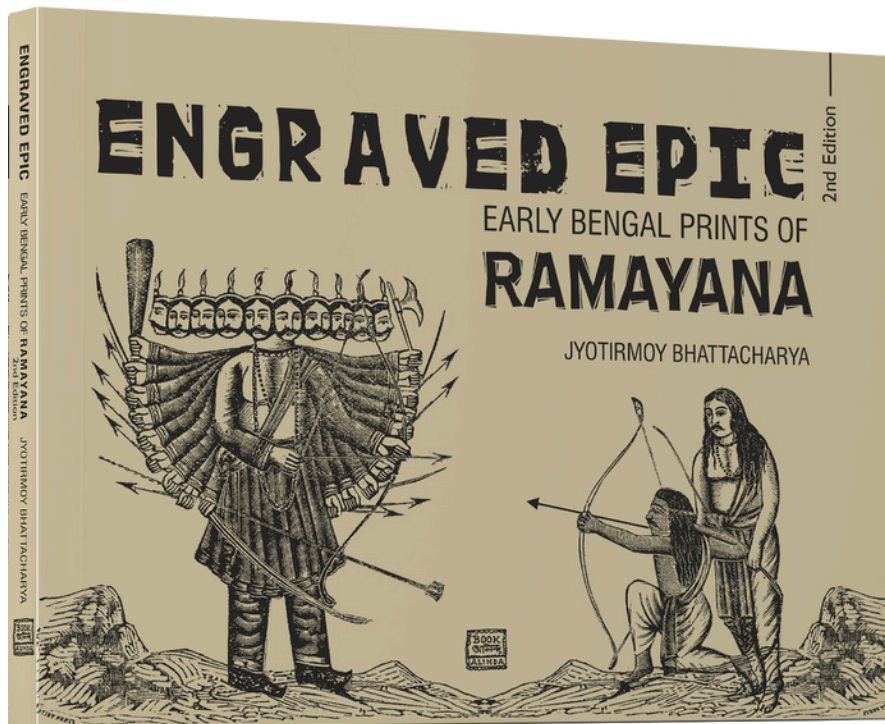




BOOK CATALOUGE

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



'Megh Roag' Sangeet Torang, 1818
engraved by Sri Padmab Chandra Das^[1]
Courtesy: Art Alinda Archive



Raja Rajendralal Mitra^[12]
Courtesy: Art Alinda Archive



Puraṇa Pāṭi, engraving by anonymous European artist^[13]
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 *Bididhartha Sangraha*, from 1851 to 1861.^[14] 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, & Co. The native aristocracy and gentry*. India, J.N. Ghose, 1881.

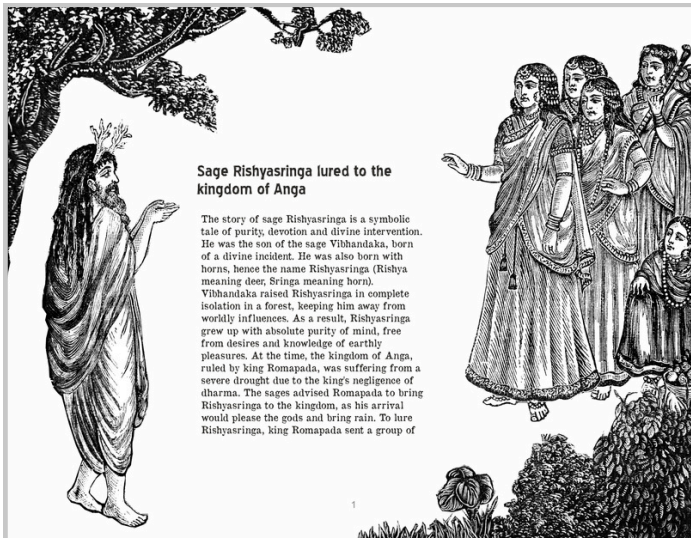


Book cover wood block, engraved by M. L. Seal
Courtesy: Art Alinda Archive

Engraved Wood Blocks



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, 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 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



Swayamvar (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: PAPERBACK

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

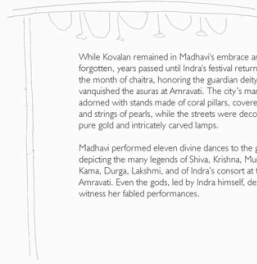
SILAPPADIKARAM: THE POETIC NARRATION IN LINES BY K K HEBBAR

EDITED BY JYOTIRMOY BHATTACHARYA



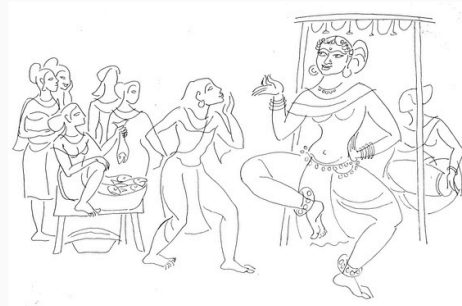
K. K. Hebbar

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



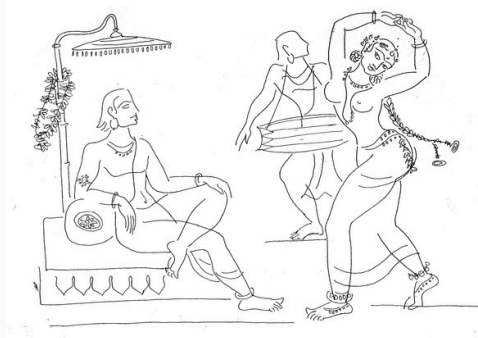
While Kovalan remained in Madhavi's embrace and Kannagi stood forgotten, years passed until Indra's festival returned to Puhar during the month of chaitra, honoring the guardian deity who had vanquished the asuras at Amravati. The city's mansions were adorned with stands made of coral pillars, covered 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, Vahnu, 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.



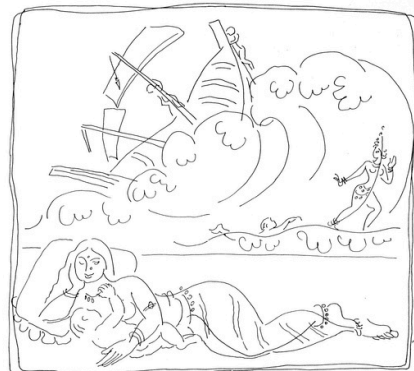
Madhavi stepped onto the stage right foot first, beginning with benedictions and prayers for the eternal victory of dharma over adharma. After demonstrating flawless vocal prowess in a four-part prologue, she danced, seamlessly blending northern folk and classical styles with the grace of a golden lina.

The enraptured Kalkilani 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".



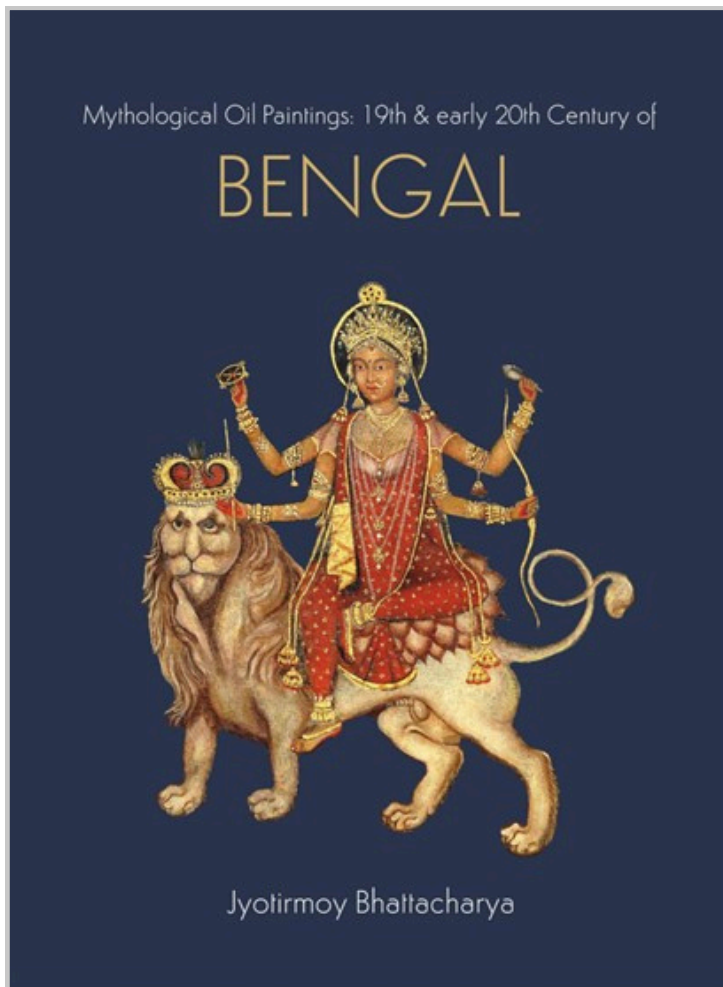
When Kovalan returned to Kannagi that evening, he chanced upon Madalan, a revered brahmin who was visiting Potosyl. With divine presence, Madalan recounted stories from Kovalan's past births, urging him to recognize how his suffering stemmed from his karma despite worthy deeds.

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.



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 Prasant Tulayian

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The Dussarah Durbar of His Highness the Maharaja of Mysore, 1848-49 (engraving). Creator Lewis, Frederick Christian (1779- 1856). 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



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 *bastraharan* (disrobing), done in the style of the engraving, 'The Dussarah Durbar of his

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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.

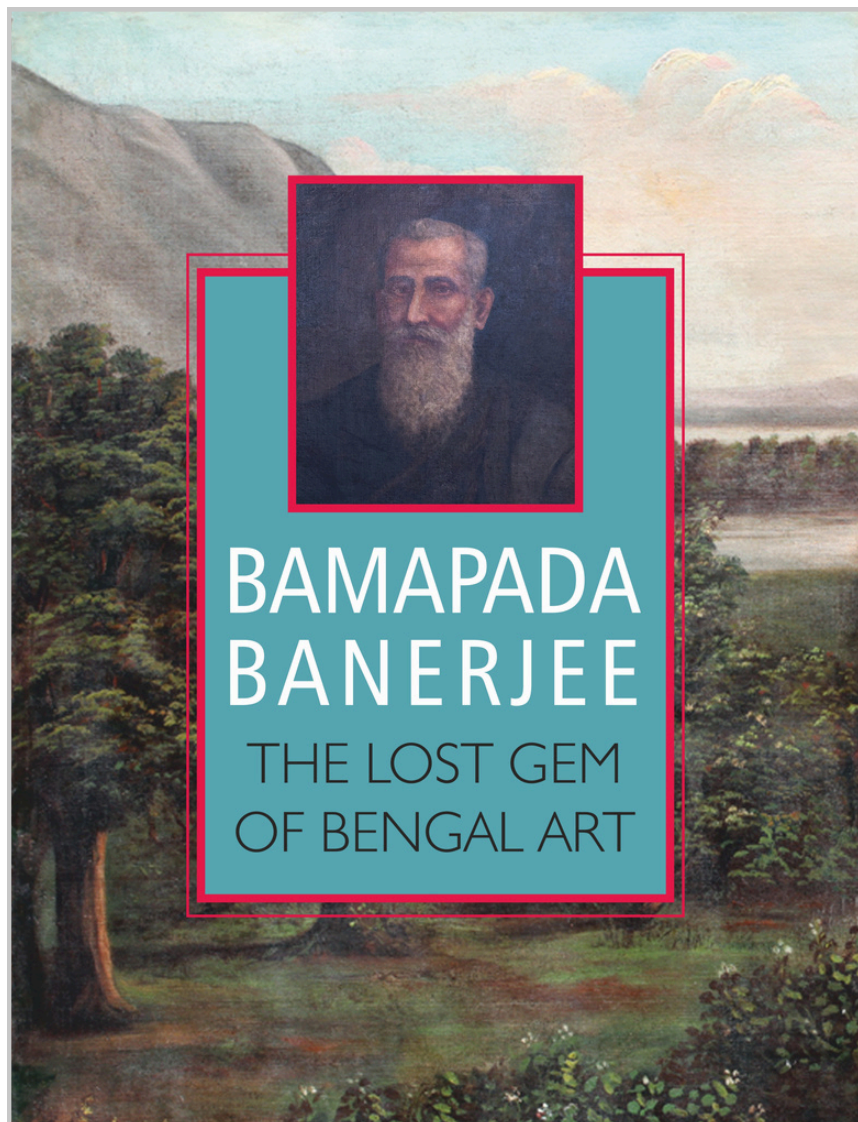
The proliferation of art schools in the late 19th-early 20th century and the crescendo of enthusiastic pupils inevitably led to an art market boom. In many cases, artists set up studios in their own capacity — where both the skilled and the not-so-skilled got an opportunity to apprentice. As a result,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

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

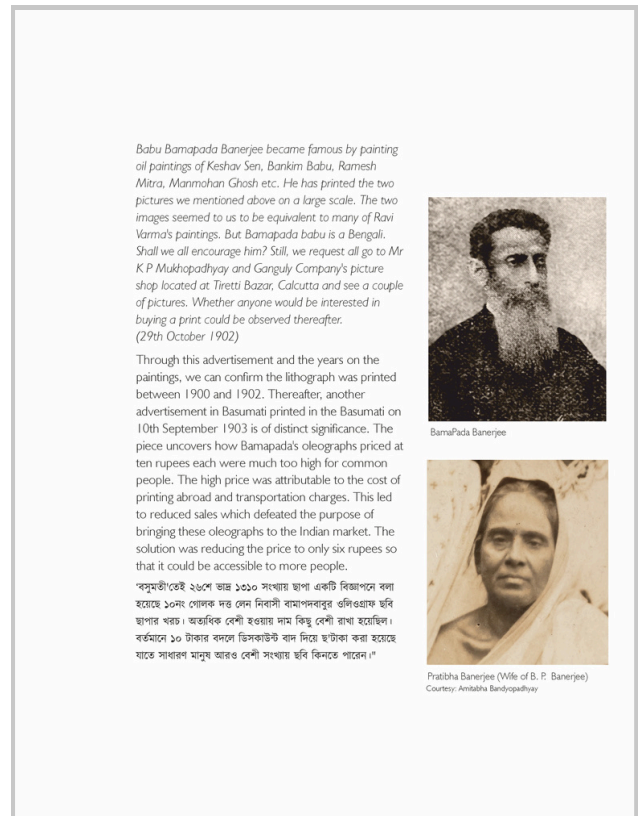
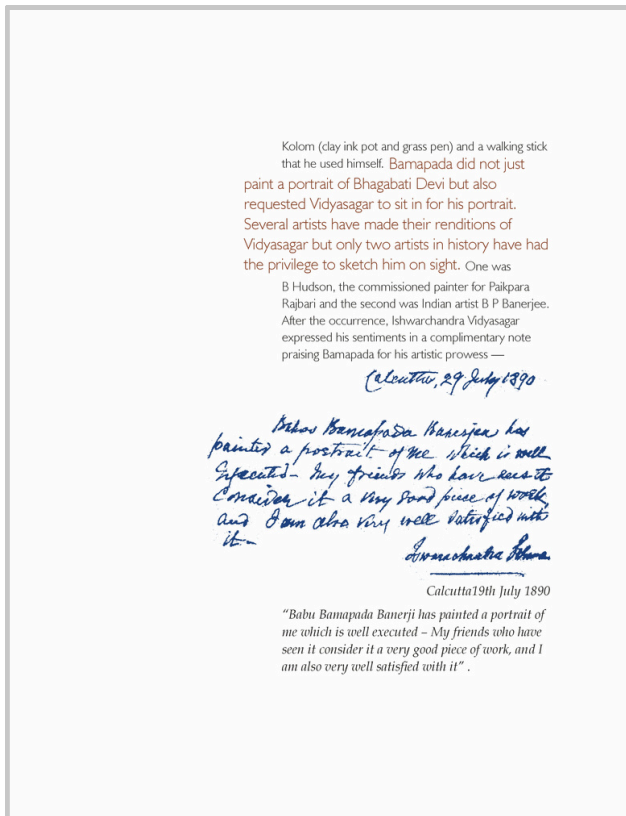
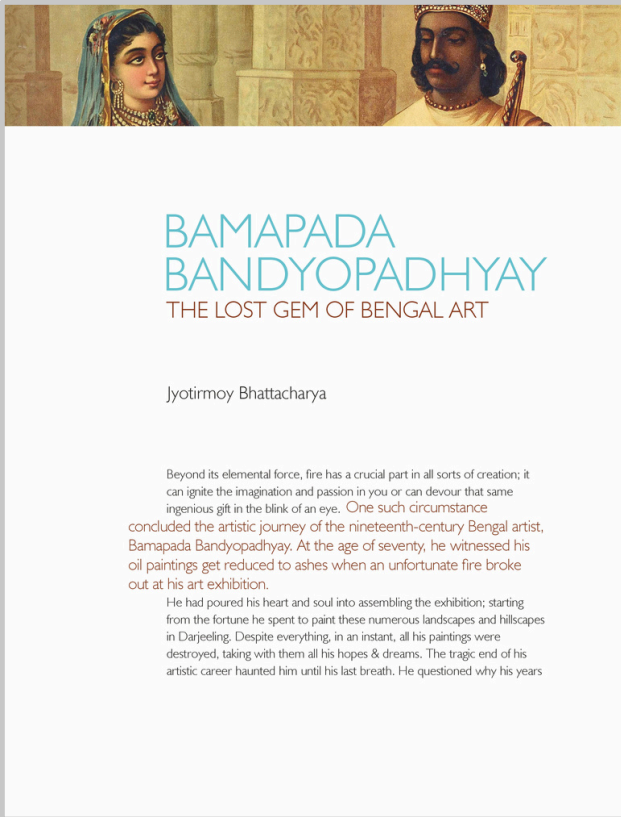
ABOUT THE BOOK

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

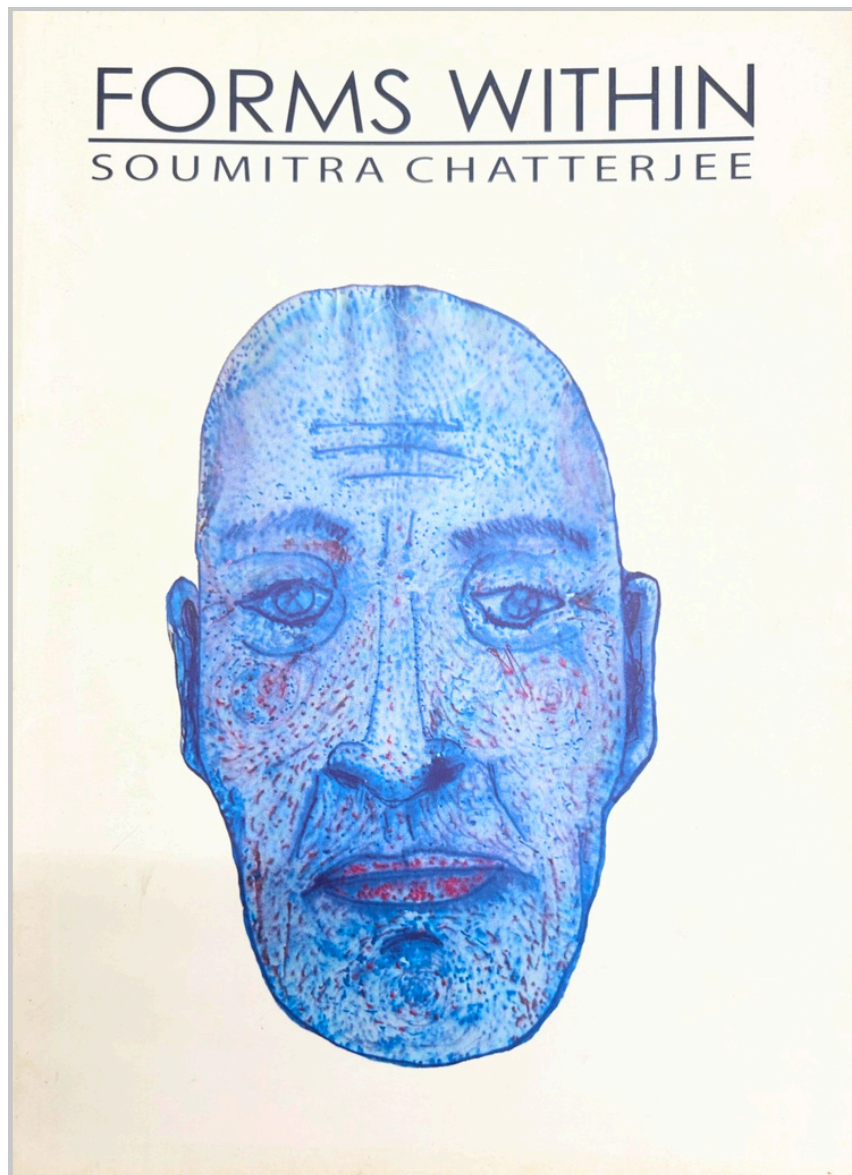
BY JYOTIRMOY BHATTACHARYA



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

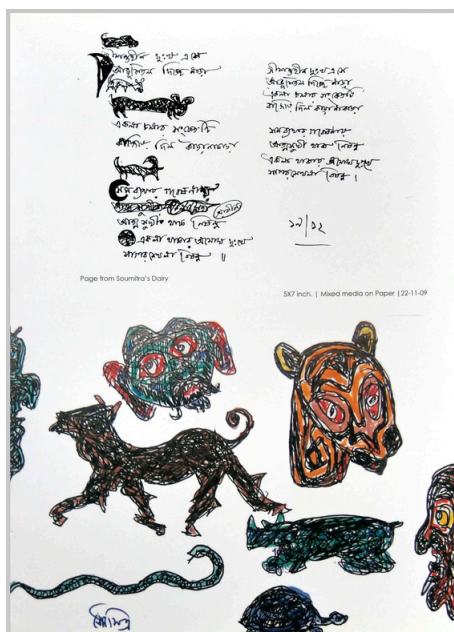
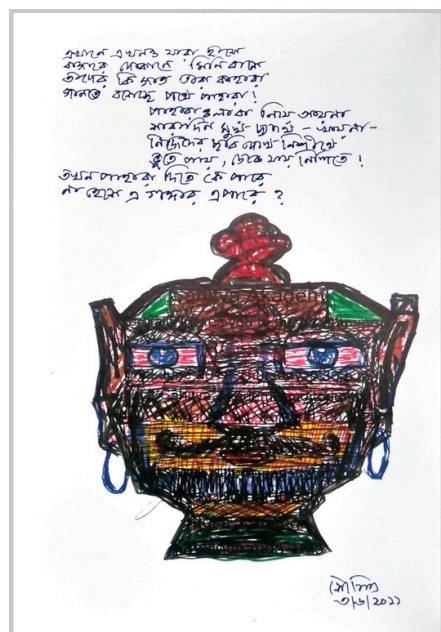
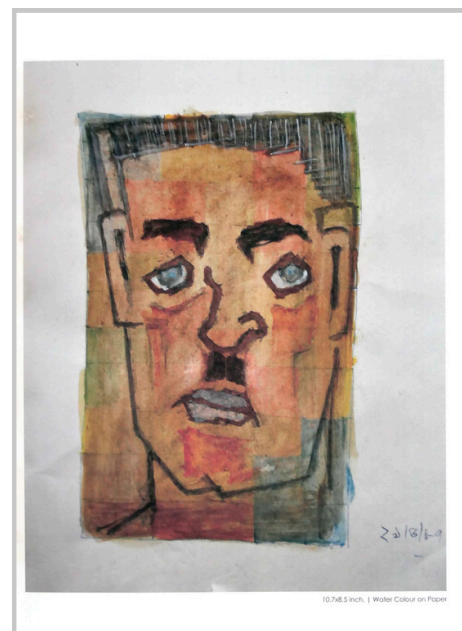
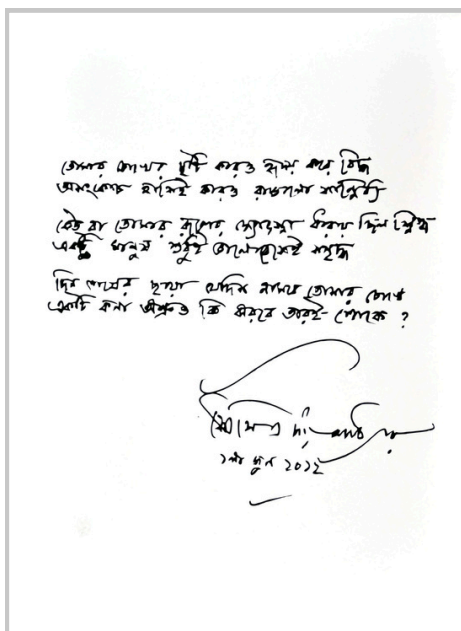
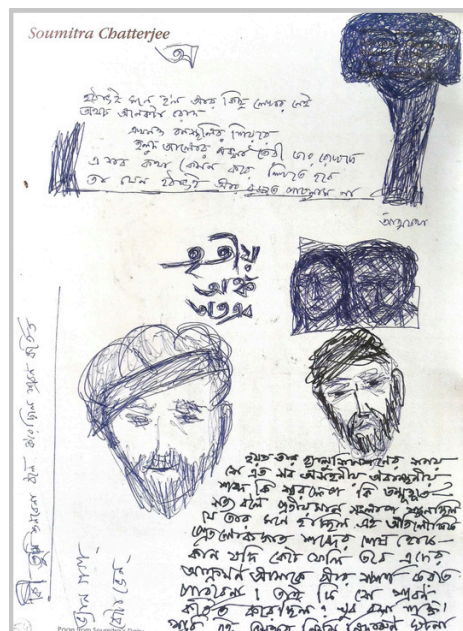
ABOUT THE BOOK

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' 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



SUTTEEISM ON THE BANKS OF THE GANGES — PREPARING FOR THE IMMOLATION

The prohibition of this abominable custom is imposed upon one of the castes, which has had the most

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 Bulgerow from Gherryty to dine at Chinsura, I perceived near Chanderanagore 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 surveyed 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 was bathed, while prayers were repeated. Her clothes were then taken off, and a red silk covering (a sarree) put upon her. When she returned from the river, fresh flowers were again put round her neck and arms. At this time, the Brahmins alone asked her, whether the sacrifice she was about to make of herself was her own free choice; and whether any force had been used to compel her to devote herself to death contrary to her inclination? She bowed her head, but I could not hear anything she said, or perceive that she spoke at all. She afterwards sat down, and threw several handfuls of cowries among the crowd, which were scrambled for with great avidity. She then took leave of her children and relations in a very affecting manner. The Brahmins afterwards found 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 translation to William Carey.

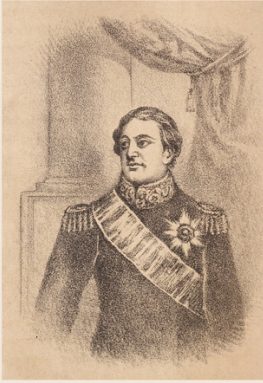
Bentinck responded is recorded as follows: "Springing to his feet and throwing off his black coat he cried, 'No church for me today... I'll delay an hour to translate and publish this, many a widow's life may be sacrificed,' he said. By evening the task was finished."

On 2 February 1830 this law was extended to Madras and Bombay. The ban was challenged by a petition signed by "several thousand... Hindoo 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)

Arnold Sharma, Ajit Ray, Adalalgh (1888). Sati: Historical and Phenomenological Enquiry. Madras: Ramaswami Publ. pp. 7-21. ISBN 978-81-208-6864-7. Retrieved 7 May 2020

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Lithograph: Indian Press, Allahabad, 1857. Courtesy: Art Bhida Archive



Handwritten letter of Lord William Bentinck

Lord William Bentinck

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 great 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 characterised 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 practice 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 divide, 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 their people. 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 Hinduism. 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 recognised (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.

Courtesy: Ganesh Prasad Singh

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 "deadly practice" and called for its suppression. Of all Hindu customs, none more fascinated—or appalled—the Europeans than "suttee," the practice of widow-burning. The term *sati* in 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 *suttee* nor *sati* 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 *sahamarana*, "dying together," also known as *sahagamana*—Solvyns's Shobh-Goston—meaning "going together." [2]

The practice was prevalent in Bengal in the eighteenth and early nineteenth centuries. Renzo Bhushan Roy, in *Socioeconomic Impact of Sati in Bengal*, writes that suttee was most frequent among upwardly mobile sarda 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 provides an engraving of an Indian woman going to be burned with the body of her husband. [5]

Another French traveler, Gaudpied, writing of his experience in Bengal in 1789 and 1790, relates his own unsuccessful attempt 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]

Conflicting 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 like a wooden corset, or weighted down by bags." [8]

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 describes the woman as likely under the influence of bang or opium but otherwise "unafflicted." 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 great 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 characterised 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 practice 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 divide, 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 their people. 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 Hinduism. 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 recognised (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.

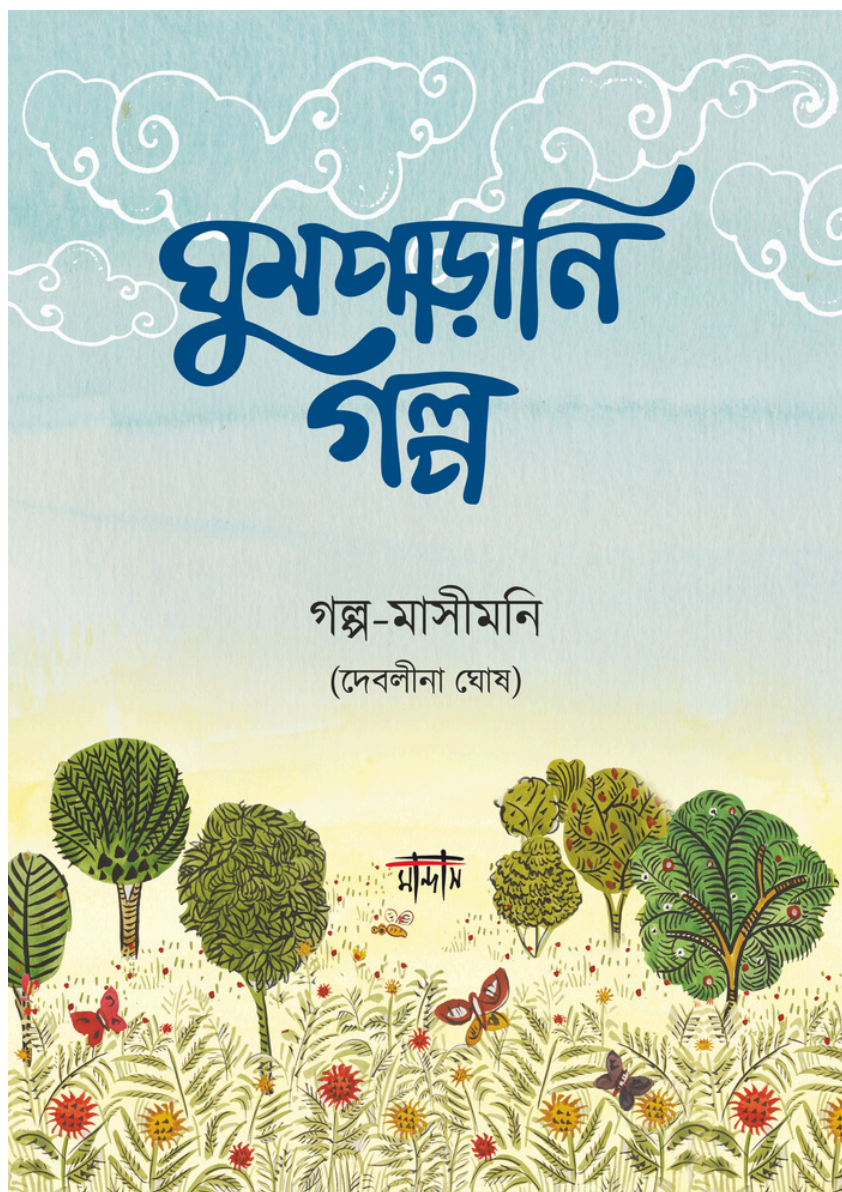
Courtesy: Ganesh Prasad Singh



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

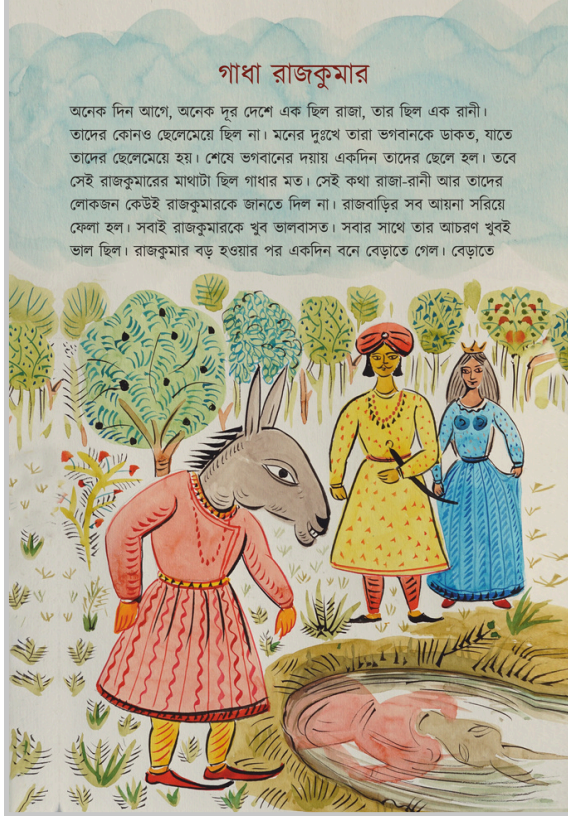
PAGES: 36

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.

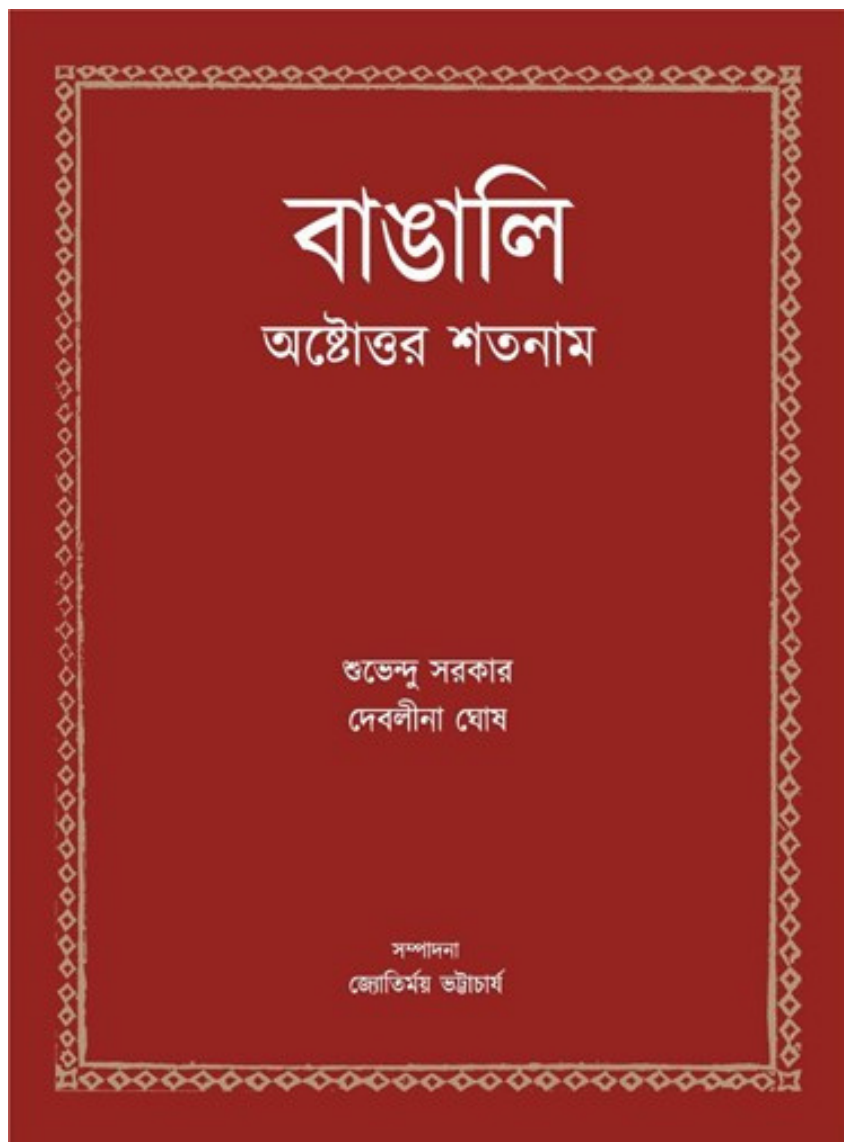
INSIDE THE BOOK
GHUMPARANI GOLPO
BY DEBOLINA GHOSH
ILLUSTRATIONS BY SUBHENDU SARKAR



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

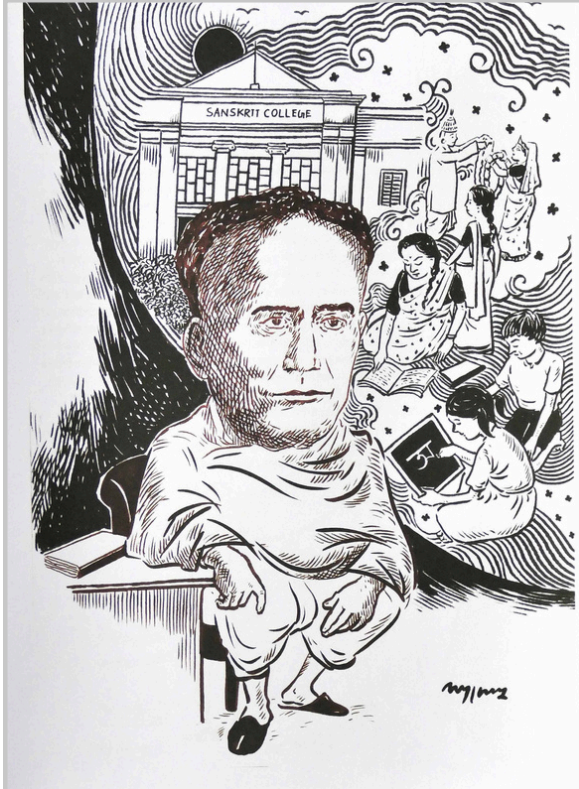
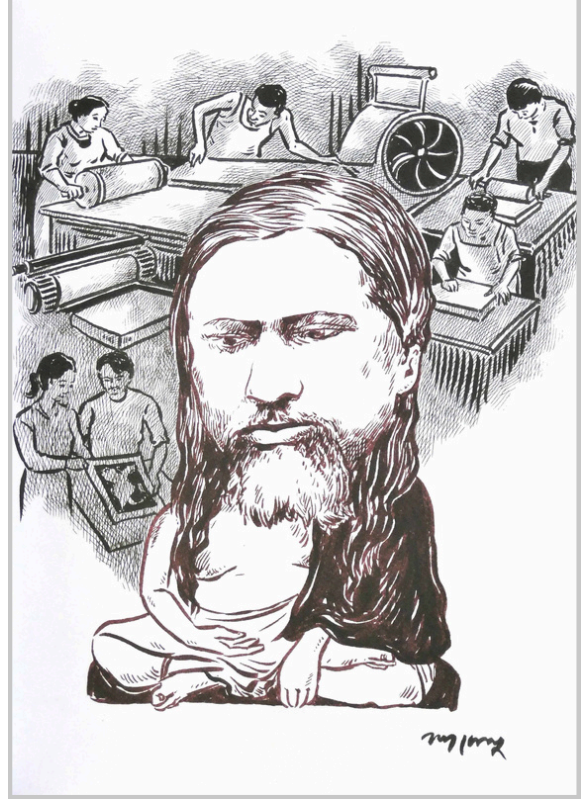
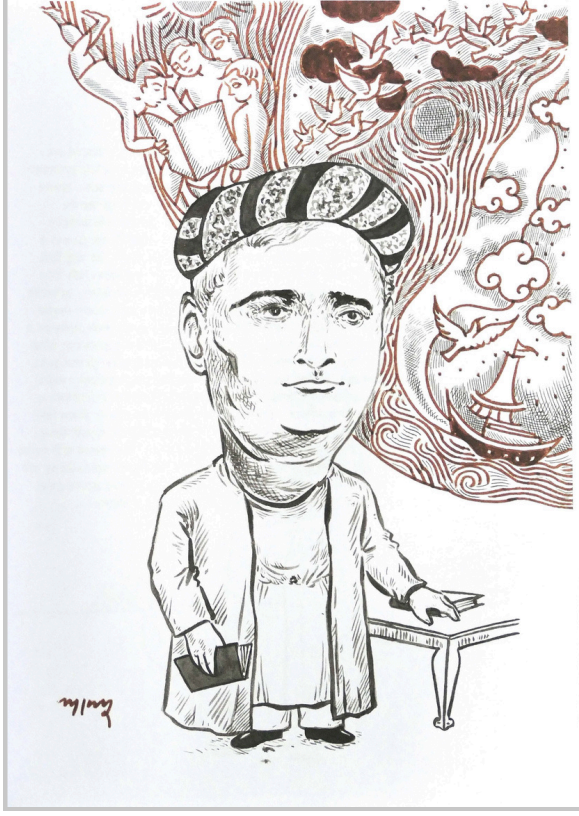
PAGES: 224

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)

সুকুমার রায়ের জন্ম কলকাতায়। পিতা বাংলার শিশুসাহিত্যের জনক উপেন্দ্রকিশোর রায়চৌধুরী। মাতা বিধুমতী দেবী ব্রাহ্মসভা দ্বারকানাথ গঙ্গুলি ও ভারতের প্রথম মহিলা চিকিৎসক কাদম্বিনী গঙ্গুলির কন্যা। পরিবারের অন্যান্য সদস্যরাও সাহিত্য-সংস্কৃতির বিভিন্ন ক্ষেত্রে বিশিষ্ট ছিলেন। জ্যেষ্ঠামশাই সারদারঞ্জন ছিলেন বাংলার ক্রিকেট খেলার জনক। তাঁর নিজের ভাইবোনদের মধ্যে সুবিনয় রায়, সুখলতা রায়, পুণ্ডলতা চক্রবর্তী, যুতুততা বোন লীলা মজুমদার সকলেই সাহিত্যিক ছিলেন। সচি স্কুল থেকে প্রবেশিকা পাশ করে সুকুমার প্রেসিডেন্সি কলেজ থেকে কেমিস্ট্রিতে অনার্স-সহ বি.এস.সি. পাশ করেন। ১৯১১ সালে ফোটাগ্রাফি ও প্রিন্টিং টেকনোলজিতে উচ্চশিক্ষার জন্য কলকাতা বিশ্ববিদ্যালয়ের গুরুপ্রসন্ন ঘোষ স্কলারশিপ পেয়ে বিলেত যান। ছোটবেলায় ছুটিতে সপরিবারে দেশের বাড়ি ময়মনসিংহ অথবা গিরিডি, মধুপুর, দার্জিলিং ইত্যাদি জায়গায় হাওয়া বদলে গিয়ে, উপেন্দ্রকিশোরের দেখাদেখি ছবি আঁকতেন তিনি। এইভাবে পারিবারিক অবসরেই মুখে-মুখে মজার ছড়া বানাতে শেখেন। ক্রমে পিতা এবং 'কুন্তলীন' তেল-খাত উদ্যোগপতি, পিসেমশাই হেমেন্দ্রমোহন বসুর ফোটাগ্রাফি চর্চা ও প্রিন্ট টেকনোলজির গবেষণা তাকে আকৃষ্ট করে; তাই লন্ডনে গিয়ে স্কুল অফ ফোটো-এনগ্রেভিং অ্যান্ড লিথোগ্রাফি-তে ভর্তি হন। পরে মানচেস্টার স্কুল অফ টেকনোলজিতে পড়ার সময়, সেখানে উপেন্দ্রকিশোরের সৃষ্টি অভিনব হাফটোন পদ্ধতির প্রদর্শন করেছিলেন; সেখানে ১৯১৩ সালে ভারতীয় হিসেবে প্রথম এফ.আর.পি.এস. উপাধি পেয়ে দেশে ফেরেন। এরপর পিতার কোম্পানি ইউ. রায় অ্যান্ড সন্স-এর কাজে যোগ দেন। প্রেসিডেন্সিতে পড়ার সময় তৈরি করেছিলেন ননসেন্স ক্লাব, যার মুখপত্র ছিল 'সাড়ে বত্রিশ ভাজা'। এই সময় থেকেই তিনি হাসির নাটক রচনা ও অভিনয়ে উৎসাহী হয়ে ওঠেন। বিলেতে যাওয়ার আগে শান্তিনিকেতনে 'গোড়ায় গলদ' নাটকে রবীন্দ্রনাথ ও অবনীন্দ্রনাথের সঙ্গে অভিনয় করেছিলেন। বিলেতে ইস্ট অ্যান্ড ওয়েস্ট সোসাইটি-র ডাকে 'দ্য প্লসিট অফ রবীন্দ্রনাথ' শীর্ষক প্রবন্ধ পাঠ করেছিলেন। প্রবন্ধটি 'কোয়েস্ট' পত্রিকায় ছাপা হলে বহু সজায় বক্তৃতার আমন্ত্রণ পেয়েছিলেন। বিলেত থেকে পিতার 'সন্দেশ' কিশোর পত্রিকার প্রায় প্রতিভক সংখ্যার জন্য কবিতা ও ছবি একে পাঠাতেন। ১৯১৫ সালে পিতার মৃত্যুর পর ভাইদের সঙ্গে পিতার ব্যবসার পরিচালনা শুরু করেন। এই সময় অতুলপ্রসাদ সেন, কালিদাস নাগ, নির্মলকুমার সিদ্ধান্ত, সুনীতিকুমার চট্টোপাধ্যায় প্রমুখ বিশিষ্ট গুণী বঙ্গবন্দের নিয়ে মানডে ক্লাব তৈরি করেন। সেখানে আলোচনা ও সাহিত্যপাঠের সঙ্গে কুরিয়ারের চালাও আয়োজন থাকত বলে, লোকমুখে এর নাম হয়ে দাঁড়িয়েছিল 'মণ্ড ক্লাব'। তিনি ছিলেন অসামান্য কল্পনালব্ধি ও রসবোধের অধিকারী। স্বল্পদৈর্ঘ্যের কর্মজীবনে সৃষ্টি করেছেন অসংখ্য সাহিত্য। তাঁর 'খাই বাই', 'আবোল তাবোল', 'পাগলা দাণ্ড', 'হয়বরন', 'অবাক জলপান', 'লক্ষণের শক্তিশেষ' ইত্যাদি রচনা বাংলার শিশুকিশোর সাহিত্যরূপে আজও আদরপ্রিয়।

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 লিপোগ্রাফ 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



অহল্যা উদ্ধার, ক্যানভাসে তৈল চিত্র
৭০ সেমি x ৯১ সেমি



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

সৌজন্যঃ প্রশান্ত তুলসীয়ান



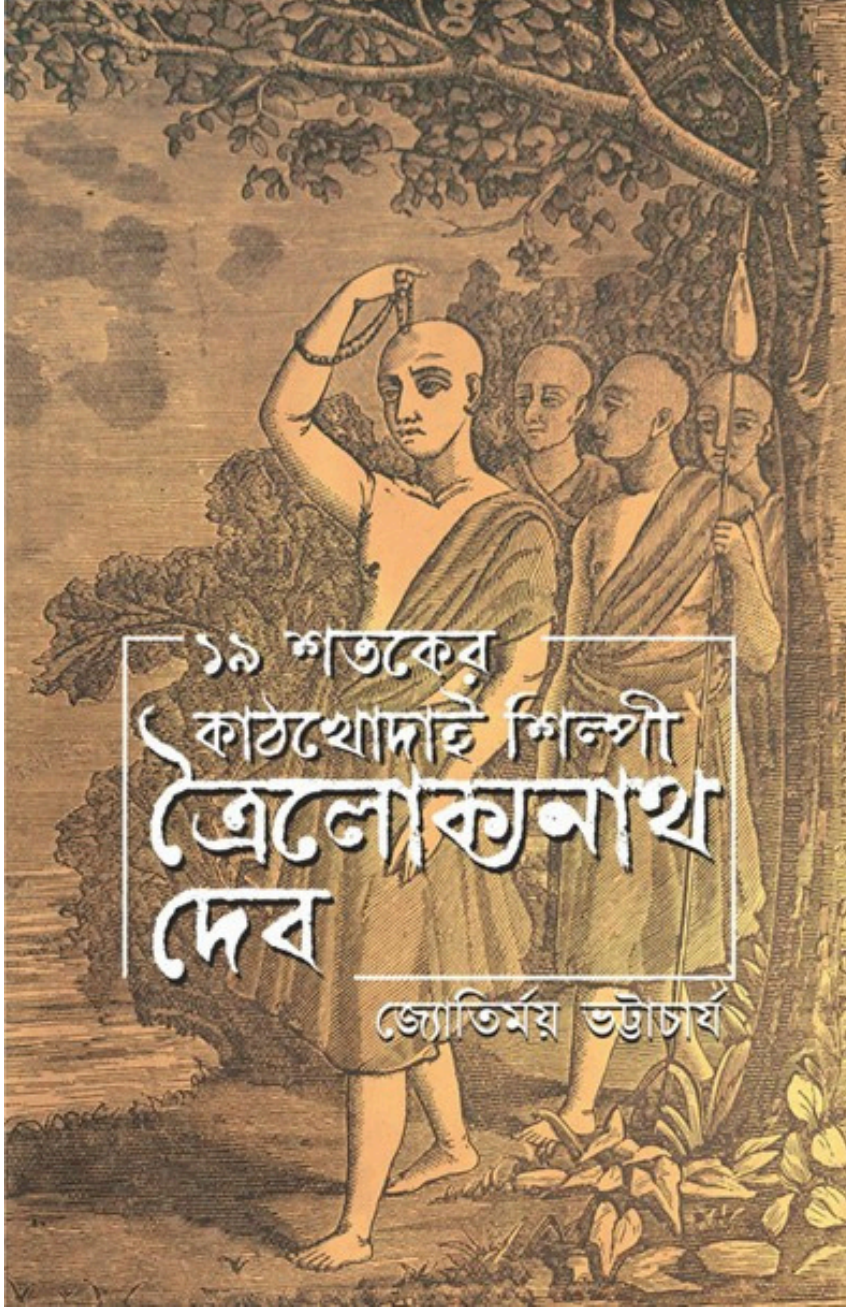
উত্তর ও অতিমন্ডুর ছবির অনুকরণে গোল্ডেনসনের মূর্তি, সৌজন্যঃ - আর্ট অফিস



সৌজন্যঃ জ্যোতির্ময় ভট্টাচার্য

জমোদিসংগ্রহ, দুর্ভাগার 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

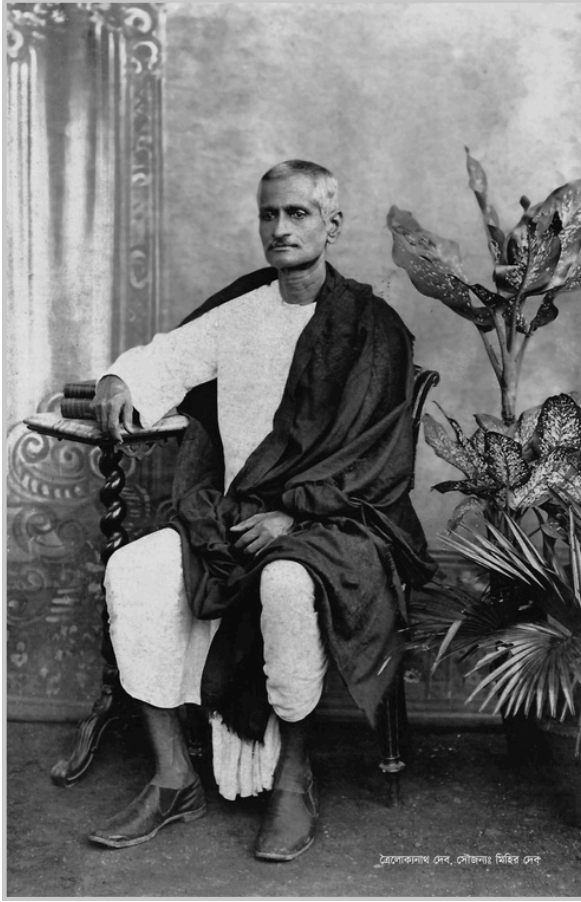
PAGES: 64

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



উপরোক্ত ছবিটি অবলম্বন করিয়া একটি রচনা লেখ ; যাহার রচনা ভাল হইবে তাহার রচনা স্থায় প্রকাশিত হইবে ।

