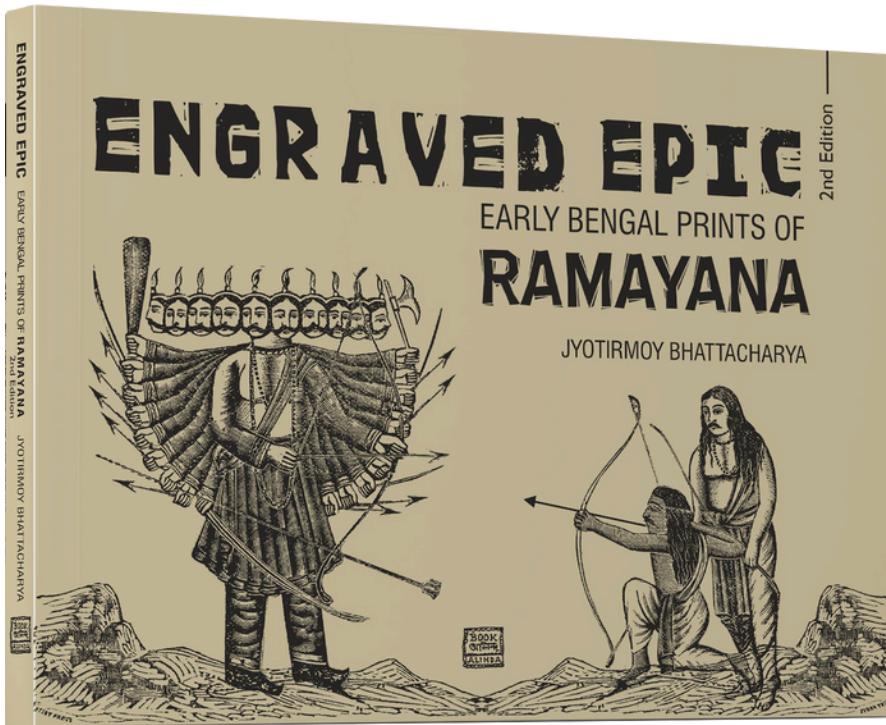




BOOK CATALOGUE

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



Megh Roop, Songket Trong, 1818
engraved by Sri Madhub Chandra Das.^[1]
Courtesy: Art Alinda Archive



Raja Rajendral Mitra^[2]
Courtesy: Art Alinda Archive



Bibidhara Songraha, 1853^[3]
engraving by anonymous European artist.^[4]
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 *Bibidhara Songraha*, from 1851 to 1861.^[5] The magazine included writings on zoology, botany, and anthropology, with plays, poems and illustrations on social issues. It was an initiative of Raja Rajendral 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 Kothok (a learned Brahmin who recited stories from the Vedos 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, Loke Nath. *The Modern History of the Indian Chiefs, Rajas, Zamindars, & C: The native aristocracy and gentry India*. J.N. Ghose, 1881.

1



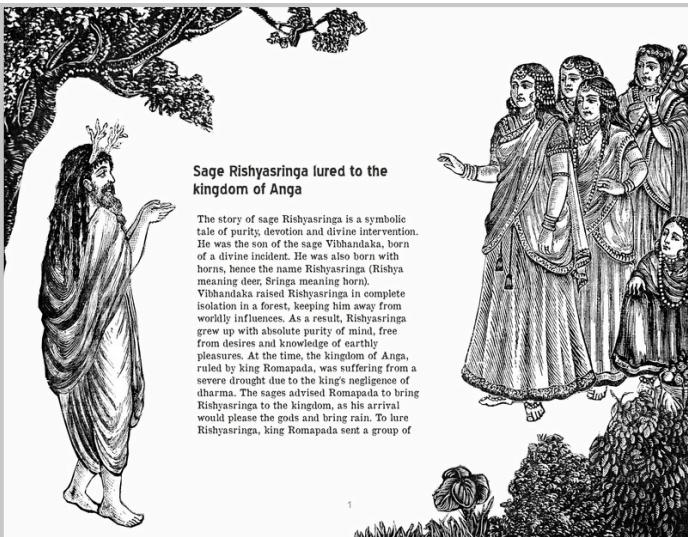
Book cover wood block, engraved by M. L. Seal
Courtesy: Art Alinda Archive

Engraved Wood Blocks



Wood blocks for advertisement
Courtesy: Art Alinda Archive

1



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 deer. He was born with horns, hence the name Rishyasringa (Rishi meaning deer, Srings 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 facing 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

1



Courtesy: Art Alinda Archive

1



women, including courtesans to the forest where the sage lived. These women, dressed in beautiful attire, interested Rishyasringa to earthly pleasures. He was taken 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

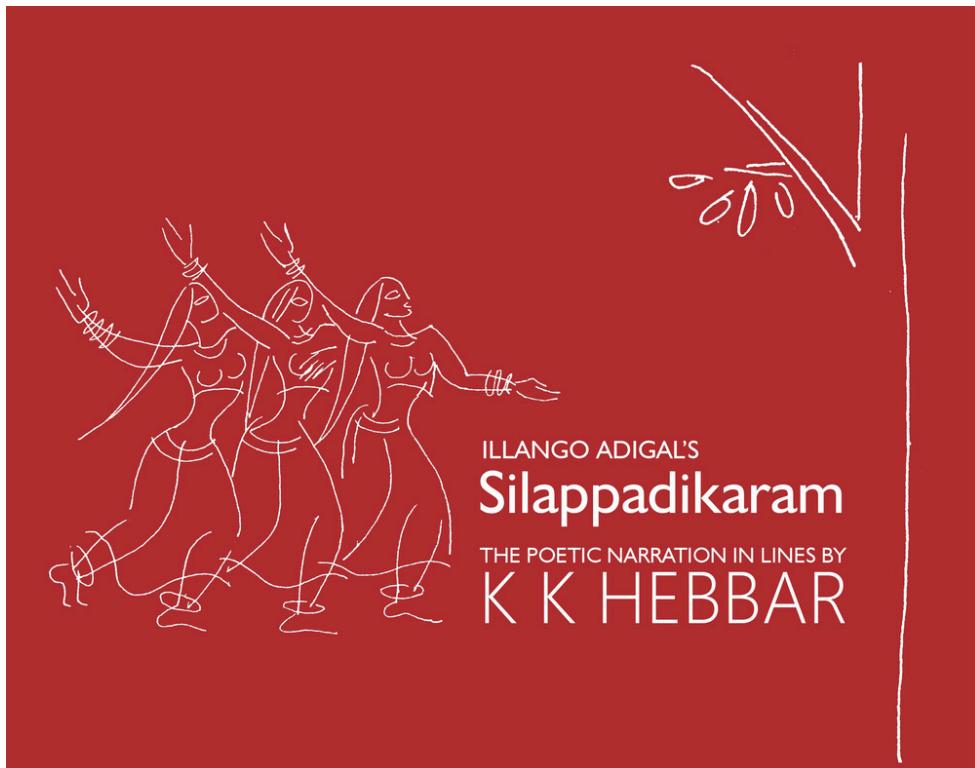
1



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

1

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: PAPERBACK
PAGES: 116
PRICE (INR): 800

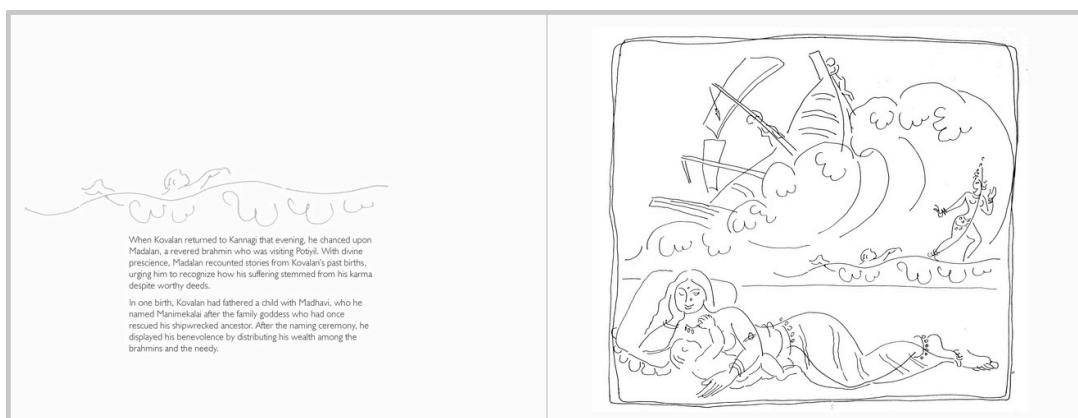
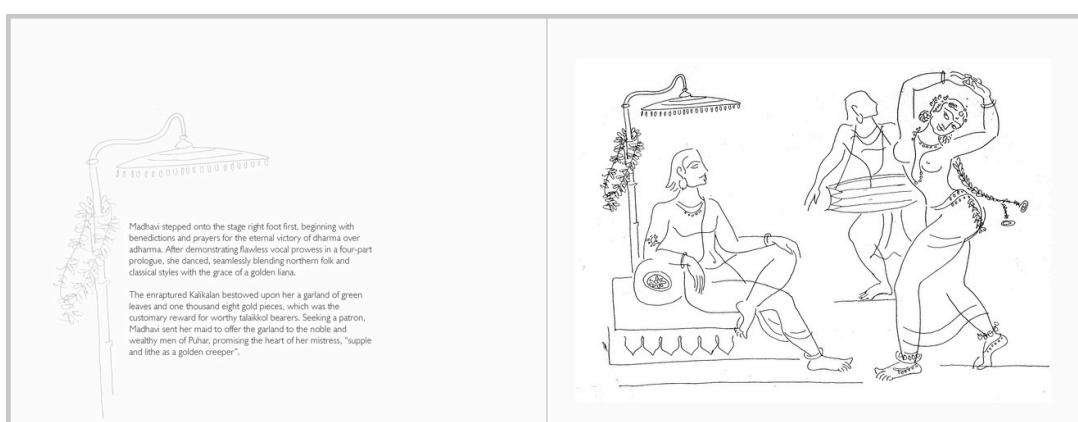
ABOUT THE BOOK

The book illustrates the beauty of K.K. Hebbal'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

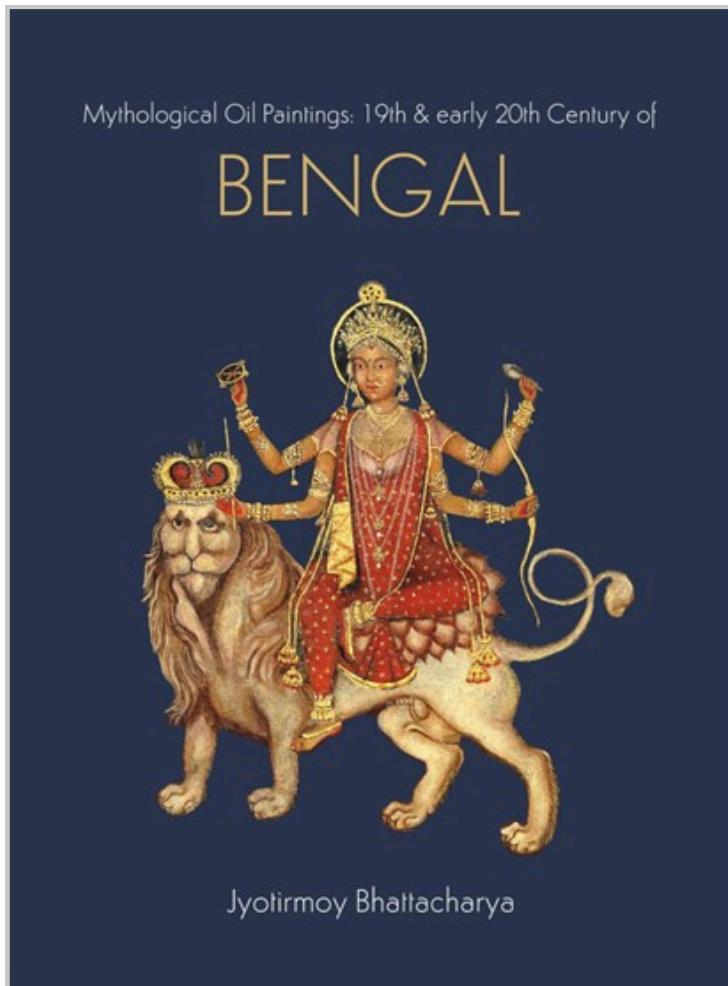
SILAPPADIKARAM: THE POETIC NARRATION IN LINES BY K K HEBBAR

EDITED BY JYOTIRMOY BHATTACHARYA



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

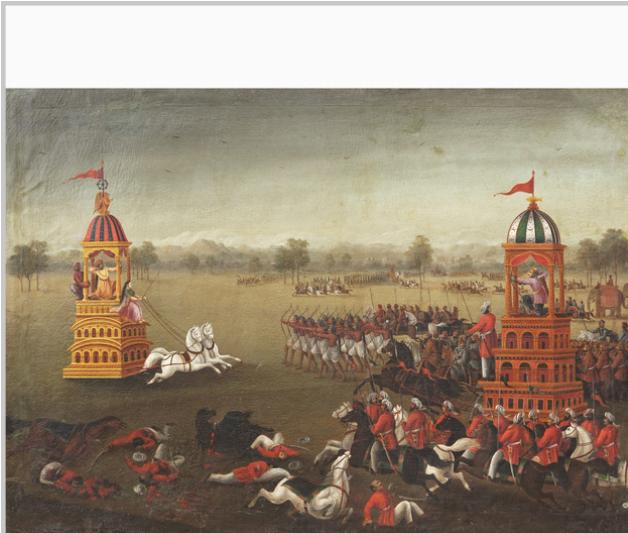
The book "Mythological Oil Paintings of Bengal: 19th & Early 20th Century" explores the vibrant intersection of art, mythology, and culture during a transformative period in Bengal's history. It delves into the evolution of oil painting in Bengal, a medium introduced during British colonial rule, and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

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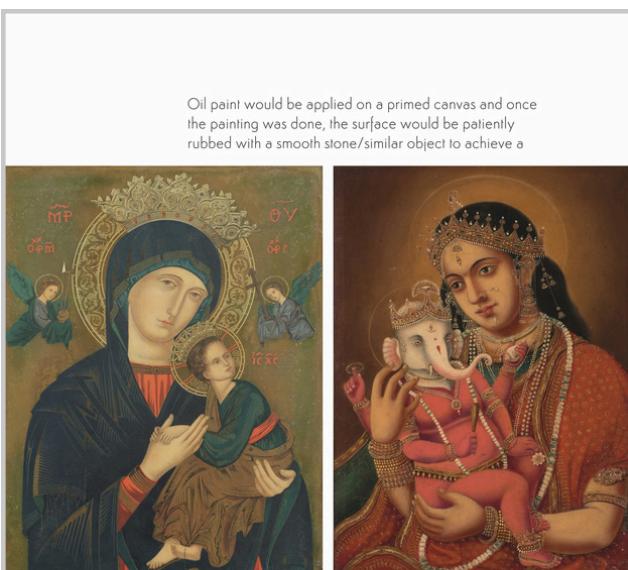


The Dussehra Durbar of His Highness the Maharaja of Mysore, 1848-49 (Engraving). Creator: Lewis, Frederick Christian (1799-1850). Credit: Photo © Christie's Images / Bridgeman Images



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

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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 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 'Ganesha Janani' (Mother of Ganesha) 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 bastrahanan (disrobing), done in the style of the engraving, The Dussehra Durbar of his

Left image: Virgin Mary, Chiaroscurograph, 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

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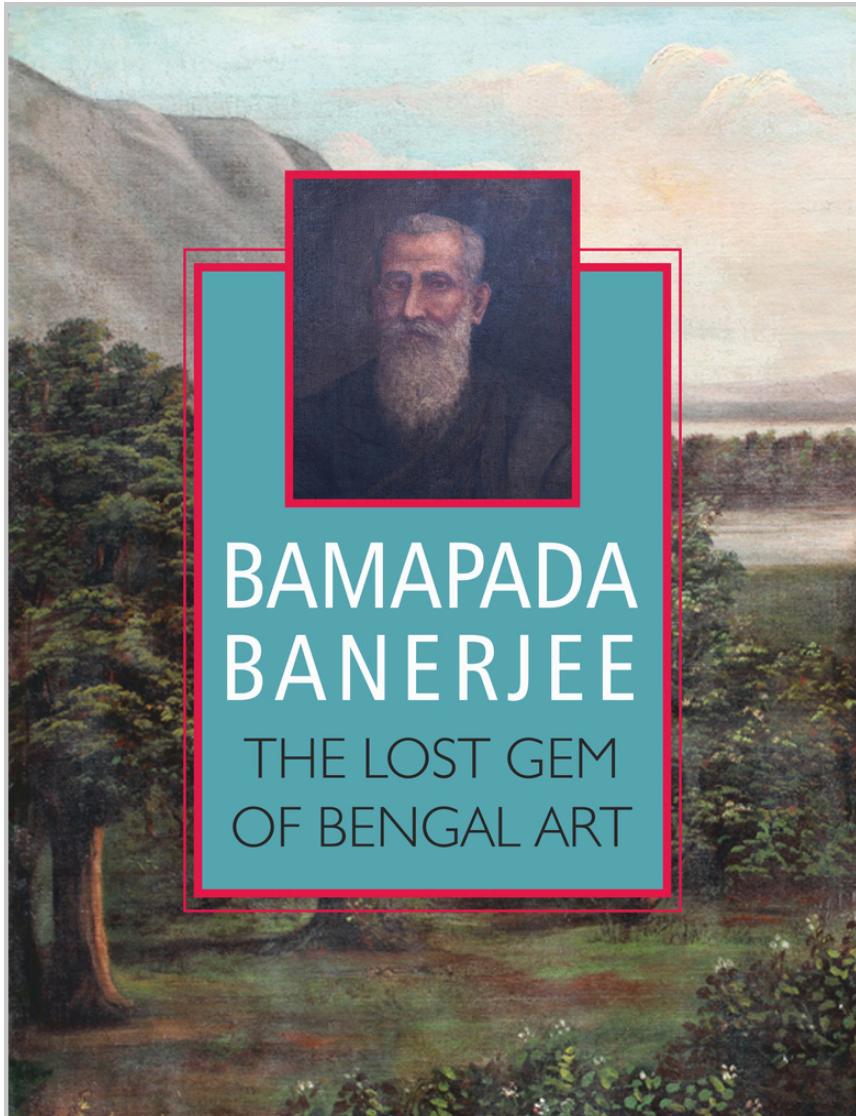
commissions, they carried on with the stylistic terminology, but with time came structural changes. Divinity, in the hands of mature painters, assumed the form of flesh-and-blood mortals. Increasingly, modernist expressions edged into the paintings. The seamless appearance of brushstrokes or impasto 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 & Sati, Patachitra, Oil on canvas, Late 19th Century. Courtesy: TIBI, Kolkata

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BAMAPADA BANERJEE: THE LOST GEM OF BENGAL ART
BY JYOTIRMOY BHATTACHARYA



LANGUAGE: ENGLISH
YEAR OF PUBLICATION: 2024
DIMENSIONS (INCH): 11.25 x 9.75 x 1.5
WEIGHT(G): 900
BINDING: PAPERBACK
PAGES: 144
PRICE (INR): 1500

ABOUT THE BOOK

The book Bamapada Banerjee - The Lost Gem of Bengal Art, published in 2024, explores the artistic journey of Bamapada Bandhopadhyay. 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 Bandhopadhyay 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

BAMAPADA BANERJEE: THE LOST GEM OF BENGAL ART

BY JYOTIRMOY BHATTACHARYA



BAMAPADA BANDYOPADHYAY

THE LOST GEM OF BENGAL ART

Jyotirmoy Bhattacharya

Beyond its elemental force, fire has a crucial part in all sorts of creation; it can ignite the imagination and passion in you or can devour that same ingenious gift in the blink of an eye. One such circumstance concluded the artistic journey of the nineteenth-century Bengal artist, Bamapada Bandyopadhyay. At the age of seventy, he witnessed his oil paintings get reduced to ashes when an unfortunate fire broke out at his art exhibition.

He had poured his heart and soul into assembling the exhibition; starting from the fortune he spent to paint these numerous landscapes and hillscape in Darjeeling. Despite everything, in an instant, all his paintings were destroyed, taking with them all his hopes & dreams. The tragic end of his artistic career haunted him until his last breath. He questioned why his years

Kolom (clay ink pot and grass pen) and a walking stick that he used himself. Bamapada did not just paint a portrait of Bhagabati Devi but also requested Vidyasagar to sit for his portrait. Several artists have made their renditions of Vidyasagar but only two artists in history have had the privilege to sketch him on sight. One was

B Hudson, the commissioned painter for Palkpara Rajbari and the second was Indian artist B P Banerjee. After the occurrence, Ishwarchandra Vidyasagar expressed his sentiments in a complimentary note praising Bamapada for his artistic prowess —

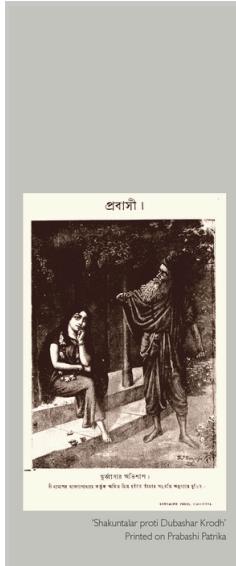
Calcutta, 29 July 1890

Babu Bamapada Banerjee has painted a portrait of me which is well executed — my friends who have seen it consider it a very good piece of work, and I am also very well satisfied with it.

Ishwarchandra Vidyasagar

Calcutta 19th July 1890

"Babu Bamapada Banerji has painted a portrait of me which is well executed — My friends who have seen it consider it a very good piece of work, and I am also very well satisfied with it".



প্রদানী ।



শকুন্তলাৰ প্ৰতি দুৰ্বাশাৰ ক্ৰোধ।
প্ৰিণ্ট কৰা হৈছে।

Shakuntalar proti Durbashalr Krodh

Printed on Prabashi Parika

An advertisement printed in 'Basumati' dated 26th Bhadra 1310 (10th September 1903) stated the cost of printing an oleograph picture of Bamapada Babu, then a resident of No. 10 Golok Dutta Lane. The price was kept a bit high since printing expenses were too high. However, instead of 10 rupees, the discounted price was brought to six rupees so that common people could buy more pictures.

After the significant price reduction, people were very interested in buying these oleographs for their collection. This success gave him the confidence to print more oleographs and he also got an agent who would take the responsibility of printing the oleographs. He made a deal with Ray Babaji & Co. to begin the commercialisation of his prints which will be readily available to the common people. As per records, this Calcutta agent had their offices at 182, Lower Chitpur Road, which is now known as Rabindra Sarani. After researching further, it has been known that the company is not in business anymore.

Sole Agents
ROY BABAJEE & CO
182 LOWER CHITPORE ROAD
CALCUTTA

In the year 1903, Bamapada painted two oil paintings to print them into lithographs. They were "Shakuntala's proti Durbasha's Krodh" and "Radha's Ordeal". To paint "Shakuntala's Proti Durbashalr Krodh", Bamapada himself posed as the model by dressing up as Durbasha and his second wife, Pratibha Gangopadhyay posed as Shakuntala. A news

Babu Bamapada Banerjee became famous by painting oil paintings of Keshav Sen, Bankim Babu, Ramesh Mitra, Manmohan Ghosh etc. He has printed the two pictures we mentioned above on a large scale. The two images seemed to us to be equivalent to many of Ravi Varma's paintings. But Bamapada babu is a Bengali. Shall we all encourage him? Still, we request all go to Mr K P Mukhopadhyay and Ganguly Company's picture shop located at Tintetti Bazaar, Calcutta and see a couple of pictures. Whether anyone would be interested in buying a print could be observed thereafter. (29th October 1902)

Through this advertisement and the years on the paintings, we can confirm the lithograph was printed between 1900 and 1902. Thereafter, another advertisement in Basumati printed in the Basumati on 10th September 1903 is of distinct significance. The piece uncovers how Bamapada's oleographs priced at ten rupees each were much too high for common people. The high price was attributable to the cost of printing abroad and transportation charges. This led to reduced sales which defeated the purpose of bringing these oleographs to the Indian market. The solution was reducing the price to only six rupees so that it could be accessible to more people.

প্ৰক্ৰিয়াৰে ১৬শ তাৰ ১০০০ সংখ্যায় ছাপা একটি বিজ্ঞানে বৰা হৈয়াছে ১০০৮ দিনৰ মত দেখ নিম্নীলি বাস্তুপ্ৰদৰু চিত্ৰণকৰণ ছৰি ছাপাৰ কৰা। অস্তৰকৰণ কৰে ইওয়া মান কিমি নেপী রাখা হয়েছিল।

বৰ্তমানা ১০ টাৰৰ বলতা চিত্ৰকলাটো বাৰা দিয়া ছাপাৰ কৰা হৈয়াছে



Bamapada Banerjee

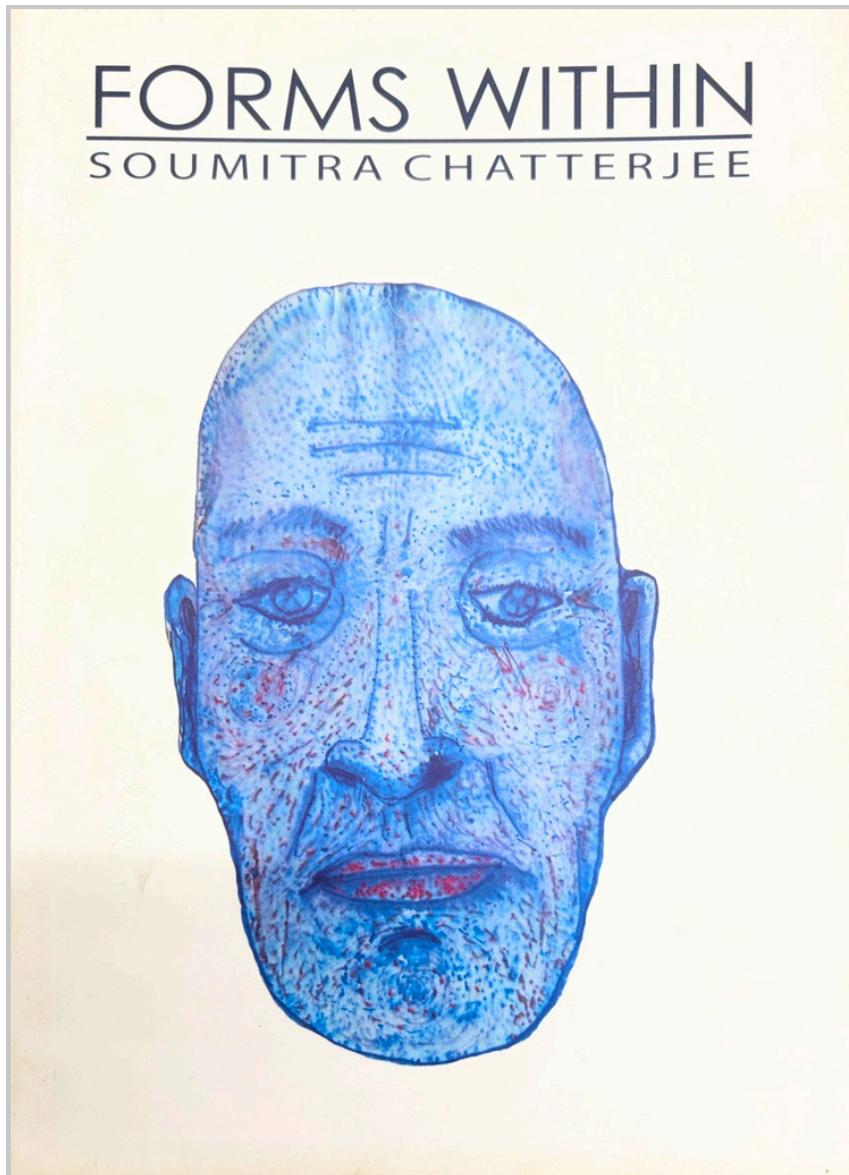


Pratibha Banerjee (Wife of B. P. Banerjee)

Courtesy: Amitabha Bandyopadhyay

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

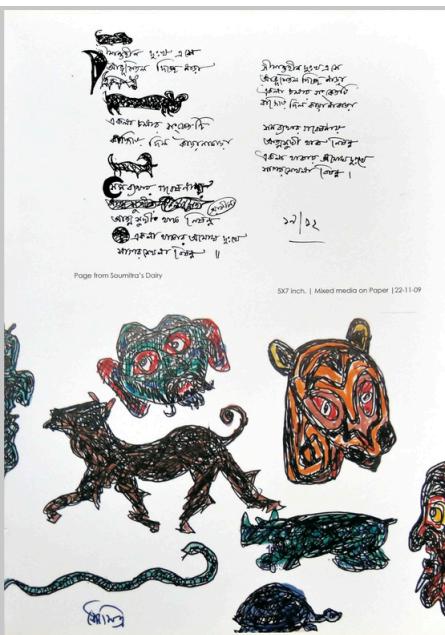
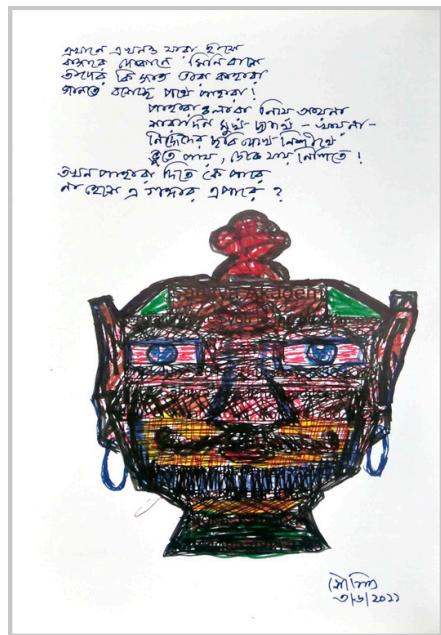
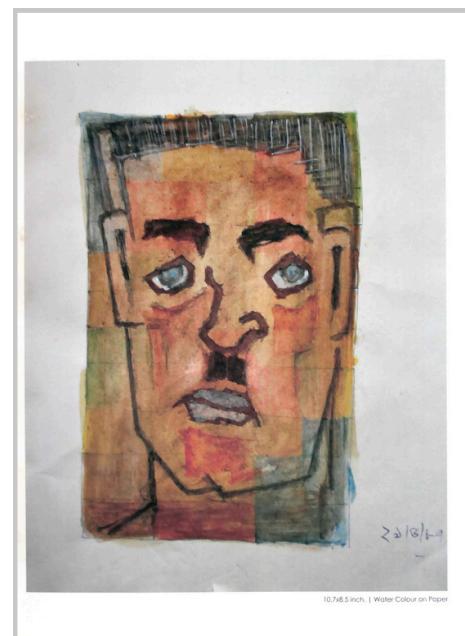
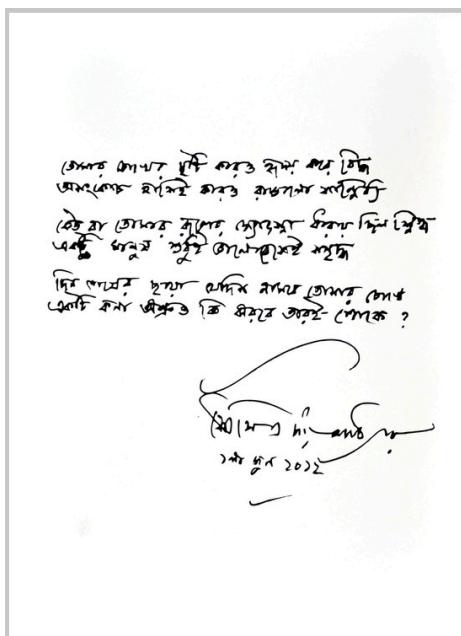
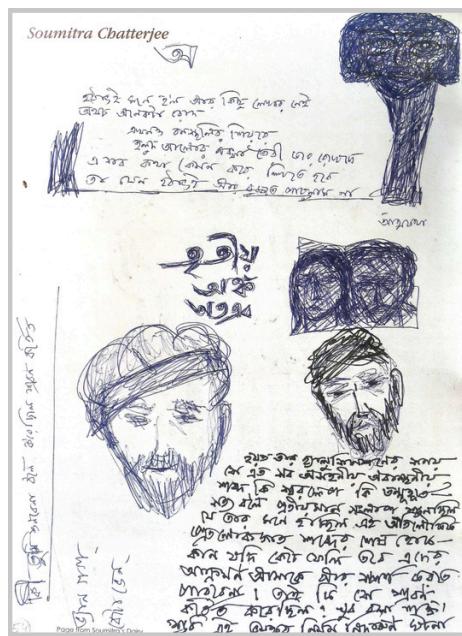
ABOUT THE BOOK

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 theatics of life. The artworks featured in the book are drawn from Soumitra Chatterjee's only art exhibition titled 'Forms Within' which was first unveiled.

INSIDE THE BOOK

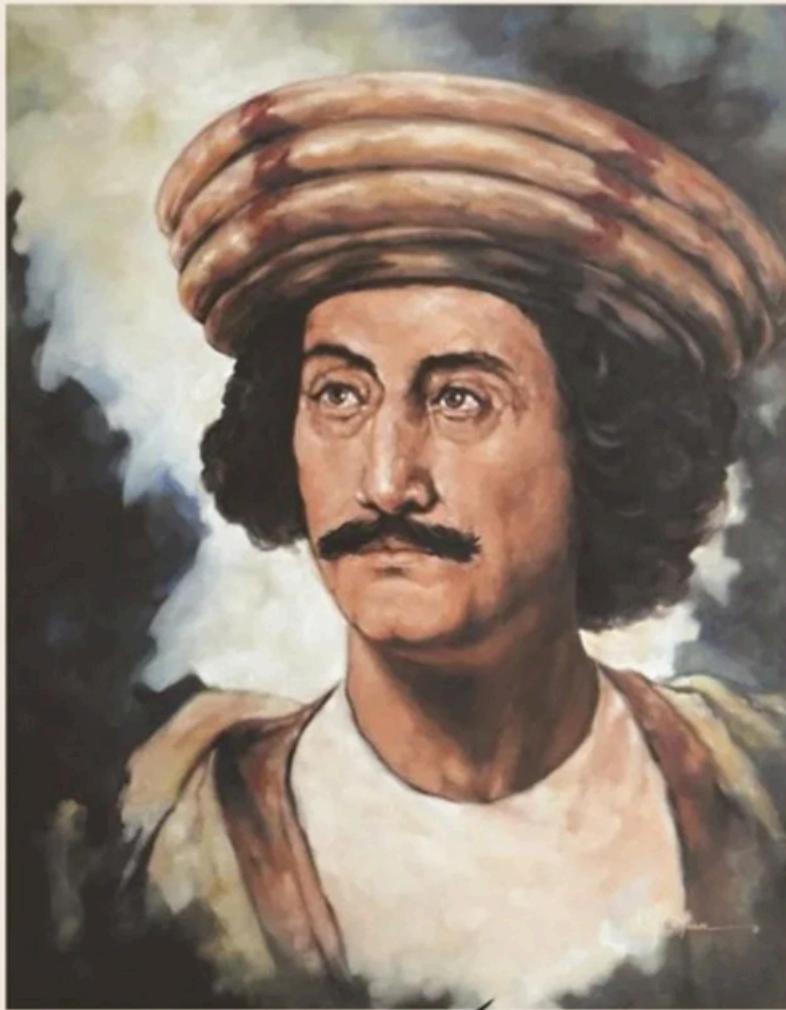
FORMS WITHIN SOUMITRA CHATTERJEE

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



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

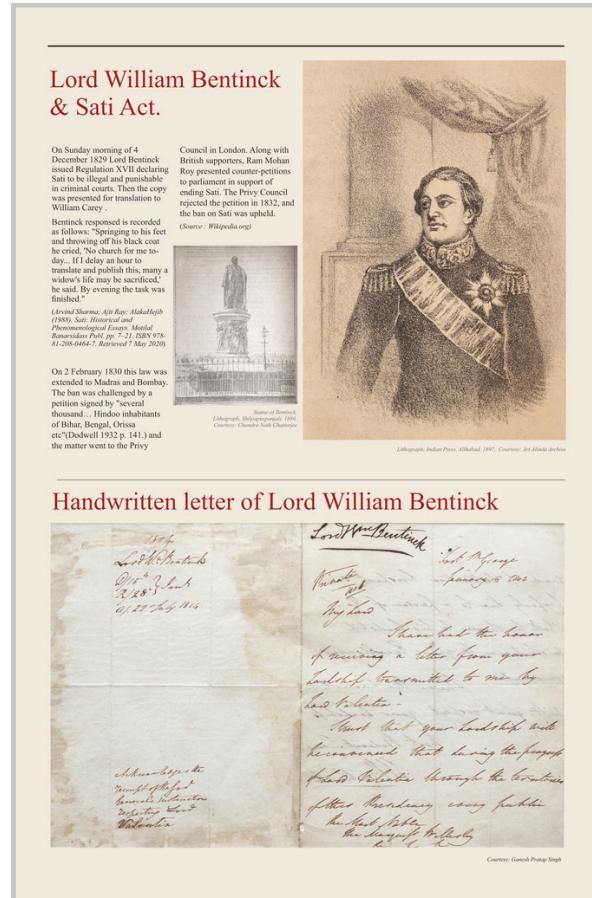
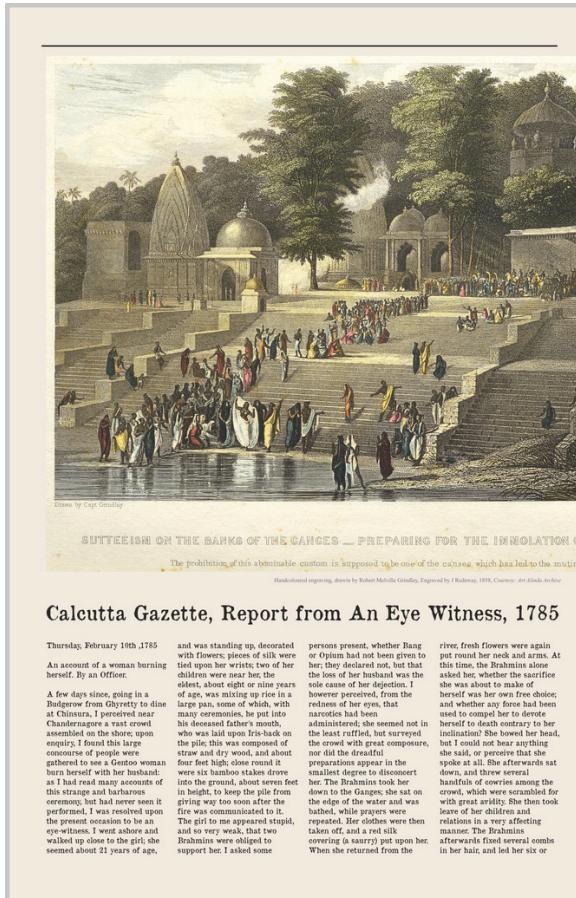
PAGES: 32

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



The Representation of Sati (Four Eighteenth Century Etchings by Baltazard Solvyns)

(Four Eighteenth Century Etchings by Baltazar Solvyns)

Robert L. Hardgrave, Jr.

When the Flemish artist Balthazar

When the Flemish artist Balazar Sylvens[1] arrived in Calcutta in 1719, the debate over sati was just beginning as missionaries, among others, condemned official tolerance of the "deadly practice" and called for its suppression. Of course, the practice of sati was not new; it had been around for centuries, and it was not unique to India. In Europe, the practice of widow-burning was called "sati," the practice of widowers who became sati through self-immolation on the funeral pyre of their husband. Europeans erroneously took the word to mean the practice itself, and, thus, the European composition "sati" became the conventional term for the wife's self-immolation.

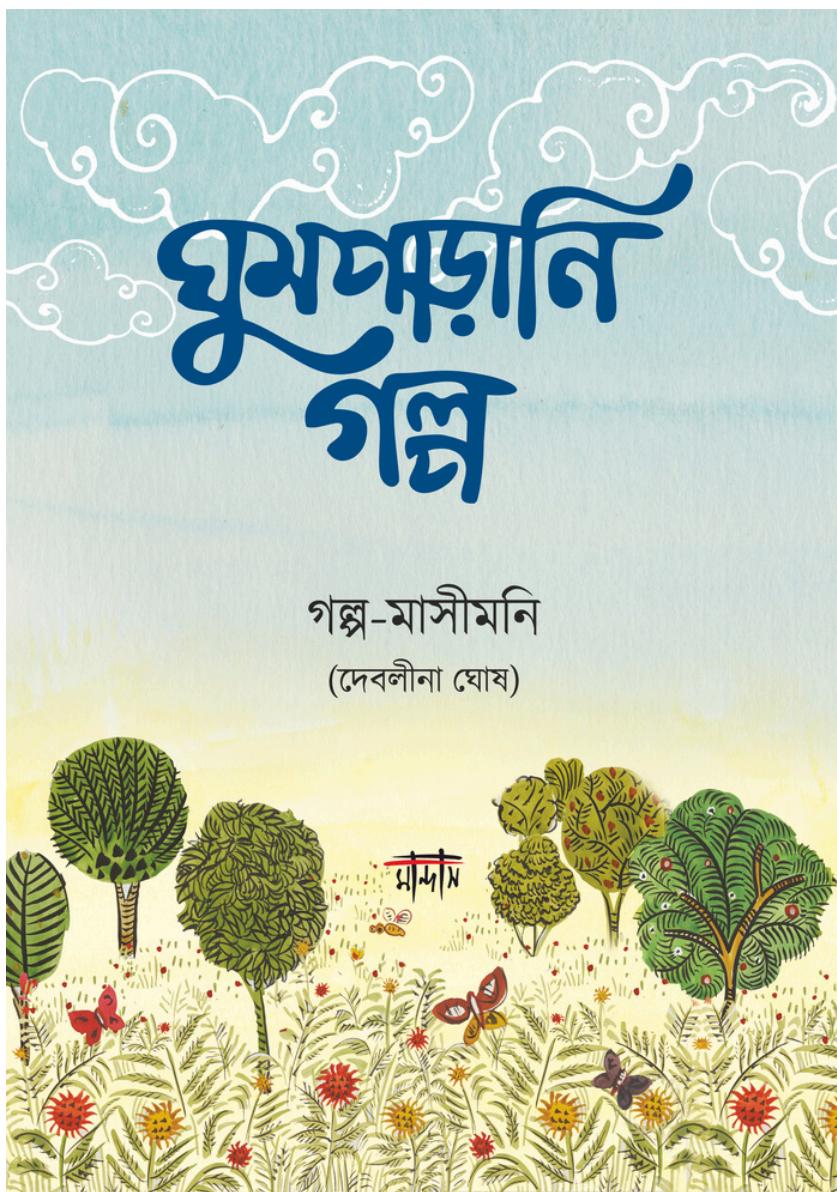
Sylvens uses neither *rautor* nor *sati* as terms in his description, but rather the Sanskrit word he spells phonetically from Bengali pronunciation. The practice by

Among European travelers in India during the late eighteenth and early nineteenth centuries, no description was complete without reference to a case—preferably with at least one eye-witness account. Pierre Sonnerat, who traveled in India in the 1770s, describes the practice and procedure of an Indian woman going to be buried with the body of her husband [5]. Another French traveler, Grégoire de Volney, experienced in Bengal in 1789 and 1790, relates his own unsuccessful effort to rescue a beautiful young woman who was to become salt and noise in the earth. She was said to have been “utterly miserable in Bengal, [6] failed Intervention was a frequent theme in European accounts, as in Volney’s description of his thwarted effort to prevent a suicide some 60 miles outside Calcutta in 1792 [7]. Conflicting accounts of restraints

Edward Thompson writes in *Surfer* that "Especially in Bengal [the woman] was often bound to the corpse with cords, or both bodies were fastened down with long bamboo poles curving over them like a wooden coverlet, or weighted down by logs."¹⁰ Most instances of suttee were described as "voluntary" acts of courage and devotion. But there were surely 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 notes that "it is likely that under the influence of opium or opium but otherwise 'unnatural'." After she was lured upon the pyre, her deceased husband, with her husband's blessing, laid herself down behind her. Immediately, two people immediately passed a rope, twice



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

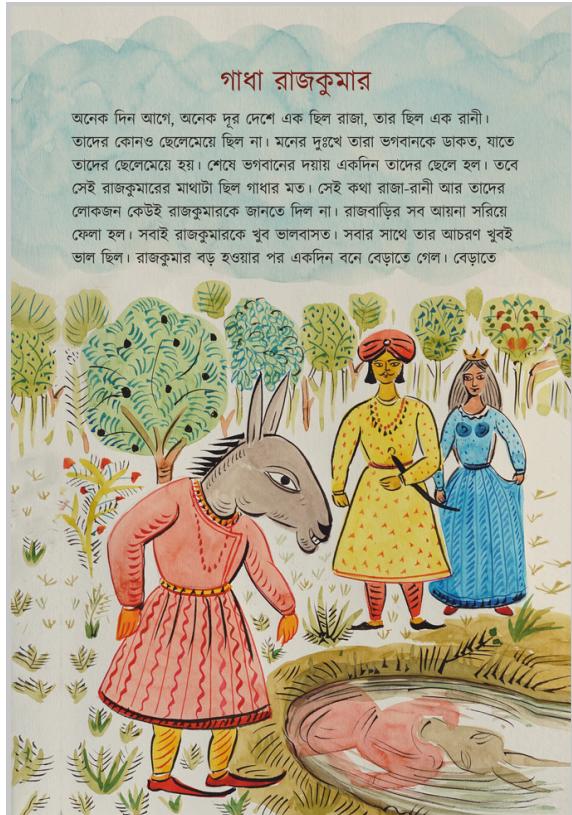
PAGES: 36

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



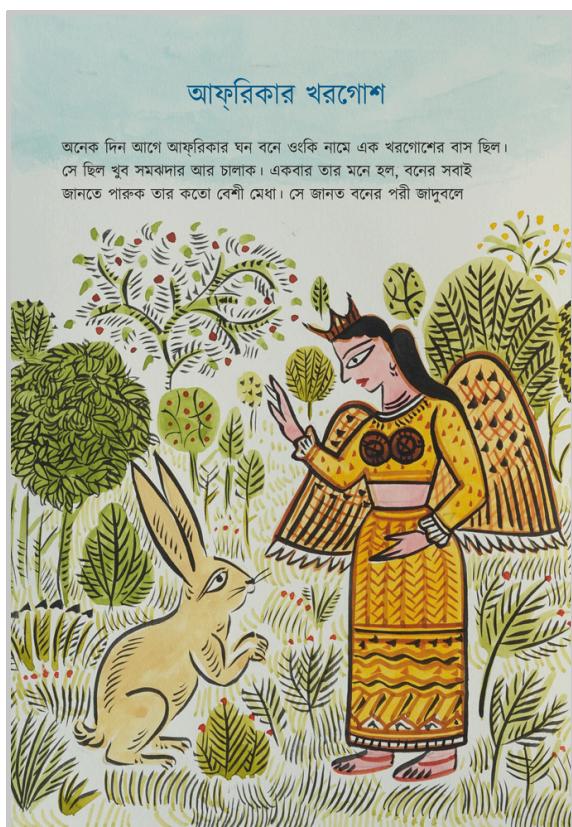
গাধা রাজকুমার

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



পিংপড়ে ও যাস-ফড়িং

একটা বাগানে একটা যাস-ফড়িং আর একটা পিংপড়ে থাকত। তাদের দুজনের ভীষণ ভাব ছিল। শরত ঋতুর সময় যখন আকাশের রং বাকবাককে নীল, তখন গাছে গাছে ফুলফল, মিঠে হাওয়া চারদিকে যাস-ফড়িং তখন খুশিমতো ঘাসে ঘাসে ফুলের রস মেঝে, ঘাসের দানা মেঝে, নেচে নেচে, গান গোনে ঘুরছিল। এমন সময় সে দেখল কি, পিংপড়ে খুব তাড়াতাড়ি কী মেল কাজ করে চলেছে।



আফ্রিকার খরগোশ

অনেক দিন আগে আফ্রিকার ঘন বনে ওঁকি নামে এক খরগোশের বাস ছিল। সে ছিল খুব সম্মদনার আর চালাক। একবার তার মনে হল, বনের সবাই জানতে পারুক তার কতো বেশী মেধা। সে জানত বনের পৰী জানুবলে



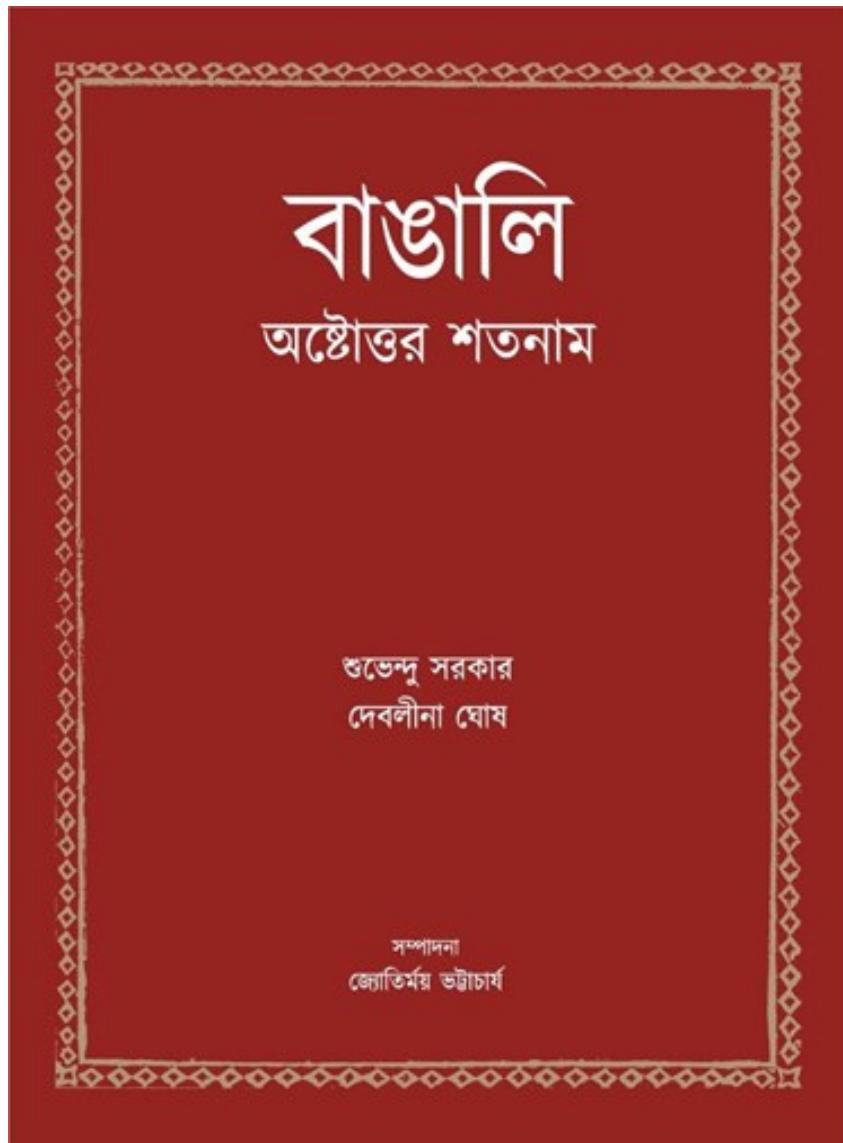
লোভী রাজা

এক দেশে এক লোভী রাজা ছিল। তার নাম ছিল রাজা মিডাস। তার টাকাপয়সার কোনও অভাব ছিল না। ত্রুটি তার সবসময় মনে হত তার আরও টাকা চাই, সেনাদানা চাই। একদিন রাজা মিডাস দেশের নাম করা যান্তুক্ষেকে ডেকে বলল 'আমাকে এমন একটা উপায় বল, যাতে আমি আরও বেশী ক'রে সোনা পেতে পারি। যান্তুক্ষের রাজাকে বলল রাজা শুনাই, আমি তেমাকে এমন একটা যান্তুক্ষেয়ে দেব, যার ফলে তুমি যাতেই হাত দেবে, তাই সোনা হয়ে যাবে। এই বলে যান্তুক্ষের রাজাকে যান্তুক্ষেয়ে দিল। রাজা তখন নিজের তরোয়ালটা খাপ খেকে

BANGALEE'R AHSTATTORO SHOTONAAM

BY DEBOLINA GHOSH

EDITED BY JYOTIRMOY BHATTACHARYA & ILLUSTRATIONS BY SUBHENDU SARKAR



LANGUAGE: BENAGLI

YEAR OF PUBLICATION: 2022

DIMENSIONS (INCH): 11 X 8.5 X 1.5

WEIGHT(G): 620

BINDING: PAPERBACK

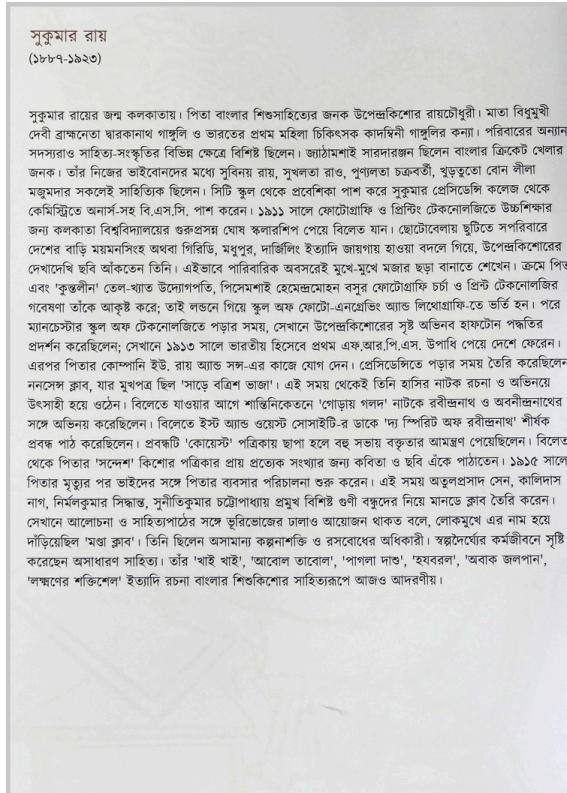
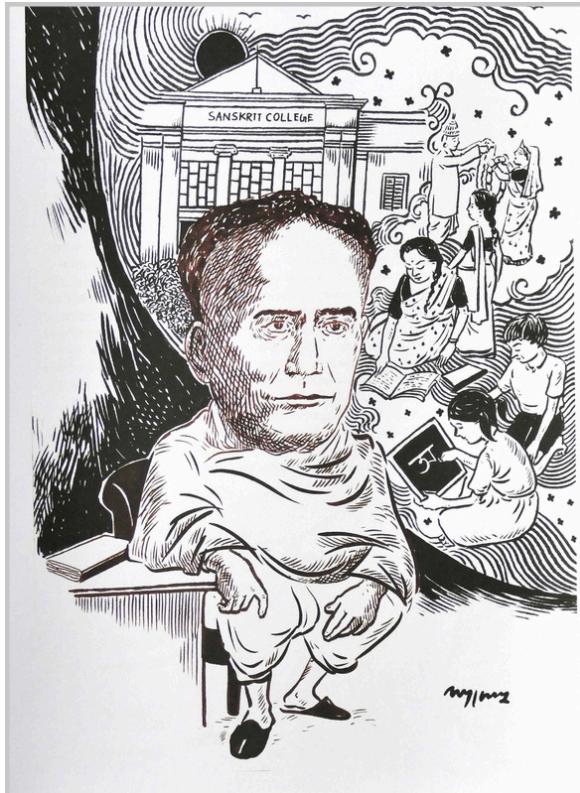
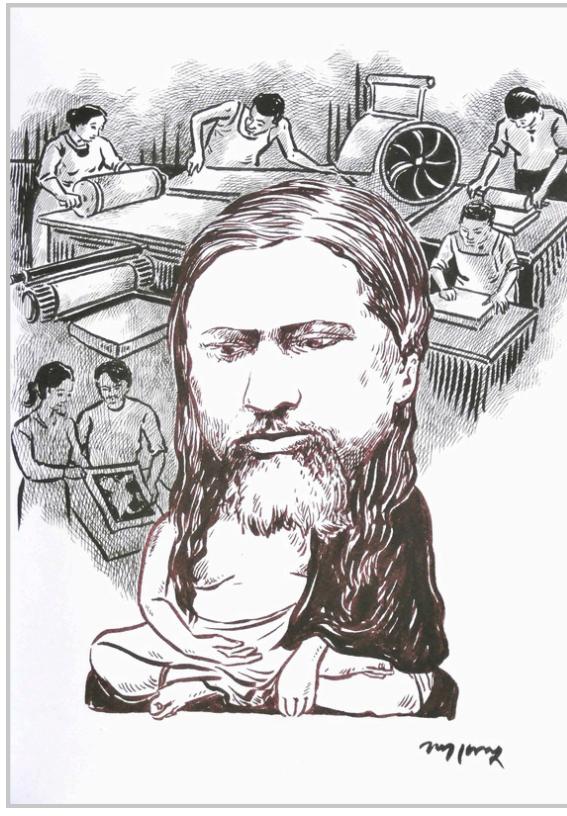
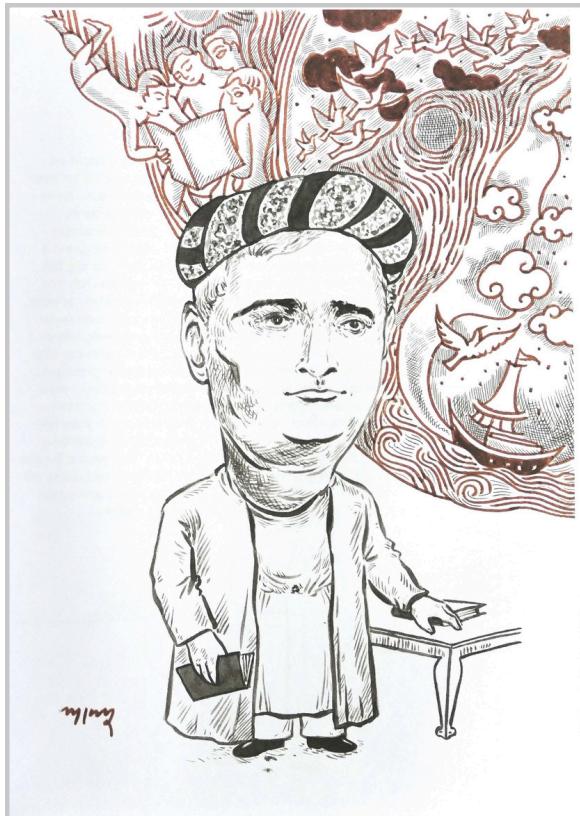
PAGES: 224

PRICE (INR): 1000

ABOUT THE BOOK

The book "Bangalee'r Ahstattoro Shotonaam" is a biographical collection featuring 108 Bengali personalities renowned for their remarkable achievements. Each biography is accompanied by a beautiful illustration by artist Subhendu Sarkar. This book shares the stories of individuals in Bengal who have made a significant contribution to inspire the generations of Bengalees to reach to their levels of achievement.

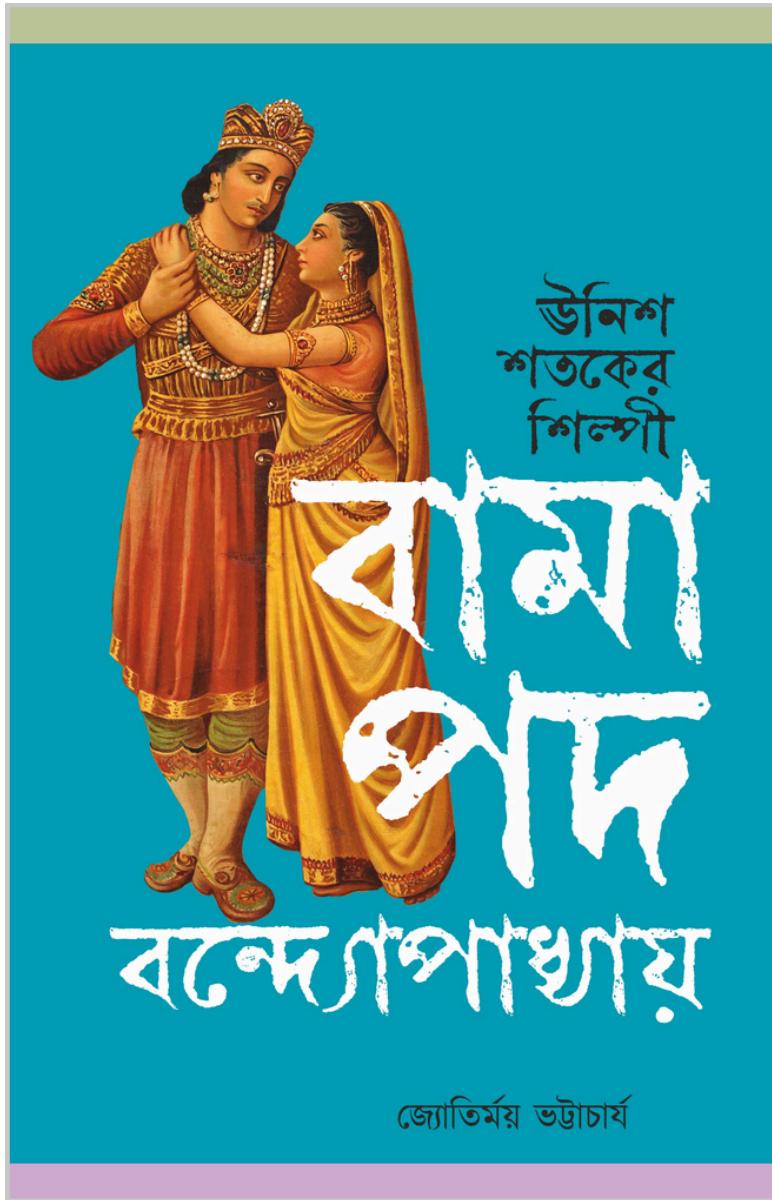
INSIDE THE BOOK
BANGALEE'R ASHTATTORO SHOTONAAM
BY DEBOLINA GHOSH
EDITED BY JYOTIRMOY BHATTACHARYA &
ILLUSTRATIONS BY SUBHENDU SARKAR



সুকুমার রায়
(১৮৮৭-১৯২৩)

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

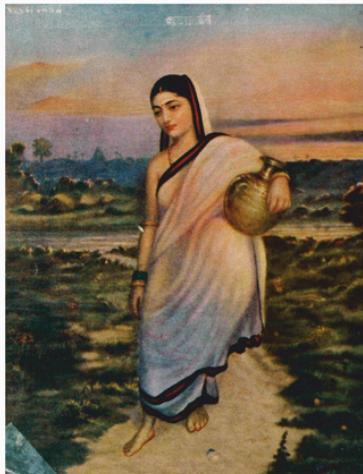
PAGES: 72

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



প্রিয়ানী পরিকায় প্রকাশিত বামাপদ-র চিত্র

পড়ার মতো। আধুনিক ভারতীয় চিত্রকলার ইতিহাসে তিনি একজন সত্ত্বিকারের পথপ্রদর্শক। তাঁর ছবির বহুল প্রচারই তাঁকে ছবি থেকে রাঙ্গল লিখায়াক ছাপাতে উদ্দোগী করেছিল। তাঁর এই উদ্দোগকে প্রকাশ করতে এলিয়ে আসেন শ্রী উপেন্দ্রনাথ মুখোপাধ্যায়(২২)। ইনি 'বসুন্ধরী' পরিকার প্রতিষ্ঠাতা ছিলেন। দুর্ভাগ্যমুক্ত সেইসময় কলিকাতায় তিনি রঙের বেশী রঙ দিয়ে ছবি ছাপানো হতো না, তখন বামাপদ বাবু জামানী থেকে পনেরো থেকে মোলোটি রঙ দিয়ে

তৈরিত্বের বিবরণ



মদন ভক্ত, কামভাসে তৈরি চিত্র
৭৬ সেমি x ৯২ সেমি



রাজা হাবিন্দ্র, কামভাসে তৈরি চিত্র
৭১ সেমি x ৯১ সেমি, ১৮৯৩



অহল্যা উত্তীর্ণ, কামভাসে তৈরি চিত্র
৭০ সেমি x ৯১ সেমি

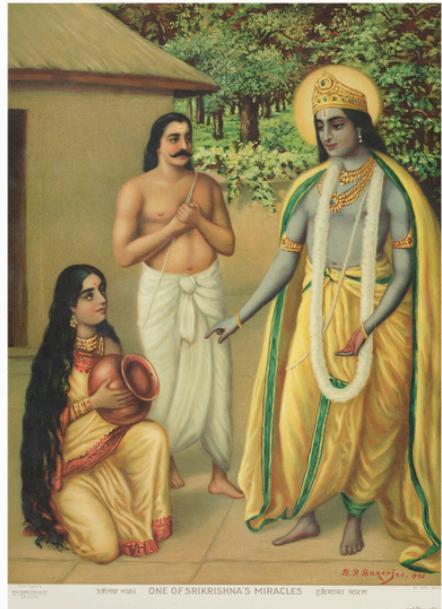


শ্রুতি কৃষ্ণ হতা, কামভাসে তৈরি চিত্র
৭১ সেমি x ৯২ সেমি, ১৮৯৪

মৌজন্যঃ প্রশান্ত তুলসীয়ান



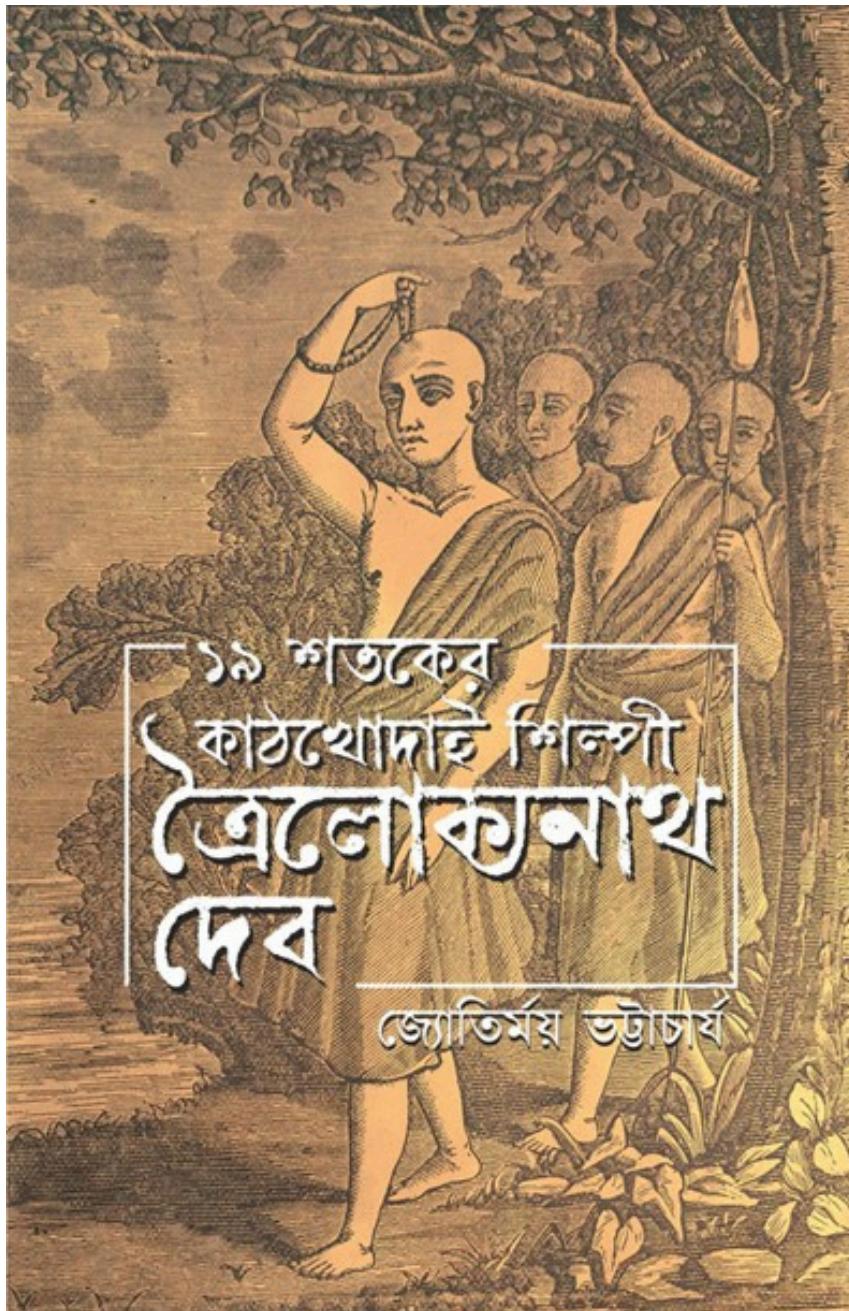
উত্তোলন ও অভিমন্তুর ছবির অনুকরণে পোস্টেলিনের মূর্তি, মৌজন্য - আর্ট অলিন্ড



মৌজন্য জ্যোতিষ্য ভট্টাচার্য
ONE OF SRIKRISHNA'S MIRACLES কামভাস বাসন
R. B. Banerjee, 1911

কলিকাতা, মুকুসার পারণ 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 Brahmo 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

