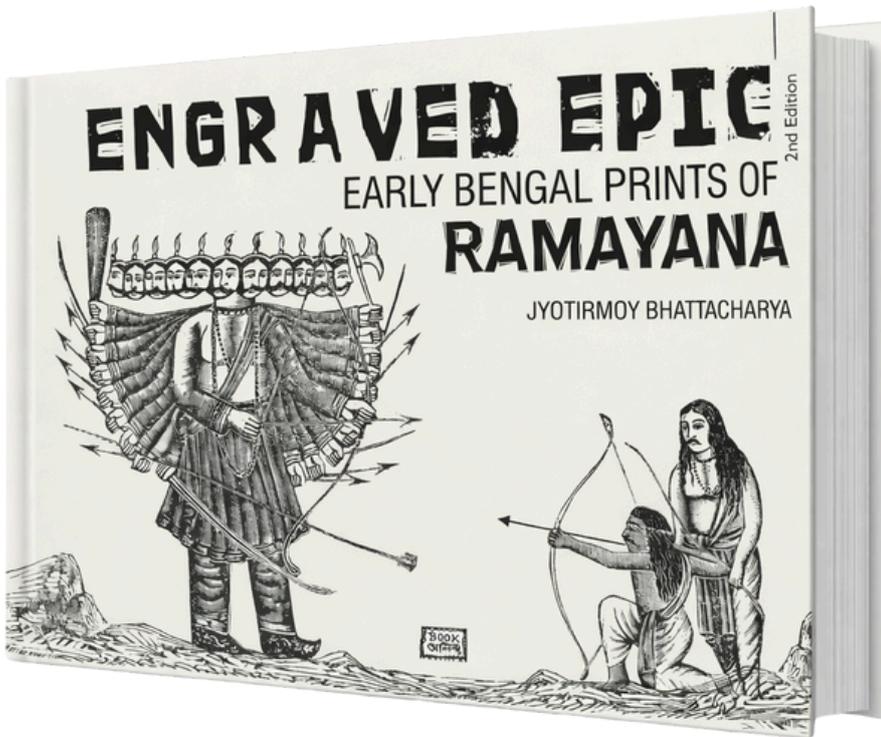




BOOK CATALOUGE

ENGRAVED EPICS: EARLY BENGAL PRINTS OF RAMAYANA (2ND EDITION)

BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2025

DIMENSIONS (INCH): 7 x 9 x 1

WEIGHT(G): 750

BINDING: CLOTH-COVERED HARD
BINDING

PAGES: 208

PRICE (INR): 1500

ABOUT THE BOOK

During the mid-19th century, Calcutta under British rule, flourished as the vibrant capital city of India. This period marked a significant cultural and artistic renaissance. Indian students eager to embrace new forms of expression learned various artistic techniques, wood engraving being one of them. The Bengali publishing industry seized upon this artistic innovation, producing a remarkable collection of illustrated versions of the Ramayana during this era. This book stands as a testament to the artistic trend, with the author consciously choosing to narrate the epic through the compelling medium of available illustrations. Each image serves as an episode, a scene, a character study, contributing to a holistic visual interpretation of the timeless tale.

Through the interplay of text and image, the book aims to offer a new genre of storytelling, inviting readers to delve into its profound narratives and rich cultural heritage.

INSIDE THE BOOK

ENGRAVED EPICS: EARLY BENGAL PRINTS OF RAMAYANA (2ND EDITION)

BY JYOTIRMOY BHATTACHARYA

'Vaghi Raag', Sangeet Torang, 1818
engraved by Sri Pradhab Chandra Das^[1]
Courtesy: Art Alinda Archive

Bidhartha Sangraha, 1853^[1]
Courtesy: Art Alinda Archive

Puran Patra - engraving by anonymous European artist^[1]
Courtesy: Art Alinda Archive

Raja Rajendralal Mitra^[1]
Courtesy: Art Alinda Archive

in the early days of printmaking in Bengal, there were very few Indian engravers and printmakers. The rising demand for illustrated books led to the placing of an order for specialised engraved plates from London. These were used to print the only illustrated monthly magazine of the time, the *Bidhartha Sangraha*, from 1851 to 1861.^[2] The magazine included writings on zoology, botany, and anthropology, with plays, poems and illustrations on social issues. It was an initiative of Raja Rajendralal Mitra, a pioneer of the Bengal Renaissance, who contributed immensely to educational journalism. In 1855, Mitra commissioned a special engraving from London intended to depict a *Kothak* (a learned Brahmin who recited stories from the Vedas or Puranas) reading scriptures to the people. However, upon receiving the engraving, he was dismayed to find that it portrayed a woman with a headscarf reading to a group of men. This disappointing outcome led him to realise the need for Indian engravers who could accurately interpret scenes of ancient

^[1] Ghose, Luke Nath. *The Modern History of the Indian Chiefs, Rajas, Zamindars, & C.* The native aristocracy and gentry India. J.N. Ghose, 1881.

Engraved Wood Blocks

Book cover wood block, engraved by M. L. Seal
Courtesy: Art Alinda Archive

Wood blocks for advertisement
Courtesy: Art Alinda Archive

Sage Rishyasringa lured to the kingdom of Anga

The story of sage Rishyasringa is a symbolic tale of purity, devotion and divine intervention. He was the son of the sage Vibhandaka, born of a divine incident. He was also born with horns, hence the name Rishyasringa (Rishya meaning deer, Sringa meaning horn). Vibhandaka raised Rishyasringa in complete isolation in a forest, keeping him away from worldly influences. As a result, Rishyasringa grew up with absolute purity of mind, free from desires and knowledge of earthly pleasures. At the time, the kingdom of Anga, ruled by king Romapada, was suffering from a severe drought due to the king's negligence of dharma. The sages advised Romapada to bring Rishyasringa to the kingdom, as his arrival would please the gods and bring rain. To lure Rishyasringa, King Romapada sent a group of

Sivayamori (Marriage) of Devi Sita, 11.4 x 15cm
Courtesy: Art Alinda Archive

women, including courtesans to the forest where the sage lived. These women, dressed in beautiful attire, introduced Rishyasringa to earthly pleasures. He was captivated by their charm and followed them to Anga. As soon as Rishyasringa entered the kingdom, it started raining ending the drought. King Romapada then offered his daughter Shanta in marriage to the sage as a token of gratitude. Rishyasringa played a crucial role in the Ramayana when king Dasharatha sought to perform the Putrakameshti Yajna (a sacred ritual to obtain offspring).

Sage Rishyasringa lured to the kingdom of Anga, 15.4 x 11.5 cm
Courtesy: Art Alinda Archive

King Dasharatha performing the Putrakameshti Yajna, 11.7 x 15.4 cm
Courtesy: Art Alinda Archive

SILAPPADIKARAM: THE POETIC NARRATION IN LINES BY K K HEBBAR
EDITED BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2025

DIMENSIONS (INCH): 8.5 X 11 x1

WEIGHT(G): 450

BINDING: HARDCOVER

PAGES: 116

PRICE (INR): 800

ABOUT THE BOOK

The book illustrates the beauty of K.K. Hebbar's line drawings of Illango Adigal's Silappadikaram. Silappathikaram ("The Tale of the Anklet") is an ancient Tamil epic composed by the poet Illango Adigal around the 5th - 6th century CE. It tells the tragic story of Kannagi, whose husband Kovalan is unjustly executed for theft, leading her to curse and destroy the city of Madura. Blending poetry, drama, and moral themes, it is one of the Five Great Epics of Tamil literature and a cornerstone of early South Indian cultural history.

INSIDE THE BOOK

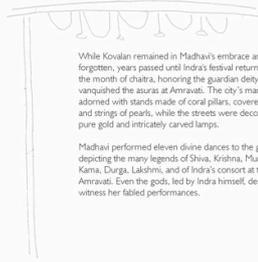
SILAPPADIKARAM: THE POETIC NARRATION IN LINES BY K K HEBBAR

EDITED BY JYOTIRMOY BHATTACHARYA



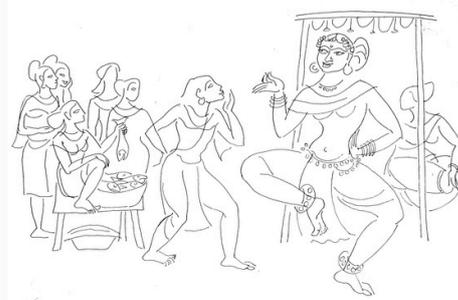
K. K. Hebbar

Born in 1911 in Karnataka, Kattigeni Krishna Hebbar was inclined towards art from his early childhood watching his father work as part time clay sculptor, occasionally making Ganesh idols. Hebbar received his Diploma from Sir J. J. School of Art in 1938. At the initial stage he felt the strong urge to paint in a genre which drew inspiration from traditional Indian art. A visit to Europe in 1949 opened his eyes to the best of western art. He settled down to study at Academy Julian in Paris. He was inspired by Paul Gauguin via Amrita Sher-Gil's artistic vision of expressing Eastern culture through Western techniques. Despite his exposure to the Western method of art work, Hebbar's work remained rooted in the folk traditions of India. His early paintings of landscapes and figure compositions disciplined him and made him create his own unique style, rhythm, and colour. To understand rhythm, he even learnt the dance form of Kathak from Pandit Sunder Prasad. It was this intimate knowledge of the performing arts that helped Hebbar understand the rhythm and



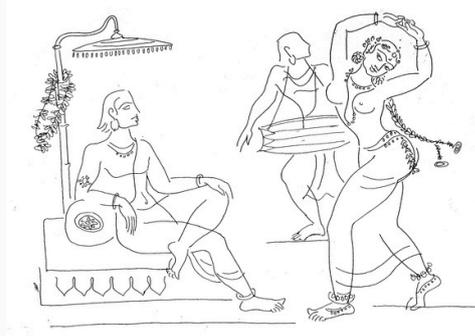
While Kovalan remained in Madhavi's embrace and Kannagi stood forgotten, years passed until Indra's festival returned to Puhar during the month of chaitra, honoring the guardian deity who had vanquished the asuras at Amravati. The city's mansions were adorned with stands made of coral pillars, covered with gold, gems, and strings of pearls, while the streets were decorated with vases of pure gold and intricately carved lamps.

Madhavi performed eleven divine dances to the glory of Indra, depicting the many legends of Shiva, Krishna, Murugan, Vishnu, Kama, Durga, Lakshmi, and of Indra's consort at the gates of Amravati. Even the gods, led by Indra himself, descended to earth to witness her fabled performances.



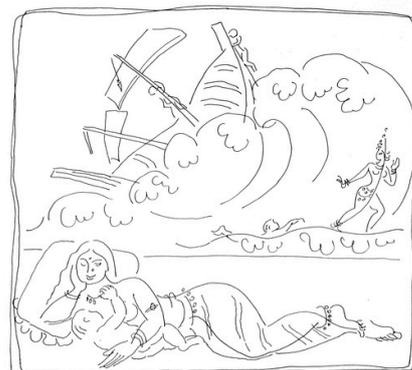
Madhavi stepped onto the stage right foot first, beginning with benedictions and prayers for the eternal victory of dharma over adharma. After demonstrating flawless vocal prowess in a four-part prologue, she danced, seamlessly blending northern folk and classical styles with the grace of a golden lina.

The enraptured Kalkidan bestowed upon her a garland of green leaves and one thousand eight gold pieces, which was the customary reward for worthy talakkol bearers. Seeking a patron, Madhavi sent her maid to offer the garland to the noble and wealthy men of Puhar, promising the heart of her mistress, "supple and lithe as a golden creeper".



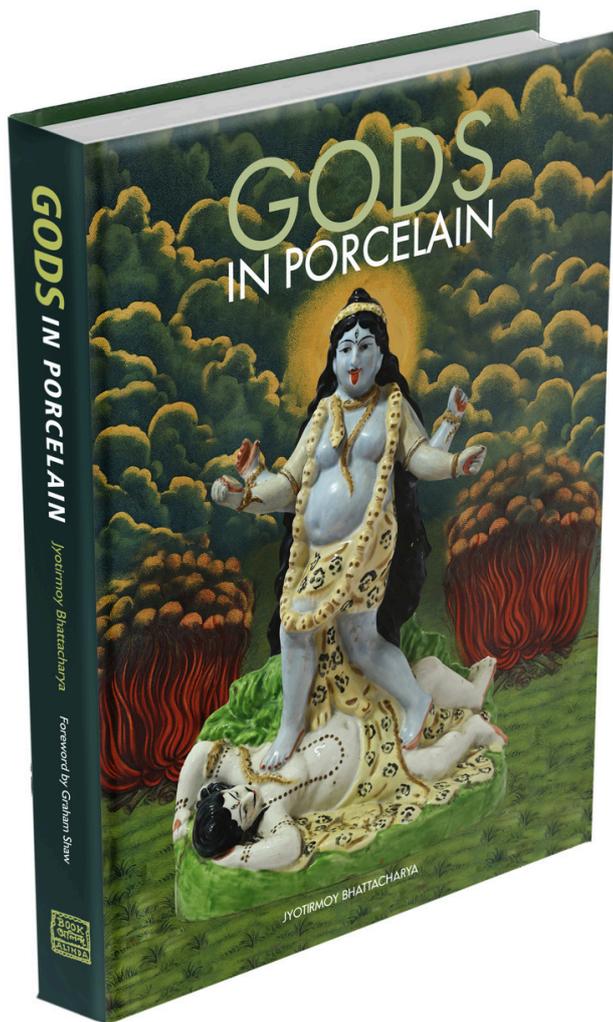
When Kovalan returned to Kannagi that evening, he chanced upon Madalan, a revered brahmin who was visiting Potosil. With divine presence, Madalan recounted stories from Kovalan's past births, urging him to recognize how his suffering stemmed from his karma despite worthy deeds.

In one birth, Kovalan had fathered a child with Madhavi, who he named Manimekalai after the family goddess who had once rescued his shipwrecked ancestor. After the naming ceremony, he displayed his benevolence by distributing his wealth among the brahmins and the needy.



GODS IN PORCELAIN

BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 12 X 9 X 1

WEIGHT(G): 1350

BINDING: HARDCOVER

PAGES: 153

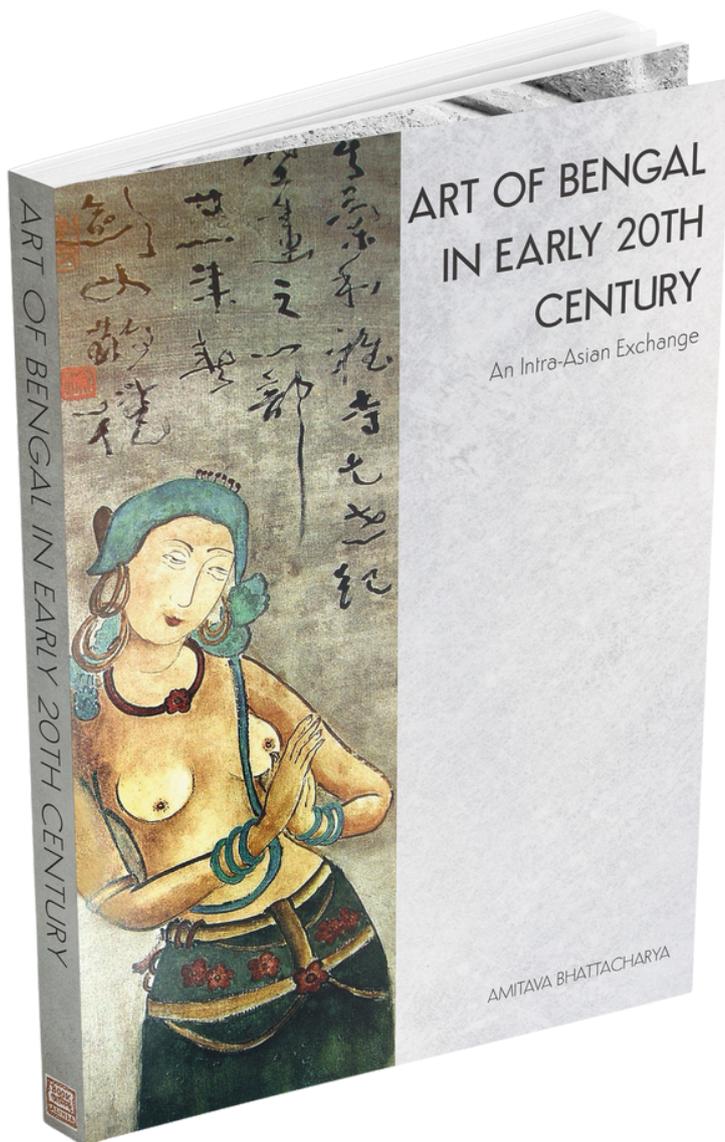
PRICE (INR): 6000

ABOUT THE BOOK

During the late nineteenth century, Bengal witnessed a remarkable rise of lithographic printing, which rapidly established itself as an influential medium within visual culture. A leading pioneer of this development was Annada Prasad Bagchi of the Calcutta Art Studio. The lithographs produced by the studio often depicted Indian gods and goddesses which illuminated the homes of a growing urban middle class. These prints soon travelled beyond Bengal when the foreign agents took them to Germany, where they were used to produce oleographs. The growing popularity of these prints in the Indian markets encouraged manufacturers to adapt the figures of deities onto porcelain figurines. Consequently, porcelain figurines of gods and goddesses gained prominence as a popular art. In Bengal, these imported porcelains acquired immense demand among Indian households. This book traces that fascinating journey of how lithographic prints of gods and goddesses crossed geographical and cultural boundaries, were reimagined in porcelain, and returned to India to achieve widespread acclaim.

ART OF BENGAL IN EARLY 20TH CENTURY: AN INTRA-ASIAN EXCHANGE

BY AMITAVA BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 8.5 x 5.5 x 0.3

WEIGHT(G): 155

BINDING: PAPERBACK

PAGES: 72

PRICE (INR):

ABOUT THE BOOK

This book explores an important, however overlooked aspect of the artistic relationships between India, China, and Southeast Asia. It presents a fresh perspective and uncovers a history that has not been studied in this way before. The author, drawing on his extensive knowledge of the visual arts from South, East, and Southeast Asia, does an excellent job of highlighting these connections. Art historians, practising artists, and scholars interested in intra-Asian cultural relations and the enriching influence of artistic exchanges across the region should widely read this book. It significantly reorients the understanding of Indian art history during the early modern and modern periods, situating it within the context of influences not only from the West but, importantly, from the East as well.

INSIDE THE BOOK

ART OF BENGAL IN EARLY 20TH CENTURY: AN INTRA-ASIAN EXCHANGE BY AMITAVA BHATTACHARYA

New Awareness to Western Representational Legacy :
Confrontations & Negotiations - A Flashback



Raden Shale, 19th Century, Oil Painting, Jakarta Museum, Indonesia

The arrival of Western academic naturalism in Asia has had a long history since the middle of the 19th century. Although Asia had some early contacts with the Western art through traders and missionaries, this period witnessed a huge number of European art objects which were brought by British and French ships with other trading goods. However, "— the European's hope of their art reaping high returns on the Asian art market was not met reality. Still, illustrated books, engravings and paintings were highly prized and prestigious gifts for Sultans, Rajas and Shoguns" (Kraus, 2005, p. 66 Chinese Influence on Early Modern Indonesian Art & Hou Qua : a Chinese Painter in 19th-



Painting of Khrua in Khong , Thailand in 19th century, wikwand.com

century Java). Thus, the exposure to the Western art via various channels had kindled interest in Western naturalism and perspective techniques among the artists of the region in the early 16th century, even though there are ample examples of the negotiation with European naturalist art and hybridity in imperial court paintings such as late Mughal and Ruyi Academy in China during Qing period in the early 17th century. Increasingly, the Western art and its academic acceptance became widespread in Asia through various trajectories like guilds, salons and the establishment of art institutions set up by the colonial rulers or by the independent nation states. The adoption of the Western art, in general, was introduced through two different ways: first, for the demand of independent nations like Meiji Japan and for the demand of reformist intellectuals during the anti-feudal social movement as in China, second, for the functional needs of colonial rulers as in India and partly in Southeast Asia. So, each colonial nation adopted western academic naturalism as per the choice of the colonial rulers. In India, new art colleges were established by the British in Calcutta in 1854 and later in Madras and Bombay following South Kensington

BENGAL SCHOOL OF PAINTING
(from 1896 onwards)



Bharalmata,
Abanindranath Tagore,
Lithograph,
Art Alinda Archeive

Bengal School of Painting is the most significant modern Indian art movement in Asia which established a high-level aesthetic sensibility incorporating elements from Eastern artistic traditions like Persian, Indian Miniaturist School, Asian calligraphic tradition and later Japanese new Nihonga of Tenshin's school, in particular. The Bengal School incorporated the Morotai wash technique of Taikan. Founded by Abanindranath Tagore, this art movement received considerable support from E.B. Havell, Sister Nivedita, Coomaraswamy and others. Abanindranath incorporated two different styles: Mughal style compositional format with realist stimuli from nature and far-Eastern tradition incorporating Morotai wash technique of Taikan style and glazing technique of British water-colour to create atmospheric effects.

LINGNAN SCHOOL OF PAINTINGS IN SOUTH CHINA (1906-1945).
Sino-Japanese Hybridity - Japanese Nihonga And Chinese Guohua (Wash Painting)

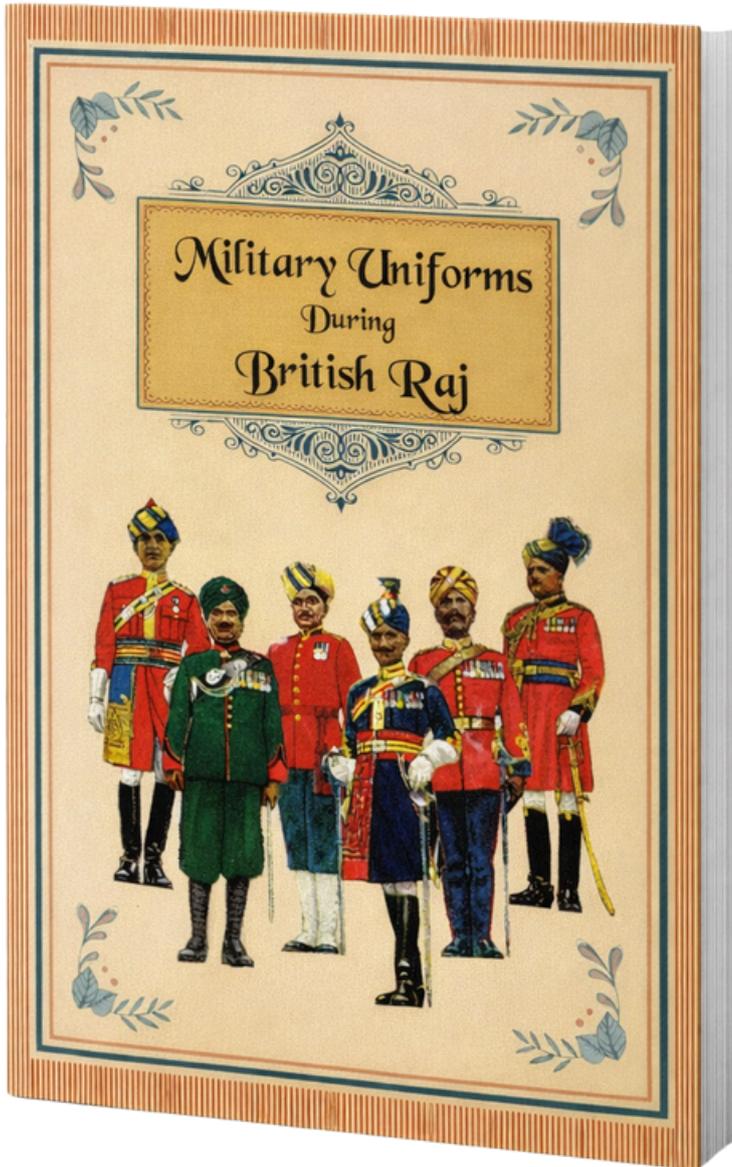


Tiger, Lingnan School of painting, col, Guangzhou Museum

In south China, Lingnan School of Painting developed by three young painters in the mid 1900s in Guangdong province of China who were trained in modern Nihonga in Japan, were inspired by the pan Asianist idea of Okakura. This new school in fact was a move to develop traditional ink wash painting called Xin Guohua or modern ink painting similar to Nihonga. Three major artists, Gao Jianfu, Gao Chifei/ Qifeng and Chen Suren came back to China in 1910 after rigorous training in New Nihonga style under Hasimoto Gaho and Takeuchi Seiho and Taikan. The drawing-based style of these two artists was different from Taikan School. Lingnan School emerged at a very critical time in China after the fall of the Qing dynasty. Though Lingnan School initially received enough attention, it was neglected later on in art circles for their overt Japanese influence. "It was a time when even the scholarly works of Okakura IGanchang Tenshin in Chinese did not appear in Chinese even

MILITARY UNIFORMS DURING THE BRITISH RAJ

BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 7 x 5 x 0.4

WEIGHT(G): 200

BINDING: HARDCOVER

PAGES: 108

PRICE (INR): 500

ABOUT THE BOOK

Military Uniforms during the British Raj is a historic archive that presents a unique collection of cigarette cards issued in the late 1930s. These cards depict the combat and ceremonial uniforms of the military forces of the British Empire. These cards serve as popular visual archives of that time period, highlighting the remarkable diversity of regimental uniforms. Each image is accompanied by its original description, carefully reproduced from the reverse side of the cards. This set of cards was issued in the late 1930s and features a diverse collection of combat and ceremonial uniforms from the militaries of the British Empire. Each image is accompanied by its original description, carefully reproduced from the reverse side of the cards.

INSIDE THE BOOK
MILITARY UNIFORMS DURING THE BRITISH RAJ
 BY JYOTIRMOY BHATTACHARYA



Packet of 'Player's Navy Cut' cigarettes by John Player and Sons
 Castle Tobacco Factory, Nottingham, England, 1920-1950
 Lithograph, Size: 7.5 x 4.6 x 1.8 cm
 Collection: Art Alinda Archive

This set of cards was issued in the late 1930s and features a diverse collection of combat and ceremonial uniforms from the militaries of the British Empire. Each image is accompanied by its original description, carefully reproduced from the reverse side of the cards.

Total Cards: 50
 Original Size: 1. 3/8" x 2. 5/8"
 Collection: Art Alinda Archive

THIS SURFACE IS ADHESIVE. ASK YOUR TOBACCONIST FOR THE ATTRACTIVE ALBUM (PRICE THREE PENCE) SPECIALLY REPAIRED TO HOLD THE COMPLETE SERIES

**MILITARY UNIFORMS
 OF THE
 BRITISH EMPIRE
 OVERSEAS**

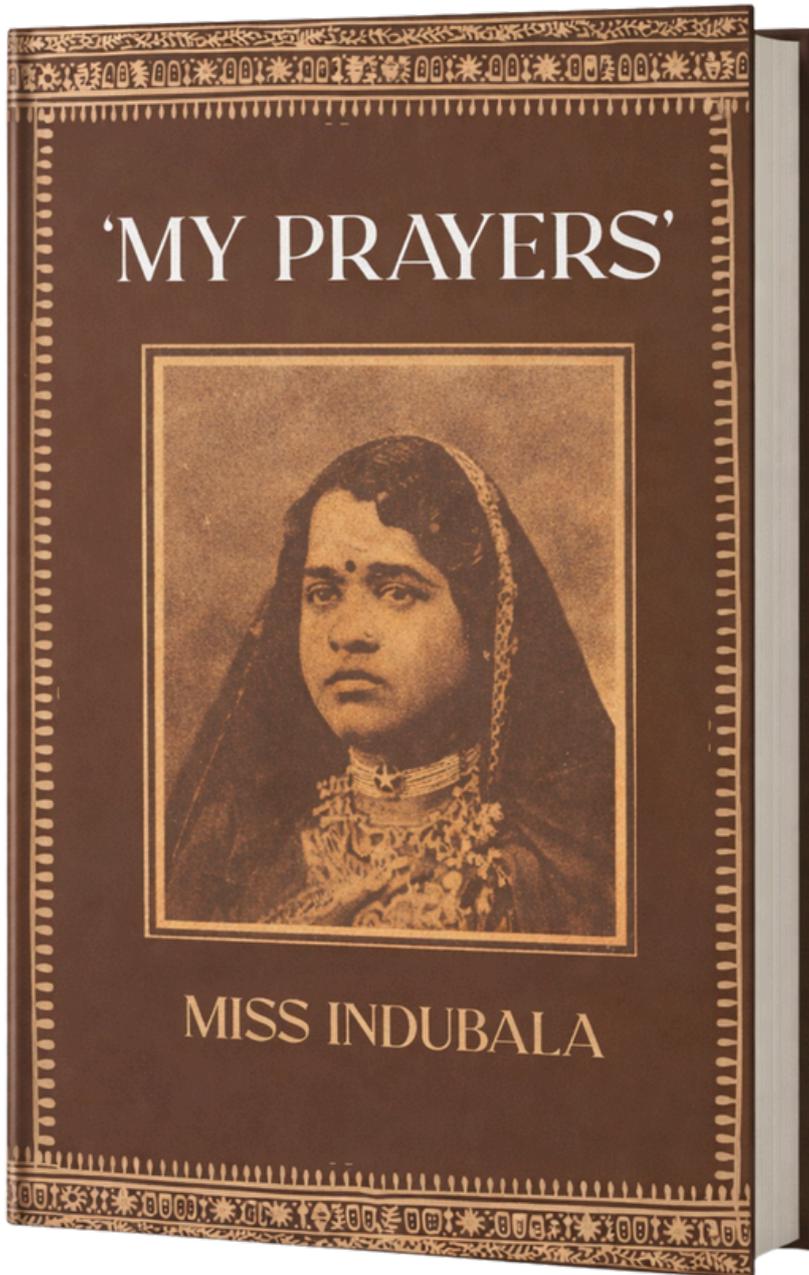
A SERIES OF 50 NO. 43
GOLD COAST REGIMENT

The Gold Coast Regiment is a unit of the Royal West African Frontier Force and is descended from the various military bodies which existed in the Gold Coast from the 17th and 18th centuries for the protection of trading settlements. The Regiment played a distinguished part in the Ashanti Wars of 1873-4 and 1900, and in the Great War in Togoland, the Cameroons and East Africa. The Regiment, recruited from Africans in the Gold Coast, is officered by officers of the British Army. It bears the Royal West African Frontier Force badge of a palm tree and has for its regimental motto "Kullun Shiri" in Hausa, which means "Always Ready." We show a Regimental Sergeant-Major, with Christiansborg Castle, Accra, in the background.

JOHN PLAYER & SONS
 BRANCH OF THE IMPERIAL TOBACCO CO.,
 107 GREAT BRITAIN & IRELAND, LTD.



MY PRAYERS MISS INDUBALA
BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH
YEAR OF PUBLICATION: 2026
DIMENSIONS (INCH): -
WEIGHT(G): -
BINDING: HARDCOVER
PAGES: 168
PRICE (INR): 1000

ABOUT THE BOOK

This book presents a rare and intimate glimpse into the life and legacy of Indubala Devi (1899–1984), one of the earliest and most celebrated stars of Indian recorded music and the gramophone era. Compiled and preserved by Indubala herself, the original scrapbook is a deeply personal archive that brings together photographs, press clippings, concert reviews, handwritten notes, letters, and memorabilia documenting her extraordinary journey from a young performer to a national cultural icon.

INSIDE THE BOOK
 MY PRAYERS MISS INDUBALA
 BY JYOTIRMOY BHATTACHARYA



Phase-854

The Paristan

WHERE
 INDIA'S FAMOUS CINE ARTISTS
 WILL
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From 5th December 1936.

Two Shows Daily **Matinee on Sunday**
 at 6 and 9 p. m. the 6th Dec. at 3 p. m.

COME and HEAR

MISS INDUBALA (Nightingale of Bengal)
 and our special troupe of fascinating Calcutta and Bombay
 Dancers, and laugh with our comedians.

Tickets:—Rs. 10/- 7/- 5/- 3/- 2/- 1/- and 8 annas.

Special Zenana Class **Reservation**
 Rs. 3/- Annas 4 per seat.

Concession to bonafide students (who will have to produce their
 Identification Cards) to Rs. 3/- and 5/- Classes only on purchase of next
 lower class tickets.

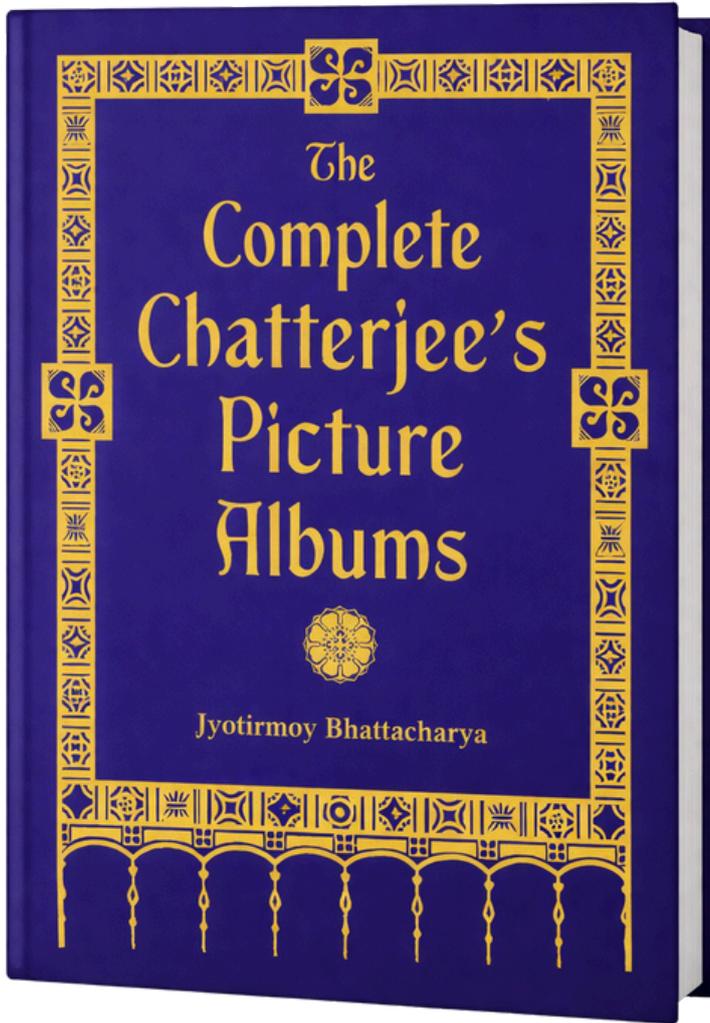
Bahadur Oriental Press, Lucknow.

The Paristan
 A typical handout of an event in Lucknow



THE COMPLETE CHATTERJEE'S PICTURE ALBUM

BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 12 x 9.2 x 1.3

WEIGHT(G): 230

BINDING: HARDCOVER

PAGES: 364

PRICE (INR):

ABOUT THE BOOK

The Chatterjee's Picture Albums were published by Ramanand Chatterjee, the nationalist editor of the monthly magazine 'The Modern Review', during the 1920s. In total, there were 18 issues released. Each issue featured 16 plates created by contemporary artists, along with reproductions of old paintings from traditional schools. The collection primarily showcases works by artists from the Bengal School, including both well-known figures and those who have been forgotten over time. Additionally, each issue contains one or two pages of text that comment on the paintings. We are pleased to present the complete collection, hoping to bring these forgotten artists out of obscurity for future generations.

INSIDE THE BOOK
THE COMPLETE CHATTERJEE'S PICTURE ALBUM
 BY JYOTIRMOY BHATTACHARYA



Ramananda Chatterjee
 Image Courtesy: Art Alinda Archive

Ramananda Chatterjee
 1865 - 1943

Ramananda Chatterjee was a towering figure in Indian journalism, widely recognised as the "Father of Indian Journalism" for his profound impact on the press and his unwavering commitment to social reform and national awakening. Born on May 29, 1865, into a middle-class Bengali Hindu Brahmin family in the village of Pathakpara, Bankura district, Chatterjee's life and work were instrumental in shaping the intellectual and political landscape of early 20th-century Bengal. He was a trailblazing journalist who was committed to reporting nothing but the truth, who went on to lead two respected journals known for their independent voice - *Prabasi* (1901) and *The Modern Review* (1907). *The Modern Review*, an influential English-language monthly magazine that became a vital platform for intellectual discourse.



UNDER THE SAL-TREE
 By courtesy of the artist, Sabita Debi



KRISHNA AND ARJUN
 By the courtesy of the artist, Mr Nandalal Bose.

PUBLISHER'S FOREWORD.

The publisher respectfully requests all whose eyes may chance to fall on the pictures in this series of *Albums*, not to be guided or misled solely by the names and descriptions of the pictures, but to exercise their independent powers of appreciation and criticism. They may rename the pictures, if better names than those given in the *Albums* occur to them.

R. C.

NOTES ON SOME OF THE PICTURES.

WORSHIP.

Worship of the Infinite at break of day by the side of a stretch of water with the mystic light of dawn falling upon it and the snow-white mountain and the sky above streaked with patches of gold of the early rays of the yet invisible sun.

"PREM" OR LOVE.

Mr. Chingitai takes the love of Krishna and Radha to typify "Prem" or Love.

CHANAKYA.

A study of the famous minister of Chandragupta whose machinations are described in the Sanskrit drama *Madhurashtaka*.

OFFERINGS.

The simple worship of a village maiden by offering her deity garlands of flowers and decorating his face with sandal-paste.

DAMAYANTI.

Damayanti, though forsaken by her Lord Nala and wearing only half of the tattered garment which this royal couple were wearing in their poverty, the other half having been taken away by Nala while he fled from her side in her sleep, is not at all embittered in her mind to her husband even in her sad plight. Like the faithful wife that she is, she bears the sorrow of ill-treatment at the hands of her husband with a smiling face and a heart never averse from him.

THE CALL OF THE INFINITE.

An illustration of Rabindranath's poem "I am an artist", or Shelley's lines,

"The desire of the moth for the star,
 Of the night for the morrow,
 Something distant and afar
 From the sphere of our sorrow."

VILWAMANGAL.

The blind devotee Vilwamangal's love for Krishna is narrated in *Prasaanga*. In this picture Krishna is playing hide and seek with him.

BUDDHA AND SUJATA.

This is founded on an episode in Buddha's life which has attracted the attention of numerous artists of the modern Bengal school of painting who have depicted the scene. Abanindranath Tagore's famous picture of the same name was the first of this group. The story which is illustrated here is as follows:—

In the course of his penances for finding out the cause of human suffering, Buddha grew emaciated in body through prolonged fasting. A village maiden, Sujata by name, who had vowed to offer rice and milk to the Forest God if she obtained a son, found him in that condition and, taking him to be a cybern god, gave him these articles of food. Buddha partook of them and blessed her for her devotion.

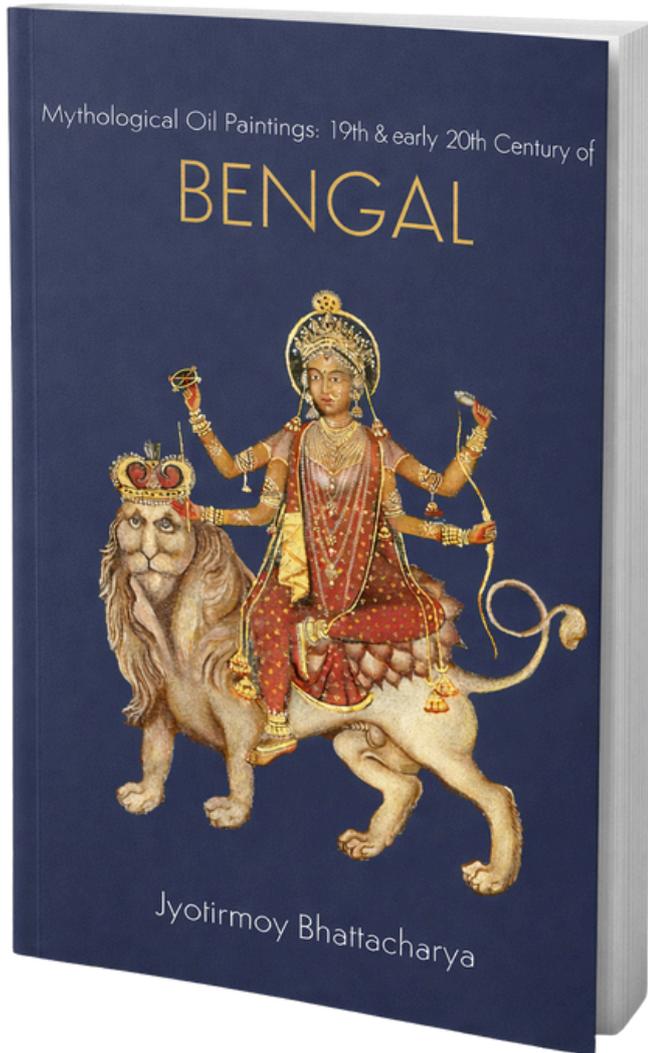
JAYADEVA MELA.

At Kousaldihia or Kousali on the river Ajay in the District of Birbhum an annual fair is held to celebrate the death of the poet Jayadeva, author of the Sanskrit poem *Utagaruda*. As the poet is highly revered as a Vaishnava devotee, there is usually a large number of Vaishnavas of both sexes and of various sects from different parts of the country who give an exhibition of their devotional music to the assembled pilgrims.

"FINALE"

This picture symbolises the end of human life.

MYTHOLOGICAL OIL PAINTINGS OF BENGAL: 19TH & EARLY 20TH CENTURY BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2023

DIMENSIONS (INCH): 9.25 X 7 x 1

WEIGHT(G): 325

BINDING: PAPERBACK

PAGES: 96

PRICE (INR): 2000

ABOUT THE BOOK

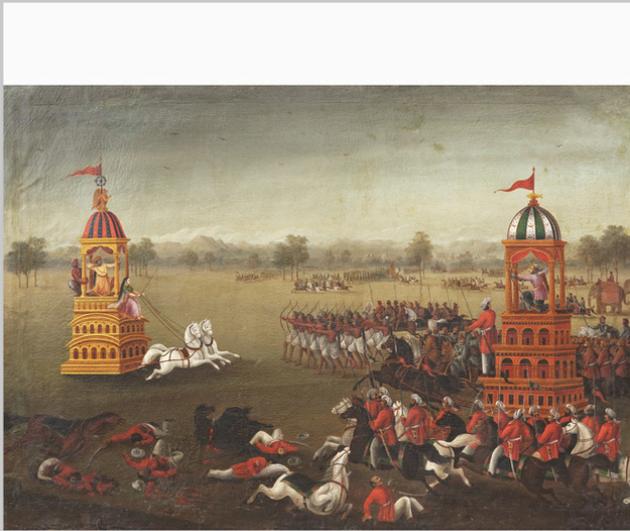
The book "Mythological Oil Paintings of Bengal: 19th & Early 20th Century" explores the vibrant intersection of art, mythology, and culture during a transformative period in Bengal's history. It delves into the evolution of oil painting in Bengal, a medium introduced during British colonial rule, and its adaptation to portray Indian mythological themes.

The work highlights how Bengal's artists drew inspiration from epic narratives such as the Ramayana, Mahabharata, and Puranas while employing Western perspective, shading, and realism techniques. The book showcases how these paintings served dual purposes: as devotional art for homes and temples and as symbols of cultural nationalism during India's struggle for independence. It also discusses the blending of traditional Indian aesthetics with European oil painting practices, creating a unique art form that resonated with both rural and urban audiences.

INSIDE THE BOOK

MYTHOLOGICAL OIL PAINTINGS OF BENGAL: 19TH & EARLY 20TH CENTURY

BY JYOTIRMOY BHATTACHARYA



Prince of Viraat, Ulter and Arjun in the guise of Brihannala describes a crucial episode of the Mahabharat — during the Pandavas' one-year exile, Arjun, disguised as a woman, became a close companion of the Princess of Viraat. That was when the Kauravas decided to invade the kingdom of Viraat. The monarch of Viraat had been deceived into heading in the opposite direction with his army. So, his son, the prince, sought Arjun's help to beat back the enemy. After close inspection of this narrative-heavy painting, one can date it to the initial years of the 19th century. It is done in the Company style. The soldiers are outfitted both in the fashion

Mahabharat, Oil on canvas, early 20th Century, Courtesy: Present Tulayan



The Dussorah Durbar of His Highness the Maharaja of Mysore, 1848-49 (engraving), Creator Lewis, Frederick Christian (1770- 1856), Credit Photo © Christie's Images / Bridgeman Images



The Droboring of Draupadi, c. late 19th century (oil on canvas), Credit Photo © Christie's Images / Bridgeman Images

Oil paint would be applied on a primed canvas and once the painting was done, the surface would be patiently rubbed with a smooth stone/similar object to achieve a



Left image: Virgin Mary, Chromolithograph, 16" x 12.5" Credit: Art Alinda Archive
Right image: Ganesh Janani, c. late 19th century (oil on canvas) Credit Photo © Christie's Images / Bridgeman Images

perfect sheen. Then a thin layer of varnish would be applied to ensure durability. Not just in terms of technique and structure, the subjects of these paintings are closer to Europeans, rather than Indians — for instance 'Ganesh-Janani' (Mother of Ganesh) loudly echoes Virgin Mary with infant Jesus. The decorative elements and proportions of the figures also underscore the European legacy. The oil painting of Draupadi's *bastrahara* (disrobing), done in the style of the engraving, The Dussorah Durbar of his



commissions, they carried on with the stylistic terminology, but with time came structural changes. Divinity, in the hands of mature painters, assumed the form of flesh-and-blood mortals. Increasingly, modernist expressions edged into the paintings. The seamless appearance of brushstrokes or impasto in the classic *chiaroscuro* of oils pointed to new beginnings.

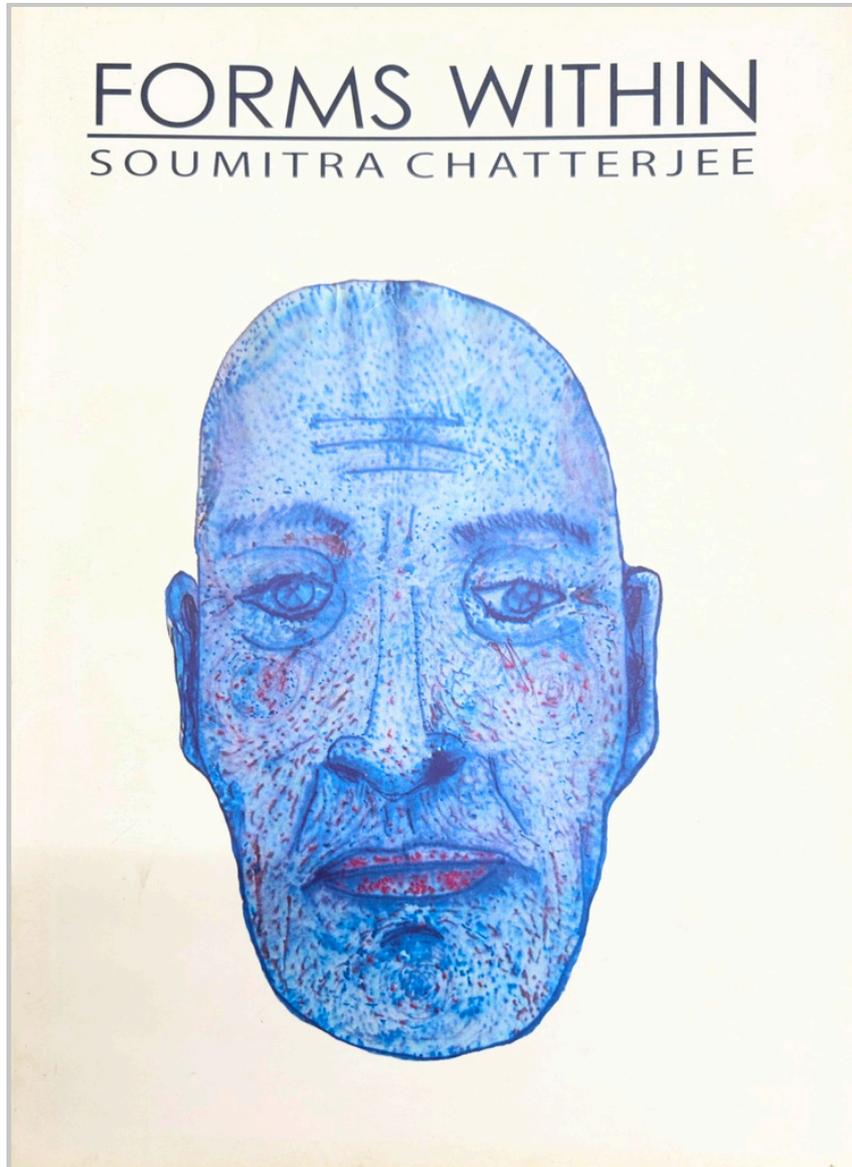
The proliferation of art schools in the late 19th-early 20th century and the crescendo of enthusiastic pupils inevitably led to an art market boom. In many cases, artists set up studios in their own capacity — where both the skilled and the not-so-skilled got an opportunity to apprentice. As a result, the robust promise of mythological oil paintings plateaued out into mediocrity. Also, it's likely that the huge

Shiva with his family, Patancha, Oil on canvas, Late 19th Century, Courtesy: Private Collection, Kolkata

FORMS WITHIN SOUMITRA CHATTERJEE

TEXT BY JYOTIRMOY BHATTACHARYA, SOUMITRA CHATTERJEE, JOGEN CHOWDHURY, RABIN MONDAL, SAMIK BANDOPADHYAY

TRANSLATION BY ANANYA CHATTERJEE



LANGUAGE: ENGLISH

YEAR OF PUBLICATION: 2018

DIMENSIONS (INCH): 7.75 X 10.6 x
1.5

WEIGHT(G): 600

BINDING: PAPERBACK

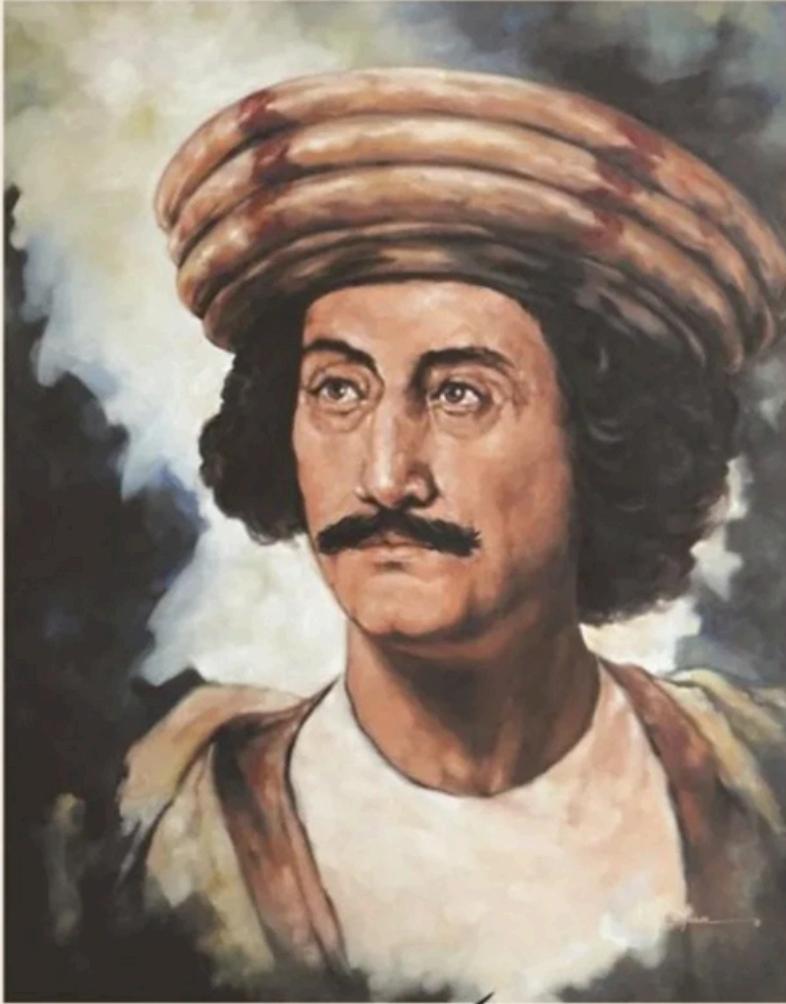
PAGES: 120

PRICE (INR): 1800

ABOUT THE BOOK

Forms Within by Soumitra Chatterjee is a collection of over a hundred artworks by the renowned actor, playwright, author, poet, elocutionist, and artist. This collection serves as a journey through the artist's perspective and his surroundings, reflecting the theatrics of life. The artworks featured in the book are drawn from Soumitra Chatterjee's only art exhibition titled 'Forms Within' which was first unveiled.

**RAMMOHAN ROY: SESTERCENTENNIAL BIRTH ANNIVERSARY EXHIBITION
BY JYOTIRMOY BHATTACHARYA**



Rammohan Roy

SESTERCENTENNIAL BIRTH ANNIVERSARY EXHIBITION
EDITED BY JYOTIRMOY BHATTACHARYA

LANGUAGE: BILINGUAL
ENGLISH & BENGALI

YEAR OF PUBLICATION: 2022

DIMENSIONS (INCH): 17 x 11 x 0.1

WEIGHT(G): 230

BINDING: PAPERBACK

PAGES: 32

PRICE (INR): 300

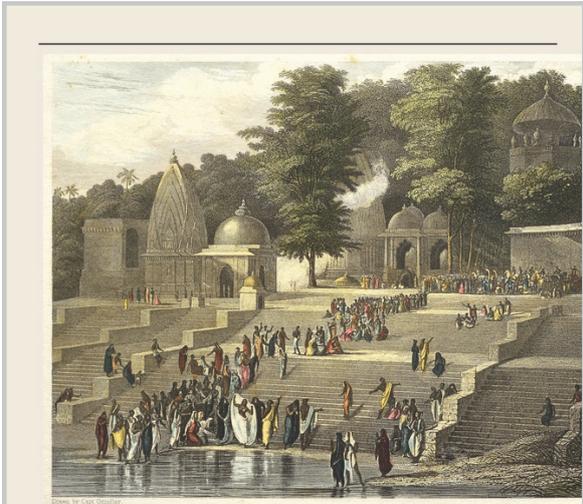
ABOUT THE BOOK

The "Rammohan Roy: Sestercentennial Birth Anniversary Exhibition" offers a comprehensive overview of Raja Ram Mohan Roy's significant contributions. He is renowned for leading religious and social reforms in India, advocating for the abolition of Sati and the remarriage of widows. The exhibition features a write-up by the late writer Robert L. Hardgrave, which was published in 2022 to commemorate the 250th birth anniversary of Raja Ram Mohan Roy.

INSIDE THE BOOK

RAMMOHAN ROY: SESTERCENTENNIAL BIRTH ANNIVERSARY EXHIBITION

BY JYOTIRMOY BHATTACHARYA



SUTTEEISM ON THE BANKS OF THE GANGES — PREPARING FOR THE IMMOLATION OF THE VICTIM. The prohibition of this abominable custom is imposed by one of the acts of the Calcutta, which has led to the mutiny.

Calcutta Gazette, Report from An Eye Witness, 1785

Thursday, February 16th 1785
An account of a woman burning herself. By an Officer.

A few days since, going in a Bulgerrow from Chyretty to dine at Chinnara, I perceived near Chandernagore a vast crowd assembled on the shore upon enquiry, I found this large concourse of people were gathered to see a Gentoow woman burn herself with her husband: as I had read many accounts of this strange and barbarous ceremony, but had never seen it performed, I was resolved upon the present occasion to be an eye-witness. I went ashore and walked up close to the girl, she seemed about 21 years of age,

and was standing up, decorated with flowers; pieces of silk were tied upon her wrists, two of her children were near her, the eldest, about eight or nine years of age, was mixing up rice in a large pan, some of which, with many ceremonies, he put into his deceased father's mouth, who was laid upon his back on the pile, this was composed of straw and dry wood, and about four feet high, close round it were six bamboo stakes drove into the ground, about seven feet in height, to keep the pile from giving way too soon after the fire was communicated to it. The girl to me appeared stupid, and so very weak, that two Brahmins were obliged to support her. I asked some persons present, whether Bang or Opium had not been given to her, they declared not, but that the loss of her husband was the sole cause of her dejection. I however perceived, from the redness of her eyes, that narcotics had been administered; she seemed not in the least ruffled, but serene in the crowd with great composure, nor did the dreadful preparations appear in the smallest degree to disconcert her. The Brahmins took her down to the Ganges; she sat on the edge of the water and with great ardency. She then took leave of her children and relations in a very affecting manner. The Brahmins afterwards fixed several combs in her hair, and led her six or

Lord William Bentinck & Sati Act.

On Sunday morning of 4 December 1829 Lord Bentinck issued Regulation XVII declaring Sati to be illegal and punishable in criminal courts. Then the copy was presented for transmission to William Carey.

Bentinck responded as recorded as follows: "Springing to his feet and throwing off his black coat he cried, 'No chance for me today. I'll delay an hour to translate and publish this, many a widow's life may be sacrificed,' he said. By evening the task was finished."

On 2 February 1830 this law was extended to Madras and Bombay. The ban was challenged by "several thousand... Hindu inhabitants of Bihar, Bengal, Orissa, etc." (Doddwell 1932 p. 141), and the matter went to the Privy Council in London. Along with British supporters, Ram Mohan Roy presented counter-petitions to parliament in support of ending Sati. The Privy Council rejected the petition in 1832, and the ban on Sati was upheld. (Source: Wikipedia.org)

Handwritten letter of Lord William Bentinck



The Representation of Sati

(Four Eighteenth Century Etchings by Baltazard Solvyns)

Robert L. Hardgrave, Jr

When the Flemish artist Baltazard Solvyns [1] arrived in Calcutta in 1791, the debate over sati was just beginning as missionaries, among others, condemned official toleration of the "dreadful practice" and called for its suppression. Of all Hindu customs, none more fascinated—or appalled—the Europeans than "Sati," the practice of widow-burning. The term *sati* is Sanskrit for "virtuous woman," but is used principally to refer to the faithful wife who "becomes sati" through self-immolation on the funeral pyre of her husband. Europeans erroneously took the word to mean the practice itself, and *suttee*, the European corruption, has become the conventional term for the wife's self-immolation. Solvyns uses neither *sati* nor *suttee* as terms in his description, but rather the Sanskrit word he spells phonetically from Bengali pronunciation. The practice by which the wife joins her husband in the flames and becomes sati is termed *sahamara*, "dying together," also known as *sahagama*—Solvyns's Shobho-Coomer—meaning "going together." [2]

The practice was prevalent in Bengal in the eighteenth and early nineteenth centuries. Henry Bhusan Roy, in *Socioeconomic Impact of Sati in Bengal*, writes that *suttee* was most frequent among Brahmins, but that the practice was found among the families of lower castes that had distinctive positions in wealth or property. Indeed, the possible increased frequency of *suttee* may have reflected aspiration to higher social status among upwardly mobile sudra families. [3] But, as official records in the early nineteenth century reveal, *suttee* was not limited to the more affluent. The practice was to be found among many castes and at every social level. [4]

Among European travelers in India during the late eighteenth and early nineteenth centuries, no description was complete without reference to *suttee*—preferably with at least one eye-witness account. Pierre Sonnerat, who traveled in India in the 1770s, describes the practice and offers an engraving of an Indian woman going to be burned with the body of her husband. [5] Another French traveler, Grandpre, writing of his experience in Bengal in 1789 and 1790, relates his own unsuccessful effort to rescue a beautiful young woman who was to become sati, and notes that the practice of *suttee* was particularly "horrible" in Bengal. [6] Failed intervention was a frequent theme in European accounts, as in Thomas Twining's description of his thwarted effort to prevent a *suttee* some 60 miles outside Calcutta in 1792. [7] Confining accounts of constraints to prevent the woman's escape,

Edward Thompson writes in *Suttee* that "Especially in Bengal, [the woman] was often bound to the corpse with coals, or both bodies were fastened down with long bamboo poles curving over them like a wooden corset, or weighted down by logs." [8] Most instances of *suttee* were described as "voluntary" acts of courage and devotion. But there were rarely cases involving the use of force, drugs, or restraints. In "An Account of a Woman burning herself," by an Officer," appearing in the *Calcutta Gazette* in 1785, one of various instances of *suttee* reported periodically in Calcutta newspapers, the observer describes the woman as likely under the influence of bang or opium but otherwise "unruffled." After she was lifted upon the pyre, she "laid herself down by her deceased husband, with her arms about his neck. Two people immediately passed a rope twice

Short Autobiography by Rammohan Roy

My dear friend,

You have been telling me to write a short sketch about my life. Accordingly, I'm delighted to offer you this brief profile.

My forefathers were high-born Brahmins. As far as I know, my earliest antecedents were preoccupied with their religious duties as Brahmins. After roughly 140 years of that, my grandfather, who had reached ripe old age at that time, decided to turn away from this family tradition of religious routine to focus on material life, with an eye on improving our lot. Ever since then, his descendants have followed this path. As with all royal families, their lives and times too were characterized by sharp reversals: from a rise to preeminent stature to a steep fall from grace; from masses of wealth to near-bankruptcy; the ecstasy of success followed by the agony of despair. However, the material side of my family was firmly entrenched in the practices of religion. They were the best in the business. To this day, they are deeply engaged in their religious rituals and sensibilities. They preferred peace of mind to the pursuit of worldly aspirations and material success.

In line with my paternal tradition and as per my father's wishes, I studied the Persian and Arabic languages. It was imperative to know these languages if one wished to be employed in the government of the Muslim empire. I learnt Sanskrit in accordance with the conventions of my maternal family. I also studied all the Sanskrit religious texts. All Hindu literature, scriptures and doctrines were written in Sanskrit.

I wrote a book against the tradition of idol worship prevalent in Hinduism at the age of 16. After learning about this book and my views on idol worship, my closest relatives turned against me. As a result of this deep dislike, I left my home and embarked on a trip across India. I travelled to several states in the country. Eventually, consumed by my loathing for British rule, I headed out of India and journeyed to some foreign countries.

When I was 20 years old, my father urged to me to return home. I was able to win back his affection. It was then that I started connecting with a number of Europeans. I came to know about their laws and administrative system. I discovered they were highly intelligent, committed and modest by nature, swiftly discarding my earlier misconceptions about them; rather I found myself getting increasingly attracted towards them. I grew convinced that their rule, even if it was foreign rule, was tailored for the swift upliftment of these peoples. I could gain the confidence of many of my western friends. As a result of my disagreements with the powerful Brahmins on topics like idol-worship and other superstitions, in addition to my active role in ending the practice of sati and other similar evil practices, their hatred for me had rekindled and increased multi-fold, since they had considerable influence over my family.

My father was forced to renounce me publicly once again. But he continued to send me money from time to time.

After my father's demise, I forcefully resumed my campaign against idol worship and its supporters. At that time, India got its first printing press. I used this opportunity to publish a number of books and booklets in both Indian and foreign languages, expressing my views against the flawed thinking of the Brahmins. So enraged were they, that I was totally cornered and left with no friends except a couple of Scots. For this, I will remain forever grateful to these friends of mine and the race to which they belong.

My arguments were never against the religion of Hindustani. It was the perversion in the name of Hinduism that I was fighting against. I was simply trying to demonstrate my opposition to the belief in idol-worship, the sense of entitlement of Brahmin forebears, and the scriptures they venerated and followed, for which, in turn, they were respected and recognized (by society). Despite the intense all-round animosity towards me, some of my family members and a few others had started coming around to my views on this subject.

At this time, I felt a fierce desire to visit Europe. I wanted to gain first-hand knowledge of their ways, their religion and politics. However, I decided to keep my plans on hold till I could get a sizeable number of supporters. Eventually, my hope was fulfilled.

THE GOLDEN BOOK OF UTTAM KUMAR

EDITED BY JYOTIRMOY BHATTACHRYA & CHANDRANATH CHATTOPADHAY



LANGUAGE: BENAGLI

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 7 X 9.5

WEIGHT(G): -

BINDING: HARDCOVER

PAGES: 168

PRICE (INR): 850

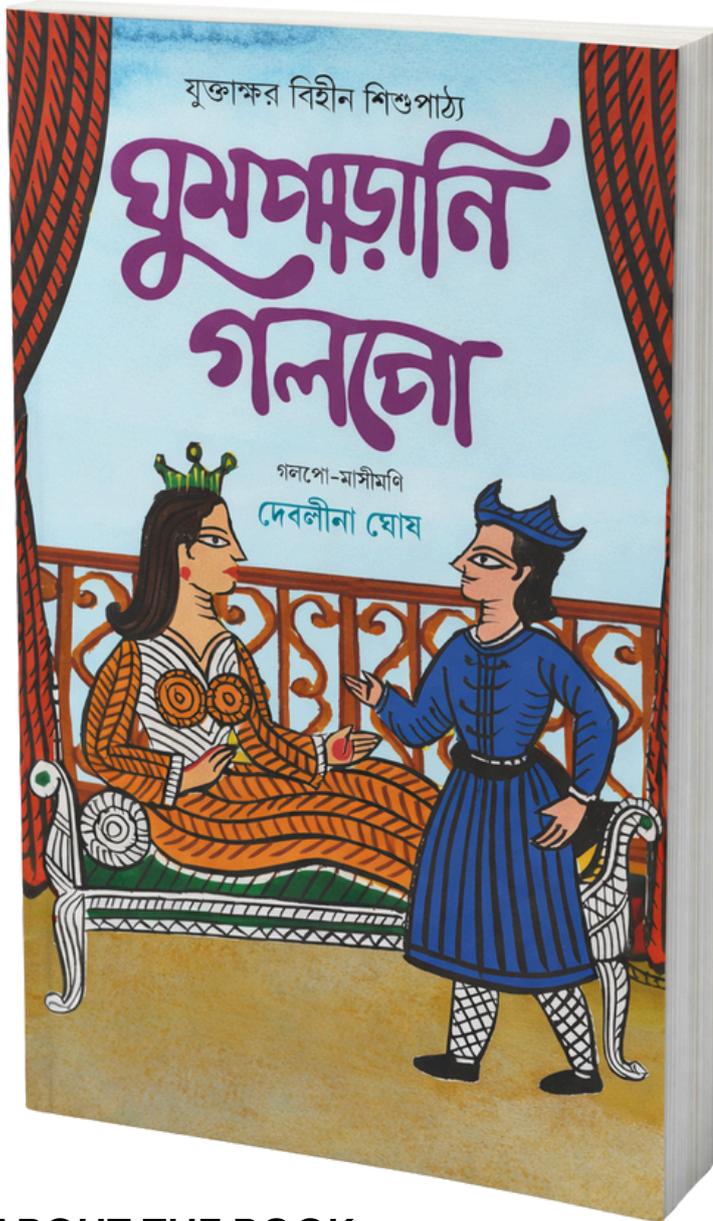
ABOUT THE BOOK

Uttam Kumar is an enduring icon of Bengali cinema, a figure surrounded by countless myths, stories, and memories. Decades after his passing, he continues to resonate powerfully in the collective sentiment and imagination of Bengalis. As we mark the centenary of his birth, let us look beyond the legend to rediscover Uttam Kumar as a person. Through intimate conversations with respected contemporaries who knew him well and witnessed his life off-screen, this book reveals the man behind the hero: his habits, vulnerabilities, beliefs, and quiet dignity away from the limelight. More than just a biography, this volume serves as a living document of an era, capturing the cultural, emotional, and cinematic landscape that shaped both Uttam Kumar and the time he represented. This is not simply a book; it is a tribute, a remembrance, and a heartfelt homage to a man who was, and continues to be, a hero.

GHUM-PARANI GOLPO PART II

BY DEBOLINA GHOSH

ILLUSTRATIONS BY SUBHENDU SARKAR



LANGUAGE: BENAGLI

YEAR OF PUBLICATION: 2026

DIMENSIONS (INCH): 10.9 X 7.8

WEIGHT(G):

BINDING: PAPERBACK

PAGES: 20

PRICE (INR): 300

ABOUT THE BOOK

The book series continues its gentle mission of nurturing a love for reading among young learners through short, engaging, and educational tales written in simple, syllable-free Bengali. Building on the success of the first volume, this book responds to a growing concern: while children readily read English, many hesitate to read in Bengali due to fear of complex language. Ghum-Parani Golpo (Part II) addresses this gap by offering accessible storytelling that invites children to read independently and confidently. Through its warm narratives and visual appeal, the book contributes meaningfully to the intellectual, linguistic, and moral growth of young readers, helping shape both their reading habits and their character.

INSIDE THE BOOK
GHUM-PARANI GOLPO PART II
BY DEBOLINA GHOSH
ILLUSTRATIONS BY SUBHENDU SARKAR



ধাঁধার রানী

ইওরোপের এক শহরে এক রানী ছিল। সে নিজেকে ভীষণ চালাক মনে করত। এমন কোনও ধাঁধা ছিল না, যার সমাধান সে করতে পারত না। তাই তাকে সবাই বলত 'ধাঁধার রানী'। রানী ভাবত 'আমি এত চালাক, আমাকে চাতুরীতে হারাতে, এমন কেউ নেই'। একদিন সে যোগা করা 'যদি কেউ আমাকে এমন তিনটে ধাঁধা বলে, যার সমাধান আমি করতে পারব না, তাহলে সে হবে আমার থেকেও চতুর। আমি তাকেই বিয়ে করব'। রানীকে বিয়ে করার লোভে অনেকেই এল নানারকম কঠিন কঠিন ধাঁধা নিয়ে। রানী তাদের সব ধাঁধার সমাধান করে দিল। তখন পাশের শহর থেকে ইভান নামে এক যুবক রাজসভায় এসে রানীর সাথে দেখা করতে চাইল। ধাঁধার রানীকে ইভান বলল 'আমি আপনাকে তিনটে ধাঁধা ধরব'। রানী রাজী হয়ে বলল 'ধর, কোন ধাঁধা দেখি?' ইভান বলল 'আমি একটা ভালো জিনিসের সাথে আরেকটা ভালো জিনিস দেখলাম। তারপর সবার ভালো করতে একটা ভালোর থেকে আরেকটা ভালোকে তড়িয়ে দিলাম'। এমন আজব কথা তো রানী এর আগে কখনও শোনেনি। সে এর সমাধান করতে না পেরে বলল 'আমার যুব মাথা ধরেছে। আমি কাল এর



লাল মোরগ আর ঘুঘু

একটা লাল মোরগ আর একটা ঘুঘু পাখির যুব ভাব ছিল। তারা বনের ধারে একটা খামারবাড়িতে থাকত। বনের ভেতর থাকত একটা লোভী শেয়াল। সে অনেকদিন থেকে লাল মোরগটাকে দূর থেকে দেখত আর ভাবত, কবে সেই টুকটুকে লাল নখর মোরগটাকে খেতে পাবে। খামারের ভয়ে সে কোনোদিন খামারে ঢোকার সুযোগ পেত না। একদিন খামারের শরীর খারাপ হল। সে সকালবেলা ভেড়া-ছাগল নিয়ে মাঠে গেল না। নিজের ঘরে শুয়ে রইল। তাই না দেখে শেয়াল মনের খুশিতে বউকে গিয়ে বলল 'ও বৌ, আজ আমার থেকে লাল মোরগটাকে ধরে আনবে। তুমি এখনি উনুন তৈরি করে গরম জল চড়িয়ে দাও। ঘুঘুর সূপ দিয়ে আজ দুপুরে মহাভোজ হবে'। এই বলে সে একটা ধলো নিয়ে লাল মোরগকে ধরতে বেরোল। খামার বাড়িতে সেদিন কেউ পাহারাঘা ছিল না। শেয়াল বেড়া টপকে খামারে ঢুকে লাল মোরগ খুঁটে খুঁটে গানা বাচ্ছে। সে চুপিচুপি পেছন থেকে গিয়ে তার ওপর থলোটা চাপিয়ে দিল। গাছের ওপর থেকে ঘুঘু মোরগের এই বিপদ দেখে তাকে বাঁচাতে ছুটে এল। শেয়াল যেই না মোরগকে খবর ভেতর পুরেছে, ঘুঘু তার তিক সামনে এসে দুপাশে ডানা ছড়িয়ে দিল। সে মাটির ওপর এমনভাবে ডানা বিপটতে লাগল, যাতে শেয়াল মনে করল তার ডানায় বুঝি আঘাত লেগেছে, তাই সে উড়তে পারছে না। ছোট হলেও

সেটাকে চাবির মতো ঘুরিয়ে অলা খুলে ফেলল। ভেতরে ঢুকে সে কাউকেই দেখতে পেল না। তবে সেখানে একটা টেবিলের ওপর সাতটা খালো খাবার, আর সাতটা গোলো জল দেখতে পেল। তার ভীষণ বিদে পেয়েছিল। সে সেই সাতটা খালো আর গোলো থেকে খাবার আর জল খেল। শেষ গোলোসের ভেতর সে বাবা-মায়ের সেই আঁটিটা ফেলে দিল। তারপর আঁড়ালে গিয়ে মুকিয়ে থাকল। বিকেলবেলা ডানার ঝটপট আওয়াজ শোনা গেল। মেয়েটি দেখল, সাতটা কাক উড়ে এসে সেই টেবিলের চারদিকে বসেছে। টেবিলে খাবার আর জল নেই দেখে কাকেরা বেশ অবাক হল। তারপর তারা সেই গোলোসে বাবা-মায়ের আঁটিটা খুঁজে পেল। আঁটি দেখে তাদের বাড়ির কথা মনে পড়ল। তাদের একজন বলে উঠল 'এ তো আমাদের বাবা-মায়ের আঁটি। এটা এখানে কে এনেছে!' আরেকজন বলল 'আমাদের ছোট বোনের কথা খুব মনে পড়ে। ও যদি কোনোদিন আমাদের গায়ে হাত বুলিয়ে দিত, আমাদের এই অভিলাষ কেটে যেত। আমরা আবার আগের মতো মানুষ হয়ে যেতাম'। এই কথা শুনেই তাদের বোন আঁড়াল থেকে বেরিয়ে এসে একে একে সবকটা কাকের গায়ে আদর করে দিল। অমন কাকেরা সাতজন সুপুরুষ যুবক পরিণত হল। সাত ভাইকে ফিরে পেয়ে তাদের বোনের খুশির সীমা থাকল না। তারা সবাই মিলে বাবা-মায়ের কাছে ফিরে গেল।



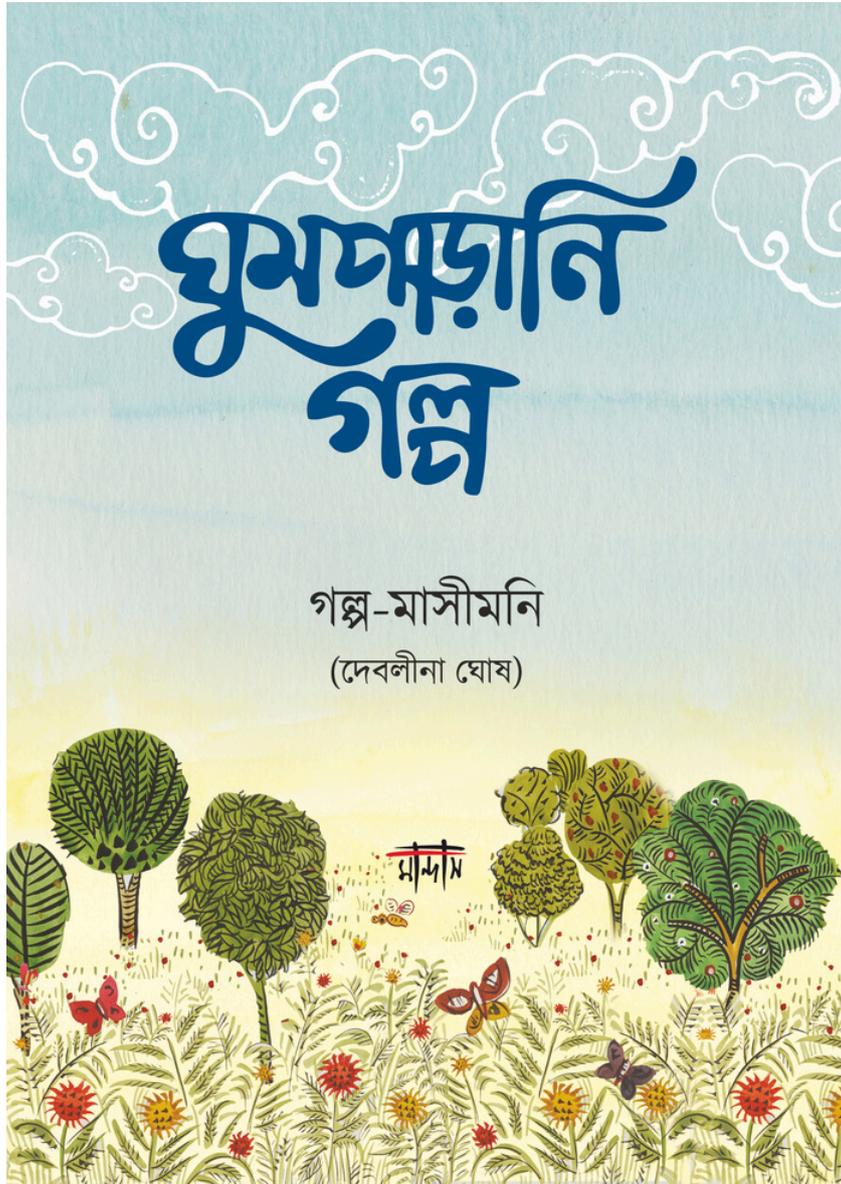
কাঠুরে আর ঈগল

একবার এক দয়ালু কাঠুরে বন থেকে কাঠ কেটে বাড়ি ফিরছিল। সারাদিন ধরে তার খুব খাটনি গেলি। পথে সে শিকারিদের ফাঁদে একটা ঈগলকে আঁকে থাকতে দেখে খমকে গেল। ঈগল, শিকারি পাখি। তবু তার সোনালী রঙের পালক, বড় বড় চোখ, বাঁকা ঠোঁটের অপরূপ বাহার দেখে তার ভীষণ ভালো লাগল। সে ঈগলটাকে ফাঁদ থেকে ছাড়িয়ে দিল। রেহাই পেয়ে ঈগল তার সোনালী ডানা আকাশে ছড়িয়ে অনেক উঁচুতে উড়ে গেল। তার সেই ওড়া অবাক চোখে দেখতে দেখতে কাঠুরে তার সব খাটনি ভুলে খুশী মনে বাড়ি চলে গেল। কিছুদিন পর কাঠুরে বনের ভেতর একটা পাহাড়ের ওপর কাঠ কাটছিল। দুপুরবেলা তার যুব বিদে পেল। তখন সে তার বউয়ের দেওয়া খাবার

GHUMPARANI GOLPO

BY DEBOLINA GHOSH

ILLUSTRATIONS BY SUBHENDU SARKAR



LANGUAGE: BENAGLI

YEAR OF PUBLICATION: 2023

DIMENSIONS (INCH): 10.9 X 7.8 X 0.5

WEIGHT(G): 210

BINDING: PAPERBACK

PAGES: 36

PRICE (INR): 450

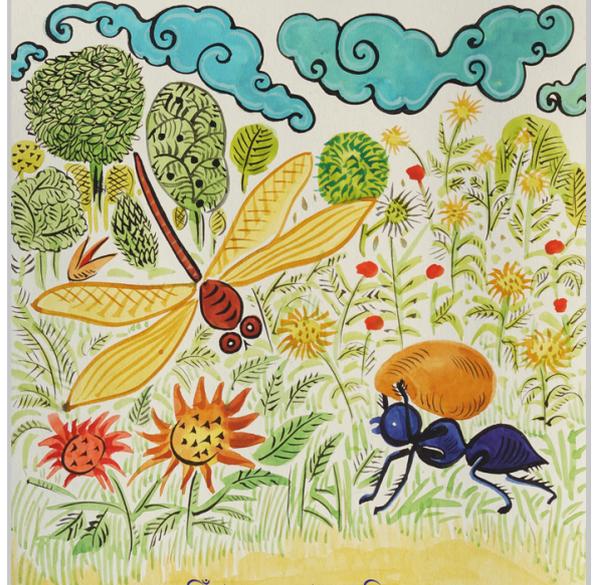
ABOUT THE BOOK

The book "Ghum-Parani Golpo" for children offers a collection of short stories with moral lessons in simple, syllable-free Bengali, aiming to foster a love for reading. Though our children still read storybooks in Bengali, they often find the language more challenging than English, leading to a fear of reading. This book, enhanced with beautiful illustrations, encourages independent reading and helps children develop skills and love for their mother tongue. This is crucial for learning other languages. The stories in this book instil ethics and social values, contributing to the character building of young readers.

INSIDE THE BOOK
GHUMPARANI GOLPO
BY DEBOLINA GHOSH
ILLUSTRATIONS BY SUBHENDU SARKAR

গাধা রাজকুমার

অনেক দিন আগে, অনেক দূর দেশে এক ছিল রাজা, তার ছিল এক রানী। তাদের কোনও ছেলেমেয়ে ছিল না। মনের দুঃখে তারা ভগবানকে ডাকত, যাতে তাদের ছেলেমেয়ে হয়। শেষে ভগবানের দয়ায় একদিন তাদের ছেলে হল। তবে সেই রাজকুমারের মাথাটা ছিল গাধার মত। সেই কথা রাজা-রানী আর তাদের লোকজন কেউই রাজকুমারকে জানতে দিল না। রাজবাড়ির সব আয়না সরিয়ে ফেলা হল। সবাই রাজকুমারকে খুব ভালবাসত। সবাই সাথে তার আচরণ খুবই ভাল ছিল। রাজকুমার বড় হওয়ার পর একদিন বনে বেড়াতে গেল। বেড়াতে



পিঁপড়ে ও ঘাস-ফড়িং

একটা বাগানে একটা ঘাস-ফড়িং আর একটা পিঁপড়ে থাকত। তাদের দুজনের ভীষণ ভাব ছিল। শরত ঋতুর সময় যখন আকাশের রং বাকবাকে নীল, তখন গাছে গাছে ফুলফল, মিঠে হাওয়া চারদিকে। ঘাস-ফড়িং তখন খুশিমতো ঘাসে ঘাসে ফুলের রস খেয়ে, ঘাসের দানা খেয়ে, নেচে নেচে, গান গেয়ে ঘুরছিল। এমন সময় সে দেখল কি, পিঁপড়ে খুব তাড়াতাড়ি কী যেন কাজ করে চলেছে।

আফ্রিকার খরগোশ

অনেক দিন আগে আফ্রিকার ঘন বনে ওংকি নামে এক খরগোশের বাস ছিল। সে ছিল খুব সমঝদার আর চালাক। একবার তার মনে হল, বনের সবাই জানতে পারুক তার কতো বেশী মেধা। সে জানত বনের পর্ষী জাদুবলে

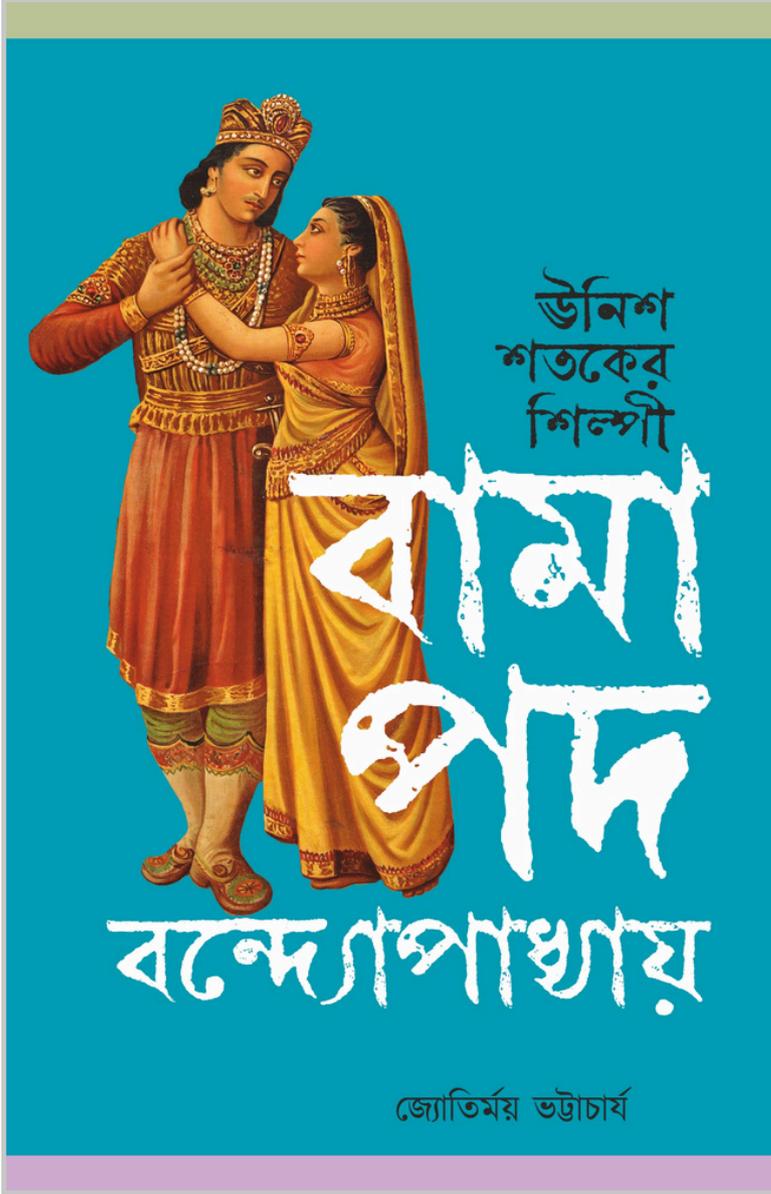


লোভী রাজা

এক দেশে এক লোভী রাজা ছিল। তার নাম ছিল রাজা মিডাস। তার টাকাপয়সার কোনও অভাব ছিল না। তবুও তার সবসময় মনে হত তার আরও টাকা চাই, সোনাদানা চাই। একদিন রাজা মিডাস দেশের নাম করা যাদুকরকে ডেকে বলল 'আমাকে এমন একটা উপায় বল, যাতে আমি আরও বেশী ক'রে সোনা পেতে পারি'। যাদুকর রাজাকে বলল 'রাজা মশাই, আমি তোমাকে এমন একটা যাদু শিখিয়ে দেব, যার ফলে তুমি যাতেই হাত দেবে, তাই সোনা হয়ে যাবে। এই বলে যাদুকর রাজাকে যাদু শিখিয়ে দিল। রাজা তখন নিজের তরোয়ালাটা খাপ খেকে



UNISH SHATOKE'R SHILPI BAMAPADA BANDOPADHYAY
BY JYOTIRMOY BHATTACHARYA



LANGUAGE: BENGALI

YEAR OF PUBLICATION: 2023

DIMENSIONS (INCH): 8.5 X 5.5 X 0.6

WEIGHT(G): 180

BINDING: PAPERBACK

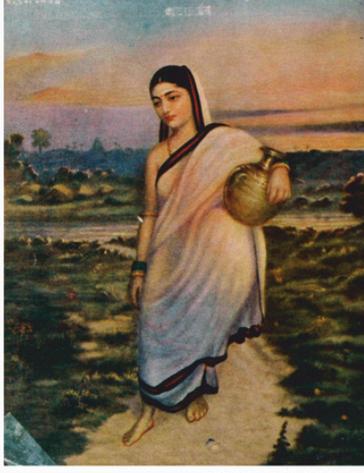
PAGES: 72

PRICE (INR): 900

ABOUT THE BOOK

The book "Unish Shatoke'r Shilpi Bamapada Bandopadhyay" published in 2023, explores the artistic journey of Bamapada Bandopadhyay. Beginning in the mid-19th century, Indian art education primarily followed foreign art styles. However, some artists managed to move beyond European influences and express their unique styles; Bamapada Bandopadhyay is one such artist. Despite his significant contribution, this once-famous artist has largely been forgotten over time. Art presenter and collector Jyotirmoy Bhattacharya has been actively highlighting Bamapada's artistic life through various information and images.

INSIDE THE BOOK
UNISH SHATOKE'R SHILPI BAMAPADA BANDOPADHYAY
BY JYOTIRMOY BHATTACHARYA



প্রবাসী পত্রিকায় প্রকাশিত বামাপদ-র ছবি

পড়ার মতো। আধুনিক ভারতীয় চিত্রকলার ইতিহাসে তিনি একজন সত্যিকারের পথপ্রদর্শক। তাঁর ছবির বহুল প্রচারই তাঁকে ছবি থেকে রঙিন লিমোগ্রাফ ছাপাতে উদ্যোগী করেছিল। তাঁর এই উদ্যোগকে প্রকাশ করতে এগিয়ে আসেন শ্রী উপেন্দ্রনাথ মুখোপাধ্যায়(২২)। ইনি 'বসুমতী' পত্রিকার প্রতিষ্ঠাতা ছিলেন। দুর্ভাগ্যবশত সেইসময় কলিকাতায় তিন রঙের বেশী রঙ দিয়ে ছবি ছাপানো হতো না, তখন বামাপদ বাবু জার্মানী থেকে পনেরো থেকে ষোলোটি রঙ দিয়ে

তৈলচিত্রের বিবরণ



মদন ভাণ্ড, ক্যানভাসে তৈল চিত্র
৭৬ সেমি x ৯২ সেমি



রাজা হরিশ্চন্দ্র, ক্যানভাসে তৈল চিত্র
৭১ সেমি x ৯১ সেমি, ১৮৯৩



অহংকার উদ্ধার, ক্যানভাসে তৈল চিত্র
৭০ সেমি x ৯১ সেমি



শ্রবণ কুমার হত্যা, ক্যানভাসে তৈল চিত্র
৭১ সেমি x ৯২ সেমি, ১৮৯৪

সৌজন্যে প্রশান্ত তুলসীদাস



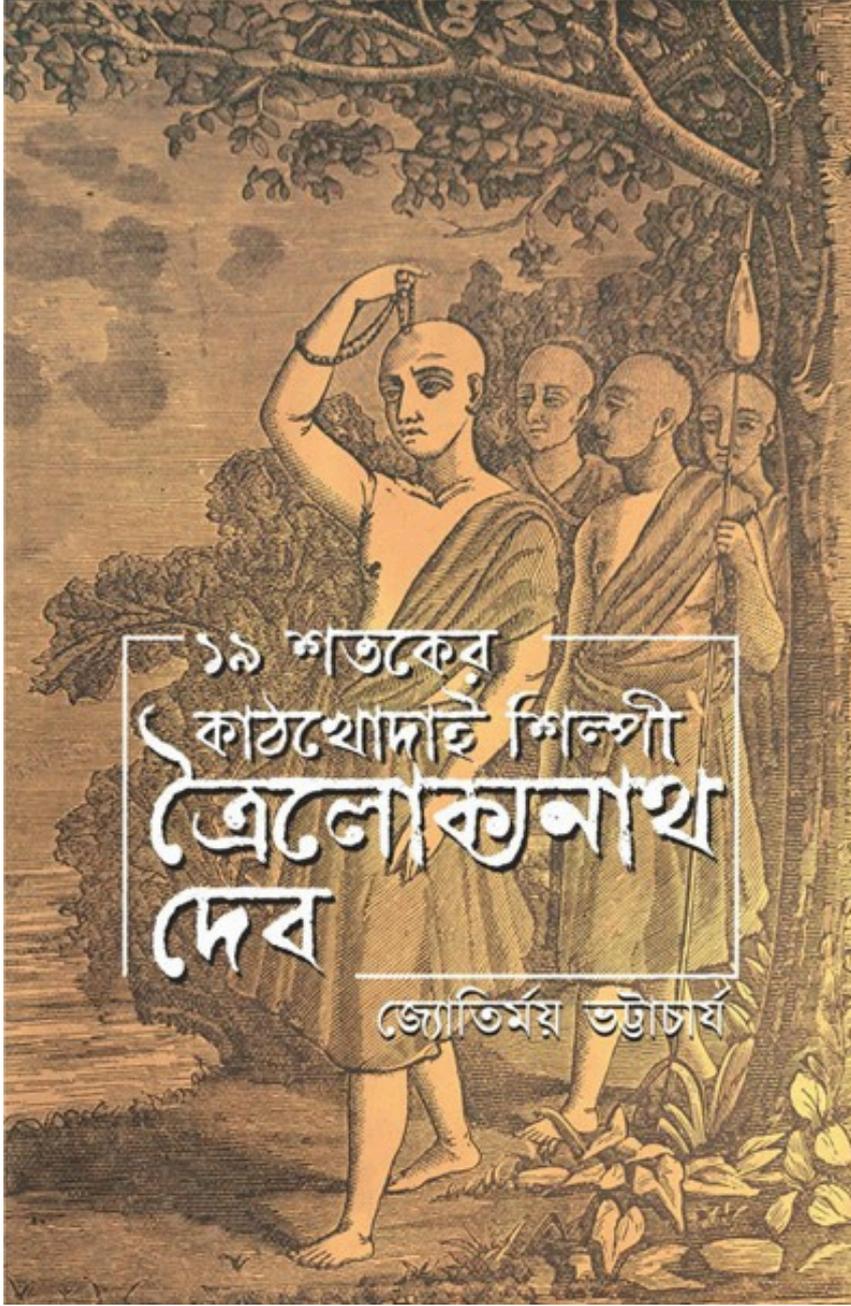
উত্তার ও অতিমমূর ছবির অনুকরণে শোস্টেলিনের মূর্তি, সৌজন্য - আর্ট অর্ডিন



সৌজন্যে জ্যোতিরী ভট্টাচার্য

ক্রমোলিগোয়ান, দুর্গলিঙ্গ পারল ২২.৫" x ১৭"

UNISH SHATOKE'R KATH KHODAI SHILPI TRAILOKYA NATH DEB
BY JYOTIRMOY BHATTACHARYA



LANGUAGE: BENAGLI

YEAR OF PUBLICATION: 2023

DIMENSIONS (INCH): 8.5 X 5.5 X 0.6

WEIGHT(G): 140

BINDING: PAPERBACK

PAGES: 64

PRICE (INR): 600

ABOUT THE BOOK

Artist Trailokya Nath Deb is a prominent figure in Bengal's rich artistic tradition of wood engraving. Initiated into Brahma sect he had close connections with notable figures such as Maharshi Debendranath Tagore, Keshab Chandra Sen, and Sri Ramakrishna Paramahansa Deb. For the first time, a biography of Trailokya Nath Deb has been published in Bengali by Book Alinda. The book features exquisite prints created from his engravings, showcasing the artist's remarkable talent.

INSIDE THE BOOK
UNISH SHATOKE'R KATH KHODAI SHILPI TRAILOKYA NATH DEB
 BY JYOTIRMOY BHATTACHARYA

