

Biographical Museum An Expression of National Identity



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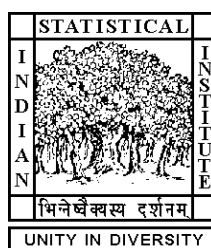
Edited by Dr. Kishor Chandra Satpathy



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Indian Statistical Institute
Kolkata

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Preface

Museums are the precious outcome of man's inborn nature of collecting things, displaying those to others, demanding appreciation and reputation by possessing attractive, appealing, exotic, or priceless things. We are currently living in a period in which new identity formations are being created. The chief and central objective of museums are to collect, preserve and communicate our heritage, either man-made or the result of natural phenomena, that can be united consistently, and which by its study may provide with a better understanding of the endeavors of our precursors and the progress of the world.

The collections in a museum create the bridge between the past and present attributing value to tangible remains bequeathed by our ancestors. Museums faithfully protect them. Apart from the 'in-situ heritage', such museum collections now represent the major elements of the heritage of any society. Museum is the place where a historical narrative is created through its collection.

History plays a major role in the formation of nations. Biographical museums, as they emerged during the long twentieth century, are pivotal sites for the display of national heritage and identity. The biographical museum as an institution cultivates in its visitor's pride for the country and "lay a foundation for national consciousness." The biographical museum's vast task- to represent visually the history of the person concerned- is qualified the historical museum as a national institution. The museum is "national" in another sense, too; it comes to occupy a major place in the nation's culture and identity.

Today the biographical museums return to assume the role in society that was well articulated but never realized by its progenitor to serve as an anchor of national identity, a link between the present and the past, and a monument to a revived national tradition.

This volume presents a cross-section of themes that will enable a reader to dive into 'the biographical museum & national integration', 'biographical museums and its role to express national identity' 'case studies on different biographical museums' and 'biographical collection'. The specific focus of the volume will include General View of Biographical Museums of West Bengal, Biographical Museum and Society and National Unity and Cultural Integration. I hope that the papers included in this volume will be very useful to the readers.

I would like to appreciate the organizer of the International seminar 'Museum: An Expression of National Identity with special focus on biographical museum' in March 2016.

I am happy to acknowledge & thank Prof. Sanghamitra Bandyopadhyay, Director, ISI and Prof. Anjana Dewanji, Chair, PCMMM&A, ISI Kolkata for constant support and advice.

I have no words to express my thanks to my friends, well-wishers and staff members of the library division for their cooperation and moral support.

and I am thankful to the contributors of this volume and also thankful to all members of the editorial/reviewer team for their painstaking effort in editing and reviewing the volume.

March 2022

Dr. Kishor Chandra Satpathy

Foreword

Biographical and Memorial Museums are central to our culture, to our sense of ourselves, and to the future of our country. Memorial Museums are agents of socio-cultural, political change, where we could debate, relook, rethink, revisit and also could be able to create and recreate national identity. Biographical Museums- a period museum a time capsule are in a position to generate national identity.

Prasanta Chandra Mahalanobis Memorial Museum & Archives of the Indian Statistical Institute Kolkata, among many other museums is an expression of national identity with special focus on biographical sketches. Many celebrated museologists, historians, scientists, sociologists, fellows, scholars contributed in this book highlighting the importance of biographical museums as a symbol ...an expression of national identity. It is revealed that Biographical Museums and the cultural treasures they display protect, and study, have almost everywhere valuable tools in the application of national cultural policies and identity when we are facing terrorism, shadow war social discrimination, racial problems and all other related matter, caste, creed, religion creating social anarchy and oligarchy we could gather lesson which may strengthen our secular fabric and this holistic approach could further strengthen the fabric of our national identity. The contemporary biographical museums strive to be a forum where the galaxy of genius could be shown along with their contributions to build up a nation - India and also to create a sense of nationalization and national identity as a proud Indian citizen. As we know a blind reverence for the past is bad and we could condemn for it, for future could be founded on either of these. Hence Prasanta Chandra Mahalanobis Memorial Museum and Archives along with its vast treasures could create a new sense of national identity with its activities and the International seminar contributed a lot to fulfill our dream. The book has got immense importance to the scholars and teachers specially those who are struggling to equality, justice, and to create national identity. We are to realize finally that this is our homeland, our life, and since we do not have another one, we will have to fight for it until the very end. Contributors have discussed continuously about the problems of the black holes of nationalisms and how memorial museums are doing their best to do justice to create, strengthen, sense of nationalism which is the need of the hour. Museums could be the tool to make an India, where Unity and diversity would strengthen and leading to the re-strengthening our national identity. The book would help to all security of the populace including students, scholars and academic and the research domain of national identity could be a matter to argumentative Indian.

I am grateful to Prof. Sanghamitra Bandyopadhyay, Director, ISI and faculty members, scholars, staff, for their kind and wholehearted co-operation. I want to convey my gratitude to Dr. Kishor Chandra Satpathy, In-Charge, PCMMM&A who took all the pains to publish the book.

March 2022

Dr. Sachindra Nath Bhattacharya

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Biographical Museum: An Overview

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‘Museum: an expression of national identity with special focus on biographical museum’ is the topic for discussion in the International Seminar, organized by the P.C.Mahalanobis Memorial Museum And Archives, Indian Statistical Institute, Kolkata in March 2016. The seminar emphasizes the potent importance of the national identity focusing on the role played by biographical museums. Biographical museums are the treasure troves that contain the collective memory of a nation. These museums have in their possessions great men’s tangible priceless paramount things used by them to present visually the history of the concerned persons as well the recorded intangible items in these well-articulated collections, which bridge together the past and present. The biographical museums act as a mirror reflecting the attributions of those rosy figures of stalwarts in the field of national consciousness. These represent the nation’s heritage and culture of the progenitors to the future generations and well-nigh will promote national integration in the teething troubles in the present condition in rapid changes of the world. The biographical museums serve as an anchor to tie together the disharmonious situations that prevailed around the world in laying closely a friendly foundation.

The present volume of the proceedings of the seminar contains as many as 30 valuable papers on deliberations in the domain of personalia museum and all the invited speakers have visualized the topic from different angles. They interpreted the subject under discussion very lucidly and vividly for fulfilling the needs of the society what it urgently intends. The goal is best achieved and self-identity is focussed. The writers have explored fully the potentialities with that definite aim in their mind for reviving the national identity with a body of information as agents. As a tool, the biographical museums woefully link properly the basic values of national tradition and comprehend the collective social fabrics of culture in the global village. The biographical museum is a social institution that unveils the past human endeavours for me directing and guiding the new generations to come to follow the noblemen’s philosophy, feeling, ideas, thoughts, mission, welfare activities, and deeds as a catalyst aiming to formulate their future life. It can create confidence and determination to develop and to control over their life aspirations involvements for tackling different situations as an integral part in following the lines of the great men. Biographical museums are regarded as the key institutes to deliver positive ideas for national identity in near future even in their waning splendor.

Finally considering carefully all the varied facets of the relevant topic as symbols are evinced to say that the personalia museum will promote tolerance, appeal and respect in the inter-community multi-levels in which they live.

India has no plethora of biographical museums, rather few and between. So, scope ushers to have more such museums in future for highlighting the life profile of the illustrious sons of a nation as is evident from the existing biographical museums in India which are most important elements of the society.

Biographical Museum: Express National Identity Through Display of Life

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Abstract

Museums emerged in the time of nation-building and helped in forming the national identity which is nowadays deeply challenging. Museums collect, preserve and display the past and present contemporary. Biographical museums have developed all over the globe to portray the life of a person and his or her contribution to society. It displays and interprets the collection, communicates, constructs, and transmits the experience to the visitors. Through the case study on Prasanta Chandra Mahalanobis Memorial Museum & Archives (PCMMM&A) this article shows how the works and contributions express and construct the national identity, how the nation-builder is represented in the biographical museum. PCMMM&A is dedicated to Prof. Prasanta Chandra Mahalanobis who dedicated his life and service to the nation's progress. His contribution impacted the nation in various ways. Through the narratives of objects in the exhibitions of the biographical museum express the national identity.

Keywords: *Biographical Museum, Nation Builder, National Identity, Cultural Heritage.*

The great lesson of biography is to show what man can be and do at his best. A noble life put fairly on record acts like an inspiration to others. - Samuel Smiles

Museums emerged in the time of nation-building and helped in forming the national identity which is nowadays deeply challenging. Museums collect, preserve and display the past and present. Museums did not only display the cultural material but also act as a bridge between past and present to transmit national culture.

Biographical museums have developed all over the globe to display the life of a person and his or her contribution to society. Biographical museums aim to inform the public about the person and his or her life works. The museum disseminates information and works for the betterment of humankind and society as well. In a biographical museum, people can get access to information about that person.

Every biographical museum depicts or illustrates the life story of a person in different ways. However, it gets very little scholarly attention. It displays and interprets the collection,

communicates, constructs, and transmits the experience to the visitors. Biographical museums display life through the exhibition which brings light to the past times and the stories of life.



Biographical museums on national leaders create an expression of national identity. Through the case study on Prasanta Chandra Mahalanobis Memorial Museum & Archives (PCMMM&A) this article shows how biographical museums express and construct the national identity, how the nation builder represented in the biographical museum. PCMMM&A is dedicated to Prof. Prasanta Chandra Mahalanobis who devoted his entire life to the progress of the nation. His contribution impacted the nation in various ways. After independence, there were few Indians whose vision and selfless action took our nation to a new height. Prasanta Chandra Mahalanobis devoted his life to build the modern nation. But many people are unaware of his contribution. Biographical museums represent the life of nation builders and construct narratives that can awaken people towards their national identity. Therefore, Prasanta Chandra Mahalanobis Memorial Museum & Archives was developed as a biographical Museum in 1993. The museum got its present shape in 2006. PCMMM&A was established at the residence of Prof. Prasanta Chandra Mahalanobis in *Amrapali* where he lived between 1941 to 1972. Prasanta Chandra Mahalanobis' residence was carefully preserved to give glimpses of the lifestyle and an idea of the aesthetic austerity nurtured every day by a great mind and visitors can step into the museum and experience the life of a great man. The museum has six galleries that depict the life and contribution of Prasanta Chandra Mahalanobis.



Prasanta Chandra Mahalanobis Memorial Museum & Archives

Prasanta Chandra Mahalanobis was born in Calcutta on 29 June 1893 and had his early education in the Brahma Boys' School and Presidency College, Calcutta. He took his B.Sc. degree with

Physics honours from the Presidency College in 1912 and did his Tripos in mathematics and natural science from the King's College of the Cambridge University. On his return from England, he joined the Presidency College, Calcutta, in 1915 as a Professor of Physics and became its Principal in 1945. Prasanta Chandra Mahalanobis married Nirmal Kumari who was the daughter of Puritan Brahmo leader and educationist of Bengal Heramba Chandra Moitra.

Prasanta Chandra Mahalanobis is also known as the father of Indian Statistics. According to Prof. Rao, "He was a physicist by training, a statistician by instinct, and a planner by conviction" (C.R.Rao, 1973). His contributions were massive on the academic field as the founder of the Indian Statistical Institute, organizer of the Indian statistical systems, a pioneer in the applications of statistical techniques to practical problems (C.R.Rao, 2005), the architect of the Indian Second Five Year Plan, and so on. Statistical science was a virgin field and practically unknown in India before the twenties. Developing statistics was like exploring new territory. According to C.R.Rao it needed a pioneer and an adventurer like him, with his indomitable courage and tenacity to fight all opposition, clear all obstacles, and throw open wide pastures of new knowledge for the advancement of science and society.

On 17th December 1931, Prasanta Chandra Mahalanobis founded Indian Statistical Institute (ISI) for advanced research and training in statistics. Prasanta Chandra struggled against many odds in his bid to develop statistics as a science in India. The anthropometric studies led to the formulation of D²- statistics, known in statistical literature as Mahalanobis Distance which has proved to be a valuable tool not only in taxonomy but in many other fields including economics and geology (C.R.Rao, 2014). Sir Ronald Aylmer Fisher (R.A.Fisher) accepted this concept by giving a name to this concept 'Mahalanobis D-square' or 'Mahalanobis distance. In 1933 he founded *Sankhya*: The Indian Journal of Statistics which is considered one of the premier statistical journals in the world.

His researches and applications of statistical techniques for the cause of national welfare soon attracted the attention of the Government. He was appointed as Adviser to the Govt. of Bengal (1941-45) and Honorary Statistical Advisor to the Govt. of India. Several hurdles had to be crossed in convincing the administrators that gaps in national income statistics could be filled through data obtained by sampling and that there would be a need for continuous collection of information to assess the progress of economic development and to make policy decisions (C. R. Rao, 2014).

The major contribution of P.C.Mahalanobis was the breakthrough of large-scale sample surveys. Sample surveys were unknown at that time and the government officials had no idea about it. At this juncture, R.A. Fisher was invited to attend the first Indian Statistical Conference and he supported the development of sampling methods in India and convinced the government officials. Sample surveys of crops and later large-scale economic and social surveys became a very important activity of ISI, leading to the establishment of the National Sample Survey (A.

Mahalanobis, 1983). It is a continuous survey in which information is collected year by year with the help of a whole-time field organization, spread all over India, and which provides periodic estimates on social and economic factors affecting the nation's economy.

P.C.Mahalanobis was pioneer in many fields. He developed statistical techniques and applied them for the improvement of the conditions of his people, initiated a sound statistical system in India. He was also responsible for the setting up of the Central Statistical Organisation. He started the Statistical Quality Control and Operational Research movement in India.

P. C. Mahalanobis did not lie only in his original contributions to science; he also contributed to the promotion of scientific research and the fruitful applications of research results to problems of social welfare.

Mahalanobis was one of the first persons in the country to recognize the importance of machines – mechanical, electrical as well as electronic– to make fast, accurate, and complicated calculations with masses of figures. He organized researches in computer software and hardware, including new designs of computers as early in 1953. In 1956 Mahalanobis arranged for the installation of a British-made digital computer, HEC-M, Hollerith – Electronic Digital Computer, the first of its kind to be in operation anywhere in India.

P. C. Mahalanobis played an important role in Indian National Economic Planning. He took major responsibility in drafting the Second Five Year Plan for India. He believed in perspective planning and used simple logical ideas in deriving an economic model for planning in underdeveloped countries. (C. R. Rao, 1973).

PCMMM&A not only expresses the life stories of Prasanta Chandra Mahalanobis but also the biography of the institution founded by him. It also helps to know the philosophy, idea, thought, activities, and contribution to the society and the nation. PCMMM&A accompanied the archives. In our archival collection, every document has its own individual story which transforms visitors and experiences the visitors with the life story of a person which is display through photographs, letters, scientific papers, notes, and manuscripts.

PCMMM&A represents the life of a nation-builder who built modern India. Biographical museums are an important place for visitors to learn about a nation-builder. The exhibition of the museum plays a pivotal role to construct national expression. The display narrates the history which can influence the visitors to perceive the identity of the nation. It displays the bunch of objects which facilitate the visitors to the imagination of national identity. The collection and the textual interpretation produced by the biographical museum help to construct a national identity for the people.

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A General View of Biographical Museums of West Bengal

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Abstract

Almost synonymous different terms like the biographical museum, personalia museum, memorial museum, literary museum and archive, their overlapping sense are outlined in the present paper citing with suitable examples. The archive is the bed-rock of the museum on which its superstructure is based. The biographical museums have presented the life, thoughts and different sorts of activities of the great man personality aiming to the socio-economic development of the society at large. This museum is considered as the living institution of intellectual stimulation to every stratum of society and means of communicating ideas of personage for upliftment and flowering of onlooker's views to solve the saddled problems in life. Moreover, such a repository helps more to know about our heritage and also regarded as a treasure-trove of the collective memory of a Nation. Greatman's thoughts uphold the dignity and value to a level of pride of a country and eagerly aspire the community that have bearing for all the time to come.

Keywords: *Biographical Museum, Collective Memory, Heritage, Treasure-trove.*

The Biographical museum is situated in the ancestral residential house where the great man was born and or died or lived for remembering his perpetual memory. Rabindra-Bhavan (1942), previously known as Rabindra Museum, Santiniketan, Bolpur, Birbhum, Rabindra Bharati Museum (1961), previously known as Tagore Commemoration Museum, Jorasanko, Kolkata, Netaji Museum (1957), Lala Lajpat Rai Road, formerly Elgin Road, Prasanta Chandra Mahalanobis Memorial Museum and Archives (1993), Swami Vivekananda Museum (2004), Simla Street, 3, Gour Mohan Mukherjee Street, Jagadish Chandra Bose Museum (1987) and Raja Rammohan Roy Memorial Museum (2000), Kolkata are biographical museums.

The Rabindra Bharati Museum shows the contributions of the poet Rabindranath Tagore (1861-1940), The 'Universal Man', his life, genius, other aspects and the 19th century Bengali renaissance as landmark, and the illustrious scions of Tagore family, closely related other talented members, like, Abanindranath Tagore (1871-1951), Gaganendranath Tagore and Sunayani Devi and even personality, like, Pandit Iswar Chandra Vidyasagar (1820-1891). The Netaji Museum opens up the saga of *heroic* fight of Netaji Subhas Chandra Bose, The undaunted and selfless great freedom fighter that India ever produced to gain freedom of India from British *Yoke* with his Azad Hind Fauj for a new horizon, the Swami Vivekananda Museum, the monk (1863-1902) shows his personal belongings, period furniture, founder of the Brahma Samaj Raja Ram Mohan Roy (1772-1833) memorial Museum presents spiritual wisdom, ethical standards and human fraternity for National integration (derived from Integration (L.) word, the Jagadish Chandra Museum, Institute de Chandannagar, Hooghly, French Governor residence-Marquis

Duplex and P.C. Mahalanobis Memorial Museum and Archives highlight their botanical scientific experiments and statistical information for the development of a nation.

The biographical museums pay gratitude to a person concerned and perpetuate their ideas for posterity. It is not an attempt to hero-worship, but views of the great-man of glorious past for *enliven* the development.

English poet H.W. Longfellow says- “Lives of great-men in all remind us we can make our lives sublime.”

The first seed of a full-fledged biographical museum was planned more than a century back in 1881 for setting up the Burns Cottage and Museum at *Ayrshire* in England, but in case of India, it is mostly a post-independence development, except the Carry Museum (1818), Sardar Vallabh Bhai Patel Museum (1890) at Sonifalia, Surat, Gujarat and Rabindra–Bhavan (1942).

In museological *phraseology* other terms, like, personalia museum, memorial museum, heritage museum, literary museum and archive are cropping surprisingly up as adjust to the biographical museum. Though generic terminologies differ, yet the prevalent nomenclatures are synonymous and seem to nothing but the proliferation of one. No sea difference in their functional activity. It is not possible even to assign a precise line to segregate the medley, the demarcation is merely a fluid, rather overlapping. Considering the aim and purpose en-masse (F.) it can be mark off that these have similarity in function, except difference in position where it is situated, as in case of Gandhi museums. These are found where Gandhiji spent for a short time and also in his non-residential building e.g. the Gandhi Smarak Sangrahalaya (1952) in Harijan Ashram, Ahmedabad, Gujarat, Magan Sangrahalaya (1938), Sevagram (Segaon), Wardha, Maharashtra, where he lived for 10 years from 1936-1946, Gandhi Bhavan, Hyder Manjil (Manson), Belegkata, Kolkata where he lived before and after Noakhali tour in 1947 for devastating communal riot occurred in 1946 and Eternal Gandhi Museum (2005) in Birla Bhawan, New Delhi where he lived for 144 days and the non-residence is the Gandhi Smarak Sangrahalaya (1961), Barrackpore, Kolkata. Considering residential and non-residential dwelling places Gandhi museum can be considered as biographical and personalia museums.

Personalia museum is established in place not primarily in residence, e.g. the Gandhi museums, 18 such in India in his namesake.

The Gandhi Smarak *Nidhi* (L. Trust) actively engaged in establishing 4 Gandhi museums, first in Mumbai (1949), successively at Sevagram (1949), Madurai (1959) and Sabarmati (1961) with a corpus amount of about 12 crores of rupees within 12 years. The rest 14 followed later on at Bhavnagar, Gujarat, Rajghat, New Delhi, Vellore, Tamilnadu, Lucknow, Uttar Pradesh, Patna, and Bihar.

The Gandhi museums reflect the pelf, powder and tyranny of Britishers in South Africa Zulu tribal revolt in 1899 in Transvaal, North Orange, Free State and Natal, Boers (Holland Black)

act for register to get permit and imposed poll-tax on Indian migrants in 1907 and in India against British onslaught on Champaran, North Bihar indigo planters in 1917 for *tinkathia* (Three Kathas out of twenty *Kaths*, 1 *Kath* = 720sq. Feet), *Kheda* movement in Kaira district, Gujarat in 1918 against confiscated forcibly farmer's cattle, crops, seizing away agricultural implements for non-payment of tax, demanding increase in wages of cotton mill employees in Ahmedabad for soaring price index of commodities during the First World War period in 1918, Jallianwala massacre caused by General Michel Dyer at Amritsar, Punjab mass movement in 1922, civil disobedience salt campaign in 1930 at Dandi and raid of the Government salt depot at Dharsana, Gujarat, stroll in Noakhali in Bangladesh in rowdyism in 1946 for spreading *seva-dharma* service to humanity with love and compassion and for launching *Satyagraha* (*Satya* = Truth, *Agraha* = firmness) on a number of occasions, e.g., Transvaal campaign in 1913 for equality for Indian citizens and Europeans, Vykom Travancore in Kerala for untouchability as they were not allowed to go to the temple of Padmanava Das's Ananta Padmanaveswar Durga, ultimately the temple was opened to all in 1924. These movements against British oppression to Indians are noteworthy for social atrocity and hatred between high and untouchable *Harijan* (People (sons) of God) low castes (*Purada Vannan*) in Hindu society. Gandhi museum preaches *ahimsa* (non-violence) peace, amity, justice, secularism and brotherhood among mankind.

The Raja Dinkar Kelkar Museum (1935) at Pune, Maharashtra, established by Dr. D.G. Kelkar, a Pune Brahmin, known as *Kakasahab* (uncle) preserves utensils used in Gujarati families, lamps, mirrors, combs and other everyday art, the Victoria Jubilee Museum (1887), Vijayawada, Andhra Pradesh, social scientist Nirmal Kumar Bose collection in the Rarh Sanskriti Sangrahalaya, Bidisha, Paschim Medinipur and the Bangiya Sahitya Parisad Museum (1894) display books, personal objects used by the illustrious sons of Bengal, are also considered as personalia museum.

Memorial museum is situated in a building in which the great person concerned had not lived necessarily, but in reference to his memory to remember a certain historical period. The Victoria Memorial Hall (1906), Kolkata, collected relics and memorabilia to indicate the Victorian age, not focusing on any particular person. It contains vestiges of British period of 19th and 20th centuries in India. In France, the Caen Memorial Museum (1981) is another example.

The Red Fort, Delhi and the Agra Fort, Uttar Pradesh though has archaeological collections, yet the hoary ruins of antiquities concerned their present also the glorious memories of the Mughal Emperors. At the outset, it can be said that the memorial museum is not a biographical or personalia museum.

The Heritage Museum is peeping up during recent past in the museum domain, almost akin to a memorial museum, which inherited the legacy of a cultural tradition of a particular area. Heritage epithets added to memorial as its suffix. One ushering such is the Dr. Ramcharan Chakraborti Memorial Heritage Museum at Hotor in South 24 Parganas, West Bengal preserving

the puppets of Bengal in his residence. It has memorial and heritage binary expressions, a state of being two. The other example is the Museum of National Heritage at Bhadrakali, Hooghly, West Bengal.

The Literary Museum is established in the residential house of the writer-author. The Rishi Bankim Library and Museum (1999) at Kanthalpara, Naihati in North 24 Parganas, the Sarat Smriti Granthagar (Library) (1959) at Panitras in Howrah and the Carey Museum and Library (1818) at Serampore in Hooghly, West Bengal are literary museums.

The Rishi Bankim Library and Museum preserves the initial composed immortal song '*Bande Mataram*' (Mother I bow to thee) including outstanding collection of rare manuscripts of universal novels on social aspect, pen, inkpot, letters, personal belongings, like, turban, shawl, costumes, the Sarat Smriti Granthagar preserves the style of Bengali literature and the Carey Museum and Library shows the evidence of the first edition of Bengali literature and its early printing with carpenter carved wooden letters. It perpetuates the memory of the great Missionary Father William Carey, who was a friend of Bengali Language.

Literary museums are also found in William Shakespeare (1569-1616) house in England and poet John Keats (1795-1821) in Britain.

The Archive is situated in a building residential compound of the celebrated person as is found in the P.C. Mahalanobis Memorial Museum and Archives sprawling over a plot of land, as a pair of twins amidst charming surrounding of a lush green carpet of the meadow with placid water of the ponds in middle and its eastern side and unending chains of glittering lights and occasionally artificial spring.

The archive is the bed-rock of a museum. Archive and Museum at *Amrapali* as two components are a complement to each other, not isolated, rather go hand in hand. The Archive has immense potentiality for preserving permanently the valuable records, manuscripts, often inscribed in ink and pencil, typescripts, directives, reports, letters, photographs and every other related thing of the person. The vast pool of documents has a unique role for communicating the message about the personage highlighting his development activities for the society in the line that of the Dostoevsky Museum in Russia dramatising his novels and dramas.

Archival treasures help visitors to know the museum objects well. If any bands of interested enthusiastic onlookers devour to know the collected objects in every detail he needs more accessible archival records for consultation aiming to perceive the basic information about the objects displayed in galleries. If the museum has no library–archive the viewers have to go elsewhere if they desire to do so and a time will come when their interest may not persist and leave the museum out of disgust. So, the museum does not minimize the value of an archive itself, rather both are active centres. The Archive would quench users' thirst for knowledge, while museum ignites the users' curiosity and inquisitiveness and satisfies their appetite for

knowledge. To keep pace with such a situation library-archive is inevitably attached to a museum for consistent stewardship of research. It keeps a good liaison between the museum and research community in swaying their educational pursuit what they actually want.

It is different to ascertain whether archive or biographical museum is originated earlier. Records show that archive is the harbinger Ecomuseum preside and ultimately formed pre-stage nucleus of a biographical museum as in evident from the Rishi Bankim Library and Museum and the P.C. Mahalanobis Memorial Museum and Archives.

Clubbing together all such museums the notion of these is to collect and preserve the relics of those illustrious stalwarts to highlight their ideas, thought, mission, philosophy, welfare activities and life profile and their character. Their objects, like, manuscripts, books, newspaper clippings, paintings of sheer beauty, sketches, photographs, daily-used articles, like, pen, ink-pot, furniture, chair, table, dress and customs, voice records, etc. were acquired through public gift, appeal to newspaper, radio and television for donation and purchase.

These are not mute bequeathed objects, rather accredited upon which could create its intrinsic value. The objective of these is to translate more vividly their meaning to the museum users by the museum personnel in analysing lucidly the facts peerlessly inaccurate comprehensive manner sparing no pains. It is gratifying to note that museums will secure objects. The researchers and particularly the child visitors like to hear the life-stories of the famous figures and their capabilities to work for the upliftment of the fellow beings. Children in their formative stage of life can scan out ideas of the great-men to follow for adoption the right approach and activities in entirety for bettering their life. It would definitely, be more beneficial to such viewers. Illustrating the different methods of display an audio-visual analytical depiction is proven to be many times more effective than the conventional method of a display without proper labels, unarguable to see in poor lighting. The Clear, coherent judicial display is the hallmark in this field. These are indeed important facts of visual perception. It stands out more interesting and facilitates the dissemination of knowledge about famous persons than merely going through the dry pages of books. Today the busy generation may not find enough time to read books, but even with a dismal look to the collected objects can surely help to enlighten the great men's lofty ideas which often obscure to young visitors, but surely help them to have a spontaneous stimulation for guiding and moulding them. The objects represent the memory of the great-men and consider it as models in some form and other. Noble men's viewpoints uphold the society's value and dignity to a level of the nation and eagerly aspire the community as a whole that has bearing for all time to come. Great men's career uplifts the idea of the watchers, who can delve into the strategy for further bettering their views and for solving the crux of the saddled problems when faced in future life. These museums virtually evinced from the dim oblivion the thought process of the concerned 'Master' in all aspects in the panorama of history and social background and focus the fleeting glimpses of his all sorts of benevolent activities for the socio-economic development of the society at large. It may not wholly wrong to consider that all such discussed

etymologically different museums are universally most profitable than other types of existing museums.

In summing up the Pothy saying niche for themselves in the society forever and for all everyone as living organizations for faster intellectual stimulation and means of imparting for ideas friendly. Their relevance towards national consciousness and for the upliftment of life across every stratum of society is praiseworthy and also for further flowering of human knowledge. These museums will rescue us from a strange predicament. These institutions help more to know our glorious past and heritage representing the subtle value of culture. These serve also as an anchor in the diocese of national identity and are one of the few institutions, which as bearers are more effective flaunt in this goal, irrespective of their sizes– big or small, rural or urban. In museological parlance, these are the treasure-troves of a collective memory of a nation and tell the story of a concerned individual life perspective. By addressing the social significance mostly they play a pivotal role in bridging up a common tie in the Indian polyglot ethnic society.

India has no plethora of biological, personal or memorial museums or archives, rather few and far between, not a healthy growth of them, paradoxically an apology for such wishing many more such untried museums in near future.

Smarak (Memorial), *Smriti* (Remembrance) and *Sanskriti* (Culture) terms become a trend nowadays to designate a museum, particularly in Bengal.

Excerpt of a few existing biographical, personalia, memorial, literary museums and archive in India are as follows-

1. Rajendra Smriti Sangrahalaya (1963), Sadakat Ashram, mostly showing his daily used articles and gifts presented to him as the first President of India, Patna, Bihar.
2. Maharaja Lakshmishwar Singh Museum (1971) near Darbhanga Railway Station in his premises showing Mithila Culture, Bihar.
3. Babu Kuwar Singh Memorial Museum (1972) at Jagadishpur, Bhojpur at his parental house, Bihar.
4. Jayprakash Narayan Museum, Kadam Kuan at his residence, attached to Mahila Chakra Samiti Patna, Bihar, presents his button of a jacket (bundi), dresses, tea-cup, plate, pen, newspaper, etc.
5. Nehru Memorial Museum and Library (1964), Teen Murti House, where Jawaharlal Nehru, The first Prime Minister of India spent 17 years of his life after the independence of India, New Delhi.
6. Tipu Sultan Museum (1959), Daria Daulat Bagh, Mandya district, Shirangapatm, Karnataka.

7. Shri Chhatrapati Shivaji Maharaja Museum (1966), preserves the articles used by a great fighter for freedom of his land in memory of great Maratha leader Shivaji, Satara, Maharashtra.
8. H.H. Maharaja Jiwaji Rao Scindia Museum (1964), Jai Vilash Palace, Lashkar, Gwalior, Madhya Pradesh.
9. Sir Chhotto Ram Memorial Museum (1938), Gramothan Vidyapeety Sangaria, Rajasthan.
10. Peraringnar Anna Memorial House (1980), Annadurai Street, Little Kanchipuram, Tamilnadu.
11. Birbal Savitri Sahni Memorial Museum (1984), Birbal Sahni Marg, Lucknow, Uttar Pradesh.
12. Maulana Abul Kalam Azad Arabic and Persian Research Institute (1978), Tonk, Rajasthan.
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Biography as Literature, Films and Museums

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Abstract

Human achievement, excellence and eminence in any walk of life has always got noticed, admired and cherished. With a view, to memorise, remind and inspire the future generations of the capacity and possibility of human to reach the pinnacle and attain the unprecedented, attempts have been variedly by the society– through recording it. New media, gadgets, utilities and communication have added to the traditional methods of dissemination. What has been possible through an immovable institution such as museum and of limited spread through print publication has now been a reality of wider reach through films and of course even as a doodle. Each of these has its strength, limitations, access and appeal to varied users and seekers of this information and detail as per their curiosity and need, but all serve the noble cause of either introducing or detailing of an individual and its exceptional contribution for the betterment of society. I never knew there has been a statistician of merit named Prasanta Chandra Mahalanobis, whose work led to the construction of Hirakud dam or about a biography museum on him till I had an opportunity to participate in an event at that institution and millions of internet users in India must have known him for the first time. There is a need to glorify a person irrespective of class, creed, race, age, religion, gender, physical ability, sexual orientation and political belief; and celebrate it.

Keywords: *History, Variety, Associations, Expression, Experience*

Concept and History of Biography

‘Biography’ is a Greek word which means life + write. Theophrastus, the Greek philosopher of the fourth and late third century B.C.E. is considered as an early biographer, who applied to the art of verbal portraiture his teacher Aristotle’s teachings. Much later, in late seventeenth century, biography became the correct dictionary designation for – a written record of a particular human life. It could be surmised, that, biographies would have been promoted with a desire to pay homage and perpetuate the memory of the great, unique and distinguished achievers, and also to inspire and inform the present generations of the possible peaks of excellence could be attained, in any human endeavour or enterprise. According to Nordquist (2015)

As early as the fourth century B.C.E. in the Western tradition, biography began to be distinguished from general history as a separate rhetorical form. Two principal lines emerged: *historical biography* chronicling the subject’s entire life, and *popular biography* recounting notable incidents and sayings with little or no attempt to establish chronology or to depict the subject in historical context.

Another form or expression of biography is by self, known as *autobiography* which has the possibility of being more accurate and authentic, if the writer is honest and matured. Yet, one

more variety is *Collective Biography*: A biography that tells the life story of several people whose lives had something in common.

Prosopographical research has the goal of learning about patterns of relationships and activities through the study of collective biography; it collects and analyses statistically relevant quantities of biographical data about a well-defined group of individuals.

British historian Lawrence Stone brought the term to general attention in an explanatory article in 1971. Stone noted two uses of prosopography as a historians' tool: first, in uncovering deeper interests and connections beneath the superficial rhetoric of politics, in order to examine the structure of the political machine; and second, in analysing the changing roles in society of particular status groups-holders of offices, members of associations-and assessing social mobility through family origins and social connections of recruits to those offices or memberships.

Expressions of Biography

Literary Biography

Literary biographies predate and thus can be considered as precursors to biography museums in attempts of the perpetuation of human memory.

According to Rollyson (2005)

Biography as a literary genre is largely the product of one seminal work, James Boswell's *Life of Samuel Johnson* (1791). Of course, biographies had appeared earlier, including several by Johnson himself, and the idea of biography extends backwards to medieval saints' lives and to Plutarch, whose *Parallel Lives* has exerted an enormous influence on the history of biography.

It would be pertinent to museums, to draw from Sorenson's suggestions applicable to writing a biography. She suggests to authors to ask the following questions to spot the weaknesses in their work.

- Have I researched thoroughly and carefully to avoid writing a biography that misrepresents the subject?
- Does my biography reflect the research accurately and acknowledge sources completely?
- Have I avoided personal bias so that I do not misrepresent the subject?
- Did I avoid too much name-date-place information?
- Have I included meaningful details to support the focus?
- Are names, dates, places, and details accurate?
- Does the biography read well, or does it sound like a list of facts and figures?
- Does the reader get a good glimpse of the subject?

Possibly the same set of questions applied to exhibitions at biography museums would enhance its appeal, quality, utility and authenticity.

Biopics

The films well received in the past and more so most recently, Pan Singh Tomar (a nearly anonymous athlete), Bhag Milkha Bhag (celebrated sprinter), Neerja (assassinated flight attendant), Aligarh (story of an alleged homosexual professor who committed suicide) or the films under progress on Sarbjit Singh (an accused spy confined in Pakistan jails for thirty years) etc. In Hollywood, the films made were Titanic (on a tragedy of a cruise liner on debutant voyage with survivors), A Beautiful Mind (on John Nash, a schizophrenic mathematician and a recipient of Nobel Prize) and Magnificent Heart (on kidnapped and murdered journalist Daniel Pearl), and the recent Revenant—all are on real-life incidents, happenings and people. This vindicates the desire of people to know about reality, along with other forms of entertainment. Mention of eminent people may be made in primary school curricula or through the release of commemorative stamps to make biography museums popular.

It is pertinent to notice that all biographies—let these be of literary, film or museums are not all and always about good and glorious. They are also about the queer, anonymous, mysterious, marginalized, persecuted and misunderstood—whose sketch is hazy. Films with titles—Aligarh, Talwars and on Sarbjit Singh are of this category.

Biography Museum

One more possible manifestation of Biography has been Museum, which allows the closest possible association with the subject. Edifices, memorials and statuary such as hero stones allude to biography. Numerous pyramids and non-royal monuments from ancient Egypt reflect aspects of life and self. India has medieval shrines associated with individuals such as Hazaratbal in Kashmir or Ajmer dargah in Rajasthan, a famous mausoleum—Taj Mahal and relatively less known monument of national importance under the care of Archaeological Survey of India, such as Hazira in Vadodara. Anand Bhavan and a host of other museums were founded on the lives and works of poets, political leaders, artists, musicians and scientists during the last century.

Biography museums can imbibe ideas from a host of other institutions on what they could attempt, as programmes and activities, to depart from their usually dignified and sombre stance, of course without diluting their mandate and envisaged purpose. An exhibit that attracted the attention and discussion of a group of Indian museum personnel attending the recently held annual general conference of the Museums Association of India, was an animated dinosaur at the Government Museum, Chennai. Neither the noises nor the limited movement of the gigantic exhibit for a short time was scary to the primary school children on the visit then, seated in front of it. Rather they looked more thrilled, amused, satisfied and informed. Variation in presentation and opportunity for interaction and participation are usually amiss and near completely absent at some personalia museums. Given the range, ability, aptitude and attention

span of the visitors, it would be difficult for a museum to engage, involve and inform them, without a variety of approaches to share the content.

Types of Biography Museums

In the museum sector, biography exists as theory and practice. The latter is more apparent and familiar to society. But, even that is also less conspicuous and considerably anonymous. In theory, it is represented as print literature course curriculum and the events held on this as a theme, such as the present seminar. An edited publication by Kate Hill titled *Museums and Biographies: Stories, Objects, Identities*; was published in 2012, which has interesting interpretation and categorization of biographies, evidenced through its titles of chapters—Individual Biographies, Institutional Biographies, Object Biographies and Community Biographies.

In practice, at the museum sector, biography manifests in a variety of institutions, exhibits and events. Individual biography museums are the most obvious and apparent of this genre. Even these also vary depending upon the individual and circumstances of their creation. Two examples to describe this polarity could be Anne Frank Museum in Amsterdam, based on the diary notes of the short-lived girl and especially of her life in exile as a refugee in an exotic context, hiding identity and in uncertain hope. Museums of this nature are useful to understand, empathise and even partially experience on how it would feel to be, to go through such a situation, for a teenage girl. Now, the uncertainty of some of the thousands of stranded refugees that fled parts of West and South Asia on some pockets of Europe to a lesser degree is similar to that, albeit of a lesser intensity and duration to that of Anne Frank. This is how biography museums are of continuing relevance to societies. It is pathetic to see the picture of the isolated dead body of a young Syrian boy Aylan Kurdi washed ashore on a beach in Turkey in September 2015. The plight of some people caught in the conflict zone or ideological disputes remained the same even after seven decades of the last world war. Whether it is a visit to the former concentration camp of Nazis Auschwitz in Poland or a smaller Natzweiler-Struthof Concentration camp in Alsace province of France or viewing a film *The Boy in The Striped Pajamas* would be equally poignant. The two memorials mentioned above are examples of community biographies of the victimized. A visit to either of these camps would make one to relate to the misery and condemn the atrocity.

Yet, another type of biography museum based on a novel *The Museum of Innocence* by Orhan Pamuk, who won the Nobel Prize in Literature in 2006. The author tried to share his thoughts, experiences and literary achievement and creative excellence through his personal collections and associations by founding this museum in 2012.

Yet, one more very lively event of collective social memory celebrated prominently in West is All Saints Day. It would be an eye-opener to those who by chance get to experience it. One can know about the prominent personalities and their contributions by a visit to any large cemetery

in a city by finding the adulation these personalities receive from the citizens through the sheer amount of candles lit for them as a token of respect.

Either abroad or in India, it has been a recent trend to explore and explain about a community or context through an exhibit. Neil MacGregor, the former Director of the British Museum tried to share 2600 years of history in one object. A clay cylinder covered in Akkadian cuneiform script, damaged and broken, the Cyrus Cylinder is a powerful symbol of religious tolerance and multi-culturalism. An exhibition who participated in the 8th Inclusive Museum Conference, partly held at the National Museum, New Delhi; got to see was Paubi Lai of the North East of India– a one object exhibition, supplemented by a few visual narrative aids and text.

Biography museums help to understand the personality, attitude, likes and dislikes of an individual. The natural traits, attributes and inclination an individual innately and inherently possess would reflect and influence the thought and actions, thereby leading to implications and at times significant effect if they tend to be leaders, and had a say in policy making and implementation. An example of it is the drawings of wildlife– deer by a former prime minister of the country, displayed at the biography museum established in her memory. Those associated with different bodies and agencies of wildlife protection and related initiatives, of her tenure recall and admit how her enthusiasm, personal concern and commitment had helped timely and effective intervention and enactment of protection mechanisms. Similar aspirations and parallels can be found in Anne Frank diary notes and the activism of Malala Yusefi– in their quest for freedom, though they are separated by time and context. Thus, biography museums help understand the past and present, remind one of socio-cultural, politico-economic differences and also of the efforts of some individuals to rise and overcome some predicaments and hostile situations and find solutions to problems.

Through fact and revision biographers- authors, film-makers and curators portray an objective view.



Prasanta Chandra Mahalanobis: Google Doodle honours Indian scientist on his 125th birth anniversary on 29 June 2018

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The Role of Museums as National Identity

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Thomas Carlyle, the famous Scottish essayist and historian popularized the 19th century idea of *Great Man Theory* which proposed that from time to time a few great men were born on earth, who by their personal charisma, intelligence, wisdom, thoughts, political skill etc. created such an impact on the people and the society that ultimately largely influenced the history of the contemporary period. So Carlyle stated that– “*The history of the world is but the biography of great men*”. There is also counter-argument against such concept like ‘*Zeitgeist*’ Theory. The German word *Zeitgeist* means “spirit of the age or time”. According to famous philosopher Herbert Spencer– great men are the products of their societies and that their actions largely depend on the social conditions already prevailing. No man can surpass his own time. The German philosopher Hegel, French writer-philosopher Voltaire were also in favour of this *Zeitgeist* theory.

Both these theories may have valid points and counter-points but what we see as common people that there are some great people, in history who had major influences on their countries and people during their lifetime and they changed the course of history for a short period. In fact, what we have read in the subject history in our school curriculum mostly the lives and deeds and misdeeds of kings, monarchs, conquerors and political rulers. Also, there are very few remarkable persons who lived surpassing their time– and their thoughts, ideas and actions created a profound influence on mankind for centuries. Great men like Jesus Christ, Hazrat Muhammad, Gautama Buddha, Guru Nanak, Sri Chaitanya, Sri Ramakrishna and some others are real history makers. And all of them far surpassed their own time.

There is no doubt that history and biography are inter-related. The biography focuses on life-events of the individual whereas history focuses on events related to a country, nation or civilization. Although many present-day historians prefer more to look at economic trends, social structures, political structures etc. to reconstruct the past rather than the course of events determined by the actions and desires of a few great individuals. Yet how can we overlook the biographies of some important historical personalities? Bypassing the biography of Mahatma Gandhi can anyone write a history of freedom movement of India? Let us recall what our great poet Rabindranath Thakur said on Swami Vivekananda– “*If you want to know India read Vivekananda.*”

Now both history and biography are again inter-related with the museum. As a general, we have the idea that a museum is an institution that collects and conserves various objects of

interest exhibited for public viewing and it is a great source of knowledge. There may be many types of museum depending on the special objects of interest they collect.

–In 1972, Acting President Syed Nazrul Islam on his right and Prime Minister Tajuddin Ahmed on his left. Thousands of countrymen, in a great procession, are seen taking their beloved leader to the Race Course (now SuharawardyUdyan) in Dhaka. (Figure10)

collection exhibiting a large number of finest pieces of art objects collected from all over the world. But can this type of museum express national identity? To be an element of our national identity, a museum should display objects and materials that are collected from our own country and exhibited in such a way that they depict truly our 5000-year-old civilization having a rich culture, art, tradition and literature, etc.

Biographical Museum and Its Importance

Now there is another category of a museum called biographical museum that collects and exhibits objects and information relating to the life of a particular- normally famous person, a set of people or the collection of an individual. Such museums are often named after the persons. There are a good number of museums in our country named after Mahatma Gandhi. Netaji Bhawan in Kolkata, Rajendra Smriti Sangrahalaya in Patna, Teen Murti Bhavan in New Delhi, Darshan Museum at Pune (dedicated to Sindhi Saint and scholar, Sadhu T. L. Vaswani), Vivekanandar Illam at Chennai are to name as some of the Biographical Museums in our country. Here at ISI, there is one the P.C.Mahalanobis Memorial Museum and Archives. Usually, the building that house the museum has some intimate reminiscence with the person to whom the museum is dedicated.

In Belur Math there is a biographical museum called Ramakrishna Museum where the articles and artefacts closely associated with the Holy Trio- Sri Ramakrishna, Holy Mother Sarada Devi, Swami Vivekananda and other direct disciples of the Sri Ramakrishna have been exhibited. Apart from viewing personal belongings of Holy Trio and other direct disciples of Sri Ramakrishna, pictorial information of other important personalities, who came in contact with them during their lifetime, like Kesab Chandra Sen, Pratap Mazumdar, Shivanath Sastri and others are also nicely exhibited. The museum exhibits are so arranged that after careful viewing one may get a fair idea of the religious and social reformation movement of the late nineteenth century to early twentieth century Bengal.

In Vivekanandar Illam or Vivekananda House at Chennai, is the place where Swamiji stayed for nine days after returning from West in 1897. Ramakrishna Math at Chennai established by Swamiji's brother disciple Swami Ramakrishnananda operated from here for its first 10 years. Now it is converted to the museum in 1997. Here in one gallery, our cultural evolution from Vedic times to the advent of Sri Ramakrishna is depicted by forty-three beautiful paintings. From the days of the itinerant monk to his spiritual conquest of West, Swamiji's life is pictorially presented with more than 100 photographs.

The biographical museum usually showcases diversity of materials, like portraits, photographs, personal items, notebooks, letters, pages of diaries, books, various kinds of objects and artefacts, audio and video records that illustrate the Subject's (the person concerned) activities and achievements along with contemporary important events closely related with the Subject.

Now the persons concerned with the biographical museums are famous in our country as well as in abroad and by their works and achievements they made our country proud and raised the prestige and honour of our country in the world level. All museums are tourists place of interest and visitors especially foreigners will have a fair idea as regards our traditions, culture, heritage and our worthy sons of the soil. So more and proper scientific approaches are necessary to improve our national museums and develop more biographical museums to make them true elements of our national identity.

Some Lesser Known Museums, Regional Expression and National Identity: A Case Study of Lateritic and Littoral West Bengal

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Abstract

Far from the renowned portals of the Indian Museum, the Bangiya Sahitya Parishad Museum, Kolkata, the Asutosh Museum, the Victoria Memorial Museum and others, are the significant number of lesser-known local museums in different parts of West Bengal. Away from the limelight, they are no less significant in preserving the regional heritage, history and of course the national identity of the subcontinent. If museum representation of our cultural past communicates to an academic community then at the same time it hugely encourages the non-specialist visitors and the sense of national heritage obviously at the regional level. While exploring the local museums of rural West Bengal, the first author as a field archaeologist feels that they play a vital role in the context of ‘public archaeology’ of which museum representation is only one part. This representation claims to be a distinct aspect of the practice of archaeology which ultimately helps in tracing out the relationship between antiquarianism and the national identity as evident from the nineteenth century onwards (Chattopadhyay 2016; Chakrabarti 1988).

Museum representations of the distant past have for centuries been an important medium of communication. Early histories (those covering the prehistoric to early medieval periods), where the bulk of evidence is artefactual rather than a documentary, represent a particular interpretive challenge in academic terms, where theory must or ought to play a significant part in articulating the patterns of evidence revealed by archaeology. The museum representation of such early histories has its own distinctive part to play in this enterprise (Merriman 1999:1).

The paper restricts itself to the portrayal of a select group of museums of lateritic West Bengal whose formation could be traced to a handful of local antiquarians and visionaries during the early part of the twentieth century. These include the Jogesh Chandra Vidyanidhi Purakirti Museum (Bangiya Sahitya Parishad, Vishnupur Branch), and Haripada Sahitya Mandir Pratnabastu Sangrahasala, Purulia, in the undulating tracts of lateritic West Bengal. In this paper an attempt has been made to highlight the following features:

1. The contributions of individuals or personalities in framing such local collections.
2. The way they are linked with the development of the museum development in and around Kolkata,
3. The search for national identity and the influence of nationalistic ideas in a broad sense, and
4. The status of research at the regional level in relationship with pan-Indian history.

So far as the beginning of the practice of antiquarianism in the Dakshin Radha region is concerned, the pioneering contribution of Manik Lal Singha is noteworthy.

Keywords: *Local Museum, Public Archaeology.*

It may be recalled that the history of researches related to the cultural heritage so as the discoveries of antiquities and the survey of archaeological remains in different parts of the Indian subcontinent has a long antecedence. During the recent years, such historiography has gradually gained popularity and a definite momentum resulting in the publication of a significant number of scholarly works which basically, highlight the course of unravelling the past by the efforts of antiquarians, i.e., either an individual or an institutional initiative. This paper has a limited scope in discussing the detailed trajectory of the same. While exploring the ideas and the opinions rendered by different individuals so as scholars about our past particularly in the period ranging between the 19th century and the early part of the twentieth, one cannot ignore the participations of such antiquarians or field workers both European and otherwise. On the other hand, that tradition made a tremendous impact on the tradition of the post-independence researches at the regional level. The efforts of the well-known antiquarian, Manik Lal Singha, could be considered as part of the above development. Here, we must mention that his area of activity was centred in south/south-western Bengal which was in ancient times a part of Dakshin Radha. If we think in terms of similar quests for antiquities in other parts of West Bengal then we are spontaneously reminded of the contributions of Kalidas Dutta in the 24 Parganas, Tarapada Santra in the Midnapore-Howrah region, Prabodh Chattopadhyay in the Durgapur region, Hare Krishna Mukhopadhyay and Bijoy Chakrabarti in Birbhum, Anil Chowdhury in the Purulia region, Sudhir Mitra in the Hooghly region, besides, others in the context of the present republic of Bangladesh. Here, we may recall the contributions of stalwarts like A. K. Maitreya, N. G. Majumdar, R. D. Banerji, etc.

Singha will be remembered not only for his contribution to the discoveries of antiquities resulting from his village to village surveys, as well as writings on the various issues of the intangible and tangible heritage of the Radha region, besides, ethnological surveys by following riverine routes, but also, tremendous efforts for the collection of different types of archaeological objects and the building up of a museum for the preservation of the same. He believed in the gradual and consistent effort/duty of accumulating all types of archaeological findings and then their placements in a public museum. Possibly, with very moderate family background and a school teaching profession, he was successful among the contemporary antiquarians of building up a

museum which ultimately achieved the identity/status of a Government Museum. Here, it will be unwise if we fail to record the assistance given to him in the formation of a museum by Chittaranjan Dasgupta.

I have very little knowledge of the publications made by Singha and Dasgupta in connection with the development of the Jogesh Chandra Vidyanidhi Purakirti Museum, Bishnupur, besides, the course of their discoveries of archaeological findings. Singha's efforts for the collection of manuscripts, i.e., punthis, on behalf of the Bangiya Sahitya Parishad, Vishnupur Branch, are well known to us. We are all aware of the major works of Manik Lal Singha, like Paschim Radha Tatha Bankurar Sanskriti (1977), Radher Mantrayana (1978), Radher Jati O Krishti (1982-1983 - volumes 1 to 3), Subarnarekha theke Mayurakshi (1995-1997 – 6 volumes) etc.

Apart from the various aspects related to the contributions of Manik Lal Singha, as an excavator of the site of Dihar, the first author would like to point out the fact that the pioneering work of Singha in the Dihar region made a fruitful impact on the reconstruction of the archaeological heritage of the region concerned as well as the understanding of the settlement dynamics, so as the arrival of the early village farming settlers and the users of the black and red-ware (henceforth BRW) in the concerned region. However, Singha harboured traditional ideas such as his imaginary division of the Dihar region into sections or parimandalas, for formulating opinions regarding the cultural past of the Radha. His survey of the ethnological database constituting the presence of social groups in different river valleys and the involvement of farming as well as the non-farming economy, unfortunately, remains unutilized by the modern generation. His analytical device of the behavioural patterns of different social groups, i.e., Bagdis, Bauris, Doms, Hanris, Karmakaras, Tambulis, Sabaras, etc. constitutes a significant permanent record since the modern encroachments and the involvement of the changing perspectives of the modern survival strategies gradually enveloped the traditional behavioural patterns of the above mentioned social groups. We should acknowledge the academic merits of such discourses. Unfortunately, this line of research remains neglected. However, his contributions have been highlighted by different scholars in several publications (Mukhopadhyay 2008:88-110).

The Bishnupur Branch of the Bangiya Sahitya Parishad was established in the month of January 1951. The pioneers in the field of archaeological investigations and research of this district like Jogesh Chandra Roy, Satyakinkar Sahana, Hemendra Nath Palit, Ganga Govinda Ray, Chittaranjan Dasgupta and others were intimately associated with this organization from its very beginning. This Parishad is also fortunate to receive the blessings of Acharya Jogesh Chandra during its inaugural function. Professor Ramsharan Ghosh of the Bankura Christian College donated manuscripts and patas from his personal collection to the Parishad. The Parishad has also been enriched with huge collections of books and manuscripts of the Late Satyakinkar Sahana. During 1952-53, the Parishad initiated the work of collection, preservation and exhibition of its collection. Firstly, the Parishad was housed at Bahubati at the residence of the Ayakat family for one year. Then it was shifted to the hostel of the Bishnupur High School. Radha

Tatha Bankurar Sanskriti (1977), Radher Mantrayana (1978), Radher Jati O Krishti (1982-1983 - volumes 1 to 3), Subarnarekha theke Mayurakshi (1995-1997 – 6 volumes) etc.

The Parishad Museum has a rich collection of antiquities found from various sites of Bankura. These include a significant number of sculptural remains assignable to a broad time frame ranging from the 8th to the 13th centuries CE. Though most of them are stylistically of the so-called Pala-Sena idiom, however, a regional style which developed in south-western Bengal (the Dakshin Radha region) and adjacent parts of Orissa is also apparent. The stone icons include those of Visnu, a few avataras of Visnu, Visnupatta, Garuda, Garuda column, Ganesa, Skanda-Karttikeya, Bhairava, Nataraja, Uma-Mahesvara, Mahisasuramardini, Mahisamardini, Chamunda, Surya, other Brahmanical images, Buddhist images, Jaina Tirthankaras, Jaina Yaksis and a few Caumukhas. Other artefacts in the collection of the Parishad Museum include different potsherds, besides, potteries found from Dihar (the collection made by Singha is noteworthy) and other archaeological sites of Bankura, microliths, painted BRW potsherds, cast copper coins, blades of axes and semi-precious stone beads also found from Dihar (mostly collected by Singha), several temple inscriptions, coins of the Mauryan, Kushana, Gupta and Mughal period found from the Bankura district, different items of folk art of lateritic Bengal, silk sarees of Bishnupur, different artisan products in bell metal, numerous manuscripts, patacitras, etc. (See Nag 2009:251-253).

The Haripada Sahitya Mandir Pratnabastu Sangrahasala, Purulia, has a long history. In 1921, Kantha Sen established the Haripada Sahitya Mandir for the promotion of literary and cultural activities. In 1926, Haripada Dawn contributed his entire savings to build a big hall for the establishment of a public library near Saheb Bandh, Purulia town, just beside Nibaran Sayer, a big waterbody. Finally, in 1960, Dr. Humayun Kabir, Union Minister, Government of India, inaugurated a museum at this hall. From 1960 to 1978, the entire expense for maintaining the museum was borne by the social worker Rekha Mallick. Anil Kumar Chaudhury was given the charge for the collection of antiquities ranging from prehistoric tools to early medieval stone sculptures, besides, terracotta plaques of the medieval-late-medieval period. He was assisted by Prabhat Kumar Mallick, Mahadev Mukherjee, Tarapada Ray and other well-known personalities residing in Purulia town. It is worth mentioning that Sarat Chandra Roy, the eminent anthropologist and editor of *Man in India*, Ranchi and author of a number of renowned publications, was invited by the Sahitya Mandir in 1935 in its annual conference. During his long speech on 'Manbhum Jelar Sahitya Sadhana' (the study of the literary tradition and cultural identity of Manbhum), he expressed his desire to establish a museum to protect and preserve the historical identity of the region concerned. Obviously, Ray was interested in Manbhum as he tried to visualize the spread of the so-called Asura cultural settlement with which he was preoccupied at that time (Roy 1915; 1920; Chakrabarti 1993) and the ethnological characteristics of the tribes inhabiting the Chhotanagpur region and its eastern fringes.

The collection of the Haripada Sahitya Mandir Pratnabastu Sangrahasala, Purulia, includes Palaeolithic tools (handaxe, cleaver, etc.), microliths (geometric and non-geometric varieties), ground and polished stone tools, bone tools, potsherds collected from different archaeological sites of Purulia, terracotta objects, terracotta plaques of medieval-late-medieval period, stone sculptures (Visnu, Uma-Mahesvara, hero stones, Jaina Tirthankaras, Caumukhas, etc), besides, fragmentary architectural remains, kalasas, amalakas, and pillars. This museum has also a rich collection of tribal art objects. The impressive array of Chhou masks deserves mention.

After all, the capacity of archaeological collections to order time requires extended treatment, but the simple point is clear enough. It is through the temporal ordering of archaeological collections that we can gain a conceptual grip on the sequence of time passing at all; and probably, more fundamentally, upon the idea that time has a sequence in which things pass, indeed that time, in our usual sense of the word, exists at all (Pearce 1999:16).

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“Reminiscing the Iron Man of India”: Reflections from National Memorial, House Museum and Smruti Kendra

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Abstract

The representation of national heroes' who devoted their life in the nation making through the spectrum of museum expressions has come a long way. The houses they inhabited are transformed into museums to reflect national ideologies and movements. Along with national galleries showcasing national personae the regional biographical museums play a significant role in nationalist frames. The dwellings of national heroes, nationally acknowledged private collections, constitute the largest and oldest category of house museums.

The Sabarmati Ashram (Satyagraha Ashram) was home to Mohandas Karamchand Gandhi from 1917 until 1930 and served as one of the main centres of the Indian freedom struggle. The biographical museum on Gandhi, in the ashram, was inaugurated on 16-05-1963 by Pt. Jawaharlal Nehru and is having original letters written by Gandhiji, microfilm copies, and panels depicting major events of his life. Sardar Vallabhbhai Patel, popularly known as the 'Iron Man of India', played a leading role in the Indian freedom struggle and is credited with achieving political integration of Independent India and all these aspects are represented in the Sardar memorial in Karamsad, Anand.

The present paper discusses about the biographical museums of Gandhi and Sardar Patel, in Gujarat, their stature in transforming the essence of nationalist ideology and moments of Indian freedom struggle through museum expressions. The paper will also talk about the new venture by the government of Gujarat, a mega project for the 'Statue of Unity', and a biographical museum to commemorate Sardar Patel's contribution in the Indian freedom struggle and the Unification of India.

Keywords: *National Ideologies, Biographical Museum, Freedom Struggle, Political Integration.*

Sardar Vallabhbhai Patel popularly has known as “The Iron Man of India”, in the words of Shri Rajagopalachari, “what inspiration, courage, confidence and force incarnate”... that was Vallabhbhai. In him, Gandhi found the “most trust worthy, staunch and brave” colleague; while Vinoba Bhave recognized him as, “the most accurate bowman of Gandhi’s struggle, his disciple... knew no retreat” (cf. Hindu 1997). Nehru mentions him as “the builder and consolidator of new India... a great captain of our forces in the struggle for freedom... a tower of strength and revived wavering hearts” (Alan Campbell-Johnson 1951).

The boy named Vallabhbhai Zaverbhai Patel was born on 31st October 1875 as the fourth son of a less known agriculturalist/landowner, Zaverbhai Galabhai Patel from Karamsad, a small

village, roughly five kilometres from Anand, located in the modern linguistic state of Gujarat. Born to Patel's, the class of cultivators known for their simple character, industrious habits and straight forward dealings, Vallabhbhai imbibed those talents along with other ideals; the spirit of service, taste for orderliness and cleanliness cultivated in him by his mother Ladbai, which greatly moulded his character.

The Journey of Vallabhbhai as a barrister to a freedom fighter; as a congressman to the finest statesman of India ever seen, the nation-builder remains as an iconic figure and source of inspiration for all. He never courted publicity, never projected himself anywhere and remained as a karma yogi, and was passionately devoted for the motherland. India, throughout the history never united, and it was Vallabhbhai's greatest ambition to bring unified India into existence.

The Manchester Guardian rightly said, "Without Patel, Gandhi's idea would have had less practical influence and Nehru's idealism less scope. Patel was not only the organizer of the fight for freedom but also the architect of the new state when the fight was over. The same man is seldom successful as rebel and statesman. Sardar Patel was an exception".

The commemoration of national heroes and their life events through the spectrum of museum expressions have come a long way. Though many museums are built, in memory of Sardar Patel, but showcasing the plethora of information related to this great multifaceted personality in holistic perspective appears to be a challenging task.

Museum Expressions- Biographical/Memorial/Personalia

The museums representing national heroes, individuals and their life events have conversed with different nomenclatures such as biographical museums, memorial museums, personalia museums, smriti centres and house museums. Memorial museums created in memory of national leaders are meant to showcase and popularize the national ideologies for which they stood or fought for. The dwellings of national heroes, nationally acknowledged private collections, constitute the largest and oldest category of house museums worldwide. The houses where they were born and brought up inhabited major part of their life, various places they stayed/ associated for different purposes, activities in later part of their career and places associated with various nationally important events are transformed into museums/galleries/centres to showcase and communicate the significance of the same to the present generation.

Beyond the historical representations, the memorial museums are the vehicles to showcase the interpretation of political events which inspires the young minds for critical and independent thinking. The information conveyed in exhibitions, publications and educational extension projects should be non-partial and not politically biased. Historical events/incidents should be integrated into historical context without minimizing the personal significance and contributions. While anchoring around the actual historical events, the presentations should involve current interpretations of the past by placing them in proper retrospect context.

Biography of the Biographical Museums

The three museums associated with Sardar Vallabhbhai Patel discussed in this paper, hold different stature, falling into three different categories. They are namely, national memorial museum, house museum and a small university centre named Smruti Kendra and each one of them highlight differential levels of operations and administration. Through a common thread of Sardar Patel's life as the connecting cord, the Sardar National Memorial Museum is located in the city of Ahmedabad; the House Museum, a very recent transformation of the house into a public accessible entity after a facelift with the support of the Government of Gujarat and the Sardar Memorial at Karamsad; the Sardar Smruti Kendra established within the university system at Junagadh showcases different identities based on their setup, location and context. Each one of them is discussed one by one illustrating from their establishment till present.

a) Sardar Patel National Memorial Museum, Ahmedabad

Sardar Patel National Memorial Museum showcases a priceless collection of cherished memorabilia associated with Sardar Vallabhbhai Patel. The Museum is housed in the Moti Shahi Mahal in the Shahibaug area of Ahmedabad, Gujarat. Moti Shahi Mahal was originally constructed for the personal use of king Shahjahan during the years 1618-1622. During the British rule, this same building and its premise were used as a cantonment for the housing of senior officials. Nobel laureate and world-famous poet Rabindranath Tagore stayed in this building during 1878 when he was seventeen. The stay here believed to be the inspiration for him to write *The Hungry Stones*. During the post-independent time, this building was Raj Bhavan, the official residence of the Governor of Gujarat. In the year 1978, this building was transformed into a national memorial dedicated to Sardar Vallabhbhai Patel.

The Sardar Vallabhbhai Museum was set up in the year 1979 by Shri. Babubhai Jashbai Patel, the Hon. Chief Minister of Gujarat. After many years of existence, in 2013, the museum was reorganized, modified and innovated with the inclusion of interactive exhibits to make it visitor-friendly and communicative. The Sardar Patel Memorial Trust members were instrumental in bringing out transformation in the museum display and activities. Shri.R.S.Patel contributed the maximum and gave his best in bringing out and making the museum at par with international standers while presenting the iron man's life, ideology and the Indian national freedom movement. The museum was presented to the public and society with the latest innovative technological interventions and interactive visitor experience, which was inaugurated by the Prime Minister, Dr. Manmohan Singh, Governor of Gujarat, Dr. Kamala Beniwal and Chief Minister of Gujarat, Shri Narendra Modi on 29th October 2013.

The museum now successfully showcases personal belongings of Sardar Patel, though they are small in number since Sardar never possessed high price holdings as his personal assets. The two galleries/halls showcase the various events in Sardar's life through multimedia projections and interactive immersive displays. The trilingual information panels and labels serve the need

of varied linguistic visitors while the 3D light and sound laser show stand as a unique crowd-pulling display/exhibit. Through the technologically innovative laser show, the historical and chronological information of various cultural periods of India, from Vedic times through Islamic invasion to Mughal era and British colonization leading to freedom struggle and emergence of independent India became excellently convincing to the common man. The trail of historical events has showcased in such a way that it turned out to be an immersive activity for the visitors. The contribution of Sardar Patel in the freedom struggle and the unification of India by convincing the 506 princely states are very well communicated through the display. Extracts from his journals and correspondence are exhibited in the museum along with his personal objects and artworks, approximately 10,000 objects. The Museum stands as one of the major tourist attraction in Ahmedabad.

b) House Museum and the Memorial, Karamsad, Anand

The house museum is the family house where Sardar Vallabhbhai Patel was born on 31st October 1875 as the fourth son of the agrarian Patel family. Located at Karamsad village in the Anand District, the house; two-storied wooden haveli built in the typical Gujarati vernacular architecture, is converted to a museum consisting of nine original intact rooms as photographic galleries comprising innumerable photographs showcasing various episodes of Sardar Patel's life from childhood to his last journey (Fig.1).



Fig 1: House Museum, Karamsad

The room where Sardar Patel was born, is lightened up with an everlasting lamp (*akhand deep*) from the day of his death. The house is under the Sardar Patel Trust, and a family has been appointed for the day to day maintenance of the house stay in an outhouse in the same premise. Upholding high ideals by the Patel family, and also Sardar Patel himself being a man of high ideals do not hold much personal possessions which cause difficulty in tracing any original objects used by him or his family members at the house museum. Hence the house museum is a simple intact house with photographic displays.

The Sardar Patel Memorial Fund, Karamsad was established in 1964 by eminent personalities namely Shri Morarji Desai, Balvant Rai Mehta, Ms. Mani ben (daughter of Sardar Patel), Tribhuvandas Patel and Dahyabhai Vallabhbhai Patel. Later under the presidentship of

industrialist Shri. J. V. Patel and able guidance of Dr. H.M.Patel, ICS, the new Sardar Patel trust was formed. Both the Government of Gujarat and the Government of India extended a helping hand in constructing the Sardar memorial building at Karamsad. To mark the 125th birth anniversary of Sardar Patel, the memorial building was dedicated to the nation on April 11, 2000, by the Prime Minister, Shri. Atal Bihari Vajpayee.

The splendid memorial building is located in the middle of the lush green landscape spread in seven acres, with a central hall surrounded by verandas all around. The corridors are used for displaying photographs and hanging panels. The memorial museum holds the custody of the Bharat Ratna posthumously awarded to Sardar Patel as one of its priceless collection. As part of the collection, the memorial museum has the coffin box used for Sardar's last journey; the materials used by him such as spectacles, pen and cutlery items (Fig.2).



Fig 2: Materials used by Sardar on display, Memorial Museum, Karamsad

The Museum is under the process of renovation and development of new interactive exhibitions for providing a facelift to it. It provides education extension activities to school children and a large number of rural schools takes advantage of the museum (Fig.3). The Memorial also organizes various programs, which aim to inculcate the qualities of leadership in a democratic polity.



Fig.3: School children after the museum visit

c) Sardar Smruti Kendra, Junagadh Agricultural University, Junagadh

Vallabhbhai Patel hailing from a farmer family truly understood the issues of farmers and agriculturalists. To commemorate Sardar Patel's contribution towards the uplift of farmer

communities, the Junagadh Agricultural University established Sardar Smruti Kendra during his birth centenary celebration in 1975. The establishment of Sruti Kutir becomes possible by the donations of people from Saurashtra after the Government of Gujarat declared a centenary celebration committee.

Sardar Smruti Kendra is aimed to act as a resource centre for disseminating the spirits of Sardar Patel to empower the rural and underprivileged farmers so, as to generate their own income and to manage their occupation to create better economic conditions. Sadar Smruti Kendra conducts various training programs for the farmers and stands as a resource centre for all agricultural related updates and helps for the farmers. It consists of three wings namely, Information wing, Training wing and Exhibition wing for serving the farmer community at various levels.

Sardar Patel led the fight against Arzi Hukoomat (government in exile) of the Nawab and liberated Junnagadh. Sardar Smruti Kendra is housed with a photographic gallery and a museum showcasing a section depicting portraits of “ARZI HUKOOMAT” representing the memorable moments of people’s struggle in 1947 for the liberation of Junagadh. With its primary objective of maintaining the “ARZI HUKOOMAT”, exhibition the Sardar Smruti Kendra regularly organizes agricultural exhibitions aiming to provide the latest information to farmers on agricultural technologies, fertilizers and updates on new policies, subsidies and related ancillary aspects. It also brings out publications in the form of leaflets, brochures, information pamphlets etc. in the regional language, Gujarati. It organizes agricultural fairs for the farmers as a mega event.

Epilogue

Remembered for his bravery, leadership quality and fearless attitude; Sardar Vallabhbhai Patel continues to be an icon of inspiration to millions of people worldwide. To keep his memories alive, to endorse his ideology and values, uphold the essence of patriotism, and to make the current generation understand and appreciate the same in the present context, all the three above mentioned biographical museums are putting excellent efforts. Sardar National Memorial Museum at Ahmedabad caters to local, regional, national and international tourists. At the same time, the House Museum at Karamsad, within the village setup, extends the true rural flavour with splendid vernacular haveli architecture as the birthplace of Sardar. Of late, it is becoming a place of reverence for all and a popular tourist attraction. The Sardar Smruti Kendra, located within the university system, is unique in its nature and scope and focuses on Sardar’s contribution to the uplift of farmers.

All these three museums can become more vibrant and dynamic by incorporating education and outreach activities to develop their identities- locally, regionally, nationally and internationally. The Memorial museum, Karamsad is now in the process of its making over, and optimistically will soon be gaining international stature. All of them should plan and should make it possible to organize performances/events; viz., historic drama, enactment of different

episodes of Sardar's life (taking up each episode separately); the impact of British colonization in India; Sardar's role in the unification of India; his role in farmer's socio-economic development etc. so, as to make the historical events more immersive and engaging for the public. The house museum can be re-organized with live demonstrations, immersive and interactive activities through technological innovations. Since the Memorial Museum at Karamsad is under the process of renovation, it can create interactive stations at various points in the permanent exhibition that relay the significant cultural events.

To sum up, all the three above mentioned museums are now being widely accepted as important spaces for the invention of various aspects of national history, nation-building and politics. They act as places of high spirit holding invaluable objects and themselves act as didactic objects to inscribe and reproduce national history through their very form and existence. It can be proudly noticed that Sardar National Memorial Museum at Ahmedabad with its interactive exhibits, well demonstrates the story of the enduring genius of a collective national imagination along with unparalleled contributions of Sardar Patel in nation-building. A visit to these museums can definitely turn out to be a great learning activity for educators, policymakers, historians, people from cultural and political fields, school and college-going students and last but not the least, the common man.

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A Biographical Sketch of Bangabandhu Sheikh Mujibur Rahman and His Remnants Preserved in Bangladesh National Museum

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Abstract

The main focus of this paper is to interpret the museum objects of Bangabandhu Sheikh Mujibur Rahman, the founding father of the nation of Bangladesh preserved in Bangladesh National Museum and an attempt to rewind the national history. The Bangladesh National Museum is a multi-disciplinary institution, where the different aspects of both Bangladesh and some foreign countries are being depicted. This is the largest and renowned museum in south Asia. This museum was established in 1913 named as Dacca Museum. After the independence, Bangabandhu initiated to rename the Dacca Museum as the National Museum in 1972. It has nearly 86000 thousand collections consists of prehistoric, ceramic, numismatic, archaeological, ethnographical, geographical and biographical collections. Museums preserve and demonstrate different materials on different subjects and also biographical objects. In fact, the museum is one of the carriers to perpetuate the history, tradition and culture of a nation. In terms of fostering the history, tradition and culture of a nation, it has to remember first the glorious persons of the nation who sacrificed their lives for the cause of the nation through their merit and activities. They have made our nation glorious by contributing to education, literature, music, philosophy, science, politics, history, art and journalism. They made a significant contribution to our self-rule and war of liberation. Sheikh Mujibur Rahman was such a leader who led the war towards establishing an independent and sovereign state. The architect of Bangladesh and the Father of the Nation of Bangladesh and was assassinated on 15 August 1975 by a group of misled, treacherous military officers. Two galleries have been placed on Sheikh Mujibur Rahman in the National Museum of Bangladesh. The objects preserved in these galleries are amazing and surprising to the visitors especially for the young generation who would not see the liberation war. They became curious about the history and emotional by remembering the way of departing of Bangabandhu. In order to fulfil the curiosity of visitors as well as mass people, National Museum has to be more dynamic to preserve and display the used objects of him. This paper is an attempt to discuss and investigate the remnants of Bangabandhu Sheikh Mujibur Rahman which have been preserved in the Bangladesh National Museum.

Before dealing with the subject, we would like to say a few words about the museum. A museum is a place where objects of historical, artistic or scientific interest are exhibited, preserved or studied. The forerunners of museums appeared at a stage of development of human society when objects taken from nature and social life were for the first time preserved not for utilitarian purposes or their material value but for their aesthetic value and as documentary evidence of human enterprise. So the purpose of a museum is to given amuse-

ment to the general people and also fulfilling the desire of a researcher or anyone who wants to get the education or wants to research from the exhibits. But in the 21st century, the museum is not only serving for those two purposes. The word museum has become a multifunctional institution which arranges and preserves artifacts in various forms, conduct educational courses and open the door for the researchers to operate various researchers, publish research books and journal, organize seminars and most importantly exhibit the items which general people can see or enjoy and get knowledge. From the very beginning, the museum has been regarded as a centre of education and made open to the public. In fact, Museum is a treasure of knowledge, protecting, preserving and displaying for everyone to acquire information, knowledge and have amusement.

However, there are various kinds of museums, each having its own specific orientation. Thus, they are divided according to their basic social purposes. There are research museums and instructional museums. There are also historical, natural history, art studies, literature and technical museums. These major museums are further specified in different categories. For example, historical museums are divided into museums of general history, revolutionary history, military history and archaeology. There also exist museums of fine arts, applied arts, theatre, music etc. There are museums based on technology; thus there are polytechnic museums, museums of communication and transportation. There are also natural history museums and there are further zoological, botanical and geological museums. There are also memorial museums. Some museums perform combined functions of history and natural history. According to the ICOM definition, a museum is a non-profit, permanent institution in the service of the society and its development, and is open to the public, which acquires, conserve, research, communicate and exhibit for the purpose of study, education and enjoyment, material evidence of man and his environment. Actually, the museums will not be confined only for collecting preserving and exhibiting all mysterious objects, but making them as living organs of society and try to solve the problems. Museums are to be people-oriented and people's institutions. Museums have to be very effective in contributing to people's education and are best for breaking the barriers to impart education with their original contents (Bhowmick 2014: 45)

Though museums in Bangladesh are not very old, there are quite a few of them which carry out educational, social and cultural activities. The idea of museum in the South-Asian subcontinent was brought by the British after they conquered the province of Bengal, Bihar and Orissa. The first museum, the Asiatic Society Museum was founded in 1814 in Kolkata, and it preserved a large collection of archaeological, ethnographical, geological and zoological objects.

Though the subject of founding a museum in the territory that now constitutes Bangladesh was mooted as early as in 1856, the first museum of the country, the Varendra Research Museum at Rajshahi was, however, established in April, 1910 under the patronage of Kumar Sharat Chandra Ray of the Dighapatia Raj family. Three years later, Bangladesh National Museum started its journey on 7th August 1913 as Dhaka Museum. It was inaugurated by the Governor of Bengal Lord Carmichael (Ahmed 2013:37). In course of time, Dhaka Museum grew up as the premier

museum of Bangladesh and became the National Museum in 1983 (Figure 1).



Figure 1: Bangladesh National Museum

It is now one of the biggest multidimensional museums in Asia. The museum is playing a vital role to preserve the national heritage of the country and portraying a rich, positive and bright image in front of the world community. It has an enormous collection of historical objects, among which sculptures, terracotta plaques, coins, ornaments, inscriptions, manuscripts, palm leaf paintings, arms and armour, ivory, replicas of boats, embroidered quilts, wood carving, musical instruments, textiles, ceramics, folk arts and crafts, flora, fauna, rock and minerals have enriched collections of Bangladesh National Museum. Of the 44 galleries, only two galleries 37 and 40 (Figures 2 and 3) preserve some biographical relics of Bangabandhu Sheikh Mujibur Rahman.



Figure 2: Bangladesh National Museum Gallery 37



Figure 3: Bangladesh National Museum Gallery

Sheikh Mujibur Rahman (1920-1975), the name is certainly meant to tell about the nation named Bangalee who had to struggle for a certain territory that became an independent country named Bangladesh in 1971. People recognized as “Bangalee” established a nation-state through the war of independence in 1971 when Sheikh Mujibur Rahman (or Sheikh Mujib or Mujib) made all the masses of Bangalee living in the then East Pakistan (East Bengal till 1956) become ready to fight for their motherland (Gupta 2010: 31). Sheikh Mujibur Rahman was referring to a history and a tradition in his speech. So it is reasonable to recount that history and tradition briefly. *Vanga*, is one of the important *janapadas* of Eastern India (Pargiter 1897:85). Patanjali, the author of the *Mahabhasyas*, possibly lived in the 2nd century B.C., mentions three important *janapadas* in Eastern India: Anga, Vanga and Suhma (Law 1934: 2). The epigraphic and literary mention of Vanga continues to come down to the 12th century A.D. Vanga as a *janapada* occurs for the first time in the Meharauli Iron Pillar Inscription of King Chandra, dateable to the 5th century A.D., when Kalidas was alive (Fleet 1888:141). The name of Vanga as *Vangladesam* occurring in the Tirumalai Rock Inscription of Rajendra Chola, dated 1025 A.D., seems to be a departure, and in the absence of positive evidence, both Vanga and *Vangladesa* possibly had the same jurisdiction and were, therefore, one and the same country. Nalini Kanta Bhattasali identified Vanga with the then districts of Dacca, Faridpur and Bakarganj. He wrote “It can be specified as the country lying between the Meghna River on the east, the sea on the south, and the old Buriganga course of the Ganges on the north. The western boundary of Vanga appears always to have been indefinite (Bhattasali 1929: 4). Ilyas Shah (1339-1358 A.D) had united all the political units of Lakhanawati, Satgaon and Sonargaon into one compact country under his own authority and circulated his title of *Shah-i-Bangalian* and *Shah-Bangalah* (Rahim 1963:6). From this time onwards, Bangalah emerged as a country. Bengala used by the European owes its origin to “Bangalah”, and “Bengal” is the Anglicization of “Bengala”. In modern times, ”Bangalah” became “Bangla”, and it stood for both the land and the language. This land gave birth of Bangabandhu Sheikh Mujibur Rahman (Figure 4).



Figure 4: Bronze Sculpture of Bangabandhu Sheikh Mujibur Rahman

The birth of Sheikh Mujibur Rahman at 8 pm on Tuesday, the 17th March of 1920 A.D. (Bangla

1327, 30 *Chaitra*) speaks of the time when *Mahatma* Gandhi was preparing for the non-cooperation movement against the British in India. And that morning shows the day is Mujib who used to feel for the poor since his boyhood. During his days at Gopalganj Missionary School, the boy Mujib once gave away paddy corn from his father's vendor among the poor of his village Tungipara while observing that the poor people had to starve for days. Another incident still declares about the boy Mujib's greatness. He noticed a mad without clothes walking on the road while returning from his private tutor. Suddenly, the boy Mujib made the mad put on the *lungi* he had wear before he gifted the mad. As a result, the boy came back home wearing his blanket that he had put on to protect cold. And this is Mujib who sacrificed himself for his people (Roy2011:18).

In 1927, Mujib, at the age of seven, began his schooling at Gimadanga Primary School. At nine, he was admitted to class three at Gopalganj Public School. Subsequently, he was transferred to a local missionary school. In 1934, Mujib was forced to stop studying for a while, at the age of fourteen, one of his eyes had to be operated on. In 1937, Mujib returned to school after a break of four years, occasioned by the severity of the eye operation (Roy 2011:20).

Sheikh Mujibur Rahman passed entrance examination in the year 1941. Then he took admission in Calcutta Islamia College as an intermediate student in the humanities faculty. He obtained a Bachelor of Arts (BA) degree from Islamia College under the Calcutta University in 1947. After graduation, he took admission in the department of Law, at Dhaka University. During these days, Mujib got deeply acquainted with the writings of Bernard Shaw, Karl Marx and Rabindranath Tagore. Scope of his (Mujib's) thoughts got extended this time as he could realize that Bangladesh (East Bengal) was a different geographical unit whose nationality and, economic, political and cultural patterns are quite different from that of West Pakistan. Besides, there was a language difference between the two parts of Pakistan while the distance of 1200 miles between the parts separates one another. In the eastern part of the country, a brutal political administration and economic exploitation would continue in the name of Islamic nationality tying both the parts in the structure of the singular state. Sheikh Mujibur Rahman got those prognoses by the year of 1948. During his days when he was a law student at Dhaka University, the movement for Bangla language as one of the state languages of Pakistan got inception. In true sense, the movement for the mother tongue is the beginning of the struggle for independent Bangladesh.

In the independent Pakistan, Sheikh Mujibur Rahman was first arrested for picketing in favour of the *hartal* called for Bangla language on March 11, 1948. He remained confined in the jail for more than two years during the days of the language movement. However, Mujib was in the leading point in the movement against the Bangalee police assassination at Lalbagh in Dhaka in 1948. In 1949, he got imprisoned for taking part in the movement of the menial staff of Dhaka University and expelled from the university. Sheikh Mujibur Rahman while being confined in

the jail was elected joint secretary of the newly born *Awami* Muslim League in 1949 after he had served in the progressive students organization (*Chhatra* League) (Chowdhury 2009:51-52).

Political career depends much on heredity, education, intelligence and money none of which played a role in making Sheikh Mujibur Rahman a political charisma to give birth to the nation-state. On the contrary, familial identity has now become an essential recognition in the political arena of the Southeast Asian countries while Sheikh Mujibur Rahman started his political career as a grassroots level worker that obviously made him realize the problems of the masses. Therefore, Sheikh Mujibur Rahman had to receive admirations of others while gradually becoming a leader. Nobody could make him stop being a regional leader from a worker and thus he became a legendary leader of all times in the history of the Bangalee. In fact, there was no break in the political career of Sheikh Mujibur Rahman between 1948 and March 26, 1971 (Rahman 2009: 321).

As a born political crusader, Sheikh Mujibur Rahman, being a schoolboy of eighteen years old, first fought against those who tried to prevent the holding of public meetings to be addressed by the then Chief Minister of undivided Bengal, A. K. Fazlul Huq and his commerce and rural development minister, H. S. Suhrawardy at Gopalganj sub-division (now a district) on January 16, 1938. The Congress Party raised obstacles to the arrivals of the ministers. Sheikh Mujibur Rahman, accompanied by other students, managed to arrange a reception programme. The schoolboy Khoka (Sheikh Mujib's nickname) seemed to appear a matured man, a confirmed political leader and a bitter critic of the arrogant authority. Thus at once, H. S. Suhrawardy became able to identify the dynamic qualities of Sheikh Mujibur Rahman in whom he found a political worker with the promise of leadership. Sheikh Mujib's political apprenticeship actually began from this time. In 1938, Sheikh Mujib was first arrested due to the communal conspiracy.

In 1941, Mujib passed his Matriculation examination while becoming deeply involved in the politics of both the Muslim League and the Muslim Students League. Mujib went to Kolkata soon after the exam and started attending meetings there, too. During this time, he came into close contact with H. S. Suhrawardy. Mujib started organizing the Muslim students and set up a Muslim Students League at Madaripur and became associated with the Muslim League in Gopalganj. In 1942, M. A. Jinnah was scheduled to visit Bengal to join the conference of the Provincial Muslim League. The conference was to be held in Sirajganj. Mujib headed for the conference with a large group of the party workers as well as the Muslim Students League activists. H. S. Suhrawardy attended the conference while Mujib used to stay close to him on all occasions. Around this time, Mujib became very popular among the students of Kolkata Islamia College. In 1943, Mujib, being a mere Intermediate Arts student of Kolkata Islamia College, became a member of the All-India Muslim League Council. During these days of his student life till 1946, Mujib became able to establish himself a student leader as he successfully organized and conducted the 1946 election campaign for the Muslim League in greater Faridpur

district. Regarding his political career, Sheikh Mujib himself once said that, during his college days at Kolkata, he did very little except politics (Sarkar 2014: 59-60)

During Mujib's college days, Kolkata Islamia College (now Maulana Abul Kalam Azad College- Researcher) was one of the main centres of the Muslim students at Kolkata. Student Mujib used to reside at 24 # room of the Becker Hostel. It is the last room in the south of the 1st floor. During those days of his hostel life, he got introduced as well as intimated with many renowned politicians of the then undivided Bengal. However, the room wherein Mujib used to stay has been converted into Memoirs of Sheikh Mujib since November, 1999. As a student leader Kolkata, he used to work with H. S. Suhrawardy. Mujib firmly stood against communal riots and worked for establishing peace between Hindu and Muslim communities in 1946. He directly participated in the Hallowell movement at Kolkata under the leadership of *Netaji* Subhash Chandra Bose. Mujib was always vocal against the colonial rule and imperialism. It is a fact that he fought for Pakistan and when the students of Kolkata Islamia College went out for campaigns, Sheikh Mujib started rising to the leadership of Bengal.

The Hallowell monument was built to mark the fall of Siraj-ud-doula and it was decided to destroy the monument under the leadership of *Netaji* when movements for independence grew high.

Among those students' leaders who were involved in the Hallowell movement, Mujib was dedicated to the movement. It needs to be noted here that Mujib's leadership did not happen overnight. To become a leader of the mass people, one needs to realize their feelings. However, after refusing to submit to the leadership of Jinnah, A. K. Fazlul Huq quitted the Muslim League and formed a coalition government in Bengal with Shyama Prasad Mukerjee. At this, the Muslim League activists started discrediting A. K. Fazlul Huq and organized campaigns against him. But, the ordinary people did not like the League's actions because the people of Bengal had indeed fallen in love with Huq. Mujib realized that "people's love is necessary for leadership."

By this time, Mujib became quite popular in Kolkata as well as at Islamia College. He made his own candidate win in the college students' union election in 1943 and the same year; Mujib participated in the All-India Muslim League Conference held in Delhi. It was an important tour for young Mujib. This tour enabled him to see the leading Muslim leaders of the then India. During this period, Mujib used to work for both the Muslim League and the Muslim Students' Union. *Netaji* Subhash Chandra Bose is credited with the saying: "Give me blood and I will give you freedom" while Mujib used to say: "Give me unity and I will give you liberty". Mao-Tse-tung's power came through the barrel of the gun. On the other hand, Sheikh Mujib produced power from the unity of the people (Huq, Rev., 1996:109). Therefore, the emergence of Bangladesh became inevitable when Bangalee people voted for the Six Points in the 1970 elections. Sheikh Mujib who played the most important as well as a necessary role in shaping the destiny of a

nation had the quality of leadership that the nation required before and after the 1970 elections. Critics say that Mujib was created from the soil and history of Bangladesh. It needs to be asserted here that people of certain geographical belt gradually develop into a nation with varied components of thousands of years and with the significant contributions of the geniuses from different disciplines. Moreover, at a certain stage, a nation reaches the rank of its social, cultural, and psychological solidarity tending to state-building. The momentum of the nation is the time when appears the leader who plays a pivotal role in creating the highest level of consciousness in the mindset of the vast population from all levels of the territory. In this way, Mujib's role being unanimously accepted can also predict or foretell the alteration of an age. It was the most auspicious moment for a nation while the Bangalee nation reached its momentum on March 7, 1971.

And standing at such a momentum phase, Mujib, the undisputed leader of the nation-state declares: "The struggle this time is the struggle for our freedom, the struggle this time is the struggle for independence."

As the crucial March 7, the day Mujib (Figure 5) was to address a public rally at Ramna Race Course, Dhaka became restive with rumours, fears and apprehensions. It was widely anticipated that Bangabandhu Sheikh Mujibur Rahman would make a unilateral declaration of independence for Bangladesh.



Figure 5: The historical speech of Bangabandhu Sheikh Mujibur Rahman at Race Course Ground

Therefore, the Bangalee people were right in the expectation of the above announcement for about two thousand years. It was because just that moment Mujib put into words the Bangalee's dreams of a couple of thousand years and the carving for independence that was suppressed in the core of their heart. Also, he actualized the demand of his age in firmness at the face of critical situations. Not any other world-leader did have such stamina of voicing freedom so boldly at the face of the endangering state. For these unprecedented features of the incident, Mujib is the unchallenged guide to the liberation movement of Bangladesh, the "Father of Bangalee Nation" with its ownself of a state, and at the same time, the creator of independent nation-state Bangladesh. However, people can see many more talented and crowned Bangalee people with multiple qualities than Sheikh Mujib who is yet the greatest Bangalee of a two-

thousand-year history. There are several reasons behind saying so found in this research work. One: Through his life-long struggle, ample self-sacrifice, ultimate dedication and untold pains of imprisonment,

Mujib actualized Bangalee's dream of independence yearned for a two-thousand-year period. So to speak, nothing is nobler than independence because Bangalee people had to snatch away the independence from the Pakistani occupation forces while Sheikh Mujib was gradually uniting an unorganized race to a particular political target, i.e., the independence. Two: Here is the unparalleled achievement of Sheikh Mujib that he made it possible to build up a nation-state uniting through national movements while the Bangalee people are fragmented into four different religions, viz., Hindu, Muslim, Buddhists and Christian, and other uncoordinated components along with 49 small entities. This pattern of success is unprecedented in history. Three: For the theoretical ground of the fact that Sheikh Mujib is the architect of Bangladesh state and the Founding Father of this political state.

Some of his biographers opine that Sheikh Mujib is the most described and surprised leader in the south-east Asian region and came over the power through the democratic process even at the age of military coup. Overall, he made it possible to give birth to a new independent country by gradually rendering non-violent movements into the armed freedom fight in 1971. Being the prisoner in the hands of Pakistan Army, Sheikh Mujib himself became a major factor in resolving the conflict between Pakistan and Bangladesh. Thus, the emergence of a political leadership is linked so much with the objective reality. By declaring the independence of Bangladesh, Mujib did the right thing. He became the need of the time when the Bangalee people could fight for gaining their independence. Thus they (Bangalee people) were fortunate enough to have had an appropriate leadership in the appropriate time and so, the independence became possible as he did the right thing at the right time by declaring the independence. The life we have is the best property of mankind. We get it only once and need to enjoy our life in the way that it is sacrificed only for the welfare of mankind. Mujib's life speaks of such ideology that inspired him to lead the nation towards independence. During the research work, it has frequently been felt that new generations of the Bangalee nation need to know about Mujib's participation in the movements towards independence since the partition of India in 1947. Mujib made the Bangalee people ready for fighting against outsiders (here Pakistanis) because Mujib became able to exist in the flesh and blood, boldness, confidence, excitement, solidarity, rise and development of every Bangalee. Mujib is not only the maker but also the hero in the emergence of Bangladesh while the series of events, again and again, led him to such a heroic position. Mujib is an inseparable part of Bangladesh's history as well as the Bangalee nation's history.

Sheikh Mujib had to struggle for the Bangalee people of East Bengal against the West Pakistani rulers for more than 23 years. It was possible as his style of delivery was tempting such physical splendour and graceful appearance, such strength of personality and the profundity of his voice could magnetize anyone quite easily. Moreover, what about his speeches or lectures are is a unique disposition of revolting words invigorated with rare stimulations. His delivery of speeches

took the shape of wonderful art winning over the public heart with its vigour, sentiment, judgment, jocundity and humour in his style of expression. That the world-famous weekly magazine *News Week* attributed to him (as it is stated earlier) marking as the “Poet of Politics” was only for those artistic potentials enriched with appeal and excellence.

The Council Conference of the *Awami* Muslim League held at Mymensingh on November 14 (1953) bears historical importance in East Bengal’s politics as the United Front (UF) was at last formed in this conference. This United Front formed with Suhrawardy’s *Awami* League, Huq’s *Krishak Sramik Party*, the *Nizam-i-Islam* and *Ganatatra Dal*. On 11 March 1954, in the provincial elections in East Bengal, the United Front won a sweeping victory with 223 members in a house of 237. A United government headed by Huq came to office on 3 April 1954. Sheikh Mujibur Rahman became agriculture and forest minister in this government. But on 30 May 1954, following a succession of violence in East Bengal, Fazlul Huq’s ministry was dismissed and governor’s rule was proclaimed on the grounds of the threat to the security of East Bengal. In June 1955 elections were held for the new Constitutional Assembly. Both the west wing and the east wing were given forty members each. The East Bengal contingent included many new members including Sheikh Mujibur Rahman. The then Cabinet of East Pakistan from the left in front row Khairul Husain, Sheikh Mujibur Rahman, Governor Sher-e- Bangla A. K. Fazlul Haq, Chief Minister Aatur Rahman Khan, Probhash Chandra Lahiri, and Muhammad Ali. From the left in the back row Mr. Chowdhury, Manoranjan Dhar, Mashiur Rahman, Dhirendranath Datta and Captain Mansoor Ali (Figure 6). But Mujib resigned on 30 May 1957 to devote all his time to party work.



Figure 6: Bangabandhu Sheikh Mujibur Rahman with Cabinet member of East Pakistan

The imposing of the Agartala Conspiracy Case on Sheikh Mujibur Rahman who had already been in jail due to the Six’s Points made the 6 Points more popular among the Bangalee people. That Ayub Khan intended to destroy both Six Points and Sheikh Mujibur Rahman along with his associates led the Bangalee people to the struggle for independence only. Thus, Mujib emerged as the solo leadership of the struggle for independence while Ayub himself became the valiant of history by intending to finish Sheikh Mujib (Ahmad 2009: 166). This case officially named as state vs Sheikh Mujibur Rahman and others was brought against him along with 34 others. According to the allegations, Sheikh Mujibur Rahman and

other accused were secretly planning to separate East Pakistan by force with the help of India. During the trial in the Agartala Conspiracy Case, Sheikh Mujibur Rahman's charisma grows further and almost the whole nation stood up in protest of the trial of their leader. At last, the Ayub regime tried to avoid an impending civil war in the country by withdrawing the case. Hence, Sheikh Mujibur Rahman was released on 22 February 1969 unconditionally (Obaidul Huq 1996: 83). A grand reception was given to Sheikh Mujibur Rahman by the central *Sangram Parishad* on February 1969. The reception meeting was presided over by Tofyel Ahmed bade Sheikh Mujibur Rahman the title "Bangabandhu" (Islam 1974: 443).

Bangabandhu Sheikh Mujibur Rahman is seen answering the greetings of different well-wishers over the telephone after his release from the so-called Agartala Conspiracy Case (Figure 7).



Figure 7: Bangabandhu conducting phone conversation with well-wishers after release from Agartala conspiracy case

The legendary man, Bangabandhu Sheikh Mujibur Rahman gradually advanced through the steps of history during 30 years of his political life. Out of these 30 years, 24 years had passed between 1947 and 1971 while he was imprisoned for 18 times amounting to a total of 12 years in jail. On the other hand, the men who built the edifice of Bangalee resistance little knew before the 25th March of 1971 of the huge ordeal that lay ahead of them. They were men whose belief in constitutional politics had been total and unequivocal. But they did the job marvellously well. They shaped a revolution that begot the rise of the first free Bangalee republic in history. Thus, the nation completed its journey by facing a 9-month long war for the liberation since March 26, 1971, and became free from the Pakistani occupying forces on December 16, 1971.

In true sense, both independence of Bangladesh and Bangabandhu Sheikh Mujibur Rahman have made a twin-word. It is far beyond to imagine one by omitting another. Bangabandhu

Sheikh Mujibur Rahman is the architect of Bangladesh while, as the Nation-State, the emergence of Bangladesh in the south-east Asian region is based on Mujib's credit. Since the birth of Pakistan on August 14, 1947 movement for the Bangla language ultimately begot a common claim for independence. It is only Mujib who led the movement to the final stage, i.e., independence. People will consider him (Bangabandhu Sheikh Mujibur Rahman) the great creator of the nation (Chhofa 2009: 44-47). Critics say that Bangabandhu Sheikh Mujibur Rahman was created from the soil and history of Bangladesh while he created the Bangalee nation. A renowned British journalist Cyril Donne writes: "He (Sheikh Mujib) is good-looking, possesses a strong personality and deserves the quality to keep the audience illusion."(Chowdhury 2009: 48). Some of his biographers opine that he is the most described and surprised leader in the south-east Asian region while he came over the power through the democratic process even at the age of military coup. Above all, he made it possible to give birth to a new independent country by gradually rendering non-violent movements into the armed freedom fight in 1971.

Bangabandhu Sheikh Mujibur Rahman called upon all sections of people including Bangali military and civilian personnel, students, workers and peasants, to join the resistance against the occupation Pakistan army. This message of Bangabandhu Sheikh Mujibur Rahman was immediately disseminated throughout the country through radio equipment under special arrangements. The same night *jawans* and officers in Chittagong, Comilla and Jessore cantonments put up resistance to the Pakistan army after receiving their message. Bangabandhu declaration was broadcast by Chittagong Radio station. The Pakistan army arrested Bangabandhu Sheikh Mujibur Rahman from his Dhanmondi residence at 1-10 and whisked him away to Dhaka Cantonment; on 26 March he was flown to Pakistan as a prisoner. The same day, General Yahya Khan in a broadcast banned Awami League and called Bangabandhu Sheikh Mujibur Rahman a traitor. Earlier between August and September of 1971, the Pakistan junta held a secret trial of Bangabandhu Sheikh Mujibur Rahman inside Lyallpur jail in Pakistan. He was sentenced to death. The freedom-loving people of the world demanded absolute security of Bangabandhu Sheikh Mujibur Rahman's life. Once Bangladesh was liberated, the Bangladesh Government demanded that Friend of Bengal be released immediately and unconditionally. A number of countries including India and Russia, and various international organizations urge the release of Bangabandhu. Pakistan had no right to hold Bangabandhu who was the architect of Bangladesh. In the meantime, Bangladesh had been recognized by many countries of the world.

Pakistan government freed Bangabandhu Sheikh Mujibur Rahman on January 8, 1972, left for London route to Dhaka. In London, British Prime Minister Edward Heath met with Bangabandhu Sheikh Mujibur Rahman (Figure 8).



Figure 8: British Prime Minister Edward Heath met with Bangabandhu

On 10 January 1972 on his way back home from London Bangabandhu had a stop-over in New Delhi where Sheikh Mujibur Rahman was received by Indian President V.V. Giri and Prime Minister Indira Gandhi. (Figure 9)



Figure 9: Sheikh Mujibur Rahman was received by Indian President V.V. Giri and Prime Minister Indira Gandhi

In 1972, Acting President Syed Nazrul Islam on his right and Prime Minister Tajuddin Ahmed on his left. Thousands of countrymen, in a great procession, are seen taking their beloved leader to the Race Course (now Suharawardy Udyan) in Dhaka. (Figure10)



Figure 10: A great procession, are seen taking their beloved leader to the Race Course (now Suharawardy Udyan) in Dhaka

On 10 April 1972, Bangabandhu Sheikh Mujibur Rahman along with Awami League leaders at the first session of the National Assembly of Bangladesh (Figure11)



Figure 11: First Session of the National Assembly of Bangladesh on 10 April 1972

A procession of women demonstration (Figure 12) demanding the trial of collaborators in 1972. The women were placing their demand directly before Bangabandhu Sheikh Mujibur Rahman. It may be mentioned here that exactly in 1972, “The Collaborators Act” was enacted under the leadership of Bangabandhu, and the trial of collaborators began.



Figure 12: The women were placing their demand directly before Bangabandhu Sheikh Mujibur Rahman

Bangabandhu Sheikh Mujibur Rahman is seen taking the oath as the Prime Minister of Bangladesh on 7 March 1973 after the victory of Awami League in the National Election of 1973 (Figure 13)



Figure 13: Bangabandhu Sheikh Mujibur Rahman is taking the oath

Bangabandhu Sheikh Mujibur Rahman with Cuban President Fidel Castro (Figure 14). Embracing Bangabandhu at the Algiers Non-Aligned Summit in 1973, Cuban leader Fidel Castro noted “I have not seen the Himalayas. But I have seen Sheikh Mujib. He is the Himalayas in personality and courage. I have thus had the experience of witnessing the Himalayas.”



Figure 14: Bangabandhu with Cuban President Fidel Castro

The state visit to Japan starts Bangabandhu Sheikh Mujibur Rahman, Prime Minister of Bangladesh on arrival at Haneda Airport, Tokyo in October, 1973. Ambassador Oyamada is on the right side of Bangabandhu (Figure15).



Figure 15: Bangabandhu Sheikh Mujibur Rahman Haneda Airport, Tokyo in October, 1973

Algerian President Houari Boumediene, Bangladesh's Prime Minister Bangabandhu Sheikh Mujibur Rahman and Pakistan's Prime Minister Zulfikar Ali Bhutto in a cordial moment at the Islamic Conference in Lahore in 1974 (Figure 16).



Figure 16: Bangabandhu Islamic Conference in Lahore in 1974

The People Republic of Bangladesh was accorded membership of the United Nations. Bangabandhu Sheikh Mujibur Rahman addressed the United Nations General Assembly in Bangla on September 24, 1974 (Figure 17).

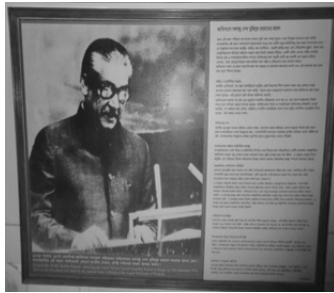


Figure 17: Bangabandhu addressed the United Nations General Assembly in Bangla on September 24, 1974

House of Bangabandhu Sheikh Mujibur Rahman (number 32). It is associated with memories of many historic events of Bangladesh. At present this house is being used as Bangabandhu Sheikh Mujibur Rahman Memorial Museum (Figure 18).



Figure 18: Dhanmondi 32 number House where he was killed

In the predawn hours of 15 August, the creator of independent Bangladesh, Bangabandhu Sheikh Mujibur Rahman, called, “tallest Bangalee in thousands years” along with his wife, children and all his family members, except two daughters who were abroad at the time, was assassinated by a group of misled and treacherous military officers (Figure 19).



Figure 19: Death of the Father of the Nation Bangabandhu Sheikh Mujibur Rahman



Figure 20: Furniture used by Bangabandhu at Bangabhaban



Figure 21: Furniture used by Bangabandhu at home

Conclusion

Based on the above discussion, it may say that Bangladesh National Museum preserved the important biographical remnants of Bangabandhu Sheikh Mujibur Rahman and dissemination of information which are necessary to get the real portrait of Bangladesh for the young generation. As a man and political leader, Bangabandhu was so charming, polite and well behaved which attracted many people of Bangladesh. To speak the truth, he was a man of personality and did never flinch from his principles or conviction for personal interest. He was uncompromising to get the liberty of Bangladesh. Such talented, enthusiastic and devoted political leader was never seen in the history of Bangladesh. He spent his prime time for the liberty of the Bengali nation. He lost of all his family members except two daughters Sheikh Hasina and Sheikh Rehana. Now Sheikh Hasina is the Prime Minister of Bangladesh. The greatest leader Bangabandhu Sheikh Mujibur Rahman is not now with us. But we have his inspiration in our life. We must be encouraged by his extraordinary leadership to build Bangladesh. However, Bangladesh National Museum preserved and exhibition of Bangabandhu's biographical sketch as well as his used articles and so on. In the era of globalization, when everything is based on a digital world, we should implement and update of Bangabandhu Sheikh Mujibur Rahman's collection in the Museum. Through these collections will create a positive image of liberation war among all the visitors of Museum. It is reasonable to say that national museum is playing a vital role by managing and displaying the valuable remnants of Bangabandhu Sheikh Mujibur Rahman, the activities of the Father of the Nation among the national and the international

communities. It is expected that those activities will inspire our next generation to build the deemed “Sonar Bangla” of Bangabandhu and the Bangalee Nation will be able to secure a significant place in the world.

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Rabindra-Bhavana Museum and Archive: a Living Chronicle of 19th Century Bengal

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Abstract

Etymologically derived from the word *mouseion*— the seat of the Muses, who, according to Greek mythology reign over the domains of poetry, music and other liberal arts, the word Museum stands for a repertoire of ancient antiquarian objects, preserved carefully and zealously for posterity. In a jet-set globalised world, one may feel that the worn-out old objects have lost their relevance, but the fact remains that the museums, especially the biographical museums are not simply mummified entities but represent a living chronicle of hopes and aspirations, trials and tribulations of one towering personality and his contemporary perspective.

The present paper will highlight the redeeming features of Rabindra-Bhavana Museum and archive, demonstrating thereby their unique and pivotal role in reflecting and resonating the various moods and conflict of a turbulent nineteenth-century Bengal with Rabindranath at its centre.

Keywords: *Greek Mythology, Biographical Museum.*



Etymologically derived from the word *mouseion*— the seat of the Muses, who, according to Greek mythology reign over the domains of poetry, music and other liberal arts, the word Museum stands for a repertoire of ancient antiquarian objects, preserved carefully and zealously for posterity. In a jet-set globalised world, one may feel that the worn-out old objects have lost their relevance, but the fact remains that the museums, especially the biographical museums are not simply mummified entities but represent a living chronicle of hopes and aspirations, trials and tribulations of towering personalities and their contemporary perspective.

The present paper will highlight the redeeming features of Rabindra-Bhavana Museum and archive, demonstrating thereby their unique and pivotal role in reflecting and resonating the various modes and conflict of a turbulent 19th century with Rabindranath at its centre.

Now let us have a cursory look at the definition of a museum. According to ICOM International Council of Museum— “A Museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches all the gracious gifts of the Rathindranath Tagore to the Visva-Bharati will be housed— is more of temple of light than a storehouse of specimens.”

We may present here a summary of Rabindra-Bhavana Museum collection at that time.

Tagore Paintings: 1601, Paintings other than Tagore : 7756, Photograph : 1500, M/s. by Rabindranath Tagore: 1026, Paper clippings: 1905, Curio: 1979, and many others.

A few important archival materials preserved in Rabindra-Bhavana Museum archive may be mentioned here:

- The telegrams and letters received by Rabindranath from monarchy on the eve of conferment of Knighthood and finally its repudiation by Tagore in 1919 as a mark of protest against the genocide perpetrated by British regime in Jalianwala Bagh
- Tagore-Gandhi correspondence establishing a relationship cemented with mutual love and affection.
- Tagore-Andrews correspondence showing a peculiar bond between two intellectuals emerging from different hemispheres.
- Tagore-Ramananda Chattopadhyay correspondence. The letters exchanged between Rabindranath and the illustrious editor of ‘Prabasi’ and ‘Modern Review’ portray a reliable document of the 19th century intellectual uprising in Bengal.
- May be mentioned in this context that *Catalogue in Progress* (15) which had been published by Rabindra-Bhavana in 2014 categorises plethora of hitherto unpublished documents which may be of special interest to interested readers and researchers.

Is indeed our privilege and honour to state that Rabindra-Bhavana has at present three museums. The first one is focused on the life and myriad creativity of Rabindranath. In this particular museum, a humble attempt has been made to trace the blossoming of efflorescence of a versatile genius who had fetched the highest literary award i.e. Nobel for a British-subjugated colony and as the first Asian recipient could establish the significant fact that hitherto unexplored dark orient had much to contribute to the global literary scenario. This museum is decked with several panels and artefacts, personal belongings etc. to offer a reliable documented picture of one of the most astounding literary personalities of the world.

Rathindra-Museum

Offer due to credence to the multi-dimensional creativity of Rathindranath Tagore, who had rather been overshadowed by the luminous brilliance of his father, a museum dedicated to Rathindranath had been established in 2013 in ‘Guhaghar’— the erstwhile office-cum residence

of Rathindranath. The books authored by Rathindranath, numerous handicrafts created by him and personal belongings are valued treasures of this museum.

Pratima Devi Museum

With a view, to pay tribute to the memory of Pratima Devi, wife of Rathindranath and who had been considered as the essence of the much—cherished Asrama of Gurudev Rabindranath Tagore, a museum has been introduced at ‘Chitrabhanu’, her erstwhile residence. Her books and handicrafts bear testimony to her creative talent and have been aptly highlighted through this museum.

From Brahmacharya Vidyalaya to Visva-Bharati

This museum was introduced in 2014 with a view, to offer a glimpse of the evolution of Visva-Bharati from a nascent stage (1901) to its recognition as a central university in 1951.

Several rare pictures, manuscripts and citations from works of Gurudeva showing his ideas and concept of Visva-Bharati as an international cultural centre had added a new dimension to the museum. This museum records a documented history of the evolution of Visva-Bharati.

Galleries

In Santiniketan Griha, established by Debendranath Tagore and which is the earliest construction of Santiniketan, two galleries had been introduced recently.

The first one “**Maharshi Kaksha**”, dedicated to Debendranath Tagore depicts through numerous photographs, manuscripts and panels the life and creative endeavour of one of the stalwarts of nineteenth-century Bengal renaissance i.e. Maharshi Debendranath Tagore.

Dwijendra Kaksha

Gallery introduced in 2014 is a tribute to another astounding figure of Tagore family—Dwijendranath who had excelled in various areas of creativity viz. literature, music, philosophy mathematics and many other allied fields. We considered it our duty to highlight his achievement to the present generation.

Conclude, what makes Rabindra-Bhavana museum and archive distinct and almost unparalleled in the domain of museums is its role as a bridge between the past and present Santiniketan and Visva-Bharati as well. The educational concepts and ideas of Gurudev Rabindranath as preached and practised in the open-air school system introduced in Patha Bhavana and Sikshasatra are followed till date in Visva-Bharati. The photographs of school education in Visva-Bharati years back as preserved in the Rabindra-Bhavana archive helps one to look back with nostalgia and revive the past in the present context. The functions and festivities starting from welcoming New Year (Varsavarana) and spread over the whole year including plantation of saplings (Vriksaropana) and ploughing (Halakarsana) form an integral part of education in Visva-Bharati till date. Rabindra-Bhavana archive helps one to explore the past and bring a union between

past and present. The photographs preserved in our photo archive and manuscripts, speeches, poems and songs in paper archive lends momentum to the present scenario.

Museum and archive is not simply a repertoire of old objects, on the contrary, it may be described as a living history institutionalized and presented in an inimitable style.

The Evolution of the State Archives: From 1910 to 2010, with Special Reference to Important Historical Events in Bengal

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The West Bengal State Archives has crossed the hundred years of its long journey. The national and state-level archival repositories are witness to political and socio-economic transitions of a country. The West Bengal State Archives is one such state-level archival repository. Its evolution is intricately woven with the history of the preservation of the documentary heritage of India. The legacy of collection and preservation of the official documents can be traced back to the ancient period of the country. It could be recalled that the Buddhist *Jatakas*, the manuscripts preserved in the monasteries, the general record room of the Mauryas or the 'Karkhana' under the Sultanate, and the 'Daftarkhana' of the Mughals were the earlier forms of the modern Archives. During the rule of the Akbar, Todar Mal concentrated not only on the streamlining of the revenue structure, but he also gave proper emphasis to the task of keeping revenue records. However, the non-cooperative functioning of the *Kanungoes*, during the late Mughal period, caused a temporary setback for the record-keeping system of the country. With the onset of the rule of the English East India Company, the crucial issue of the record-keeping, once again, received due importance from the ruling authorities, as it used to receive in the earlier periods.

The defeat of Nawab Siraj-ud-daulah in 1757, and Mir Qasim, in 1764, by the English East India Company, led to the grant of the 'Diwani' in 1765, which empowered the Government of the Company to collect land revenue from the Bengal *Suba*. Consequently, the Company established its political authority in the administrative sphere in the province of Bengal. It might be recalled, that after the French Revolution, the importance of records was realized, and the record-keeping was identified as an essential precondition for establishing the rights of the people. The awareness, regarding the record-keeping, eventually tended to spread over the other countries of Europe, and it also influenced the Government of the East India Company, in India. The English East India Company began to give proper importance to the keeping of judicial records, along with the revenue records. In 1791, revenue-related proceedings were divided into two groups-revenue and revenue-judicial. It was resolved, on 26th April 1793 that a separate, judicial system could be established to solve the revenue disputes. On 1st May 1793, the resolution was implemented. These steps gradually prepared the ground for compulsory preservation of the official records.

I would like to add the very important historical data, which had been preserved in the State Archives. These data were related to the martyrdom of Khudiram Bose, Prafulla Chaki, Kanailal Datta and Satyendranath Bose (who come from Midnapore District, Hooghly district, Calcutta).

There was a significant martyr in the first decade of the 19th century when the armed resistance against the British rule, first took the violent shape in Bengal. The significant turn came in the early 1930s wherein Chittagong, the great revolt took place. In this connection, supreme sacrifices were made by Saria De and his compatriot Sm. Pritilata Waddedar.

Another important event took place on 30th December 1928 when the session of the Indian National Congress was held at Park Circus Maidan. On this occasion, a large procession took place, where the militant leader Bhagat Singh (of Indian Republican Army) from Punjab, the communist leader Muzaffar Ahmed, and Kaji Nazrul Islam, the socialist rebel poet, participated.

Another crucial event took during the Tebhaga uprising, when an able widow, Phulzodi, led an important role when she roused her compatriots in the battlefield which took place in the district of Rangpur.

Standing at the crossroads of the long journey of 100 years, the archival offices and all other staff of the West Bengal State Archives would rededicate themselves to proper preservation of the documentary heritage of the State Archives to the enrichment of the rare collections and to the infrastructural improvement for proper utilization of this treasure house. This rededication is envisaged for the use of the bona fide research scholars and the historians, who visit the State Archives from different parts of the country and abroad.

Social Impact of Biographical Museum

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Abstract

The Biographical museum is to express the idealism of eminent personality and their contribution to the society. They had praised non-violence, secularism and brotherhood among men. The Museum is to inspire people by the message of a particular person and educate people. The Biographical museum is a resource centre for proper information. The Museum is an education centre of society for their publication, archives and activities. A Biographical museum is set up to preserve the life works and ideologies of such great men for the benefit of the future generation. The aim is to show to the public how these great personalities lived up their ideas and contribute to the welfare of man and their mission.

The Museum is to inform society about those people who devoted their life for humanity, society and justice. The biographical objects as tangible links between the past and the present, between reality and its articulation as narrative systems, whether social, economic or cultural-historical. Museum function primarily on a personal level, the turning of personal possessions into modern relics has broader social and cultural significance. Biographical objects are striking because of the diversity of the material presented.

Portraits, photographs, personal items, notebooks, letters, pages of diaries, books, various kinds of objects and artefacts that illustrate the subject's activities and achievements, oral records, such as interviews of the subjects or of other renowned personages who knew him/her, and videos.

Keywords: *Education centre of society, Great Personality, Proper Information, Tangible and intangible Link.*

The Museum is an institution of social change. Museums can change people's lives, occupation, and historical knowledge. They contribute to develop the communities and reflect the history, culture and identity of all citizens. In turn, museums live and develop by the skills and the creativity of their public and they must show their value to society. One of the most important tasks of museums in the development of the society. There are various types of museums in the world. Most of the people know that Biographical museums can only focus on the life of great personalities, but the social responsibilities they carry are greater than one could ever imagine.

The biographical museum is to express the idealism of eminent personality and their contribution to the society. It praises non-violence, secularism and brotherhood among men. The museum is to inform society about those people who devoted their life for humanity and social justice. The biographical museum exposes to create a vision of their biographical subject and object through the presentation of images, personal diaries, archives and other kinds of material

documentation. The museum displays relevant matter for a broader understanding of objects, their links to identity and their cultural significance. The biographical museum is important for social and national identities. The museum function primarily on a personal level for the interest of the local areas and needs for the local people then turning of personal possessions into modern relics has broader social, cultural and educational significance.

The objects and activity of museums are a very important part of society. Museums inspire people and change the society by the message of a particular person and educate people.

Biographical objects show the person's life and help to create a tangible landscape which provides cultural configuration anchoring its fluid and fragmentary nature within a definite framework of experience. Objects, like souvenirs, books, and memorabilia, are the tangible parts of our past as well as of our present and also source for future because of the feelings and images with which they are invested.

The acceptance of an object as the depiction of an intrinsic truth that substantiates the writing of natural and cultural history suggests the cultural significance of objects as tangible links between the past and the present, between reality and its articulation as narrative systems, whether social, economic, or cultural-historical.

The important functionality of biographical relics is displaced in favour of their biographical significance. They function as missing traces and active memories of the biographical subject that are used to produce a tangible archive that witness to the individual and can be used to built biographical stories since they endorse a myth of authenticity and an illusionary creation of reality. Clothes and other personal belongings are conventionally fetishists, because of their close relationship with the person. Clothes, in fact, literalize the notion of embodiment by showing the traces left by the body. We know from them, through their physicality shape, condition, texture, colour, material, brand and smell– about another absent physicality, that of the person who wore them.

Traces, memories of use and belonging, are what arguably originality biographical relics, rendering them 'true' to the biographical subject, or to the cultural relationship that is recognized between the subject and the object.

Books are biographically relevant and play an important role. We consider an emblematic category of objects, those are closely associated with the great personality that mimetically represents the subject, such as portraits, photographs, busts, medals, prints, paintings and miniatures, questioning their biographical authenticity and functions as records of the subject in display or exhibition legends.

Images and words comply in drawing a portrait of the biographical subject and in developing a compatible history that meets socio-cultural expectations about representations of the self. The images may have presented as mementoes for the biographical subject.

Other biographical objects, such as memoirs or diaries, letters, portraits also construct a complex relationship between private and public presentations of the self, in an attempt to capture the inner self as much as providing a denotative image of the biographical subject. The personal letters and other archival documents show a contemporary and previous social association.

The photograph does not call up the past photographs show an 'evidential force' that bears not on the object but on time and space. From the phenomenological point of view, in the Photograph, the power of authentication exceeds the power of representation.

Biographical exhibitions are inherent in the cultural and social assumptions that, through their materiality, objects function as evidence of 'truth'. For biographical objects, the concept of belonging and authenticity overshadows the many other cultural, social facets that intervene when such objects are invested with meaning as a biographical story.

Social impact of Biographical museum is very important. Biographical museums are organised with different programmes for society. Some important museums and their activities are as follows:



Educational Activity of Gandhi Memorial Museum

In 1959, the Gandhi Memorial Museum was established in the city of Madurai in Tamil Nadu, India. Now it is known as Gandhi museum and also one of the best Gandhi Museum in the country. On October 2nd whole day spinning-prayer is performed. An inter-religious prayer arranged in the evening and the citizen of Madurai region participated in the arranged meeting, where inter-religion peoples exchange their opinion with each other. It is an important programme by which we can see the role of the biographical museum on National integration. The Star Speakers from different University departments, institutions participated and deliver their speeches, conduct debates and perform Artistic skill about the glorious activity of Gandhiji, Non-violence and Peace at large. To propagate the non-violent ideas and philosophy of Mahatma Gandhi an Exhibition on the Life of Mahatma Gandhi is conducted to school people on 2nd Oct. every year. The Exhibition gives knowledge to the participants about the Indian Freedom Movement, the legends of sacrifice performed during the struggle, the historic activity of Mahatma Gandhi and associated leaders also.

For the development of histrionic talents embedded in students, a month-long summer course is conducted between mid-April and mid-May every year. To create a cadre of non-violent

activists, a week-long summer training course for the local people on non-violence and Gandhian thought is conducted during June in every year. The Gandhi Club is organising in different schools which is self-supportive and conducts many programmes relating to Gandhi and non-violence.

The fasting-spinning prayer is performed on 30th January. This programme gives an opportunity for the Gandhian followers to rededicate them for building up a non-violent Social Order. Museum also organised freedom fighters' day, Vinoba Bharathi day.

For the honour of freedom fighters, August 9, is organised as Freedom Fighters Day. In this day discussed the role of freedom fighters which gives an opportunity to remember the sacrifice done by the Satyagrahis during the Indian freedom struggle. On September 11th is observed as Vinobajayanti and Bharathi Memorial day. Organised a seminar which focusing on Bhoodan is conducted star speakers, Sarvodaya workers, educationists and persons from other sections participate.

The Gandhi children centre is an innovative centre, dedicated to developing the inbuilt skills of the children. Conducted programmes with this purpose from classes on Bharatanatyam, Vocal Carnatic, Flute, Violin, Veena, Karate, General Knowledge and Painting. Trained teachers from different institutions are taking classes.

The participants of weekly interfaith prayer are Hindus, Muslims, Christians, Buddhists, secular men and women from different cross-sections numbering about 100.

Museum periodically conducted mobile exhibitions to propagate the ideals of Mahatma Gandhi. Pictures depicting the life and action of Mahatma Gandhi is taken to schools, village clubs and displayed for social awareness grow. Yearly about 100 places are covered along with explanation and interaction. An Exhibition on the Horrors of Hiroshima and Peace is also displayed in schools, colleges, universities and other educational institutions during August on Hiroshima and Nagasaki Day. Children day on 14th November is celebrated by organizing competitions for school children on Elocution, Quiz, Drawing, Painting, Mono Act, etc. A seminar focusing on Women's Development is organized on Kasturba Gandhi Memorial Day. Experts from different social institutions and Women from different cross-sections take part in it. The ancient art of Yoga as defined by saints and especially Patanjali Yogi is conducted undergo training in Asanas (Postures), Kriyas (Cleaning Process), Mudras, Pranayamas and Meditation. Scientific, cultural, therapeutic and spiritual values are taught in this intensive course.

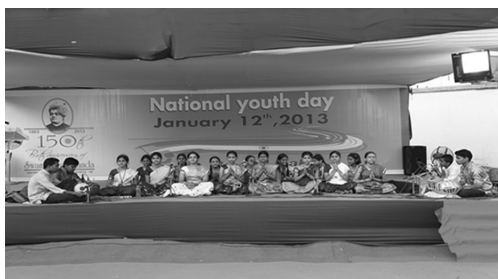
The museum is also conducted short term courses on household materials preparation, food preservation, processing of foods, jam, jelly etc in every month.

The museum is also arranged for different present-day activities. Such as-

- The regular arrangement of guide-lecture, playing of tape and disc records, film shows on Gandhiji, Gandhian themes and Freedom Movement.

- Researches are undertaken and assistance to interest provided on this behalf.
- Museum has several publications for its credit and on-going programmes.
- Museum has developed a few photographic exhibition sets on the life of Gandhiji, Tagore, Netaji, Sri Aurobindo and 200 years of the Indian Freedom Movement which are sent to educational institutions,
- Single object, special, temporary or occasional exhibitions are also arranged as and when the necessity is felt.
- Different collaborative programmes are also organized with N.G.O's and voluntary organisations and Government Departments and academic bodies.
- Publications, seminars and workshops are regularly organised in and outside of the museum.

The Vivekananda house is situated in Chennai, India. Sri Ramakrishna Math conducts a lot of programmes for the benefit of society. Every Saturday evening from 7 to 8 P.M., a class on the 'Purpose and Method of Meditation' is conducted for the benefit of the general public. Yoga classes are held for men and women on every Sunday morning, in the two halls in the Illam. Vivekananda youth forum organised different programmes for personality development, especially for youths, is the need of the hour and at the end, a meeting of local youth is held every Sunday evening at the Vivekananda House. Programmes of readings from the complete works of Swami Vivekananda and discussion, Question-Answer session, group singing, prayer, voluntary work and other related activities. Many books on Ramakrishna-Sarada Devi-Vivekananda, Vedanta, Yoga, Meditation, and self-improvement published and sold here. Basic computer training for skill development on the computer is given free of charges to the poor children living near the Vivekananda house. Museum organised coaching classes are held for poor school children from the local so that they can be independent in completing their own education and are also provided guidance to improve in the subjects in which they are weak. The birthday of Swami Vivekananda (Jan 12th) and the National Youth Day, is celebrated at Vivekananda house every year. The procession, eminent person's lectures are held on this occasion. India's first "Stereoscopic 3D animated short movie" on Swami Vivekananda was also launched on the same day.



National youth day is observing at Vivekananda house, Chennai,

Netaji Bhawan in Kolkata has modern auditorium called Sarat Bose hall with accommodation for a hundred and fifteen persons. This is the ancestral house of Netaji Subhas Chandra Bose, a great patriot of the freedom movement in India. Lectures, seminars, symposia, etc. on Netaji, the Indian Independence movement as well as on current problems of national and international interest are frequently arranged. Netaji Bhawan is the centre of the Netaji Research Bureau. Netaji Research Bureau seeks also to foster the exchange of culture on an international level. Prestigious musical soirees held from time to time in the hall are a great attraction for the music-loving people of Calcutta. The Bureau has made a documentary film on Netaji and assisted with advice and material the making of others. Netaji's study and bedroom are preserved inside this house in original conditions.



A Gallery exhibits the life of Netaji

Film-shows, especially historical documentaries on Netaji and Indian struggle for freedom have become a regular feature. The rich museum, library and archives are recognized as the first and one of the best of their kind in the part of the world. National and International seminars, lectures and cultural programmes of an international character are being organized. In short, the Netaji Research Bureau has grown up to be an impressive Institute of History, politics and international relations. Netaji's Collected Works have been published in ten volumes. Films and voice and music tapes also constitute a major part of the archives. Scholars of modern Indian history and related departments find the freedom library an important centre of learning. To take steps for the research and dissemination of knowledge about the life, work and teachings of Netaji Subhas Chandra Bose and to arrange lectures, discussions, meetings and exhibitions either generally or dealing with the life and work of Netaji Subhas Chandra Bose. The Netaji Museum, archives and library have been upgraded and modernized to provide the basis for the task of building political and socio-economic cooperation in Asia and the global South on a long-term basis.

Dr. Babasaheb Ambedkar Museum and Memorial houses are situated at Pune. The museum is consist of a large number of his personal belongings. Photographs with audio-visual facility some of the important events from the life of Dr. Babasaheb Ambedkar have been depicted

here. New touch screen facility has been introduced at the entrance of the museum. Use multimedia display and interactive technologies to communicate the visitors.



Children Activity of the Museum

The Museum will promote awareness grow centre about the life and ideals of Dr. Ambedkar. In other words, the larger goal is to create an inspired centre to inspire people to uphold the principles of social justice and equality, peace, and humanitarianism. The Museum boasts a well-appointed garden library and a study centre to encourage visitors to read books related to the work and ideas of Dr. Ambedkar.

Museum celebrated different important days. 1st January is the first day of the New Year, many visitors from all over Maharashtra visit Dr. Babasaheb Ambedkar Museum and Memorial. 26th January is celebrated the Republic Day of India, Symbiosis families come together at the Ambedkar Museum. 4th February is celebrated for the Independence Day of Sri Lanka. 12th March Celebrate Mauritius Independence Day. 14th April is the Birth Anniversary of Dr. Babasaheb Ambedkar. It is celebrated with much pageantry on the campus. On this day, many of Dr. Ambedkar's followers visit the museum to pay tribute to Dr. Ambedkar. Every year the Symbiosis families celebrate the Independence Day of India is 15th August. They are the participants of the open-air theatre of Ambedkar museum. Every year the National flag is hoisted by a special chief guest from the institutes of Symbiosis. 6th December marks the death anniversary of Dr. Babasaheb Ambedkar. A large number of people visit the Museum to commemorate and learn about the life of Dr. Ambedkar.

Dr. Babasaheb Ambedkar Library provides to the needs of young and seniors equally. It has 4000 books on different subjects and forms such as Biography, Travel, Inspirational etc. The library is open to all from 7 am to 10 pm an all days and books are issued for home reading. A good number of periodicals are made available to users. Books are arranged in the library in many sections, the books on and by Dr. Ambedkar, there is General Section, Dalit Section, Buddhism Section, R.K. Laxman, J. P. Wasvani collection, Dr. S.B. Mujumdar collection forms the major stock of Dr. Babasaheb Ambedkar Library. Researchers, students are provided with necessary literature and bibliographical support. Dr. Babasaheb Ambedkar Library has launched coaching "English for competitive exams" and also a course to overcome the difficulty of English conversation and the interview techniques. Expert arranges for English Language

Teaching. Museum also runs the Study Centre for the students from the nearby slums. These underprivileged students face a lack of space and educational resources required for studying. Museum provides textbooks, notebooks to the poor students. They avail of this facility between 8.30 am to 9.30 pm.

Thoughts of Dr. Babasaheb Ambedkar, this museum want to educate children from below poverty line. Children cannot attend regular schools due to many reasons. A branch of National Institute of Open Schooling in Marathi Medium has been started through this museum. This open education is helpful for underprivileged students, they gain an educational qualification through an extremely flexible learning system. The open education system has facilitated the educational aspirations of drivers, canteen workers, peons and gardeners etc. The staff who had already passed their 10th or 12th examination has also registered their name for further studies in Yashwantrao Chavan Maharashtra Open University for F.Y., S.Y. and T.Y.B.A/B.com. Museum also runs a soft skill training programme for their staff.

The museum has started Balkridangan for the children of age group 3years to 10 years. They take prayers, physical exercises, team games, songs and rhymes, stories, small drama on personality development. They have also started dance sessions on Friday where children dance on the songs played on the audio CDs and music.

They provide seedlings and pots of various flowering plants to other institutes of symbiosis. Guide, Maintenance of various institutes are taken care of by Ambedkar Museum. Senior citizen centre provides training in computers, mobile phone applications to elders who wants to keep up contact with the young generation. The centre also arranges lectures, talks of eminent personalities and professionals.

Another famous museum on Dr. Bhimrao Ramji Ambedkar is situated in North London's Primrose Hill. The museum is being funded by the government of Maharashtra, India. This is a historic moment for us because it is not just a house but has the emotions of all Indians attached to it.

Rabindra Bharati Museum, Kolkata can be considered at the storehouse of Rabindranath Tagore consisting of his original paintings, photographs and other valuable documents which our society is proud of. Rabindranath Tagore's contributions to Bengali literature, Indian modern art movement, as well as his philosophies and accomplishments as an artist, educator and activist are widely known throughout India and abroad.

Rabindra Bharati Museum organises celebration programmes on the first day of the month of Vaishakh, (25th Vaishakh, and 22nd Shravana), the birthday and the date of the poet's demise respectively. It also celebrates the birth anniversaries of Maharshi Devendranath Tagore, Jyotirindranath, Abanindranath and Dinendranath. Lectures, talks of eminent personalities are arranged on different subjects related to the life of Rabindranath during the month of August.

Museum organized several seminars, lectures on Tagore's philosophy, cross-cultural communication, modern globalisation that is touch with the man. Tagore presented his solutions to this modern globalisation by encouraging "generous and creative" communication between nations. In this way, he hoped that the global community could "come into touch with man" through mutual understanding and respect.

Nehru Memorial Museum and Library is situated at Teen Murti House, Delhi. The museum galleries daily to know and experience our struggle for freedom and the making of a regenerative India. Many interlinked exhibitions have been placed in the museum which gives a vivid account of the life and work of Jawaharlal Nehru. The research and publication division of museum monitors the ongoing research projects of Institution, publishes research documents and is also organizing seminars and lectures. This section has sponsored and published the selected works of important leaders, research projects of research fellows working on various aspects of modern and contemporary Indian history.

The Nehru Memorial Museum and Library offers fellowships to scholars to pursue research in 1. Modern Indian History and contemporary studies 2. Perspectives in Indian development (social, economic and cultural) and 3. India and changing trends in the world economy and polity.

The important activity of the Nehru Memorial Museum and library are organized regularly Lectures and seminars. Their deliberations are published regularly.

The galleries depicting Gandhiji's life and philosophy also highlighted different phases of India's freedom movement. The museum organises various programmes like seminars, dialogues or other such programmes and its research activities.



Mobile Exhibition

Other activities of the museum are as follows-

- To collect, display, conserve, and preserve Gandhiji's records.
- To promote the study, interpret the life and legacy of Gandhiji and message through the establishment of Sangrahalayas, libraries, auditoriums, study centres, archives etc. for the interest of society.

- To publish books, journals, literature, periodicals, brochures, booklets to propagate the ideas and activity of Gandhiji or in the aid of the memorials and to arrange film-show etc. in furtherance of the objects.

Museum conducted a three-week course on Gandhian studies, will provide an intensive acquaintance with this growing field of knowledge and orient its percipients with the 'truths', non-violence, goals, values, institutions, and processes of the new society to which the course leads us.

The primary objectives of Prasanta Chandra Mahalanobis Memorial Museum and Archives are collection, preservation, restoration and documentation of the rare source materials in order to interpret the life to bring into light the many splendour personalities of Professor Mahalanobis. Museum display through the permanent exhibition and to preserve and maintain the archival materials, for increasing the public awareness of the scientific achievements organizational ability, literary activities and human values upheld by Prasanta Chandra Mahalanobis and the activities of the institute founded by him.

The objects of the museums are Prasanta Chandra and Nirmalkumari's letters, manuscripts, diaries, notes, photographs, dresses, and other valuable items. Museum and archives stand out as an extraordinary source of original records which opened a new horizon in the field of research and training in statistical science in India. It preserves, exhibits the intellectual and personal record of a scientist and organiser whose original thinking and pioneering efforts had set a path for the national development through the application of statistical science in India.

The biographical museum has many books. Museum establishes a research desk or library for the interest of research scholar, students and also visitors of different categories. Museum digitized documentation of museum objects for the purpose of preservation, conservation, interpretation, publication, design and outreach programmes. Every museum involves community, scholars, stakeholders, experts to develop a relationship between society and museum also for the formation of a network. They trained employees in the national and international training for the development of the museum as well as for the interaction with the society. Staffs will ensure security of museum premises, objects, storage and long term preservation and conservation, collection care plan include regular fumigation, pest control, monitoring the impact of climatic conditions, light, micro and biological growth. Museum also involved the local community for the conservation of open-air objects and interactions for museum educational activities with the society. They create an online database for the people of the society and also take feedback from them on understood the museum story and narrative, message on what was missing, what more information or facilities museum can provide, level of their expectation and satisfaction. People collect information about museum opening hours, educational programmes, visitor services and the unique collection of the

museum. Museum arranges temporary exhibition, objects of the month, single object display programmes with the participation of local people. For the interest of visitors, they arrange electronic touch screen, Braille for visually challenged, interactive display panels with information related to the objects. The museum should be conduct lectures, workshops and symposia in coordination with school and local peoples. The museum should be supplied educational materials on CDs or through email to local schools and colleges, also form friends of the museum group within the local communities and abroad. They should be offer eco-friendly amenities for visitors, shelter from heat and rain, toilet for men, women, children and the disabled, lockers and storage for visitor bags. The museum should create a shop with local crafts, souvenirs, publications, diaries, calendars and also needs of the requirements of the visitors. A museum should develop a cafeteria either as a community canteen so that visitors come to the museum not only for knowledge and academic purpose but also for enjoyment and relaxation.

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Impact of Biographical Museums in National Integration

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Abstract:

Museums have been influencing society from early times. They interpret and document evidence of our cultural heritage. Museums house collections of various types which can portray our rich and glorious tradition and culture.

Biographical museums have come up in most places and depict life and contribution of eminent personalities in the field of arts, literature, theatre, science, music and patriotism.

Today there is a lack of peace and tolerance in the world at large. People are unhappy with their achievements and goals. Aspirations have reached new heights and there is a dearth of happiness and restraint.

The development of technology has taken humans to a new arena where everything is accessible very easily at the touch of a finger but it has had a lot of negative impact on the mentality of the younger generation who has been enticed by the degrading action of values and attitudes towards life.

In these conditions, museums can contribute in a big way to restore peace and happiness among the countrymen by exhibiting and displaying objects, which can instil a deep sense of love and brotherhood among the people.

Historical objects, replicas and models in biographical museums inspire and motivate visitors especially students. Communal harmony, peaceful co-existence can be highlighted through museum display, dioramas, kiosks, multimedia presentations in biographical museums.

There are quite a few biographical museums in West Bengal and I would like to discuss two of the museums based on eminent personalities like Rabindra-Bharati Museum and Netaji Bhawan Museum. Both these museums deal with museums that have been based on persons who have made immense contributions to national integration.

Keywords: *Cultural Heritage, Biographical Museum, Communal Harmony, National Integration.*

National integration is the feeling of togetherness or oneness towards one's own country irrespective of their individual differences with regard to religion, region, race, culture or caste. India is a multiracial and multilingual country, which is an excellent example of unity in diversity. National integration is a process by which diverse people are unified.

There have been foreign invasions and conquests, conflicts, distrust in India from time to time to threaten the integration and peace of our country. Communal harmony is a prerequisite for

national integration in India. It is the base on which tolerance, peace, and national integration survive.

Museums

Museums today intend to play a prominent role in preserving the culture of a place or community or the contributions of a famous personality in the field of literature, science or freedom movement and present the social and cultural development of mankind. The collections must be interpreted for the advancement of knowledge, concepts, philosophy, culture and have an impact on the minds of the visitors, who can learn to perceive situations of the past and correlate them for the betterment of society. The museums of today have transformed their focus from collection to communication.

Biographical museums serve as an inspiration to the people. They help to inculcate discipline, dedication, tolerance, love for the nation, compassion, sense of responsibility, patriotism, the strength of personality and self-control, thus enhancing national integration.

Museums are of various types based on their collections, governance, location and visitor pattern. They have to perform varied functions, but all museums have certain common functions, like a collection of objects, documenting information about collected objects, conserving, preserving and restoring them for the future generations as well as displaying them with proper labels, presenting the objects in their conducive microclimate or environment.

Biographical museums are those museums, which are based on the life and contributions of a famous person or a set of people his or her family members and associates.

It may be said that when a biographical museum is set up at a venue where the famous personality has spent a part of his life, was born or breathed his last there, it can be called a personalia museum. All personalia museums are biographical museums but all biographical museums are not personalia museums.

For example, Rabindra Bharati Museum and Netaji Bhawan Museums are biographical as well as personalia museums.

Biographical museums have collections of books, letters, manuscripts, photographs, voice records, videos, personal belongings, like clothes, utensils, medals and awards, newspapers, paper cuttings, daily use items like pen stand, paperweights, inkpot, furniture, like chair, table, almirah, dressing tables, bed, sofa, study table, rocking chairs, cars used by famous dignitaries as well as paintings and easel of a great painter or scientific instruments belonging to a famous scientist.

Netaji Bhawan Museum

It is a personalia and biographical museum at the ancestral house of Netaji on Elgin Road in Kolkata. It has collections related to the family of Netaji and particularly of Netaji himself.

A Brief Discussion on the Life and Contributions of Subhash Chandra Bose and its Correlation to Netaji Bhawan Museum

It can be summarized that Subhash Chandra Bose was one of the greatest freedom fighters of India. He revived the Indian National Army, which was popularly known as Azad Hind Fauj in 1943, which was initiated by Rash Behari Bose in 1942. Subhash Chandra Bose had resigned from the coveted Indian civil service to become an active member of India's independence movement. He later joined the Indian national congress and was also elected as its youth president. Subhash regarded Chittaranjan Das as his political guru and worked under his leadership as an active member of the congress in Kolkata.

Subhash Chandra Bose became a strong leader in the Congress and made an attempt to mould the party differently but his ideas were opposed and he had to proceed to Germany and Japan to get support from outside.

Subhash Chandra was against rendering any kind of help to the British during the Second World War, but India was declared as a warring state by the governor-general without consulting Indian leaders. Subhash started a mass movement against utilizing the Indian resources. Seeing the response the British imprisoned him. Subhash disappeared and travelled to Kabul and in November 1941 his radio broadcast from German radio sent shock waves among the British and electrified the Indian masses, who were sure that Subhash would free their motherland. It also gave confidence to the revolutionaries in India, who were challenging the British. Germany and other powers had assured Netaji military and other help to fight the British. Netaji travelled in a submarine and in a rubber dingy to Tokyo where he was considered the head of the Indian army, which was formed by Rash Behari Bose. Netaji called it the Indian National Army or I.N.A. and a government by the name Azad Hind government was declared on 21st October 1943. *Delhi Chalo* was the war cry of the I.N.A. Netaji escaped from house arrest at his ancestral home on 16th January 1941 in disguise. The life and contributions of Netaji as displayed in the museum triggers a sense of pride for the brave freedom fighter of our country. Netaji was loved and respected for his bravery as well as dedication to the nation.

Collections of Netaji Bhawan Museum and its Relevance to National Integration

On the first floor is the bedroom of Netaji from where he finally escaped from his house. It has been well maintained along with his clothes, wall clock and furniture, like a bed, dressing table, chair, table, leather suitcases used by Netaji. The major part of the room has been enclosed in a transparent glass barrier so that visitors can see the objects, but cannot touch them. Footmarks of Netaji have been marked on the floor to show the visitors his escape route from the house.

Another room of the house on the first floor, the room of his second eldest brother Sarat Bose, who was a freedom fighter has been partially enclosed by a glass barrier. It contains books and articles used by Sarat Bose, his personal belongings and furniture.

A room which was used as a study room by Netaji on the first floor of the same house is also enclosed by a glass barrier. It comprises of a bookshelf, study table, tables and chairs, sofas, centre table where Netaji used to meet guests.

On the second floor, there are two galleries on Netaji. One of these galleries has collections of photographs right from early childhood, to the college days of Netaji, during the freedom struggle, and at various important meetings and conferences. Important photographs of Netaji with other famous leaders, like Motilal Nehru, Gandhiji, Maulana Azad, Mohammad Ali Jinnah, Sarojini Naidu, Sardar Vallabhai Patel, Jawaharlal Nehru, Indira Gandhi, and several other dignitaries of other countries are displayed in this gallery. These photographs develop a sense of respect and pride for this great national leader who had sacrificed his life for the freedom of his motherland.

Marble plate and bowl used by Netaji on his last dinner at the house, are all displayed in this gallery. Letters, journals and magazines, clothes and uniform of Netaji have been displayed in showcases. An audio-visual show on Netaji's life and contribution to the nation is being played continuously for visitors. A handwritten version of the song '*Amar Sonar Bangla*', composed by Rabindranath Tagore is displayed on the wall of the gallery in Netaji's handwriting.

Other photographs of Netaji at different countries like Germany, Singapore, Burma, Japan and Sumatra in submarines, boats, as chief of Azad Hind or I.N.A trigger a sense of national integration among the visitors.

Netaji's Burma teak chair, books and journals, his medals, badges, insignia, car that was used during his escape, his boots are evidence that relates to the historical background of Subhash Chandra Bose. All these objects as evidence take us back to the past and trigger a sense of reverence and patriotism and develop a sense of national integration. Netaji's disappearance is still a debatable issue, but Netaji's role in the national integration of India has to be recognised. The essence of the life and contribution of Netaji to the nation can be gathered from the visit to the Netaji Bhawan Museum, Kolkata. Though it lacks splendour it can create an impression in the minds of the visitors regarding the facts and situations, struggle and efforts of this great personality. A sense of dedication, responsibility, courage, sacrifice, communal harmony, patriotism, love for mankind, dynamism, active and positive approach to life can be inculcated in the minds of children and youth, which eventually leads to national integration.

A Brief Discussion on the Life and Contribution of Rabindranath Tagore to National Integration

Rabindranath Tagore reshaped Bengali literature and music as well as Indian art with contextual modernism in the late 19th and early 20th centuries. He was the first non-European to win the Nobel Prize in 1913. As a humanist, universalist, internationalist and ardent anti-nationalist.

He denounced the British *Raj* and advocated independence from Britain, He was an exponent of Bengal renaissance. He composed paintings, sketches and doodles, hundreds of texts and

more than 2000 songs. He also founded the Visva Bharati University. His novels, songs, stories, dance-dramas and essays spoke on political and personal topics. His compositions were chosen by two nations India and Bangladesh as their national anthems.

Tagore opposed imperialism and supported Indian nationalists. He urged the masses to avoid victimology and instead seek self-help and education. He saw the presence of British administration as a political symbol of social disease. Tagore wrote and composed songs ionising the Indian independence movement. His compositions '*Ekla cholo re*' and '*Chitto jetha bhoysshunyo*' gained mass appeal. '*Ekla cholo re*' was favoured by Gandhiji. Tagore renounced his knighthood in response to Jallianwala Bagh massacre in 1919. In his repudiation letter to the Viceroy, Lord Chelmsford Tagore wrote that he wished to be shorn of all social distinctions showing his oneness with the people. These qualities of Tagore of compassion, dedication, creativity, have to be imbibed among children and youth to promote national integration.

Collections of Rabindra Bharati Museum Which Can Foster National Integration

In Rabindra Bharati Museum at Jorasanko, there are various galleries, which display personal belongings, photographs, paintings, books, letters, furniture, a replica of the Padma barge used by Rabindranath, kitchen utensils, clothes, bed, almirah, study table, etc. The '*janmakakhya*' room where Tagore was born and the '*prayankakhya*' room where Tagore breathed his last, are the pivots, which promote a sense of national pride about the great Nobel laureate. Collections of this museum include personal letters, first edition books, books on Tagore, clippings on Tagore, records of songs in the voices of exponents and students of Tagore. Painting galleries of Bengal school and western painting gallery, Japan Gallery, Chinese gallery, American gallery and Hungary gallery are some of the noteworthy galleries of the Rabindra Bharati Museum which have an impact on the minds of the visitors.

The *Bichitra* Gallery on the first floor has some important and rare photographs of Rabindranath Tagore and national leaders, which help to foster a sense of national integration and communal harmony. These photographs depict the contribution of some great personalities to the freedom movement and historical context studied in textbooks.

Some of these precious photographs include photographs of Netaji and Rabindranath Tagore at the foundation of Mahajati Sadan in 1939, Tagore with Abdul Gaffar Khan in 1940, the photograph of Rabindranath Tagore and W.C. Banerjee, R.S. Mehta, Hem Chandra Mallick and others at National Congress session in 1890. Photographs of Tagore with Gandhiji help to co-relate the linkage between these two different thoughts, but the same purpose to attain freedom.

National integration is the need of the hour today. There is a disturbance, intolerance at different levels of society. People are dissatisfied, impatient and egocentric. They need to be motivated and positively reinforced. With the help of evidence from real-life situations, visitors can create

a historical background or backdrop to instil certain human values and emotions among the present generation.

All these photographs displayed in a biographical museum can touch the hearts of many onlookers and visitors promoting peace and national integration. These museum objects, like letters, books, writings, personal belongings can help to develop respect and admiration for these great personalities and also lead to further research in such areas.

Photographs of Rabindranath Tagore with Gandhiji, photographs of Tagore with Sir J.C. Bose, photographs of Tagore with Sarojini Naidu as well as Tagore with Jawaharlal Nehru and others as displayed at Rabindra Bharati Museum *Bichitra* gallery can motivate a feeling of social integration.

The Renaissance Gallery of the Rabindra Bharati Museum has collections related to reformists like Ishwar Chandra Vidyasagar was a social reformer, philosopher, philanthropist and educationist with a modern vision. Throughout his life, he stood for morality and fought against the practice of social evil *Sati* from Bengal. He was an honest character, believed in truthfulness unselfishness, liberalism and social reforms. His contribution to the field of women education and against the practice of Sati is noteworthy.

Objects belonging to Iswar chandra Vidyasagar like his inkpot, paperweights. artificial teeth, *hookah*, lime pot, books and photographs of Vidyasagar, Radhakanta Deb, Pyaricharan Sarkar, etc. pictures of William Carey, Vivian Derozio and others are also displayed here.

Personal belongings of Abanindranath Tagore including medals, metal boxes, easel are displayed in a gallery on the second floor of the museum. Woodwork '*katum kutum*' *saras* and pots made by Abanindranath are displayed in this gallery on the second floor of the museum.

Stamp insignia of Rabindranath's grandfather Dwarkanath Tagore is displayed in this gallery.

Charters and awards by the British government conferred on Dwarkanath are displayed in this museum.

Bedstead used by Maharishi Debendranath Tagore his documents promoting the ideology of Brahma religion is also displayed here.

In Rabindra Bharati Museum Jorasanko kitchen utensils used by Mrinalini Devi and other family members are displayed in the room, which was used as a kitchen by Mrinalini Devi. Mrinalini Devi's room has also been open to visitors and her photographs and furniture are displayed in her room, a Belgian glass dressing table used by Mrinalini Devi is also an important exhibit of the museum. The Study room used by Rabindranath is a period room of the museum, which has furniture used by Tagore displayed there.

These galleries or period rooms used by famous personalities in yesteryears are the evidence that co-relate facts to history and real life. It is very essential to set examples to the present generation and mould them towards nation-building.

At the end of the discussion, it can be assessed that biographical museums do have a very important role and impact on national integration in our country.

Museum as an Institution of National Unity and Cultural Integration

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Abstract

India is a country where people from various regions, religions, culture, tradition, race, caste, colour, and creed are living together. So, people integration is a must in India to make a national integration. If people from different religions and culture live together by uniting, there will be no social or developmental problems. National integration is a way to make people aware of the power of unity among people living in a country. The museums of national level are institutionalized spaces where the past is being used through collections and objects to display, narrate, and negotiate ideas of values, of belonging, and most of all of identity. Today a big discussion is being held about their capacity to create and reinforce concepts such as social cohesion, unity, mutual understanding and tolerance among the people of India. This paper addresses the museums especially biographical museums may play an important role in promoting national integration. As history plays a major role in the formation of nations the interpretation of the past for the creation of a nation is a point of view that has been largely developed by most of the theorists of nationalism. The Museum is the only institution which can interpret past for developing national integration.

Keywords: *National Integration, Social Development.*

India is a land of the immense diversity of different races, religions, languages, castes etc. mense diversity. In India groups of people differ from each other not only in physical or demographic characteristics but also in the distinctive patterns of their behaviour. Despite cultural and regional diversity the people of India still have managed to keep national integration. National Integration generally means the perception of a single national identity among people of a country belonging to various races, castes and religions. Harmony and acceptance and love among the members of various communities belonging to different castes, races and religions build up communal harmony.

The patterns of behaviour of the people of a country are determined by different social and cultural factors. The important factors are language, region, religion and caste. Again, there are many sub-castes belong to a caste, languages are divided into dialects, a region into sub-regions, and religion into sects into ethnic lines. There are so many races in the Indian subcontinent that we can call it as a museum of different races.

The diversity in India is tremendous. According to the 2011 census, India is a large country with a large population of 1.21 billion[1]. It presents unlimited varieties of physical features

and cultural patterns. In short, India is “the epitome of the world.” The vast population spread over 29 states and 7 Union territories and is composed of people having diverse religions, customs creeds, and colours. Economic structure, education level and political culture of the people in various social segments differ from one place to another.

Unity in diversities is a famous concept of India, there are the bonds of unity which are rooted in a certain underlying uniformity of life as well as in certain mechanisms of integration. Unity amidst diversity is pictured in the geopolitical sphere; tradition of accommodation, emotional bond etc.

The account of the unity of India doesn't mean that we have always had smooth sailing in matters of national unity, with no incidents of communal, caste, or religious riots. Nor should it be considered that the divisive and secessionist tendencies have been altogether absent. We have faced occasional riots, at times serious riots. We have seen the linguistic riots in Tamil Nadu in protest against the imposition of Hindi and the communal riots in Gujarat.

In spite of all our country's unity and integrity and in spite of all the attempts of past and present to maintain harmony, national integration is impeded due to some factors. Along with these vital factors, some new challenges have emerged during the last decades. These have created a lot of difficulties in the process of State-building as well as nation-building.

There are numbers of interrelated factors which have disrupted efforts to achieve goals of equality, unity and social justice as well as the building of a nation-state. All these factors are:

1. Diversity of Constituents: India is a multidimensional society. It is composed of a number of diverse groups. The worst threat to the Indian nation-state lies in this plurality. The Indian society has been divided into many sectors in terms of religion, caste, language and ethnic origin.

The British were able to rule India for a long time because they were capable of controlling the diverse groups by following the policy of pitting one group against the other. But the divisive tendencies were very much present even during the independence movement when different groups, apparently united to free India from the British.

At the time of the Independence movement of India one of the most serious challenges that Indian national leaders faced how to integrate the interests of the divergent group. Each of them has its own identity, distinctive aspirations, cultural history, and way of life. Attempts to minimize confrontation between conflicting groups have been taken several times, but do not always succeed. As we have already seen, the adoption of an egalitarian model of society is one important strategy to contain divisive tendencies. It is, of course, essential that these divisions are not allowed to threaten our country.

2. Regionalism and Cultural Identities: National integration of India is also threatened by regionalism. Regionalism is a political ideology and in the Indian context, the historical and cultural aspects are considered as prime components of regionalism. The North-East states

were formed on the basis of cultural aspects. Some of the social segments having their different cultural identity want to preserve it even at a political level and for fulfilling the purpose some of these segments want further reorganization of the states.

It has been observed that national politics in India is still marked by the emergence of regional nationalities. The formation of States on linguistic basis may be the greatest evidence of regional nationalities. It is also evident in demands by some regional identities such as the Gorkha for Gorkhaland, for example, the creation of Jharkhand State is the outcome of the demands by some tribal.

3. Casteism: Casteism is very much prevalent in India and has always played a dirty role to damage national integration. Moreover, reservation policy has created a wide gulf between different segments of society. It is really unfortunate that the caste system has been recognized by the framers of our Constitution. Therefore, they provided protective discrimination to Scheduled Castes and Scheduled Tribes. As casteism is considered a social evil so it is considered a factor which poses a challenge to the task of nation-building. All the same in the absence of an alternative basis for people to come together, caste continues to play an important role in national integration.

4. Linguism: Linguistics and regional loyalties also erode the national feeling gradually. Linguistic tensions are generally found in the border areas which are bilingual. For example, in Assam, there is a conflict between Assamese and Bengali. Goans are divided on the basis of Konkani and Marathi Languages. In Belgaum, there is also conflict between Marathi and Kannada-speaking people. Language sentiments in Tamil Nadu have been propagated among the people for getting power within state politics.

The people of different linguistic groups who are domicile of a State seem to think only in terms of the interests of their own province. This undermines consideration of national issues and causes provincial feelings. The damage of national feeling due to linguistic loyalties threatens the sovereignty of our country.

5. Communalism: Although India is a secular country, its national integration is threatened by communalism. Secularism in the Indian context is considered as the peaceful co-existence of all religions without State patronage to any of them. In India, all of them are treated equally. Yet, in a secular State like India, sometimes we hear, see and read about communal conflicts. Broadly defined, regionalism and communalism refer to the tendency of any socio-religious group to increase its economic, political and social strength at the cost of other groups. This mentality runs counter to the notion of the secular nation-state that India purports to be. While making conscious efforts towards the goals of democracy and socialism, the India national state has not been free of communal clashes.

There is historical evidence to prove that since time immemorial various religious communities in India have coexisted peacefully. On the other hand, there is also proof that reflects the

conflict between religious communities. Numbers of clashes have been seen between Hindus and Muslims. When one community asserts its interests and identity at the cost of another community, the communal divides emerge.

6. Social Inequalities: Social stratification is the system of every society. Social stratification refers to inequality in a society based on an unequal distribution of power, wealth, prestige, duties, rights, obligations, goods, services and privileges. Actually social inequalities have been created by the caste and race system.

The scope for social mobility is very little for being a hereditary and endogamous system. It is claimed that by and large most of the upper caste groups get social privileges and financial and educational benefits. Social inequalities have a disintegrating effect and its result can be felt on the process of nation-building.

7. Regional Disparities: The character of national integration has been negatively affected by the unequal development of different regions of India. Due to unequal development, many social movements after independence has been seen. For example, in Jharkhand, tribal movements involve tribal groups from Bihar, M.P., Orissa and Bengal stress the backwardness of the area among other issues. The people involved in this movement argued that the rich natural resources of the area have been drained out to benefit others. Tribal groups demanded a separate State and as a result, Jharkhand was formed in 2000.

The dissatisfaction caused by the perceived and /or actual threat of material deprivation has led people to think that the development of socio-economic conditions of their region is not possible if they continue to be a part of the Indian state. Thus the concept of united nation-state has been threatened by the regional disparities in terms of socio-economic development.

8. Ethno-nationality and Ethnic Conflicts: National integration has also been hindered by ethno-nationalism and ethnic conflict. Whereas the latest concept of nationalism is closely associated with the concept of the nation-state, scholars have described another prevailing notion of nationalism such as religious nationalism, ethno-nationalism etc. It is to mention that the nation-building came to be threatened by the eruption of ethnic conflicts.

Role of the Biographical Museum

Museums are important because they help us to identify ourselves and our position in the world. They are significant to us as individuals, as a member of a community, even as a statement of nationhood. As “a museum is a non– profit making, permanent institution in the service of society and its developments”[2] so its definition and conception need to change to cope with the new situation and the future needs of the society. The museums, like all other social institutions, have changed through the times. They have changed in form, in function and basic concept. As a result, the concept of new museology flourished. The essential feature of the new museology, as originally conceived, was that museums should serve the present and future needs of their communities.

In India, many biographical museums have come into existence. The hidden facts of the individual leaders, for whom now museums/memorials are established, are exposed through the museums and the visitors are motivated to adopt the great ideals of the great personalities of the nation. The caste, creed, language, etc., vanish away in the museums as the displayed materials pertaining to the leaders of the past of all religions are seen. The Thiyagial Mani Mandapam in Chennai in the Gandhi Mandapam campus has made an innovative idea of remembering the freedom fighters and great personalities by the modern generation. The bojapathar from the Himalayas, the Pali paintings from the north, the bison from the Himalayas, the jute from the Ganges, the bangles from Karnataka, the models of the Harappa and Mohanjodaro excavations in the extreme north and similar such materials in the museums make one have the integral mind. There are a number of the biographical museum in India such as:

Eternal Gandhi Multimedia Museum, Gandhi Memorial Museum, Madurai, Gandhi Sangrahalaya, Patna, Gandhi Smarak Sangrahalaya, Gandhi Smriti, Ghalib Museum, New Delhi, National Gandhi Museum, Raja Dinkar Kelkar Museum, Nehru Memorial Museum & Library, Netaji Bhawan, Nizam Museum, Sardar Vallabhbhai Patel National Memorial, Swaminarayan Museum, Teen Murti Bhavan.

Museums' Role

Collection: The collection of the biographical museum should be national integration oriented, especially the people who fought for keeping our country united. Collection may be tangible or intangible objects. Tangible objects include archival documents and personal belongings and intangible objects include songs, drama, dance etc.

Documentation: Documentation of collection is very much necessary in every museum. The authority of biographical museum must document the tangible objects, but documentation of intangible objects related to national integration is most essential as through this process we will also preserve the oral history.

Exhibition: Archival documents which include personal letters, books, the literature of outstanding personalities are exhibited through various museum techniques. The exhibition can be done through photocopies of manuscripts, letters, newspapers, periodicals, contemporary photographs and other documentary materials.

Some Important Biographical Museums

Gandhi Memorial Museum, Madurai, Gandhi Sangrahalaya, Patna, Gandhi Smarak Sangrahalaya, Gandhi Smriti: All these museums exhibit Mahatma Gandhi's efforts for national integration in India. Through exhibition argues that freedom and unity of India was Gandhi's main focus since his emergence as the dominant figure in Indian politics in 1919 until his death twenty-nine years later. It highlights Gandhi's belief that unity can only be achieved

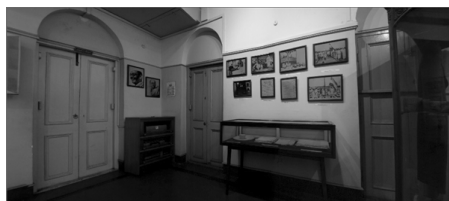
through non-violent means. It also shows that revolutionary activity in India was suicidal given that the country was hopelessly divided and the masses so deeply sunk in pauperism and so fearfully terror-stricken.

The Nehru Memorial Museum and Library: The Nehru Memorial Museum and Library at the Teen Murti House has been primarily formed as a personalia museum. A series of interlinked exhibitions have been organised in the Museum. The exhibition provides a vivid account of the life and work of Pandit Jawaharlal Nehru, against the background of the struggle for the freedom movement in India through contemporary photographs, important letters photocopies of manuscripts and books, newspapers, periodicals and other documentary materials. Significant events that have been highlighted in the exhibitions are India's response to the West; Indian Revolt of 1857; history of the Indian National Congress; Home Rule Movement, emergence of Gandhi; Civil Disobedience Movement; Non-cooperation Movement; Cripps Mission; 'Quit India' Movement; demand for Pakistan formation of the Indian National Army; Cabinet Mission; events leading to the independence and partition of India in 1947 and the process of framing of the Constitution of India.



The Museum exhibits the life and work of a heroic individual, who was the leader of India's struggle for freedom through portraits through visual media

Netaji Bhawan or Netaji Bhavan (Netaji's Residence): Is a building located in Kolkata maintained as a memorial and research centre to the life of the Indian nationalist Subhas Chandra Bose ("Netaji"). The house was built by Bose's father in 1909. Now it is owned and managed by the Netaji Research Bureau and includes a museum, archives and library. In 1941 Bose escaped from house arrest at Netaji Bhawan and fled to Berlin. After that, he reached Japan-occupied South east Asia by submarine (German U-boat *U-180* and Japanese submarine *I-29*). There he organized the Indian National Army and fought against British Raj with the Imperial Japanese Army.



A gallery that exhibits the life of Netaji during 1938-1941

The Sardar Vallabhbhai Patel National Memorial: It was established in the memory of Sardar Vallabhbhai Patel, the First Deputy Prime Minister of India. It is a museum and exhibition centre which is located in Shahibaug, Ahmedabad, Gujarat. This museum is dedicated to Sardar Vallabhbhai Patel. The Vallabhbhai Patel memorial exhibits the portraits of Patel, his family, friends and colleagues in the Indian freedom struggle. They are in chronological order and with biographical descriptions of periods of his life, and quotes by his colleagues and admirers. The museum has displayed its objects in four rooms. Relics of Patel's life, his personal possessions as well as displayed accounts and political cartoons from newspapers of the time have been exhibited in two of the four adjacent rooms. The particular phase of Patel's work is devoted to another room. In this room, his comradeship with Mohandas Gandhi in the 1930s, his youth, education and legal career, and his work as India's home minister in integrating princely states into India are also exhibited. In a room to the right of the main entrance into the palace, Patel's personal effects are on display. These include his dress like khadi kurta, jacket and dhoti, slippers, his shoes, and European-style clothes from his younger days. There is also on display a flag of India as created by the Indian National Congress in 1930-31.

Rabindra Bharati Museum: Rabindra Bharati Museum is located in the Jorasanko Thakurbari, the ancestral house of Rabindranath Tagore. It was established in 1962. The Museum has galleries on many intellectual personalities of 19th Century Renaissance Bengal like Prince Dwarakanath, Debendranath, Rabindranath, Abanindranath, Gaganendranath etc. There are two Art galleries which display paintings of Bengal School and the portrait paintings of the Tagore house drawn mainly by the Anglo Indian School (western art gallery). Apart from these, galleries are exhibiting the life and activities of Rabindranath Tagore. Rabindra Bharati museum also has the Japan Gallery, China Gallery, the US Gallery and the Hungary Gallery. These galleries explore Rabindranath's visit and relation with these countries. The Museum has also acquired some archival documents which include:

- personal letters
- first edition books
- books on Tagore
- clippings on Tagore
- the literature of the house and outstanding personalities of the 19th and 20th centuries

The above archival materials came as gifts from various members of the Tagore family. The museum has a collection of records of songs in the voices of exponents who learnt songs directly from Tagore, both Indian and Western-style paintings and the painting of Anglo-Indian school respectively and traditional schools of Bengal district and also Bazar paintings.



Renaissance Gallery at Rabindra Bharati Museum

This Biographical museum acts as an institution of national unity and cultural integration. As for an example, in the museum, the picture of Raksha Bandhan and its related history promotes national unity. Tagore's vision of celebrating Raksha Bandhan was totally different. According to him, Raksha Bandhan is not only a festival of the siblings, but it's a celebration of mankind and humanity. The history behind the celebration of this festival dates back to the year 1905 when the British ruler decided to divide Bengal, a state of British India on the basis of religion. That time Rabindranath Tagore arranged a ceremony to celebrate Raksha Bandhan. His intention was, to strengthen the bond of love and togetherness between the Hindus and the Muslims of Bengal and together fight against the British empire. He used the festival of Raksha Bandhan to spread the feeling of brotherhood. It was his vision to spread the nationalist spirit among people from different religious and ethnic groups. His works on literature have always transcended gender, religion, race and geographical boundaries. In his works and his thought, he has always felt that it is important to have freedom of mind irrespective of religion, race and culture. Renaissance Gallery at Rabindra Bharati Museum also promotes national integration.

According to Rabindranath Tagore if we can think beyond our religion and caste then only we can become true human beings. So to spread this message of the harmony role of a biographical museum cannot be denied the biographical museums can be used as a potent tool for social change especially to build up national harmony.

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Biographical Museum as Expression of National Identity & Philosophical Development of Mankind

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Abstract

Over the last decade, the nature and character of museums and archival heritage and national identity have become a source of discussion and debates among scholars. Issues of crisis identity are the subject of much discussion and debate agreement and disagreement particularly in the fields of social and cultural studies. Biographical museums lie at the centre of these debates, their collections, documentation, preservation, presentation and interpretation of these collections documentation being inextricably linked to the identity of humankind.

Biographical museums can offer methodological study and opening up of the possibilities to people relating to the philosophical development of mankind. It could also offer a way of understanding the relation between the people and things, and of plotting the development of museums and things. It can help us to conceptualize and capsulize the domain pertaining to the understanding of museums. Not as provider and facilitator of knowledge about the world which is simply transmitted to the audience, but as arenas where relationship produces narratives of various sorts. It could also suggest ways in which museums can tell better stories, which could do justice to the complicated chemistry of histories of things, institutions and people. And museums perhaps can help to expand our understanding with the help of biographical museum. If a biography can be narrated in its proper perspectives then we are in a position to build up a knowledge bank for the overall development of mankind.

The present paper focuses on the development of biographical museum with reference to Vivekanandar Illam, Netaji Bhawan, Gandhi Smarak Sangrahalaya (Gandhi Memorial Institution), and National Gandhi Museum. It will try to show how the concerned museum is associated with the national identity and the philosophical development of mankind.

Keywords: *Archival Heritage, Biographical Museum, Development of Mankind.*

Over the last two decades, the nature and character of museums and archival heritage and national identity have become a source of discussion and debates among scholars. In the fields of social and cultural studies issues pertaining to crisis identity are the matters for debates, agreement, disagreement etc. between them. One of the subject matters in this regard is the importance of biographical museums, which offer various points of discussion. In fact, the collections, documentation, preservation, as well as interpretation of such biographical museums, are stated to be 'inextricably linked to the identity of humankind'.

As museum today are undergoing a sea of change and a process of transition is going on all over the world are also changing their outlook for social inclusion. The dynamic principle of a museum today is to be like an open book which is never shut and they are slowly emerging as the platform of social inclusion.

Today it is the visitors who matter the most for the museums as they are the reason for their very existence. It is necessary, museums take the necessary step to reach out to every stratum of society and act as an agent of social inclusion. They need to act as an institution of non-formal education. So it is necessary for the biographical museum, to play an active role in maintaining a new relationship with its audience for long-term sustainable development. The museums are multidisciplinary educational and cultural heritage institute which comprise of generally visual attractive place, rare knowledge, collections of fascinating and excellent artefacts and collective memory and also many other values of human civilization and society.

Biographical museums can offer methodological study and opening up of the possibilities relating to the philosophical, economic and cultural development of mankind. It could also offer a way of understanding relations between the people and their thinking of plotting the development of museums. It can help us to conceptualize and capsulize the domain of the understanding of museums, not a provider and facilitator of knowledge about the world which is simply transmitted to the audience, but as arenas where relationship produce narratives of various sorts. It could also suggest ways in which museums can tell better stories, which could do justice to the complicated chemistry of histories of things, institutions, and people. And museums perhaps can help to expand our domain of understanding among the populace with the help of biographical museum. If a biography can be narrated in its proper perspectives then we are in a position to build up a knowledge bank for the overall development of mankind.

The present paper focuses on the development of biographical museum with reference to

- I) Prasanta Chandra Mahalanobis Memorial Museum and Archives, Indian Statistical Institute, Kolkata, West Bengal.
- II) Rabindra Bharati Museum 'Jorasanko Thakurbari' Kolkata, West Bengal.
- III) Ramakrishna Museum at Belur Math, Howrah, West Bengal.
- IV) Swami Akhandananda Science Centre Ramakrishna Mission Ashram, Sargachi, West Bengal.
- V) Netaji Bhawan, Kolkata, West Bengal.
- VI) Vivekanandar Illam, Chennai, Tamil Nadu,
- VII) Aurobindo Museum, Pondicherry.
- VIII) Gandhi Smarak Sangrahalaya (Gandhi Memorial Institution), and
- IX) National Gandhi Museum, New Delhi.

We can humbly attempt to disseminate how the concerned museum is associated and helping to build up the national identity and the philosophical development of mankind.



Figure. 1



Figure. 2

The Prasanta Chandra Mahalanobis Memorial Museum and Archives, established during early 1990, highlights the many-sided personality of Professor Mahalanobis through permanent exhibition and preserved archival materials, which are accessible to the visitors easily and help them to increase their knowledge and awareness of the scientific achievements of the great scholar. The museum and archives offer valuable sources for the study of the developmental history of statistics and statistical activities in India spreading over more than fifty years. It also tells the story of the contributions of Prof. Mahalanobis made in this process. Preserving the intellectual and personal records of the scientist, the museum attracts people to have knowledge of the pioneering efforts of him for the application of statistics in different fields of scientific knowledge including the creation of D^2 theory for the development of agriculture in India during the second plan period.



Figure. 3



Figure. 4

In the field of social & cultural studies, the biographical museum can also play an important role i.e. collection, documentation, preservation & interpretation of the collections of a biographical museum have a direct link with the society of mankind. We analyze the development of an important personality in relation to the philosophical development of the populace. In the museum, we are having enormous opportunity to learn the noble works and message of one person for the development of society in every sphere of life. If we consider of the message of Mahatma Gandhi (Father of the Nation) for economic and social development of Indian societies, we can see that even today we are not out of prejudice and beliefs in the caste system in our society. He, himself took up the scavengers activities in his life and also for the life of his wife Misses Kasturba Gandhi, brushing aside the cast system and beliefs in it. He believed that all human being are equal, we should not hate them for their work and activities. Mahatma Gandhi protested against those people who are used to abhor the entity of lower cast group in the temple of Lord Jagannath at Puri, Odhisa.

Gandhiji emphasized the importance of basic and technical education at the cottage industries which encourages agricultural process and still very relevant in our society, at every time we find the young educated jobless persons are indulging in anti-social activities. Gandhi's advice and lessons are still very much important for the inclusive development of our society. We may not fully agree with the political thoughts of Gandhiji but his advice for socio-economic development is very much pertinent even today. Through biographical museums we come to know about the philosophy of social thinkers of our society like Dr. Bhimrao Ramji Ambedkar, his fight against the caste system of our society; Rabindranath Tagore, his philosophical contribution to the social development. Their fearless fight against corruption, injustices done on the workers, downtrodden, and the laborers to empower them will have to be considered in the present social scenario. Rabindra Bharati Museum was established in 1960, is a repository of the original paintings, photographs and other valuable documents of the great poet. He is the man who taught us about the inner meaning of religion for which still we are fighting. But museums are secular institutions and could contribute a lot to eradicate the evil forces from our society.



Figure. 5



Figure. 6



Figure. 7

Mention may be made in this connection to the Vivekanandar Illam in Chennai, Tamil Nadu established in 1930. Originally it was named as Ice House, but the name was changed in 1963.

There is no doubt that the teachings of Swami Vivekananda for the youth of our country has been accepted universally, which are very much relevant in the present scenario. As is known if a biographical museum could be established in proper perspective then we are in a position to build up a knowledge bank for the overall development of the community of our country as well as for human race coming from different walks of the society. Ancient ethos has been depicted cleraly and elaborated in the Vivekanandar Illam. In this museum more or less 43 beautiful paintings trace the evolution of Indian culture from Vedic period down to the time of Sri Ramakrishna Paramahamsadeva. These paintings are colorful commentaries on the greatness of our culture as well as our spiritual heritage. The display fulfills the idea of showing how the flow of Indian cultural milieu persists still among the people of the sub-continent. We know that unity in diversity is the basic principle of our country which teaches us tolerance and accept and absorb what is special of other cultures as well. In his first lecture at the Institute of Chicago during the Parliament of the World's Religion on September 11, 1893 Swami Vivekananda appealed to the august assembly to 'Help and not fight' and emphasized on 'Assimilation and not Destruction', 'Harmony and Peace and not Dissension'. We can quote his last speech on 27 September 1893 when he proclaimed that the Parliament 'proved to the world that holiness, purity, and charity are not the exclusive possessions of any church in the world and that every system has produced men and women of the most exalted character. I think to the future for modern science and for humanity itself. I would like to focus on this experiential/experimental aspect'. He also emphasized in his speeches and writings, the 'scientific method' in such an exploration. Of course, the Indian spiritual tradition has many paths for Self-realization and Sri Ramakrishna was a living example of them. Swamiji's emphasis was perhaps appropriate to the times and the audience. We may quote some of Swami Vivekananda's statements in relation to it, "I am proud to belong to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true." With these few words, he won over the world and showed the world the power of oneness. These words are still very important in our life for establishing a social and national identity.



Figure. 8



Figure. 9



Figure. 10

It may be noted here that usually the common people are looking after science as valuable inputs of the scientists who are usually not concerned with practical day to day life. As per the rebellion of ancient intelligence of our country, we have seen that they always try to draw our

attention to the quest of any miraculous phenomenon. And these quests obviously purify our intelligence for a better understanding of the science behind the truth. Ramakrishna Mission Ashram, Sargachi has started a museum bearing the name ‘BEYOND MAYA-understanding of truth’ its science & religion could be depicted as the item of a museum. Here we have seen some meaningful & true incidents displaying the proper models of public thoughts, such as man proceeds from truth to truth & not from error to truth. Again we may quote Swamiji “And if all this Maya is so beautiful, think of the wondrous beauty of the Reality behind it!” (Ref: The Complete Works of Swami Vivekananda).



Figure. 11



Figure. 12

In the Ramakrishna Museum at Belur Math, West Bengal various articles used by Sri Ramakrishna, Ma Sarada Devi, Swami Vivekananda & other direct disciples of Sri Ramakrishna are on display. The teachings of Sri Ramakrishna Paramahansa for the unification of different religious groups and castes are focused through the museum display. His advice was carried forward by Swamiji throughout the world. He spoke “*What I thought towards enlightenment and unification of the mankind but could not achieve, my disciple Naren will succeed to perform the above task*” It is a fact that Swamiji took the mission of love and education throughout the world avoiding cast system of India.



Figure. 13



Figure. 14



Figure. 15



Figure. 16

We cannot forget the message of Netaji Subhas Chandra Bose who was enlightened with the teachings of Swami Vivekananda. He wanted the young man’s love towards the country to bring independence and free India from colonial British rule. The Netaji Museum (established in 1961 by the Netaji Research Bureau in his ancestral house), in Kolkata, is a welcoming attempt to know about the patriot’s life and thought as also the war for independence and its impact on the people at large.

Another great freedom fighter, as well as philosopher Sri Aurobindo Ghosh, also tried to convey the message in his book '*Life and Divine*' the philosophical development of mankind. His messages and service to the country are showcased at length in the spiritual Ashram, named after him at Puducherry (Pondicherry). The Ashram founded by the freedom fighter, poet and philosopher as well as a great yogi, bears the spiritual tenets representing a synthesis of yoga and modern science. Above all, we cannot avoid the significant contribution of a biographical museum for mass education of our country.



Figure. 17



Figure. 18



Figure. 19

After discussing the contribution of Mahatma Gandhi, Netaji Subhas Chandra Bose, Swami Vivekananda and many other noble sons of mother India, we come to the conclusion that to know the philosophical thoughts and lessons of the bright sons of the country biographical museums in India and abroad could contribute a lot to eradicate illiteracy, poverty and make a tolerant society to create a beautiful world. And finally, give us a rational and social identity.

Through the teaching of Sri Ramakrishna Paramahansa, it is revealed that all the evil forces cause injustices to society. If we can spread the teaching of the great son and could create awareness and conscience among people, we could move forward, from darkness to light, and people may feel good and could be enlightened. We would be able to eradicate the seed of intolerance, ignorance, injustice from the society. In today's world when we are departing from the era of our heritage and cultural wisdom for the sake of our, own personal selfish achievement we are losing our thinking process for the minimum realization of giving space for all thought of others myths and beliefs. Instead of leaving together with harmony and peace we are fighting with each other on the minor pretext. At this juncture, the realization of the earnest teaching of

Sri Ramakrishna is being felt very effectively. In the words and works of Ramakrishna, we could say the absence of our enlightened knowledge is the main cause of all the evil, injustice and mental darkness. On gaining self-spiritual realization and self-development through learning process we would be in a position to raise ourselves from darkness towards brighter enlightenment of mankind and again could fight illiteracy, poverty and injustice to make a tolerant society towards the creation of a beautiful world.



Figure. 19

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Srirangapatna-A Memorial Museum City on Tipu Sultan

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Abstract

Srirangapatna, also anglicized to Seringapatnam during the British Raj, is a town in Mandya district of the Indian state of Karnataka, situated in an island of the river Kaveri. The city is located near the city of Mysore associated with the life and work of Tipu Sultan. It's every corner is the witness of the important episodes of Indian history, which express our national integrity to the innumerable national and international tourists throughout the year. The city is also of religious and cultural importance. Srirangapatna- once the 'Khudabad State' or then *de facto* capital of Mysore, now narrates the rise and fall of the last Indian power in front of the British. The work of Tipu Sultan towards art, literature and architecture at one side and the introduction of new technology in military power on the other side had made him one of the great emperors in India. The city Srirangapatna- its geographical location, remains, museums, war memorial etc. depicts all about a memorial museum city. The paper has the scope to highlight the city Srirangapatna to retrospect the contribution of Tipu Sultan in Indian History through its remains.

Keywords: Srirangapatna, Tipu Sultan, Indian History, Integration

Brief History of Srirangapatna

Srirangapatna during the British period was known as Seringapatam. It is a town situated in present Mandya district of the Indian State of Karnataka near the city of Mysore. The city is an island located at the confluence of three rivers- the Kaveri River, the Kabini River and the Hemavati River. The city is deeply associated with the rise and fall of Tipu Sultan the brave ruler of Mysore who stood alone gallantly against the supreme power of the British imperialism in India. The city is also important in terms of religion as it is one of the important Vaishnavite centres of pilgrimage in South India.

The name Srirangapatna is composed of the three words- Sri, Ranga and Patna, earlier known as Srirangapuri. The name is derived from the 9th C. E. temple of Ranganathaswamy, which is located here within the Fort complex, constructed during the Ganga Dynasty. The temple is later renovated during the Vijaynagar Empire and thus the influence of both the Hoysala and the Vijayanagar styles of temple architecture are seen in the present structure. During the early 17th Century the rulers of Mysore apprehending the decline of the Vijayanagar Empire captured Srirangapatna and celebrated Navaratri festival for 10 days in this town to mark their sovereignty over the Vijaynagar Kingdom. On the memory of this victory till date, ten-day long Navaratri is celebrated in Mysore every year dedicating the patron goddess of Mysore, Chamundeshwari.

Hyder Ali, the ambitious commander-in-chief of Mysore king Krishnaraja Wodeyar II, set up his own sultanate at Srirangapatna in the mid-18th century and since then Srirangapatna became an important site in Indian history. Hyder Ali together with his able son Tipu Sultan fortified entire Srirangapatna Island and set up their capital city and proclaimed it as “Khudabad State”. (Fernandes: 1991). For many decades Srirangapatna remained the power centre of South-West India. Between 1766 and 1799 four Anglo-Mysore Wars were fought between the British East India Company and the State of Mysore, well known in history as the Mysore Wars. Tipu Sultan extended his frontiers during this period in every direction covering a large area in South-West India and stood strongly against the British imperialism. His state was surrounded by the three big enemies—the Nizams of Hyderabad, the Marathas and the British. During this period Srirangapatna was flourished with a number of Indo-Islamic architectural splendours including Tipu’s Lal Mahal, Darya Daulat and Jumma Masjid (Friday congregational mosque). After the fourth Mysore War and the death of Tipu Sultan on 4th May 1799, Srirangapatna the last independent state of India came under the control of the Wodeyars’ on behalf of the British East India Company.

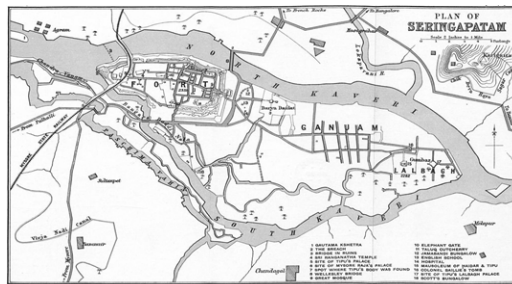


Figure 1: Map of Srirangapatna

Tipu and Srirangapatna

Tipu Sultan, son of Hyder Ali and Fatima was born on November 20, 1750, at Devanahalli in Bangalore. From the Srirangapatna Fort, he accompanied his father in the First Battle of Mysore in 1766 against the British. He took over the rule of the entire kingdom after the death of his father in 1783 and defeated the Marathas, the Nizams and the British East India Company in I & II Mysore War. He maintained correspondence with the Ottoman rulers, allied with Napoleon Bonaparte, the French Commander to fight against the British East India Company.

His trade was extended up to Sri Lanka in the South and up to Oman, Afghanistan, France, Turkey and Iran in the North-West. Under the patronage of Tipu Sultan, the first church in Mysore was built. He laid the foundation of the dam in Mysore on the River Kaveri, which is now well known as the Krishna Raja Sagara Dam. Many roads, public buildings and ports along the Kerala shoreline were constructed by him. He contributed significantly in the introduction of the new coinage and weight and measurements system, development of the

Mauludilunisolar calendar, the establishment of new government departments, introduction of new land revenue system and also contributed significantly for the growth and development of Mysore silk industry. Tipu was a scholar and a poet too and knew many languages including Urdu, Persian, Kannada and Arabic. He had a good library in his Lal Mahal Palace. He strengthened the education among the Muslims in Mysore and emphasised on Persian and Urdu languages. He wrote the military manual 'Fathul Muja-ahidin', which is considered as a pioneer in the use of rocket artillery in India. Out of his rockets, two are now in the display of the Royal Artillery Museum in London. Dr A.P.J. Abdul Kalam, the former President of India, in his Tipu Sultan Shaheed Memorial Lecture in Bangalore on 30, November 1991, mentioned Tipu Sultan as the innovator of the world's first war rocket.



Figure 2: Tipu Sultan

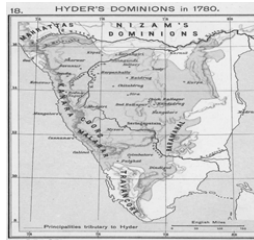


Figure 3: The dominions of the Sultanat-e-Khudad of Mysore established by Hyder Ali, in 1780.

Tipu's Remains in Srirangapatna

Though Srirangapatna is an ancient city of more than a thousand years old and Hyder Ali and Tipu spent only a half-century in Srirangapatna, the city at present bears the memories of Tipu mostly. The remains in this city as witness narrate the rise and fall of Tipu and his contributions in Indian history and science. Today, all the monuments, ruins, gardens and Sriranganathaswamy temple etc. express the various episodes associated with Tipu. The entire city depicts the fought of Tipu against the British East India Company, his achievements, creations and conspiracy against him to its visitors and plays an important role in national integrity. Unlike an in-house museum, the entire city of Srirangapatna acts as an open-air museum, which depicts the biography of Tipu. A proper effort is required by the competent authorities to develop the city as an open-air museum to make the history alive.

Srirangapatna Fort: The Srirangapatna Fort is now bearing the ruins of the reign of Tipu Sultan. Earlier it had 13 kilometres long wall enclosing 43 sq. kilometre area. The fort has four Gateways—Delhi Gate and Mysore Gate towards the south; Bangalore Gate at the east and Hyderabad Gate at the West. There is no gate at the north due to the presence of the Kaveri River. Inside the fort, there is the remains of a number of watch towers, rocket-launching platforms, Sriranganathaswamy temple, Lal Bag and Lal Mahal, artillery factory, Jail, Jumma Masjid, parade ground, mint, watergate (at the north), bathing ghat, stable etc. Earlier Daria-daulat-bagh and Gumbaj were within the Fort walls but after the construction of new walls, Daria-daulat-bag and Gumbaj are now found outside the enclosed Fort area. After the death of Tipu various monuments including Lal-Mahal were seized and destroyed by the British force and at present only ruins are there to see. Recently, Karnataka State Government organizes light and sound show every evening within the Fort to narrate and disseminate the history of Srirangapatna to the tourists.



Figure 4:
Delhi Gate of Srirangapatna Fort



Figure 5:
Tipu's French platform for posting cannon



Figure 6:
Models used in Light and
Sound program



Figure 7:
A small display room/museum inside the Fort,
maintained by the Karnataka State Government

Ranganathaswamy Temple: The Ranganathaswamy Temple of “Sri Ranganathaswamy” or locally designated as Ranganatha is one of the manifestations of Lord Vishnu in South India and one of the Pancharanga Kshetrams or the five important pilgrimage centres along the river Kaveri for devotees of Ranganatha or Lord Vishnu. The Ranganathaswamy temple is the first temple starting from the upstream of the River Kaveri in South India so the deity in this sacred temple is regarded by the devotees as Adi Ranga or the first Ranga.

Construction of the inner apartment of the present temple was initiated in C. E. 817 by the princes of the Ganga Dynasty, named as Hambi. Ganga king Thirumala (Srinivasa) completed the temple in C.E. 894. Later the temple was renovated during Hoysala and Vijayanagar periods, as a result, both architectural styles are visible in the Ranganathaswamy temple, like Gopurama, Navarangamandapa series of lathe-turned pillars etc.



Figure 8: Ranganathaswamy Temple

The main deity—Ranganatha is a leaning Vishnu idol; among other deities, Narasimha-Sridevi idol is most significant. According to the Mysore Gazetteer, Tipu regularly paid annual grants to this temple and also donated silver utensils for the worship of the Lord including a silver camphor burner and seven silver cups. In various gold and silver plaques, lamps, cups, the insignia of Tipu can be seen. This temple is within the close proximity of the ruins of the Lal Mahal—the palace of Tipu. It is believed that he regularly used to hear the bells of the temple with equal devotions as the muezzin’s call from the Jumma masjid.

Ruins of Tipu’s Palace (Lal Mahal): The Lal Mahal Palace—the residence of Tipu Sultan is located in a close proximity right to the Sri Ranganatha Temple and south of the Water Gate. Construction of the Palace was initiated in 1775 by Hyder Ali and completed in 1785 by Tipu. Col. Mackenzie described this palace as “very handsome” having Indo-Islamic architectural style after the palaces in Delhi and Agra. It was much bigger than Daria-daulat—the summer palace of Tipu and was, made up of marble and red-sand stones. Its walls were beautifully adorned by gold, diamonds and precious gems. It had a majestic audience hall like the durbar hall of the Mughal Forts with three rows of magnificent pillars supporting a roof two stories above. The palace had a library which had good collections of books and also had a zenanamahal. The palace also had good drainage system lined by underground pipelines. It is said that to guard the palace entrance Tipu had chained four tigers at the entrance gate. The famous octagonal golden throne of Tipu Sultan was inside this palace.

After the death of Tipu Sultan, the British seized Srirangapatna. Col. Wellesley in search of treasures ransacked and destroyed this magnificent Lal Mahal. Just after his death his sword,

diamond loaded waist belt and diamond ring were looted by the victorious army as war trophies, which are now in Victoria and Albert Museum, London. Apart from the usual gold, diamonds, precious stones and gold coins, innumerable treasure including art objects, personal belongings of Tipu Sultan— his rich clothes, shoes, ornaments were shipped to England. His rockets, guns, swords were all sacked by the Army. Now only ruins are leftover on the site that narrates the history of the brutal war and the fight of the gallant hero to save the last independent state.



Figure 9: Ruins of Lal Mahal

Colonel Bailey’s Dungeon: The dungeon is sort of morbid and one imagines this to be a place where prisoners are put too much suffering in dark and dreary cells. The cells were constructed by Tipu Sultan to confine the British Officers as prisoners of war. Tipu built this dungeon that resembling like a fortress. It is named after a British prisoner Colonel Bailey who died here in 1780. There are concrete structures and prisoners hooks on the walls on to which the captured British soldiers of the wars were tied to. There is an entryway for the river water to get into and the prisoners were compelled to be drowned their waist inside the cold water. A tunnel is found underneath the surface through which Tipu watched the prisoners. In the dungeons, Captain Rulay, Captain Baird, and many other renowned British commanders were imprisoned. A canon can be seen in its premise. The well-maintained dungeon has few arches and one can go through them to explore more closely.



Figure 10: Plaque outside the Colonel Bailey’s Dungeon



Figure 11: View from the upside of the Colonel Bailey’s Dungeon

Water Gate and Place of Tipu’s Last Breath: The ‘Water Gate’ is the very low arcade located at the northern fort wall and north to the Lal Mahal Palace. It was made for the use of the

residents' of the fort to collect water from the River Kaveri for their daily use. There are guardhouses located on either side of the Gate. On 4th May 1799 through this insignificant Water Gate, the joint force of the British East India Company, Nizams and the Marathas unexpectedly entered into the fort in the day time and the deadly Fourth Mysore War came to an end with the defeat and death of Tipu Sultan. Though Tipu resisted the force commanding in person near the gate he got the injury and a British soldier attacked him and he died on spot within the 100 yards from the 'Water Gate'. The battle was so intense that the body of Tipu could not be easily identified. Some of the servants of Tipu who witnessed his last moments gave a graphic account of his valour even as he falls. Later this narration has been used in many paintings and illustrations depicting his last moments. A stone slab stating the event has been erected on the spot where his body was found, which narrates the episode to the present visitors.



Figure 12: The Water Gate-an important site for Tipu's last fight



Figure 13: Place where the body of Tipu Sultan was found on 4th May 1799



Figure 14: Last moment of Tipu by Henry Singleton, c1800 on the basis of the description of a witness



Figure 15: Body of Tipu Sultan discovered by Sir David Baird at night with the help of the narration of a witness (source: British Library)

Artillery Factory

Hyder Ali and Tipu Sultan built some artillery factories in their forts in Bangalore, Bednur, Chittor and in Srirangapatna with the help of French commanders. Out of them, the factory at Srirangapatna fort was most important. This is the factory where Tipu invented Mysorean rockets, which was very much advanced at that period even more than what the British East

India force used at that time. Tipu Sultan developed his rocket artillery brigades to strengthen his defence and named it ‘Cushoon’s’. He employed a large number of soldiers in his various Cushoon ranging from 1500 to 5000 soldiers. After Tipu’s defeat and death in the fourth Mysore war, the British force seized all of his Mysorean rockets including his powerful Congreve rocket, which was later used in the wars against the French. At present, the ruins and remains of the factory at Srirangapatna are sealed by the Archaeological Survey of India and it can be viewed from the distance only.



Figure 16: Tipu’s Artillery Factory



Figure 17: Few rockets invented during the period of Tipu Sultan at Srirangapatna

Jumma Masjid: Tipu constructed the Jumma Masjid - the Friday congregation mosque, near the Bangalore Gate of the fort in 1784 after becoming the sultan. The mosque is almost in its actual shape now with a huge prayer hall and Mihrab on the western side. Devotees come for prayer every day in this mosque as before. Within the mosque, there is an inscription in the Persian language with beautiful calligraphy, where all the ninety-nine names of Allah are written. The walls and ceilings of the Masjid have intricate ornamentation.



Figure 18: Jumma Masjid

Daria-daulat-bagh: Tipu constructed a wooden palace in 1784 to stay in summer months, is well known as Summer Palace. As it is built amidst a small water body and gardens, the Palace is called Daria-daulat-bagh or Water-Palace-Garden. It is a beautiful palace constructed in the Indo-Saracenic style. The entire palace is made up of teak and Mehagani woods on a raised platform. The beautiful Mehagani Pillars at the four open corridors along the four sides adorn the palace. Tipu stayed in this palace for a few years and from here he ruled Mysore. The entire

wall space, canopies in each floor, arches as well as the pillars are intricately drawn with colourful frescoes in the style of the Mysore school of painting. Frescoes on the outer walls narrate different war events fought by Tipu. There are many portraits in oil colours. The inner walls and wooden ceilings are decorated with scrolls and canvas paintings depicting foliages and floral patterns.

There is a huge painting on the western wall that narrates the heroic victory achieved by Haider Ali and Tipu Sultan over the British led by Col. Bailee in the battle of Pollilur held in 1780 near Kanchipuram. In the eastern wall there are paintings in five rows, depict the scenes of Darbars of Tipu Sultan along with the Hindu Rani of Chittor, the Raja of Tanjore, the Raja Benares, Balaji Rao II Peshwa, Krishnaraja Wodeyar II and many more. The ground floor of the Palace is now developed into the Tipu Sultan Museum. It has a collection of Tipu memorabilia, European paintings depicting various episodes associated with Tipu's life, his sons, Persian manuscripts, dresses of Tipu Sultan, his coins, model of the Srirangapatna fort few duplicate European paintings etc. The 1792 campaign against Travancore was a big failure for Tipu as he was unable to prevent the British forces and compelled to negotiate with the British in terms of surrender. In that treaty, he was forced to give up half of his territories to the British East India Company. Along with these, the British took hostages two of his sons until he could pay in full three crores and thirty lakh rupees as war indemnity. He paid the full amount to the British in two instalments and ultimately released his sons from the custody of the British in Madras. The event has been depicted in a European painting and the copy of that painting is in the display of this museum. The famous painting- "Storming of Srirangapattanam" in oil, painted by Sir Robert Ker Porter in 1800 C. E. is also in the display for common visitors. The painting depicts the final fall of Srirangapatana on 4th May 1799. Entry into the 1st floor is now prohibited.

Outside the palace, there is a beautiful garden of different flowers, small water bodies and a pigeon's post office which was used by Tipu to send messages. After the death of Tipu Sultan, the Palace was seized by the British force and used for sometimes as the residence of Colonel Arthur Wellesley.



Figure 19: A view of Daria-daulat-bagh along with a pigeon's post office at the front side



Figure 20: A plaque was fixed in the palace after the seize of Srirangapatna, mentioning Col. Wellesley as the resident of the Tipu's Palace



Figure 21: Inside the Palace - the Mehagini Pillars



Figure 22: Inside the palace museum gallery a set of Tipu's dress is displayed



Figure 23: 19 Lord Cornwallis receiving the sons of Tipu Sultan as hostages in 1792 after 3rd Mysore War. From Hutchinson's History of the Nations, published 1915.

Original publication is in London, British Library

Gumbaj: The Gumbaj is an impeccably detailed mausoleum within a beautifully manicured garden that houses the remains of Tipu Sultan alongside his father Hyder Ali and his mother Fatima Begum.

This gumbaj was constructed by Tipu Sultan for his father. Various tombs of other relatives are there outside the gumbaj. The outer columns of the gumbaj are made of amphibolites- a very dark rock that conveys the richness, love and affection of Tipu towards his father. The door frames are covered in a deep lacquer works so that the inner tomb illuminated beautifully by the natural light. This sacred tomb of both Hyder Ali and Tipu Sultan is opened to all visitors irrespective of their religious beliefs.



Figure 24: Gumbaj—mausoleum of Hyder Ali and Tipu's along with their family members



Figure 25: Garrison Cemetery

Garrison Cemetery: The Garrison Cemetery is located outside the Fort area in Srirangapatna, on the banks of the river Kaveri near the Bangalore Mysore Highway. This cemetery has the graves of 307 European officers who were killed in the final assault on Tipu Sultan in 1799. Along with their graves, their family members' graves are also here. The centuries-old cemetery marked the then European style of construction of memorabilia on the graves.

Tipu Sultan's Objects in Museums in and out of India.

During the seize of Srirangapatna after the death of Tipu Sultan on 4th May 1799, all the valuables were captured by the British force and shipped to England. Out of them, some are now in the display of museums in England and few are in the different museums of India. One of the famous exhibits is the Tipu's favourite mechanical toy tiger that spanning a British officer and the officer is wailed in terror. Now, this exhibit is in the Victoria and Albert Museum, London. Many looted swords of Tipu Sultan, his diamond loaded waist belt and diamond ring which were seized by the victorious army as war trophies, are now in Victoria and Albert Museum, London. Two small Mysorean rockets are in Royal Artillery Museum, London. Till April 2004, the last sword used by Tipu in his last battle, at Srirangapatna, was in the display at the British Museum, London as one of the gift items to the museum by Major General Augustus, W.H. Meyrick and Nancy Dowager. Vijay Mallya, one of the leading businessmen in India purchased this sword at an auction in London in April 2004 worth 1.57 crore in Indian Rupees with some other historical artefacts and brought back to India.



Figure 26: Tipu's Tiger Toy



Figure 27: Vijay Mallya with the sword of Tipu Sultan



Figure 28: Cannon in Government Museum, Chennai

A few objects are on display in museums of India, out of them the small cannon of Tipu Sultan is in the Government Museum, Chennai and a sword of Tipu Sultan is in Victoria Memorial Hall, Kolkata. Some coins of Tipu Sultan are in the custody of a good number of museums in India and visitors can see coins and personal belongings of Tipu Sultan in Summer Palace also.

Srirangapatna Serving as Memorial Museum City

The city Srirangapatna is now a popular tourist destination in South India to both national and international tourists. It is the place of importance among students and researchers. A good number of pilgrims also visit the place every year. The ruins at the small vicinity of the fort hold and exhibit various episodes of Tipu Sultan and his contribution in Indian History and science. Here a good number of monuments are still evident which narrate the last Mysore war and how the once flourished city turned into the ruins and how the treasures were looted leaving behind the skeleton of a well-administered kingdom. Few labels and maps are fixed in front of each monument by the Archaeological Survey of India that helps tourists to know about the place. Local guides also narrate the history and make tourists feel and understand the history. A light and sound programme is run every evening by the Karnataka Government to make the history alive in front of the tourists. In true sense, the Srirangapatna fort along with all its existing palaces, monuments and ruins act as a memorial museum city that portrays the biography of Tipu Sultan.

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Photographs

Figure No. 4,5,6,7,8,9,10,11,12,13,16,18, 19, 20, 24, 25 are taken by author herself in February, 2016

Figure No. 1, 2, 3, 14, 15, 17, 21, 22, 23, 26, 27, 28 are taken from Google images

Origin of Our Nationalism: Bankim-Bhavan

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Abstract:

Bankim-Bhavan Gaveshana Kendra is the only Research Centre of our country in memory of the great litterateur Bankim Chandra Chattopadhyay, the creator of Vandemataram. The most vital part of this Centre is the museum and archive. This Centre reflects the social & cultural history of Bengal renaissance in the 2nd half of the 19th century. The present museum of Bankim-Bhavan Gaveshana Kendra is housed in the parlour (Baithak-Khana) of Bankim Chandra Chattopadhyay (1838-94) within the premises of his ancestral house at Kantalpara, Naihati, North 24 Pargana, and West Bengal.

In the southern direction of the ancestral house, Bankim Chandra obtained about 11 bighas of land from his father Roy-Bahadur Sri Jadav Chandra Chattopadhyay (1795-1881) in the year of 1865. Utilising some portion of this land Bankim Chandra constructed a parlour (Baithak-khana) on his own effort at his own expenses, consisting of one hall and two anti-chambers (Study Room & Rest Room) in the year anticipated 1866-67.

In the second half of the 19th century, eminent litterateur and contributors to 'Bangadarshan' (The famous journal edited by Bankim Chandra) assembled here.

Dinobandhu Mitra, Hem Chandra Bandyopadhyay, Rajkrishna Mukhopadhyay, Nabin Chandra Sen, Akshay Chandra Sarkar, Sris Chandra Majumdar, M. M. Haraprasad Shastri etc were among them. They used to assemble in the parlour regularly. Bankim Chandra was at the centre of the assembly, while second elder brother Sanjib Chandra (1834-89) was beside him.

Most of the literary works Bankim Chandra including our immortal National Song Vandemataram was penned in the study room. His music teacher, the renowned classical singer Jadu Bhatta set the first tune of Vandemataram. In another anti-chamber, Bankim Chandra used to take rest. This room was known as 'Tosakhana'.

In the year 1887, Bankim Chandra purchased a house at Kolkata 5, Pratap Chatterjee Lane. This year he transferred the parlour of Kantalpara to his wife Rajlakshmi Devi (1848-1919) having made a will. From this time Bankim Chandra occasionally used to stay at and visit his ancestral house. He passed away on the 8th April, 1894 at Kolkata. After his demise, this parlour was deserted. It also fell into ruins to some extent. In the year 1918 Rajlakshmi Devi took an initiative to repair this building. Since then the parlour is open to all pay homage & tribute on the occasions of birth & death anniversary of Bankim Chandra. Those programmes were also carried on by 'Bankim Sahitya Sammeloni' of Kantalpara, Naihati.

In the era of Indian freedom fighting movement, this parlour of the creator of Vandemataram became the pilgrimage of revolutionaries. Deshbandhu Chittaranjan Das, Bipin Chandra Pal, Sir Surendranath Bandyopadhyay, Brahmabandhab Upadhyay and other patriots paid visit to this holy place. It can be

gathered from the writing of M. M. Haraprasad Shastri, that the Railway Authority made an attempt to acquire this parlour for the extension of Railway Yard. The attempts, however, failed due to timely intervention of the then Viceroy Lord Curzon.

Bankim Chandra's three grandsons- Niladrinath Mukhopadhyay, Himadrinath Mukhopadhyay and Bindhadrinath Mukhopadhyay sold three-fourth part of their portion of this parlour to Bankim Sahitya Sammeloni of Kantalpara. In the year 1938 Bankim Chandra's birth centenary the entire portion of the Parlour came at the hands of his parlour from Bankim Sahitya Sammeloni, Kantalpara. The rest one-fourth portion of the Parlour was donated to Bangiya Sahitya Parishad by Bankim Chandra's another grandson Brojendra Sundar Bandyopadhyay. In this way, the entire portion of the Parlour came at the hands of Bangiya Sahitya Parishad. On the 10th April 1940 Hirendranath Dutta the then President of Bangiya Sahitya Parishad inaugurated the heritage Parlour. Though this Institute got the responsibility of these buildings but they were lacking sufficient infrastructure to maintain the heritage Parlour. When the Parlour was about to dilapidate, Atulya Charan Dey Puranratna, the then President of Bangiya Sahitya Parishad (Naihati Branch) drew the attention of the State Govt. for proper conservation. Due to his earnest effort of Bimal Chandra Sinha, Hon'ble Minister of the Govt. of West Bengal, at the material time arranged to take it over by the Social Education Department of the State Government.

In 1954 Satanjib Chandra Chattopadhyay (grandson of Sanjib Chandra) donated some rare and invaluable objects (personal belongings of Bankim Chandra, letter, deeds, photographs and others) for the purpose of better preservation and display to visitors. At that time The State Government decided to set – up a museum & library, to function under the name and style of Rishi Bankim Granthagar-O-Samgrahashala. In this context, it is worth mentioning that the Government of West Bengal acquired the ancestral house of Bankim Chandra on 30th May 1962. The State Government did not implement their previous decision until 19th June 1988.

In the year 1988 Govt. of West Bengal ancestral house of Bankim Chandra. The entire mansion fell into ruins. After that, the process of the conservation work started only in the eastern portion (Sadar-Khanda) of the ancestral house of Bankim Chandra by P.W.D Dept. of the State Govt. But this time it was not possible to carry on conservation work of the entire house because one family was staying in the western portion (Andar Mahal) of the house. The P.W.D Dept. handed over the responsibility of the ancestral house to the Higher Education Department. The work was completed at a very slow pace. On the 160th Birth Anniversary of Bankim Chandra on 29th June 1997 The Hon'ble Higher Education Minister opened the renovated ancestral house for visitors.

In the Eastern portion of the ancestral house of Bankim Chandra as an autonomous Research Centre to function as 'Bankim - Bhavan Gavesna Kendra' was established by the Higher Education Department on 23rd September 1999, according to society Registration Act. 'Rishi Bankim Granthagar-O-Samgrahashala' was merged along with this Research Centre. Prof. Satyajit Chaudhury took charge of this Research Centre as Director. Conservation work started in the western portion of the ancestral house of Bankim Chandra. But one family residing in this portion had to be shifted to elsewhere. The unauthorized occupant had to be paid compensation. Thereafter the conservation work started in 2003 under the supervision of Prof. Dr. Somen Chakraborty of Architecture Department of Jadavpur University, and was completed in 2008. At this time the present auditorium naming 'Sanjib Chandra Sabhagar' was set-

up in the same place where the Thakur Dalan of the Bankim family stood. Depending on the sources of the heirs of Purna Chandra Chattopadhyay, the younger brother of Bankim Chandra and researching the archival documents and after excavation, the plinth of the labour room (Sutika Griha) of Bankim family was discovered in 2005. In 2006 a charchala architecture decorated with terracotta plaque was set-up on this plinth.

During the period from 2000 to 2012 other collections of M. M. Haraprasad Shastri, Barrister P. Mitra, Samaresh Basu, Chintaharan Chakraborty, Nibaran Bhattacharyya, M.M.Panchanan Tarkaratna, Srijib Nayatirtha were added in the archive. Heaps of invaluable paper documents, rare books and journals of Bankim family lying uncared for a long time were examined and classified. Later on, digitalization and lamination of thousands of papers were preserved. In 2009 the Research Centre was affiliated to the West Bengal State University as an Autonomous Research Centre. Prof. Dr. Pinakesh Chandra Sarkar is the present Director of this Research Centre.

This birthplace of Vandemataram is the most sacred in India. Numerous people in our country and abroad pay a visit to this place.

Keywords: *Research Centre, Bengal Renaissance, Ancestral House.*

The Bankim-Bhavan Gaveshana Kendra is the only Research Centre of our country in memory of the great litterateur Bankim Chandra Chattopadhyay, the creator of *Vandemataram*. The most vital part of this centre is the museum and archive. This centre reflects the social and cultural history of Bengal renaissance in the 2nd half of the 19th century. The present museum of the Bankim-Bhavan Gaveshana Kendra is housed in the parlour (*Baithak-Khana*) of Bankim Chandra Chattopadhyay (1838-94) within the premises of his ancestral house at Kantalpara, Naihati, North 24 Pargana, West Bengal.

In the southern direction of the ancestral house, Bankim Chandra obtained about 11 *bighas* of land from his father Roy-Bahadur Sri Jadav Chandra Chattopadhyay (1795-1881) in the year of 1865. Utilizing some portion of this land Bankim Chandra constructed a parlour (*Baithak-Khana*) on his own effort at his own expenses, consisting of one hall and two anti-chambers as a Study room and Rest Room in the year anticipated 1866-67.

In the second half of the 19th century, eminent littérateurs and contributors to '*Bangadarshan*' (The famous journal edited by Bankim Chandra) assembled here. Dinobandhu Mitra, Hem Chandra Bandyopadhyay, Rajkrishna Mukhopadhyay, Nabin Chandra Sen, Akshay Chandra Sarkar, Sris Chandra Majumdar, M.M. Haraprasad Shastri, etc were among them. They used to assemble in the parlour regularly. Bankim Chandra was at the centre of the assembly, while second elder brother Sanjib Chandra (1834-89) was beside him.

Most of the literary works of Bankim Chandra including our immortal National Song *Vandemataram* was penned in the study room. His music teacher, the renowned classical singer Jadu Bhatta set the first tune of *Vandemataram*. In another anti-chamber, Bankim Chandra used to take rest. This room was known as '*Tosakhana*'.

In the year 1887 Bankim Chandra purchased a house in Kolkata at 5, Pratap Chatterjee Lane. This year he transferred the parlour of Kantalpara to his wife Rajlakshmi Devi (1848-1919) having made a will. From this time Bankim Chandra occasionally used to stay at and visit his ancestral house. He passed away on the 8th April 1894 in Kolkata. After his demise, this parlour was deserted. It also fell into ruins to some extent. In the year 1918 Rajlakshmi Devi took an initiative to repair this building. Since then the parlour is open to all to pay homage and tribute on the occasions of birth and death anniversary of Bankim Chandra. Those programmes were also carried on by 'Bankim Sahitya Sammeloni' of Kantalpara, Naihati.

In the era of Indian freedom fighting movement, this parlour of the creator of *Vandemataram* became the pilgrimage of revolutionaries. Desh Bandhu Chittaranjan Das, Bipin Chandra Pal, Sir Surendranath Bandyopadhyay, Brahmabandhab Upadhyay and other patriots paid a visit to this holy place. It can be gathered from the writings of M.M. Haraprasad Shastri, that the Railway authority made an attempt to acquire this parlour for the extension of Railway Yard. The attempt, however, failed due to timely intervention of the then Viceroy Lord Curzon.

Bankim Chandra's three grandsons- Niladrinath Mukhopadhyay, Himadrinath Mukhopadhyay and Bindhadrinath Mukhopadhyay sold three fourth part of their portion of this parlour to Bankim Sahitya Sammeloni of Kantalpara. In the year 1938 Bankim Chandra's birth centenary was observed all over Bengal. At this time the Bangiya Sahitya Parishad took possession of this parlour from Bankim Sahitya Sammeloni. The rest one-fourth portion of the parlour was donated to the Bangiya Sahitya Parishad by Bankim Chandra's another grandson Brojendra Sundar Bandyopadhyay. In this way, the entire portion of the parlour came at the hands of the Bangiya Sahitya Parishad on 10th. April 1940 Hirendranath Dutta the then President of the Bangiya Sahitya Parishad inaugurated the heritage parlour. Though this institution got the responsibility of these buildings they were lacking sufficient infrastructure to maintain the heritage parlour. When the parlour was about to dilapidate, Atulya Charan Dey Puranratna, the then President of the Bangiya Sahitya Parishad (Naihati Branch) drew the attention of the State Govt. for proper conservation. Due to his earnest efforts of Bimal Chandra Sinha, Hon'ble Minister of the Govt. of West Bengal, at the time arranged to take it over by the Social Education Department of the State Govt.

In 1954 Satanjib Chandra Chattopadhyay (grandson of Sanjib Chandra) donated some rare and invaluable objects (Personal belongings of Bankim Chandra letters, deeds, photographs and others) for the purpose of better preservation and display to visitors. At that time the State Government decided to set-up a museum and library, to function under the name and style of the Rishi Bankim Granthagar-O-Samgrahashala.

For the preservation of the invaluable and rare documents, the State Government created a post of a Curator. Taraprasanna Mukhopadhyay became the first Curator of the Rishi Bankim

Granthagar-O-Samgrahashala on the 2nd December 1955. But he was not made permanent. After that Adityanarayan Chattopadhyay and Kunjabihari Biswas took the responsibility of this post for some time. Gopal Chandra Roy was the Curator of this organization for more than four decades from the 23rd April 1956. He took proper care of all the invaluable documents, objects and research work.

In this context, it is worth mentioning that the Government of West Bengal acquired 1.3171 acres out of 1.7200 acres of land covering the ancestral house of Bankim Chandra on the 30th May 1962, Vide Notification No. 6814LA. The State Government did not implement their previous decision until 19th June 1988. On 20th June 1988, the Government of West Bengal again circulated another notification for requisition of the possession of land and acquired only 0.3661 acres of requisitioned land, Vide Government Order No. 413.

In the year 1988, the Govt. of West Bengal acquired the ancestral house of Bankim Chandra. The entire mansion fell into ruins. After that, the process of the conservation work started only in the eastern portion (*Sadar - Khanda*) of the ancestral house of Bankim Chandra by P.W.D Dept. of the State Govt. But this time it was not possible to carry on conservation work of the entire house because one family was staying in the western portion (*Andar - Mahal*) of the house. The P.W.D Dept. handed over the responsibility of the ancestral house to the Higher Education Department. The work was completed at a very slow pace. On the 160th Birth anniversary of Bankim Chandra on 29th June 1997, The Hon'ble Higher Education Minister opened the renovated ancestral house for visitors.

In the eastern portion of the ancestral house of Bankim Chandra as an autonomous Research Centre to function as the 'Bankim-Bhavan Gaveshana Kendra' was established by the Higher Education Department on 23rd September 1999, according to Society Registration Act. The 'Rishi Bankim Granthagar-O-Samgrahashala' was merged along with this research centre. Prof. Satyajit Chaudhury took charge of this Research Centre as Director. Conservation work started in the Western portion of the ancestral house of Bankim Chandra. But one family residing in this portion had to a shift to elsewhere. The unauthorized occupant had to be paid compensation. Thereafter the conservation work started in 2003 under the supervision of Prof. Dr. Somen Chakraborty of Architecture Department of Jadavpur University and was completed in 2008. At this time the present auditorium naming 'Sanjib Chandra Sabhaghar' was set-up in the same place where the *Thakur - Dalan* of the Bankim family stood. Depending on the sources of the heirs of Purna Chandra Chattopadhyay, the younger brother of Bankim Chandra and researching the archival documents and after excavation, the plinth of the labour room (*Sutika- Griha*) of Bankim family was discovered in 2005. In 2006, a *charchala* architecture decorated with terracotta plaque was set-up on this plinth.

During the period from 2000 to 2012 other collections of M.M. Haraprasad Shastri, Barrister P. Mitra, Samaresh Basu, Prof. Chintaharan Chakraborty, Nibaran Bhattacharyya, M.M.Panchanan

Tarkaratna, and Srijib Nayatirtha were added in the archive. Heaps of invaluable paper documents, rare books and journals of Bankim family lying uncared for a long time were examined and classified. Later on, digitalization and lamination of thousands of papers were preserved. In 2009 the Research Centre was affiliated to the West Bengal State University as an autonomous Research Centre. Prof. Pinakesh Chandra Sarkar is the present Director of this Research Centre.

Museum Galleries

1. The Parlour (*Baithak Khana*) of the Bankim Chandra.
2. The Study room of Bankim Chandra.
3. The living room of Bankim Chandra.

Layout of Galleries and Displaying Objects

The Parlour (*Baithak-Khana*) of Bankim Chandra: The museum set up in the parlour of Bankim Chandra displays the personal belongings of Bankim Chandra and his family members, such as Kashmiri shawl, turban, old table lamp, pawn pieces of Chessmen of Bankim Chandra, rare photographs of different ages of Bankim Chandra and his father, wife, daughters, sons-in-law, grandsons and other family members. His associates and eminent writers of '*Bangadarshan*' (The famous journal of the 19th century, edited by Bankim Chandra), Sanskrit manuscript (*puthis*) '*Abhijnana Sakuntalam*' of Kalidas read by Bankim Chandra, musical notations, notes on the Judicial proceedings written by Bankim Chandra, notebook written by Bankim Chandra's 2nd eldest brother Sanjib Chandra, invitation cards, original proof sheets of '*Bangadarshan*' corrected by Sanjib Chandra, deeds, etc. A wooden cash-box of Bankim Chandra's father Jadav Chandra for keeping accounts of '*Bangadarshan*', photographs of the early views of the ancestral building of Bankim Chandra, Sri Bijoy Radhaballava temple, *Thakur-dalan*, Arjuna pond, Gunja Bari, Chariot, etc are some of the objects of attraction.

One important sculpture depicting the theme of *Sanyasi* Revolution of '*Anandamath*' by sculptor Debiprosad Roychowdhury, another bronze bust of Bankim Chandra by sculptor Kartick Paul and other documents.

Personal Belongings of M.M. Haraprasad Shastri: On his 75th birth anniversary in 1931 the Bangiya Sahitya Parishad greeted him with a presentation of dhoti, scarf, colour garland—all made of *Khadi* cloth, Various tiny snuff pots (made of ivory, stone, buffalo horns, bone, wood, etc.). A set of coloured *dashabatara* playing cards of Bishnupur, Nepali *Kukris* with covers, *Dakshinabarta* conch. A bronze bust of M.M. Haraprasad Shastri sculpted by Kartik Paul is also there.

One handwritten *Quran Sharif* of Shaidal Karim in Arabic calligraphy (1830-40 C.E.) of Saied family of the village Shalidaha, near Naihati is also preserved in the museum.

The Study Room of Bankim Chandra: In this gallery, an exact replica of the wooden chair and table used by Bankim Chandra is displayed. Various information related to the famous journal '*Bangadarshan*' and other invaluable documents is also exhibited here.

The Living Room of Bankim Chandra: This gallery is situated on the 1st floor of the ancestral building of Bankim Chandra. While staying at Kanthalpara, he used to live in this room with his family members. An original ornamental wooden wear-drove, wooden bed-stead and a wall-clock (Seth-Thomas) are being displayed in this gallery.

Archive: Thousands of invaluable and rare paper documents are lying in the archive. These are highly important for knowing the basic information of the social history of the 19th century of Bengal.

Personal letters of Bankim Chandra Chattopadhyay and his family members including female members, his associates and others, handwritten family deeds, pattas, Court proceedings, official reports and correspondences, both handwritten and printed in connection with service affairs as a Deputy collector of Jadav Chandra Chattopadhyay (father of Bankim Chandra) and Sanjib Chandra Chattopadhyay's (2nd elder brother of Bankim Chandra), Invitation Cards, purchase bills and challans, handwritten notebook on Judicial proceedings of Bankim Chandra, musical notations, notebooks of Sanjib Chandra, diaries of Sanjib Chandra and Jyotish Chandra (son of Sanjib Chandra), proof sheets, horoscope, house rent bills, money orders, certificates, receipts, rare books and journals, etc.

Letters written by M.M. Haraprasad Shastri to his son Dr. Benoytosh Bhattacharyya, letters written to M.M. Haraprasad Shastri by eminent European and Japanese Indologists like A.A. Macdonell, Zetland, Sylvain Levy, Cecil Bendall, F.W. Thomas, K. Ohmiya, H.G. Jacobi, T.H. Stcherbatskoi, Denison Ross, Kanko Sano and others are available here in original. Letters in original, from Lord Curzon, Lord Lytton and some eminent Indian scholars, like Abdul Karim, Sir Ashutosh Mukherjee, Sir Gurudas Banerjee, Brajendranath Seal, D.R. Bhandarkar and others are also preserved here.

Handwritten letters, booklets, photographs of Barrister P. Mitra, the founder of the '*Anushilan Samity*'.

Personal letters, library membership card, part of manuscripts and other documents of famous contemporary litterateur Samaresh Basu. Some invaluable papers of the great artist Ramkinkar Baij.

Handwritten notes on the popular and social rituals, offprints personal letters of an eminent scholar, Prof. Chintaharan Chakraborty.

Papers of Nibaran Bhattacharyya, Desikottam Sreejib Nayatirtha.

An important collection of handwritten Sanskrit manuscripts (puthis) made of hand made papers, palm leaves, bark on Nyaya, Smriti, Kavya, Jyotish, tantra, Vyakarana, Abhidhana, Navya

Nyaya, etc. along with some commentaries on various subjects were collected from the family of M.M. Haraprasad Shastri, M.M. Panchanan Tarkaratna and Sreejib Nayatirtha there are preserved here.

Records of *Vandemataram* song: The research centre possesses a rich collection of records of *Vandemataram* song (48 nos.) collected from Prof. Ananta Kumar Chakraborty sung by eminent singers, vocalists and musicians, like— Rabindranath Tagore, Pandit Omkarnath, Dilip Kumar Roy, M.S. Subbulaxmi, Sati Devi, Kanak Das, Bhabani Charan Das, Moghubai Kurdikar, Vishnupant Pagnis, Timir Baran (Instrumental), Danielou (Instrumental) of the Visva-Bharati and others. This collection is also a rare possession of the centre, which can be used for research on music and nationalism.

Publication: Bankim Chandra Chattopadhyay edited the famous journal '*Bangadarshan*' during 1872-73 (1279 B.S.) subsequently the journal had been edited by Sanjib Chandra Chattopadhyay, Sris Chandra Majumder, Rabindranath Tagore, Sailesh Chandra Majumder, Mohitlal Majumder and others.

This journal has been revived by the Bankim-Bhavan Gaveshana Kendra in the year 2000 as a bi-annual mouthpiece of the research centre. Till now 16 volumes have been published. In addition, a number of important books, monographs and photo album have also been published.

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1. By Courtesy of Bankim-Bhavan Gaveshana Kendra, Kantalpara, Naihati.

First Biographical Museum in West Bengal: Dream of Rathindranath Tagore and its Evolution

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Abstract

Rabindra-Bhavana is the first biographical museum in West Bengal which was established by Rathindranath Tagore just after the death of his father, Rabindranath Tagore in 1942. The author tries to highlight the contribution of Rathindranath Tagore's dream and its evolution, which ultimately shifted in the form of a cluster of Biographical museums at Santiniketan. Initially, his dream was to establish a museum as well as an International Standard Research Centre for research on his father's life and his work. Presently it becomes an International level Research centre and the biographical museum of Rabindranath Tagore shifted to a cluster of biographical museums on his other intellectuals of his family to fulfil the social demand.

Keywords: *Clusten of Biographical Museum, International Research Centre, Intellectuals*

Rabindra Bhavana has a huge collection of materials concerning or related with the Acharya – *Pratisthata* Rabindranath Tagore. This makes Rabindra Bhavana a prime centre of culture and art. These huge collections of Rabindra-Bhavana are well preserved and it regularly organizes seminars, conferences, exhibitions, workshops. Rabindra Bhavana has ten different sections namely- Museum, Archives, Audio-visual, Preservation section, Garden, Lipika archives, Santiniketan Griha Museum, Research Project Unit, Library. All these things have made Rabindra Bhavana a museum of international standard and it is a 1st designated biographical museum and 2nd University museum of India. As far as newness is concerned, the inculcation of information technology has enriched the museum. But to look back the history of Rabindra Bhavana and the evolution of museum, we have to go back a few decades in history.

Rabindranath Tagore breathes his last on August 1941, leaving behind not just his huge legacy, the *Uttarayan*, his loved garden, and the huge number of his works and contributions to art, literature and culture. It was of utter necessity to upkeep and to preserve them. His father's death left Rathindranath in dilemma between personal desire and public welfare. At last, being inspired by the zeal of public welfare he assumed the role of collector, conservator, and administrator. At that time the main issues were the collection, financial stringency, unavailability of building, necessity of employee etc. Rathindranath Tagore gradually solved those problems and Rabindra-Bhavana, the international famous biographical museum comes out.

Gurudeva was never very concerned about the preservation of his original manuscripts right from the very beginning of his writing career. Whenever he encountered requests from friends and relatives to provide them or present them with the gifts of his manuscripts, the poet never hesitated in giving away his manuscripts to them. Those of them who took care of the manuscripts, from them these manuscripts were retrieved later through various means for the purpose of preservation. In this connection it may be stated that a relative of Rabindranath, Indira Devi had a number of letters written to her by *Gurudeva* from various places like Kaligram, Orissa etc., she edited and omitted all the personal elements from those letters and copied the rest in two notebooks and presented it to Rabindranath. Rabindranath, after editing a few letters from those two books published them under the title of “*Chinnopetro*” in the year 1912. Later on the occasion of Rabindranath’s hundredth birth anniversary, a revised and elaborated version of these letters were re-published in the year 1961. After the foundation of Visva-Bharati (1921), Rathindranath also was much concerned for upkeep of the original manuscripts of his father. Before sending any manuscript to the press for publication, he tried to send the copies or copy of those manuscripts to the press and preserve the original one. When *Gurudeva* won the noble prize, it was Rathindranath who took the initiative and became a member of the international press cutting bureau so that he could preserve all copies of those news published relations to *Gurudeva* from those newspapers published in various countries of the world.

The Mission continued even during 1941, the year of *Gurudeva*’s demise. We have noticed the fascinating work of Rathindranath as an administrator and collector in the December edition of Visva-Bharati news of 1941. We can see Rathindranath issuing a press release where he expresses his gratitude and extends his thankfulness to all those who contributed or donated materials related to Rabindranath Tagore. In this context, he also informed that in Santiniketan a special Rabindra centre was being created which would contain his own collection of photographs, manuscripts, paper cuttings, journals and such other personal things, which he would donate. He also made a request for any such donation from people who had anything related to Rabindranath.

Through this press release, we can see that Rathindranath was deeply contemplating the idea of scientifically set up a museum. In his mission and vision to create a museum he believed and followed in the principle that we can see the materials of Rabindra-Bhavana which were subsequently classified and arranged in terms of subject.

Again we have seen from a report published on 11th April 1942 in the Bengali newspaper Anandabazar Patrika that Rathindranath Tagore has decided to donate his all personal collections pertaining to *Gurudeva* to the Visva-Bharati. These collections comprised of letters written by *Gurudeva*, a large number of manuscripts, books etc., he has decided to preserve them on the southern section of *Udayan* house where *Gurudeva* spent the last years of his life.

The annual report of 1943, with Rathindranath as the General Secretary or *Karma Sachiva*, states that the southern portion of *Udayan* house officially becomes a Tagore museum from 1st

July 1942. Seminars pertaining to Rabindranath were being organized. The various editions of different books of Rabindranath were being sorted out and a catalogue was being made. Necessary measures were also being taken for the preservation of Rabindranath's manuscripts. Besides these, fellowships and scholarships were also arranged to pursue study and research on *Gurudeva*. Rathindranath wanted this place to be helpful and easily accessible for researchers on Rabindranath Tagore. That is why Rathindranath donated from his own personal collection, various materials like important manuscripts, letters, photographs, to the museum. A sub-committee was created for the purpose of development and functioning of this museum. In the first meeting of this committee held on 17th August 1942, it was decided that a comprehensive list of collected items should be made and preparations are made for creating a congenial atmosphere of research. Then *Malati* from Delhi's Lady Irwin School donated a valuable manuscript to Rabindra Bhavana. This manuscript was thus named as *Malati* manuscript in accordance with her name. This is considered one of the oldest manuscripts of Rabindranath Tagore which contains his oldest signature which was dated between 1878 and 1882. On Rathindranath's behest a copy of this manuscript was prepared and to preserve the original document it was sent to Delhi for microfilming and each page of this manuscript was covered with tissue paper and properly preserved and brought back to the museum. So as a result of all these activities Rabindra-Bhavana became a centre of excellence, especially for editorial and literary work.

In November 1942 this museum was first named as Rabindra Sadan, and it remained open for public viewing from 8 am to 12 pm in the morning and from 6 pm to 8 pm in the evening. A definite time was fixed for making the museum available for the usage of all the members.

After opening the museum staff recruitment was an essential job to continue the museum service. The first curator of Rabindra Bhavana was Gurdayal Malik. Shovanlal Gangopadhyay joined in as deputy curator from July 1944. In the very same year, Chittaranjan Deb also joined in the service of Rabindra Bhavana. Kripalini became the first Director of the museum in that same year. Although Gurdayal returned to the museum as a curator after an absence of three years, he didn't stay permanently. He resigned on February 1947, and Prabodh Chandra Sen became the new curator. During that Rathindranath recruited only essential staffs and used them multidimensional ways to solve financial problems.

From the writings of Gurdayal Malik, we can see that the gracious gifts of Rathindranath transformed Rabindra Bhavana from a storehouse to a temple of light and this stands in accordance with the principle on which museums are defined in the present situation as an ICOM, a museum as the centre of non- formal education.

The first gift from a foreigner to Rabindra Bhavana was from Andree Karpeles on December 1947, who presented the letters written to her and her husband from Rabindranath. In 1950 the French citizen Madam Romain Rolland presented the letters written by *Gurudeva* to the French

intellectual Romain Rolland. In the year 1953, the letter written by *Gurudeva* to William Rothenstein as well as the microfilm of the manuscript of *Gitanjali* gifted to him by *Gurudeva* were collected in the museum. The list of donations from Rathindranath Tagore in the year 1953 is as follows:

- The manuscripts of hundred and two essays published in Bengali.
- More than a thousand paintings of Rabindranath Tagore.
- Hundred and fifty letters were written to Rathindranath by Rabindranath and also a number of letters written to kinsmen.
- A few hundred letters written to Rabindranath Tagore from contemporary known and unknown personages.
- More than 400 photographs of Rabindranath at different ages.
- The golden memento of the Noble prize and diploma, as well as several gifts from Japan and China, and all the nations that he visited and all the things that he received in those countries.
- 50 volumes of newspapers and journals filled with news pertaining to Rabindranath.
- Various prints of Tagore's publications on Bengali and English languages.

Rathindranath wrote a letter to Satyajit Roy on 22nd April 1960, he wrote from Rajpur in Dehradun. This letter reveals the fact that Rathindranath had given everything in his possession pertaining to Rabindranath. On 13th April 1960, Satyajit Roy even after working for almost one month in Rabindra Sadan for the purpose of making a documentary for Central government, enquires Rathindranath about the existence of any relevant material. Rathindranath immediately, without any delay, replies to him informing about Rabindra Sadan.

Although Rathindranath leaves Santiniketan on August 1953, he remains concerned for the functioning of Rabindra Sadan. The proof of this lies in the letter written to his niece Nandita on 11th September, where he asks Nandita to submit all the letters in her possession to Pulinbabu of Rabindra Sadan.

He was also very concerned with the security system of the museum. In a letter written on 18th July 1955, to the brother of Pratima Devi, Kalidas Chattopadhyay, where he expresses his concern over the security arrangements in Rabindra Sadan. In the letter, he expresses his desire to hand over the two expensive watches and a casket belonging to Rabindranath to Nripenbabu so that he can keep it in a safe deposit in the bank. He could not deem the security arrangements in Rabindra Bhavana to be safe.

In another letter to Kalidas Chattopadhyay dated 2nd August, he says that Nripenbabu had asked Annadababu to purchase a small steel trunk in which he could keep the valuables which he would then place in a safe deposit in the bank and that it would be better to keep it that way.

The man for whom Rabindra Bhavana, Santiniketan, Sriniketan came into being, for whom the tangible and intangible heritage transformed into a living museum, that man's own creations like paintings, leatherwork, and other works are languishing in one corner of the Rabindra Bhavana. He created the Guha Ghar, the rose garden, the Japanese garden, the Mughal garden, sculptures and various architectures are reticently carrying the principle of Rathindranath's life force - born in an atmosphere of art and culture, educated in the discipline of science, he worked for the general welfare. His memory has remained as a service to his love for his father. But he remains as the unsung hero. This is the high time when the Governor of West Bengal inaugurated a museum on Rathindranath on the occasion of his hundred and twenty-fifth birth anniversary and this museum stands as a token of acknowledgement of Rathindranath's worth and value.

History of Rabindra-Bhavana at a Glance

Established Rabindra-Museum on 1st July 1942

1st meeting (17-08-1942) of Museum Subcommittee and decided main vision was established a Rabindra Research Centre along with Rabindra-Museum.

2nd meeting (13-10-1942) discussed the aim and objective of Rabindra-Museum and emphasis on Rabindra-Charcha.

3rd meeting (November 1942) committee decided to change the name from Rabindra-Museum to Rabindra Bhavana.

Member of Subcommittee was Rathindranath Tagore, Kshitimohan Sen, Nandalal Bose, Suren Kar, Anil Kumar Chanda, Krishna Kripalani etc.

7th May 1961 Museum Shifted From *Udayana* to *Vichitra*, Inaugurated by The then Prime Minister Pandit Jawahar Lal Nehru.

Six separate Departments or Sections

Museum, Archives, Library, Audio-Visual, Preservation, Uttarayan Garden.

2nd May 1962 According to *Karma Samiti Rabindra Bhavana* became an Educational Institution or Bhavana and initiated Professor post for *Rabindra-Gabesana*.

Special evaluation team of 3rd Loksava proposed for Development of Rabindra-Bhavana as a Research Centre.

1967 Rabindra-Charcha Prakashan.

On 1970 according to the will of Pratima Devi, Rabindra-Bhavana initiated a fund on the memory of Rathindranath Tagore for development and research of Rabindra-Bhavana.

1984 according to new Loksava law of Visva-Bharati, the Adhyakha of Rabindra-Bhavana will be the Director, Culture and cultural relation of Visva-Bharati.

Recently Introduced

1. Rathindra museum
2. *Dwijendra Kaksha*
3. *Devendra kaksha*
4. New Gallery on *Bramhavidyalay to Visva-Bharati*
5. Touch screen cum video corner.
6. Ph.D and M. Phil in Cultural study
7. Certificate Course in Manuscript study
8. A Project on *Kalanucramic Rabindra Rachanabali*
9. A Project on Manuscripts Preservation under NMI
10. Gallery on the memory of Pratima Tagore

Future planning– according to the administration of Rabindra-Bhavana:

1. Gitanjali hall with the financial help of MP lad fund of Dr. Barun Mukherjee. It will be open to the public shortly.
2. Gallery on the memory of Abanindranath Tagore
3. Museum On Wheel or Mobile Exhibition.
4. Audio Guide
5. Activity oriented programme etc.
6. Light and sound on Rabindranath Tagore

Present

After 1951 Visva-Bharati became Central University there is no problem on the financial matter at present, professional staff, building etc. The present issue is different. Santiniketan Ashram and Visva-Bharati can be called living Museum Comprising different houses, buildings, relics, wall paintings, sculptures, functions and festivals etc. Rabindra-Bhavana inside Uttarayana Complex is only a small part of it. Hence, it comes within the premises of our duty to present on specific days, in specific places, Rabindranath, his relics, contemporary sculptures, architectures, functions and festival as to maintain and highlight Rabindra-Bhavana and Uttarayana complex in a way that ordinary visitors are able to feel the essence of Tagore in Santiniketan which was the main dream of Rathindranath Tagore. To do this, a number of contradictions arise before the museum professionals. All-round judgments and the subsequent process of selection is the real challenge.

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A Case Study on a Netaji Museum and Ancestral House of Netaji

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Abstract

Motto said, “Each element of historic interior carries an irreplaceable, multi-layered message for future generations”. In a world where the tendency to focus on the immediate and the ephemeral is a constant, museums are perceived as spaces that connect people to their common history and to the society they are immersed in. Subhas Chandra Bose, affectionately called as Netaji, was one of the most prominent leaders of Indian freedom struggle. Subhash Chandra Bose is a national hero. Subhas Chandra Bose was born on January 23, 1897, in Cuttack, Orissa. His father Janaki Nath Bose was a famous lawyer and his mother Prabhavati Devi was a pious and religious lady. Subhas Chandra Bose was the ninth child among fourteen siblings. Subhas Chandra Bose was a brilliant student right from childhood. One of his ancestral houses at Kodalia, one part of this house has become a museum named Netaji Museum and another part of it has been remaining locked.

An old building needs to convey its identity and history to the public through its furniture and decorations. Unfortunately, most of them have deteriorated. Finally, the paper will tackle the issue of the interventions.

Keywords: National, Museum, Intervention

Introduction

In a world where the tendency to focus on the immediate and the ephemeral is a constant feature. Museums are perceived as spaces that connect people to their common history and to the society they are immersed in. One of Netaji’s ancestral houses at Kodalia, South 24 Parganas, one part of this house has become a museum, named Netaji Museum and Haranath Binapani Library and another part of it has been remaining locked. The furniture with its decorations of the old building tells the history to the public. Unfortunately, most of them have deteriorated. Today I shall discuss with such a museum, which is not much more focused today. We are waiting for the remained records kept by the government of India and I hope after thorough research we could develop ways and means to develop India free from illiteracy, poverty, disease, intolerance. Some information of my paper is based on oral history. I have collected information from the secretary of the Netaji Kristi Sangsad.

A brief history of Netaji

Netaji was a farsighted and visionary leader who was not only imbued by fierce love and Netaji was a farsighted and visionary leader who was not only imbued by fierce love and

devotion to his country setting aside all other conditions and obligations.

Subhas Chandra Bose affectionately called as Netaji. In the twentieth century, among the galaxy of national leaders who have put India on the world map, Netaji Bose can legitimately claim pride of place. He played a pivotal role during a very crucial phase of India's historic march towards national liberation from 1857 to 1947. In the first room of the museum, there is a page from the diary of Janakinath Bose (father of Subhas Chandra Bose). 'A boy was born at midday' - is the entry on the page dated 23rd January 1897, the birth of Subhas Chandra Bose was at Cuttak in Orissa. His mother was Prabhavati Devi was a religious lady and she was a devotee of Sri Thakur Anukul Chandra. He was a ninth child among of his fourteen siblings. His life is an inspiring saga of supreme sacrifice, a dream and something more. Since his childhood, Subhas Chandra devoted himself to social work and he grew up in harmony with the evolution of India's national movement. He was a brilliant student since his childhood.

Short description of the Netaji Bhawan

The Netaji Bhawan, Calcutta, where the museum, archives and library of the Netaji Research Bureau are located and served as repositories for the purpose of research, preservation and education. This building built by Sri Janaki Nath Bose, father of Subhas Chandra Bose. It is the building owned and managed by the Netaji Research Bureau. The house is a national shrine and visited by thousands of Indians, many Asians and people from across the world all the year-round. The Netaji Museum is the finest museum on the Indian independence movement.

Netaji's ancestral house and Netaji Museum at Kotalia

Actually, the Bose family started their living at 'Mahinagar' in South 24 Pargana in long back by Mukti Basu, who was the grandson of Sri Dasharat Bose. They got the title '*Purandar Khan*' from Husen Shah. Netaji's grandfather, Haranath Bose built the house at Kotalia, South 24 Parganas district in West Bengal over 150 years ago. The name of the house is 'Haranath Lodge'. Sri Haranath Bose had four sons, they are Sri Jadunath Bose, Sri Kedarnath Bose, Sri Debendranath Bose and Sri Janakinath Bose. Sri Haranath Bose believed in God and he started *Durga puja* in his house at Kotalia. Sri Janakinath Bose used to come to this house along with Sri Subhash Chandra Bose during the *Durga puja*. Netaji's last visit to this house was in 1941. When he used to come to this house many social reformers, who lived in this area used to come to meet him. At that time the surrounding areas of Kotalia (Harinavi, Changripota, Rajpur) were in full bloom because of many scholars. Sri Ananda Chandra Vedantabagis (Editor of '*Tattwabodhini*' paper published from Brahmosamaj) Sri Dwarakanath Vidyabhushan (Editor of '*Somprakash*' - assuming probably that it was the first weekly paper in Bengali and he was the uncle of Shivrath Shastri), Satkari Bandopahyay, etc. All they lived in this area.

The ancestral house of Netaji is a two-storied building. In the ground floor, it has three rooms and on the first floor, there are two rooms. In one room two beds and some utensils, furniture,

which were used by Subhash Chandra Bose, but all these remain locked and the condition of all is very poor. Today Sri Santosh Ghosh is taking care of this house and he is the 4th generation, who is doing the same job in the same places.

If we look at this house we find that one part of this house remains as same and locked and another part which portion was gifted by Sri Janaki Nath Bose has turned into the Haranath Binapani Library. The Netaji Museum is in one part of the library on the first floor of the building. With the local initiation of the people in 1996, this museum was opened with 16 models of Netaji, among them 12 models are of terracotta and on 23rd January, 2009 the Netaji museum with 20 exhibits inaugurated by Suparnanadaji Maharaj, Principal of Narendrapur Ramkrishna Mission. Today the library building is three-storied. Ground floor and a half portion of the first floor is a library.

Importance of Netaji's vision today

The great son of India is Netaji Subhas Chandra Bose who fought for its liberation till the last moment of his life. He was the real icon to India for his struggle and sacrifice for the liberation of the India and also a widely respected person in all over the Asia. It can be said several important features of the Indian Constitution are as part of Bose's vision. The Directive Principles of State Policy and the concept of Five-Year plans were a part of Netaji's vision of governance. Netaji was influenced by the philosophy of Swami Vivekananda. He would plunge into deep meditation at dead hours of the night to increase his concentration power.

Impact of the Netaji Museum

There are mainly three types of impact of museum in our society. (1) Social, (2) Economic and (3) Cultural. Mainly in the Netaji museum models are made on the basis of Netaji's life. Display narrates his dedication, responsibility, love for mankind, patriotism, positive approach to life infiltrate to the mind of young generation which leads to the national integration.

Future of the Netaji Museum

Netaji's ancestral house in South 24 Parganas district in West Bengal is being accorded a heritage status. The decision has come on the occasion of Netaji's 116th birth anniversary. The ancestral house of Netaji has been locked for the visitors because a case is filed in the court. The Netaji Krishti Sangsad said that if they get permission to open the house then the museum will be shifted to that house. As a museologist, we should take such unsung history of that museum to the public though there will be controversy but, still there is history, which leads to the national identity of a museum.

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Haranath Lodge



Statue of Netaji
in front of Netaji Museum



Ancestral
House of Netaji, Kodalia



Furniture used by Netaji's



Another room of the building



Thakur Dalan



Netaji Museum



Haranath Binapani Library

Prasanta Chandra Mahalanobis Memorial Museum & Archives - A Repository of Nation's Treasure

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Abstract

Prasanta Chandra Mahalanobis Memorial Museum & Archives is an integral part of Indian Statistical Institute. It is a biographical museum and archive on great statistician Professor Prasanta Chandra Mahalanobis- who was well known as the 'Father of Statistics'. As we know that biographical museum is a museum of a particular person- who was a gem of our country and whose contribution has national and international importance. Prasanta Chandra Mahalanobis Memorial Museum and Archives started its journey on 29th June of 1993. It is situated at 'Amrapali' (residence of Professor Prasanta Chandra Mahalanobis). Here my concern is to show how this type of biographical museum could seem to be a repository of the treasures of our nation.

Keywords: Statistics, Repository, Nation.

Introduction

Professor Prasanta Chandra Mahalanobis, the founder of the Indian Statistical Institute, was well-known as the father of Statistics. He is called a pioneer of India for his multifaceted work on the different ground of Statistics and other subjects. As we know, the biographical museum is a media which shows a particular person's history, education and his contributions to the country. Actually, Prasanta Chandra Mahalanobis Memorial Museum & Archives is also a biographical museum which represents Professor Prasanta Chandra Mahalanobis' biographical details and his contributions to the country and as well as all over the world.

Past History behind Establishing the Museum

Prasanta Chandra Mahalanobis Memorial Museum and Archives started its journey on 29th June of 1993. It was the time when the Indian Statistical Institute was celebrating his birth centenary. At that time decision was taken by the committee under the leadership of Jawaharlal Nehru Professor (Dr). Jayanta K. Ghosh that, residential house of Prasanta Chandra Mahalanobis (PCM) should be converted in a Biographical Museum and Archives on him. Initial work of the

museum has been done in between the year 1997-2000. The then Librarian Sri Chitta Ranjan Bhattacharya and Associate Scientist and Curator Miss Krishna Bhattacharya also worked hard on it. The second stage of the renovation was completed in between the year 2000-2006. Just before the platinum jubilee celebration of Indian Statistical Institute, the museum was inaugurated by the Honourable Prime Minister of India Dr. Manmohan Singh in 24th December of 2006.

“Amrapali”- Residence of Prasanta Chandra Mahalanobis

Professor Prasanta Chandra Mahalanobis was very close to the famous poet Rabindranath Tagore. In 1940 he purchased land at Baranagar with lots of mango trees and one-storied building. Nirmal Kumari Mahalanobis (wife of PCM) asked Rabindranath for the name of their newly purchased house. Then as per Tagore’s desire the house was named as- ‘Amrapali’. ‘Amrapali’ is also a sacred name among the Buddhist. This house is quite similar with ‘Udayan’ (a historic house of Rabindranath Tagore at Santiniketan).



Pl. 1, Prasanta Chandra Mahalanobis Memorial Museum & Archives (*Amrapali*)

Small Biographical Sketch of Prasanta Chandra

In the year 1893 of 29th June, Prasanta Chandra was born in a highly educated ‘Brahmo’ family. He was the eldest son of Prabodh Chandra Mahalanobis and Nirodbashini Devi. His grandfather Sri Guru Charan Mahalanobis was deeply involved with the ‘Brahmo-Samaj movement’. Yet PCM was born in Calcutta but his ancestral village was in Bangladesh i.e., Panchasar of Vikrampur district. Actually, he was from Bandyopadhyaya family. During the reign of Nawab, his ancestors were given the title Mahalanobis. This title suggests that some of his ancestors were involved in ‘Scribe of *Mahals*’. Because in Persian the word ‘nauvice’ is defines as ‘scribe’. A person’s contribution in any sphere of life and society can better be considered in the context of the personality and the environment that led to his contributions. This is also appropriate for Professor Prasanta Chandra Mahalanobis.

Prasanta Chandra Mahalanobis started his school life in the Brahmo Boys’ School which was founded by his grandfather Guru Charan Mahalanobis in 1904. In 1908 passed the Entrance examination from this school. He also passed Intermediate Examination in Science in 1910.

Prasanta Chandra graduated from the Presidency College, Calcutta in 1912 with honours in Physics.



Pl. 2, Prasanta Chandra Mahalanobis

After completion of the B.Sc. degree, he went to England in the summer of 1913. Then he took his admission in the King's College, Cambridge where he passed Tripos Examination Part-I in Mathematics in 1914 and Part-II in Natural Science (Physics) in 1915. He was the sole candidate who gets the first class in Physics. Soon after, he was awarded Senior Research Scholarship by King's College. Mahalanobis first become interested in statistics through the Biometica Journal of Karl Pearson at King's College. He left England in July 1915.

After returning home, Prasanta Chandra joined the Presidency College as an Assistant Professor of Physics department in 1915. He became the Professor of Physics in the Indian Educational Service in 1922. Concurrently he also held the post of Meteorologist in the Alipore Observatory, Calcutta from 1922-1926. Later, he became Principal of the Presidency College from 1945 to 1948. After retirement, he became Professor Emeritus of the college. In 1917 he helped Professor Brajendranath Seal to analyse examination data through the statistical method. Prasanta Chandra was closely associated with Rabindranath Tagore since 1915. In the year 1919, when Rabindranath wrote his famous historical letter to Lord Chelmsford about relinquishing his Knighthood to protest against the Jalianwalabag massacre, that night Prasanta Chandra was with him all the time. Besides, after the inauguration of Visva-Bharati Rabindranath Tagore became its founder president while Rathindranath and Prasanta Chandra were secretaries. Prasanta Chandra remained its joint secretary from 1921 to 1931.

The conflicts between Puratan Brahmos and Youth of the '*samaj*' had been started through the establishment of 'Student's Weekly Service'. This forum was founded by Pandit Sivnath Sastri. In spite of that Prasanta Chandra and the young Brahmos wanted Rabindranath Tagore as their honorary member of the *samaj*. That is why Prasanta Chandra wrote an article– '*Keno Rabindranath Ke Chai?*' ('Why Should We Want Rabindranath?'). They also started canvassing for the election of Tagore. For this reason, they had many a tussle with the puritan elders of the *samaj*. One of them was an eminent educationist Heramba Chandra Maitra, who was the father of his love Nirmal Kumari Mahalanobis (Rani). During that time Heramba Chandra

Maitra did not like the growing attachment of Rani and Prasanta Chandra. Another conflict was begun between Prasanta Chandra and professor Maitra for the practice of registering Brahma marriages under the 'Civil Marriage Act-III' of 1872. At that time he wrote an article on- '*Brahmo Bibaho Bidhi*' to protest against 'Civil Marriage Act -III'. After many controversies, the marriage of Prasanta Chandra Mahalanobis with Rani took place on the 27th February 1923 in his maternal Uncle Sir Nilratan Sircar's house. Rabindranath Tagore was one of chief guest of this marriage ceremony. Tagore presented the manuscript of "Basanta" opera to the bridegroom. The first page of this volume there was a poem written by Tagore -

*"Prasanta, Rani,
 Tomader ei milan basante
 Dilen kabi basanta gan ani
 Sundar prem sajuk anande
 Paruk galai surer malakhani"*

(In this spring of your union the poet brings the songs of spring; let beautiful love dress in joy and wear the garland of melody.)

Prasanta Chandra Mahalanobis was appointed as Meteorologist of Alipore Observatory, Calcutta. He also worked there as in-charge of the eastern region. He worked there from 1922-26 in addition to his duties as professor of physics at the Presidency College.

Prasanta Chandra was an active member of *Brahmo-Samaj* throughout his life. At first, he was the Assistant Secretary of the samaj. Soon after he became treasurer of the *samaj* and later he served the *samaj* as its president.

Prasanta Chandra and Nirmal Kumari accompanied Rabindranath Tagore during his tour in Rome and the other countries in Europe including France, Germany, and England etc. During this tour, he met so many eminent personalities like Albert Einstein, Sigmund Freud, John Bojar, Roman Roland, Winternitz, and Bakuley and so on.

It was 1917 when Dr. Brajendranath Seal offered Prasanta Chandra to analyse the examination data by using the statistical method. So, this the first work of Prasanta Chandra on Statistics. Mahalanobis's first paper in statistics was 'Anthropological observations on the Anglo-Indians of Calcutta, Part I: Male Stature.' In spite of that Mahalanobis Era of statistics was formally started on 16th December 1931 after the establishment of Indian Statistical Institute, but he started his work in statistics much earlier- from 1917. In 1924 he prepared a statistical report on floods in North Bengal. In 1928 he prepared another report on rainfall and floods in Orissa which, formed in the basis Hirakund hydro-electric project. Another work of Prasanta Chandra was on Operation Research i.e., - Hooghly - Howrah flushing and irrigation scheme (1937). This report helped in developing the Damodar valley multi-purpose hydro-electric project. He also introduced Operation Research as a separate discipline by this work. So, during this time

due to the need of statistical laboratory, he established it inside the *Bekar* laboratory of Presidency College.

In 1945, his contribution to statistics was elected him as Fellow of Royal Society, London. In 1946 he was appointed as a member of the statistical commission of the United Nations. He also attended so many statistical and scientific conferences as a scientific ambassador.

Anthropometric studies also introduced by Prasanta Chandra Mahalanobis which led him to the formulation of 'Mahalanobis's distance' or 'D2 Statistics'. 'D2 Statistics' has proved to be a valuable tool not only in taxonomy but also in many other fields of economics and geology. Nowadays it widely used for drawing inferences on interrelations among the variables. He started publishing '*Sankhya*' - the first Indian journal of statistics in 1933. Later on, he founded 'Statistical Publishing Society' in 1935. He was the president of that society. Soon after the society started '*Eka Press*' - which later became one of the finest fully equipped press.

Another important work of Prasanta Chandra was 'Large Scale Sample Survey'. Survey of agricultural crops began in 1937 under his supervision. In 1941 he started the survey of the acreage and yield of Jute crop in the whole province of Bengal and in 1943 it was extended to all important crops in both Bengal and Bihar respectively. From 1937-1950 a large number of surveys were conducted in Bengal for collected socio-economic data from the field. After several hurdles, he established the National Sample Survey in 1950. Since 1949 he was the Chairman of National Planning Committee. From 1955-1967 he was the member of planning commission of central government. He made the draft plan frame in 1954 at the request of the then prime minister Pandit Jawaharlal Nehru. Mahalanobis developed econometric models - which known as Mahalanobis's two and four sector models. He introduced the concepts of the pilot survey, interpenetrating sub-sample concepts of the randomness of space fields.

Prasanta Chandra Mahalanobis' one of the important invention was 'Fractile Graphical Analysis' tool. Actually, it is a new method for the comparison of two samples.

He was elected as the honorary fellow of Pakistan Statistical Association in 1952. In 1953 he was the correspondent councillor and Consejo superior of the Institute of Statistical Research, Madrid. He became president of International Statistical Institute in 1957. USSR Academy of Sciences selected him as a foreign member in 1958. In 1961 he was elected fellow of American Statistical Association and in 1963 fellow of World Academy of Art and Science.

Since 1946 he was the member of UN Statistical Commission and in 1947 he became vice-chairman of that institute. He joined the post of Vice President of International Biometric Society at the same year. He worked as a Rapporteur of UN Statistical Commission from 1952-1953 and gradually he became chairman and held that post from 19954-1958. He was also the Chairman of UN Sub-Commission of Statistical Sampling from 1947-1951 respectively. He worked as Statistical Adviser to the government of Bengal from 1945-48 and after the independence, he was appointed as honorary statistical adviser to the central cabinet, the

government of India in 1949. At that time central statistical organization also was formed on his recommendation.

The movement of Statistical Quality Control (SQC) was spread over India through Prasanta Chandra Mahalanobis. Council of Scientific and Industrial Research (CSIR) formed a committee with Prasanta Chandra Mahalanobis. In the year 1953, a permanent unit of SQC was formed at ISI in Bombay.

Prasanta Chandra took his keen interest in the development of modern computational tools. To fulfil his desire he started computer development unit at ISI in 1950. As a result in 1953, 10 variables analogue computer was designed and built in the institute. In collaboration with Jadavpur University first, solid-state digital computer ISIJU-1 was developed in the institute.

In 1957 he was involved with the excavation of fossil of the first dinosaur in India.

Mahalanobis established Psychometric Research and Service Unit at ISI to develop methodologies for construction performance and data analysis of a different aspect of educational tests.

Prasanta Chandra joined as a fellow of International Econometric Society in 1951. He was the foundation fellow of National Institute of Sciences of India and gradually he became president and held the post since 1957-1958. Concurrently he held the post of fellow of both Indian Academy of Sciences and National Academy of Sciences of India.

Prasanta Chandra received numbers of awards and honours in India and abroad. These are- Weldon Medal and prize from Oxford University in 1944, Sir Devaprasad Sarbadhikari Gold Medal from Calcutta University in 1957, Gold Medal from Czechoslovak Academy of Sciences, 1964, Durga Prasad Khaitan Memorial Gold Medal from Asiatic Society in 1968, Srinivasa Ramanujan Gold Medal, 1968, Honorary D.Sc. from Calcutta University, 1957, Honorary fellow Kings' College Cambridge, 1958, Deshikottama from Visva-Bharati from 1961, Honorary D. Sc. from Sofia University, Bulgaria in 1961, Honorary D. Sc. from Delhi University in 1964, Honorary D. Sc. from Stockholm in 1966 and the Padma-Vibhushan in 1968 from the government of India.

Prasanta Chandra Mahalanobis was a multifaceted personality. Mahalanobis era in statistics is encompassing a period from the early twenties to his death. It was the golden period of statistics. Many other scientists, Economists, Statisticians and Political leaders came to visit ISI and most of them worked together with him. They are Neils Bohr, J.B.S. Haldane and Helen Spurway, Norbert Weiner, Ronald Aylmer Fisher, Walter Andrew Shewhart and Edna Shewhart, A. N. Kolmogorov, Abraham Wald, Oskar Lange, Harold Hotelling, Frederic and Irene Joliot Curie,

J. L. Doob, Taguchi, Toshio Kitagawa, Charles Bettelheim, Jerzy Neyman, John K. Galbraith, Pamela Lumplugh Robinson, Joan Robinson, Paul Dirac, Paul Baran, Satyendra Nath Bose, C. D. Deshmukh, Che Guevara, Ho-Chi-Minh, Chou-en Lai, Pandit Jawaharlal Nehru, Indira Gandhi, Morarji Desai and so on.

Different Galleries of the Museum

There are five galleries on the ground floor of this museum and *Chatal* & residential part of PCM are on the first floor. Each gallery of the museum depicts different phases of life and work of PCM.

Gallery- I

From this Gallery we can find the Family background of Prasanta Chandra Mahalanobis, His born and brought up, his school days, his educational life in India and as well as in abroad and his friends, teachers and eminent personalities whom he was connected from his school days.



Pl. 3, PCM at Age of 5



Pl. 4, Expanding Horizon

Gallery- II

This gallery has the chronological dioramic representation of the history and development of the official statistical system which was started in early India as in Maurya Period, and it was continued in Mughal Period and in the British Period. In this gallery we can also find the first professional life of PCM which he started as a professor of Physics in Presidency College (Now it is Presidency University), his first statistical laboratory, his famous 'D2 Statistics', PCM as a meteorologist of Alipore Observatory, his Profiloscope, Anthropometric study, Educational Tests, Sample Survey on Jute, Rice, Bengal Famine, Drinking in middle class and Rupee Census, introducing the Statistical Quality Control Movement in India, making first Electronic Computer in our country, drafting Second Five Year Plan, Implementation of National Sample Survey for the National Planning, excavating the fossil of first Dinosaur in India, his initiative in the establishment of ISI and its recognition as 'Institution of National Importance' by the Act of Parliament, Prasanta Chandra as the fellow of Royal Society etc.



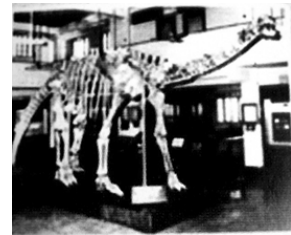
Pl. 5, Dioramic display on
Mughal statistics Ain-I-Akbari



Pl. 6, D2 Statistics



Pl. 6, PCM discussing with
Prime Minister Jawaharlal Nehru
on 2nd Five Year Planning



Pl. 7, Barapasaurus Tagore
(Geological Excavation)

Gallery- III

Prasanta Chandra's connection with the *Brahmo Samaj*, his friendship with Sukumar Roy, Student's Weekly Service, PCM's first meeting with his chosen wife Rani at Ghoom Rock and his marriage with Rani. This gallery also presents 'Keno Rabindranath Ke Chai?' (Why we want Rabindranath?), water colour painting of Abanindranath Tagore and a book signed by Raja Ram Mohan Roy are highlighted in this gallery.



Pl. 8, Prasanta Chandra and Rani

Gallery- IV

This gallery represents Prasanta Chandra Mahalanobis' close association with Rabindranath Tagore. The gallery gives the information about Europe tour of Rabindranath Tagore where PCM and Rani accompanied with him and on many eminent personalities like Roman Roland, Bakule, Albert Einstein, Sigmund Freud and so on whom he met at that trip. Besides, Tagore's interest in Statistics. description about his two rental flat 'Sashi-Villa' and 'Gupta Niwas', PCM's presence as a joint secretary when Rabindranath established Visva-Bharati and PCM's presence at the vital moment when Rabindranath gave up his knighthood, history behind the writing of Tagore's 'Jana-Gana-Mana' and selecting it as a national anthem. Tagore's last journey from Santiniketan and his last days with PCM & Rani, Manuscript of PCM's statistical work on Tagore's song, two books written by Rani named- 'Kavir Sange Europe' and 'Baishe Shraban' and a book signed and presented by Albert Einstein,



Pl. 9, Rabindranath with PCM, Rani, and
Mr. Lal in Oslo, Norway, 1926



Pl. 10, Gallery -IV- A view

Gallery- V

From this gallery we can find the role of Mahalanobis as a scientific ambassador, distinguished visitors of the different field who came to visit ISI, his honours and awards, some of his memorable moments, his last photograph with Rani and recorded speeches of him other eminent personalities.



Pl. 11, P.C. Mahalanobis receiving the Mayor-of-Paris Award for exemplary work in Statistics, 1963

Chatal

In the first floor, we can find *chatal*. Actually, it was for welcoming guests. In *Chatal* there is a large pencil drawing- 'Pratyagata' drawn by Nandalal Bose in 1927 and left corner from the

bottom of this drawing there is a handwritten poem- ‘Pratyagata’- written by Rabindranath Tagore. Besides, some used furniture and some personal collections such as sculptures of ‘Hari-Hara’ and ‘Maitreya’ are there.

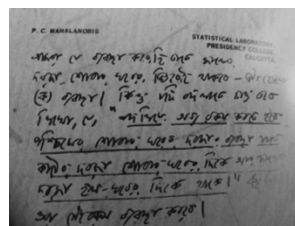


Pl. 12, Pratyagata Gallery on Rabindranath Tagore, Prasanta Chandra and Nirmal Kumari Mahalanobis: A Unique Relationship

This gallery was opened for the public on June 29, 2016, during the celebration of Prasanta Chandra Mahalanobis’ birthday. Yet, room of this gallery was reserved for Rabindranath Tagore but due to his continuous illness, he could not be able to come here during his living state. This gallery shows the saga of a lifelong relationship with Rabindranath Tagore, Prasanta Chandra and Rani Mahalanobis. It carries information about the instrumental role of Prasanta Chandra as the joint secretary of Tagore’s deemed university Vishva Bharati, their togetherness through memorable trip such as Italy, Paris, London, Oslo, Stockholm, Copenhagen, Hamburg, Berlin, Prague, Budapest, Belgrade, Sofia, Bucharest, Istanbul and Athens etc. Besides, information about PCM’s work on Tagore’s writing and the Prasanta Chandra’s contribution of publication, preservation, and promotion of Tagore’s literary works, a conversation between Rabindranath and Romain Rolland and conversation between Salvadori and Rabindranath Tagore (on spot recorded through pen by PCM) also there.



Pl. 13, Prasanta Chandra, Nirmal Kumari and Rabindranath at Alipore Observatory



Pl. 14, Excerpt from the Letter of PCM which Indicates PCM’s Closeness with Tagore

Residence

Residential part includes a study room, PCM's personal bed, PCM's wash-room, Bedroom, Rani Mahalanobis bathroom, living room, dining room and kitchen. Here we can find used furniture and articles of PCM and Rani. There is also a small gallery on Paneswar's paintings.

Why should we call it Nation's Treasure?

All the official and personal documents, files, correspondences, scientific and literary papers, photographs, newspaper clippings, certificates of honours and awards, diaries, manuscripts and used articles of Prasanta Chandra Mahalanobis and Nirmal Kumari Mahalanobis and many other important documents of eminent personalities are housed in Prasanta Chandra Mahalanobis Memorial Museum and Archives. Besides, audio-visual materials such as recordings of speeches of PCM and other dignitaries, film footage are also preserved carefully in this museum. Actually, this museum is a fruitful storehouse of the multifaceted work of Prasanta Chandra Mahalanobis and it gives information of different subjects such as statistics, economics, mathematics, physics, geology, agriculture, computer science, literature, anthropology, genealogy, anthropometry, meteorology, photographic calculation etc. Museum also comprises the world wide information about different statisticians, scientists, economists, political leaders and so on. So, from this point of view, we may call this museum nation's treasure.

Conclusion

To sum up, Professor Prasanta Chandra Mahalanobis's contribution is worldwide and the documents preserved in the museum also has international value. It helps people to gather valuable information and educate them from the different aspect of a different subject. So, it may be said that this museum is a repository of the nation's treasure.

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Museum: An Expression of National Identity with Special Focus on Mirza Ghalib Biographical Museum

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Abstract

The Museum is the medium to create a relationship between people and things. Over the last two decades, this situation has changed and material culture has come to take the burden of much broader forms of social analysis. The central idea is that, as people and objects gather time movement and change they are constantly transformed and these transformations of person and object are tied up with each other.

Ghalib Museum in Delhi was set up in the Ghalib Academy. There is a collection of Ghalib's time; pictures of Ghalib residence are the main attraction of the museum. In this museum, Ghalib's belongings attire statues coins, seals, postal stamps, specimen, hand-writing and also favourite foods etc.

During the time of Mirza Ghalib, Mughals were eclipsed and displaced by the British and finally deposed following the defeat of the Indian rebellion of 1857 events that he wrote of most notably.

Mirza Ghalib also appointed as a poet tutor of Emperor Bahadur Shah Zafar in 1854. He was a gifted letter writer. Before him, letter writing in Urdu was highly ornamented. He made his letter "talk" by using words and sentences as if he were conversing with the read.

The intended paper will discuss the Museum in brief.

Keywords: *Material Culture, Social Analysis, Transformation of Person.*

Introduction

The Museum is an educational institute that creates a relation between people and the treasure of our past. Nowadays there are the many variations of the museum, like *the General Museum, Science Museum, Art and Culture Museum, and Biographical Museum* etc.

Biographical Museum based on a particular person or eminent personalities. Who enlightens our society from their knowledge before their demise they gave us the ocean of knowledge and changed our perception to see the world.

Biographical Museum establishes to the honour of Scientist, Legendry Politician, The National Heroes, Poet and Writer etc. Here we talking about the very famous poet and writer of the

world of Urdu language. This paper is discussing the Mirza Ghalib world eminent poet and writer of Urdu language.

- To create awareness in the upcoming generation.
- To preserve the belongings of eminent personalities.
- It plays a vital role to create a bridge between the new generations to the old generation.
- To preserve our most important part of our heritage tangible or intangible.
- It is very fruitful for the researches who explore the famous personality's inventions.

Ghalib Museum

Ghalib museum and academy are situated in Delhi. The museum presents Ghalib's belongings attire, statue, and coins which were dated of Mughal era, seals, postal, stamp specimen handwriting and also favourite foods habit etc.

MirzaGhalib's short life history

Mirza Ghalib real name Mirza Assadullah Khan (1797-1869). His family belongs from central Asian family of Aaibak Turks. Mirza Ghalib's grandfather was a soldier in the army of Shah Alam II. His grandfather migrated to India at the reign of Shah Alam II and his father also a soldier and continue the same profession. Once a day Mirza Ghalib's father was killed in a battle. Ghalib born in Agra 1797. After his father's death, Mirza Galib was brought up by his uncle, he also passed away after four years of his father's death. After that his maternal grandfather takes care of him he got early marriage at the age of thirteen. After marriage, he settles down in Delhi. Ghalib was an excellent poet, prose writer and brilliant diarist.

Mirza Ghalib literary contribution to the world

MirzaGhalib is known as world-class poet and prose writer in the Perso-Urdu language. Before Ghalib, there was the culture of letter writing but the very formal way with highly ornamental language. But Ghalib changed the way of letter writing. Ghalib used very simple and common language to understand by everyone. When we were read Ghalib's letters we feel like two close friends talking with each other.

Mirza Ghalib's famous collections are Diwan-e-Ghalib and Lateif-e-Ghalib.

The Ghalib Academy is dedicated to the memory of Mirza Ghalib and is now a museum. Mirza Ghalib Academy or Ghalib Museum under the one shelter. There are all of Ghalib's original handwritten documents. Now so many research is going on his work and it will encourage by Urdu literature.

Mirza Ghalib's Renowned Ghazal

ہزاروں خواہشیں؟ کیا؟ کپہر خواہش چاہتے تھے
بہت تھے مرے احوال؟ کئی ہریدہ؟ کم تھے

*Thousands of desires such as that every desire occurs another death many of them I have
Realised, yet I yearn of more*

ڈرے ک؟ دم؟ راقل؟ ک؟ ار پے گا اس ک؟ گرنہر
ویغوں، جو چشم تر مے عمر دہر؟ ونہ پے تھے؟

*Why should my killer (love) be afraid? No one will hold her responsible for blood which drips From
my eyes from my entire life*

نگنا خلیجے آدم کا مستی آئے؟ ہ؟ دل؟ کن
بہتے آبرو ہو گئے؟ کو حے مے بہ تھے

*We have heard about Adam's dismissal from heaven, with humiliation, I am leaving the street on
which you live*

بہر مکھ لجاے ظالمت؟ زے قامت ک؟ دراز؟ ک
اگر اسطرح پیرپ؟ جو خمکاب؟ جو خم تھے

*Your true nature will be known to all, tyrant
If the curls of my hair slip through my turban*

مگر لکھو اے کو؟ اسکو خط تو یہ مے لکھو اے
ہو؟ صبح لورنگہر مے کانہر رکھ کر قلم تھے

*If someone wants to write a letter to her, make me write it
Because in the morning, I leave my house with a pen behind my ear*

ہو؟ اسدورم؟ منہ سے ویجھہ پے دانہ پآ شام؟
بھرا؟ اوہ زمانہ جو جہانم تھے۔ اور جو تھے

*At this time, I turn to drink
And then comes the time, when my whole world is occupied by alcohol*

ہو تھے تھے تو قہر تھے تگ؟ ک؟ نادانہ ک؟
ویجھہ پے؟؟؟؟؟؟؟؟؟؟؟؟؟؟؟؟؟؟

From I expected praise for my weakness

They are even more hurt with the same cruel sword

محبیتم؟ ننہیے فرق ہے؟ اور من نہ کا
امن؟ کود؟ کھکھ کج؟ توہ؟ جس کا قہر پہا مننگے

*In love, there is no difference between living and dying
We survive by looking at that infield who we are willing to die for*

کرڈرا زور من؟ میر کپت؟ زور مست مننگے
جو ویسنگے تو دلنگے، جو دل تو مننگے

*Put some pressure on your heart to remove the arrow cruelty,
For when the arrow comes out, so will heart and your life*

خدا کا واسطہ پر دینے کی کج ہے اتھا ظالم
کہ؟ تا؟ سا پھو؟ انیہ؟ توہ؟ کافر ص مننگے

*For God's sake, don't remove the shades from any place
In case my infield lover turns out to be behind them*

اور کپا تو اعظ! کپا تم؟ خاخر کا دروازہ مغالب
پر اتنا فخر ہ؟، گلو بیجا تاتہا کپا مننگے

*Where is the door for the preacher and where is the door for the bar, But I know as
much That she entered and left*

بزارو نخواستہ؟ تا؟ من؟ کپا پر خواہش پہا مننگے
پہتنگے مرے لرمانل؟ کتہ پر۔۔؟ کمننگے

*Thousands of desires such as that every desire occurs another death many of them I
have realised, yet I yearn of more*

A Case Study on Raja Rammohun Roy Memorial Museum: Tribute to Maker of Modern India

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Abstract

The Museum enables people to explore collections for learning, enjoyment and inspiration. Museum are often viewed as conservators of the past but it also the bridge between the past and present to revive the national tradition. Through biographical museum visitors came to know about the great man's life and his work. In this paper, I want to focus on Raja Rammohun Roy's life and work through Raja Rammohun Roy Memorial Museum which is housed one of his residence in Calcutta. Raja Rammohun Roy, the forerunner of the Great Indian Renaissance, who explored the spiritual and intellectual roots of India, delivered the nation from medieval darkness and ushered in modernity. The necessity of a biographical museum attaches importance to the identity of nations. Rammohun museum will be a small reminder to the present and future generations of Indian and others about the man who forced the course of history to take the route to modernity, the fruits of which have been enjoyed by many generations and will be enjoyed by future generations.

***Keywords:** Biographical Museum, National Tradition, Indian Renaissance, Future Generations.*

Introduction

Museums are often viewed as conservators of the past but, it also the bridge between the past and present to revive the national tradition. Experts say a man with no knowledge of history, language and culture of his or her own people does not have the sense of national identity. Museums enable people to explore their history, tradition and culture. The museum plays a central role in the articulation of national identity. The biographical museum represents the great man's life and his work. In this paper, I am trying to focus on Raja Rammohun Roy's life and work through the Raja Rammohun Roy Memorial Museum as an expression of national identity. Raja Rammohun Roy (Fig.2), the forerunner of the Great Indian Renaissance, who explored the spiritual and intellectual roots of India, delivered the nation from medieval darkness and pioneer of modernity.

In this article, I want to try to show how biographical museum disseminated the image of national identity.



Fig.1.Raja Rammohun Roy Memorial Museum

Brief History of the building of the Raja Rammohun Roy Memorial Museum

Raja Rammohun came from Rangpur and settled in Calcutta in 1815, leaving his service under the East India Company. One of his houses is popularly known as Maniktala garden house, where the Kolkata Police Museum is housed. The Maniktala house was put to auction shortly before Rammohun's departure for Europe. It was the venue of any meeting of the *Atmiya Sabha* (The historic association of his friends and followers, who extended their valuable support to his reformatory works). Another house in Kolkata that bought from one Francis Mendis, was then known as 'Simla House'. This was the family residence of Rammohun, where Raja Rammohun Roy Memorial Museum (Fig. 1) is now situated. His other houses were sold to meet the expenses for his journey abroad. Simla House is very much associated with the great savant and his memory as well as with the *Atmiya Sabha*. The house is rich in historical, architectural and cultural heritage.



Fig.2.Raja Rammohan Roy

Initiative to make the museum

The Simla House was retained by his successor till 1960. Afterwards, it gradually passed into the hands of unauthorised occupiers and had been subjected to undesirable vandalism. It was in 1972, the bi-centenary year of Rammohun's birth Rammohun College, a renowned women's college in the locality, took the initiative to rescue dilapidated house of the Raja Rammohun Roy with the help of the State Government as well as of the Central Government and acquired it in 1986. After that, the house has been repaired and restored from its ruins (Fig. 3 & 4), by the

college with an aim to set up a memorial museum in honour of Raja Rammohun Roy. A humble begging towards the setting up of the museum was made when the college organised an exhibition on the life and works of Rammohun on occasion of 228th birth anniversary on 22 May 2000. Besides the State and Central Government, Department of Culture, Victoria Memorial and kind donations received from the public help to set up this museum.



Fig.3. Restoration work in Raja Rammohun Roy's house



Fig.4. Restored *Snan Ghat*

Museum Exhibits

In this museum, Rammohun's life and work display with the help of thematic explanatory write up of the most important event and revolutionary activities of Rammohun. The articles of daily use in Rammohun's house have not been preserved for posterity. There are various types of exhibits like photographs, sketches, paintings, books, period furniture, panels and dioramas, commemorative items, excerpts from the writings of Rammohun and death mask of Rammohun. The museum also recreated the replica of period furniture and dress of Rammohun to depict the style of living at that time which reflects the style during that era.

In the ground floor, the central hall is used as an assembly hall. There are eight galleries on the first floor.

Raja Rammohun Roy's life story

First gallery (Fig.5) displaying Rammohun as a beacon in India of the dark age, family tree, early education of Rammohun, his visit to Tibet, idealism for monotheists, Rammohun Hamilton confrontation, contemporary social picture, the history of *Atmiya Sabha*, Rammohun's *brahmasangit* (Devotional song) in narrative or storytelling manner.



Fig.5. First gallery

The Houses of Rammohun

Step to the next gallery, the visitor will see the memorial at his ancestral place, relics of his own house at Raghunathpur which completely dilapidated and his other residences in Kolkata (Fig.6). A bookshelf also recreated displaying books on different religion (Fig.7).



Fig.6. Maniktala garden House of Rammohun Roy
(Now Kolkata Police Museum)



Fig.7. Bookshelf

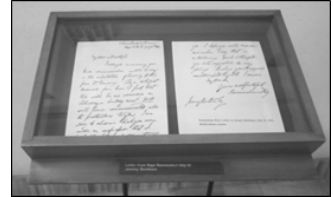


Fig.8. Rammohun Roy's letter to Jeremy Bentham

Atmiya Sabha and Brahmo Samaj

Third gallery shows the foundation of Brahmo Samaj, Rammohun's association with Brahmo Samaj, his contribution to the Bengali language, Rammohun's letters (Fig.8). This gallery also displays commemorative items including the first-day cover issued on the occasion of his 131st death anniversary; leaflet prepared by the Indian Post and Telegraph Dept. on the occasion of issuing commemorative stamp, newspaper clippings on the announcement of *Aajkal* newspaper declaring the birthplace of Raja Rammohun Roy as a heritage site of national importance.

Some historic contributions like Rammohun and the advent of the renaissance in India, the importance of *Atmiya Sabha*, Rammohun Roy as a Religious Reformer, contribution to the comparative study of religious doctrine, his contribution to the introduction of western education in India, Rammohun Roy as a founder of Indian journalism displaying in explanatory write up. The debate between Raja Rammohun Roy and Subrahmanya Shastri depicting here with the help of diorama (Fig.9).



Fig.9. Raja Rammohun Roy and Subrahmanya Shastri

Funeral document of Raja Rammohun Roy and First Sermon of Brahmo Samaj

Fourth gallery depicts funeral document, the page of the first sermon delivered at Brahmo Samaj (Fig.10), Rammohun's letter to Robert Owen etc.

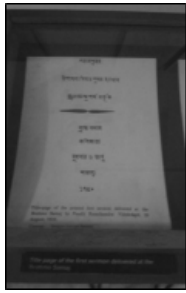


Fig.10 first sermon delivered at
Brahmo Samaj



Fig.11. Replica of
Rammohun's attire

Writing of Raja Rammohun Roy

Fifth gallery is showing a replica of Rammohun's attire (Fig.11), an original oil painting of Raja Rammohun Roy, list of writings of Rammohun etc.

Period Setting

Sixth gallery at the right side of the central hall decorated in a period setting, with furniture and decorations of the period to give the impression of Raja Rammohun Roy's study room (Fig.12).



Fig.12. Raja Rammohun Roy's study room

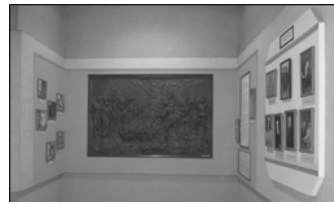


Fig.13. Seventh gallery

Abolition of *Sutee*

Seventh gallery (Fig.13) depicts Rammohun's role for the abolition of Customs of *Sutee*, as a fighter for the cause of women's right which shows the Rammohun as a social reformer.

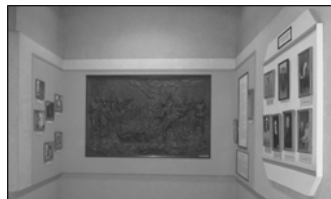


Fig.13. Seventh gallery

Raja Rammohun Roy's visit to England

Last gallery show Rammohun Roy as an International man, as a champion of liberty, political movement, for the freedom speech in India, end journey and important possessions include the funeral document and death mask of Rammohun etc. (Fig.14).



Fig.14. Death mask of Rammohun Roy

Together they not only give us the glimpses of various facets of one of the great man of the modern age but at the same time take us back into a period in history when India crossroads and Rammohun heralded the modern age. Displaying the great man's life Biographical museum disseminating the expression of identity to the nations.

Conclusion

We express our patriotism and nationalism by commemorating the heroic deeds of the freedom fighters and other great personalities who worked hard for the sake of our country. Displaying life of great man museum enable the advancement and continuation of the nation's loyalty to its identity. The concept of the nation arises when national consciousness emerges among the individual. Raja Rammohun Roy Memorial Museum brings into the focus the historic struggles as well as the varied dimensions of an eternally modern mind. The biographical museums add importance to the identity of nations. Rammohun Roy Memorial Museum will be a reminder to the present and future generations of Indian and others about the man whose historical struggle forced the course of history to take the route to modernity, the fruits of which have been enjoyed by many generations and will be enjoyed by future generations. Great man's life influence people and the museum has been playing its role to spread the nation's identity among the people displaying the great man's life.

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Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata: A Case Study

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Abstract

Museums are fountains of knowledge. Knowledge attains perfection through education. Museums being repositories of valuable objects play a vital role in imparting education to the people, both educated and the sordid common masses. As a result, the mental horizon of the people is broadened and illuminated. They store the memories and the history of the world's peoples, their dreams and their hopes. The Museum is an important tool of cultural heritage, display the nation's identity through their collections. Biographical Museum is a museum which has a rich collection on a particular eminent person or a group of people who are responsible for the heave of our country as well as society. This will proffer the visitors a nostalgic feeling displaying photographs, contributions to the society, artefacts and belongings of the particular person or the group of people and taking them back along the memory lane to the few hours which they spent in the museum. Through my article, I want to explain that Biographical museum not only preserves and displays the objects related to eminent personality it also explains their uniqueness and intellectual capability to the visitor which make them a nation's pride. I also want to divulge that presenting the life and story of the eminent personality biographical museum collectively represent their existence as a national identity. I have taken Ramakrishna Mission Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata as an example of a biographical museum as a case study.

Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata is a place where Swamiji spent his childhood and early stage of his young age, after visiting this place the visitors mainly young people can be highly motivated by the spirit of this place. Swamiji himself is the inspiration for the young strata of our society. So his living style and upbringing will be a path for the young generations and holding the hand of the young's national will be changed and advanced from all aspects, which was the actual dream of Swamiji. Biographical museums main intention is to portraying any extraordinary personality, their life, their work and their contribution in front of the visitors. Through the biographical museum, the history comes alive in front of the visitor, in one way it provides information and another way it shows the path to the younger how they construct their way of life to be a good human being which will be beneficial for them as well as the society and country. So as a visitor of Swami Vivekananda's Ancestral House and Cultural Centre, my experience is many visitors come here from any direction to this place, no one should go with empty-hand. In conclusion, it can be said real museums are places where the past is transformed into reality and Swami Vivekananda's Ancestral House and Cultural Centre is a perfect example of that.

Keywords: *Swami Vivekananda, National Integration, Spirituality, Biographical Museum, Ancestral House.*

Introduction

Museums are fountains of knowledge. Knowledge attains perfection through education. Museums being repositories of valuable objects play a vital role in imparting education to the people, both educated and the sordid common masses. As a result, the mental horizon of the people is broadened and illuminated.

Museums are visible as an institution which hold their possessions in trust for humankind and the future welfare of the human race. Their value is in direct proportion to the service they render the emotional and intellectual life of people. Museums are the treasure-houses of the human race. They store the memories and the history of the world's peoples, their dreams and their hopes. The Museum is an important tool of cultural heritage, display the nation's identity through their collections.

Biographical Museum is a museum which has a rich collection on a particular eminent person or a group of people who are responsible for the heave of our country as well as society. This will proffer the visitors a nostalgic feeling displaying photographs, contributions to the society, artefacts and belongings of the particular person or the group of people and taking them back along the memory lane to the few hours which they spent in the museum.

Through my article, I want to explain that Biographical museum not only preserves and displays the objects related to eminent personality it also explains their uniqueness and intellectual capability to the visitor which make them a nation's pride. I also want to divulge that presenting the life and story of the eminent personality biographical museum collectively represent their existence as a national identity.

I have taken Ramakrishna Mission Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata as an example of a biographical museum as a case study.

Brief biography of Swami Vivekananda



Swami Vivekananda

Ramakrishna Mission Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata is the birthplace of Swami Vivekananda. His actual name was Narendranath Dutta and nickname was Naren., Narendranath enrolled at Ishwar Chandra Vidyasagar's Metropolitan Institution in 1871 at the age of eight. He was the only student to receive first-division marks in

the Presidency College entrance examination in 1879,. He was an avid reader in a wide range of subjects, including religion, philosophy, history, art, social science and literature. He was also interested in Hindu scriptures, including the Vedas, the Upanishads, the *Ramayana*, the *Mahabharata*, the Bhagavad Gita and the Puranas. He studied Western logic, Western philosophy and European history at the General Assembly's Institution (now known as the Scottish Church College). In 1881 he passed the Fine Arts examination and completed a Bachelor of Arts degree in 1884. William Hastie (Principal of Christian College, Calcutta, from where Narendra graduated) wrote, "Narendra is really a genius. I have travelled far and wide but I have never come across a lad of his talents and possibilities, even in German universities, among philosophical students. He is bound to make his mark in life". Narendranath became associated with the activities of the Brahma Samaj, and in 1881 he met Swami Ramakrishna Paramahansa (1836-1886), the great mystic-saint of Bengal. This meeting changed Narendranath's life, for instead of aspiring to be an affluent barrister-at-law, he became an ascetic calling himself Vivekananda. After Ramakrishna's death in 1886, Vivekananda completely devoted himself to a life of religious effort in the cause of the regeneration of Hinduism. He played a decisive role as a philosopher, Ramkrishna Math was established in August 1886. Then 1886 to 1892 Ramkrishna Math was in Baranagar till 1897 it was in alambazar then finally if shifted to Belur. In 1888, Narendrnath was a follower of Keshab Chandra Sen's *Nava Vidhan* and Sadharan Brahma Samaj in his twenties. Narendra left the monastery as a Parivrâjaka—the Hindu religious life of a wandering monk, "without fixed abode, without ties, independent and strangers wherever they go". His sole possessions were a kamandalu (water pot), staff and his two favourite books: the Bhagavad Gita and, The Imitation of Christ. Narendra travelled extensively in India for five years. Narendra left Bombay for Chicago on 31 May 1893 with the name "Vivekananda", as suggested by Ajit Singh of Khetri, which means "the bliss of discerning wisdom," from Sanskrit viveka and ânanda. Vivekananda started his journey to the West on 31 May 1893 and visited several cities in Japan finally reached Chicago the "Parliament of Religions" took place in September 1893. The Parliament of the World's Religions opened on 11 September 1893 at the Art Institute of Chicago as part of the World's Columbian Exposition. On this day, Vivekananda gave a brief speech representing India and Hinduism. He began his speech with "Sisters and brothers of America!". At these words, Vivekananda received a two-minute standing ovation from the crowd of seven thousand. His speech attracted the audience. Vivekananda attracted widespread attention in the press, which called him the "cyclonic monk from India". American newspapers reported Vivekananda as "the greatest figure in the parliament of religions" and "the most popular and influential man in the parliament". He spoke several more times "at receptions, the scientific section, and private homes" on topics related to Hinduism, Buddhism and harmony among religions until the parliament ended on 27 September 1893. In November 1895 he met Margaret Elizabeth Noble an Irish woman who would become Sister Nivedita. During his second visit to the UK in May 1896, Vivekananda met Max Müller, a noted Indologist from Oxford University who wrote Ramakrishna's first

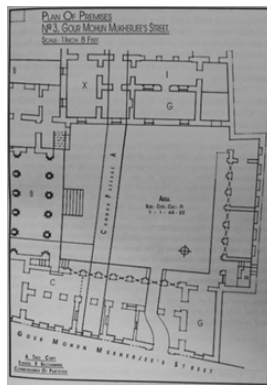
biography in the West. From the UK, Vivekananda visited other European countries. In Germany, he met Paul Deussen, another Indologist. Vivekananda was offered academic positions in two American universities (one the chair in Eastern Philosophy at Harvard University and a similar position at Columbia University); he declined both since his duties would conflict with his commitment as a monk. Despite declining health, Vivekananda left for the West for a second time in June 1899 accompanied by Sister Nivedita and Swami Turiyananda. Following a brief stay in England, he went to the United States. During this visit, Vivekananda established Vedanta Societies in San Francisco and New York and founded a Shanti ashrama (peace retreat) in California. He then went to Paris for the Congress of Religions in 1900. His lectures in Paris concerned the worship of the lingam and the authenticity of the Bhagavad Gita. He returned to Calcutta on 9 December 1900. After a brief visit to the Advaita Ashrama in Mayavati Vivekananda settled at Belur Math, where he continued co-ordinating the works of Ramakrishna Mission, the math and the work in England and the US. He had many visitors, including royalty and politicians. Although Vivekananda was unable to attend the Congress of Religions in 1901 in Japan due to deteriorating health, he made pilgrimages to Bodhgaya and Varanasi. Declining health (including asthma, diabetes and chronic insomnia) restricted his activity. 4 July 1902 was the last day of his life, the rupture of a blood vessel in his brain was reported as a possible cause of his death.

An elaborate description of Ramakrishna Mission Swami Vivekananda's Ancestral House and Cultural Centre, Kolkata



The large house in which Narendranath (Swami Vivekananda) was born had been built 300 years before his birth, by his great grandfather Rammohan Dutta, who was an associate of an English solicitor and earned a lot of wealth through his profession. The house was located in Simla Palli, a locality in North Calcutta during Swami Vivekananda's time, the house was surrounded by a garden and beyond that, there was a large open space. But in later years, owing to the city's growth and the overcrowding of buildings, the approach road to the house got narrowed into a lane, now known as the Gour Mohan Mukherjee Street. A massive doorway opened to the street outside. On one side of the doorway, there was a small room meant for the durwan or gatekeeper. As the visitors entered the premises by the doorway, they would see the spacious courtyard, at a corner of which there was a stable for horses. The courtyard was bordered on two sides by the main building which had two parts. To the right was a single-

storied structure having rooms for men-folk. In front of these rooms was a long veranda where feasts were laid out for guest on special occasions. Facing the doorway and across the courtyard, adjoining the men’s rooms, rose the ladies apartment, two stories in height. The ground floor of this was used as a kitchen and dining hall. Above this were the dwelling chambers. From the latticed enclosure here the purdah ladies could watch the great pujas and other religious ceremonies held in the courtyard. The roof of this building served as the place where the ladies met, talked and moved freely. It was a small temporary shed on this roof that the future Swami Vivekananda was born. It may be mentioned here that, as in some other religious traditions, in the Hindu religious tradition also ‘accouchement’ or giving birth used to be regarded as a form of social defilement, and so it was arranged either in an outhouse or a shed on the roof. This is the reason why Swami Vivekananda’s actual birthplace happened to be on the roof of this house.



Plan of Dutta Bari

Drawing Room

After entering the museum premises all the visitor firstly visit the drawing-room of Biswanath Dutta (father of Swami Vivekananda). This room is very much organized and well maintained. Wooden shelf and two wall almirahs are filed fully with the book of Law.



Drawing Room of Biswanath Datta

Shyamasundari Devi's room

The next room which is displayed as a gallery of the museum is the room of Shyamasundari Devi (Grandmother of Swami Vivekananda). This room represents the old time in front of the visitors and also the culture of the women. The women of the Dutta family was quite cultured. Shyamasundari Devi was the author of Ganga Bhakti Tarangini, Her husband Durgaprasad Dutta was an advocate but in the age of 22, he became a monk and leave the house. In his childhood, Narendranath used to spend a huge time with his grandmother Shyamasundari Devi was and heard his grandfather, which was influenced him very much.

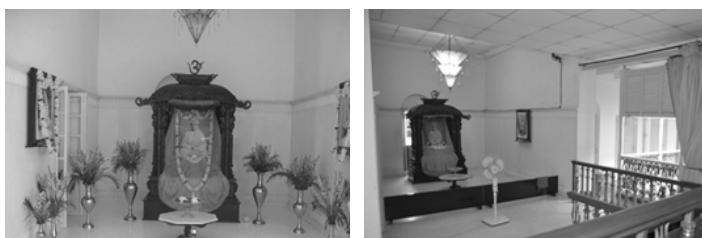
This room is also highly organized and well maintained. There were a large bed (Palonko in Bengali), a high decorated dressing table and a small sitting table in front of the dressing table. There is a cane made mat with a small wooden box on which the book (Ganga Bhakti Tarangini) is kept. Besides that, there is a pandani.



Shyamasundari Devi's room

Atur Ghor:

On a special Monday, January 12, 1863, in a holy morning hour – 33 minutes and 33 seconds after six, a few minutes before sunrise the usher of the new age and glory for his country, who was reorganized the spiritual and national consciousness of India, and who was to become a great apostle spreading the message of Vedanta had just been born.



Birth Place of Swami Vivekananda

After this place, all the visitor have to go to the ground floor and then visitors can found different galleries.

Vireswara Sivalinga

Bhuvaneshwari Debi the wife of Vishwanath Datta and mother of Swami Vivekananda had been blessed with motherhood at an early age, her first child a son and her second, a daughter had died in their childhood. Her next three children were all daughters Haramoni, Swarnamayi and another who also died in childhood. As both her children were girls, she longed for a son to carry on her family tradition. It has been the practice of Hindu women down the ages to place their supplications before the household Deity and to practice austerities while waiting to receive the blessing of the Lord. Thus Bhuvaneshwari Debi, amid her daily tasks, prayed silently that her desire for a son might be fulfilled. Bhuvaneshwari Debi observed fasts and her many other austerities, spent her days in practising Japa and meditation. As per the customary to make offerings and sacrifices to Shiva in Varanasi for fulfilment her desires she requested an old aunt of Datta family in Varanasi to make the necessary offerings and prayers to Vireshwar Shiva that a son might be born to her. One night Bhuvaneshwari Debi had a vivid dream, she was the Lord Shiva rouse Himself from His meditation and take the form of a male child who was to be her son. Her faith was justified, for in due course a son was born to her. The baby boy was none other than the great luminary Swami Vivekananda.

In this holy house, visiting the Atur Ghor visitor will come to visit the deity of Vireshwar Shiva. According to the museum guide, the deity of lord shiva is still very much awaking. Still now in the Shivratri, so many pilgrims come here to worship Lord Vireshwar Shiva. In the wall of this room, there is a photograph of Bhuvaneshwari Debi gave her homage to Lord Shiva.



Vireswara Sivalinga

Elder sister's room

As I discussed early that Vivekananda had two sisters Haramoni, Swarnamayi. Swarnamayi Devi was a student of Bethune School. Women of the Datta family was quiet educated and cultured.

After the holy place of Lord Shiva, all the visitor will enter the room of Swarnamayi Devi. This room was fully organized. The centre of the room there is a decorated bed, a wooden almirah, wooden rack and wooden wall almirah is placed at a side of the room. All the furniture are black coloured and well maintained.

After this, there is some room and an empty wooden almirah is situated there.

Bhuvaneshwari Devi's room

Bhuvaneshwari Devi was the only child of Nandalal Basu of the renowned Basu family of Simla, Kolkata, was very intelligent and brave and managed the extended family and large household efficiently. During her devoted worship of Lord Shiva, she found time to read the Epics, the Ramayana and the Mahabharata. Swami Vivekananda first heard the tale of Ramayana and Mahabharata. At the Datta home, these epics were read every day at noon. One elderly sometimes Bhuvaneshwari herself – would read aloud, and the ladies of the family, who for the time being had finished their duties, would sit around her. In this small congregation, turbulent Naren would be found sitting quietly throughout the reading and listening with rapt attention. There can be no doubt that the stories from the epic exerted a great influence on his mind. Indeed, most of the stories that Swami Vivekananda later told to his Western and Eastern audiences he had heard in his childhood from these two elderly ladies, his mother and grandmother.

The next gallery is the room of Bhuvaneshwari Devi's Room. As per the concept, this gallery is decorated with a model of Bhuvaneshwari Devi sitting on a mat, in front of a manuscript of Ramayana. Behind this model, there is a brown coloured well decorated wooden almirah. Besides that, there is Bhuvaneshwari Devi's bed which is also highly decorated and black coloured. There are many photos of god and goddess are hanging on the wall. Another black coloured decorated wooden almirah are placed at the left corner of the room. All the objects are very much clean and well organised displayed. Every artefact is placed is that was in the time Datta's.



Bhuvaneshwari Devi's room

Viswanath Datta's bedroom

Viswanath Datta was a very hard-working, self-reliant and independent person. Beside Bengali and Sanskrit, he was well versed in English, Arabic, Persian and Hindi as also in music. Liberal minded as he was, he read the Bible and was fond of Islamic Sufi poetry. Viswanath began an apprenticeship under a British attorney by name Temple and after qualifying as an attorney in 1866, he settled as attorney-at-law in the Calcutta High Court. Successful in his profession, his area of work spread over the whole of North India. He earned a good deal of wealth but spent most of it because of his aristocratic way of life surrounded by relatives and friends. His generosity made him help many students in their education. Naren's father was a significant

part of his education. It was he who insisted that the boy should study music, for he looked upon it as a source of much innocent joy. Perhaps the deep attraction of his family for music helped turn Narendranath into an accomplished singer.

The next gallery is the bedroom of Viswanath Datta. This room is also very much well decorated and organized. The bed of Viswanath Datta is wooden made, black in colour and nicely decorated. There is a small wooden brown coloured wooden almirah. This the room from where Naren would throw out of the window to the caller anything the room contained, as an offering. He would have this way and then he would dance with glee.



Viswanath Datta's bedroom

Naren's bedroom

Snake during meditation: The family often found little Naren playing at meditation. Though it was played, it awakened in him deep spiritual emotions. They would see him quietly sitting for a long time, absorbed. So deep was this absorption that sometimes he had to be shaken from it back to the normal condition of a child, and it grew more and more difficult sometimes to rouse him on such occasions. The boys of the neighbourhood sometimes joined him in this pastime. One evening when the crescent moon was in the sky and they had seated themselves in meditation posture in worship-hall, one of the boys noticed a big cobra gliding along with the stone-paved floor. With a shout, he announced the newcomer. Others sprang to their feet in terror, but Naren remained lost in meditation. His friend shouted to him, but there was no response; so they ran to parents, who came in haste. What horror was theirs when they saw a cobra with its hood spread, as if strangely fascinated, they were afraid to call out lest they disturb the snake and provoke it to strike. Then suddenly it glided away and a moment later it was nowhere to be found. When his parents inquired why he did not run away, little Naren said, "I knew nothing of the snake or of anything else; I was feeling inexpressible bliss".

His whole incident very nicely explained with models in the next gallery.

The vision of Bhagavan Buddha: When Swami Vivekananda was just a student (probably in his first year of Bachelor's degree). Those were the early days of his discipleship under Sri Ramakrishna and Swamiji was in the habit of spending the entire night meditating in his room after his family had gone to bed.



Naren unperturbed by the appearance of
the snake during meditation



Vision of Lord Buddha

Through this kind of meditation, Swami Vivekananda had an extraordinary vision. One day while meditating, “there flowed in his mind a current of serene bliss when he kept it still, devoid of all objects. He felt for a long time even after the end of the meditation, a sort of intoxication under its impulse. So, he did not feel inclined to leave the seat and get up immediately. While he was sitting in that condition at the end of the meditation, from the southern wall of that room a luminous figure stepped out and stood at a little distance in front of him, filling the room with a divine effulgence.

It was the figure of a *Sannyasin* (monk) in ochre cloth, absolutely calm, shaven-headed, and staff and *Kamandalu* (a Sannyasin’s wooden water-bowl) in hand. The man was tall and largely built. There was a wonderful radiance on his visage, yet there seemed to be no play of emotion on it. In his face was calm so deep and so established, that it seemed as if both pain and pleasure had been forgotten during an infinite time.

He gazed at him for some time and he too gazed at him in speechless wonder. He felt very much drawn towards him. He walked forward towards him with a slow step, with his eyes steadfastly fixed on him, as if he wanted to say something. But he was seized with fear and could not keep quiet. He got up from his seat, opened the door and walked out of the room with a rapid step. The next moment he thought, ‘Why this foolish fear?’ he made boldly and went back into the room to hear the monk, who, alas, was no longer there. He waited long in vain and felt dejected, repenting that he had been stupid enough to fly away without listening to him. He has seen many monks but never have he found such an extraordinary expression in any other face. That face has been indelibly imprinted in my heart. It may be a hallucination, but very often it comes to his mind that he had the good fortune of seeing Lord Buddha that day.” This whole incident is displaying at the next gallery with models.

Office of Viswanath Dutta’s office

There used to come to Naren’s house many of his father’s clients. They would sit together chatting until their turn for consultation came. They were of various castes; there was a

Mohammedan, with whom Naren was particularly friendly, and each was provided with his own hookah. Caste was a mystery to the boy. Why should not a member of one caste eat with a member of another or smoke his hookah? What would happen if one did? Would the roof fall in on him? Would he suddenly die? He decided to see for himself. Boldly he went round the hookahs and took a whiff from each and every one. No, he was not dead. Just then his father entered “what are you doing, my boy?” he questioned. “oh, father! Why I was trying to see what would happen if I broke caste! Nothing has happened!” The father laughed heartily and with a knowing look on his face walked into his private study.

This gallery explains this whole story in front of the visitor using different models.



Young Naren tasted all the hookahs to clear his confusion on caste

Instruments of Physical Exercise

Swami Vivekananda was strong and owner of a beautiful body. In the next gallery all the belongings of his exercise like boxing gloves, weight for lifting etc.

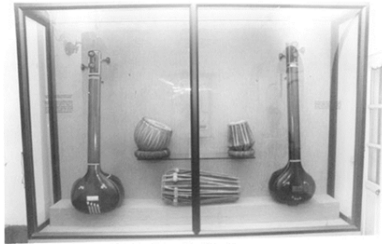


Instruments used for physical exercise

Instruments of Musical Instruments

Swamiji’s father plays a significant role in his son’s education. He insisted his boy to study music. Viswanath was himself a lover of music and used to sing. He also created in his house an atmosphere suitable for the cultivation of music. He noticed Naren’s love of music and his musical potentialities from early in the boy’s life and had nurtured them carefully. Viswanath himself had given Naren his first training in music. Later he arranged for Naren’s training in classical and instrumental music under a reputed teacher like Beni Gupta (also known as Beni Ostad), Ahmad Khan, Ujir Khan, Senior and Junior Dunni Khan, Jagannath Mishra etc. There

is no conclusive information about his teachers in instrumental music. It has been said that Kasi Ghoshal, who used to play the Pakhwaj and Tablabut according to others Beni Ostad taught him these instruments. It is also said that he learnt esraj from Jagannath Mishra.



Musical Instruments of Vivekananda

Room of Mahendranath Dutta

Six years after the birth of Naren was born Mahendranath Dutta who later become a philosopher, thinker and author of several books.

Next gallery is his room, a model of Mahendranath Dutta is placed on a bed and so many books of him are displayed in front of the model.

Vivekananda compiled a treatise on music entitled Sangita-Kalpataru in Bengali. In its elaborate introduction, various aspects of science and art of vocal and instrumental Indian music are discussed with masterly knowledge and insight. He major part of the treatise named Sangita-Sangraha contains devotional and inspirational songs composed in various languages of India. Though at the time Narendranath himself was struggling against poverty, he complied this book solely to help the poor publisher. Shri Ramkrishna

Narendranath was also a very good dancer. When he was dancing nad simultaneously singing, every movement of his limbs scintillated beauty, and the eyes and ears of those who watch would be filled with a unique experience of gracefulness.

This gallery is carrying out evidence of all this history. A panel full of the musical instruments of Vivekananda and the photographs which are hanging on the wall is the evidence of this history.



Mahendranath Dutta

Room of Bhupendranath Dutta

Seventeen years after the birth of Naren was born Bhupendranath Dutta who later, on became a revolutionary with Marxist learnings.

Model of Bhupendranath Dutta is placed in front of a window.



Bhupendranath Dutta

The Role of Vivekananda in National Integration

Swami Vivekananda was a true nationalist in heart and spirit. He believed that there is one all-dominating principle manifesting itself in the life of each nation. Vivekananda was an ardent patriot and he had a tremendous love for the country. He was the embodiment of emotional patriotism. A nation is composed of individuals. Hence Vivekananda stressed that noble virtues like manliness, a sense of human dignity and honour should be cultivated by all individuals. These individualistic qualities had to be supplemented with a positive sense of love for the neighbour. Without a deep sense of selfless service, it was mere prattle to talk about national cohesion and fraternity. It was essential to identify one's ego with the ego of the country and the nation. As a theorist and teacher Vivekananda has given to the country the idea of fearlessness and strength. His outstanding legacy was that he reconciled life and religion and sometimes gave a national, almost pragmatic definition of religion: "strength is religion". Vivekananda declared, "the essence of my religion is strength. The religion that doesn't infuse strength into the heart is no religion to me, be it of the Upanishads, the Gita or the Bhagavatam. Strength is greater than religion and nothing is greater than strength. Vivekananda didn't pursue the negative policy of condemning the tyrannical, political and economic system that was in operation in India but positively stressed the cultivation of strength. He didn't openly advocate the cause of India's political emancipation Vivekananda didn't openly advocate any protestant theory of Indian nationalism in opposition to British imperialism, he was intensely devoted to the cause of the emancipation of the poor and the downtrodden. With the advent of the Indian freedom movement, the study of the Indian nationalism had assumed great importance. By that time Vivekananda's writings and speeches had contributed a good deal to the strengthening of the moral foundations of Bengal nationalism in theory and practice. In fact, through his writings, he imparted among the nationalists a sense of pride in the past and gave cultural confidence to

people who had lost the self-esteem. At a time when the Indian intelligentsia was busy imitating the westerners, Vivekananda boldly proclaimed that the west had to learn much from India. Vivekananda's views on nations and nationalism can be summarized like these:-

- (i). The strength of nations is in spirituality.
- (ii). Each nation represents one theme in life.
- (iii). Common hatred or love unites a nation.
- (iv). The ability of nations depends on the goodness of man and
- (v). Nations must hold to their national institutions.

Though the advent of Gandhi in the scene of Indian politics in 1921 eclipsed the influence of Swami Vivekananda to some extent, his soul-stirring message continued underneath to inspire millions of men and women of India to sacrifice their lives at the altar of "Mother India" till the end of Indian independence movement in 1947. Hence it is some times said that Swami Vivekananda sowed the seeds of revolution against the British, but Gandhi and Nehru reaped the harvest. Thus the contribution of Swami Vivekananda to Indian Freedom Movement is very great. His name may be recorded in the history of Indian Freedom Movement in indelible terms. Hence it is said, "This preacher of religious harmony and toleration, who was Sankara in wisdom, Buddha in love and sympathy to all beings, Christ in humanity, Mahavir in faith and loyalty to his Lord, Narada in Bhakti, Arjuna in courage and KarmaYoga, Vysa in the knowledge of Shastras, Suka in purity still shines almost alone as a star of inspiration in the horizon of this nation. From East-West, his name is still honoured.

The history behind the establishment of this museum

Although the need for having a suitable memorial at the birthplace of Swami Vivekananda had been keenly felt at the birthplace of Swami Vivekananda had been felt by many of the senior monks and devotees of Ramkrishna Mission and other admirers of Swamiji for several decades, no concrete steps in that direction could be taken till 1963, the year of Swami Vivekananda's Birth Centenary. On the eve of the centenary in 1962, the Government of West Bengal decided to establish a memorial institution in the place where Swamiji was born. The Government enquired whether the Ramakrishna Mission was interested in the matter, and asked them to send a definite proposal. The Centenary committee prepared a proposal and submitted it to the Government. The Government of West Bengal accepted the proposal and issued a notification to acquire the property under the Land Acquisition Act in 1963, and later in 1973-1974. By that time the original building had come to a dilapidated condition and there were 54 families and small business centre as its occupants. These tenants went to the court challenging the acquisition proceedings. The legal tussle went on for three decades. Finally, in 1993, which was the centenary year of Swami Vivekananda, speech at the world parliament of religions held in Chicago in 1893, Ramkrishna Mission decided to solve the problem through direct negotiation with the tenants. Accordingly, with the consent of the Hon'ble court, it was settled that Ramkrishna Mission would provide alternative accommodations to the tenants, and the State Government

would acquire the whole building and adjoining plot of land and hand them over to the Mission. The site of Swamiji ancestral house had by then become a virtual slum. To clear up the welter of dilapidated structures, sheds and junk was a Herculean task. First of all, the occupants of the site, 143 families and small trade centres had to be rehabilitated elsewhere. To begin with, the Ramkrishna Mission bought land from Calcutta Improvement Trust and raised a multi-storied building having 28 flats. Since this was not enough, the Mission authorities purchased many more flats and building from Government and private agencies, and all the tenants were provided alternative accommodation. The whole process cost Rs.6 crores. When it was completed, the State Government acquired Swamiji's ancestral house and a few adjacent plots of land and gave them to the Ramkrishna Mission on 26th May 1999. Apart from the above the Ramkrishna Mission independently purchased premises on the northern side of Gour Mohan Mukherjee Street to meet the need for a Monks' quarters the proposed rural and slum development work and for car parking. Some more land had to be purchased for housing an underground water tank, an electric metre room, a generator room, and an open-air auditorium called Ramkrishna Mancha. After the whole area had been cleared up, there began the sag of reconstruction work which involved an expenditure was RS. 14 crores and 5 years of dedicated work. Apart from restoring Swamiji's Ancestral House, four huge buildings had to be newly constructed. In accordance with the original plan submitted to the Government, four institutions started functioning in the whole complex. These are:

- 1) The Heritage Building consisting of-
 - a. The birthplace of Swamiji.
 - b. The meditation Hall on the first floor of the Heritage Building,
 - c. The Museum on the ground and first floors where are preserved some of the articles used by Swamiji, his mother and brothers.
- 2) A Textbook Library and Seminar hall;
- 3) The Vivekananda Research Centre; and
- 4) The rural and slum development centre

Ramakrishna Mission restored the ancestral house of Swami Vivekananda without changing any of its original architectural features. This feat of skill workmanship was accomplished with the technical assistance of the Archaeological Survey of India and the Development Consultants Pvt Ltd. It should be mentioned here that the same and similar materials as used un the original 18th-century construction have been used. The restored ancestral house was thenceforth called the Heritage Building.

The main architect of this huge restoration project was the young monk of Ramkrishna Mission and the political parties and local bodies came to offer their support and active assistance. Finally, On 26th September 2004 the ancestral house of Swami Vivekananda had been completed it's restoration and opened to the public.

Vivekananda Museum as an influence for the young generation

As Rabindranath Tagore said, “If you want to know India, read Vivekananda. In him everything is positive, nothing negative”. And the youth, in particular, ought to read the life and message of Swami Vivekananda. The birthday of Swamiji is treated as National Youth Day. Government of India has given the correct directive that it is for the youth of the country to build a future bright India visualized by Swami Vivekananda. Swami Vivekananda’s Ancestral House and Cultural Centre, Kolkata is a place where Swamiji spent his childhood and early stage of his young age, after visiting this place the visitors mainly young people can be highly motivated by the spirit of this place. Swamiji himself is the inspiration for the young strata of our society. So his living style and upbringing will be a path for the young generations and holding the hand of the young’s national will be changed and advanced from all aspects, which was the actual dream of Swamiji.

Biographical museums main intention is to portraying any extraordinary personality, their life, their work and their contribution in front of the visitors. Through the biographical museum, the history comes alive in front of the visitor, in one way it provides information and another way it shows the path to the younger how they construct their way of life to be a good human being which will be beneficial for them as well as the society and country. So as a visitor of Swami Vivekananda’s Ancestral House and Cultural Centre, my experience is many visitors come here from any direction to this place, no one should go with empty-hand.

In conclusion, it can be said real museums are places where the past is transformed into reality and Swami Vivekananda’s Ancestral House and Cultural Centre is a perfect example of that.

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Glorious Ajanta: An IGNCA's Museographic Initiative to Preserve National Identity

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Abstract

The Ajanta Caves (75°40' N; 20°30' E) discovered in 1819; attained a significant tourist destination in the world, renowned for its murals, the finest surviving examples of Indian art especially painting that dates back from 2nd Century B.C. to 6th Century A.D.. The Indira Gandhi National Centre for the Arts (IGNCA) has presented a photographic exhibition titled 'Glorious Ajanta' between 2nd to 25th January 2018 at Twin Art Gallery, IGNCA, New Delhi which is a vivid documentation of rich cultural heritage displayed in the Ajanta Cave paintings, that have become physically irreversible and might extinct as time goes by owing to environmental conditions, human access and other factors of deterioration. It is based on the research work conducted by Prasad Pawar, an Artist and Photographer who has dedicated 27 years of his life for documenting the ancient artworks in their unique colour and magnificence inside the dark caves in his camera over several visits and revisits to caves 1, 2, 16 and 17. This documentation is itself a saga of endurance, massive handiwork, thousands of hours spent in detailed research of Buddhist art, philosophy and traditions, and an exhausting process of completing a narrative. Precisely it is a three-fold trail (i) visual documentation of the artworks through photography (ii) comprehensive study of photographs and (iii) digital restoration with immense compassion, which involves putting back missing details in the artworks affected by deterioration in harmony with the original. This exhibition is an endeavour for visitors to experience 2,000 years old iconic works, scenes of several life episodes of Buddha from Jataka tales, lifestyle and traditions which aspire to conserve and disseminate a glorious episode of ancient Indian history and culture.

Keywords: Ajanta, Documentation, Digital Restoration, Photography, Buddhist Art, Jataka

1. Ajanta Caves- A Rich Legacy

The glorious artwork, architecture and contemplation of Ajanta caves are monumental in defining Indian artistic and cultural identity as well as redefining world art panorama. It represents the outstanding Buddhist renaissance in India which had influenced many centuries earlier the art tradition not only of modern India but also of China, central Asia and South-East Asia. The site has a typical thirty caves, cut out of the amygdaloidal trap rock into horseshoe-shaped scrap of a steep cliff of nearly 76m in height and 550 metres facing the Waghura river in Aurangabad District of Maharashtra state of India, 450km (280 miles) east of Mumbai. The existing numbering of the caves is not chronological, but serially starting from the easternmost end and rounds its way counterclockwise (Fig.1); of which four are finished chaitya halls (prayer halls)

and one unfinished whereas others are viharas (monasteries) as well as chaitya-vihara combine. There is evidence that individual caves would once have had stairways leading down to the river Waghora below, only a few steps have survived, such as those in front of the centrally situated Cave 16. Nowadays, a terraced path of modern construction takes the visitor along the horseshoe bend of the site. A solitary Rashtrakuta inscription in cave no. 26 indicates its utilization during 8th– 9th centuries A.D.. After centuries of oblivion the caves were discovered in 28 April 1819 accidentally by John Smith, a young British cavalry officer who was on a tiger hunt when he spotted the mouth of a cave high above the river Waghora and since then they have occupied a unique place in the art history of the world. In 1983 it was designated a UNESCO World Heritage Site. Behl (1998, p.58) rightly connoted: ‘Ajana is indeed an enchanted place, a remote site where one of the greatest traditions of the world flowered and spread its seeds all over Asia. The humble painters had a great vision, a vision of humanity and compassion that remains just as moving and enthralling today.’

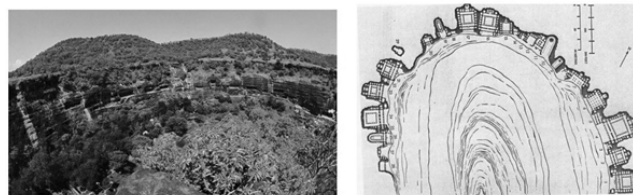


Fig. 1: Ajanta site with the layout of caves (Ref: Behl, 1998)

The paintings and sculptures were crafted by anonymous Buddhist monks and artists in different periods (2nd century B.C. to 6th century A.D.) according to the necessity which can be categorized into two broad groups based on date and style. The earliest excavations belong to the Hinayana phase, the earliest among them being Cave 10 dating from the second century B.C.. The early caves of Ajanta include two chaityas, Caves No: 9 and 10, and viharas numbered 8, 12, 13 and 15A which are characterized by the existence of stupas (ritual mound) and symbols, for instance, the wheel (dharma) or floral patterns. Originally all the surfaces of the walls and ceilings of the caves must have been painted, however, today beautiful murals survive in only a few of these early caves. Similar examples could be seen at Bhaja, Kondane, Pitalkhora, and Nasik, furthermore, the headgear and other ornaments of the murals resemble the bas-relief sculpture of Sanchi and Bharhut. Additionally, it is conspicuous to observe imitation of the wooden structural elements such as beams and rafters of that period which are utterly superfluous in these early caves. The exquisite second phase of Ajanta is characterized by the introduction of innovative layout pattern as well as the centrality of Buddha image, both in sculpture as well as in paintings. These Mahayana caves were caused to be excavated by royal patronage and the feudatories under the Vakatakas, the contemporaries of the Imperial Guptas as illustrated by the inscriptions found in the caves. For instance, Varahadeva, the minister of Vakataka king Harishena (A.D. 475-500) dedicated Cave 16 to the Buddhist Sangha while Cave 17 was the

gift of a feudatory prince to king Harishena, who subjugated Asmaka. The most vigorous period of architectural and artistic activity seems to have coincided with the second half of the fifth century and the first half of the sixth, followed by Walter Spink's timeline, those completed between A.D. 462 and 481. There are numerous viharas of this period, especially Cave 1, 2, 16 and 17 in which beautiful murals exhibit a highly developed sense of blending of colours to produce a total impression with three-dimensional effects presenting true perspective to line and plane. In Cave 1, the great vihara, painter reached the highest standards of achievement in the beauty of line and colour, beauty of depiction of the emotions (bhava) and the beauty of grace (Lavanya). The unfinished caves like Cave 5 & 24 at the site provide a very good understanding of how excavations were carried out, working from the ceiling downwards and from the front inwards. Figures are outlined in red ochre as preparatory sketches for paintings indicate that the work of the chisel and the brush proceeded concurrently. The manoeuvre of Ajanta Caves is a wonder itself as painting and carving were must have been extremely difficult, due to low lighting condition added with rainy season's interruptions. Execution must have been done after elaborate preparation of the rock surface. Walter Spink estimated that it would take three to five years to complete each cave, from excavation to painting by working in these conditions. The painters first flattened the walls and ceilings, leaving them slightly rough so as to allow for greater adhesion. The ground layer consists of a rough layer of ferruginous earth mixed with rock-grit or sand, vegetable fibres, paddy husk, grass and other fibrous material of organic origin. Then a thin layer of plaster applied, consisting of powdered brick, fine dust, and paddy husks which are smoothed out to produce a uniform background. Then the surface was finally finished with a thin coat of limewash on which outlines are drawn on. Then the spaces are filled with requisite colours in different shades and tones to achieve the effect of rounded and plastic volumes. The pigments utilised varies from locally produced red and yellow ochre, terreverte, to lime, kaolin, gypsum, lamp black and imported lapis lazuli, the bright piercing blue. The Ajanta Cave paintings are not frescoes as they are painted with the aid of a binding agent, whereas in fresco, layers of wet plaster are painted upon with water-based pigments, thereby act as an intrinsic binding agent; though some art historian preferred to recognize it as 'dry fresco'.

The Ajanta Cave paintings are an inclusive snapshot of the history of those times: from day to day living to incredible spirituality; court and street scenes, flora and fauna, global trade contacts, religious tradition and so on. The murals generally grouped into following categories: images of Buddha, Bodhisattvas, narratives of the life of Buddha, *Jatakas*, and *Avadanas*, ceiling decoration and decorative motifs. The *Jataka* contains 537 varied stories of previous births of the Buddha, both as a man and in the form of various animals which were recounted by the Buddha, are woven the moral qualities which Buddha wanted to impress upon his followers. The *Shaddanta Jataka*, for instance, is concerned with the eminence of infinite munificence; the *Visvantara Jataka* is concerned with the eminence of charity and the *Vidhurapandita*

Jataka is concerned with the eminence of wisdom. The portrayal of these parables is indeed an outstanding inspiration for the visitors towards leading a virtuous life rather than imparting any religious doctrine. Conversely, the ceiling decoration and decorative motifs of the caves is not at all religious but reflects a close affinity and deep kinship of the painters with nature, represented by an endless panorama of flowers, fruits and plants, all held together and unified by remarkable and highly developed sense of design and pattern, which is widely appreciated and admired by modern scholars throughout the world. The qualities of lines; hard-edged and definite, is very first to notice in Ajanta Caves which make the paintings pop out and entirely dynamic. The rhythm in the compositions, particularly in places of floral ornamentation and decorative motifs, makes the paintings exceptionally appealing. A significant aspect of the paintings, more specifically from the modernist perspective on them, is their treatment of pragmatism, the refined lightness of the decoration, the balance of the compositions, the splendour of feminine figures and above all incredible spirituality put together Ajanta paintings as a masterpiece of universal pictorial art.

1.1 Documentation Efforts of Ajanta Cave Paintings- Scenario & Changing Perspectives:

The discovery of Ajanta Caves in 1819 began a trail of deterioration for the caves, inadvertently. Apprehension for the treasures of Ajanta grew, as did the number of gallant experts and treasure hunters, some of whom did more than carve their names on statues: they scraped paintings from walls which crumbled into dust. Furthermore, Ajanta attracted hoards of obsessive copiers, who applied many kinds of varnishes to brighten the colour enough to copy the paintings, thereby causing a long term impact on pigments and plasters. These along with increasing knowledge of the art of Ajanta impelled efforts to document and preserve Ajanta Cave paintings.

General Sir James Alexander published the earliest noteworthy travelogue about the caves in 1830, based on his visit in 1826. In 1828 Mr. Ralph produced a report in which he endeavoured to illustrate some of the scenes displayed on the walls of Ajanta Caves. The very first copies ever published were the 21 hand-coloured drawings in a volume by the amateur archaeologist J Bird but these were of inferior quality. The first scholarly report on the Ajanta Caves was produced by James Fergusson who read a paper entitled *Rock-Cut Temples of India* at Royal Asiatic Society of Great Britain and Ireland in 1843 based on his trip there in 1839.

Major Robert Graham Gill, an artist attached to the Madras army was the first to be appointed by the East India Company to produce facsimile copies of all paintings in 1844. His 27 canvases were sent to London for an exhibition but unfortunately in 1866, the Crystal Palace fire in Sydenham destroyed 20 years of his hard work, 23 canvases burned without being photographed; the only four surviving are now in the Victoria and Albert Museum in London. A huge project is then ventured by the East India Company; John Griffiths, then Superintendent of Jamshedjee Jeje bhoy School of Art, was subsequently deputed, along with his students, who from 1872 to 1885 made a total of 333 copies of the paintings. However misfortune again, on June 12, 1885, in the Victoria & Albert museum fire, in London, damaged more than half of Griffiths' copies.

As oil paintings, they do not render the style and colour of the originals with complete precision, but they do exhibit an accuracy of detail and they also reproduce portions of pictures missing today. Unlike Gill's works, photographs had been promptly made of them and these photos are preserved today in the India Office in British Library, London. In 1896 sections of Griffiths' copies were reproduced in 159 plates to publish a book entitled *Painting in the Buddhist Cave at Ajanta*. Nevertheless, both these two foremost reproduction attempts of Ajanta Cave paintings were highly criticized as 'Europeanized' as evidenced by chiaroscuro and the use of shading and perspective in places where the originals lacked them, which are deliberately done to ensemble a provincial European taste. In the meantime, James Fergusson and James Burgess of the Archaeological Survey of India carried out a systematic study of the paintings, architectural details, sculptures and inscription of Ajanta Caves. In 1879 J. Burgess provided the first systematic description along with black & white photographs of all the pictures surviving at the time which are also now kept in India Office Collection of the British Library, London. However, Burgess's account lacks descriptions of scenes that have since been enormously lost.

The Europeanized trend towards treating of Indian art caused much debate, rather can be said it gave birth a nationalist movement surrounding the rediscovery of Indian artistic identity in the late 19th and early 20th century in British colonial India. The pioneers of so-called Bengal school such as E. B. Havell, Abanindranath Tagore and Ananda K. Coomaraswamy made an important contribution in this vibrant movement which brought about a revival of the Indian traditional art loaded with nationalist fervour. In 1909, Lady Herringham, suffragette and art patron, spawned the third major set of copies of Ajanta with help from some of the best pupils of Abanindranath Tagore, notably Nandalal Bose, Asit Kumar Haldar and others. The sumptuous volume of water-colour copies made by them, published by the India Society in 1915 is an ardent appreciation of the Ajanta Cave paintings on a level with more respect for the spirituality and intent of the original authors. Abanindranath Tagore described this endeavour as a 'pilgrimage' rather than the more usual 'study-tour.'

Besides, copies of the murals reproduced by artists, numerous attempts to simulate the Ajanta paintings by means photography were also made. These range from the very first attempt by Victor Goloubew's 59 monochrome prints (1927) to E. L. Vassey's negatives which formed the basis of GhulamYazdani's descriptive four-volume work (1930-1955) to Benoy Behl (1998) and such other attempts featuring limited numbers of colour plates have been published from time to time. However, it is truly unsatisfactory that faithful large scale volume of all the paintings has not been produced till date. Perhaps, the most monumental work on Ajanta is the work of GulamYazdani, providing comprehensive documentation, illustrations and narration of the story of Ajanta, published in four volumes between 1930 and 1955. It contains a total of 232 b/w and 88 coloured plates, as well as 12 plates with drawings done by Syed Ahmad. Yazdani attempted to convey an impression of the artistic quality of the paintings with many

coloured as well as b/w reproductions of larger or smaller sections of well-preserved pictures. In this context, Schlingloff (1988, xi) observed: “Although a selective principle of this type may be well suited for conveying an impression of painting technique and colouring, it furnishes no basis for a scholarly investigation of pictorial content because in many cases it is the poorly preserved parts of a picture that contain the key to understanding the subject matter.” The same principle of selection has been noticed in the numerous attempts of Ajanta illustrations published after Yazdani’s work. Schlingloff in his scholarly volume entitled *Studies in the Ajanta Paintings- Identification and Interpretations*, in 1988 supplied drawings of all the works of art dealt with, the paintings as well as reliefs, instead of a photograph. Their drawings reproduced outlines with as much as accuracy possible.

The Cultural Informatics Laboratory of IGNCA was first to attempt digitized documentation on Ajanta through the multimedia and virtual walkthrough technology. In 30th November 2005, IGNCA published a much needed multimedia documentation (ISBN No: 81-85503-08-7) on Ajanta to provide comprehensive knowledge and visual experience on Ajanta in the form of CD-ROM to reach out the public at large ranging from students, teachers, tourists, scholars and professionals to rediscover this grand monument. It contains a virtual walkthrough of all the caves, narratives of *Jataka* and related stories of Buddha, around 1 hour of an introductory video, approximately 1500 illustrated images, Articles from eminent authorities, Bibliography, Glossary and so on. Using the benefits of Digital Technology search facility has been incorporated to select the material available in CD irrespective of their format. The identification of *Jatakas* and scenes from the life of the Buddha and other devotional and ornamental depictions are based on the identifications by Dieter Schlingloff and Monika Zin.

2. IGNCA- A Major Resource Centre for Indian Art & Culture

Indira Gandhi National Centre for the Arts (IGNCA) was established in 1987 as an autonomous institution under the Ministry of Culture, Government of India, as a centre for research, educational pursuit and dissemination in the field of the arts. Recognizing the need to encompass and preserve the distributed fragments of Indian art and culture, a pioneering effort has been made by IGNCA to serve as a major resource centre for the arts, especially written, oral and visual materials. IGNCA also had been identified by UNESCO as the nodal agency for the development of regional databases for South and South-East Asian countries on art, cultural heritage and life-styles through the application of state of the art technologies for standardization, exchange and dissemination of data. At present, IGNCA, New Delhi with its nine regional centres in eight states and one Union Territory, at Varanasi (Uttar Pradesh), Bengaluru (Karnataka), Guwahati (Assam), Ranchi (Jharkhand), Srinagar (Jammu & Kashmir), Panaji (Goa), Vadodara (Gujarat), Thrissure (Kerala) and Puducherry works directly with the communities in local areas and professionals of respective field to preserve and disseminate rich tangible and intangible heritage of India. The IGNCA has 9 functional units-(1) Kala Nidhi, the multi-form library contains research and reference material in Humanities and the Arts. (2) Kala Kosa is devoted mainly to the research and publication of fundamental texts in

Indian languages. (3) Janapada Sampada is engaged in lifestyle studies and its dissemination. (4) Kaladarsana is mandated to manifest the activities of IGNCA in the form of exhibitions, performances, concerts, workshops and lectures. (5) Cultural Informatics has emerged as an outstanding documentation unit that demonstrates the manner in which heritage can be recreated virtually, in the holistic and integrated perception. It also acts as a digital repository of manuscripts, slides, books, audio and video holdings of IGNCA. (6) Adi Drishya, is dedicated to the study of prehistoric rock art. (7) Conservation Lab is specialized in the areas of preventive conservation, conservation training, and conservation of tangible objects of varied kinds. (8) Sutradhara, the administrative section acts as a spine supporting and coordinating all the activities and (9) Media Centre, is endeavoured to do audio/visual research documentation and archiving them for prosperity and implementing worldwide dissemination as well.

2.1 ‘Glorious Ajanta’: Mission & Vision: IGNCA presented a photographic exhibition entitled ‘Glorious Ajanta’ in collaboration with Prasad Pawar Foundation, Nashik. It is based on the significant research and restoration work conducted by Shri Prasad Pawar, acclaimed photographer and digital artist and founder of Prasad Pawar Foundation. Seventy digitally restored works were showcased at the Twin Art Gallery IGNCA, which included the iconic images of Padmapani, Vajrapani, Black Princess and many paintings in their pristine glory from cave numbers 1, 2, 16 and 17. This exhibition was inaugurated by Dr. Mahesh Sharma, Honourable Minister of State for Culture (Independent Charge) on 2nd January 2018. Numerous people, from amateurs to art professionals including more than 1000 school students to senior officials visited the exhibition, which was on display till 25th January 2018. The exhibition is aimed to share about 2000 years of India’s history to the present generation. The main attraction of the exhibition is a 72 feet long photograph of legendary *Parinirvana* scene from Cave 26 (Fig.2) and a miniature model of Ajanta Cave No:1 (Fig.3) for those who have never been visited Ajanta before to demonstrate the architecture of the caves. As part of the exhibition, a Lecture cum Demonstration entitled ‘3D Art and Illustrative Roomscales’ was also conducted by Shri Prasad Pawar on 19th January 2018 which was attended by registered participants; mostly students of visual arts. IGNCA is also planning to travel this exhibition in different places of India so that sufficient awareness and sensitivity among people at large, is generated about the conservation and restoration of our rich heritage.



Fig.2: Prasad Pawar interpreting the legendary Parinirvana scene of Cave 26, to Dr. Mahesh Sharma on 2nd January 2018 at the inauguration of ‘Glorious Ajanta’ Exhibition. Here Lord Buddha leaves his mortal body in the Final Renunciation.



Fig.3: Miniature model showing the arrangement of Jataka scenes in Cave 1

Ajanta Caves, a gallery of the oldest and one of the finest Buddhist art has become a compelling tourist attraction since its discovery in 1819. The site poses challenges, as the caves are endangered due to ravages of time. The most serious problems associated with the paintings and sculptures are related to change in their Physico-chemical property due to their natural ageing. IGNCA has presented significant exhibitions, lectures, publications as well as multimedia documentation on Ajanta Caves in the past. Shri Prasad Pawar has done extraordinary documentation on the paintings and sculptures of Ajanta Caves using the latest technology combined with photographic and artistic skill, hence IGNCA decided to share this treasure with the public. Numerous attempts to reproducing the Ajanta paintings by means of colour photography were made. In the earlier part of the twentieth century, photography was not adequately advanced to detain the original colours of the paintings accurately. Furthermore, in recent years the Archaeological Survey of India has restricted the use of harsh photographic lights since stronger ones can destroy the mural pelts. The exhibitions ‘Glorious Ajanta’ is therefore broadly attempted to disseminate the rich cultural heritage of Ajanta Caves while promoting an alternative way of cultural heritage conservation. Prasad Pawar has set an example for the digital restoration of our cultural heritage and it is an urgent need too. India is deified with rich and varied cultural heritage; unfortunately many original creations are in the verge of extinction, as time goes by owing to environmental conditions, anthropogenic pressure, vandalism and other factors of deterioration. Therefore it becomes exceedingly indispensable to restore such heritage digitally based on comprehensive research. The present initiative is a journey of transformation of an inquisitive art student to a compassionate art custodian who conquers the darkness of caves by his endurance, massive handiwork, thousands of hours spent in detailed research of Buddhist art, philosophy and traditions, and an exhausting process of completing a narrative. This exhibition fulfils many objectives such as:

(1) Presents Ajanta to the Public at Large in a Much More Accessible Way with Minute Detailing: People who visit Ajanta get the ‘feel’ of being at the monument but they can barely manage to have a cursory look. For conservation issues, Archaeological Survey of India has installed only dim lighting (only 5 lux) in the caves, restricted viewing time (10 minutes) and created barriers at 8-10ft in front the murals and Buddha statues to avoid public from touching

the artwork. The semi-darkness inside the caves along with above restrictions challenges visitors to witness minute details of the paintings and sculptures. People can realize the great importance of Ajanta deservedly only if they can observe the intricate work in the murals and understand the story-telling traditions. This type of exhibition is aimed to create an open discourse among people, especially for people who are delving into the narratives of Indian art, allowing them to spend more time to understand the details in these works that were left for us 2,000 years ago. In this context, Prasad Pawar's humble expression was that for those who were not convinced about the digital work he truly wanted to tell them: "No one can copy Ajanta. It is special".

(2) Protects Ajanta from Tremendous Anthropogenic Pressures: This type of exhibition can be considered as a proactive measure for protecting Ajanta from tremendous anthropogenic pressures. Regulations permit entry to 40 visitors in each wall-painting cave at a time, but in practical, there is no visitor-control and approximately 100 people enter each cave at once. Humidity increase caused by uncontrolled numbers of visitors which further leads to fungus growth, attracting insects and eventually bats. Additionally, it encourages vandalism and theft, real threats to our cultural heritage. By creating awareness, this type of initiative can help to prevent vandalism in original sites, more importantly; it can help to keep out non-serious visitors from the original sites.

(3) Promotes Digital Preservation of Our Heritage: Being a national organization IGNCA has a great responsibility towards preserving the rich cultural heritage of our country. After receiving an over-whelmed response for exhibiting Prasad Pawar's work, IGNCA is exploring options to use innovative information technologies to document other ancient monuments of the country. Digital preservation is the most coveted way to enhance accessibility and visibility of our cultural heritage. Prasad Pawar's dedication will definitely motivate students of visual arts to digitally restore other historical places so that people can truly appreciate these works while maintaining their present state of preservation. In fact for this purpose, IGNCA holds a Lecture cum Demonstration by Prasad Pawar as a part of this exhibition. It would be worth mentioning here, very recently IGNCA also holds another this type of exhibition entitled 'Glorious Bhimbetka' based on the research work of Padmasree Dr. Yasodhar Mathpal, Eminent Archaeologist & Rock Art Specialist, from 3 to 12 April 2018.

2.2 Prasad Power's 'Self Enlighten Mission' towards Ajanta Caves: Prasad Pawar's compassion was set on Ajanta by the time when he completed art school. He was wholehearted to save the paintings and disseminate this rich artistry among the people across the globe by photographic documentation with the digital restoration of the murals and sculptures. In his term, it is the mission of 'Atta Deep Bhaba' which means self-enlightened. Pawar has taken a special permit from Archaeological Survey of India to photograph the paintings from close quarters (without flash). He founded Prasad Pawar Foundation which is entirely dedicated to digitally restore and preserve the paintings of Ajanta Caves. He untiringly with his digital

cameras, Canon and Hasselblad and custom-built technology, has been photographing and documenting the paintings and sculptures in the segment by segment over several visits and revisits for last 27 years but without touching them. He absolutely devoted to assimilating the visual language what the artists were thinking while doing the painting which shows him the way to restore the missing parts. This painstaking toil includes extensive touring to ancient monuments, studying *jataka* tales and so on and ultimately digital restoration in which missing elements such as colour, nuance, characters, ornaments etc., are added most empathetically, in accordance with the originals. More than 14,000 square inches of work is over, and 223,200 square inches remains of just Cave 1. He also plans to travel this exhibition outside India and create a museum on it in Maharashtra. Valuation of his work is Rs. 15000 per sq inch, however, he has not received any government grant for conducting this extraordinary work.

3.1 Procedure & Challenges

This documentation is itself an anecdote which is precisely a three-fold trail (i) visual documentation of the artworks through photography (ii) comprehensive study of photographs and (iii) digital restoration with immense compassion. Prasad Pawar faced challenges in each step in this endeavour but overcome with great zeal, patience and willpower. His terrific expedition is described in the following paragraphs:

Visual Documentation: Good reproductions are a necessary prerequisite for this kind of serious study. The darkness inside the caves is the utmost challenge. For instance, cave number 1 (80x80ft x12ft) has a single door (1x2 metres) and two windows (1x1 metre). Low lighting condition excludes much of the light at the upper end of the colour spectrum. Therefore, the paintings are perceived to have a very orangish cast as compared to their real colours, the blues and greens, in particular, are mostly lost in the viewing and the colour cast which is created takes away much of the sense of depth in the painting, as well as the luminosity of the colours themselves. After discerning the fact that the use of flash/halogen bulb inside the caves is prohibited, he contrived a steady practice to handle this difficulty. He photographed that painting segment exclusively which is brightened by natural light only. Needless to say, it is highly painstaking toil as if he overlooked photographing a section of a painting, he will have to hang around another 364 days when the light will drop accurately on the same section. Prasad photographed 2 ft x 2ft at a time to perceive the niceties and the brush strokes of the artwork more efficiently. This is imperative since his endeavour is to reinstate the paintings for posterity, not merely photograph them.

A Comprehensive Study of Photographs: To restore artwork that emanated 2,000 years back, one needs to embrace authentic evidence which would connect to the history of those times, *vaastukala*, ornamentation, clothes and so on. Prasad made *Jataka* tales as the basis of his research work which took him on a 35,000-kilometre journey across India through Maharashtra, Madhya Pradesh, Uttarakhand and Rajasthan to study monuments that were as old as the Ajanta

Caves and China and Sri Lanka to contemplate Buddhist paintings with their varied anecdotes. Additionally, there are manifold narratives of each allegory depicted in the wall paintings in Pali, Buddhist Sanskrit and Sinhali. He studied primaevial texts, compared the varied narratives of an anecdote, consulted with concerned researchers and consequently ensued at a satisfactory interpretation on the anecdote and its personae prior to digitally modifying the lost elements back into the photographs of a mural.



Fig.4: Digital Restoration by Prasad Pawar of a painting showing scene from *Sibi Jataka* in Cave 1

Compassionate Digital Restoration: As colour reproductions are essential for scholarly research, he studied the colour palette in detail and tried to understand the psychology of the artists of that time, especially how they created the characters, and tried to recreate all of that sitting at his studio. Although facilitated with advanced technology it is truly difficult to get the right colours applied in the original paintings whilst digitally restoring them as the original colours were refined with ferruginous earth mixed with vegetable colours, banyan bark, sawdust, hibiscus cannabis, horse manure, cow dung and so on. Prasad Pawar assimilated the original insights from the paintings and applied those faithfully in his broad canvas such as elements to be shot, elements to be used, to fill scratches, scrapes and stretches of colour, hues and form, and ultimately elements to be restored, like missing pieces in a jigsaw by deep understanding and fine observation. For instance corresponding the original colours of the painting, the colour temperature of lights are checked, analysing various processes and bringing the colour culture of the paintings up to original colours.

Conclusion

The Ajanta caves exquisitely enshrine a compassionate view of life which is relevant today also for its remarkable approachability while the artwork of the Ajanta cave is intricately connected to the foundations of Indian modernism and the quest to define 'Indian art'. The artwork can be described in a varied perspective, as a potent symbol of the distinctiveness of India's rich artistic past, as a profound instance of early realism, as salient evidence of a spirituality that has lasted throughout the entire history of India, an effortless majesty in the figures portrayed and so on. Modern Indian creative stalwarts from Abanindranath Tagore to

Amrita Sher Gill, all are influenced by the linework, composition and the earth-toned colour pallet of Ajanta artwork and this trend continues today. The ‘Glorious Ajanta’ exhibition has been put together not only for viewing and creating awareness for Ajanta to people at large but most significantly for venturing alternative ways of cultural heritage conservation. Following the mandate of Ministry of Culture, IGNCA is persistently working for strengthening, protecting, preserving and promoting the rich cultural heritage of India, the ‘Glorious Ajanta’ exhibition is a modest tribute to the great unknown artists of Ajanta so that people can truly appreciate their outstanding work and contemplation.

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Mental Health, Education and Social Development Through Biographical Museums

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Abstract

We, the museum professionals should not remain aloof from the burning issues of the modern society full of depressions, frustrations, anxiety and suicide etc., which are mainly, occur due to mental unhealthiness. A biographical museum can help to develop positive feelings and attitudes toward the self and others. In this paper, the author tries to highlight the role of the biographical museum to procure mental health and social development through different educational activities and attractive presentation on life and values of intellectuals.

Keywords: Mental Health, Social Development, Educational Activities.

Introduction

Now a days most people have to face frustration, conflicts and such situations as may cause concern, anxiety and nervousness at a time. They developed behavioural disorders in the form of exaggerated persistent reactions which tend to incapacitate them and distort their feeling and behaviour.

Different Type of Problems of Maladjusted Persons

- Psychological Problems: Acute Depression
- Suicidal Tendencies
- Hallucinations
- Addiction
- Phobia, Acute anxiety etc.

1. Physical Problems:

- Obesity
- Acidity and Indigestion
- Headache
- Sleeping Disturbances
- Polycystic Disease of Ovary
- Sexual Problems

- Chest Pain
- Hypertension and Stroke etc.

1. Social Problems

- Family disharmony/Loneliness
- Adjustment Problems
- Separation, Divorce
- Deterioration in Studies/Work etc.

Main Causes of Problems

- **Hereditary Factors:** In some cases of poor maladjustment are inherited from parents through defective genes. Inappropriate physical structure and appearance cause some children to have an inferiority complex and mental health problems. The hereditary factors are not under anyone's control. So the parents need to accept these factors and make proper adjustments for the well being of their children.
- **Environmental Factors:** Man is the product of the environment. If there is a rich and congenial environment, no child can become mentally maladjusted. The uncongenial environment at home, school neighbourhood and society are responsible for social and emotional maladjustment in children. These maladjustments are the causes of mental illness in children.

What is Mental Health?

World Health Organisation (WHO) defines mental health as a being of well being in which the individual realises his or her own abilities can cope with the normal traces of life, can work productively and fruitfully, and can make a contribution to his or her community.

Most recently, the field of Global Mental Health has emerged, which has been defined as “the area of study, research and practice that places a priority on improving mental health and achieving equity in mental health for all people worldwide”. A mentally healthy person may possess five behavioural patterns of subjective well being. They are i) A sense of responsibility ii) A sense of self-reliance iii) A sense of direction iv) A sense of personal values v) A sense of individuality.

Importance for Good Mental Health

- i) Physical well-being
- ii) Good home environment
- iii) Good school environment.
- iv) Good social environment.
- v) Development of self-realization.

Contribution of Biographical Museum

Ideology, Sacrifice and Ethics of people will be developed through the exhibition of the Genius's life history like Gurudeva.

1. The Book and Manuscript of Library and Archive reading room of Rabindra-Bhavana may also the works as medicine to cure the mental unhealthiness.
2. The Music system of different Gallery of Rabindra-Bhavana, Video Corner works as Music therapy, which helps people to develop their mental health.
3. Popular, Endowment lecture, seminar, Conference, Symposium on Rabindranath.
4. Different Cultural Programmes, Festivals throughout the year help to enjoy, refresh our leisure time and remove our depression and monotonous filling.

What is Music Therapy?

Music therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by credential professional who has completed an approved music therapy programme. Rabindra Sangeet is used as a therapeutic relationship to address physical, emotional, cognitive, and social needs of the individual at the time of visit in Rabindra-Bhavan including different houses used by Rabindranath Tagore and Jagadish Kanan, Visva-Bharati. This concept presently not only used in a social gathering or cultural programme but also on the street, traffic signal, car etc. According to the scientist, music can stimulate all part of the brain without any side effect. It helps to cure mainly different critical diseases associated with nerve and mental problems. Medicine can't solve the problems without side effects.

Conclusion

The first and the best aim of mental hygiene would be to prevent oneself from the clutches of the negative environment and other factors which cause mental stress, maladjustment and mental disorder. Both preventive and curative measures aim to make one aware of mental healthiness. The main aim and objective of education is all-round development. In this context museum professionals of biographical museums should take some extra responsibilities to develop society through some activities which refer to physical, mental, emotional, social, intellectual changes. By these changes, positive feelings and attitudes can develop toward self and others.

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Management of Archival Documentation from the Perspective of Biographical Museum

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Abstract

We all know about the archives keep in its custody all the office and personal documents, files, corresponding scientific and literary papers, photographs, newspaper cuttings, diaries and manuscripts. That is why an archive is more important in today's life. So, we need to proper documentation is a process which is a series of one by one steps carrying for the product documented. We acquired a proper documentation system that we followed on the protection of archival objects. The museum is one of the finest places for the archival documentation and conservation of archival documents. They should be properly maintained through good management because the museum's first priority is to protect our past for the future generation. The museum always wants to know how to protect our heritage. What do they challenge fulfil? A couple of questions will be arising. The museum needs to specific criteria and fulfils its management through the development of museum policy. On the perspective of museum scenario, a good museum wants to protect our heritage. In this paper, the researcher has tried to find out two most important museums of West Bengal that is Netaji Research Bureau, Prasanta Chandra Mahalanobis Memorial Museum and Archives and Gandhi Sangrahalaya. These museums are assets of our Indian culture. Therefore they try to clarify their importance in our country. This will be discussed detail in later.

Keywords: Archive, Documentation, Museum Management.

Introduction

Any documentation needs to be proper documentation. So, documentation of archival materials is much more important for the future. Every archrivals documentation has to methodically protect records. Nowadays every section of the artefacts needs a good management system. The researcher has adopted the Biographical museum archives documentation. It is most important to document the archives Biographical museum. Biographical museums are one of the leading types of museums in India. It is based upon a particular person, sets of people or the collection of an individual. This type of museum plays a vital role in our national integrity.

Documentation of heritage materials constitutes big challenges to heritage institutions in Bengal. Because this paper has focused only on the Biographical museum in West Bengal. That is why the researcher has tried to elaborate on their functions and accessibility. The challenge of heritage preservation in the tropics seems to be overwhelming due to a number of factors which include the hash tropical environment, absence of documentation policy and general lack of documentation awareness and appreciation of the importance and sensitivity of heritage

materials. The strategic role of documentation to the survival of and long term access to heritage material cannot be overemphasized. It not only prevents or delay documentation but also ensures access.

In this proposed research paper, the researcher has to find out two most important museum of West Bengal that is Gandhi Smarak Sangrahalaya, Barrackpore and Prasanta Chandra Mahalanobis Memorial Museum and Archives, Kolkata. These museums are assets of our Indian Culture. So, these museums require to be protected and their valuable archival documents preserved properly. That is why the researcher has tried to discuss good management system which is needed for museum development. In this globalized world, we are always trying to protect our archrivals documents properly and store in a safe place.

Archival Management System

In generally when an object is identified for documentation, then it is kept under observation. Just like that, an archive document also needs proper identification with maintenance. Archival documents like books, printed copies, handwritten manuscripts etc. are very much fragile materials for that reason more attention must be paid to archival documentation.

Standard I- Historical documentation follows a research design that responds to needs identified in the planning process.

Standard II- Historical documentation employs an appreciate methodology to obtain the information required by the research design.

Standard III- The result of historical documentation is assessed against the research design and integrated into the planning process.

Standard IV- The result of historical documentation are reported and made available to the public.

Case Studies

In this research paper, the researcher has adopted two case studies about the museum, but a case study about the research paper through examines a person, event, etc. results that help predict future trends. So, the researcher also chose two biographical museums for the purpose of her research. These two Biographical museums are the best example of the biographical museum in West Bengal.

Case study 1: Prasanta Chandra Mahalanobis Memorial Museum and Archives is one great Biographical museum in India as well as one of the finest institution in India and abroad. On the occasion of the birth centenary celebrations of Professor Prasanta Chandra Mahalanobis in 1993, the idea of setting up a museum and archives was conceived in dedication to his memory. Amrapali which was the residence of Professor Prasanta Chandra Mahalanobis and Nirmal Kumari Mahalanobis. Then it became a pivotal place for the museum and archive which get its present shape by the end of the year 2001. Now it is a Biographical museum on Prasanta

Chandra Mahalanobis, the pioneer Statistician of India as well as the founder of Indian Statistical Institute.

The researcher has enumerated ways to protect the use of Prasanta Chandra Mahalanobis own documents like personal letters, manuscripts, diaries, notes, photographs, autographs books, official records and other valuable items. These documents are very much delicacy of the museum. So it is needed to be protecting, documented for society. Society will be a privilege to saw the documented items for the future.

Case study 2: Gandhi Smarak Nidhi decided to establish a Memorial Museum at the national level to collect, preserve, and display materials connected with the memory of the Mahatma. The Gandhi Smarak Sangrahalaya for the eastern region came up at Barrackpore in the year 1961 and after initial endeavours were thrown open to the public on the 7th May 1966. From the year 1971, the Barrackpore Sangrahalaya has become an autonomous institution run by a managing committee.

When the researcher visited this museum then she had collected the information from the museum display as well as record section. In this museum, Mahatmaji's connection with Bengal and Orissa include a huge number of photographs, his life and activities and our freedom movement. Some original and rare collection of personal documents like letters, an article which was used by Mahatma, photocopy of his correspondence, his notes and handwriting in different languages etc are mostly seen in the museum. Tape records containing reminiscences of many illustrious persons who come into contact with Gandhiji's. Disc records containing patriotic and devotional songs and some documentary films on Gandhiji' and independence movement from another interesting collection of this museum.

In this context, at present this type of museum is very much important for the society. Because Society might be privileged to carry Biographical museum. This museum has expressed a lot of things that convey national integration through the society.

Limitation

We know that the archival information is published through a research paper. But the researcher thinks that this concept is slightly changed now and people are much more learned and understand the importance of archival documentation. So, people are trying to acquire information which will be needed. If the museum displays the archival documents in the gallery then visitors see the documents and collect the information that they obtain in the gallery. At present archival museums are playing a vital role in the society. Another important discussion is that day by day museums are transformed into an informal learning centre. At this time, a lot of limitation has to overcome the museum and trying to protect archival documents properly. Because when visitors visit the museum then they have seen archival documents are digitized. Nowadays technology is one of the main components in today's scenario. When people want to see the documents they use the virtual system and get full information in their own hands. If good

management creates archival documentation with proper conservation then future generation will be benefitted from the knowledge of archival history and its heritage.

Findings

When the researcher had visited these two museums and she had found few lacks of archival documents were kept in the storage. That is why visitors are not allowed to see the storage document because there are mostly rare and valuable materials. So we have not collected the material. They should always be kept inside a safe place means storage. But researcher wants that if they used digital technology and all the documents are needed to be digitized. She had also found that all the documents still are not made by replica documents. We all know very well that most of the archives are Government record offices. So, the publication of archival documents is not allowed easily information is maintained and given to the public with a few restrictions. Earlier only researchers were permitted to visit the archives for their research purposes but today visitors are also allowed to visit the archives and an ability to see the display of archival documents. One more thing also need every archival document to display in a circular way.

Conclusion

At the end of the proposed research paper, she has described the detailed archival management system. What strategy should be taken about the museum? Documentation cannot be completed without good management. A good management system always tries to bring archives into the public domain. This proposed research paper focuses on two different types of archival museums which are important to our nation. At present, these two archival museum documents are not fully digitized. But in future, all the rare and valuable documents will be digitized. But one more thing is very important that most of the people are not aware of the archival museum. So, museums have to arrange many more educational programmes which are connected to the common people. If it is possible to arrange the programmes then it will be fruitful in future.

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Contribution of D. P. Ghosh in the Formation of the Asutosh Museum of Indian Art

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Abstract

As early as 1937 the University of Calcutta started the Asutosh Museum and here D. P. Ghosh acted as a museum curator for long 30 years. The museum opened with only twenty objects, rising to one thousand two hundred twenty-two at the end of the first year and two thousand four hundred twenty-three in the second. They increased to six thousand by September 1939 and at the end of 1941, they rose to seven thousand. During the last twenty-five years of his career, the number had more than doubled swelling to thirteen thousand.

D. P. Ghosh collected himself stone sculptures, clay toys, pata paintings, a number of manuscripts and coins from various regions of Midnapur and Odissa. During 1954-56, under his initiative exploration was carried out with the help of students and teachers of affiliated schools and colleges. They came to discover eight unknown archaeological sites of which Chandraketugarh and Harinarayanpur deserve special mention.

The problem of cleaning and preservation of museum objects had been tackled with success by D. P. Ghosh. A laboratory was set up consequently. With his initiative, definite attempts were being made to raise the standard of museum publications by making them attractive and colourful. In the year 1956, the syllabus, rules and regulations for a comprehensive two year Post Graduate Diploma course in Museology were drawn up and subsequently classes started from the year 1959 with a substantial grant from the University Grants Commission. The Ministry of Education, Govt. of India supported his initiative in providing a stable basis for the museum movement. Shortly, the Museum Association of West Bengal was founded in Calcutta. The shifting of the Asutosh Museum at the centenary building was another notable event. As the curator, he had to undertake the responsibility of all the series of shifting and re-shifting during his thirty-year tenure.

D. P. Ghosh was convinced that routine visits to the museums would enable the students and the public in general to imbibe the spirit of oneness of Indian culture. In his view, museums could play their part as a medium of national integration to a great extent. The educational authorities of the Union Government, the State Government, Universities, boards of secondary and higher secondary education were requested to consider his proposals to help and develop the museums as competent educational institutions and valuable media for national integration.

Keywords: *Asutosh Museum, Stone Sculptures, Clay Toys, Pata Paintings, Manuscripts*

Contribution of Prof. Deba Prasad Ghosh in the Formation of the Asutosh Museum of Indian Art

The nationalist movement in India helped to establish the Asutosh Museum of Indian Art which was the first public University Museum in India. As early as 1937 the University of Calcutta started the Asutosh Museum and Prof. D. P. Ghosh acted as a museum curator for long 30 years. With the advice of Prof. D. D. Bhandarkar and Prof. Stella Kramrish and the patronage of the then Vice-Chancellor Dr. Shyamaprasad Mukherjee, D. P. Ghosh took up the responsibility of establishing the first University Museum in India. Consequently, the Asutosh Museum came to be established with only five antiquarian objects in 1937. By his experience, he realized that the advantages and loopholes behind the growth and development of an academic institution should be considered carefully by the museum authority during initiating a new museum. According to him, a University Museum is predominantly designed to serve as an educational and cultural centre for the general public and also the students and scholars. In this respect, his contribution is immense towards the growth and development of the Asutosh Museum of Indian Art.

In the truest sense of the term, this is neither biographical or personalia museum but there are collections i.e. Nahar collection, collection of Basanta Choudhury, Snehangshu Acharya and other eminent personalities, who enriched the collection of the museum. In the course of time, the museum objects increased to one thousand two hundred twenty-eight at the end of the first year and two thousand four hundred twenty-three in the second. They increased to six thousand by September 1939 and at the end of 1941, they rose to seven thousand. During the last twenty-five years of his career, the number had more than doubled swelling to thirteen thousand by 1956. By 1967, the collection rose to about twenty-five thousand.

The collections comprise of stone sculptures, terracotta objects, paintings, banners, illuminated manuscripts, metal and ivory objects, textiles, folk art and coins. Prof. D. P. Ghosh collected himself stone sculptures, clay toys, *pata* paintings, a number of manuscripts and coins from various regions of Midnapur and Odisha. Now it was possible to study in this institution the artistic and cultural expression of Bengal for more than two thousand years from the third century B.C. to modern times.

Without much financial assistance, grant or endowment either from the authorities, State or public the museum has developed into an unexpected manner. Field collections and private benefactions are the two main pillars on which the museum mainly supports itself. During 1954-56, under his initiative exploration was carried out with the help of students and teachers of affiliated schools and colleges. They came to discover eight unknown archaeological sites of which Chandraketurgarh, Bangarh and Harinarayanpur deserve special mention. The exploration of 1957-58 and the following years had been rewarded by the discovery of many ancient sites, which led to far-reaching results.

The problem of cleaning and preservation of museum objects had been tackled with success by D. P. Ghosh. A laboratory for cleaning was set up consequently. With his initiative, definite attempts were being made to raise the standard of museum publications by making them attractive and colourful. Multi-coloured postcards, monographs, scholarly catalogues and bulletins as published by the museum have greatly contributed in the field of higher studies. According to Prof. Ghosh installation of travelling exhibitions and loan collections of museum exhibits in secondary schools could also be cited as a special feature of modern museum activity. The introduction of the guide lecture system in the Madras Museum, for the first time in 1941, followed by the Asutosh Museum in 1942 was a pioneering attempt. In the year 1956, the syllabus, rules and regulations for a comprehensive two year Post Graduate Diploma course in museology were drawn up and subsequently classes started from the year 1959 with a substantial grant from the University Grants Commission.

The shifting of the Asutosh Museum at the centenary building was another notable event. As the curator, he had to undertake the responsibility of all the series of shifting and re-shifting during his thirty-year tenure. By 1967, when the museum finally shifted to its permanent home in the new Centenary Building, built on the site of old Senate Hall, the collections visually record the evolution of Indian Art from first millennium B.C. to contemporary period.

While carrying out research work, Prof. Ghosh drew a number of sketches besides photography and these were preserved in his personal collection. Several times he went to Odisha, Nalanda, Sarnath and Rajshahi (Barendra Sangrahasala). He carried out wide research work on Odisha as a guest of the royal family of Puri. He came in close touch with a number of sculptors in Bhubaneswar and Puri. One such sculptor-cum-painter was Giridhari Das whose innumerable artefacts and folk artistries are kept in the Asutosh Museum.

When he retired in 1968, the museum was already enriched by East Indian sculpture, paintings, seals and coins, clay utensils, clay ornaments, beads and various receding folk objects of Bengal, Bihar and Odisha. These largely depict his efficiency and sincerity in the field of research. He was largely indebted to some eminent professors of that time, like Acharya Suniti Kumar Chattopadhyay, Prof. Sarasi Kumar Saraswati and Prof. Niharranjan Ray. Under his guidance, a band of young and energetic students, namely Prof. Kalyan Kumar Ganguli, die-hard worker Sudhanshu Kumar Roy, collector of archaeological objects Paresh Chandra Dasgupta and the artist of Asutosh Museum, Prankrishna Paul undertook wide explorations at various archaeological sites in Bengal, like Bangarh, Nanoor, Mahisadal, Tamluk, Atghora, Chandraketurgh, Harinarayanpur, Rangamati, etc. with a view to enrich the collection of the Asutosh Museum. A beautiful terracotta head of a lady of extraordinary look, perhaps of the Gupta period was recovered from Panna along with other fragmentary limbs and an inscribed Gaja-Lakshmi tablet in the Silavati valley. Only 30 miles north-east of Calcutta, explorations at the ancient sites of Chadraketurgh near Berachampa in the district of North 24 Parganas significant relics have been discovered, which may be assigned to a period between the Maurya

and Gupta ages. A surface examination of the area which was first visited on behalf of the Asutosh Museum in 1948 and scientifically surveyed in 1950 revealed the existence of antiquarian site of about two square miles in area covered with rolling mounds including traces of a rectangular fort surrounded by rampart walls, rising to a height of thirty feet in some places. Of the relics, mention may be made of objects in the shape of one hundred silver punch-marked coins, several terracotta seals inscribed with early Brahmi script of c.second century B.C. to first century A.D. and some pictographic marks. With the initiative of Prof. Ghosh and under the auspices of the Asutosh Museum, many scholars carried on trial diggings on a selected part of the mound of Chandraketurgarh for two weeks in March 1957. This archaeological excavation shows several stages of human habitation of different periods from the Maurya-Sunga age down to the Post Gupta period.

D. P. Ghosh was convinced that routine visits to the museums would enable the students and the public in general to imbibe the spirit of oneness of Indian culture and unity of our civilization, both pre-historic and historic. In his view, museums could play their part as a medium of national integration to a great extent. The educational authorities of the Union Government, the State Government, Universities, Boards of secondary and higher secondary education were requested to consider his proposals to help and develop the museums as competent educational institutions and valuable media for national integration.

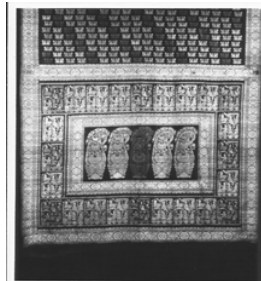
The Ministry of Education, Govt. of India supported his initiative in providing a stable basis for the museum movement. Shortly, the Museum Association of West Bengal was founded in Calcutta.

Thus, Prof. D. P. Ghosh continues to occupy the same rank as other eminent directors and museologists, both Oriental and Occidental. One wonders whether he would have occupied a more significant place in the hall of fame of Indian scholars.

Some examples of various collections gathered by Prof. D. P. Ghosh are given below:

Material	Description	Province
Stone	Tarso of Maheswara	Cuttack
	Dancing Female Figure	Puri
Metal	Bronze <i>Narugopalo</i>	Ganjam, Odissa
Painting on Cloth and Paper	Sarvamangalapat	Manpur
	Nandatsava	Bhubaneswar
Painted Pottery	<i>Pat</i> painted with Rashlila	Puri
Clay	Clay Figure Mother & Child	Midnapur
Manuscripts (14)	Three old Bengali Manuscripts	Midnapur
Folk Art	Clay Manasa <i>Ghat</i> with a hooded snake made by East Bengal refugee potter	Calcutta

Some of the pictorials are given below:



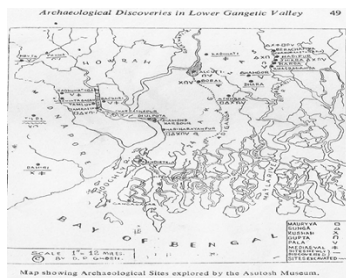
A Design on a
Baluchari Saree



Shiva Maheswara-
Bronze Sculpture



A Portion of a Manuscript



Female Sculptures

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Kalidas Dutta, Life & Contribution towards Development of Archaeological Museums in Sundarbans of Lower Bengal

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Abstract

The word 'Archaeologist' conjures up images of eccentric professors and bold adventures searching for lost of past or history. So, without any hesitation, we can easily say that Kalidas Dutta who belongs to the *Zamindar* family, is one of the eminent archaeologists of Bengal for his enormous work. He is not a professional archaeologist but his name in the field of archaeology that becomes the basis for his experiment on an integrated approach to Bengal. As a result of the archaeological researches personally conducted by he in Sundarban which have illuminated a dark forgotten corner of Indian History, is located at South 24 Parganas in South Bengal. He believes that Sundarban is a well civilized and densely populated region. He is the first person to defy the dangers and difficulties attendant on reclaiming the Sundarban. He is started his archaeological researches in South Bengal and collected huge antiquities and specimens like silver punch-marked and cast-copper coins, clay models inscribed with Bramhi scripts, fragment of small stone pillar with Asokan inscription, Mauriyan-Sunga-Kushana terracotta figurines and sculptures, seal-sealing, terracotta yaksha and yakshini figurines, sculptures of Buddhist, Jain and Hindu god-goddesses figurines, manuscript, different types of beads, toy-cart of animal depicting jataka stories. These discoveries reveal that the part of Bengal witnessed the development from the stone age to Pala-Sena period. He first made an outstanding contribution to the museum where are visited the renowned scholars. He donated his all personal collection to the Asutosh Museum, State Archaeological Museum, Sanskrit College Museum. He wanted to establish a big museum in South Bengal where all archaeological antiquities and specimens are preserved.

Keywords: *Archaeological Museum, Antiquities, Adventures, Zamindar Family.*

The word 'Archaeologist' conjures up images of eccentric professors and bold adventures searching for lost past or history. Although, Kalidas Dutta (Fig.1) was not a professional archaeologist but his name in the field of archaeology that becomes the basis for his experiment on an integrated approach to lower Bengal. As a result of the archaeological researches personally conducted by Kalidas Dutta in Sundarbans, is located at South 24 Parganas in Lower Bengal, have illuminated a dark forgotten corner of Indian History. He believed that Sundarbans was well civilized and densely populated region. Xuanzang (C. 629-685 A.D.) visited 30 Buddhist *Viharas* and 100 Hindu temples in India and some of these were in the greater undivided 24 Parganas region. According to Ptolemy's Treatise on geography, written in the 2nd century A.D., the ancient land and Gangaridi was stretched between the rivers Bhagirathi-Hooghly

(lower Ganga) and Padma- Meghna. In present day 24 Parganas was the Southern and South-Eastern territory of that legendary kingdom. In ancient time, 24 Parganas was a former district of the Indian State of West Bengal. This district was split into two districts- North 24 Parganas and South 24 Parganas with effect from 1st March 1986.



Fig.1.Kalidas Dutta

Kalidas Dutta was descendant (Fig.2) of Chandraketu Dutta and belonged to the *Zamindar* family. He was born on 10th December 1895 in the house of SurendraNiketan (Fig.3), the village of Joynagar-Majhilpur, Dist. South 24 Parganas, West Bengal. He was the middle son of *Zamindar* Surendra Dutta and Kshiroda Mohini Dasi, daughter of Maharshi Kalikrishna Mitra in Uttar Barasat of North 24 Parganas. He married to Saralabala (Fig.4), the daughter of *Zamindar* Radharaman Ghosh in Howrah and was subsequently blessed with two sons Bimal Dutta and Amal Dutta. From childhood, his behaviour was very simple. His attitude was friendly and unpretentious with his friend. In a word, his simplicity was highly impressive.

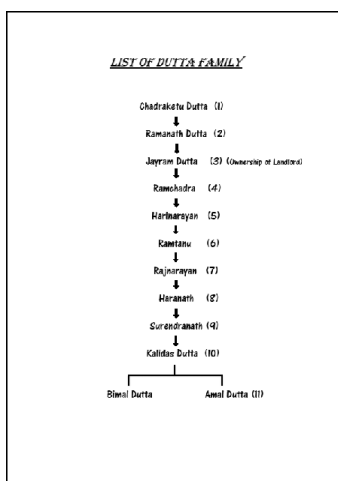


Fig. 2 List of Dutta Descendant



Fig. 3 SurendraNiketan
(Birthplace of Kalidas Dutta &
First Museum of Lower Bengal)



Fig. 4 SaralaBala Devi
(Wife of Kalidas Dutta)

We have no enough information about his academic life. However, Kalidas Dutta had completed his matriculation examination in 1914 (approx.) from Bahadu High School in South 24 Parganas. After that, he was admitted to the University of Calcutta for further education. But he could not continue his education for his father and elder brother death. Then he took upon himself the responsibility of the management of the estate and domestic life. Besides, he continued his education in Sanskrit, English and Mathematics by the private teacher during leisure hours. As a student, he was not endowed with a good memory, but he had a keen interest in history and geography and established a little library in his own room at Surendra Niketan. At first, his library was filled only history and geography books and after that, he collected books on different subjects, like anthropology, art, religion, sociology, theology and books of Nobel persons for his library.

Kalidas Dutta had a keen interest in archaeology which has been depicted in his articles, monographs and books. In 1924, his life became a great change. One day he went to another village for his *Zamindari* works and then he visited a very interesting temple 'Jatar Deul' (Fig.5), which was constructed in 975 A.D. and thought about this beautiful temple. Who had built up this temple in the heart of one of the densest forests in the world? What was the purpose of construction? When was it constructed? Was this part of a remarkable civilization that once flourished in Southern Bengal? It seemed like a mysterious structure filled with secrets. This temple structure was surrounded by dense forest and was itself covered with thick vegetation. For these reasons, he started to search for archaeological evidence with very interestingly and collected different types of books about this temple. In this way, he involved in the archaeological field and he was the first person to defy the dangers and difficulties attendant on reclaiming the Sundarbans. He believed that settlement and civilization in the Sundarbans were the highest order during the pre-historic period to c.10th-11th A.D. as archaeological aspect.



Fig. 5 Jatar Deul

He wrote many monographs, articles and books in English and Bengali. His writing greatly influenced Bengali culture during the late 19th-20th A.D. His books, monograph and articles can be divided into five categories -

- i. Archaeological aspect.
- ii. History and Geographical aspect.
- iii. Folk and Cultural aspect.
- iv. Ancient and Mediaeval literature and Sundarbans aspect.
- v. Modern and Local history and Biographical history of the sagacious person.

In Bengali date 1334, Kalidas Dutta's first article was published on 'Early Civilization of Sundarban' from Bengali masikpatrika '*Bharatbarsha*', '*Basumati*', and '*Bandhu*' in Bengali. His writing style brought him to the attention of renowned person of Ramananda Chattopadhyay. Ramananda was realized his own potential and encouraged to write an article in his own magazine '*Prabasi*' and '*Modern Review*' on early Sundarbans. After sometimes, Sarat Kumar Ray, the founder and editor of the Varendra Research Society (VRS) in Rajshahi and Vijon Sarkar, the member of VRS met Kalidas Dutta and encouraged to join this society. In 1928, he was a member of VRS and published huge articles by this society. Although, he visited 'Jatar Deul' again and again and continued his exploration or investigation in Sundarbans and surrounding areas for publications. The publication of the results of these opinions by Kalidas Dutta in monographs, books and articles added new dimensions to lower Bengal archaeology. His publications are a model of exploratory report writing, which probes and assesses the

archaeological character and potential of Sundarban sites against the background of regional topography and ecology, history and tradition, natural resources, mechanics of trade and communication through the ages.

His publication was very effected for his inheritor. According to Ptolemy's Treatise on geography, there was mentioned ancient site 'ashtagoura' which was placed in East India. Kalidas Dutta proofed that ancient 'ashtagoura' was known as present 'ataghara' which is located near Baruipur at South 24 Parganas in lower Bengal. In the later period, many historians and archaeologist were supported to his opinion. According to Lakshanasen's copper plate inscription, which was discovered at South Govindapur in lower Bengal, there was mentioned an ancient site 'Biddar Sasan'. Kalidas Dutta was again proofed that 'Biddar Sasan' is known as 'Sasan Palli' which is situated near Baruipur in South 24 Parganas. He mentioned his publication, again and again, an ancient route of pilgrims route or '*Dwarir Jandal*', which was not only located in Southern portion of South 24 Parganas in lower Bengal. He believed that this ancient route existed to Baruipur, Sarishadah, Majhilpur and Chatravog areas. He thought that this route had extended from Gangasagar (South Bengal) to Haridwar (North India) and it was a very easy route for travel of monks and saints. Although many British archaeologist and historian believed that ancient pilgrims route had gone away from different places all over India, those are almost extinct in the present time.

Sundarban civilization was the controversy subject to many historians and archaeologist. The main problem was- how old is the habitation history of Sundarbans? Most of the people and numerous historians believed that habitation in the wild, mysterious Sundarban Islands started because of the British rulers. But Kalidas Dutta first established an important chronological distinction and has given us the first indication of the cultural history of the sub-continent that followed as early as the c.3rd B.C. to as late as the c.11th A.D. He also made a significant contribution to the history of archaeological research.

Kalidas Dutta explored many sites and those that he first investigated with the spade make a list of very distinguished Sundarban settlements, some of which were Deul Pota, Lal Bati, Harinarayanpur, Asurali, Bodal, Kalyanpur, Bidal-Vaikunthapur, Dharmnagar-Dhopagachi, Phartabal, Sita-Kunda-Ataghara, Ramnagar, Kuldia-Maheshpur, Sarbedia, Sarishadah, Kalipur, Khari-Chatravog, Maida, Bahadu, Joynagar, Mandirtala, Pakudtala, Sagardwip, Mandir Bazar, etc. He also conducted a chronological relationship between the early historic phases. From 1924 to till 1968, he collected huge numbers of antiquities during explorations and he travelled by walking, sometimes by boat and bullock-cart. Among these, his collective antiquities were silver punch-marked and cast copper coins, clay-models inscribed with Bramhi scripts, fragments of small stone pillar with Asokan inscription, Maurayan-Sunga-Kushan terracotta figurines and sculptures, Pala-Sena sculptures, Seal-sealing, terracotta *yaksha-yakshini* figurines, different types of beads, toy-carts of animal depicting *Jataka* stories, various bone objects, etc. Even he also collected a few wooden objects from the mediaeval period, an ancient manuscript, painted

pot, manuscript-*pata*, Imperial coin, letter of a grant of land with Aurngazeb signature, precious map edited by Vyandren Bruk and Renel.

His collecting antiquities revealed that the past of lower Bengal witnessed the development from the stone age to Pala-Sena period. He kept his antiquities in his house Surendra Niketan and founded the museum in 19th A.D. He was able to contribute remarkably but in his own humble and silent way. He was wholeheartedly devoted to and identified with organizing and developing of his museum. He preserved his museum very carefully and sincerely. Most of the time, from all over world numerous renowned archaeologist and historian visited his museum for gathering information about Sundarbans. They were Ray Bahadur Dinesh Chandra Sen, Nani Gopal Majumder, Prof. Stella Kramrich. Radha Kumud Mukhopadhaya, Ramprasad Chandra, Amulya Vidyabhusan, Suniti Kumar Chattopadhyay, Kalidas Nag, Hemchandra Ray Chowdhury, Sarat Kumar Ray, Vijon Kumar Sarkar, David McCutchion, Dev Prasad Ghosh, Kalyan Kumar Ganguly, Nihar Ranjan Roy, Kamala Devi Chattopadhyay, Gouri Nath Sastri, Amio Kumar Banerjee, etc. Kalidas Dutta was so much sincere that he never looked askance from that chosen pursuit, either for profit or for the position. For this reason, he was able to donate his most of personal collection to the Asutosh Museum, Sanskrit College Museum, National Museum and Indian Museum. After donating, his huge number of remaining antiquities was kept in the museum, such as 50 numbers of stone and bronze god-goddess figurines of Hindu-Buddhist-Jain art from Gupta-Pala-Sena period, various coins of gold, silver and copper, different period of terracotta plaques and figurines, huge numbers of beads, etc. On 21st April 1968, Kalidas Dutta was also donated his remaining objects including library to the Directorate of Archaeology and Museums.

He chaired the academic conference on 'Akhil Bharat Pratnavidya Sammelan' at Patna in 1932. He received inscribe copper plate honour as 'Proficient Son' and 'Archaeologist' by district Congress of 24 Parganas in 1958 and 1963. In 1958, again he was awarded the honour by 'Somprakash' Patrika to their annual programme in Baruipur. In 1968, he assumed 'Rabindra Smriti' prize for his Bengali Nobel of 'Banglar Loukik Devata'.

Kalidas Dutta spent the last years of his life in pain and illness. He was attacked by cancer disease. Then he lost his strength, speech and eye-power. But he never lost his self – confidence. He believed that after recovery from disease; he completed his incomplete work, but that wish was never successful. He took his last breath on 14th May 1968.

Kalidas Dutta was the first man to conduct a systematic archaeological survey in lower Bengal. There is an interesting sincere quality to his work and while he is known for much more his exploration in Sundarbans areas is a historical landmark for the beginning of settlement in the protohistory of the sub-continent. He possessed untiring zeal and enthusiasm for work, as he believed in the saying that 'work is worship'. He was a hardworking eminent archaeologist whoever eager to drink at the new springs of knowledge. He was very social and amicable.

His museum concept was created to agitate in all over lower Bengal and developed to establish many archaeological museums in Sundarbans areas. He believed that the museum was the overall storehouse of knowledge. He wanted to establish a big museum in lower Bengal where was revealed the early Sundarban civilization and those artistic, cultural and scientific significance for the education of the public. After his death, his museum concept was highly succeeded by a few local encouraging historians and archaeologists. In modern time, approx. 25 museums are established in Sundarban areas. Among these, only 3 museums are founded as the tribute to the memory of Kalidas Dutta. These are –

1. Pratnatattik Kalidas Dutta Smriti Sangrahasala which is located at Joynagar-Majhilpur in 1983 and headed Pratip Bhattacharya.
2. Kalidas Dutta Smriti Sangrahasala (*Vramyaman*) in 1978 at Joynagar-Majhilpur, previously under Pravat Bhattachariya.
3. Kalidas Dutta Smriti Samriti Sangrasala, which is located at Ramnagar in 1969 and founder of Amar Krishna Chakraborty.

All encouraging historian and archaeologist are followed Kalidas Dutta's opinion and they were highly elevated the Kalidas Dutta's name again and again for a new generation. At last, without any hesitation, I admit that though Rakhal Das Bandhopadhyay was better known as the discoverer of Mahenjodaro civilization, Kalidas Dutta was the founder of Sundarban civilization, in all over lower Bengal.

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Revisiting the Biographical Collection of Tarapada Santra, Friend of the Peasants of Bengal & Bagnan Ananda Niketan Kirtishala

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Abstract

Every museum has its history of its own. The collections of the museum, which integrate our national integration and identity, are being collected by men and more particularly by the efforts of a single man. The collections/ objects of *Bagnan Anandaniketan Kirtishala* at Nabasan, near Bagnan and Ghoraghat Railway Station of South Eastern Railway in the district of Howrah, are mainly collected by devotion and sacrifice of one illustrious field researcher late Tarapada Santra. The efforts of Santra for collections of objects of this museum reflects the cultural identity of its surrounding areas in the one hand and communicates our cultural heritage with the national identity in comparison with other areas of our country on the other. This paper is an attempt to make an analysis of the objects of the museum as well as its main collector Tarapada Santra who is responsible for the establishment of the museum that would lead us to the need of renaming this museum as a biographical museum naming '*Tarapada Santra Smriti Museum*', the collections of which also speaks the biography of early men. This fact would be proved from the statement made by Late Amal Kumar Ganguly, Founder & Chief Organizer of '*Ananda Niketan*' under whom administration Bagnan Nabasan '*Ananda Niketan Kirtishala*' was working, he said, "And the one who gave the idea and also gave the hands that could execute the idea (of housing of invaluable relics of the past). The idea would have never taken off but for the total involvement and vision of Shri Tarapada Santra, the *Kirtishala*'s first Curator. Here was a man whose only passion in life was to walk miles and miles and spot some priceless treasures of the past. By the time the *Kirtishala* opened in 1962 Shri Santra had already built up a sizable collection of such times of his own and these formed the nucleus of the museum. My contribution was limited to giving him encouragement...." Eminent personalities like Prof. Nirmal Kumar Bose, Prof. Suniti Kumar Chatterjee, Prof. Kalyan Kumar Gangopadhyay, Prof. Santosh Kumar Basu, Prof. David McCutcheon and Amiya Kumar Bandyopadhyay, IAS also encouraged Shri Santra for his valuable collections.

Santra collected all the materials of the Museum from Howrah, 24-Parganas, Bankura, Purulia, Medinipur (East & West) including the areas of Lower Ganges Valley. The collection includes potteries, terracotta and stone sculptures and materials of traditional societies belong to the 4th century BCE to the 11th – 12th century CE, paintings, *Punthis*, deeds, late medieval temple terracottas, wooden sculptures, clay doll and toys and metal objects. It is a matter of great pride and we are fortunate that a Biographical Museum in the name of Late Tarapada Santra naming "Tarapada Santra Memorial Trust" has been created at Durgapur, in West Bengal under Burdwan district with the arrangement of "Tarapada Santra Memorial Lecture" is being held annually.

Keywords: *National Integration, Cultural Heritage, A Biographical Museum*

Every Museum has its history of its own. The collections of the museum, which integrate our national integration and identity, are being collected by men and more particularly by the efforts of a single man. The collections/ objects of *Bagnan Anandaniketan Kirtishala* at Nabasan, near Bagnan and Ghoraghata Railway Station of South Eastern Railway in the district of Howrah, are mainly collected by devotion and sacrifice of one illustrious field researcher late Tarapada Santra. The collections of objects of this *Kirtishala* (museum) by the efforts of late Santra reflects the cultural identity of its surrounding areas in the one hand and communicates our cultural heritage with the national identity in comparison with other areas of our country on the other.

This volume of collections of the museum as well as its main collector late Tarapada Santra who is responsible for the establishment of the museum that would lead us to the need of renaming this museum as a biographical museum naming '*Tarapada Santra Smriti Museum*', the collections of which also speaks the biography of early men. This fact would be evident from the statement made by Late Amal Kumar Ganguly, Founder & Chief Organizer of '*Ananda Niketan*' under which administration Bagnan '*Ananda Niketan Kirtishala*' is working, who said, "...And the one who (Tarapada Santra) gave the idea and also gave the hands that could execute the idea (of housing of invaluable relics of the past). The idea would have never taken off but for the total involvement and vision of Shri Tarapada Santra, the *Kirtishala*'s first Curator. Here was a man whose only passion in life was to walk miles and miles and spot some priceless treasures of the past. By the time the *Kirtishala* opened in 1962, Shri Santra had already built up a sizable collection of such times of his own and these formed the nucleus of the museum. My contribution was limited to giving him encouragement and such support as was possible within our very limited means." Sibendu Manna, next curator of this museum after Santra, also holds the same view (Manna: 2012: 248)

The main objectives that laid the foundation of this museum are clearly narrated by S.K Ganguly, General Secretary of the organization in the preface of short literature "Call to a House of Treasures *Ananda Niketan Kirtishala*" which runs:

"If we forget the old and the traditional, if we forget the history of our great country, if the basic ethos of our society is lost sight of, if the traditional way of our life is ignored, if we fail to bridge the gap between our rural and urban people, and if we cannot educate our countrymen through exposures to the objects of folk arts and crafts, our archaeological wealth, manuscripts, coins, in short everything that depicts our material as well as spiritual heritage, then all our efforts to build a new India would come to naught. The objects displayed at the museum not only tell us of our past glory but also inspire us to strive and struggle for an India that would be as great as in the past, and indeed be even greater."

Keeping these objectives in mind Tarapada Santra with his pioneering zeal and indomitable spirit had collected all the materials from Howrah, Bankura, 24 – Parganas and extensively

from Midnapore (East & West). For his extensive exploration and collection in Midnapore district Paresh Chandra Dasgupta, the then Director of Archaeology, Government of West Bengal, once in the late sixties of the last century introduced Santra to Prof. David McCutcheon, an expert of late Medieval Temple of Bengal, as an “explorer of the *Rupnarayan Valley*” to help the latter in identification of some terracotta plaques on the basis of photographs taken by him from the temple walls. However, the collections include potteries, early terracottas, stone sculptures, and materials of folk art– the creators of these are men of traditional societies belongs to the 4th century B.C.E. to the 11th – 12th century C.E. and *Pata* paintings of the *Patuas*, manuscripts, deeds, late medieval temple terracotta’s wooden sculptures, clay dolls and toys and metal objects.

In this wide field of creativity, the distinctive hands of Indian artists and craftsmen had played a great role in making the objects of a highly advanced nature. These exhibits of human creation attract the attention of the people who can feel proud of its splendour and glory. The earliest products of human creation are the potteries and gradually developed from handmade stage to potters’ wheel which has considered as a contribution of India in human civilization in laying the foundation in the progress of Indian Industries. The collections of the terracotta figurine from Tamruk, Chandrakhetugarh, Harinarayanpur – male and female bedecked with lavish dress and jewellery had witnessed for a wealthy and luxury state of affairs in these regions at their contemporary period. The stone sculptures of the early and medieval period, although a few in number, include Buddha in *dharmachakrapravartana mudra*, Jaina *Tirthankaras* from Medinipur and Purulia highlight to the skill and craftsmanship of the artists and bears record of social awareness of that time.

Objects of folk paintings like scroll painting related to puranic and social subjects, Tribal *Patachitras* (Santhal), *dasavatara* playing cards from Vishnupur are also the pride possession of this museum. A remarkable oil painting collected from Amta in Howrah on cloth prepared by a *Sutradhara* artist depicting a colourful view of the coronation of Rama which was being used in the 19th century temple car. Specimen of *Nakshi Kanthas* from Jessore and Khulna district of Bangladesh and few specimens of masks for *Chhou* dance from Purulia are also in the possession of this museum. The rich collections of the terracotta temple plaques reveal the socio-economic condition of the temple architects as well the donor of the temples of medieval Bengal. Wooden colourful dolls and toys, traditional ritual wooden poles are known as *brisha-kastha* which were erected as a part of deceased persons, wooden plaques from chariots (*rathas*), wooden architectural brackets and posts are the main attraction of this museum. The artworks of metal-casting known as Dhokra art are also in the possession of this museum. With all of its important exhibits, this *Kirtishala* (museum) is always ready to extend a very cordial invitation to the visitors to enrich their knowledge with a sense of deep joy and pride.

Initially, this museum housed in a mud hut. Coming to inaugurate its parent organization ‘Ananda Niketan’ in 1961, the celebrated anthropologist Professor Nirmal Kumar Bose named this

Samgrahashala as '*Ananda Niketan Kirtishala*' defining samgrahashala as 'a place of collection and *Kirtishala* as a place of tribute to past glory'. This *Kirtishala* had opened its door to the public on the 14th January 1962. After a decade *Kirtishala* came to its present new premises which were then inaugurated by National Professor of Humanities Professor Suniti Kumar Chattopadhyay on 23rd April 1972. This *Kirtishala* of Tarapada Santra drew the attention of many distinguished personalities like Prof. Kalyan Kumar Gongopadhyay, Rani Bgiswari Professor of Calcutta University and the then Curator of Ashutosh Museum, Professor Santosh Kumar Bose, Department of Museology, Calcutta University.

The creator of this *Kirtishala* Tarapada Santra was born on 14th January 1931. His grandfather late Surya Kumar Santra was a ship repairing worker at KidDIRpur dock and his father late Basudeb Santra was a worker of iron-melting. His schooling was started at Salkia, Howrah. He had forced to return back to his village Nabasan, Bagnan, Howrah after the death of his mother Bindubasini when he was a student of class V in the year 1941. He took admission in class VI in Bagnan High School and passed the matric examination in 1948. Then he admitted to I.A. class in Scottish Church College. At that time he was deeply involved in the Communist Party activities (1948-56). Associated himself with the *Tebhaga Andolan*. In that capacity, he defended the *bargaders* and he was then known as '*Bhagchasisder Barister*'. For his communist activities, he had to go into the jail. He had to quit the party for a difference of opinion with the leaders. Worked as a primary teacher. Influenced by the writings of Kalpenchar *Vangadarshan* he associated himself with this type of activities.

Edited *Patrikas* like '*Sandesh*', '*Anandam*' and '*Kaushiki*'. Then he founded a museum '*Ananda Niketan Kirtishala*' and became its Curator. He became interested deeply in collecting data of late medieval temples of Bengal. Associated with the same activities with Amiya Kumar Bandyopadhyay, David McCutcheon, Hitesh Sanyal and others. Then he continued his study again. Passed B.A. examination as a private candidate and passed the diploma course in Museology with first class. Became interested in Indological studies. He worked also as Govt. of India Research Fellow. He undertook the work of research investigator in the Centre for Studies in Social Sciences, Calcutta (1973-1975) and then he joined as a senior translator in the law department, Government of West Bengal in 1975. He retired from this service in 1991.

With his service schedule, he had undertaken travels to the whole of Bengal to know his country with love. Out of his search, he had written many books on temple building activities– 22 books during his lifetime and 1 book was published after his death. He also edited 1 book. His books were confined to unknown subjects of the social history of men. His pen was working even when he was in death bed of P.G. Hospital, Kolkata.

He worked for whole life for the cause of our society without any desire of any return. But he died on 22nd April 2003 without receiving any good award from the society excepting '*Acharya Dinesh Sen Smriti Samman*' in 1994.

It is a matter of great pride and we are fortunate that a biographical museum in the name of late Tarapada Santra naming 'Tarapada Santra Pratnashala, Granthagar and Little Magazine Library' had been established by creating 'Tarapada Santra Memorial Trust' at Durgapur in Burdwan at the sole initiation of Sri Somnath Ray and his wife in 2007. They also arrange annual lecture in memory of Tarapada Santra. Tarapada Santra Archives had been formed at the premises of State Archaeology, Behala with the old manuscripts, letters and books used by Santra. One of his relative Sri Abhijit Denre in his own house (at Nabasan, Bagnan, Howrah) established 'Tarapada Santra Research Institute' in 2011 to assist the research scholars of regional/local history, archaeology and folklore. Apart from this, Sri Denre is now working for Ph.D. on the subject of "Contribution of archaeologist Tarapada Santra in the culture of folklore and regional history of West Bengal". So we can conclude that the desire of late Tarapada Santra will be fulfilled by our next generation.

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Museum and National Identity: a Case Study on the Collection of Indian Museum from Sri Vasant Chowdhury

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Abstract

Museums are multifaceted educational and aesthetic institutions preserving our cultural heritage, past glories and follies as well in which we not only take pride but also learn. Responsibilities of a modern museum have a much wider role for the visitors. The foremost function is to utilize the objects of the past as tools to enlighten the minds of the public as history plays a major role in the formation of nations. Objects are readily conceptualized as property or possessions. The visual and spatial features of museums have implications for conceptions of identity. The role of museums in the promotion of national identity started in the late twentieth century. Museums represent a physical aspect of theories or abstract ideas that are keys to the advancement of national identity. This paper discusses the collection of Sri Vasant Chowdhury who was a celebrated actor and an art connoisseur. Collecting mostly small-sized Ganesha images, both classical and folk examples, was one of his passions. These Ganesha statues hold a significant role in Indian art, culture and iconography. This collection developed over four decades through the sustained effort of enthusiasm and passion by him, was bequeathed to the Indian Museum in the year 2000 as this is an institution belongs to the 'nation' as well represents our culture and identity.

Keywords: *Museum, National Identity, Sri Vasant Chowdhury, Collection, Ganesha Icons.*

Introduction

Museums represent a physical aspect of theories or abstract ideas that are keys to the advancement of national identity. They enable the advancement and continuation of national loyalty to its identity. It is said that the role of museums in the promotion of national identity has started in the late twentieth century. The concept of 'national identity' goes for a coherent system of standards and values to justify its own position as a nation. The term 'national identity' is understood in various ways as the century progressed. Taylor notes that national identity was conceptualized by analogy. The museum is an institution that belongs to the 'nation', and the people as a whole. The collections of the museum are an expression of the power and prestige of the nation. A collection conveys the differences between one's own art and culture. Thus, a national identity, a 'native land', is constructed and presented. Museums, already established as sites for the bringing together of significant 'culture objects', are readily appropriated as 'national' expressions of identity, and of the linked idea of 'having a history'- the collective

equivalent of personal memory. National artefacts and artworks are important things. 'Having a museum' is itself a performative utterance of 'having an identity'.

Museum objects are an important part of the cultural and natural heritage of a country. Objects are readily conceptualized as property or possessions. People collect objects to show illustrative examples of societies and individuals. Sri Vasant Chowdhury (5 May 1928 – 20 June 2000) was a celebrated actor in the Bengali and Hindi film industry. He also was attached with amateur theatre and radio. He was an art connoisseur, an internationally-renowned numismatist as well an expert in art history and antiquities. He grew up in Maharashtra where *Ganesha* is an important deity. His interest dates back to his childhood experiences of the annual ten-day festival honouring *Ganesha*. Collecting mostly small-sized *Ganesha* images, both classical and folk examples is one of his passions. He looked for different kinds of *Ganesha* image from different places. Stylistically some betray the sophisticated traits of mediaeval classicism and others bearing the native expressions of folk and tribal art. He became interested in the arts and cultures of neighbouring countries and visited some of them.

Worship of *Ganesha* all over the Asian Continent – An Overview

Ganesha was a deity particularly worshipped by traders and merchants, who went out of India for commercial ventures. Approximately from the 10th century onwards, *Ganesha* became the principal deity associated with traders. *Ganesha* is invoked before any other deity by the merchant community. A huge number of *Ganesha* images are found from Thailand, Indonesia, Cambodia, Burma, Champa, Nepal, Japan, China, Tibet, Afghanistan, Central Asia and from other countries. His worship is still a living tradition in Bali. He is regarded as the king of obstacles who creates and removes the obstacles, as is indicated by his name *Vighnaraja*, 'king of obstacles' and *Vighnavinasana*, 'destroyer of obstacles', *Siddhidata*, 'bestower of success' and so on. T.A. Gopinatha Rao, I.K. Sharma, Alice Getty, R.P. Yadava, Paul B. Courtright, Amal Sarkar, A. Banerji have produced many monographs and papers on *Ganesha*.

Ganesha is depicted with an elephant head, potbelly, shorthands and legs and a curved trunk. His four arms hold a noose, a goad and one giving blessings and boons (*varada*) and one offering protection (*abhaya*). He is shown with a rat, his vehicle and surrounded by food. He is depicted in a grotesque form. He also becomes the most versatile god in appearance. The lack of restrictions on his iconography means that each *Ganesha* image can reflect local aspirations.

Sri Vasant Chowdhury and His Collection

In the early sixties, he acquired his first *Ganesha* from Tamil Nadu. One evening in Trichy he walked out of the hotel into the bustle of a fair and picked up a tiny bronze standing *Ganesha* almost by chance. It was the beginning. He visited various museums whenever there was an opportunity to do so, in Kolkata and elsewhere. He began reading about *Ganesha* like Amulya Charan Bidyabhusan's "*Lakshmi and Ganesh*", HaridasMitra's "*Ganapati*", Alice Getty's well-known "*Ganesha*" and Gopinath

Rao's "*Elements of Hindu Iconography*". He also visited the antique dealers in Kolkata regularly.

These miniature-sized icons betray varied style and iconography ranging in date between the 9th and 20th century. These images vary in size from 2.5cm to 14.3cm except for terracotta *Ganesh-Janani* rising up to the height of 21 cm. These were executed in the multifarious medium of expressions such as stone, wood, terracotta, metal, crystal, porcelain and semi-precious gems. A few manufactured through the *Cire Purdue* method or hollow casting process. The provenance of the images can be located from Himachal Pradesh, Kashmir, Tamil Nadu, Andhra Pradesh, Gujarat, Odisha, Bihar and West Bengal. Some are found to have been manufactured in Japan, Thailand, Nepal and Germany either in metal or porcelain. These represent multi-armed variety, seated or standing, in a dancing pose, demonstrating the *yogic* forms or manifesting some *tantric* postures. The terracotta figurines of elephant-headed toys belonging to the early Christian epoch unearthed from Chandraketurgarh. The lithic examples of God are mainly carved in black basalt of the Pala-Sena era. The porcelain figures bear the post-second world war Japanese and German idiom. Some of them are described below.

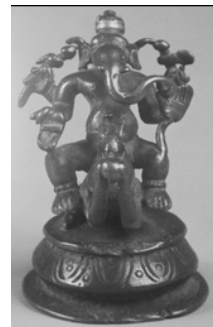
Bronze Images

The eight-armed *Nritya Ganapati* (Acc. No. 2000/17; 7.3 x 5 cm) 15th century A.D. from Odisha, dancing in *tribhanga* pose with his right leg in the air and the left touching the ground. His four right hands demonstrate a noose, the broken tusk, radish and the last one damaged possibly suggesting for the *Abhaya*. The four left hands display a Snake, *Ankusa*, *Modaka* and the *Varada mudra*. The twisted trunk is touching the *Modaka* in *valampuri* style.

Four armed *Ganesh* (Acc. No. 2000/76; height 7.6 cm) 19th century A.D. from Madhya Pradesh, riding on his rodent mount placed on a round pedestal who is engaged in enjoying a sweet. Adorned with the customary decorations are like the sacred thread, snake girdle, a crown in the shape of a water vessel with an encasing of a golden band.



Eight Armed Nriitya Ganapati
ACC. No. 2000/17: Odisha
15th Century A.D.



Four armed Ganesh
ACC. No. 2000/76; Madhya Pradesh
19th Century A.D.

A rare variety of ten armed *Yogi Ganesha* (Acc. No. 2000/86; 11.8 x 7.5cm) 17th century A.D. found from Thailand, especially with his five hands in *yoga mudra* seated in *padmasana* with the feet visible on an oval pedestal. Of the ten arms, the five are holding sugarcane stick, the elephant goad, lotus bud, staff or mace, noose and the remaining five touching his ear, nose, mouth, lower abdomen and the back. It is seated that while in meditation, a yogi has to have complete control over nine exit points or the doors (*navadwara*) of the body. Here the five of *Ganesha*'s hands clearly performing the relevant gestures.

A four-armed *Ganesha* (Acc. No. 2000/88; height 9cm) 10th century A.D. from Kashmir, riding on a Lion. He is seated in *maharajalila*. The face and other attributes appear to have been smoothed due to age or rubbing. Embellished in beaded ornaments the deity wears a three-pronged crown and halo around the head.

A *Vighnantaka* trampling *Ganesha* (Acc. No. 2000/92; 10.5 x 7cm) 17th century A.D. found from Nepal. Buddhist deity *Vighnantaka* tramples the knelt-down the figure of *Vighneswara Ganesha*. The fierce-looking *Vighneswara* is standing in *alidha* pose on the back of *Ganesha*. He is three-eyed, gaping mouth, wearing a crown of skulls and a *naramundamala*. Of the six arms, the right holds kettle drum *damaru*, noose and a chopper *kartri* while the left bear goad, thunderbolt *vajra* and skull cup *kapala*. The *prabhavali* is suspended by two pillars, decorated with a lotus motif and the *kirtimukha* on top. The figure of *Vighneswara* is probably was the crowning part of an oil lamp.



Ten Armed Yogi Ganesha
ACC. No. 2000/86: Thailand
17th Century A.D.



Vighnantaka Trampling Ganesha
ACC. No. 2000/92; Nepal
17th Century A.D.

Copper Images

A rare *Uchhista Ganapati* (Acc. NO. 2000/15; 4.5 x 3.5cm) 16th century A.D. found from South India. A *tantric* manifestation of the deity, the lord of blessed offering and guardian of culture

sits with his *Sakti* placed on his left lap. Described in many *tantric* texts the images of *Uchhista Gananatha* seem to be very rarely found.

Four armed *Ganesha* (Acc. No. 2000/72; 8.2 x 6.4cm) 18th century A.D. from Bastar standing within a shrine made of wooden logs fixed in a complicated arrangement. On the two pillars of the shrine in a parallel line with his potbelly are two coiled designs of ornamentation adding some architectural beauty to the structure.

An ascetic form of standing *Ganesha* (Acc. No. 2000/93; 14 x 5.4cm) 16th century A.D. from Himachal Pradesh, erect on a flat lotus pedestal carrying in his right a *parasu*, an inscribed plaque and in the left hands a *kamandalu* with a long handle and a dish full of sweetmeat. He wears a designed *dhoti* with folds in front, a garland of flowers, a diadem and ornaments.



Uchhista Ganapati
Acc. No. 2000/15;
South India
16th Century A.D.



Four Armed Ganesha
Acc. No. 2000/72;
Bastar
18th Century A.D.



Standing Ganesha
Acc. No. 2000/93;
Himachal Pradesh
16th Century A.D.

Brass Images

A decorative piece of Nepalese craft displaying a four-armed miniature icon of *Ganesha* against a semi-circular metallic backdrop forming an arch with the arrangement of eleven snake hoods (Acc. No. 2000/23; 9.5 x 9.3cm) 19th century A.D.. The God is encircled by an aura of flames with two pieces of foliage decorations issuing forth on either side. The tiny figure of *Ganesha* reveals no attribute to be discerned with ease. He is seated in *maharajalila*.

The lid of a mango shaped box with hinge portraying a four-armed *Ganapati* (Acc. No. 2000/79; 6.6 x 5.5cm) 20th century A.D. from Bengal, seated within a grove. The figure of the Sun and Moon over the representation of God is also engraved.

A ritual tray with the figure of *Ganesha* (Acc. No. 2000/81; 11.1 x 18.1cm) 19th century A.D., found from Eastern India. A rectangular ritual piece of metal carrying the effigies of a hooded

snake in right and *Ganesha* in the left end and in between them a humped bull and in front of which is a *Sivalinga* in the shape of a *Salagrama Sila*. There is a peacock in front of *Ganesha*. This *Ganesha* figure is seated in *utkatikasana*. The ritual tray was possibly used in sacrifice.



Nepalese Ganesha
Acc. No. 2000/23;
Nepal
19th Century A.D.



Ganesha
(Lid of a Mango Shaped Box)
Acc. No. 2000/79; Bengal
20th Century A.D.



Ritual Tray with Ganesha
Acc. No. 2000/81;
Eastern India
19th Century A.D.

Stone Images

Ganesha and *Saraswati* on either side of *Tara* (Acc. No. 2000/1; 10.5 x 10cm) 9th century A.D. found from Bihar. To her right as a *parsvadevata* the four-armed *Ganesha* has seated in *maharajalila* on a lotus with his *vahana* a mouse. The oval black Stella is partially damaged. Two armed *Ganesha* (Acc. No. 2000/95; 6.7 x 4cm) 18th century A.D. from Mathura, carved in red sandstone seated in *utkatikasana* with the trunk curved on the left in *edampuri* style. The lower part especially the feet bearing a vermillion mark indicates its worship by the devotees.



Two Armed Ganesha
Acc. No. 2000/23; Mathura, 18th Century A.D.

Crystal

Two armed crystal seated *Ganesha* with the three-tier crown (Acc. No. 2000/58; 7 x 4.1cm) 20th century A.D. (provenance unknown) holding a lotus and the *akshamala*. The eyes seem to have been etched on the glossy face of God.



Crystal Seated Ganesha

Acc. No. 2000/58; Provenance unknown, 20th Century A.D.

Terracotta

An image of *Parvati nursing Ganesha* (Acc. No. 2000/80; 21 x 13cm) 19th century A.D. found from Bengal. Modelled softly on burnt clay this image of *Parvati* as a mother feeding the infant *Ganesha* is a unique example of the folk art of Bengal.

The terracotta toy cart (Acc. No. 2000/98; 10 x 8 cm) 3rd century A.D. from Chandraketugarh, in the shape of an Elephant with four legs is broken at the bottom. The ears of the animal face spread out and two large eyes are prominent. The jewellery on the crown head, ear, nose, trunk and forelegs are distinctly chiselled.



Eliphant Toy Cart

Acc. No. 2000/98; Chandraketugarh, 3rd Century AD

Porcelain

Four armed *Ganesha* (Acc. No. 2000/60; 10.6 x 7.9cm) 20th century A.D. is seated in *lalitasana* probably made in Japan. Some traces of pink, yellow, green and black paint is visible on his body. The trunk curls to the right. The elephantine temple of *Ganesha* shows beaded ornaments.

Another four-armed *Ganesha* (Acc. No. 2000/62; 11.2 x 7.5cm) 20th century A.D., made in Germany. Clad in white *dhoti* with black border, a white scarf and a dark red banyan like a Bangalee priest or a school teacher are seated cross-legged on his pedestal. With two upper arms raised upward and the two lower stretchings in front, God seems to explain the universal wisdom to his devotees. The inscription at the bottom of the image reads “Brigold Bergmann, made in Germany, ‘1881’ expressly for London”.



Four Armed Ganesha
Acc. No. 2000/60; Japan
20th Century A.D.



Four Armed Ganesha
Acc. No. 2000/62; Germany
20th Century A.D.

Wood

A four-armed wooden *Ganesha* with *Sakti* (Acc. No. 2000/99; 10.8 x 20cm) 19th century A.D. found from Gujarat. The wooden panel carved with the figure of *Ganesha* flanked by two *Saktis* – *Siddhi* and *Buddhi* interestingly show the God wearing a hat, earrings, bangles and anklets. The female figure in the right wears a flowing scarf and decorated lower garment whereas that standing on the left wears plain clothing represented in some dancing pose holding her raised left foot.

Emerald

An emerald *Ganesha* with four armed (Acc. No. 2000/100; 4.3 x 3.5cm) 20th century A.D. (provenance unknown) carved in an inferior quality emerald. This image does not show any attribute. The ears are spreading out and the God has his trunk turned to the right.



Wooden Ganesha with Sakti
Acc. No. 2000/99; Gujarat
19th Century A.D.



Four Armed Ganesha
Acc. No. 2000/100; Provenance unknown
20th Century A.D.

Conclusion

These *Ganesha* statues hold a significant role in Indian art and iconography. This collection developed over four decades through the sustained effort of enthusiasm and passion by late Vasant Chowdhury was bequeathed to the Indian Museum in the year 2000 as this is an institution belongs to the ‘nation’ as well represents our culture and identity. So he decided it should be displayed in the Museum where it will look perfect. The collections in a museum are the bridge between the past and present attributing value to tangible remains bequeathed by our ancestors. Museums faithfully protect them. At present Indian Museum has 100 *Ganesha* icons in their collection from Sri Vasant Chowdhury and plays a major role to generate knowledge. In fact this collection of miniature *Ganapati* with a distinctive dimension of iconographic characteristic and colourful artistic exuberance offers a veritable feast to the eyes of the art lovers and exhilarate their fire of wisdom. His collections are on public view and appreciated by thousands as well an expression of the power and prestige of the nation. It may influence and help the visitors, students and scholars in respect of Indian art and culture.

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Understanding Prasanta Chandra Mahalanobis through Museum: View of a Visitor

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Abstract

Museum not only preserves our past but also displays it to the visitors. The biographical museum is one of the important and eminent tools by which a persons' idea, philosophy, work and life can be understood. A biographical museum speaks about a persons' contribution to the society and civilization.

In this present article, the author is trying to share the experience which has been gathered after visiting the Prasanta Chandra Mahalanobis Memorial Museum & archives at Indian Statistical Institute Kolkata. It is well known that Prasanta Chandra Mahalanobis was one of the famous statisticians of this country during 20th century and he is generally known as 'Father of Indian Statistics'. A Museum was set up at his residential house *Amrapali*, at Indian Statistical Institute campus Kolkata, where his contribution, not only in the field of statistics but also to the then society has been displayed in several galleries by using numerous photographs. Old photographs and documents are displayed in the museum galleries which represent his thoughts, beliefs and philosophy about life and society.

As it is known that, museum bridges up past and present, in this article author also is trying to state how a visitor can get a glimpse of a legendary person in this specific museum and feel related with our glorious past. This article will discuss it by using some selected photographs from the museum galleries.

Keywords: *Biographical Museum, Idea of an Institution, Humanity and Universalism, Development of a Nation.*

Introduction

The official address of the Prasanta Chandra Mahalanobis Memorial Museum & Archives is 203 B. T. Road, Kolkata- 700108, the campus of the Indian Statistical Institute, Kolkata. Actually this museum is nested in the residential house of Prasanta Chandra Mahalanobis. *Amrapali*, the residential house of Prasanta Chandra Mahalanobis, was converted into a museum in the year 1993 on 29th June, on the occasion of the birth centenary of professor Mahalanobis. The name of the house *Amrapali* was given by Rabindranath Tagore, his well-wisher, philosopher and guide. Prasanta Chandra Mahalanobis bought, renovated and extended this house during 1941 (Mahalanobis, 1983, p. 28) and he lived in this house till his death. Numerous scholars, scientists, academicians and respected persons, all over the world, irrespective of their academic field, came and stayed in this house. From this point of view, this house itself is one of the bearers of the past. And that is why this house became the heritage house. Before setting up the museum,

this building was in dilapidated condition but a museum was set up as a result of a dedicated and endless effort of the officials of the institute.

The Galleries and Memories

As every museum constructs a “narrative” through displaying its objects and collection, (Greenhill, 2000, p. 3) and this specific Museum also has done this work successfully. This museum was set up within a selected area of the whole house. The life and works of Prasanta Chandra Mahalanobis has been described within five galleries of the ground floor and a “new gallery” of first floor by several panels. Apart from the “new gallery”, first floor has two major parts, one is *Chatal* (drawing room) and another is the residential portion. Residential portion consists of bed rooms, kitchen, dining hall, bathrooms and library or study. The house was elaborated by Prasanta Chandra Mahalanobis carefully and utilization of space is remarkably outstanding. The planning and utilization of space of the house deserves a special mention and it can also be a topic of a separate paper. But in this present paper this is not our area of focus. The main aim of this paper is to describe or share the experience, as a visitor after visiting this museum. Life and work of Prasanta Chandra Mahalanobis are described beautifully in this museum by using maps, original photographs, letters, books etc. Among these numerous displayed photographs, the author has selected some from them which attract her most and the whole discussion will be done on the basis of those selected photographs.

The museum, to us or a visitor, is an informal educational centre and every object is counted as a text. By going through these objects a particular time could be traced or understood. In this present article, by studying some selected photographs, the author is trying to draw a picture of the past.

Glimpses of the Past: Society in early 20th century

Photographs of Prasanta Chandra Mahalanobis’ childhood, his ancestral house in Kolkata along with his parents and family members, his educational career including his college in Kolkata and abroad, his contribution and works as statistician have been described in different panels with numerous photographs chronologically. Apart from his gorgeous academic career, his social consciousness and stand are also depicted by some photographs. Let’s have a look:

In the gallery no 3, a picture of the title page of a book is displayed (Fig -1). The name of the title of the book is “*Brahmo Bibaha Bidhi*”(Law for *Brahmo* Marriage)which attracts the author most.

This book was written by Prasanta Chandra Mahalanobis and background of writing this book is presented in this gallery which reflects the then social prejudices and conflicts. In the last phase of the 19th century “*Brahmo*” as a cult had a different and strong position in the then society and Prasanta Chandra also was a member of the community. But he also had some new opinions. He was one of the young members of the community. Gradually a conflict arose. When it affected his personal life and a problem arose centering his marriage, he wrote “*Brahmo*

Bibaho Bidhi". He expressed his views with logical argument and the "*Brahmo Bibaho Bidhi*" was the result of that 'logical argument'.

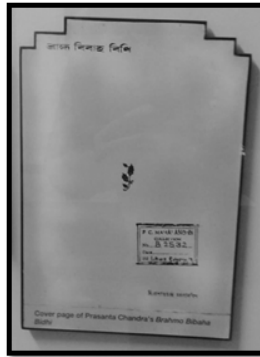


Fig-1 Title page of the book "*Brahmo Bibaho Bidhi*"

The conflict between old and new *Brahmos* in early 20th century and the story of his marriage were also taken place in this gallery. His consciousness about the condition of the society and responsibility towards it and conscious efforts for its change can be seen by his works. So, one title page of a book can become a text to a visitor.

Influence of Tagore's Humanity: Unity among Diversity

The contribution of Prasanta Chandra Mahalanobis is huge in the field of statistics. But that was not his only contribution. He was the result of a particular time and surroundings. As Prasanta Chandra's family members had a good relationship with the Tagore family but Prasanta Chandra got the scope to know Rabindranath Tagore for first time in 1910 at *Santiniketan* when Tagore was almost fifty years old and Prasanta Chandra was just seventeen (Patra, 2014). Naturally Prasanta Chandra Mahalanobis was inspired highly by the thought, idea, philosophy and personality of Rabindranath Tagore and this influence can be visible in various works of Prasanta Chandra during his lifetime. As Anikendra Mahalanobis wrote that,

"he observed that Rabindranath was building up a great ideal of universalism encompassing the entire humanity. The universalism of Rabindranath had not disregarded freedom or discarded the national character, nor had it sacrificed diversity. The central theme of Rabindranath's universalism was unity among diversity." ((Mahalanobis, 1983, p. 15).

Might be this idea of universalism of Tagore's drove him a lot. Rabindranath Tagore was accompanied by Prasanta Chandra Mahalanobis for several times in his abroad tour. During those tours Tagore met with wise and famous personalities all over the world, not only that they discussed and exchanged their thoughts and ideas about culture, music, art, literature and politics.

Prasanta Chandra Mahalanobis was present in some of these meetings, subsequently when he constructed an institute those discussions might play an important role.

Behind situating the Indian Statistical institute the idea of Tagore’s *Visva-Bharati* might play a vital role. He not only decorated his residential house and the convocation platform like *Udayanbari* and *Amrakunja* of *Visva-Bharati*, *Santiniketan* but he conceived and nurtured the ideas of Tagore’s “Unity among Diversity” which he applied in this institution. The idea of humanity, harmony, love, tolerance and peace might move him very much. This whole story can be seen by some photographs of gallery no- 4 (Fig-2).



Fig-2 “To the adobe of peace”

Logo of the ISI is very interesting also (Fig-3). The idea behind formation of this institute has been reflected by its logo. Sir Ronald A. Fisher once compared this institute to the banyan tree which has many branches.

“Since 1961, the Institute adopted a crest with the banyan tree and the motto ‘Unity in Diversity’. The design of the crest and the Sanskrit equivalent of the motto ‘*Bhinneshvaikyasya Darshanam*’ were suggested by the Institute’s President C. D. Desmukh. The Institute was truly like a great banyan tree with its many branches of activities in diverse fields spreading far and wide. There was, however, an underlying unity of purpose in all these activities: the promotion of research and knowledge.” (Mahalanobis, 1983, p. 60)

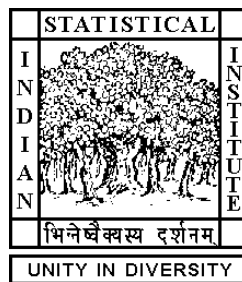


Fig-3 The Logo of ISI

Using Science for Development of Society and International Integrity

Prasanta Chandra Mahalanobis met several people all over the world, irrespective of the scientists, social-scientists, poets, psychologists etc. His life and work indicate that science and social-science are not different or disconnected. Logic of science makes us capable to understand the social-science and society well. Science is a tool to understand our surroundings and to do something not only for our society and country but also for the world and civilization. His idea and thought about practicing this subject was expressed in his presidential address at Lahore in 1956.

“I am aware the Pakistani statisticians look upon me as their genuine friend; and I am deeply touched. But this cannot be your only reason for asking me to preside over this Conference. You will probably like to know about our experience in India and to learn from our successes and failures. **I shall, therefore, tell you something about recent developments in India; and also try to convey to you the one lesson we have learned, namely, that statistics must have a purpose.**

“**The basic problems of life are similar all over the sub-continent of ours. Poverty and unemployment are only different aspects of the low level of production and are the two most serious problems of both India and Pakistan.** The solution of these twin problems of poverty and unemployment will require much hard thinking and positive action based on factual information. It has been clearly realized in **India that economic policy and planning must be based on reliable statistics** and that it is essential to build up an efficient system of statistical institutions and agencies.”
(Mahalanobis, 1956, p. 3)

His speech clearly states his stands and the highlighted portion of this speech deserves a keen attention. The main aim of practicing this subject to him was social and economic development of our countrymen and the nation. As a result of this idea, our country got the first electronic analogue computer which was made at ISI in 1953 (Fig- 4) and it was designed by Shri Samarendra Kumar Maitra. Many people, all over the world, from different countries irrespective of their socio-political positions and designations, came and see this computer. These photographs state this glorious past (Fig- 5, 6).

Society and Nature

This museum also has a precious gem, a copy of “The Principle of Relativity”, in German version, signed by its author Albert Einstein (Fig - 7). Albert Einstein gifted this book to Prasanta Chandra Mahalanobis in 1922, which reflected their relationship. It makes us proud and emotional both when we see Madam Irene Joliet Curie, the daughter of famous Marie Curie and one of the members of “Nobel family” came and visited this house and this institute with her husband in 1950 (Fig.- 8).

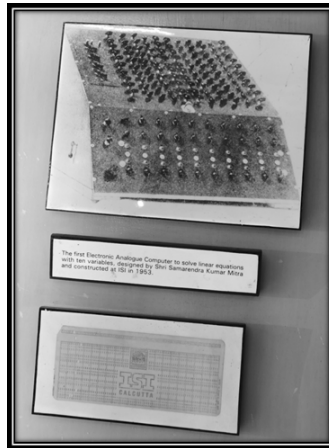


Fig- 4 First Electronic Analogue Computer constructed in ISI in 1953



Fig.- 5 Ernest Che Guevara visiting ISI in 1959



Fig- 6 Neils Bohr and his wife in URAL Computer floor at ISI, 1960

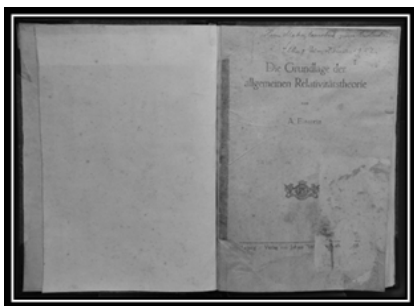


Fig - 7 The Book signed by
Albert Einstein in 1922



Fig - 8 Madame Irene Joliot Curie
with Professor Mahalanobis at
ISI campus, 1950

Along with time, when ISI became one of the leading nation-builder institutions of independent India, several political persons came to this house and in the institution all over the world. Their visits also are presented in these galleries. Many scholars and scientists, academicians also came here and not only that they were welcomed cordially. These photographs stands for this statement (Fig- 9, 10, 11).



Fig- 9 Tree was planted by Mrs. Lange (the wife of Oscar Lange),
March 10, 1956.
P. C. Mahalanobis and his wife were also present.



Fig- 10 Dr. Harry Lionel Shapiro, Chairman,
Dept. of Anthropology,
American Museum of Natural History,
New York, 1967



Fig- 11 Neils Bohr was planting a tree.
The Director of the Institute of Theoretical Physics,
Copenhagen. 1960

The consciousness about the society and nature, not only about the human being but of every living creature of our nature and ecology can be seen by these photographs. That's why several trees were planted by many scholars. Not only that, Prasanta Chandra Mahalanobis also had love and compassion towards the animals also (Fig - 12, 13). His thought of harmony and togetherness are also reflected by these photographs.



Fig- 12 P. C. Mahalanobis with his
elder brother's granddaughter Rupsa and
his loving pet "Billi" at his study in *Amrapali*, 1962



Fig - 13 Professor Mahalanobis
with a baby Koala, Sydney, 1960.

Initiative for Women Empowerment

This museum displays innumerable photographs of the early days of the institute when it was growing up. Among those beautiful and important photographs these attract author (Fig- 14, 15, 16) most.



Fig - 14 Inside the
“Kalyanasree”
in 1958



Fig - 15 Shirosi Nasu
visited “Kalyansree”
in 1958



Fig - 16 P. C. Mahalanobis and his wife were explaining handloom operations to
P. M. S. Blackett the Nobel Laureate at Kalyanasree, 1958

Thought of Professor Prasanta Chandra Mahalanobis about development of the society and country had been shown by his works and statements. He also worked for the socio-economic development of the women. Along with several other unites this institute had a section named “*Kalyanasree*” which was made for women and the main aim of this section was to make women economically independent, to make themselves capable to earn for themselves.

The idea of situating this kind of unit was might be inspired by the *Sriniketan* of Tagore at *Santiniketan*. But *Sriniketan* was constructed for the villagers, for their economic independence. In “*Kalyanasree*” Prasanta Chandra Mahalanobis tried to make under privileged women economically capable by providing handloom training. A long conversation took place in a letter to his wife dated on 10th Sept 1956.

“আমার তো “কল্যাণশ্রী” সৃষ্টি করার উৎসাহ রিসার্চ করার জন্যে হয়নি। আমার উদ্দেশ্য ছিলো দরিদ্র মেয়ে যারা হাতের কাজ ছাড়া আর কোনো উপায়ে রোজগার করবার মতো শিক্ষা পায়নি তারাও যাতে কিছু উপার্জন করতে পারে। এতে করে তারা তাদের সংসারের কম আয়কে আর একটু বাড়াতে পারবে। এতে দেশের উন্নতি বই অবনতি হবার কথা নয়।” (2017, p. 22).

[My inspiration of organising “*Kalyanasree*” did not come from the idea of doing some research only. My aim was to help those poor women who had not any education to earn something except through making handicrafts. In this way they could increase the low income of their family a bit. It will help developing the country.]

This initiative faced several oppositions but Professor was strict in his decision, because he had the clear idea why he made this unit. These photographs state about the untold story of this unit which is closed.

Conclusion

In present day Indian Statistical Institute has become one of the elite academic institutions not only of India but of the World too. Often present glory envelopes the background of the emergence of an institution. The idea, aim, and struggle of its founder become faded out along with time. Museum plays a vital role in that situation. As idea is an abstract thing. It becomes clear to us through the activities or works of a person. A museum always preserves those activities and works of a person or a community in a form of documents and objects. In this specific museum and archives numerous documents related to Prasanta Chandra Mahalanobis and his works have been preserved and displayed. By going through these displays one can be introduced with the philosophy and idea of Professor Mahalanobis not only as a statistician but a human being too.

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Photo courtesy

Prasanta Chandra Mahalanobis Memorial Museum & archives.

About the Book

History plays a major role in formation of nations. Biographical museums, as they emerged during the long twentieth century, are pivotal sites for the display of national heritage and identity. The biographical museum as an institution cultivates its visitors' pride for the country and lays "a foundation for national consciousness." The biographical museum's vast task - to represent visually the history of the person concerned - qualifies the historical museum as a national institution. The museum is "national" in another sense too: it comes to occupy a major place in nation's culture and identity.

Today, the biographical museums return to assume the role in society that was well articulated but never realized by its progenitor: to serve as an anchor of national identity, a link between the present and the past, and a monument to a revived national tradition. Based on the said background, the volume tries to cover various aspects of the Biographical and Memorial Museums includes general view of biographical museums in West Bengal, the relation between biographical museums and social, national unity and cultural integration, which may help the reader by leading to a panoramic view to question, introspect and comprehend the unifying links across the cultural fabrics over the time and space of plurality. The volume contains 30 papers written by several scholars on the said themes.

About the Editor



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Dr. Kishor Chandra Satpathy is presently the Chief Librarian and Head, Library, Documentation and Information Science Division at Indian Statistical Institute Kolkata. He is also the In-charge of Prasanta Chandra Mahalanobis Memorial Museum and Archives at the Institute. He came to the present position with more than twenty-four years of professional experience serving as the Librarian in prestigious national institutions like the National Institute of Technology Silchar and the Indian Institute of Management Indore. He was a Mortenson Associate at the University of Illinois, USA in 2014.

He has successfully completed several projects Funded by MHRD, Govt. of India, World Bank / IIM Kashipur. Recently in collaboration with Google Arts & Culture, he has curated a virtual exhibition showcasing the early life and contribution of Prasanta Chandra Mahalanobis to the field of Statistics.

He was the Indian Ambassador of International Librarian Network Australia; Ambassador, GAPS UK, Associate Editor, DOAJ and Founder Core Committee Member of NIT Consortia & currently he is the expert member of the National Library Digitization project & Price Negotiation Committee. He has published more than 50 papers and has presented several papers at national and international conferences. He has edited eight books and five proceedings. For his outstanding contribution to the field of Library & Information Service Profession, he was awarded Society for Information Science (SIS) - Young Information Scientist award for 2006; SATKAL Young Librarian Award for 2008 and felicitated by Panjab University Chandigarh in 2015.



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