

Calcutta CHRONICLE



BENOY-BADAL-DINESH
THE PRICE OF FREEDOM
PAID WITH BLOOD

CALCUTTA'S EDIFICE
National Library

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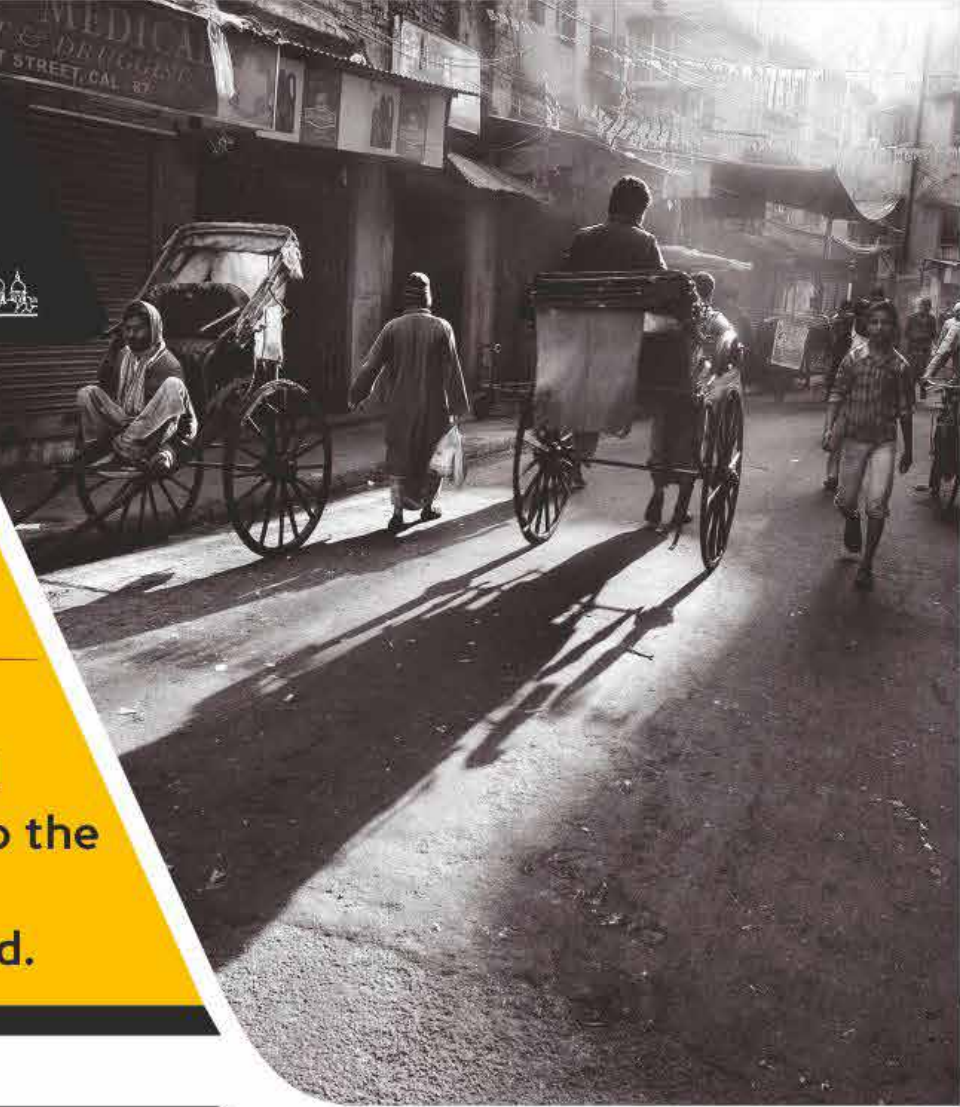
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Singing In The Rain

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EDITORIAL

Once the fierce volleys of bullets ceased, Charles Tegart, the Police Commissioner of Calcutta rushed inside the room to find three youths lying in a pool of blood on the ground – two injured and one dead. As he searched their blood-soaked pockets for some identity he found a khaddar tricolour on one of them. It was December 8, 1930. The “Verandah Battle” as The Statesman chose to call it, had just ended, the strong smell of gun-powder still emanating from the room. Badal (Sudhir) Gupta who carried the flag and his two colleagues, Benoy Bose and Dinesh Gupta had failed to raise the tricolour on that day. But 17 years later, the Indian flag fluttered atop the Writers’ Buildings on August 15, 1947. As we celebrate Independence Day, Calcutta Chronicle pays tribute to these brave soldiers of India who readily laid down their lives to secure our freedom. This edition’s ‘Past Perfect’ column is a must read.

“At the stroke of midnight hour, when the world sleeps, India will awake to life and freedom.” It has been nearly eight long decades since Jawaharlal Nehru spoke these words at the Council Hall in New Delhi on the midnight of August 14, 1947. All eyes were on Delhi where the transfer of power was taking place, the Union Jack to be replaced by the Indian tri-colour. But the happenings in Calcutta were historically no less significant. Read this edition’s ‘Spotlight’ column to know more.

Joydip Sur
Editor



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National Library

A Treasure Trove Of Knowledge



Joydip Sur

Once the abode of sahibs, the sprawling estate at Belvedere now houses one of the nation's greatest institutions, namely, the National Library. In this edition of Calcutta Chronicle, we take you to a journey back in time; both of the oldest library in the country and the edifice that treasures it.

The early antecedents of the National Library can be traced to the setting up of the Calcutta Public Library in 1836 at Esplanade Row. The library was a non-government institution and run on a proprietary basis. People contributed a princely sum of Rs 300 as subscription to become proprietors; not surprisingly, Prince Dwarkanath Tagore was the first proprietor of the Calcutta Public Library.

Lord Metcalfe, the then Governor General, shifted 4,675 volumes from the library of the Fort William College to the Calcutta Public Library. This, along with donations of books from several individuals formed the nucleus

■ CALCUTTA'S EDIFICE ■

of the library. Both Indian and foreign books, especially British, were also purchased for the library. The library received donations from both individuals and government.

The Calcutta Public Library held a unique position as the first public library in this part of the world. Such a well-organised and efficiently run library was rare even in Europe during the first half of the 19th century. It was only due to the efforts of the Calcutta Public Library that the present National Library has so many extremely rare books and journals as a part of its collection.

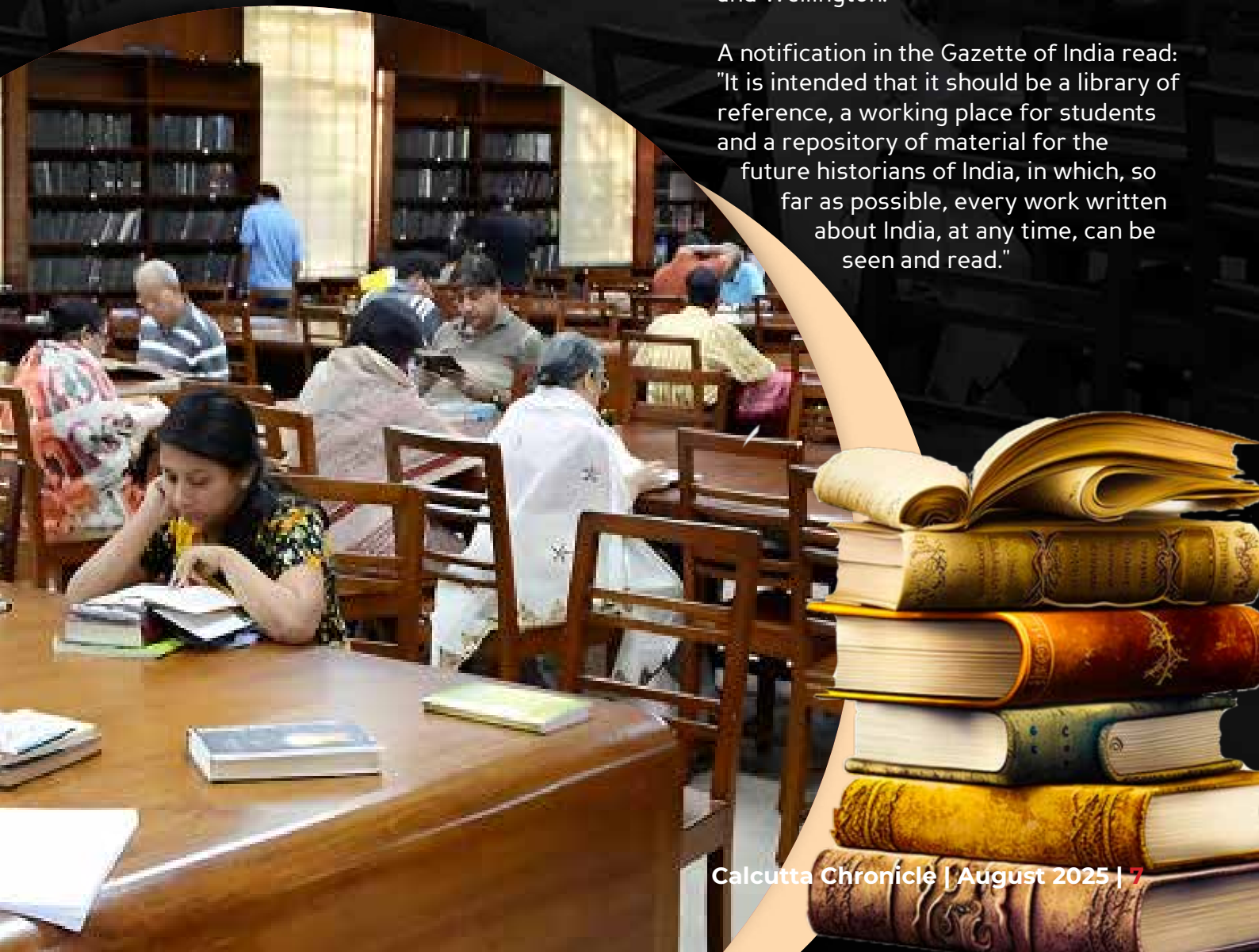
The Imperial Library was set up in 1891 by combining a number of Secretariat libraries in Calcutta. Of those, the most important and interesting was the library of the home department, which contained many books

formerly belonging to the libraries of East India College, Fort William College and that of the East India Board in London. But the use of the library was restricted to the superior officers of the government.

In 1903, Lord Curzon, conceived the idea of opening a library for the use of the public. He noticed that both the libraries—Imperial Library and Calcutta Public Library—were under-utilised and decided to amalgamate the rich collection of both the libraries.

The newly amalgamated library, called Imperial Library, was formally opened to the public on January 30, 1903 at Metcalfe Hall which had earlier been the home of several Governor-Generals including Warren Hastings, Cornwallis and Wellington.

A notification in the Gazette of India read: "It is intended that it should be a library of reference, a working place for students and a repository of material for the future historians of India, in which, so far as possible, every work written about India, at any time, can be seen and read."



■ CALCUTTA'S EDIFICE ■

After independence, the Governor of Bengal, C Rajagopalachari suggested that the Belvedere estate which once belonged to Warren Hastings and later, went on to become the official residence of the lieutenant governors after the East India Company brought the property, should house the Imperial Library, renamed as National Library. Its doors were formally thrown open in 1953 by the Education Minister, Maulana Abul Kalam Azad. Since the first public library in India was opened in Calcutta in 1818, it was apt that the honour of having a National Library should rest with the city.

Coming to the architecture of Belvedere Estate, the grand entrance opens into a spacious park peripherally wooded with subtropical trees. The basic structure of the house painted in white with green doors and windows, was kept intact during its adaptation as a library.

The original pillars of the stack room located in the basement hold up the superstructure and some of the offices are still equipped with fireplaces. The basement storey is occupied by movable stacks for storing a rich collection of books. The main reading room,

once the banquet hall for viceroys and their guests, is thirty-four metres long. The off-white ceiling is held up by classic Roman beams and brick vaulting and supported by Corinthian pillars. The pillars at the periphery of the room prop up a mezzanine gallery which is now used as carrel.

Alcoves underneath the gallery now are used to store reference works such as District Gazetteers. An ancient London-made grandfather clock is another relic of the Colonial past apart from the dining table that was used by Warren Hastings. The National Library Staff Quarters has eaten into the southern part of the estate, just north of the Agri-Horticultural Gardens, which too, was a part of the property of Warren Hastings.

For nearly two decades now, the daily operations of the National Library have shifted to the state-of-the-art Bhasha Bhavan.



August 15, 1947

Calcutta's tryst with destiny



Anindita Mazumder

"At the stroke of midnight hour, when the world sleeps, India will awake to life and freedom," - Jawaharlal Nehru, New Delhi, August 1947.

It has been nearly eight long decades since Jawaharlal Nehru spoke these words at the Council Hall in New Delhi on the midnight of August 14, 1947. All eyes were on Delhi where the transfer of power was taking place, the Union Jack to be replaced by the Indian tri-colour. But the happenings in Calcutta were historically no less significant.

The first colonised city (remember, the British could lay their hands on Delhi only after 1857 when they crushed the first national

war of independence and ended the Mughal rule, exiling the last emperor, Bahadur Shah Zafar) had witnessed its darkest hour as the call for "Direct Action" given by the Muslim League-led-provincial government with HS Suhrawardy at the helm, on August 16, 1947, had unleashed communal forces leading to killings in great numbers and sowing the seeds of partition.

The riots eventually spread to Noakhali and other areas; in Calcutta for a whole

August, 1947 brought joy amidst gloom for Kolkatans. Anindita Mazumder provides you a glimpse of history as the city, considered to be the second home of British, next to London, ushers in a new dawn, that of freedom and hope

-Jawaharlal Nehru
(New Delhi, August 1947)





SPOTLIGHT

year, long knives were out as the two communities viewed each other with suspicion and pure hatred. Two dominions were being born but the conjoined twins had to be ripped apart. The joy of political freedom for 400 million people was not unalloyed; there was tinge of sadness as many were rendered rootless, driven out of their homes and forced to seek an unknown destiny.

While most of the top Congress leaders were in Delhi for the transfer of power Mahatma Gandhi was in Hyderi Manzil (now known as Gandhi Bhawan) at Beliaghata in Calcutta, with Muslim League leaders trying to restore amity between the two communities. Bengal always looked up to its icon, Subhas Chandra Bose with whom Mahatma had cold ties and hence we can perhaps gauge the risks involved.

But before that, let us turn our gaze at the public mood in the city, prior to the D-day. Calcutta rejoiced on the eve of independence, despite the year-long discord and bloodshed. Joyful scenes were reported from some of the worst riot-affected areas of Central and North Calcutta particularly along Chittaranjan Avenue, lower Chitpur Road, Zakaria Street, Harrison Road, Bowbazar Street and Dharamtollah Street. In fact, newspapers made it a point to observe that no incidents of communal rioting were reported either from Calcutta or Howrah on that day. People loaded in lorry, buses and taxis shouted slogans to which large crowds from both communities thronging the streets responded with cheers. A photograph remains stamped in memory showing a tram car with people on the roof, hanging from the steps and wedged even in the front of the driver's cabin (heaven knows how the driver was driving it). Hindus built triumphal arches decorated with leaves and flowers, flags and buntings, Muslim shopkeepers and house owners also put up flags of the new dominion. Indian tri-colour was put up in both public and private institution. At 1.05 AM the birth of the free nation was heralded by the crowds shouting slogans, ringing bells and blowing into conch shells which continued for an hour or two.



SPOTLIGHT

HS Suhrawardy, who had stayed back in Calcutta even after partition, called it a “miracle”. He issued a statement saying: “I have seen Hindus and Muslims hitherto so far apart, clasping each other in jubilation and moving through the streets fearlessly, arm-in-arm even closer than blood brothers,” a pointer to how things had been in the city torn asunder by violence.

Meanwhile, Chakravarti Rajagopalachari assumed the office of the governor and Prafulla Chandra Ghosh, the first chief minister of Bengal was sworn in along with his Cabinet at the throne room of Government House (Raj Bhawan). Even as the Indian Flag was raised at the Assembly House, State Secretariat, High Court, Police Headquarters at Lalbazar, Central Municipal building (present day Kolkata Municipal Corporation) and University Building (University of Calcutta), and a salute of 17 guns was fired at Fort William all was not well, below the facade of celebrations.

A Press note from the Bengal government reminded the citizens that Section 144 of CrPC was still in force due to the “disturbed conditions.” There was still a bar on public meetings and processions and hence celebrations for the Independence Day were to be arranged and conducted accordingly. Curfew was extended for another week in areas under nine police stations and partially at two other police stations. The Bengal Provincial Congress had already directed that processions or public meetings to celebrate Independence Day



Chakravarti
Rajagopalachari

would not be held in areas where it was banned.

Mahatma, on a joint peace mission with HS Suhrawardy had been aware of the lurking possibilities of renewal of violence. When the new governor visited him and congratulated him for the miracle he had wrought Mahatma answered that he could not be satisfied until Hindus and Muslims felt safe in one and another's company and returned to their homes and lived as before. Without that change of heart there was “likelihood



SPOTLIGHT



of future deterioration in spite of present enthusiasm.”

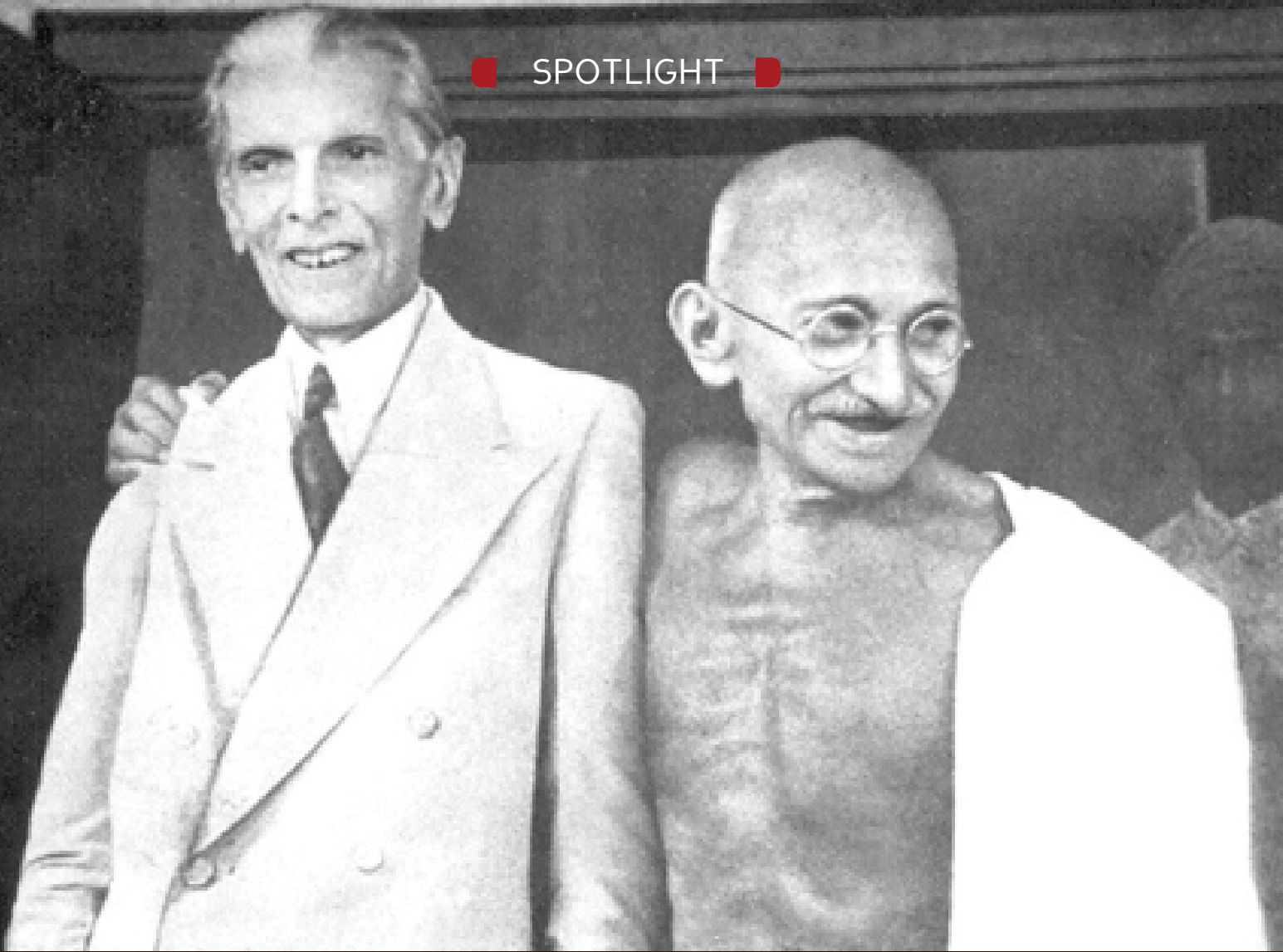
He had already announced that he would spend the historic day keeping a fast, spinning and offering special prayers. Mr Suhrawardy and Mr SM Osman, the secretary of the Calcutta district Muslim League also fasted with him. Only two days back, his temporary residence at Beliaghata had witnessed “hostile demonstrations” but as The Statesman reported on the eve of independence the place turned out to be a “holy pilgrimage” as men and women from all walks of life and communities visited the Mahatma and sought his advice. Gandhi had arrived to Calcutta on August 9, 1947, with the intention of proceeding to Noakhali but was approached by Suhrawardy to extend his stay in the city. Mahatma acceded to his request but said that Suhrawardy must live and work with him till every Muslim

and Hindu was safe.

On the editorial page of its edition on August 15, 1947, The Statesman observed that the casualties from communal disturbances in Calcutta had indeed gone down and that Gandhi was acting “pluckily” as a “lightning conductor for verbal storms” expressing faith that it will help in building up public feeling against criminals at large who were fomenting communal trouble.

“There is a personal risk for both participants (Gandhi and Suhrawardy) but neither lacks courage in other respects,





however they make a striking contrast so that their joint housekeeping is an object lesson in the neighbourliness which is the only true answer to communal fury," the editorial observed.

Gandhi himself observed in his post prayer speech on the same day that if Calcutta returned to sanity and friendship, Noakhali and the rest of India would be safe.

Mahatma who finally returned to Delhi on September 7, after a month-long-stay in Calcutta again undertook a fast on September 1, for three days, ending it only after receiving assurance on cessation of hostilities from both communities but then that is another story. I am tempted to

wrap up with a quote from a speech of MA Jinnah, blamed for Partition, delivered in the Constituent Assembly of Pakistan on August, 1947: "... you will find that in course of time Hindus would cease to be Hindus and Muslims would cease to be Muslims, not in the religious sense because that is the personal faith of each individual but in the political sense as citizens of the state." - MA Jinnah (August, 1947). This excerpt has no special connection or relevance to Calcutta but has a bearing on the overall issue of harmonious existence, exemplified by a city which, though suffered from occasional bouts of intolerance, had since not lost its cool even when Delhi, Mumbai and Gujarat had been consumed by communal fury.

■ PAST PERFECT ■

BENOY-BADAL-DINESH

The price of freedom paid with blood



Anindita Chowdhury

Once the fierce volleys of bullets ceased, Charles Tegart, the Police Commissioner of Calcutta rushed inside the room to find three youths lying in a pool of blood on the ground – two injured and one dead. As he searched their blood-soaked pockets for some identity he found a khaddar tricolour on one of them. It was December 8, 1930. The “Verandah Battle” as The Statesman chose to call it, had just ended, the strong smell of gun-powder

still emanating from the room. Badal (Sudhir) Gupta who carried the flag and his two colleagues, Benoy Bose and Dinesh Gupta had failed to raise the tricolour on that day. But 17 years later, the Indian flag fluttered atop the Writers’ Buildings on August 15, 1947. As we celebrate Independence Day, Calcutta Chronicle pays tribute to these brave soldiers of India who readily laid down their lives to secure our freedom



■ PAST PERFECT ■

Three Bengalis armed with revolvers made a raid upon the headquarters of Bengal Government in Dalhousie Square this morning and shot dead in his room Lieutenant Colonel Norman Skinner Simpson, Inspector General of Prisons in Bengal. Mr Johnwood Nelson, Legal Remembrancer and Member of the Legislative Council were wounded in the thigh but not dangerously and are in hospital.

No more determined outrage could be imagined. Opening on to the corridor of the building to which the murderers penetrated are the offices of all Ministers, Members of the Executive Council and Heads of the Departments in Bengal and the raiders plan was evidently to fire indiscriminately into all the rooms. It was fortunate that there were no more casualties as the result of the firing amid which murderers were driven along the corridor to their final refuge.

– The Times, 9 December, 1930.

On January 1930, Congress for the first time first celebrated Independence Day hoisting the National Flag. Mahatma Gandhi had launched his Civil Disobedience Movement with Salt March. But the youth of Bengal were getting impatient over the so called “bania” politics of

economic blockade. They wanted action and as a result revolutionary terrorism in Bengal was at its peak in the 1930s. The Chittagong Armoury Raid had occurred on April, 1930. With every passing day the jails of Bengal were filled up with the British police and administration detaining and arresting people at the drop of their hats to crush any opposition to their rule. At Alipore Jail in April, 1930, the political prisoners protested against keeping them in the same cell as ordinary convicts. As a result the jailor, Somdat ordered a lathi-charge and Subhas Chandra Bose interned at that time received a heavy blow.

As the news spread the Bengal Volunteers, an active revolutionary group (owed its origin to Subhas Chandra’s Bengal Volunteer Corps), headed by Hem Chandra Ghose or Borda sought to revenge the bloodshed of Bengal’s fiery leader, Subhas Chandra Bose. Benoy Bose, a student of Mitford Medical School and one of the key members of the group had already killed FJ Lowman, the Inspector General of Police at Dacca and escaped amidst a police crackdown. Government had offered a reward of Rs 10,000 but Benoy along with fellow comrades, escaped from Dacca disguised as poor Muslim peasants right under the nose of British police who even ordered passengers of a train to get off at Kishoregunj station and in order to



PAST PERFECT

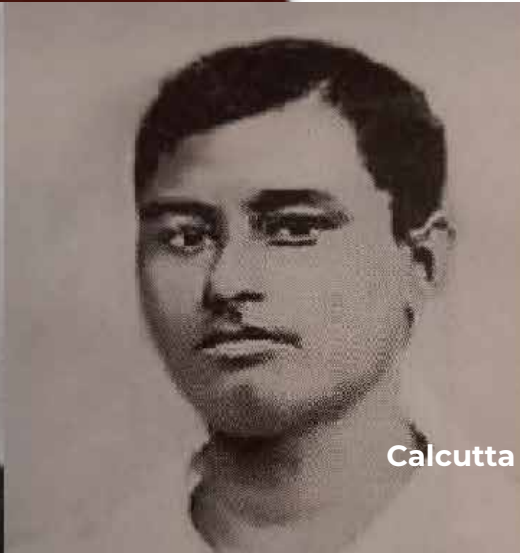
search for him. Calcutta's daring police commissioner, Charles Tegart had almost caught him at Belegkata where Benoy was holed up but by the time police encircled the house, the revolutionary had given him a slip. Subhas Chandra who sympathised with these daring boys decided to send Benoy abroad and Lady Abala Basu and Acharya Prafulla Chandra Ray had readily donated the sum required to send him to Italy but he refused. He wanted to serve his country and participate in another daring expedition.

Bengal Volunteers then proceeded to choose Benoy's accomplices for one of the boldest mission, an attack on the state secretariat itself. Badal Gupta, the youngest among the trio at 18 years of age and Dinesh Gupta who was 19 were chosen by their leaders - Nikunja Sen, Satya Bakshi, Rosomoy Sur and others. Meanwhile, the group had prepared a map of the interiors of Writers' Buildings but Sen took Badal Gupta along for a recce of the secretariat. The city was flooded by posters crying out in red letters: "Rakte amar legeche sarbanasher neshi (Today, my blood is intoxicated by a will for destruction)".

On the D-Day the trio dressed in expensive European clothes reached Writers' Buildings in a taxi and walked past the strong contingent of Indian and British force. Next day, even British

newspaper had to admit the nerve of the revolutionaries who dared to attack the very heart of the British administration:

A solicitor who was on the verandah of the Writers' Buildings – the verandah is a long covered corridor running the entire length of the buildings which occupies one side of the Dalhousie Square – states that he noticed three Bengalis, dressed in European clothes pass him. Immediately, afterwards there was a rapid burst of revolver fire. The Bengalis thrusting themselves past the chaprasi (orderly) guarding the entrance to Colonel Simpson's room had fired six to seven shots at the Inspector General as he sat in his chair. One bullet struck him in his heart and killed him instantly.



PAST PERFECT

Swiftly, the murderers ran along the corridor firing into the rooms of other officers. One bullet passed through the room of Mr Alexander Marr, a member of the Executive council who had risen from his chair and hurried into the corridor when he heard the first shots. The bullet passed over his head and shattered a window in the room. Mr Nelson who had also left his room was hit in the thigh by a bullet and also struck over the head by one of the assailants.

Police on duty joined in with the revolvers. The murderers retreated rapidly along the corridor and took refuge in the Passport Office at the end. An American having his passport stamped climbed out of a window and descended to the ground by water pipe giving rise to the belief murderers had escaped. Actually, however, the murderers had reloaded their revolvers in Post Office and again emerging rushed into Mr Nelson's room where they turned their revolvers on themselves. When the police entered they found one of the men dead and two others badly wounded. The dead man in addition to shooting had taken poison. One of the wounded declared "I am Benoy Bose" – the name of the student wanted for the attack on IGP of Bengal, FJ Lowman, fatally shot by a Bengali at Dacca on 29 August. His identity has been confirmed. The third is Dinesh Gupta, student of Dacca University. Police have taken statements of the wounded men.

When Charles Tegart rushed in with his deputy commissioners, Gordon and Bert

from Lal Bazar, they too could not enter in the volley of fire. The Gorkha Regiment was called in. Finally, after a lull in firing Tegart on entering the room found Badal dead after taking potassium cyanide, Dinesh unconscious, and Benoy conscious but grievously injured. Tegart crushed his fingers with his boot but Benoy refused to name his comrades. Both were taken to hospital and operated upon but Benoy, a medical student deliberately put his fingers in his head wound and causing it to turn septic. He died on 13 December but Dinesh recuperated and faced the gallows on 7 July, 1931. While in jail Dinesh read Gita and works of Tagore and wrote a number of letters to his mother and sister-in-law, which as Subhas Chandra pointed out were nothing short of pieces of philosophy on life and death.

The sacrifice of Benoy, Badal and Dinesh and other revolutionaries who suffered had far reaching consequences than being mere senseless killings. In the Round Table Conference the Congress leaders including Gandhi could get the British to concede their demands only because the rulers were haunted by the spectre of Benoy. The apostle of non-violence, Mahatma told the British if it refused to work with him then it would have to deal with the terrorists.

We may take recourse to the words of Subhas Chandra to pay our tribute to the young revolutionaries who actually paid the price of freedom with their blood. As a beleaguered India today tries hard to free itself from the shackles of corruption one can only hope that the sacrifices of Benoy, Badal and Dinesh and many more have not been in vain.

Singing in the Rain

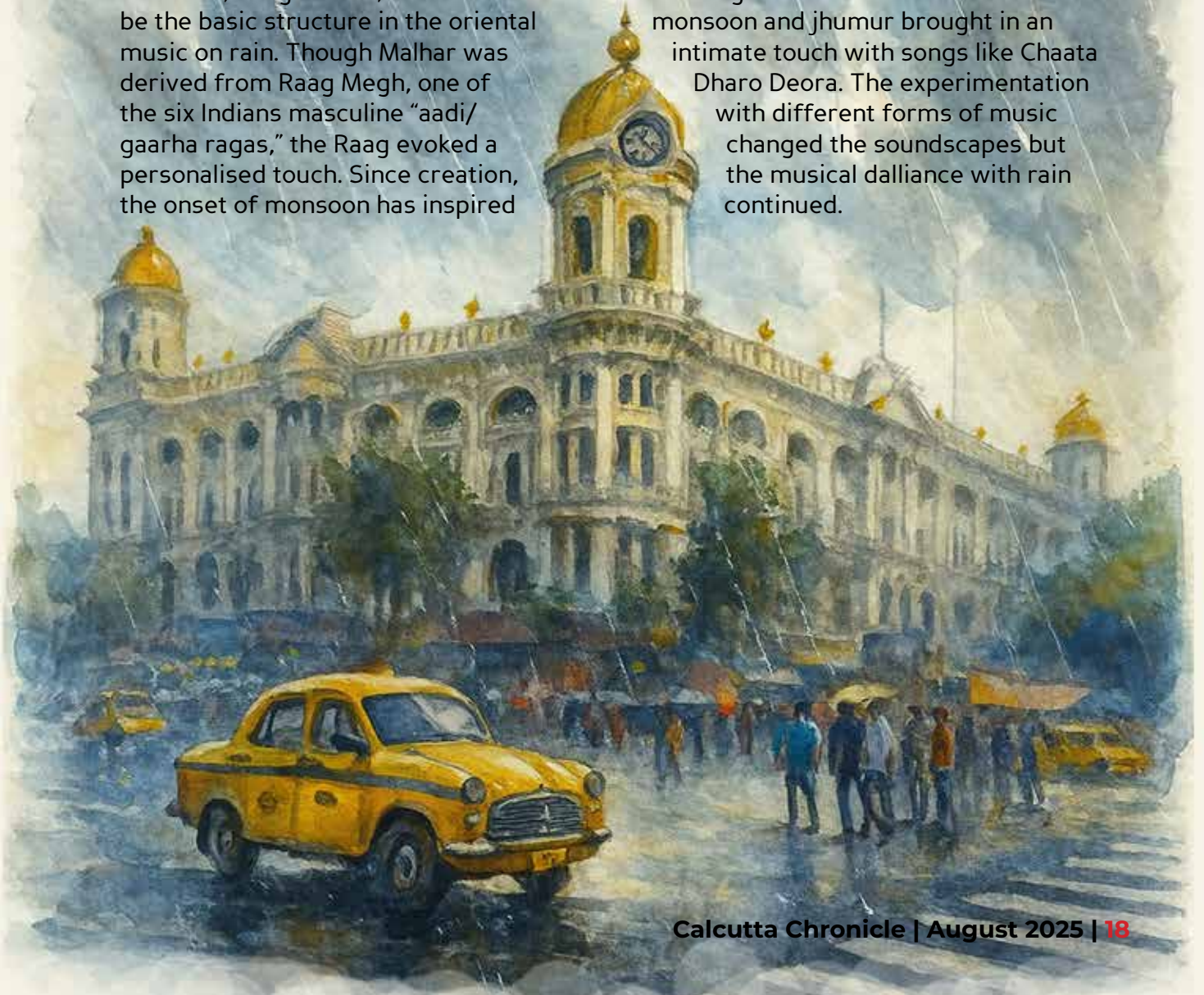


Joydip Sur

Quite a few centuries ago, the beauty of Ritu Varsha (Monsoon) inspired Miyan Tansen, one of Navratnas in the court of Mughal emperor, Akbar to create, Raag Malhar, considered to be the basic structure in the oriental music on rain. Though Malhar was derived from Raag Megh, one of the six Indians masculine “aadi/gaarha ragas,” the Raag evoked a personalised touch. Since creation, the onset of monsoon has inspired

the poet-musician and this saga of love has continued till today.

Folk music, mother of all forms, have sawani songs on the rituals associated with monsoon and jhumur brought in an intimate touch with songs like Chaata Dharo Deora. The experimentation with different forms of music changed the soundscapes but the musical dalliance with rain continued.



■ MUSIC ■

The royal courts patronising music so long, disappeared and the void was filled up by the babus of Bengal whose naachghar (ballrooms) became the new temples of music. Under the bright chandeliers and amidst the fragrance of beli and champak, the song of the showers found new expressions through thumri, babuana gaan, tappa (influenced by Punjab) and akhrai songs till the dirge too was sung on the zamindars; their jalsaghars were reduced to decrepit shells which even the pigeons fled.

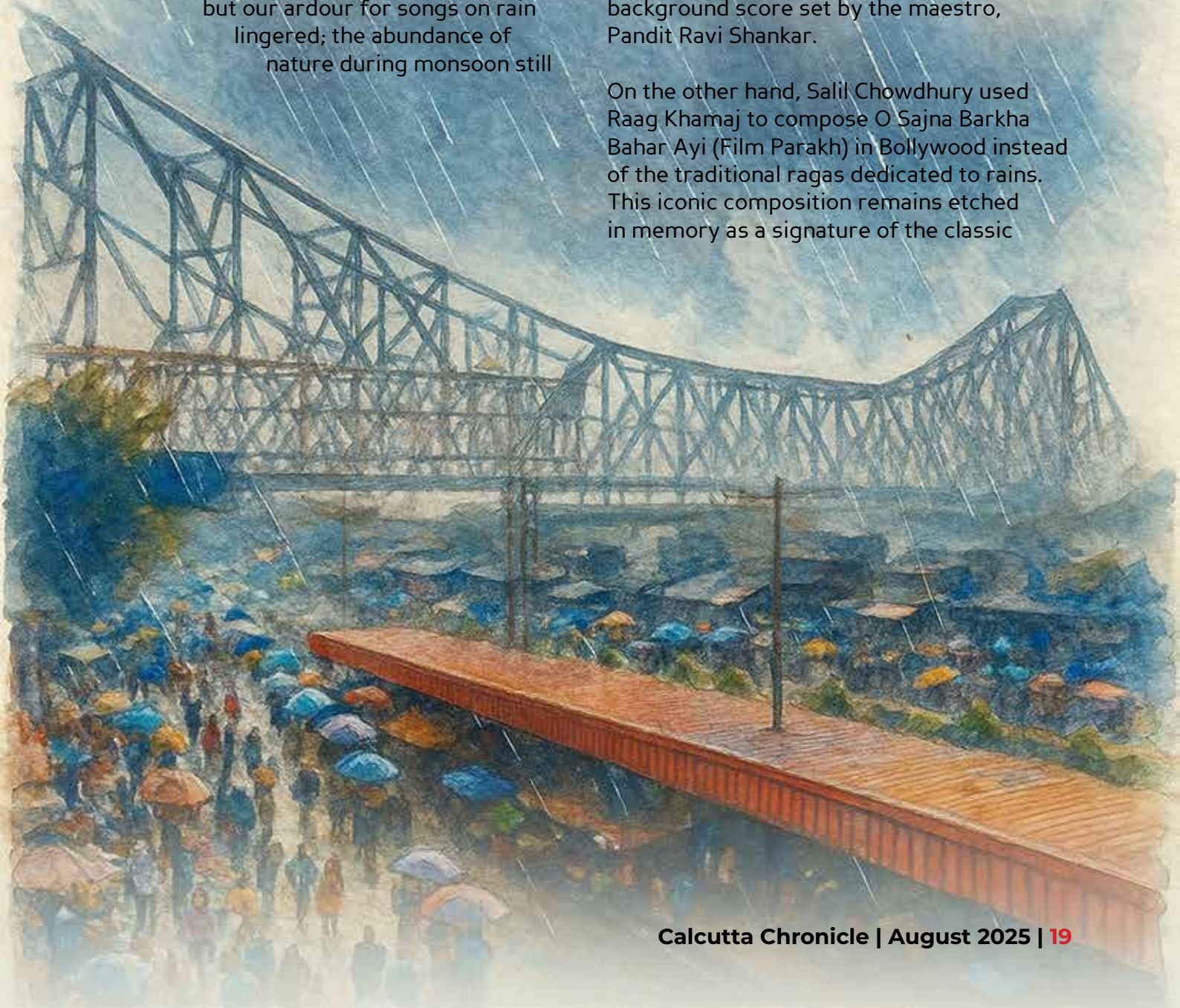
Times changed, the Gramophone era came and went by, giving way to compact discs, the black and white screens of our television set changed to colour, but our ardour for songs on rain lingered; the abundance of nature during monsoon still

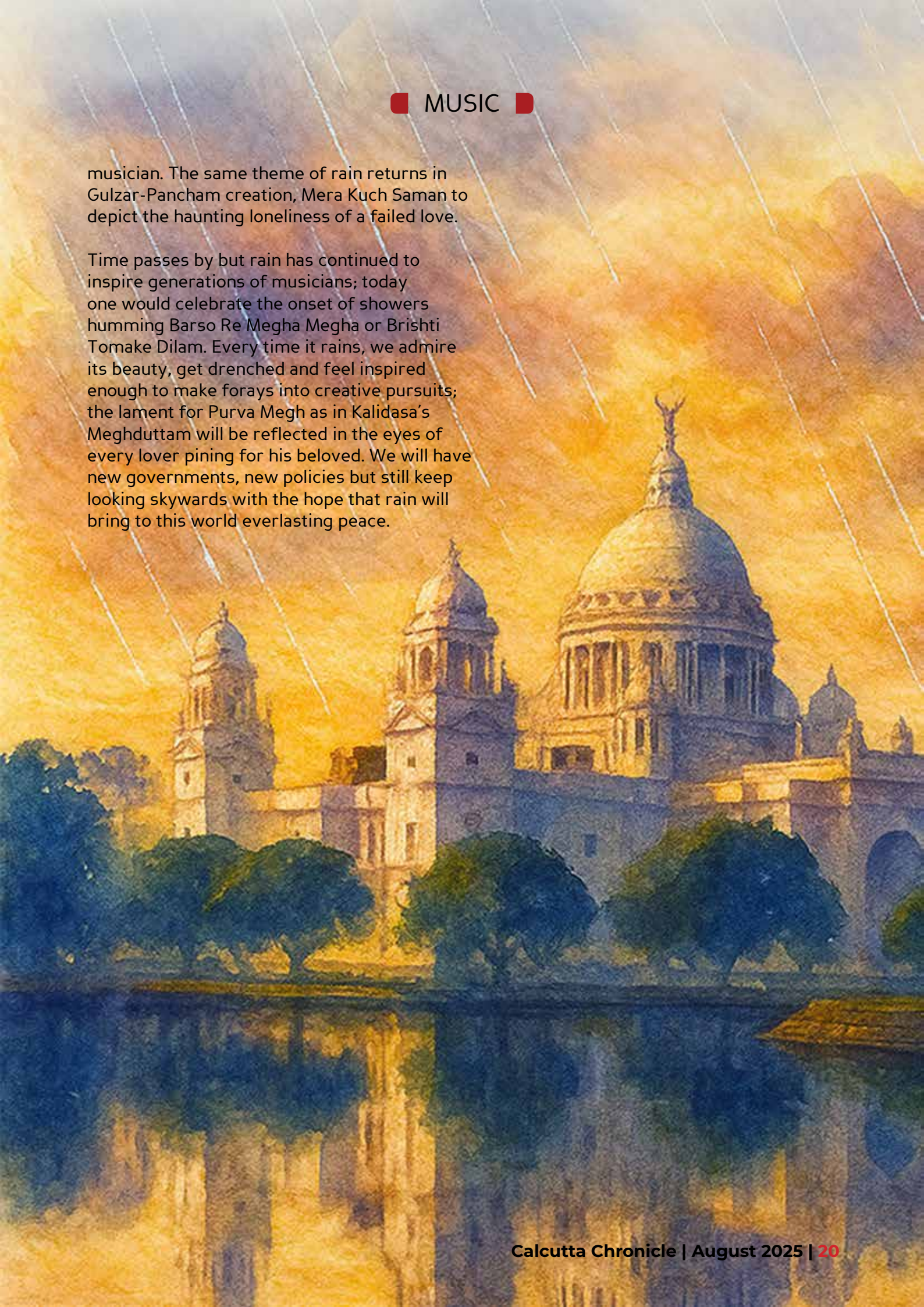
allure us as before.

In the urban setting of Calcutta, the monsoon is often associated with hassles of water logging but the incessant showers have always been welcomed by two sets of people – the footballers and the lyricists. Imagine, that only a century back, a young mind in Jorasanko penned the lyrics, Sawana Gagane Ghor Ghanoghyata describing the viraha (pangs of separation) of Radha that too, in Braj Bhasha set to Raag Miyan Ki Malhar.

The effect of the beautiful cinematographic representation of rain in Pather Panchali was heightened by the magnificent background score set by the maestro, Pandit Ravi Shankar.

On the other hand, Salil Chowdhury used Raag Khamaj to compose O Sajna Barkha Bahar Ayi (Film Parakh) in Bollywood instead of the traditional ragas dedicated to rains. This iconic composition remains etched in memory as a signature of the classic



A watercolor illustration of St. Paul's Cathedral in Kolkata, India, during a rainstorm. The cathedral's large dome and spires are visible, with rain falling diagonally across the scene. The sky is a mix of orange, yellow, and blue, suggesting a sunset or sunrise. The foreground shows dark, silhouetted trees and a body of water reflecting the scene.

■ MUSIC ■

musician. The same theme of rain returns in Gulzar-Pancham creation, Mera Kuch Saman to depict the haunting loneliness of a failed love.

Time passes by but rain has continued to inspire generations of musicians; today one would celebrate the onset of showers humming Barso Re Megha Megha or Brishti Tomake Dilam. Every time it rains, we admire its beauty, get drenched and feel inspired enough to make forays into creative pursuits; the lament for Purva Megh as in Kalidasa's Meghduttam will be reflected in the eyes of every lover pining for his beloved. We will have new governments, new policies but still keep looking skywards with the hope that rain will bring to this world everlasting peace.

Antyamil

A Short Play By
Uttarpara Uttarayan



Chanchal Bhattacharya

Recently, Uttarpara Uttarayan successfully staged a short play *Antyamil*—written and directed by Rana Kundu—at Tapan Theatre. As the curtain rose, the audience saw a car repair garage. The play began with various conversations between the garage owner and his employee—sometimes tinged with irritation, sometimes anger, sometimes

despair, anxiety, or pain. Yet, the owner Tilak's affection for his employee Raghu was also evident. "If the days pass like this, let them pass"—yes, day after day went on in the same way.

One day, when the garage was about to close and their light-hearted banter had



■ STAGE CRAFT ■



ended, a driver entered the stage and informed them that their car's tyre had been punctured. Tilak and Raghu told him that the garage had already closed and no more work would be done. The driver insisted, but failing to persuade them, left.

Then appeared renowned Rabindra Sangeet singer Abantika Sen. Through her words and songs, something began to change within Tilak and Raghu. The atmosphere gradually transformed. A strange musical resonance emerged within Tilak as well, and he began to sing. The final rhyme was complete. Tilak refused to take payment for the tyre repair. Avantika placed the flower from her hair in Tilak's hand and left. The play came to an end.



■ STAGE CRAFT ■

The piece carried the essence of a short story—“The end was not quite the end.” The unspoken emotions of Antyamil seemed to find eloquence through performance. With brilliant teamwork, Uttarpara Uttarayan won the hearts of the audience.

Tilak (Pranab Bhattacharya), Raghu (Arnab Porel), and Abantika Sen (Mahuya Chatterjee) all delivered exceptional performances, captivating the audience. The driver (Kalyan Chattopadhyay) made his mark in his role.

The ambience was set by Bimal De, the neat stage décor by Jayanta Dasgupta, and lighting by Anay Mitra with make-up by Samar Ray.

We extend our gratitude to playwright-director Rana Kundu and the theatre group Uttarpara Uttarayan of Hooghly for gifting us such a flawless production.



Rich Man, Poor Man, Beggar Man, Thief

What do you get when you throw twelve old friends, a secluded farmhouse, too much alcohol, and way too many secrets into one weekend?

Murder. Mayhem. And a mystery that will blow the lid off everything they thought they knew about each other.

Picture this—a seemingly peaceful weekend getaway at a secluded farmhouse, where old friends reunite to drink, reminisce, and relax. But beneath the surface, something far darker stirs. What begins as a harmless gathering soon spirals into chaos, as long-buried secrets are exposed. A daring jewellery heist, a near-fatal accident, a brutal murder, and a missing eyewitness—each twist and turn uncovers new layers



Joydip Sur

of mystery, as the true nature of friendship, loyalty, and betrayal comes into question.

Academic and writer Sarojesh Mukerjee's *Rich Man, Poor Man, Beggar Man, Thief* is a high-stakes, twist-packed thriller that dives headfirst into a world of deceit, hidden fortunes, daring heists, tax evasion schemes (yes, even those!), and one very inconvenient murder.

Told in epistolary style, this isn't just a story. It's a slow-burning detonation of lies, betrayals, and dark pasts clawing their way to the surface.

If you love your thrillers gritty, smart, and twisted until the last page, this is the one.





Sandip Banerjee

Forgotten Heroes Of Our Freedom Struggle

The freedom from the fetters of foreign bondage was a sigh of deliverance of an entire nation, living listlessly for almost two centuries. Everything was lost. Education, culture, politics and above all economics got controlled by foreign authority whose only purpose was to drain our resources for their economic benefit.

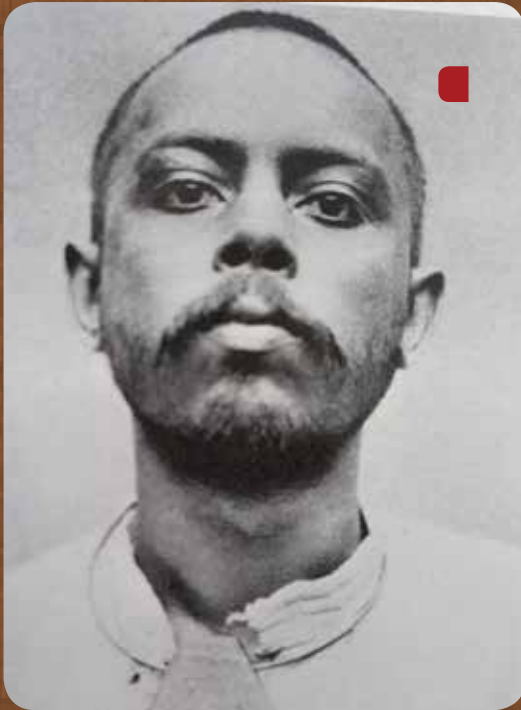
Over the years, hundreds of thousands of individuals sacrificed their comforts and security for the sake of India's freedom. The blood of the martyrs filled the ground and screams of pain of physical savagery

echoed in the walls of the dungeons. Whenever we chronicle any account of our freedom movement, we generally highlight the contribution of our leaders like Mahatma Gandhi, Netaji Subhas Chandra Bose, Pandit Jawaharlal Nehru, Bhagat Singh, Sardar Ballavbhai Patel, Maulana Abul Kalam Azad, Bal Gangadhar Tilak, Lala Lajpat Rai, Aurobindo Ghosh, and Chittaranjan Das among some others. These are the names that generally are at the top of our minds. And there is nothing wrong about it. They were leaders who could mobilise the movement and negotiations.



However, there were a huge number of freedom fighters, many of whom have been revolutionary nationalists, whom some historians, unfortunately, have termed militant nationalists. After 78 years of independence it is time that historical evaluation be made about many other revolutionaries whose stature have started fading over the years. It is very pertinent that we take lessons from their lives because today when corruption has almost become the master passion, we need to draw the morals of life from the lives of these torch-bearers who could have easily taken the easier path of self- hedonism. They did not do so only to ensure that their future generation lives in a free world.

When we visit the Bowbazar area of Calcutta, we find a street named Bipin Behari Ganguly Street. Now, quiet shamefully most of us today will not be able to identify that Bipin Behari Ganguly was a great revolutionary who was one of the master minds in one of the most daring acts of nationalism – the Rodda Arms Theft Case that took place on 26th August 1914. Along with Anukul Chandra Mukhopadhyay , another revolutionary Bipin Behari Ganguly planned with remarkable skill to remove 50 Mauser pistols and a huge quantity of ammunition from the stock meant for delivery to Messrs Rodda & Co, premier gun merchants of Calcutta.

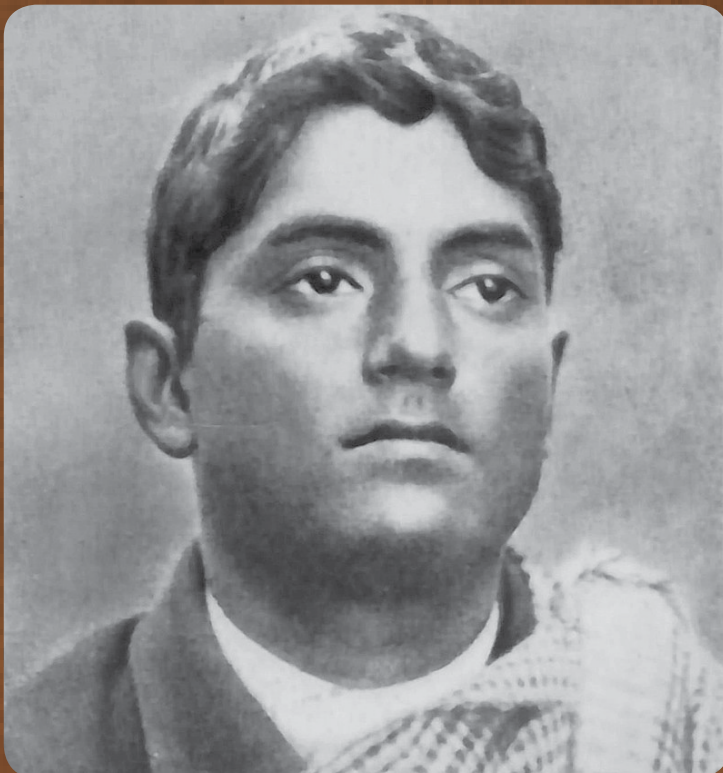


POTPOURRI



The Statesman, in its edition of 30th August 1914, described the heist as the 'greatest daylight robbery'. Bipin Behari Ganguly worked with Barin Ghosh and Rashbehari Bose and established 'Atmonnati Samiti' which was a fraction of Jugantar Group. He was imprisoned 24 times, even in places like Mandalay and Rangoon. He joined the Indian National Congress and took active part in the Non-Cooperation Movement in 1921.

When we travel via metro rail from Dumdum to Tollygunge there is a station called Jatin Das Park. How many of us have really wondered about the identity of Jatin Das. We would be buoyed up in pride to know that Jatin Das did something which was not done by any other revolutionary. As a revolutionist of Hindusthan Socialist Republican Association, he was tried in the Saunders



Murder Case and was imprisoned along with Bhagat Singh. He launched a 63-day hunger strike protesting against the discrimination made between the Indian and European prisoners at the Lahore Central Jail. According to Ajoy Ghosh, who was one of the accused, "Determined to break us, the jail officials removed all water from our cell and placed milk instead, in the pitcher". The hunger strike eventually brought his death on 13th September 1929. It caused a national stir as his dead body was received in Calcutta by none else than Netaji Subhas Chandra Bose. Huge protests came out in the streets of Calcutta which led to lathi-charge and imprisonment of Netaji Subhas Chandra Bose. Pandit Nehru in his tribute said- "Another name has been added to the long and splendid roll of Indian martyrs."

It was 6th of February 1932, the occasion for convocation at University of Calcutta. Sir Stanley Jackson was the Governor of Bengal at that time. Everything was happening in order until one female student suddenly fired five shots of bullet at the Governor. The Governor survived and the student was caught. To our indifference we have not remembered or rather not even tried to remember the name of that brave lady who defied the desire to live and risked her own life. She did it as a note of protest against the

despotism of British rule in India. The name of this revolutionary is Bina Das, daughter of Benimadhab Das, who was one of the earliest influences on Netaji Subhas Chandra Bose when Benimadhab Das was his teacher in the Ravenshaw Collegiate School in Cuttack. The special tribunal sentenced Bina Das to nine years of rigorous imprisonment on charges of attempted murder. While giving her reactions about the action Bina Das stated - "I fired on the Governor, impelled by love for my country, which is repressed". Bina Das was naturally forgotten by her countrymen after independence and eventually breathed her last in 1986, in penury.



We all talk about the Chittagong Armoury Raid organised by Masterda Surya Sen in 1930. No account of this raid would be complete without mentioning the contributions of

the two bold ladies, namely Kalpana Dutta and Pritilata Waddadar. Kalpana Dutta, later to become Kalpana Joshi, was an active member of the armed independence movement led by Surya Sen. She was entrusted along with Pritilata Waddadar to attack the European Club in Chittagong. She got arrested while she was sketching a survey of the area but got bailed out. In 1933 she escaped arrest while Surya Sen got arrested. She tried to bomb the jail to free Surya Sen but failed in her attempt. She

was subsequently arrested and being sent to life time transportation before getting released in 1939. Kalpana Dutta later joined Communist Party of India and got married to P.C. Joshi who became the General Secretary of the Communist Party.

A graduate of Bethune College Calcutta, Pritilata Waddedar is praised as 'Bengal's

without visiting the Cellular Jail. It reminds us of the indomitable heroism of our freedom fighters as well as the superhuman inhumanity meted by the British masters while dealing with the nationalists. Perhaps the worst victim of this torture was Ullaskar Dutta whose name is now almost in oblivion. The atrocities committed on him by the British police would leave even the ancient barbarians



First Woman Martyr'. Pritilata was a member of Surya Sen's revolutionary group. She led the revolutionary group to attack the Pahartali European Club in 1932. She refused to be arrested by the British Police and committed herself to Cyanide. Before that she had a bullet wound in her leg. When the police found her body there was a chit of paper tucked in her dress. The paper read the statements of Pritilata where she vouches – "I boldly declare myself as a revolutionary". She was one of the earliest female Indian freedom fighters who took up arms for freedom struggle laying down her life for the cause of her motherland only at the age of 21.

Any tour of Andaman remains incomplete

in utter shame. Ullaskar Dutta belonged to the revolutionary group Anushilan Samity and Jugantar. He was the principal bomb maker for Jugantar till the return of Hemchandra Kanungo from Paris. The bomb used by Khudiram Bose in his attempt to kill Kingsford, the District Magistrate of Muzzafarpur was made by Ullaskar Dutta. When police investigation started, Ullaskar Dutta was arrested along with Barin Ghosh. The famous Alipore Bomb Trial started in 1908 in which Ullaskar Dutta was initially sentenced to death but later pleas reduced the sentence to life – time transportation to the notorious Cellular Jail in Andaman. There he was subject to such planned electric shock that he lost his mental balance and in course of time returned to Calcutta in 1920. Ullaskar was again arrested

in 1931 to be imprisoned for 18 months. He died in 1965. His notable works include 'Amar Dipantarar Katha' (The story of my Transportation) and 'Amar Karajiban' (My Prison Life).

While narrating the history of revolutionary nationalism we must include the name of Ghadar Movement. In America, the Ghadar Party made serious efforts to collect money and procure arms and ammunition in order to take part in the armed revolutionary struggle in India. The 'Liberty' pamphlets issued by revolutionaries like Bhai Bal Mukand found their way into army units at Dehradun and Ambala Cantonments. One such caption read- "Our revolutionary movement must cultivate open war against our tyrants. This war can only be successful if we are backed by the masses and regular army". Baba Sohan Singh Bhakna was the president of the Ghadar Organisation. The other prominent leader was Lala Hardayal. The Ghadar party was found in 1913 in United States. Initially it was named as 'Pacific Coast Hindusthan Association'. The 'Komagata Maru' incident in Vancouver sparked the flames of patriotism further and the Ghadar activists penetrated into nationalism in India, whereby many Sikhs started to work within British Indian Army.

Pages after pages can be written on so many revolutionaries who have not even found their names listed in the text books. The

recent problem is even serious. By courtesy of a group of self-appraised historians, spreading history through Whatsapp and Facebook, many figures are endowed with the status of patriots. We need to seek the truth without being guided by people who are themselves misguided in historical scholasticism. We can never forget the incidents like the Kakori Conspiracy Case and the valiance of Ashfaqullah Khan who along with Ram Prasad Bismil executed the train robbery near Kakori Village in the then United Provinces. Ashfaqullah belonged to Hindustan Republican Army. In the trial, he was sentenced to death, with a hint that he could escape the sentence with confession about his fellow comrades. He refused with the observation stated to his nephew – "You should feel happy and proud that one of yours is fortunate enough to offer his life". When we talk about our struggle for freedom and the consequent Independence is the culmination of the efforts of all these revolutionaries. Their efforts proved so impactful that the Congress rejected the concept of Dominion Status and sought Total Independence in the Lahore Session of the Congress in 1930 with Pandit Jawaharlal Nehru being the President. It is high time that the youth of this country should know more about revolutionaries like Rash Behari Bose, Bagha Jatin, Kanailal Dutta, Chandrasekhar Azad and so many others who have endured the severest of pains only to witness their motherland emerge free from British rule.

“Itihaser Kathgoray”

A Production By Theatre 4 You



Chanchol Bhattacharya

Recently, the theatre group Theatre 4 You successfully staged *Itihaser Kathgoray*, written by Utpal Dutt and directed by the late Sujit Gupta, at Sujata Sadan.

Utpal Dutt considered himself a “propagandist.” His dialogues are razor-sharp, incisive, and unvarnished, inseparably linked to the environment and characterization. He was an ardent believer in dialectical materialism and made no secret of his eagerness to propagate his views through his plays. Born on March 29, 1929, Dutt was honoured twice with the Sangeet Natak Akademi Award — first in 1962 as the playwright of *Ferari Fauj* and again in 1966 as the director of *Kallol* — though he declined the

second award. He passed away on August 19, 1993.

Itihaser Kathgoray (“On Trial Before History”) is based on a true incident. The events take place in 1965, when Pakistani troops and raiders jointly attacked the Indian Army in the Kargil sector of Kashmir. The Indian forces immediately advanced to repel the attack, leading to an intense battle. Indian soldiers, regardless of caste or religion, fought shoulder to shoulder to defend the honour of the motherland.

However, Major Selim Ahmed, a decorated war hero with numerous medals, fell victim to the conspiracy of certain corrupt, masked traitors among government



STAGE CRAFT



officials and even some senior military officers. His sole “crime” — before 1947, his family lived in Pakistan, and they were Muslims. Using religion as a pretext, they drew him into a deep plot, resulting in his court-martial.

This court-martial and trial form the framework of Utpal Dutt’s ‘In the Dock of History’. Under cross-examination by his defence counsel, Yashpal, the real truth comes to light, and Chairperson Lieutenant General Sahani acquits Major Selim Ahmed as innocent.

With taut teamwork, Theatre 4 You mesmerised the audience. Debashis Sen delivered a striking performance as

Defence Counsel Yashpal, leaving a lasting impression on viewers. Sudipta Ghoshal matched him with a commendable portrayal of Kishenlal Adak. Rajib Sen and Aditya Majumdar were convincing as Gurbau and Selim Ahmed, respectively. Premangshu Dasgupta was well-suited to the role of Lieutenant General Sahani. Others acted competently in line with their characters.

Babul Roy’s lighting successfully created several special moments in the play. Raja Banerjee’s sound design and Ajit Roy’s stage setup were apt.

Utpal Dutt’s ‘Itihas Kathgoray’ marks a strong and relevant step for the present times by the theatre group Theatre 4 You.



Monsoon Charity Fair Puts Spotlight On Social Changemakers



Joydip Sur

The British Deputy High Commission Kolkata in collaboration with Supreme Knowledge Foundation (SKF) and Travel Agents Federation of India (TAFI) hosted the Second Season of Monsoon Charity Fair at British Deputy High Commission office premises on Saturday, August 2, 2025.

Dr. Andrew Fleming, British Deputy High Commissioner to East and Northeast India along with senior representatives of SKF and TAFI inaugurated the Monsoon Charity Fair.

The Monsoon Charity Fair is an initiative started by the British Deputy High Commission in 2024. This



SPECIAL FEATURE



year's fair brought together organisations who are linked to diverse causes as mental health, women and artisans' empowerment, child protection and education, human trafficking, disability and other social causes.

They showcased products to raise funds for their respective organisations. Handcrafted, eco-friendly and sustainable items, textiles, ceramics, local artefacts, food items were offered for sale.

The Charity Fair was a platform to these organisations who are working as social change makers in the state including varied important and meaningful causes.

Dr. Andrew Fleming, British Deputy High Commissioner to East and Northeast India said: "We have excellent relations with many organisations participating

in this year's charity fair. Many support our Consular work and others support our value-based engagements including on women and girl empowerment, disability, mental health and combatting child labour."

Dr. Souma Guha Mallick, Director and Vice Chairman, Supreme Knowledge Foundation said: "We, at Supreme Knowledge Foundation, do not restrict ourselves to just formal education initiatives. We, thus



■ SPECIAL FEATURE ■

try to associate ourselves in various forms of moral duties towards the society so that it inspires all our stakeholders. We genuinely thank the British Deputy High Commission, Kolkata for giving us this chance to take part in the Monsoon Charity and thus adding a drop to the ocean of kindness in the world."

Mr. Anil Punjabi, National Committee Member, Travel Agents Federation of India said: "TAFI is delighted to be a part of the Monsoon Charity Fair – Season 2. We are proud to contribute toward this meaningful cause. This initiative is in collaboration with the British Deputy High Commission. TAFI remains committed to supporting such initiatives in the future as well."





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An Evening Of Enchanting Dance Performance

BY CHHANDACHHABI NRITYA KALA BITAN



Shankha Bhattacharyya

On June 28, Chhandachhabi Nritya Kala Bitan, under the meticulous planning and direction of Aparajita Saha, presented a graceful dance performance before an almost full house at Girish Mancha.

We have all heard the proverb “practice makes a man perfect”. This proverb was once again proven right that evening by Aparajita Saha. Not only did she deliver an outstanding dance performance; the performances of her students were equally enjoyable. A dancer is like an artist walking on a tightrope—if they lose balance even for a moment, they risk fading into oblivion.



STAGE CRAFT



That evening, Aparajita Saha achieved the seemingly impossible. The repeated rounds of applause after every dance were proof of it. With numerous students under her guidance, she has turned dedication to practice into the tool for creating extraordinary dance moments. Each performance was enjoyed by the audience. Dance is Aparajita Saha's sole passion and devotion! People in every profession seek the essence of life within their own craft—and she finds hers in dance.

To make the programme more captivating, images were projected onto the screen through visual projection.

During the event, poet and playwright Mr. Chanchal Bhattacharya was felicitated for his contribution to theatre. After the intermission, journalist and storyteller Mr. Anit Mukherjee was honoured.

The entire event was planned and directed by Chhandachhabi's founder and



STAGE CRAFT



eminent dancer, Aparajita Saha. Thanks to her tireless effort and dedication, Chhandachhabi Nritya Kala Bitan is poised to secure a permanent place in the world of dance in the future.



Netaji Subhas Road

The City Hub



Joydip Sur

Almost two decades have passed since my first visit to Netaji Subhas Road in the early '90s. But the memory of that visit is etched deep in my mind. My fingers firmly entwined with my dad's, we walked on the crowded pavement of this grand thoroughfare hustling and bustling with activity and trade. I was awestruck with the sheer magnanimity of the place. I still am.

When my editor informed me about this assignment, I almost jumped with joy on the prospect of revisiting this glorious road seeped deep in history and grandeur. Netaji Subhas Road (N.S. Road) is truly the nerve centre of Kolkata and can be compared to London's City, New York's Wall Street and Shanghai's Bund.

But long before this thoroughfare was rechristened after Netaji, it was known as Clive Street named after Robert Clive. Major-General Robert Clive, 1st Baron Clive, KB, was a British soldier who established the military and political supremacy of the East India Company in Southern India and Bengal. He is credited with securing India and the wealth that followed, for the British crown. Together with Warren Hastings he was one of the key figures in the creation of British India. Royal Exchange building on Clive Street was the residence of Robert Clive.

Famous Bengali poet Dinesh Das has immortalised Clive Street in one of his poems:

Here, in a hundred snake-like veins,
Streams of people come and go.
Through these shrunken veins the
blood,

Of the country must flow.
O mighty city's beating heart,
O Clive Street of Bengal,
A thousand dumb veins freeze to
make,

The cornerstone of your high hall.

The Corporation, at its meeting held on Wednesday, August 13, 1947, took a unanimous decision to rename the entire length of Dalhousie Square West, Charnock Place and Clive Street up to Harrison Road (M.G. Road) as Netaji Subhas Road. This notification is mentioned in page 88 of the Calcutta Municipal Gazette dated August 30, 1947. Sudhir Chandra Roy Chowdhury who was then the Mayor of Calcutta took the initiative in renaming the street.





CITYSCAPE

N. S. Road stretches from Council House Street and Hare Street crossing in the south to Maharshi Devendra Road in the north. Indians and British who were here during the Raj Era heyday have written several interesting memoirs on N. S. Road.

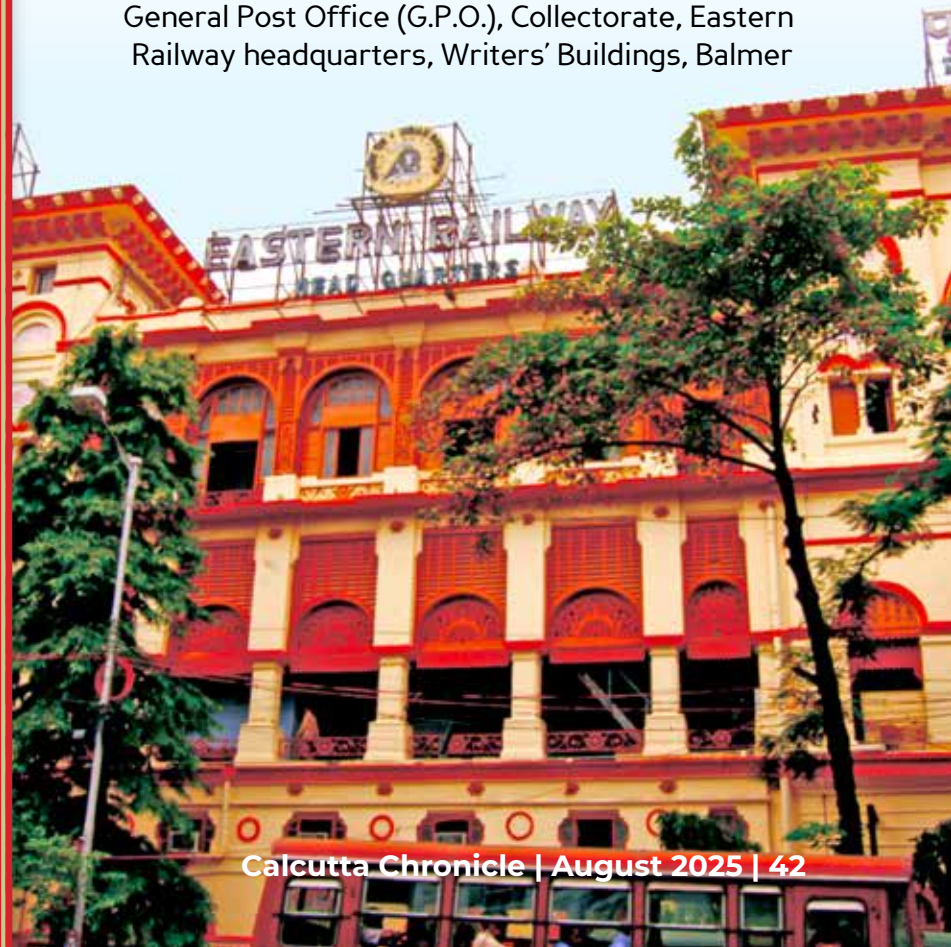
It was home to all the cut-throat tactics, ruthlessness, success, fame, exclusivity, hypocrisy, snobbery and greed to be found in any money-grubbing environment. It still is much like it was, but what makes it different is that the process is essentially Kolkatan, one such memoir read.

The buildings, which provided as venues for melodrama, are mostly architecturally Gothic in design, adorned with beautiful Corinthian pillars on the exterior attributes an old world feel to the entire vicinity.

This street is credited to be the home of several high profile edifices. The Royal Insurance building, General Post Office (G.P.O.), Collectorate, Eastern Railway headquarters, Writers' Buildings, Balmer

Almost a decade later, the Corporation, in a meeting held on August 9, 1957, decided to rename the stretch of road from Harrison Road (M.G. Road) junction upto the beginning of Maharshi Devendra Road also as Netaji Subhas Road. This notification is mentioned in page 412 of the Municipal Gazette dated August 17, 1957.

While Bose's approach to Indian freedom struggle continues to generate heated debate, there is no denying of his burning patriotism and his tireless struggle to free India. Had he lived, Subhas Chandra Bose could have given a new turn to Independent India's political history. But even in death he lives on in our mind and imprinted on the most important thoroughfare of the city.





Lawrie House, Gillander House, Coal India building, North British & Merchantile Insurance Company, Bengal Chamber of Commerce & Industries and Duncan House are some of the popular addresses on N. S. Road.

A striking feature about N. S. Road is that you will find a bank at every footstep (literally!). Some of the major banks that have their regional headquarters on this road are Reserve Bank of India, Bank of Maharashtra, Syndicate Bank, Standard Chartered and United Bank of India.

But as you walk past the N. S. Road and Mahendra Chandra Dutta Sarani crossing, this

road takes on a whole new look. Suddenly, the British old world charm vanishes into thin air as you step into a world of sheer madness.

Dotted with countless stores on both the sidewalks, the stretch of N. S. Road from this point onwards till Rajakatra Market is a complete contrast from what one witnesses in its prior stretch. We see the end is near.

As we approach Maharshi Devendra Road the journey down memory lane comes to an end, but the after-glow remains.

SWARALIPi

► a Rabindra Sangeet Academy of music in Wayland, Massachusetts ◀



Swaralipi Academy is a singing school that was founded in 2005 by Swapna Ray. Swapna is the disciple of Sm. Suchitra Mitra (doyen of Rabindra Sangeet) and Sm. Sumitra Chatterjee. Swapna is carrying on the tradition of Rabindra Sangeet as an academic and cultural practice in the United States and has graduated numerous students who have attained mastery of the style. The school also helps to connect American-born and immigrant Bengalis to their mother culture.

CONTACT INFORMATION

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Shola Ana Bangali

Celebrates 20 Years Of Its Journey

 Joydip Sur

'Shola Ana Bangali' is a phrase that captures the complete essence of being Bengali - from our music and literature to our festivals, flavours, and everyday nostalgia. For 20 years, Shola Ana Bangali has been celebrated and cherished.

Now, in collaboration with Saregama, Shola Ana Bangali has presented a special music launch marking two decades of its journey through five beautiful and melodious classic songs.

Popular singer Ujjaini Mukherjee has lend her voice in "Pagla Haowa", while we will hear Rahul Dutta sing "Shei Raate Raate Chilo", Manashi Ghosh will weave magic through the evergreen number "Tumi Koto Je Dure", while Shovon Ganguly will present "Opare Thakbo Ami" in his beautiful



FOOD PUMP

voice and Poushali Banerjee's rendition of "Dol Dol Dol" is sure to mesmerise everyone. The music has been composed by Ishan Mitra.

The music launch was held on August 12 at the Eastern Metropolitan Club in the presence of Shola Ana Bangali's owner Gautam Basu Roy, CEO Kasturi Basu Roy, Co-Partner Debashree Chanda among many other dignitaries and distinguished guests. Here are some snapshots from the music launch.



Madanmohan Mandir of Serampore

A Must Visit



Kinjal Bose

Located at about 18 kilometres from Howrah, Serampore is a sub-divisional town of Hooghly district of West Bengal. In 1757, when Serampore was a Danish colony, the Danes had named the town as 'Fredericknagar', after King Frederick V of Denmark. Serampore has a rich history and is home to many heritage structures scattered throughout the town.

There are a number of ancient temples in Serampore of which Madanmohan Temple of Chowdhurypara deserves a special mention. The temple is situated about two kilometres from Serampore Railway Station. It is

a huge structure of aatchala (eight roofed) type of Bengal's temple architecture. The south facing temple is more than fifty feet tall and is placed on a high pedestal. Like other aatchala temples, it has a triple arched entrance. A flight of stairs will lead you to the temple.

The temple was built in the middle of the nineteenth century by the Vaisnavs of the south belonging to the Ramanuja sect. They also built an akhara there. Later with the closing of the akhara,



a hospital named Walsh Hospital came up in that place in 1836. The idol of Madanmohan was shifted to some other place. The Danish government allotted a sum of one hundred twenty rupees annually for the maintenance of the deities which also included worship. Later with the arrival of the British, this system of annual grant was stopped. Instead a sum of ten thousand rupees was allotted as a one-time grant. The present temple was built with this money.

Apart from the main entrance, there is another entrance to the left to enter the sanctum. The idol is placed on a wooden throne. Besides daily worship, special puja is performed during the days of Jhulan, Janmastami, Rashyatra and Dolyatra.

Next time, when you are in Serampore, make it a point to visit the Madanmohan Mandir.



Mime Artist Kamal Naskar Shines Light On Child Marriage In Rural India



Shankha Bhattacharyya

Although modern India has advanced considerably in education, culture, and science, however, child marriage is still prevalent in rural areas. In the remote villages of Birbhum, numerous cases of child marriage are on the rise. Therefore, there is now an urgent need to raise awareness against it. Using mime — the universal language — as a tool, mime artist Kamal Naskar has planned to campaign against child marriage in various village schools across Birbhum. For this purpose, he has written a new mime production titled “The Story of a Protesting Girl.”

Rehearsals for this new mime production, directed by Kamal Naskar, began at Santiniketan Ashram Kanya Vidyalaya in the village of Chapadanga, on the outskirts of Birbhum, involving 20 girl students from the school.

The story revolves around a young girl whose cheerful, lively childhood passes happily under the loving care of her parents — enjoying her studies and spending time with friends in a joyful atmosphere. Suddenly, a stern and harsh command from her father brings disaster into her life. Her schoolbooks are



■ STAGE CRAFT ■



After the rehearsals, the production will premiere at Santiniketan Ashram Kanya Vidyalaya, in front of eminent personalities from Birbhum and the students of the school. Following that, special plans have been made to stage the production in various schools. Additionally, with the support of the Paschim Banga Natya Akademi, this mime will be performed on the Calcutta stage at the Modern Mime Centre's "Search for Mime Talent 2025" festival.

snatched away, her dress removed, and she is forcibly made to wear a sari, blouse, jewellery, and a crown. Tribal dancing and drumming begin. Despite repeated pleas and protests, her parents' orders cannot be refused. Finally, at the wedding ceremony, she tears off the garland around her neck and runs to the police. The police arrive and stop the marriage. The girl's protest prevails.

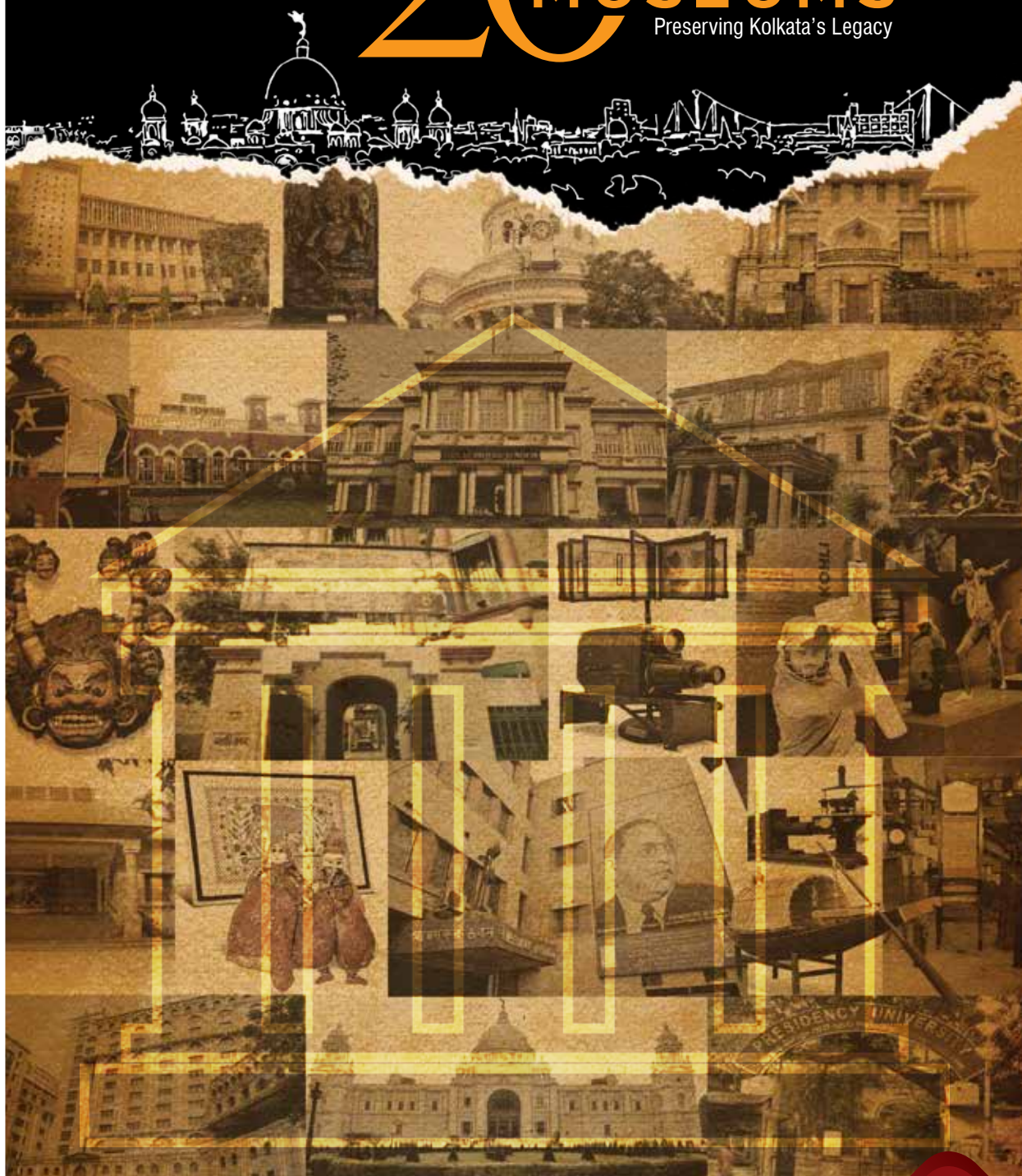
The role of the girl is played by Sarathi Soren, with other roles portrayed by Arati Soren, Moumita Murmu, Sonamoni Murmu, Parul Hemram, Sumitra Hemram, Arjun Hansda, Kakuli Murmu, Megha Murmu, Rahul Murmu, Sonali Murmu, Sunil Mardi, Nandini Hemram, Dishani Murmu, Amol Tudu, Baishakhi Murmu, Anamika Murmu, Saraswati Murmu, Kalidasi Mardi, and Sanchita Mardi.



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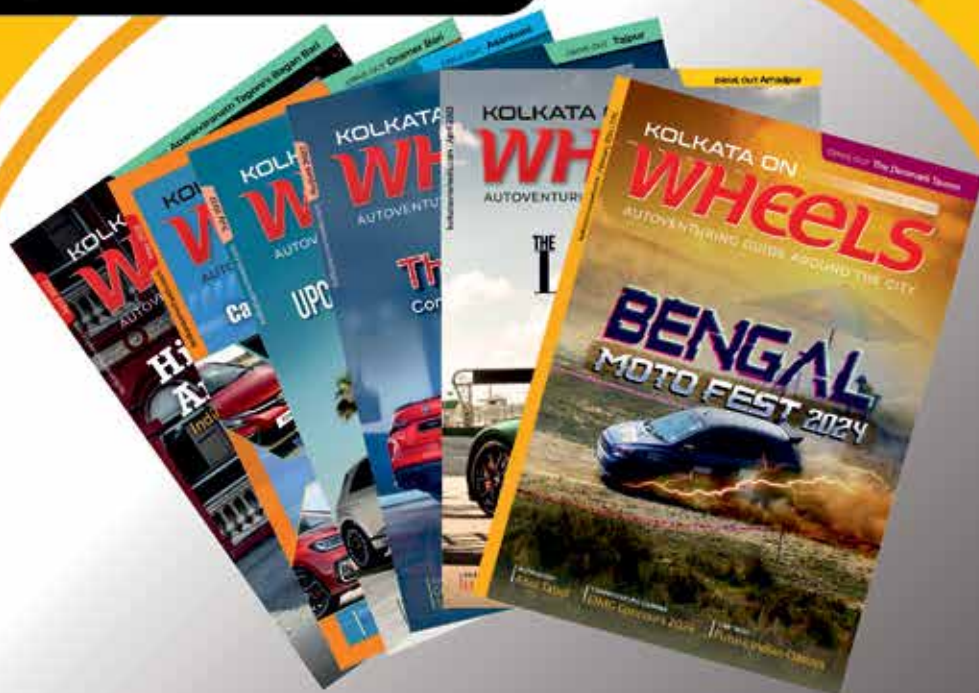
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