

Nandalal Bose on Patrick and Arthur Geddes

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In the memoirs titled *Patrick Geddes, 1922* and *Arthur Geddes*, authored by Nandalal Bose, one of the pioneers of modern art in twentieth-century India, widely renowned for reigniting the indigenous painting style, and popularizing pan-Asian art in the contemporary era, we witness how he narrates about his experience, interaction and engagement with both Patrick Geddes (1854-1932) and Arthur Geddes (1895-1968), and presents their views as the quintessence of Tagorean and Gandhian views. Within *Patrick Geddes*, Nandalal experienced his search for the vastness in the infinitesimal, global in local as in Rabindranath Tagore and Mahatma Gandhi. Nandalal's attempt of understanding the Geddeses through the lenses of aesthetics of Tagore, and love for the ordinary of Mahatma Gandhi, make these memoirs highly interesting. Originally written in 1922, these memoirs were published in 1982. In this we get to know about how Patrick Geddes took help of Rabindranath Tagore's associates including Nandalal in making some significant alterations in the original plan of Tagore's experimental university. Hailed as one of the founding fathers of the modern town planning movement and a forerunner of regional planning, Patrick Geddes also had a strong visual imagination. Nandalal has faithfully recorded his experiences with the Geddeses and these essays become a uniquely moving piece in many senses.

The text¹ below is appearing first time in English. It thematically groups two short excerpts from the second volume of *Bharatshilpi Nandalal*, an edited memoir of the famous Bengali artist Nandalal Bose compiled by Panchanan Mandal. The first section is an account of Nandalal Bose's interactions with Patrick Geddes, the Scottish town planner and sociologist who visited

Shantiniketan in 1922, followed by a shorter narrative of Patrick Geddes' son Arthur Geddes' visit next year. Because the text brings together three culturally significant early twentieth century personalities, it can prove useful as a primary source for scholars and researchers working on Patrick Geddes, Jagdish Chandra Bose or Rabindranath Tagore.

The text clarifies Patrick Geddes' thoughts on Santiniketan as an experiment in pedagogy, architecture, and urban planning. It also offers Nandalal Bose's perspective on art and aesthetics, his understanding of cultural differences between the East and the West, and his reflections on religious tolerance and coexistence as well as unthinking acceptance of caste dogmas at a crucial time in Indian history. Although Rabindranath Tagore is a marginal figure here, his presence is nonetheless pivotal indirectly—he is the reason behind the rendezvous of these two men, and it is his cherished pedagogical project that comes under the careful consideration of Patrick Geddes who was at once a botanist, an ecologist, a geographer, a sociologist, and, not least, a town-planner, in which profession all these disciplines were synthesized. In this text, we get a glimpse of how culturally knowledgeable he was in his ideas about India. These issues may interest a large number of scholars working on early twentieth-century Bengal or India or those simply curious about Bose, Geddes, and Tagore.

I

In the year 1921, our Gurudev had met Patrick Geddes in Paris. Geddes was a Professor of Edinburgh University. He had played pivotal role in introducing several modern ideas in that university. Gurudev was attracted towards Geddes' intellectual speculations while Geddes was stimulated by the poet's idealism. About Patrick Geddes he observed:

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He has the precision of the scientist and vision of the prophet; and at the same time, the power of the artist to make his ideas visible through the language of symbols. His love of man has given him insight to see the truth of man, and his imagination to realise in the world the infinite mystery of life and not merely its mechanical aspect. (1927)

Knowing about Geddes' upcoming visit to India, the poet requested him to pay a visit to Santiniketan. Accepting the invitation Geddes stopped by Santiniketan, while the poet was still abroad. He came here towards the end of the year 1922. Geddes submitted a detailed plan for beautification and health-care development, after inspecting the surroundings of Santiniketan and Sriniketan², and the adjacent villages.

After Patrick Geddes had come to Santiniketan, he walked through the premises of the *Ashram*³ while scrutinizing it. He was an eminent scholar. And he was a planner⁴ too. To be specific, he was extraordinarily skilled in town planning. He was called upon by the contemporary British government to plan the re-organization of the roads, residential buildings, and ponds in Calcutta. He was not disposed towards making of something anew by wiping out the old. The key feature of his planning lay in renovating the archaic that would befit the present time and be worthy of use in the new era. In order to straighten a curved road, he favoured demolition of a few dilapidated buildings situated on either side of that road. However, he disapproved of heedless change or alteration in the pattern of roads. Once, the British government wanted to fill up all the ponds in Calcutta. It had the plan of digging tube-wells after the filling up of those water bodies. Geddes suggested that ponds ought not to be clogged up. And measures should be taken to thoroughly cleanse and expand those ponds so that water becomes potable. Above all, ponds were prized possessions of Bengal. Moreover, tube-wells may get destroyed if war is waged, but ponds can never be damaged. In such a situation, water can be hardly procured if ponds are clogged up. Geddes came to this country for making suchlike plans.

Geddes stayed at Dr J.C. Bose's⁵ residence when he visited Kolkata. Lady Bose⁶ used to take an almost motherly care of him. During this time, I had gone to their residence to meet Geddes. I had another purpose too. During those days I did a painting on silk for Dr Bose — *Ashi O Banshi*⁷, which was installed in his drawing room. Geddes, on noticing the painting remarked, — Well done. However, there is one more thing you could do! The man who is departing, paint his footprints behind him. I asked him — With what may I do so; for I have brought neither any colour nor any equipment. Upon hearing he immediately responded, — So what? Do this with *khari*.

Khari would last long. — I painted that man's footprints with *chalk-khari*⁸.

Geddes temporarily set up a reading-room on one side of the room he had been staying at Dr Bose's residence. He had organized a library with the purpose of referencing various books. After collecting few pack-boxes⁹ he had erected them against a wall inside the room. And inside those boxes were innumerable reference books. And, the pages of those books always remained open. When required, he immediately went up and looked through them, and took notes. He also left some spaces in between for walking through those pack-boxes. I came across this extraordinary library arranged by Patrick Geddes.

One fine day there was a meeting about something in Calcutta. I went to Dr Bose's room. Geddes was then leaving for delivering a lecture. His hair was not cropped for many days. During that time, he himself trimmed his hair by looking at a mirror. His head was thoroughly rough and rugged. Lady Bose complained on seeing this. But Geddes replied — Leave it at that. This would hardly matter. Not paying any heed to his unwillingness, Lady Bose too hold of a pair of scissors and once again trimmed his hair, this time slightly straight. On another occasion, I found upon going there that his chest pocket has been stained by the ink of his fountain pen that had spilled over. Noticing this Lady Bose complained again. But the sahib resisted — Let's leave it at that. The car was waiting downstairs. There was hardly any time for washing it off. So, Lady Bose hurriedly rubbed a small amount of *chalk-khari* on his pocket. And thus, a layer of white-colour coated on the ink stain.

It was another day at Dr Bose's residence. He did call me over for tea. All of us were sitting in enjoyment. Although Geddes was horribly restless for he wanted to show me something. He insisted me — Do swallow and finish up eating. There are few urgent tasks to be accomplished. Saying this, he himself was gulping down his food too. — Not anymore, get up and let us go. But what was the task? An image of Sister Nivedita¹⁰ was to be mounted on the other side of the house. He was so restless in executing this that he gobbled his food. He was very punctual.

Patrick Geddes arrived at Santiniketan. Gurudev had invited him. Our Kala Bhavan was then housed at *Dwarik*¹¹. He would be felicitated there; I had arranged and decorated everything on account of his impending arrival. He would be welcomed ceremoniously with garlands and sandal paste. Time flew away but he did not appear. What could the matter be? I went to find out. What I discovered was that Geddes Sahib was walking around the *Dehali*¹² house. That area was littered with scraps of paper, tattered clothings — all accumulated to

form a heap of filthy garbage, lying rotten all over the place. Despite this, the sahib was indifferently walking around stepping over the garbage.

At the end of the welcome ceremony he remarked, — You have received and welcomed me very nicely, and I have indeed enjoyed it. However, I came across a grave defect of yours. You have turned the entire *Ashram* into a wastepaper basket.

He beckoned me. He was already acquainted with me. He said — I would explore the *Ashram* on foot, in your company. We did set forth to stroll through the *Ashram*. We were walking along the lanes. Walking past the college hostel, we walked across mine and Dugar's¹³ residence. The Nepal Road¹⁴ was constructed substantially in a straight line. Geddes advised — This road could have been curved a little.

I took Geddes to *Chhatimtala*¹⁵. A large amount of money was expended for installing porcelain tiles there. It looked hideous. Dwipu¹⁶ Babu¹⁷ installed the tiles. It was very recently then that he had expired. What could be done with the altar? I sought his suggestion. Geddes asked — Do you people have surplus money? Do recondition the altar with clay.

He was brought to *Mandir*¹⁸. I confided my dislike for installation of glass panels in the prayer hall. How may we reform these? He said — It seems you are very affluent. Geddes was financially frugal. He suggested, — You people are doing wall-painting. You may apply layers of clay on the glass and paint over it.

The muddy, slimy pond by the side of the *Mandir* was pointed out to him. He said— Hold on, I shall design a plan, and a beautiful park would be set up here. Studying the surroundings, he used to lay out plans keeping in congruence with the immediate ambience. He used to design such plans by retaining the natural diversity.

Walking down the lane we reached the rear of the dining hall. Here there were two large domes over the fenced gate. I presented the design and explained it to him. But he disliked it. He said — Too many bricks have been mounted on a worn-out fence wall! I took him to the Singha Sadana. Scrutinizing this, he again made adverse comments. Too much of expense by curving the walls! He did not like that design as well.

Geddes Sahib stayed for some days at Santiniketan. We were then endeavouring to paint that fresco which marked the commencement of our wall painting. A decorative work was executed on both sides of the staircase that led to the first floor of *Dwarik*, and also on the pillars. Geddes, on seeing them, remarked — Nicely executed. You must do such work on the walls. Here you have a good number of rooms and their walls. You must take on this kind of work. However, I was particularly dissatisfied thinking that these artworks were not good enough. Notably, none

of the colours did properly adhere together upon the wall. Analyzing every minute detail, Geddes observed — It is absolutely fine if colours do not get cemented, accomplish these artworks by using charcoal. But come what may, never quit creating art. And do believe that if one day, even a single person would behold your painting, your purpose is consummated. Whatsoever the situation may be, never put an end to painting on walls.

He always carried a lens in his pocket. He carried knife, scissors, tweezers and that too all the time. He was an authority in Botany and Biology. His titles and qualifications were two pages long. Whenever he came across any special fruit, flower, or such objects on the road, he used to pick them up and tuck them inside his pocket. He noted down about the unusual worms and insects he came across. That is to say, he remained engaged in his study¹⁹ even while he walked down the road. He had authored important articles on Botany and Biology in several standard²⁰ journals.

One fine day he came along with me to visit our *Khoai*²¹. He made me discover the ant-eating flower²² there. It is perhaps known as *Drosera* sp. in Latin, and Sundew in English. Allured by the colour of this flower the insects move towards it. No sooner do they reach the flower than the petals cover themselves up. The hungry flower, entrapping the insect inside, digests it and absorbs its nutrients. He showed me innumerable carcasses of ants lying deep inside the flowers.

He was also an eminent educationist. He had a deeper understanding of the techniques of teaching the ways of painting too. Geddes enquired— Do you understand what education is? That reading many books would lead a complete education, is hardly assured. Along with this, observation is a much-needed trait. An extensive education can be imparted orally, through tales and proverbs, and flowers and leaves. And the person who would be an erudite scholar, have you contemplated what would be his or her behavioural traits? This person would not falter even if s/he is left abandoned amidst dense forests and would determine the right direction even if s/he is put to danger. S/he would be able to ascertain his or her own path by means of following the direction of wind during daytime and the North Star during night. S/he would suffice his or her needs by observing the sun, the moon, the planets and the stars. This is exactly how your ascetics and hermits made it. They internalized learning by means of keen observation of nature. Catering to their physical requirements, they selectively consumed and accumulated food. They were judicious in selecting various plants and herbs for they used the same as antidotes and medicines during ailments and illness. — Thereupon, material knowledge originates through such keen observation; this is how one attains education

and emerges to be a scholar. A Guru²³ and a professor may impart ample education orally to their disciples and students. Nevertheless, if they need more education, they must read books which contain knowledge stored beforehand. But we must try to impart education orally first. Books may be read thereafter. Geddes's views on education were followed in the Sikshasatra at Sriniketan.

I was extremely fond of Patrick Geddes. He went to Darjeeling after he returned to Calcutta from here. He had also asked me to join. I did set out on my journey for Darjeeling — and reached the villa. It was Dr Nilratan's Sircar's residence named — *Mayapuri*. Dr Bose, too, used to stay at this villa during his visits. This is where Geddes Saheb lodged as well. On reaching there I caught sight of a cot lying down in the garden amidst sharp wintry weather, and a mosquito-net canopy suspended on it. When I called upon him, he replied — It is in the garden outside that I feel at ease. Thus, the night passed. He woke up at dawn and bathed. He took me for a stroll in the garden; made me see through a flower which bore resemblance to our *Vasaka*²⁴ flower. Its mouth was wide-open. Geddes told — Look deep into this flower to discover it bursting out in laughter. This flower, besides laughing gleefully, is babbling too. Have you wondered why it does so? He unfolded the reason behind by drawing a sketch of that flower. This is because its colouring stage has not arrived yet. This is the most striking bit of knowledge I acquired at the garden of Darjeeling. If I had walked more with him, I would have gained some extra knowledge.

As long as he had stayed at Santiniketan, he kept the doors and windows of *Natun Bari*²⁵ wide open throughout the day and night. When we cautioned him that thieves might steal away his personal belongings, he used to grin at us. His wife had also come along with him.

Prior to going to the bathroom, he stripped himself of his clothes and kept them outside. He was one without an iota of embarrassment. During Geddes' stay in this country, his spouse did pass away. How miserably he did cry aloud! He often reminisced, She was not just my better half; she was my mother as well.

After he had returned to his homeland, he married again at the age of seventy-two for the sake of being well taken care of. He founded a university on his own initiative, where he imparted education to his students characterized by his own vision, ideas and principles.

Arthur Geddes was his son. He also started receiving education at his father's school. His father's new marriage left them estranged from one another. At last, Patrick Geddes, having been afflicted by poverty and insufficiency succumbed to death. Patrick's son, Arthur Geddes had stayed at Sriniketan for a significant number of years. I shall write about him on some right occasion.

II

Patrick Geddes' son, Arthur Geddes came to Sriniketan²⁶ in the year 1923. He had stayed here for many days. I have already stated about the book²⁷ he had written on Sriniketan. Having authored several writings for the 'Geographical Magazine' he had earned much fame. One day he discussed his plan with me. He intended to engineer an Electric Plant at Sriniketan. I remarked, Your plan is outstanding. Nevertheless, it would involve large sums of money. How shall this be procured? Moreover, how would the villagers utilize this expensive Plant? I believe that hereditarily imbibed traditions must be modified for the upgrading of the villagers in accordance with their culture. It would be not be proper if we attempted to administer the toxic-like luxuriousness of the West in blood of the rural folk. I had had such discussions with Arthur.

I used to take Arthur Geddes to the villages. Once we went to Supur²⁸. All the big ponds of Supur were turned eutrophic. There was a *burning-ghat*²⁹ situated at a chasm by the pond, lying few metres away from the road. Catching sight of this, Arthur reacted — Dirty! Sanitation is defiled due to this. I told him — You are criticizing about the Hindu's *burning-ghat*, at the chasm by the pond, while the Muslims cremate dead bodies near their residence. Arthur reflected — No. Instead of cremating nearby residence, they may do so by the pond. I explained to him — All of these are superstitious matters. This is what they believe. How would you be able to make them aware? Then Arthur replied — Education must be provided to them, and superstition would be eradicated eventually. Even extensive preaching will not serve the purpose.

We went to a Brahmin's residence to see a Vishnu idol at Supur. Kalimohan Ghosh³⁰, Arthur and I went there. The courtyard at *bamunthakur's*³¹ residence was a small one. We went and sat there. Nevertheless, I had observed in the village that the *sahebs* faced not an iota of hostility. This implies that no such incident has ever occurred that would yield to aggressive attitude towards the sahibs on part of the villagers. I believe that the Hindus' attitude of animosity towards the Muslims is hardly religion-based, it is behavioural. If it had been the case, they would have detested the Christians too; but they do not do so; there is hardly any animosity in the attitude of the villagers towards the sahibs... *Bamunthakur* served us jaggery juice. We had it with pleasure. There was a boiled egg inside Arthur's pocket. Taking it out he popped it into his mouth. I warned him — Do not throw away the eggshell here for it a Brahmin's residence. Arthur put it inside his pocket. *Yashmin deshey yadacharah*³². We had rice at this Brahmin's residence. *Kolaier dal*³³, *posto chochhori*³⁴ and

*mourolamachh-er- ambal*³⁵— a typical cuisine of Birbhum, in every respect. Taking another egg out of his pocket Arthur Geddes finished his meal.

I caught sight of an idol of Vishnu ³⁶ at Supur. It was truly exquisite. Having seen the stone idol while I was moving out of the mandir, what I chanced upon was a little boy, almost naked. This boy bore an exact resemblance to the idol of Vishnu. Those very eyes, quite similar nose and face, the ponytail on head. That enlivened idol of Vishnu made its seat deep in my heart.

Arthur organized the performance of a play at Surul³⁷. Having written the play, and built the stage by the bank of a small pond all by himself, he also acted in it. The enactment was about primitive people. It demonstrated the history of the evolution of human civilization. How human beings learnt farming, learnt to use tools, learnt to enclothe themselves—the play was made up of all these scenes of evolution. How the human beings of primitive ages led their livelihood — those were the aspects he demonstrated. However, the play was slow-paced, almost languid. The acting turned excessively intellectual. The *rasa*³⁸ of the play solidified into ice. The innate nature of our country is distinctive. Our minds crave for sprouting of *rasa*. Building upon the *rasa*, we seek knowledge. And, they cultivate knowledge for the sake of acquiring knowledge only. Acquiring knowledge is a subordinate issue to us, the primary being the ideal conceived through *rasa*. And knowledge would be cultivated through adherence to that very ideal. Theirs is the reverse route. Never do we love an individual after acquiring a thorough knowledge about him or her beforehand. Respect is our first and foremost priority; Knowledge follows later. It is because Arthur followed the reverse route, his play turned insipid.

Arthur Geddes could play the violin wonderfully well. He knew several of Gurudev's songs³⁹. He transcribed Gurudev's songs into violin notation. He used to play those songs while following their notations.

He had many criticisms to make about the contemporary Santiniketan ashram. Referring to sanitary lavatory, he said, this infrastructure is being extremely detrimental to health. Approximately eight to ten cases of typhoid are always occurring. The sanitation facility of the ashram is not good. However, at the same time, malaria occurs seldom.

Gurudev had brought in Arthur Geddes here for Sriniketan. He used to have lengthy discussions about village-colony with me. Concrete buildings were to be built in villages— this is the kind of plan he had had. I told him – You are planning to construct concrete houses in the villages, but who shall invest money. Who shall bear such a huge expenditure? He admitted the force of my statement.

I have learnt a great deal from you— he reflected. I have not been able to comprehend Rathi⁴⁰ babu⁴¹. I have gained knowledge from you about your country's village ideals. However, on speaking with Rathibabu, I have not been able to understand how far he had been able to adhere to the principles of his father⁴².

This was his narrative, prior to his parting from Sriniketan.

Notes

1. From *Visva Bharati te Prachya O Paschyatya Manishi-Sangame*, 1914-34, in Dr Panchanan Mandal, ed., *Bharatshilpi Nandalal*, Volume 2 (1982: Bolpur, Rarh Gabeshona Parshad Prakashan, pp. 114-20, pp. 317-20).
2. Sriniketan is adjacent to Santiniketan. It houses several departments of Visva Bharati University including agriculture, social work and rural development.
3. Premises of Santiniketan.
4. Town planner.
5. Sir Jagadish Chandra Bose (1858-1937) was an Indian plant physiologist, physicist and a pioneer in radio science. He discovered that plants could feel and respond to stimuli in the same way that humans and other animals do. To determine this, Bose had built a new instrument that he called a crescograph to detect very tiny motions within plant tissues. He was the spouse of Lady Abala Bose, an early Indian feminist, educational innovator and reformer (see footnote 5 below).
6. Abala Bose (1865-1951) was an early Indian feminist, educational innovator and reformer. She attended Calcutta University, studied medicine in Madras, and married Sir Jagadish Chandra Bose, in 1887. She was a close associate of Sister Nivedita. Following her marriage, she dedicated her entire life to the cause of women's education and was progressive and empathetic enough to take initiative in uplifting the social and economic conditions of widows. She was the founder of several educational and social welfare institutions that chiefly worked for betterment of women's lives.
7. In Bengali language, *Ashi* means 'sword' and *Banshi* means 'flute'. Sir Jagadish Chandra Bose had commissioned Nandalal Bose to decorate his residence and the Bose Institute (*Basu Vijnan Mandir*) in 1917. Through his painting entitled *Ashi O Banshi*, the painter had executed an exceptionally allegorical subject in the rear wall. This artwork is widely interpreted as "The Triumph of Science and Imagination". It represented Intellect brandishing a naked sword, sailing down the sacred river towards knowledge with his bride Imagination playing the flute by his side." (G. Bhaumik, 'Vijnyanacharya Jagadishchandr Shilpanurag', *Sundaram*, 1365, pp. 166-72.)
8. Pure white or cream coloured hard chalk. *Khari* is Hindi and Bengali word for more or less pure kaolin, which has been traditionally used in India for decorating houses, floors and pottery.
9. Wooden packaging box.

10. The Irish-born educationist, author, social activist and thinker, Margaret Elizabeth Noble (1867-1911), widely known as Sister Nivedita, was a significant contributor in the field of women's education and empowerment. Besides promoting science and art, she had also played an important role in awakening national consciousness among the people of India. Besides being a close associate of Rabindranath Tagore, Abanindranath Tagore, Nandalal Bose and Dr Jagadish Chandra Bose, Sister Nivedita was an admirer of Patrick Geddes who had influenced her in several aspects of her life. She was fascinated by Geddes' socio-biological approach to social analysis, and his belief in sociology as social religion.
11. Kala Bhavan and Sangeet Bhavan were formerly housed in *Dwarik*. Once located in the premises of Santiniketan, this building is no longer in existence. This house was also known as *Pearson Kuthi*, named after William W. Pearson, a teacher of Santiniketan ashram and a close associate of Rabindranath Tagore.
12. A house namely *Dehali* was built for Rabindranath Tagore at the premises of Santiniketan ashram in 1903. *Dwarik* was located opposite *Dehali*. Presently, it is well-known as Mrinalini Ananda Pathshala. *Dehali* was the entrance of the Ashram house. Rabindranath Tagore had stayed on the top floor of *Dehali* and the floor below was made into a dormitory for the girls.
13. Hirachand Dugar (1898-1951), one of the first generation students of Kala Bhavan at Santiniketan ashram, was a renowned painter of twentieth century India.
14. At present the road in front of the Cheena Bhavan, Santiniketan. This road has been named after the well-known teacher of Santiniketan ashram, Nepal Chandra Roy (1867-1944), who had taught at Santiniketan ashram from 1910 to 1936.
15. *Chhatim* tree, in Bengal, is known as *Saptaparni* and Indian devil tree in Sanskrit and English, respectively. Its scientific name is *Alstonia scholaris*. It was named after Professor C. Alston, a botanist of Edinburgh. This tree is characterized by seven leaves, and a cluster of white conical flowers which emanates a strong smell. This tree is native to the Indo-Malaysian region and is widespread in India. The Bengali word *tala* means 'shade'. *Chhatimtala* is the revered spot under the shade of *Chhatim* tree, located amidst the serene and open space, in the premises of Santiniketan. It was Debendranath Tagore's (Rabindranath Tagore's father) meditation spot, who had founded the Santiniketan ashram (widely known as Visva Bharati University) in 1863.
16. Dwipendranath Tagore (1862-1922) was Rabindranath Tagore's nephew, and son of Dwijendranath Tagore, and a resident of Santiniketan. He had been one of the three trustees when the Santiniketan Trust was formed in 1888.
17. A formal and polite way of addressing a middle-aged or elderly man in Bengali culture.
18. In Bengali language, the word *Mandir* literally means 'temple'. Here, *Mandir* refers to the Prayer Hall at Santiniketan, which is made of multi-coloured Belgian glass panels with marble staircase on all four directions. It is widely known as *Kanch Mandir* (Glass House) and *Upasana Griha* (Prayer Hall).
19. Analysis.
20. Reputed.
21. In Bengali, *Khoai* refers to ochre-coloured, extensive dry landscapes, characterized by portions of shallow geological formations. These are mostly located in the districts of Birbhum, Bardhaman and Bankura districts of West Bengal, and Jharkhand, India. This granular, stony landscape with scanty vegetation contains only a poor grass cover. *Khoai* is a landscape frequented by various artists and authors. Many talented and world-renowned artists have worked here during the past one hundred years, responding to a landscape renowned for its beauty. *Khoai*, besides being a geologically enriched terrain, also forms a part of cultural and natural heritage of India.
22. Carnivorous plant.
23. A Hindu spiritual teacher.
24. *Justicia adhatoda*, known as Malabar Nut in India, is tall, dense, evergreen herbaceous shrub. It a medicinal plant widely used in Ayurvedic and homeopathic treatments for respiratory disorders. It grows in most parts of Indian subcontinent.
25. In Bengali, the words *Natun* and *Bari* mean 'New' and 'House' respectively. Built in 1902 by Rabindranath Tagore in the premises of Santiniketan for his family, this is a simple thatched-roof, double-storied clay hut. This clay hut besides *Dehali* stand in great contrast with the formal dignified mansions of Tagore family located in different parts of Bengal. Constructed as a simple cottage, with the small but significant innovation of the upper room, *Natun Bari*, one of earliest homes in Santiniketan, was a manifestation of Rabindranath Tagore's rural sensibilities in architecture.
26. Sriniketan is adjacent to Santiniketan. It houses several departments of Visva Bharati University.
27. *Au pays de Tagore: la Civilization rural du Bengal occidental et ses facteurs géographiques*, published by Armand Colin, in the year 1927. This was Arthur Geddes's doctoral thesis.
28. A neighbouring village of Santiniketan.
29. A passage or a flight of steps leading to the bank of a river, or a level spot at the top of a river on which Hindus burn their dead; a funeral pyre.
30. Kalimohan Ghosh (1884-1940) had played a key role in the development of Sriniketan. He joined the Santiniketan School to assist Rabindranath Tagore in his educational mission. In 1906 he started dedicatedly working on rural reconstruction on the Tagore estates, as a teacher at Santiniketan and finally became a prominent figure at Sriniketan. Kalimohan Ghosh and Dr Leonard K. Elmhirst supervised various developmental activities in villages neighbouring Santiniketan. In 1930, Kalimohan Ghosh, the then in-charge of Sriniketan's rural welfare work visited some European countries for the purpose of studying different medical insurance schemes. Ghosh shared a good rapport with William Rothenstein, W.B. Yeats and especially Ezra Pound, who collaborated with him on some translations of Kabir.

31. In Bengal, Brahmin priests or chefs are addressed as *bamunthakur*. Here, *bamunthakur* is the same Brahmin who has been referred to in the opening line of the present paragraph.
32. Here, the Sanskrit word *Yashmin* means 'in which', *deshe* means 'in proper place', *yad* means 'what/which', and *acharah* means 'behavior'. The popular Sanskrit saying, *Yashmin deshe yaadacharah* implies that one is expected to abide by the rules and customs of that place where s/he is currently located.
33. It is also known as Urad dal in Indian subcontinent. *Kolaier dal* is cream-coloured, split or whole lentil. It is used, in all its forms, in Indian cuisine.
34. In Bengali cuisine, *chochhori* refers to a dry dish of spiced vegetables cooked in oil. Here, the main ingredient is *posto*. In English *posto* means 'poppy seed', an oilseed obtained from the opium poppy (*Papaver somniferum*). Poppy seeds have their own significance in Bengali cuisine.
35. In Bengali language, the word *mach* means 'fish' and *mourola* refers to a type of freshwater fish, widely available in South and Southeast Asia. Its common English name and scientific name is Indian Carplet and *Amblypharyngodonmola*, respectively. In Bengali cuisine *ambal* refers to a sour and spicy dish.
36. One of the three supreme Hindu deities, known as the preserver. Vishnu is the second God in the Hindu triumvirate, the other two deities being Brahma and Shiva.
37. A neighbouring village of Santiniketan.
38. The word *Rasa* literally means juice, essence or taste. In Indian aesthetics, *Rasa* refers to aesthetic-cum-emotional essence that is vividly manifested in the performing and visual arts of India. There are nine *rasas* in Indian aesthetics. The theory of *Rasais* attributed to Bharata Muni, an ancient Indian theatrologist.
39. Rabindranth Tagore is widely addressed as 'Gurudev' in India. Here, 'Gurudev's songs' refers to the songs composed by Rabindranth Tagore.
40. Rathindranath Tagore, Rabindranth Tagore's only living son, was well-known as Rathi. He was an Indian educationist and agronomist. He was skilled in painting, wood-engraving and leathercraft. He served as the first Vice Chancellor of Visva Bharati University.
41. A formal and polite way of addressing a middle-aged or elderly man in Bengali culture.
42. Rabindranath Tagore.