

NEWS LETTER

Quarterly, Oct-Dec, 2024



Issue 07

Greetings from the Bihar Museum!

There is a common belief that museums are places where valuable archaeological and artistic objects are preserved, displayed and documented. Bihar Museum also has a rich historical collection from various periods, traditions and cultures. However, Bihar Museum has certain unique features that set it apart from other museums in the country. We believe that simply displaying archaeological and artistic items can cause stagnation in an institution, and over time, the public's interest in the museum can fade. New activities and events then become essential for museums to stay connected with the people. That's why, since its establishment, Bihar Museum has introduced a series of creative programs and activities. As a result, artists, art lovers and the general public have increasingly been drawn to the Bihar Museum. Along with exhibiting thoughtfully curated artefacts and artworks, Bihar Museum is continuously setting new standards by organising cultural activities and workshops.

The Bihar Museum's newsletter provides a brief overview of the activities held in the past three months. Bihar is the birthplace of King Janak's daughter, Sita. To celebrate the museum's foundation day, a folk art workshop and exhibition based on the life story of goddess Sita was held from July 31 to August 7, 2024. Thirty renowned folk artists from the state, honoured with Padma Shri, national and state awards, participated in this event and created beautiful artworks focused on various episodes of goddess Sita's life. Along with this, a natural colours workshop in Mithila painting was organised from August 2 to August 7, 2024, which included over 90 Mithila painting artists. Additionally, several other successful programs were held, such as the painting exhibition 'The Silence of Expression' by young artist Amritansh, 'Ghazal Ka Safar' and Rasbandiya. Information about all these programs is shared in this edition of the newsletter.

I would like to thank Ashok Kumar Sinha, the Additional Director of Bihar Museum and the editor of this newsletter, whose unwavering dedication has been the foundation of this publication. The designer, Suraj Sawant, research associate Adeeba, Priyanka and photographer Ranjit Kumar have also played an admirable role in bringing this newsletter to life. I hope this edition of the newsletter will be well-received by everyone.

Anjani Kumar Singh
director.general@biharmuseum.org



INSIDE THE NEWSLETTER

Foundation Day

Vaidehi Sita

Mithila Painting Workshop

Padmashri Artists of Bihar

Lifetime Achievement Award

Film Screening, Tarengan

Exhibition

Explore

Visit

Exhibitions Inaugurated on the occasion of Bihar Museum's Foundation Day

On the foundation day of Bihar Museum, August 7, 2024, three exhibitions were inaugurated across different galleries of the museum. The first was an exhibit of Mithila paintings created using natural dyes and was inaugurated by Padma Shri awardees Shivan Paswan and Shanti Devi, along with renowned Sujani artist Nirmala Devi. These paintings were the result of a workshop organised by the Asra Seva Kendra in collaboration with Bihar State Road Development Corporation, held at the museum's children's gallery from August 2-6, 2024. Ninety artists from various districts of Bihar, as well as Delhi, participated in the workshop, where they learned about the history, the technique and the use of natural dyes.



During the five-day workshop, participants created stunning Madhubani paintings on umbrellas, canvas, paper, brass and steel utensils and Khadi and silk garments using natural colours. These pieces were displayed at the exhibition, which remained open to the public until August 9, 2024. After the inauguration, dignitaries including Padma Shri awardees and Bihar Museum's Director General Anjani Kumar Singh, along with Additional Chief Secretary of the Department of Art, Culture and Youth, Harjot Kaur Bamhrah viewed the artwork and praised the creativity and skill of the artists.

In the multipurpose gallery, an art camp focused on the life and journey of Vaidehi Sita was held from July 31 to August 6, 2024. Thirty eminent folk artists from Bihar, many of whom are state and national award recipients, participated in this camp. The artists included Padma Shri recipients like Baua Devi, Shanti Devi, Dulari Devi (Mithila painting) and Ashok Kumar Biswas (Tikuli painting). These artists, skilled in various forms such as Madhubani painting, Manjusha painting, Tikuli art, Applique and Sujani embroidery, focused on creating works depicting different aspects of Sita's life.



Scenes from Sita's life such as her birth, her childhood surrounded by nature, her playful encounters with Lord Shiva's bow and her first meeting with Ram and Lakshman were vividly brought to life. Other significant moments like Sita's abduction by Ravan, her time in Ashok Vatika and her trial by fire were also artistically portrayed. The exhibition, featuring these artworks, opened on August 7 and was on display till September 20, 2024.

In addition, the permanent Contemporary Gallery of the museum was inaugurated by renowned artist Subodh Gupta on the same day. The gallery showcases works by prominent artists such as Satish Gujral, Ravindra Reddy, Paresh Maity, Atul Dodiya, Jatin Das and others. This gallery is permanently open to visitors.

After the inauguration of all three exhibitions, the main event commenced in the museum's orientation hall, which was filled with an eager audience. Bihar Museum's Additional Director, Ashok Kumar Sinha, welcomed everyone and congratulated them on the foundation day. Padma Shri awardee Shivan Paswan expressed his gratitude towards the museum, appreciating the opportunity to blend historical and mythological elements to depict Sita's life. Subodh Gupta also congratulated the museum and extended his best wishes for the future.



FOUNDATION DAY

Issue 07
Oct – Dec, 2024



Harjot Kaur Bamhrah praised Bihar Museum for setting a benchmark with its innovative activities, stating that it has become an exemplary institution for museums across the country. Director General Anjani Kumar Singh emphasised that the foundation day is both a celebration and a time to renew commitment for the future. He announced that the artworks created during the Vaidehi Sita art camp will be exhibited in various cities across India throughout the year. He also commended the efforts of the Asra Seva Kendra and Bihar State Road Development Corporation in supporting the workshop for Madhubani Painting workshop using natural colours.



The event concluded with a mesmerising monodrama performance by renowned artist Anjana Chandak from Bengaluru, who depicted key episodes from Sita's life, including her birth, exile, the hunt for the golden deer and her trial by fire, captivating the audience with her portrayal of Sita's journey.



FOUNDATION DAY

Issue 07
Oct – Dec, 2024

Inauguration of the workshop on Vadehi Sita



On July 31, 2024, the Bihar Museum in Patna inaugurated a painting workshop focused on the life of Vaidehi Sita. The workshop cum exhibition was held in the museum's Multipurpose Hall. This workshop, which ran from July 31 to August 7, was part of the museum's foundation day celebrations. It featured prominent artists in Madhubani painting, Manjusha painting, Tikuli art, Sujani art and Applique work, including Padma Shri awardees and 30 renowned artists. The participating artists for the workshop were :

Madhubani Painting: Padma Shri Baua Devi, Padma Shri Dulari Devi, Padma Shri Shanti Devi, Padma Shri Shivan Paswan, Mrs. Mahnama Devi, Mrs. Vibha Lal, Mrs. Hema Devi, Mrs. Asha Jha, Mrs. Manisha Jha (all National Award winners)

Tikuli Painting: Padma Shri Ashok Vishwas, Shabina Imam, Santosh Kumar, Kiran Kumari, Rupa Kumari (all State Award winners)

Applique Embroidery: Mrs. Prabha Devi, Mrs. Sushila Devi, Mrs. Sufiya Kousar, Mrs. Kamla Devi, Mrs. Ruma Verma (all State Award winners)

Sujani Painting: Mrs. Nirmala Devi, Mrs. Sanju Devi, Mrs. Mala Gupta, Mrs. Suman Singh, Mrs. Asha Devi (all State Award winners)

Manjusha Painting: Mr. Manoj Pandit, Mrs. Ulupi Kumari, Mr. Pawan Kumar Sagar, Mr. Vishuddhanand Mishra, Miss Anukriti Kumari (all State Award winners)

The workshop was inaugurated by Anjani Kumar Singh, Director General of the Bihar Museum. Addressing the artists, Mr Anjani Singh expressed that the museum has always strived to initiate various creative programs and activities since its foundation. He emphasised that Bihar, being the birthplace of Sita, is the perfect setting for this workshop on her life, which also includes an exhibition running from August 7 for public viewing.

Ashok Kumar Sinha, Additional Director of the Bihar Museum, noted that such events help connect more audiences with the museum. The museum is engaging visitors through live exhibitions, art tours, children's workshops and interactions with artists, which has significantly increased public interest in the Bihar Museum.



Vaidehi Sita

Whenever discussions arise globally concerning women's empowerment, struggles and marginalisation, the figure of goddess Sita frequently emerges as a central symbol. And many might not be aware that this goddess Sita comes from Sitamarhi in Bihar. To honour the daughter of Bihar, the Bihar Museum organised an eight-day workshop and exhibition focused on Sita's life for the occasion of Bihar Museum's Foundation Day.



We live in a world where women are often relegated to passive, submissive roles and forced to conform to societal expectations of obedience and moral purity, often making them go through "agni pariksha" to prove it. This is why the life and struggles of female figures like Sita become sources of inspiration for contemporary women.

The 7th of August marks the foundation day of the Bihar Museum. An eight-day workshop and exhibition was organised between 31st July and 7th August to celebrate this occasion. The most remarkable aspect of this event was the participation of renowned artists from Bihar, all of whom are state award winners, and many have also received national honours, including the Padma Shri.

Watching these artists create art continuously for eight days, and viewing their works, was a golden opportunity for both emerging artists and the general public. These artists were masters of Mithila (Madhubani) painting, Manjusha painting, Tikuli art, Appliqué, as well as Sujani art. They created artworks on specific themes related to various episodes from Sita's life.

These episodes included Sita's emergence (birth) from the earth during a famine, her childhood in nature, her portrayal as a painter in her youth, her playful activities with friends, her encounter with Shiva's bow, Sita's first meeting with Ram and Lakshman in Janak Vatika, Ram-Sita's swayamvar (marriage), the exile, the story of Kevat, the Phalgu River and other such incidents of Sita's life. These episodes were allocated to different artists.

Additionally, episodes from Sita's life, such as the golden deer, Lakshman Rekha and Sita, Sita's abduction by Ravana, the battle with Jatayu, Sita in Ashok Vatika, and Hanuman showing Lord Ram's ring to Sita in Ashok Vatika, were depicted through paintings and other art forms. Many other episodes were also portrayed by the artists, and the results achieved within the eight days were extraordinary.

Among the Padma Shri award-winning artists were Baua Devi, Shanti Devi, Dulari Devi and Shivan Paswan (all of whom specialised in Mithila painting), and Ashok Kumar Biswas (Tikuli art). Other notable names in Mithila painting included Mahnma Devi, Hema Devi, Vibha Lal, Vibha Das, Manisha Jha and Asha Devi. Manoj Kumar Pandit, Ulupi Jha, Pawan Kumar Sagar, Vishuddhanand, and Anukriti Kumari worked on episodes from Sita's life through Manjusha art.

In Tikuli painting, Padma Shri Ashok Kumar Biswas was joined by Shabina Imam, Santosh Kumar, Kiran Kumari and Rupa Kumari. Prabha Devi, Sushila Devi, Sufia Kousar, Kamla Devi and Ruma Verma depicted Sita's life in appliqué, while Nirmala Devi, Sanju Devi, Mala Gupta, Suman Singh and Asha Devi were the renowned names in Bihar's famous Sujani art, and all of them displayed their remarkable creativity.



It is also important to mention why episodes from Sita's life were chosen as the theme for this workshop. Does Sita's life have any relevance in today's world? Why is it appropriate to select such topics? It is crucial to understand this. Firstly, Sita is the daughter of Mithila in Bihar. Sita spent her childhood in Mithila, where she was raised as a princess. She studied various arts and scriptures, which enhanced her personality further.

Mithila is an integral part of our glorious state of Bihar. Bihar is the birthplace of Janak's beloved daughter, Sita. That is why she is also known as Janaki and Vaidehi. Sita has always been a part of Bihar's culture and values. Naturally, Goddess Sita remains a part of our cultural heritage. Furthermore, when we talk about the crafts of Bihar, Mithila painting is the first thing that comes to mind.

Mithila's art and craft traditions have been women-centric. Bhavabhuti's Uttararamacarita reveals that women in Mithila were skilled artisans during the Ramayana period. There is evidence that Sita herself was proficient in art. Therefore, when we discuss the craft traditions of Bihar, Goddess Sita will always remain central. It is not necessary to see Sita only as a goddess. We can try to view her as an ordinary woman, a common character, or the protagonist of a literary work. Whether we consider any event in Sita's life as real or as part of a mythological tale, the relevance of the character named Sita, even as an ordinary woman, has been, is, and will continue to be significant across time and place. Few would disagree that the qualities of dignity found in Sita should be present in every girl. Sita was a symbol of sacrifice and devotion. Her decision to leave the comforts of the palace and live in the deep forest demonstrates her spirit of sacrifice. The challenges she faced during her exile revealed the immense courage and resolve within her.



For a princess to live a life of exile indicates her bravery and determination. She never surrendered to hardships. Sita was an intelligent woman. Her unmatched wisdom was evident during her abduction when she displayed patience and cleverness. When Ravana abducted Sita, she threw her jewellery towards the monkeys below. This act shows her foresight, knowing that her husband Ram and brother-in-law Lakshman would undoubtedly find her using these markers.



Goddess Sita was filled with self-respect. Today, we expect every girl to have a sense of self-respect and hope for the same. When Ravana kidnapped Sita, she received many temptations, but goddess Sita did not fall for them. She outright rejected them and never compromised her dignity. Ravana's wealth and valor did not tempt her. She never even looked at Ravana. Ravana feared that if he touched her, he would be burnt to ashes because of her faithfulness to her husband.

Goddess Sita was a compassionate woman. During her time in exile, there were many occasions where her empathy and kindness towards animals and birds became evident. The life of goddess Sita is a great example of sacrifice, love and duty. Even while imprisoned in Lanka, she never lost her patience. Sita is a symbol of feminine power in Indian culture. Her life shows that women can remain strong and courageous under any circumstances.

Sita is an example of devotion and loyalty towards her husband, while also maintaining her personal values and dignity. Sita's life symbolises sacrifice and penance, which serves as an inspiration for spiritual growth. While living in Sage Valmiki's hermitage, Sita raised her children alone. Sita Mata taught them to be brave, obedient and humble. In raising Luv and Kush, Sita exemplifies an ideal mother.





Today, we speak of women's empowerment. Sita's life itself inspires modern women to stand up for their rights and face challenges head-on. Sita provides an example of balancing love and duty, softness and firmness, which is very important in modern life. Today, due to the pressures of modern fast paced life, we are witnessing an alienation from our family life. The role of the family in socialisation is diminishing. There is no alternative to the institution of the family. The neglect of family life is leading to both

individual and societal alienation. In this context, Sita's sense of duty and dedication to the family remains as relevant today as it was in the past.

Sita is a symbol of purity. After the victory over Ravana, when doubts were raised about her character, Sita decided to undergo the agni pariksha to prove her innocence. This event demonstrated Sita's purity and her confidence. Agni Dev himself confirmed Sita's chastity. Although there are many adverse comments on this episode of Sita's life, she still proved the truth of the saying, "truth fears no trial." Even today, girls can live without fear, knowing that if they are in the right, it does not matter what the world says, what accusations or comments are made – it doesn't make a difference!

The artworks created by the renowned participating artists were exhibited from 7th August to 20th September 2024 and were viewed by a large number of visitors.

Ashok Kumar Sinha

additional.director.marketing@biharmuseum.org



Panel Discussion



As part of the series of events marking Bihar Museum's Foundation Day, a panel discussion and folk music programme was held on August 8, 2024, at the Orientation Hall of Bihar Museum, focusing on episodes from Sita's life. The panel featured prominent speakers, including former Minister Dr. Sanjay Paswan, Dr. Awadhesh Pradhan from Varanasi and Dr. Poonam Singh from Muzaffarpur.

The session began with a warm welcome extended to the guests by Bihar Museum's Director General, Anjani Kumar Singh, who greeted them with bouquets. This was followed by an address from the museum's Additional Director, Ashok Kumar Sinha, who welcomed the attendees.

In his talk, Dr. Sanjay Paswan commended Bihar Museum for not only preserving heritage but also creating a movement through its various initiatives. He emphasised that while people often speak of women's liberation, he prefers to highlight women's strength, symbolised by Sita. He mentioned that he has been organising Sita Navami celebrations for the past decade and a half and urged that Sita Navami be recognised nationwide, particularly in Bihar, where Sita is considered a daughter, sister and

mother. Dr. Paswan called for Sita Navami to be declared as Indian Women's Day and advocated for the establishment of a women's university in Bihar, named after Sita, since several other states already have such institutions.

Dr. Poonam Singh, a renowned author and former head of the Hindi Department at M.D.D.M. College, applauded the Bihar Museum for showcasing the state's cultural heritage through the series of events based on the life of Sita. She noted that while Sita is often portrayed as a devoted wife and a symbol of family and societal values, her true strength lies in her decision to cross the Lakshman Rekha, displaying her independence of thought during the Treta Yuga. Dr. Singh argued that Sita's quiet revolution stands in contrast to Draupadi's outspoken one, and while silent revolutions are ongoing, they remain significant today. In modern times, every woman faces her own Lakshman Rekha, and like Sita, they are breaking through it and moving forward.



Dr. Awadhesh Pradhan, a retired professor from Banaras Hindu University and the author of *Sita Ki Khoj*, praised Bihar Museum for organising this event centred around the figure of Sita. He remarked that the exhibitions at Bihar Museum provide a unique experience for visitors, which offer more than just a look at ancient artefacts but also new perspectives through events like these. He likened the Sita exhibition to a "festival for the eyes," quoting Kalidasa. In today's troubled times, where people are increasingly disconnected from nature and society, Dr. Pradhan drew attention to Sita's deep connection with the earth. He referenced the Atharva Veda, which regards Sita as a goddess of crops and harvests, pointing out that while Sita is often mistakenly seen as weak, she was anything but. Despite being alone in Ravana's captivity and threatened repeatedly, Sita never surrendered. She didn't fear Ravana, which makes her character inspiring even today.





Folk Music

On August 8, 2024, renowned singer Dr Nitu Kumari Nutan captivated the audience at Bihar Museum with her performance of folk songs dedicated to Sita. She began the performance with a traditional 'sohar' (a song sung during childbirth) and then moved on to sing a series of enchanting songs in Maithili, Bhojpuri and Magahi. The audience was mesmerised as she performed songs like *Ayodhya se aayi baraat, seva swagat karo...*, *Raja Janak jotawale khetwa ho, Lalna Siya dheer dharti par pave le ho*, and *Aaj Mithila nagariya nihara sakhiyaan*. The event was graced by Bihar Museum's Director General, Anjani Kumar Singh and Additional Director, Ashok Kumar Sinha, along with several other notable guests.



Mithila Painting Workshop with Natural Colours

Four decades ago, only natural colours were used for creating Mithila (Madhubani) paintings. These colours were obtained from materials like soot from the bottom of cooking utensils, soil, pollen, flowers and leaves. Blue was extracted from indigo, yellow from marigold and turmeric, sky blue from jamun fruits, dark brown from boiled tea leaves and purple from aparajita. These colours were durable, attractive and beautiful. However, this tradition is now on the verge of extinction. To revive this old practice, Asra Seva Kendra, a renowned non-profit organisation in the state, held a six-day workshop at the Bihar Museum from 2nd to 7th August, with financial assistance from the Bihar State Road Development Corporation Limited.



While inaugurating the workshop on 2nd August 2024, Bihar Museum's Director General Anjani Kumar Singh and Managing Director of the Bihar State Road Development Corporation, Shirsat Kapil Ashok, said that such efforts to revive the traditional form of Mithila Painting is much needed. Colonel Rahul Sharma, Director of NIFT Patna, also addressed the workshop-cum-training program. He stated that over the past few years, natural colours are no longer being used in Mithila paintings, and chemical colours have replaced them, which is diminishing the charm of these paintings. Therefore, such events should continue.

Bihar Museum's Additional Director, Ashok Kumar Sinha, shared his experience in his speech, saying that he has been working with Mithila artists for the past 10-12 years. However, until today, he didn't know that there is a difference between cow dung obtained from city cows and village cows. City cows' dung has a blackish hue, while village cows' dung has a greenish tint. This makes paintings created from village cows' dung more beautiful and appealing. He learned this from the trainers present today. Following the trainers' suggestion, cow dung was brought from Madhubani for the training program.



Kailash Prasad Singh, Secretary of the organising institution Asra Seva Kendra, mentioned that more than 90 participants took part in this training-cum-workshop organised with the support of the Bihar Museum and Bihar State Road Development Corporation. Among them were participants from different parts of Bihar and some from Delhi. Six of them were national and state award winners in Madhubani painting, which indicates the popularity of this training program.

Famous Mithila painters and national award winners Urmila Devi, Kamal Narayan Lal Karn and Asha Devi were present as mentors. On the first day of training, participants were introduced to the process of creating natural colours from materials like bean leaves, raw turmeric, peepal bark, marigold, rose and aparajita flowers, as well as cow dung. From the second day until the final day, participants created paintings using natural colours on umbrellas, canvas, paper, brass, steel utensils and khadi and silk vests. These were exhibited on 7th August, and a large number of viewers came to see them. Everyone highly praised the creations.



Dialogue Session between OP Rai and Ashok Kumar Sinha

On 5th August, in celebration of Bihar Museum's Foundation Day (7th August), Ashok Kumar Sinha, the Additional Director of Bihar Museum, had a conversation with renowned art expert O.P. Rai, discussing various aspects of his connection to the world of art. O.P. Rai was an MLA from Rajmahal in 1969 under the Jan Sangh party. He completed his graduation from Kolkata and his master's degree from Patna, later pursuing a career in law. It was during his time as an MLA that O.P. Rai came to Patna for the first time, where he had the opportunity to visit an art gallery. The Legislative Assembly and Council had beautiful artworks, sparking his love for art.

During this time, Rai learned about Upendra Maharathi and went to meet him. The two formed a close bond, which soon turned into a strong friendship. Both became passionate about the promotion of art and artists. Wherever Upendra Maharathi went, O.P. Rai accompanied him. They would travel together to remote villages in Mithila, meeting with Mithila artists and encouraging them to create paintings. Since O.P. Rai was a student of English literature, he often served as a translator during conversations with foreigners. He eventually established contact with Tokyo Hasegawa, the founder of the Mithila Museum in Japan, and paved the way for Hasegawa's visit to Mithila. Even after leaving, O.P. Rai kept in touch with the Mithila artists. O.P. Rai described Upendra Maharathi as a saint-like man. Their first visit together was to Jitwarpur, where they sat in the veranda of Sita Devi's home, marking the beginning of many such visits. Rai would personally bring back paintings. Pupul Jayakar, who was the chairperson of the All India Handicrafts Board at the time, played a key role in popularising Mithila art, according to Rai.

Rai further shared that Pupul Jayakar, as the Chairperson of the Government of India's Handicrafts Board, made unparalleled contributions to the global promotion of Mithila paintings. She bought these paintings and gifted them to art lovers abroad, leading to their growing popularity internationally, even more than in India. She also sent designer Bhaskar Kulkarni to Madhubani on behalf of the Government of India. At that time, W.G. Archer was the District Magistrate of Madhubani, while the editor of 'Marg' magazine was Mulk Raj Anand, who published an article by Archer. This article introduced the world to Archer's efforts and contributions to the development of Madhubani art.

In 1962-63, a severe famine struck the Mithila region. During that time, Archer instructed artists to create paintings to aid famine victims in Darbhanga and Madhubani. The tradition of Mithila painting has been passed down from generation to generation—mothers teaching their daughters, and those daughters teaching their own. Even Sita was said to have created Mithila

paintings. Pupul Jayakar and Upendra Maharathi made significant contributions to the growth of Madhubani painting. Erica Moser, an anthropologist, also played a major role in promoting Mithila paintings. She visited Mithila and met with Madhubani artists, being particularly impressed by the tantric paintings of Batohi Jha. The contribution of male artists was also significant. Jagannath Jha would fill in Baua Ji's paintings, and notable artists like Suryakant Jha and Surendra Jha were prominent figures. Women would draw the outlines, known as "kachni," while their husbands would complete the filling work, called "bharni." Despite her immense efforts, Pupul Jayakar did not receive the credit she deserved for her work.

At the time, Lalit Narayan Mishra was a minister in the central government and had initiated efforts with Pupul Jayakar. Bhaskar Kulkarni once travelled to Madhubani from Darbhanga sitting on the roof of a bus, unable to bear the heat. He borrowed a bicycle and rode to Jitwarpur. At that time, there were rumors about "head-cutting" gangs, and many children had gone missing. Some locals mistakingly took Kulkarni as the kidnapper. To add to it, he was even met with prejudice as women in those days didn't come in front of men easily. Only after much persuasion by the men of the household was Kulkarni able to speak with them.



During the conversation, O.P. Rai also revealed that the Mithila Museum founded by Hasegawa in Japan is now in a deteriorating condition. Hasegawa is facing financial difficulties and is no longer able to maintain the museum. His children have no interest in preserving this legacy. Rai added that if he had met with people like Anjani Kumar Singh and Ashok Kumar Sinha earlier, they might have been able to help manage the museum from here. Hasegawa is going through a financial crisis. Rai also mentioned W.G. Archer's significant role in promoting Manjusha painting.

After the conversation between O.P. Rai and Ashok Kumar Sinha, Padma Shri artists of Mithila Painting enchanted the audience with traditional Maithili songs. Padma Shri awardees Baua Devi, Shanti Devi and Dulari Devi, along with Vibha Das, Mahmana Devi and Hema Devi, sang "Kohbar" and "Devi" songs.

Theatrical Performance – Karnabharam



On August 9, 2024, as part of the Bihar Museum's foundation day celebrations, the play Karnabharam was performed. The play featured 35 children from Kilkari, who presented it in the museum premises. The emotional performance captivated the audience. The play is based on Daanveer Karna, a key figure from the Mahabharata, and depicts Karna in the role of a great hero. Written by the renowned poet Bhasa and adapted for the stage by Narendra Bahadur, the play portrays Karna as a mighty warrior who struggled against adverse circumstances throughout his life. Despite his worthiness, Karna never received what he truly deserved. Through this play, the children aimed to showcase Karna's life in a unique Bagheli style, which is a traditional style from the Baghelkhand region of Madhya Pradesh. On this occasion, the museum's Director General Anjani Kumar Singh, Additional Director Ashok Kumar Sinha and Kilkari Director Jyoti Parihar attended to encourage the children.

The participating children included Senti, Santoo, Vinod, Jeetu, Chintu, Jeevit, Inshu, Nikhil, Sonali, Komal, Sailfi, Keshav, Rajkumar, Riya, Sonu, Kritika, Ayush, Yashasvi, Harsh Raj and Bhagyalakshmi. The play was directed by Neeraj Kunder and Roshni Prasad Mishra. The set and props were designed by Prakash Kumar Bharti, conceptualised by Abhishek Raj, lighting designed by Rahul Ravi and costumes designed by Ankit Sharma.



Theatrical Performance – Punarjanma

On 10 August 2024, the play 'Punarjanma' was performed at the open-air stage of Bihar Museum. This was a theatrical adaptation of the story 'Punarjanma' written by author and Bihar Museum's Additional Director, Ashok Kumar Sinha. 'Kala Jagaran' had earlier staged the play on 29 July 2024 at Premchand Rangshala in Patna, where it received a lot of appreciation from the audience. The same story was performed again on the occasion of Bihar Museum's Foundation Day at 6 PM on 10 August in the museum's amphitheatre.

Before the play, in his address, Ashok Kumar Sinha mentioned that the story of Punarjanma is based on a real-life incident. The play is inspired by the life struggles of two differently-abled artists of Mithila painting from Bihar. These artists, Jyoti Sinha from Muzaffarpur (a National Award winner) and Mamta Bharti from Patna, inspired him to write this story. In the play, the main character, Pankhi, embraces success despite her disability. Ashok Kumar Sinha explained that this story is a true tale of the passion, spirit and determination of people with disabilities.



On this occasion, Jyoti Sinha and Mamta Bharti were present and were honoured by Bihar Museum's Director General, Anjani Kumar Singh, with traditional garments and mementos.

The theatrical presentation of the Punarjanma story was quite successful. Pankhi's tale of struggle moved the audience to tears, while her success brought smiles. The performances of Urmila Kumari as Pankhi, Aparajita Kumari as Phulwa, and Nandini, Herm, Rahul and Saurabh Shekhar were commendable. Saurabh Safari, as the narrator, also delivered an excellent performance. The adaptation of the Punarjanma story into a play was done jointly by Gulshan and Saurabh Safari, with music and direction by Md. Jani. Suman Kumar served as the guide for the play. Md. Imran played the dholak, Md. Asif was on harmonium, and the lighting was managed by Vinay Chauhan.

FOUNDATION DAY

Issue 07
Oct – Dec, 2024

Here's a little more information about the two inspiring figures behind this play, Mamta Bharti and Jyoti Sinha:

Mamta Bharti

Mamta is from Navgachhia in Bhagalpur district. When she was just five years old, she suddenly experienced stomach pain, and her body began to weaken. Her limbs started to bend, and she lost control of her muscles. Her body became paralyzed due to polio. However, after treatment at a renowned homeopathic clinic in Patna, her condition started improving. The doctor said that Mamta would be completely cured within six months. After just three months of treatment, her upper body began functioning again. Unfortunately, the doctor left for abroad for three months, and her treatment was interrupted. As a result, her body weakened again, and by the time the doctor returned, it was too late. Thus began a different journey of struggle for the young girl.

Mamta became dependent on a wheelchair. Even for simple tasks, she had to rely on others. She began studying at home and eventually passed her matriculation exams. She started doing painting at home and then enrolled in the Upendra Maharathi Shilp Anusandhan Sansthan to learn Mithila painting. Within six months, she mastered the art and also learned Manjusha art. She later joined Patna Art College for a five-year BFA course and successfully completed it.

Mamta has now made Mithila painting her profession. She is financially independent, creating paintings that are sold in emporiums, government handicraft centers and handicraft fairs. Painting is now her full-time job. Due to her hard work, dedication and talent, she was honoured with the State Award in 2013-14. She has also received the Sita Samman from the Department of Art, Culture and Youth, as well as the Ahilya Award in 2014.



Jyoti Sinha

Jyoti Sinha, from Muzaffarpur district in Bihar, has been lighting up the world of art through Madhubani painting, despite having paralysis in half of her body due to a genetic disorder. In 2002, Jyoti passed her matriculation exams with good marks. Soon after, she suddenly lost sensation below her waist. It was later discovered that she had a rare disease called muscular dystrophy, for which there is no cure in medical science. Two years later, Jyoti's twin brothers, Prabhakar and Diwakar, also developed the same genetic condition. The brothers, who had been Jyoti's support system, were now themselves disabled.



Professor Utpal from Darbhanga arranged for Jyoti to receive free education from intermediate to graduation. In 2016, Jyoti appeared for her intermediate exams. Unfortunately, tragedy struck again. While her father and uncle were taking her to the exam center in Darbhanga on a motorcycle, they met with an accident. Jyoti and her family members were injured, and her body was badly scraped, with blood oozing from the wounds. Everyone advised Jyoti to skip the exam, but she refused to give up. Injured, she appeared for the exam and passed with second division. Later, she completed her graduation with first division. Along with her dedication to painting, Jyoti pursued her master's in Hindi from C.M. College in Darbhanga. She has also cleared the NET exam and is set to receive her PhD soon.

In 2015-16, Jyoti received Bihar's highest honour in the world of art, the "State Award," marking a significant turning point in her life. In 2016-17, she was also honoured with the Sita Devi Youth Award by Bihar's Department of Art, Culture and Youth. In 2023, Jyoti was recognised by the Ministry of Social Justice and Empowerment, Government of India, with the "National Award" for her exceptional work in empowering persons with disabilities.

Booklaunch, Padma Shri Artists of Bihar

On July 7, 2024, the book *Padma Shri Artists of Bihar* by Ashok Kumar Sinha, Additional Director of Bihar Museum, was launched in the auditorium of Bihar Museum. The launch was graced by Mr. Vijay Kumar Sinha, the Deputy Chief Minister and Minister of Art and Culture of Bihar. At the event, eight Padma Shri awardees were present on stage and were honoured with mementos and floral bouquets. A notable aspect of the launch was that many Padma Shri award winners shared their thoughts during the ceremony.



Discussing his book, Ashok Kumar Sinha explained that human civilisation has always valued art. Bihar has a rich and advanced tradition of folk arts. The traditional arts that have been handed down since ancient times, such as Mithila (Madhubani) painting, Tikuli painting, ceramics, terracotta, papier-mâché, and Bawan Buti, are still thriving. Bihar's artists have not only preserved these arts but have also enriched them over time. Most of these artists came from very humble backgrounds, endured various hardships, and played a significant role in enhancing Bihar's art and culture. Several of them have been honoured with the Padma Shri award. By balancing their personal and social responsibilities, 15 artists in fields including Mithila painting, papier-mâché, ceramics, Bawan Buti, Tikuli art, and contemporary art have earned this prestigious recognition, setting an example. Thanks to these artists, Bihar's arts have become a symbol of beauty, spreading its light across the world. Their lives are exemplary, yet they are not widely known as there is limited written material about them. This was a challenge for me. I aimed to write biographies of those about whom very little or nothing has been written. This book attempts to present the lives of these 15 Padma Shri artists in Bihar with extensive information within a limited number of pages. Some of these artists are no longer with us, but their contributions continue to guide us.

Padma Shri Ashok Kumar Biswas, Tikuli Art

On this occasion, Ashok Kumar Biswas, a Padma Shri awardee in Tikuli art, expressed his gratitude to the Bihar government for their support in the publication of this book. He acknowledged the efforts of Bihar Museum's Director Anjani Kumar Singh and the author Ashok Kumar Sinha. He noted that it is not easy to gather information about how artists live in adverse conditions, but commended the author's work in encouraging the youth and documenting the lives and works of the padma shri artists of Bihar.

Padma Shri Shanti Devi, Madhubani Painting

Padma Shri Shanti Devi became emotional while speaking. She expressed deep thanks to Ashok Babu and marvelled at his ability to remember and write so much about the artists. She praised the government for providing artists with means of livelihood and institutions for learning Mithila art, which now attracts students from around the world.

Padma Shri Shivan Paswan, Madhubani Painting

Shivan Paswan noted that Mithila painting is now recognised worldwide with government support. He hoped that this book will help people learn about the artists and benefit future generations. Paswan emphasised the need for a platform in Bihar to ensure fair pricing for artists' work and prevent exploitation.

Padma Shri Subhadra Devi, Papier-Mâché

Subhadra Devi, a Padma Shri awardee in papier-mâché, travelled directly from Delhi for the event. She expressed her overwhelming joy and congratulated Ashok Kumar Sinha for his work on the book.

Padma Shri Shyam Sharma, Print Art

Shyam Sharma, known for print art, also has connections to theatre and literature. As a former principal of Patna Art College, Sharma thanked Ashok Kumar Sinha for writing the book in such accessible language, making it easy to read in just a few sittings. He praised the author for describing the artists' struggles and highlighted that such a detailed and bilingual publication is a valuable document of print art. Sharma expressed a desire for books on national award-winning artists as well.

Padma Shri Baua Devi, Madhubani Painting

Baua Devi also spoke in Maithili, expressing immense happiness and admiration for the Bihar Museum. She mentioned that despite travelling the world, she has not seen a museum like Bihar Museum.

Padma Shri Brahmdev Ram Pandit, Ceramic Art

Brahmdeo Ram Pandit, speaking about his travels for ceramic art around the world, stated that despite visiting numerous museums, no place matches the energy he feels at Bihar Museum. He expressed gratitude to the Deputy Chief Minister Vijay Kumar Sinha, the Additional Chief Secretary of the Department of Art and Culture, Ms Harjot Kaur Bamhrah and Anjani Babu for creating such an environment. He thanked Bihar Museum for the honour bestowed upon him and noted that his life has been included in this book. He praised Ashok Kumar Sinha for compiling the biographies of all 15 Padma Shri artists into a single book and described it as a marvellous work. He added that he had never seen such a book before. He commented that while the artists themselves are magicians with their craft, Ashok Kumar Sinha is a magician with language. He congratulated the author for the book and gave his blessings. He mentioned that Ashok Kumar Sinha has written a book about him, and it is about to be published. He thanked Ashok Kumar Sinha for this as well.

Harjot Kaur Bamhrah, Additional Chief Secretary, Department of Arts, Culture and Youth

The then Additional Chief Secretary of the Department of Arts and Culture, Harjot Kaur Bamhrah, said that it was a matter of great joy that an event was organised in Patna to launch a book about artists who have brought pride to Bihar. "Challenges do not frighten the brave," she said,

"Artists are brave, and their lives are stories of struggle in the face of adversity." She appreciated Shivan Paswan's suggestion about creating a platform where artists can get fair prices for their work and assured that the government would take some concrete steps in that direction. She also praised the author's simple language and excellent research.



Anjani Kumar Singh, Director General, Bihar Museum

The Chief Minister's Advisor and Director General of Bihar Museum, Anjani Kumar Singh, described the day as one of pride. He said, "It is a rare occasion to have eight Padma Shri awardees together on stage today." He explained that Bihar Museum was conceived as a museum of history but also has a gallery dedicated to folk art. Folk art in Bihar is very rich. Each year, Madhubani paintings worth two to three crores are sold. We have developed a tradition of

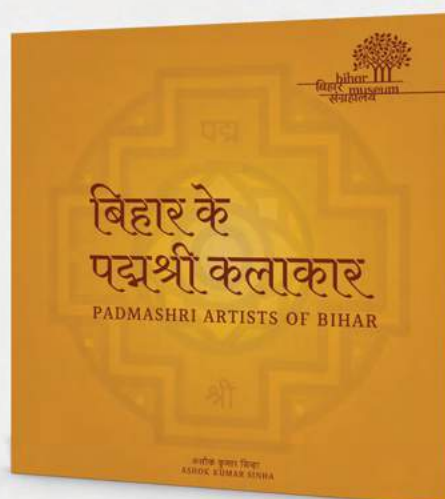


honouring distinguished guests with Madhubani paintings, which has helped develop a market for these paintings. The sales centre at Bihar Museum alone generates one crore in annual sales of Madhubani paintings.

Vijay Kumar Sinha, Deputy Chief Minister of Bihar and Minister of Art, Culture & Youth

The chief guest, Deputy Chief Minister of Bihar and Minister of Art, Culture & Youth Mr. Vijay Kumar Sinha, congratulated and honoured the Padma Shri award-winning artists. He praised Bihar Museum's Director General Anjani Kumar Singh for his unconventional work and thanked him. He remarked that the expressions of

artists radiate positive energy among the masses. "Artists are fortunate individuals endowed with extraordinary talents by God," he said. "Although museums generally house inanimate objects, providing a platform for extraordinary artists in this museum is commendable." He noted that ancient stone and rock paintings, thousands of years old, bear witness to the antiquity of Bihar's art history. He praised Ashok Kumar Sinha profusely for writing such a book.



Lifetime Achievement Award Ceremony at Bihar Museum

On August 3, 2024, the Bihar Museum's Orientation Hall hosted a Lifetime Achievement Award ceremony, organised by Renuka Art in collaboration with the Bihar Museum. The event recognised individuals who have made exceptional and noteworthy contributions across various fields.

Syed Shamayal Ahmed, President of Renuka Art, expressed his gratitude towards the awardees. He remarked on the importance of acknowledging the efforts of parents and elders, emphasising that the foundation for today's successes lies in their hard work. Through this award, Renuka Art aimed to honour individuals who have significantly contributed to society and the nation.

The ceremony was inaugurated by the Director General of Bihar Museum, Anjani Kumar Singh, and featured notable guests, including Dr. B.B. Sinha, President of the Indian Red Cross Society and R.N. Prasad, former General Manager of the Reserve Bank of India. The event was hosted by Fauzia Khan, Secretary of the Private Schools Association.

Prominent personalities from various fields were honoured with the Lifetime Achievement Award by Chief Guest Anjani Kumar Singh. Among the awardees were Justice Hemant Kumar Srivastava (for social reform), Dr. Ras Bihari Prasad Singh (for education), Captain Dr. Vijay Shankar Singh (for medical science), E.J.K. Dutt (for technology), Hriday Narayan Jha (for print media journalism), Navendu (for electronic media), cricketer

Prem Vallabh Sahay (for sports), Ashok Kumar Mishra (for badminton), Vineet Kumar Jha (for theatre), painter Virendra Kumar Singh (for fine arts), Dr. Reena Sahay (for classical music), Ashok Kumar Prasad (for light music), Kathak dancer Kumar Krishna Kishore (for dance) and sitarist Ashish Chatterjee (for instrumental music).

Winners of Sparsh Lifetime Achievement Award, 2024

1. Hon. Justice Hemant Srivastava (Retired) – Judiciary
2. Dr. S.K. Jha – Healthcare (Orthopedics)
3. Dr. Reena Sahay, Head of Department, Arvind Mahila College – Music (Classical)
4. Professor Rasbihari Prasad Singh, Former Vice Chancellor, Patna University and Nalanda University – Education
5. Mr. Vineet Jha – Film and Theatre
6. Mr. Ashish Chatterjee – Sitar Player
7. Kumar Krishna Kishore – Dance (Kathak)
8. Mr. Hriday Narayan Jha – Media
9. Mr. Prem Vallabh Sahay – Sports (Cricket)
10. Mr. Ashok Mishra – Sports (Badminton)
11. Mr. Ashok Kumar Prasad – Music
12. Padma Shri Mrs. Sudha Burgees – Social Service
13. Mr. Birendra Kumar Singh – Contemporary Art
14. Mr. K.K. Singh – Administration
15. Captain Dr. Vijay Shankar Prasad – Army



Film Screening, Tarengan

The premiere of Navada's Kunal Sinha's feature film *Tarengan* was held on 11th August 2024 at Bihar Museum. The film addresses the entry of a marginalised youth into mainstream education and the emotional conflict of a son who fails to appreciate his father's sacrifices after attaining success. Kunal Naval Sinha is both the screenwriter and director, while Sanjay Thakur, also from Nawada, produced the film.

This film, made with Bihar-based artists and shot in locations within Bihar, left a deep impression on everyone who attended the premiere. The chief guest of the event was Anjani Kumar Singh, the Director General of Bihar Museum. In his speech, he expressed his delight, saying, "I am very pleased to see that the entire shooting of this film took place in Bihar and that most of the actors are from Bihar." The film, produced under the banner of Navada Talkies-Karma Movies, was co-produced by Mahesh Shashi Bhushan Kumar. The lead actors include Shashi Ranjan, known for *Naam Shabana*, *Mirzya*, *Jhalak*, *Jora*, *Posham Pa*, *Morjim*, and many web series and films such as *Babua*, *Kathal*, *Lootcase*, and *Tumhari Sulu*. Other leads are actress Ankita Dubey, famous for *Tanu Weds Manu*, *14 Phere*, *India's Most Wanted*, *Mirza Juliet*, *Mehroonisha*, and the debut actor Mohan Kumar, a native of Kaukol, Nawada.



Through its poignant portrayal of caste-based issues, the film captivates audiences while raising significant questions. It sheds light on the moral downfall of countless youth like Tarengan, who take such extreme steps without a second thought, sacrificing the dreams and sacrifices of millions of fathers like Jugal in a moment of despair.



The film is based on the Musahar community. During the event, Kunal Sinha shared that the story revolves around Jugal, a vocally disabled rickshaw driver from the Musahar community, and his son Tarengan. Jugal ferries children from wealthy families to school, while dreaming of educating his own son, Tarengan. He battles societal discrimination and other hardships to ensure his son gets an education. To fulfill his son's every need, Jugal even becomes a performer at weddings. However, once Tarengan becomes educated, he starts to despise his father and his community. One night, Tarengan sees his father dancing as a wedding performer, which he cannot bear. In front of his father's eyes, he ends his own life.

Book launch of Dr. Shakeel's Story Collection *Ek Raat Ka Mauqif*

On 18th August 2024, the story collection *Ek Raat Ka Mauqif*, *Ek Raat Ka Saath* by Dr. Shakeel was launched at Bihar Museum. The event was graced by Shri Anjani Kumar Singh, Director General of Bihar Museum, along with renowned Urdu writers Abdussamad and Safdar Imam Qadri, poet Arun Kamal, and literary figure Tarun Kumar, who jointly unveiled the book. Celebrated Urdu writer Abdussamad praised Dr. Shakeel's stories, describing them as a refreshing breeze. He added that there is a craftsmanship in his writing that stands out.

Anjani Kumar Singh, Director General, Bihar Museum, mentioned that this book is a wonderful gift for those familiar with both Hindi and Urdu languages, as it immerses readers in the fragrance of Urdu. Renowned poet Arun Kamal noted that Shakeel's stories touch on the pulse of the times. They delicately and sensitively depict men and women struggling amid violence and inhumane conditions, offering a rare perspective in contemporary literature.

Professor Safdar Imam Qadri emphasised on Dr. Shakeel's deep understanding of storytelling style and tradition. Tarun Kumar spoke about how these stories capture the essence of their time and the pain within them, reflecting the voice of the common man.



Javed Akhtar Khan, who transliterated the book from Urdu to Hindi, shared that working on this project rekindled his connection with Urdu, which he had lost over time. He noted that while Hindi and Urdu share a common world, they remain distinct languages with subtle differences in tone, style and rhythm.

At the event, Dr. Shakeel was interviewed by Dr. Archana Tripathi about his stories and his journey in the world of literature. The program was hosted by poet Natasha, while actor Vinod Kumar gave a reading from the stories.

Orientation program for Interns

On 10th September 2024, an orientation program for newly selected trainees (interns) was organised by the Directorate of Archaeology, Department of Art, Culture, and Youth, at the Orientation Hall of Bihar Museum. On this occasion, Director of the Directorate of Archaeology, Rahul Kumar, stated that an advertisement was released for an internship program for 20 students, which received 246 applications from 40 universities across various states. Out of these, 89 students met the required qualifications, and 20 were selected for the internship. He noted that this is the first time the Directorate of Archaeology has initiated an internship program for students in related fields. This three-month internship can be extended for an additional three months based on satisfactory performance. During the program, the selected interns will receive a stipend of ₹25,000 per month.

The 20 selected students come from 12 universities in nine states, including Bihar, Jharkhand, Assam, Maharashtra, Uttar Pradesh, Himachal Pradesh, New Delhi, Rajasthan and Madhya Pradesh. This internship aims to enhance the academic knowledge of the students along with their practical understanding.

During the technical session of the program, various experts addressed the students. Dr. Sujeet Nayan, Executive Director of the Bihar Heritage Society, briefed the interns on the dos and don'ts at archaeological sites, monuments and museums. Ashok Kumar Sinha, Additional Director of Bihar Museum, gave a detailed presentation on the heritage and folk art of Bihar in relation to the museum. Dr. Vimal Tiwari, President of the Buddha Samyak Darshan Museum, Vaishali, discussed the importance of coordinating with visitors at archaeological sites and monuments. The session was moderated by Dr. Shankar Suman.



Painting Exhibition – Silence of Expression

Under the joint venture of the Indian Council for Cultural Relations (ICCR), Ministry of External Affairs, Government of India, Regional Office, Patna, and the Bihar Museum, Government of Bihar, a painting exhibition titled 'Silence of Expression' was organised by young artist Amritansh on 10 and 11 August 2024. The event took place in the Children's Gallery Classroom at Bihar Museum.

On 10 August 2024, the exhibition was inaugurated by Mr. Ashok Behl, retired senior bank officer, Mr. C.P.N. Singh, retired Air Force officer, Mrs. Kanak Singh, Mr. Ashok Kumar Sinha, Additional Director of Bihar Museum, Patna, and Mrs. Tavishi Behl Pandey, Regional Passport Officer, Patna and Regional Director of ICCR for Bihar and Jharkhand.

The art exhibition showcased paintings created by Amritansh, a differently-abled artist from Bihar. Amritansh began showcasing his art in 2018 and has been part of various group exhibitions. His exhibition "Colors of Silence" was held on 6-7 November 2023 at the National Assembly Members Building in Seoul, South Korea, to mark the 50th anniversary of diplomatic relations between

India and the Republic of Korea. The title of the exhibition held at Bihar Museum was 'Silence of Expression'.

The exhibition displayed around 25 to 30 artworks. The paper-based artworks were sized 22 inches x 17 inches, and the acrylic paintings on canvas ranged in size from 1.5 feet x 3 feet. Amritansh created beautiful paintings using acrylic colours on canvas and watercolor on paper, which were highly appreciated by the audience.



Photography exhibition Beyond the Frame – Ashutosh Mehrotra

On 13th September 2024, the highly anticipated photography exhibition by Ashutosh Mehrotra was inaugurated at the Bihar Museum's classroom located in the Children's Gallery by the Museum's Director General, Anjani Kumar Singh. On this occasion, a catalogue titled "Beyond the Frame," focused on the photography exhibition, was also released. The exhibition showcases stunning photographs taken by Ashutosh Mehrotra, which uniquely capture the beauty of nature, wildlife, architecture and landscapes.

While inaugurating the exhibition, the Director General of Bihar Museum, Anjani Kumar Singh, stated that the exhibition represents the diversity of art, photography, and nature. He added that Ashutosh Mehrotra has beautifully presented the essence of nature, wildlife, architecture and landscapes through his lens. The event was graced by several distinguished guests, including Anjani Kumar Singh as the Chief Guest, Piyush Kumar, Director of Prabhat Publications, Ravindran Shankaran, Director General of Bihar State Sports Authority, Brajesh Mehrotra, State Information Commissioner and Ashok Kumar Sinha, along with government officials and artists. The guests were honoured with bouquets and photo frames.

Ravindran Shankaran, Director General of Bihar State Sports Authority, remarked that the exhibition showcases Ashutosh Mehrotra's talent and eye to capture the beauty around us. Brajesh Mehrotra, State Information Commissioner, expressed pride in his son's achievements. State Information Commissioner Prakash Kumar stated that the exhibition reflects Ashutosh's journey and his deep passion for art. The exhibition was also viewed by Dr. S. Siddhartha, Additional Chief Secretary of the Education Department and Ravi Manubhai Parmar, Chairman of the Bihar Public Service Commission, who highly praised the photography collection. The exhibition continued until 20th September 2024 and attracted a large number of visitors during its run.



Ghazal Ka Safar

On August 4, 2024, the Navras School of Performing Arts held its 148th music programme titled 'Ghazal Ka Safar' at the Bihar Museum. The event began with a performance of Mir Taqi Mir's ghazal 'Yeh Dhuaa Sa Kahaan Se Uthta Hai'. Playback and ghazal singer Gayathri Ashokan mesmerised the audience with her performance. She followed with Ghalib's famous ghazal 'Dil Naadan Tujhe Hua Kya Hai'. She encouraged the audience to join in. The performance continued with Bahadur Shah Zafar's ghazal 'Baat Karni Mujhe Mushkil Kabhi Aisi To Na Thi', and Momin's exquisite ghazal 'Roya Karenge Aap Bhi Pehron Is Tarah', as well as Daag Dehlvi's 'Ujj Jaane Mein Bhi Hai Aur Bulate Nahin' and Allama Iqbal's 'Tere Ishq Ki Intiha Chahta Hoon'. The programme also featured 'Harsuu Dikhai Detey Hain Wo...', 'Gulon Mein Rang Bhare Baad-e-Nau-Bahar Chale...', 'Mere Humnafas Mere Humnaawa...', and 'Humko Kis Ke Gham Ne Maara, Sadaagi To Hamari Zara Dekhiye...' among other selections.

Accompanying the performance were Ojas Adhiya on the tabla, Ustaad Roshan Ali on the sarangi, Ustaad Karim Niazi on the harmonium and Ratan Prasanna on the guitar.

Dr. Ajit Pradhan, Secretary of the Navras School of Performing Arts and Chief Cardiac Surgeon, remarked that after evolving for nearly seven hundred years in Iran, the ghazal established its presence in our language through the creativity of Deccan poets in the sixteenth century. The event was attended by Minister Ashok Chaudhary, Additional Chief Secretary of Arts, Culture & Youth Department Harjot Kaur Bamhrah, Bihar Museum Director General Anjani Kumar Singh, Additional Director Ashok Kumar Sinha, Arvind Singh, Om Prakash Singh and other dignitaries.



Classical Music Event 'Rasbundiya' Held at Bihar Museum

As part of the Independence Day celebrations, All India Radio Patna organised a musical evening titled 'Rasbundiya' at Bihar Museum on 24th August 2024. The event featured a mesmerising performance by renowned singer Rajendra Kumar Sijuaar from the Gaya Gharana. He was accompanied by Pandit Dharmanath Mishra on the harmonium, Gokul Kumar Mishra on the tabla and Aman Kumar Mishra on the tanpura. The audience was captivated by the soulful performance, including a special performance by the classical vocalist Rajendra Sijuaar.



The chief guest, Anjani Kumar Singh, Director General of Bihar Museum, expressed his gratitude for the event. Dr. Rajkumar Nahar, Program Head of All India Radio Patna, explained that the event was named 'Rasbundiya' to reflect the monsoon season. Ramkumar Mishra, Head of All India Radio Patna, mentioned that the spirit of freedom is also expressed through art. Rajeev Sinha, Head of Bihar Doordarshan Cluster, emphasised that the event was a celebration of our cultural heritage. The event was hosted by Rajshree and Sanjay Kishore. Other notable attendees included Ashok Kumar Sinha, Additional Director of Bihar Museum, Nandini Verma, Ranjan Singh, Srinivas Sahay and Anil Kumar Tiwari.

Chief Minister Nitish Kumar inspected the ongoing construction of the tunnel between Patna Museum and Bihar Museum

On 17th July 2024, Chief Minister Nitish Kumar inspected the ongoing construction of the tunnel between Patna Museum and Bihar Museum, as well as the Patna Metro Rail project. He instructed that the work be completed swiftly. The Chief Minister was briefed about the tunnel construction by the dedicated team. Anjani Kumar Singh, Director General, Bihar Museum, provided details regarding entry arrangements at the museum, parking facilities and other amenities available to visitors.

The Chief Minister remarked that once the tunnel is completed, visitors will be able to travel conveniently between both museums, potentially increasing footfall. He noted that both Patna Museum and Bihar Museum attract large numbers of tourists. The expansion and restoration of Patna Museum is being carried out effectively and he instructed the authorities to organise parking and other facilities in accordance with the expected rise in visitor numbers.



During his inspection of Patna Museum, the Chief Minister reviewed the newly constructed kitchen, storage facilities, temporary galleries, auditorium and the conservation lab. He reminded officials that Patna Museum is an old institution, and its restoration should be completed both effectively and meticulously. The Chief Minister also inspected the area of the museum where excavation work is underway.

Deputy Chief Minister Vijay Kumar Sinha, Director General of Bihar Museum Anjani Kumar Singh, Chief Minister's Principal Secretary Deepak Kumar, Dr. S. Siddharth, Additional Chief Secretary of the Department of Art, Culture and Youth Harjot Kaur Bamhrah, Chief Minister's Secretary Anupam Kumar and Secretary of the Building Construction Department Kumar Ravi accompanied the Chief Minister during the inspection.



EXPLORE

The worship of the female principle in the form of goddess is one of the oldest and longest surviving traditions in the religious world. This female principle has long been seen as the creator, the preserver as well as the destroyer of the creation; called by the various epithets such as Devi, Ma and the Sakti etc.

As we know that both Hindu and Buddhist religious literature, particularly Tantrik, have retained a vast and vivid literature on the Goddess Tara, that contains an extensive and detailed collection of writings about the goddess Tara, describing her various powers. Tara has been holding an esteemed position in Mahayana Buddhism. In Mahayana Buddhism, Tara holds a respected position, much like the goddess Durga in Hindu Puranas. Tara is generally grouped into five classes according to the colour of their body which they derive from their parental Dhyani Buddha. Tara occupies the supreme position in the hierarchy of Vajrayana pantheon. In the Mahayana and Vajrayana traditions of Buddhism, Tara is worshipped as a popular deity. She is considered a saviour goddess, a protector who grants her followers long life, good health and guides them toward enlightenment.

In Mahayana tradition, goddess Tara is often depicted alongside the Bodhisattva Avalokiteshvara. In the Buddhist epic Sadhanamala, Tara is considered the power/Shakti of Avalokiteshvara, similar to how Uma is considered the power of Maheshvara in Hinduism. Tara is also recognised as a sea goddess, believed to protect and guide communities living along maritime routes. In Buddhist Tantric traditions, she is depicted in different colors—green, white, blue, and red—each representing different aspects of her influence. Before she emerged as an important part of Buddhism, Tara was venerated as Devi Parvati by Hindus. Buddhism started considering the aspect of the sacred feminine only post the 4th Century CE – post which Tara became considered as a female deity around the 5th Century CE.



According to popular belief, goddess Tara came into existence from a tear of Avalokiteshvara, which fell to the ground and formed a lake. Out of its waters rose up a lotus, which, on opening, revealed the goddess. It is said that in Buddhism, there are 108 forms of the goddess Tara, especially in Tibetan Buddhism, where her many forms are detailed.

This sculpture from Gallery A of Bihar Museum is related to Buddhism and represents the goddess Khadiravani Tara, seated on a double lotus. This statue is a beautiful example of early medieval Indian art, carved from khondalite stone. The goddess is seated in Ardhaparyakasana Mudra, with her right hand in varadamudra and her left hand holding a lotus. Alongside the goddess, Ashokakanta and Ekajata are seated in lalitasana on separate lotuses. This statue originally comes from Ratnagiri, Odisha. The goddess's long hair is tied in a bun behind her left shoulder, with curly strands hanging freely behind her right shoulder.

The goddess is adorned with various jewel-encrusted ornaments, including large earrings, a five jewelled crown, bracelets, armlets, anklets and necklaces of different lengths. She is also wearing a gem-studded waist belt. The goddess is draped in a transparent shawl and the sculpture is decorated with various types of flowers. Behind the goddess, a three-tiered spire is depicted, along with a halo surrounding her. Female attendants are shown on either side of the halo. With her outstretched right hand, Tara symbolises supreme generosity and protection, a characteristic of the abhayamudra.

Dr Ranbeer Singh Rajput

additional.director.admin@biharmuseum.org

Name of the Object: Tara
Accession No.: Arch : 3745
Period : 8th Century CE
Size: 150 x 80 x 35 cms



Artwork: 100 x 100
Medium: Oil on canvas
Artist: Anish Kapoor
Year: 1990

Artwork: 100 x 100
Medium: Oil on canvas
Artist: Anish Kapoor
Year: 1990

Europe Visit

The Bihar Museum has long embraced a collaborative approach, a philosophy that is central to its mission and exemplified by initiatives such as the Bihar Museum Biennale. The Bihar Museum seeks to foster connections between people and cultures along with encouraging a deeper integration of museums across national and international borders. The leadership of Shri Anjani Kumar Singh, Director General of the Bihar Museum, has been imperative in advancing this vision. His objective has been to create a global platform where museums can engage in meaningful dialogue, particularly regarding the evolving role of museums in the digital age. His efforts have revolutionised the museum landscape in India which has earned him widespread and well-deserved recognition.

A recent development in this ongoing collaborative effort occurred when Shri Anjani Kumar Singh was invited by the Director of the Musée Guimet in Paris to discuss the possibility of a partnership between the two institutions. This meeting culminated in a formal agreement to co-organise exhibitions, with the Musée Guimet set to display a selection of its collection at the Bihar Museum, followed by a reciprocal exhibition in Paris, featuring art and artefacts from the Bihar Museum's collection.

Additionally, the Bihar Museum was invited to participate in a prestigious exhibition titled 'Asian Bronze' at the Rijksmuseum, Amsterdam. The Rijksmuseum, the National Art Museum of the Netherlands organised an

exhibition of around 80 masterpieces of Asian bronze. The exhibition is being displayed at the Rijksmuseum in Amsterdam from 26th September 2024 to 12th January 2025. The aim of this exhibition is to show some of the most outstanding examples of bronze casting and techniques in Asia: from Pakistan, India and Sri Lanka in the West, through Thailand, Vietnam and Indonesia to China, Korea and Japan in the East. These master works will be displayed thematically rather than geographically, to emphasise points of comparison and to show historical developments over time. The choice of Asian bronze as a subject for this exhibition is based on the protohistoric, historic and contemporary importance of bronze in the region as well as the huge variety in its forms and function.



In this exhibition around 80 masterpieces of Asian bronze are being exhibited thematically divided on the basis of materiality, travel, technique, qualities, modern and contemporary. For this special exhibition, the Bihar Museum has contributed three bronze objects: a Tirthankara sculpture from the Shunga and Gupta periods of the Chausa region, a bell bronze sculpture from the Kulkihar region, and a standing crowned Buddha in bronze from the Pala period. Shri Anjani Kumar Singh was present at the inauguration of this exhibition, Asian Broze at the Rijksmuseum in Amsterdam, Netherlands representing Bihar Museum.

As part of this initiative, Mr. Anjani Kumar Singh travelled across Europe, visiting prominent museums to study their practices and methodologies, whilst also promoting the Bihar Museum to globally renowned institutions. These initiatives represent a significant milestone in the Bihar Museum's ongoing efforts to enhance its global profile and engage in cross-cultural exchanges.



Whatever results have been achieved, whatever remarkable progress has been made, is undoubtedly due to the leadership, guidance, administrative skills and foresight of Director General Anjani Kumar Singh.





French Ambassador's visit to Bihar Museum



Rwandan delegation's visit to Bihar Museum



Students of Mithila Painting Institute, Madhubani



Julia Magnusson, Global Product Developer H&M
Wouter Jan leys, Ms Filippa Sofia Braarud, Second
Secretary Cooperation Section Norway Embassy India
Scott esplin, Marie javeid & Dr Dhoya Snijders



Shri Dilip Baid, Chairman, Handicrafts Export Promotion
Council



Avinash Tiwari, cine artist

MUSEUM INFORMATION

Visiting Hours

Tuesday–Sunday: 10.00 AM to 5.00 PM

Evening Visiting Hours: 5.00 PM to 7.00 PM

Monday is weekly Off

Tickets

Indian Adult–	100 INR
Indian Children– (5–12 Years Old)	50 INR
Foreigner Adult –	500 INR
Foreigner Children – (5–12 Years Old)	250 INR
School trips–	25 INR

Evening Tickets

Indian Adult–	50 INR
Indian Children– (5–12 Years Old)	25 INR

Facilities

Wheel Chairs
Ramp
Elevator
Child Care Room
Volunteer Guides
Cafeteria
Amphitheatre
Museum Shop
Library

P. (0612) 2235732

E. biharmuseumnewsletter@gmail.com

W. biharmuseum.org

 /Biharmuseum

 /Bihar_Museum

 /biharmuseumofficial



Bihar Museum
Nehru Path
Patna – 800001
Bihar

Editor
Ashok Kumar Sinha

Published By
Bihar Museum

Print by
Era Solution
Patna