Natya Shodh Sansthan: A Specialized Museum in Dramaturgy

Anirban Ghosh

Abstract

The medium of Theatre is one of the major audio-visual ways to communicate with a large medium of audience. Since prehistoric times the theatre is in practice all around the globe. Every ethnic group and community has its unique way to express its theatrical propositions. On the other hand, in short, the museum is such kind of an institution to collect and spread knowledge about its collected objects. The tradition of the thematic museum is spreading all around the world in recent years. The Museum of Natya Shodh Sansthan is a museum which collects and spreads knowledge about dramaturgy. So, this descriptive research article is a try to study these museum galleries of Natya Shodh Sansthan and the different methods used by Natya Shodh Sansthan to conserve and preserve the intangible heritage culture. Although, the Natya Shodh has a huge number of collections in the repository and displayed in the gallery. Hence, this article is a trial to give an about the whole idea of conserving intangible traditions.

Keywords: Theatrics, Museum, Intangible heritage culture, Conservation and Preservation, Dramaturgy.

Brief History of Natya Shodh

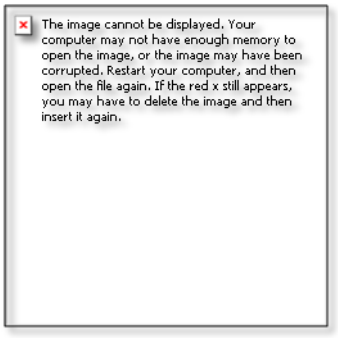


Fig 1: Official Logo of Natya Shodh Sansthan

The Natya Shodh Sansthan has a glorious history of almost forty-plus years and continuing. The word Natya is associated with Theatre and Shodh word is associated with 'Finding' or 'Searching'

about it. Hence, Natya Shodh Sansthan was born in the city of Kolkata- the city which has had a rich legacy of theatre for a long time. However, the early thought process of establishing a centre of theatrical archive and an open space for students and theatre enthusiasts to study it was the brainchild of Dr. (Mrs.) Pratibha Agrawal (b.1930). Dr Agrawal was born and brought up in Varanasi and is a theatre enthusiast by her interest. She came to Kolkata after her marriage to Madan Mohan Agrawal. After the sudden death of her husband, by following his teaching in her mind and contributing something to the city of Joy, she established Upchar Trust in 1979. The Natya Shodh Sansthan was born out as a part of Upchar Trust on 19th July 1981 which is inaugurated by Sri. Debipada Bhattacharya, later Natya Shodh established as an independent organization. The first address of Natya Shodh Sansthan was Abhinav Bharati Bal Mandir, 11 Pretoria Street, Kolkata. After working here for almost five years the Natya Shodh Sansthan office moved to a second address, Near the Sambhunath Memorial Hospital at 4 Lee Street Kolkata. Then the government of West Bengal leased Upchar Trust 9 cottas of land where the Natya Shodh Sansthan is currently housed in its collection and Museum exhibitions. The foundation stone of Natya Shodh's current building was led by eminent theatre personnel late Girish Karnad on 1st December 1996 and the Natya Bhavan was finally inaugurated by then West Bengal's chief minister Sri. Buddhadeb Bhattacharya on 12th August 2000. The present address of Natya Shodh Sansthan at Natya Bhavan, EE-8, Sector-II, Bidhan Nagar, Kolkata-700 091 which is six times larger than the previous office.

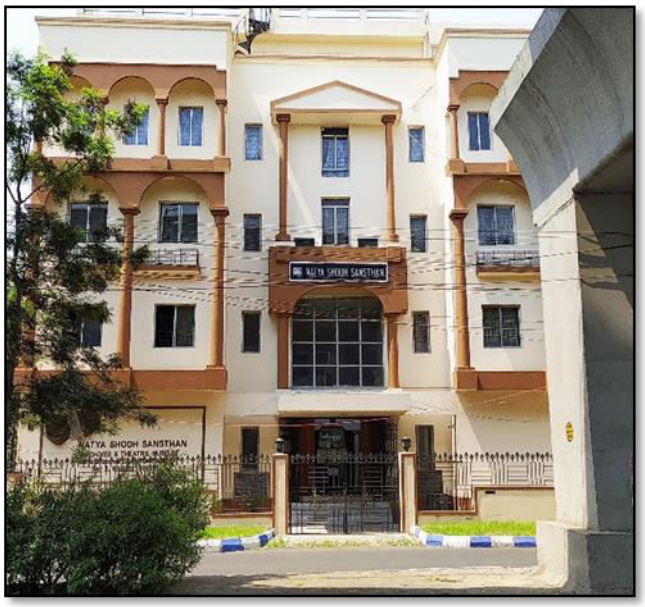


Fig 2: Natya Bhavan, the Current Address

From the earliest time of its establishment, Natya Shodh Sansthan is highly admired by government agencies and private organizations as well. The help and supports are not only coming from national agencies but also international agencies at well. In 1992 the West Bengal government granted fund aid of 2, 25,000/- (INR) for the betterment of Natya Shodh. Later Dorabji Tata Trust also grant fund aid in 1996-97 for publication which also started publication activity at Natya Shodh Sansthan. In the next year (1997-98), The Ford Foundation from the USA extended their helping hand towards Sansthan and at the same time, Sansthan was recognized as a scientific and Industrial Research Organization (SIRO) by the Ministry of Science and Technology also exempt them from the Under 80G of Income Tax dept. Later, the Ministry of Human Resource Development, dept. of culture also grant aid an amount of 10, 00,000/- (INR) for the establishment of the Museum. Dr Barun Bandhopadhyay (Member of Parliament) also grant fund aid of 15, 00,000/- for the betterment of the Sansthan. In 2003-04, Natya Shodh Sansthan is recognized by Sangeet Natak Akademi and the website of Natya Shodh *natyasdodh.org* came into existence.

Brief History of Natya Shodh Sansthan Theatre Museum

The planning of establishing a theatre museum for the exhibit and display of theatre-related objects is one of its main objectives for Natya Shodh. Though, without the proper place it is impossible to set up a permanent Museum. Displaying and sharing knowledge about an audio-visual medium and conserving an intangible heritage culture with the changing need of the hour is a big challenge for Natya Shodh. The first temporary exhibition was started on the first floor of the first address of Natya Shodh. Some temporary exhibitions and outhouse exhibitions are also displayed by the Natya Shodh. The collection of this museum includes published and unpublished manuscripts, photographs, slides, puppets, discs, records, masks, stage models, handbills, posters, films, audio and video recordings of interviews, performances and important events related to theatre. Along with thematic displays, the display planning idea of the museum includes all aspects of theatre that includes,

- The theatre in the Eastern region.

- Women in theatre.
- Indian folk theatre and regional forms.
- Indian theatre at a glance.
- Bangla Theatre in different phases (1795-1900); (1901-1943); (1944-2000) etc.

Finally, the breakthrough for establishing a permanent museum came with the establishment of the Natya Bhavan. Three galleries are currently on display and the audio-visual gallery is coming soon. The three galleries are respectively Sanskrit Theatre Gallery (Ground Floor), Folk Theatre Gallery and Modern Theatre Gallery (both on the 4th Floor). The objects are displayed there with a 3-4 months changing policy, but the later changing policy changed into a 364 times a year continuous changing policy. The Natya Shodh Sansthan Theatre Museum was officially inaugurated by the Late Shri Pranab Mukhopadhyay (Honorable former President of India) on 25th August 2019. The display planning was done with the help of S. K. Chakraborty (Director of the Indian Museum, Kolkata). The design help was done by Sri. Bansi Kaul (Director-actor) and Gopi De Sarkar. The present curator of this museum is Dr Madhuchhanda Chatterjee.

The Museum is just 4.9 km away from the nearest railway station Bidhan Nagar Road and just 7.9 km away from the central terminal railway station Sealdah.The Netaji Shubhas Chandra Bose international airport is 8.2 km away from the Museum. The museum is now more accessible with the Green line metro railway of Kolkata metro whose metro station Sector-V is just a few minutes' walk (550 m) from the museum. The museum can be easily accessible from any part of the city with the help of a Bus and Auto rickshaw route near WIPRO Crossing. Very recently, the museum has become an important part of the West Bengal government's Tourism department's 'Discover Kolkata' city tour, where a tourist can buy a daily ticket once and visit different listed museums all across the city. The ticket price for an individual is 20/- (INR) only and the members of the museum always try to offer the visitors a guided tour. Group visits by schools, colleges and corporates are arranged here with prior notice. The Museum is open to all from Monday to Saturday from 11:00 am to 5:00 pm. The museum remains closed on Sundays.

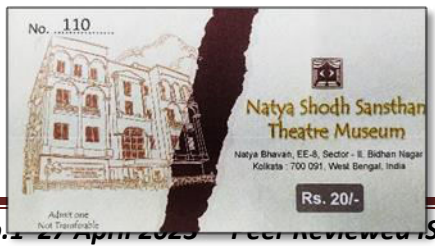


Fig 3: The Ticket of Natya Shodh Sansthan Museum

The objective of Natya Shodh Sansthan

The main aim of Natya Shodh Sansthan Museum is educational. It displays selective remains of the rich theatre heritage and provides the foundation for the historicity of theatre. The museum is not only for theatre workers or theatre researchers but is also open to everyone. The main objective of the museum according to the constitution of Natya Shodh is___

> "The Natya Shodh Sansthan sponsored by Upchar Trust, with an information base of a library, an archive of set models, recordings, and program brochures etc. of theatre productions and theatre groups and bio-data of theatre personalities from all over India. Proposes to set up now in Calcutta an Indian theatre archive and Research Centre for an extensive study of modern India in all its aspect. A Research project (1982-85) has been initiated and the Sansthan would be able to carry it through more effectively with more financial support."

Scope and Aim of Natya Shodh

- To collect comprehensive data about the different theatre groups in Calcutta, Delhi, Bombay, and Pune, thus recording (in the form of set models, program brochures, credit, published reviews, production notes, recording interviews etc.) the major activities of Marathi, Bengali theatre and a significant part of the Hindi theatre.
- To collect similar data in a second phase, about theatre groups active in the three languages in towns other than the four mentioned.
- To collect similar data about the major playwrights of India writing in different languages including Sanskrit and English.
- To Collect similar data about directors, actors and stage technicians active in Indian theatre since the early nineteenth century.

- To identify the major theatre productions and collect photographs and all relevant information and material on those, prepare stage models for them to help scholars and students of stage design to study the development of stagecraft in India.

Approaches and Methods of Natya Shodh

Unlike the other museums, the Natya Shodh museum is one of the museums that conserves the intangible heritage culture. Hence, the approaches and methods of Natya Shodh for the collection of the objects is very unique in the sense. Here's the list of approaches and methods taken by__

- To interview theatre personalities, collect still and portraits, record voices, songs, and plays to preserve contemporary works and reconstruct earlier works; with interview transcripts and all collected materials made accessible to scholars and theatre workers.
- Extensive on-the-spot studies of different folk forms, their present situation and development with recordings and photogenic documentation.
- To record musical traditions in different language theatres leading to a comparative study of the traditions.
- To collect all kinds of materials used in theatre including costumes, masks, musical instruments etc.
- Collection and preservation are to be followed up by the evolution and publication of monographs on particular aspects with a complete listing of available and used material.

Museum Galleries

Here an attempt has been made to give brief information regarding the collection of the various galleries. Thus, the display through the photographs, small write-ups and other models, and dioramas are presented here as a theme of these galleries. So, the description of the Museum galleries is here from the ground floor to upstairs. Aside from the gallery displays, some posters of theatrical productions are displayed all over the staircases for a general display to the students and the library users who aren't here to visit the museum.

1. Sanskrit Theatre Gallery

This gallery is on the ground floor just next to the main entrance. Before entering this gallery, there's a brief history of Natya Shodh. This two-stepped gallery has a display of the Sanskrit theatre and the dramaturgy (i.e., Natyasastra) of Indian tradition. This gallery also tries to highlight the modern theatrical notion towards Sanskrit drama. The floor planning and the arrangement of the lights (both natural and artificial) with specific objects are beautifully utilized here. Vertical and horizontal display glasses (for single-way view) and glass boxes (for the view from all sides) are used here. The balance between the descriptive write-ups and the photographs is properly maintained here. Here is the list of the displays in the glass cases and the photographic description of various themes which helped us to describe the story of Sanskrit theatre, present in this gallery:

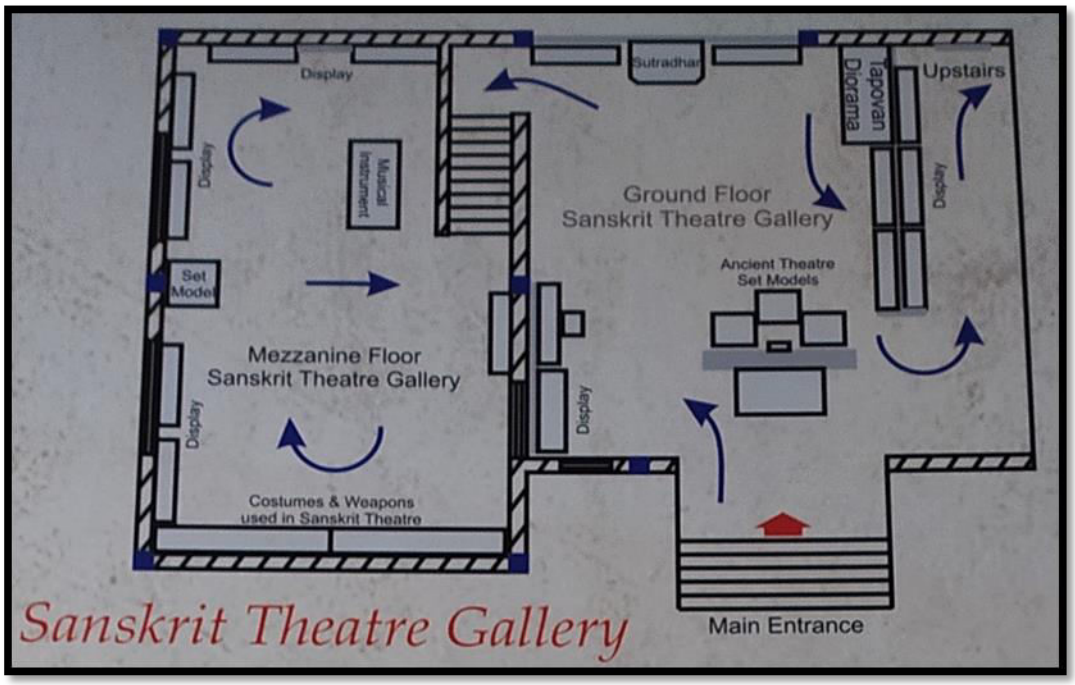


Fig 4: Sanskrit Theatre Gallery Ground Plan

- The very first display of the Sanskrit gallery describes the Natyasastra and the Puranic origin story-related theatre performance which is followed by a pictorial representation of the Sanskrit Stage performance.
- A head of Lord Brahma (who is the mythological author of the Natyasastra).
- The models of the three Sanskrit stages are as per the description present in Natyasastra.

- Contemporary shreds of evidence of the presence of the Sanskrit Stage in different parts of India.
- A diorama of Tapovan according to Kalidasa's *Avigyan Shakuntalam*.
- A description of four levels of acting in Sanskrit drama (i.e., *Angika, Bachika, Aharya, and Swattika*) with suitable pictorial usage.
- A model of Sanskrit *Sutradhara* (literally means String Holder, the Narrator-cum director of Sanskrit Drama) along with the audience drawing in the background.
- A pictorial description of *Kuttiyattam (*i.e., Kerala's living tradition of Sanskrit theatre, which is now considered an intangible world heritage).
- The first description of the Mezzanine floor of the Sanskrit theatre gallery is about the earliest Sanskrit playwrights (i.e., Bharata, Kalidasa etc.).
- Ornaments, dresses, costumes, properties and accessories etc. used in Sanskrit drama.
- More description about other renowned Sanskrit playwrights along with the posters of their Sanskrit drama productions which are produced by different theatre groups at different times.
- A small replica model of the Sanskrit theatre house as per the descriptions of Natyasastra.
- A *Vichitra Veena* (i.e., a String musical instrument).

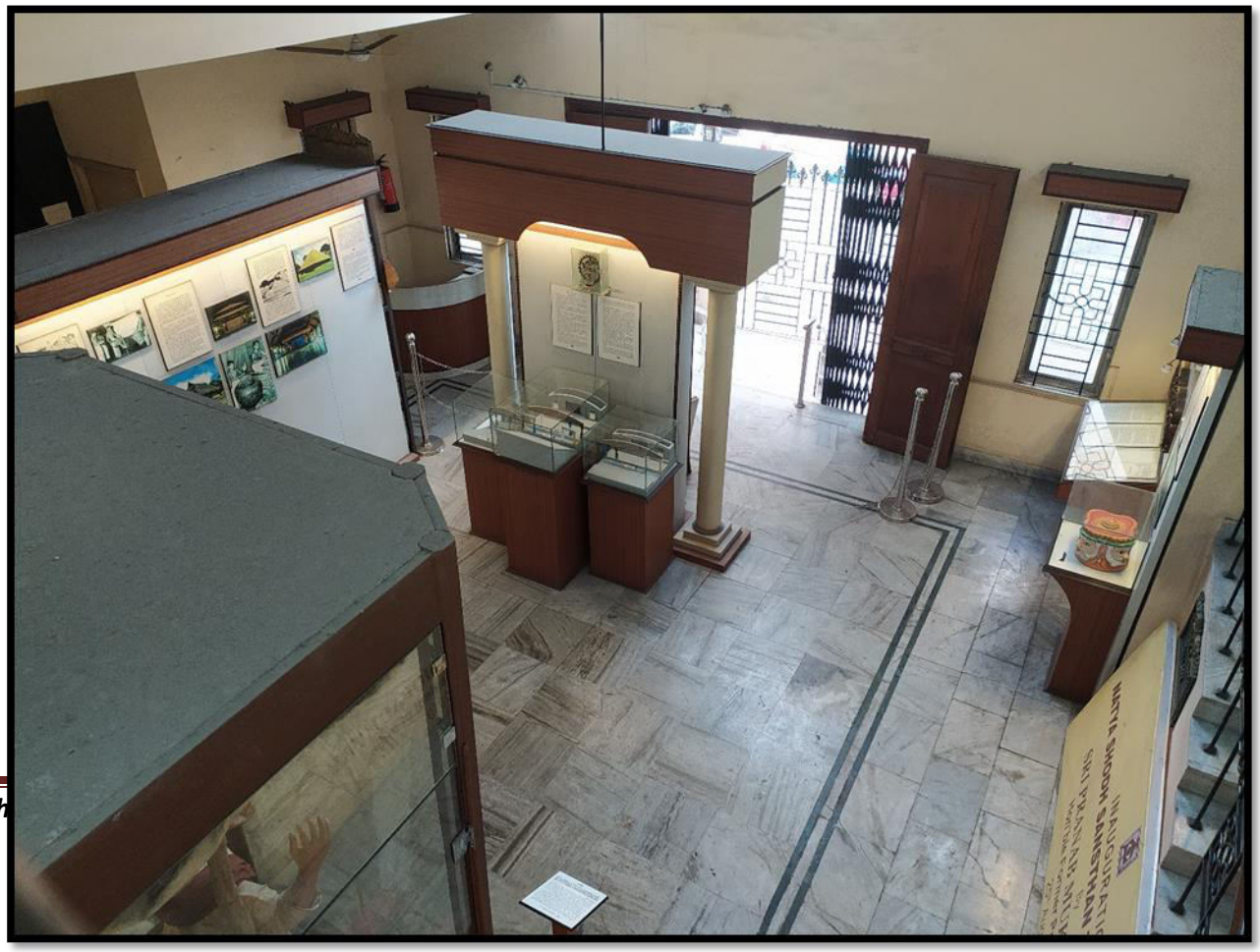


Fig 5: The Sanskrit Theatre Gallery

2. Folk Theatre Gallery

The folk theatre and the Modern theatre gallery are installed on the fourth floor of the Natya Bhavan. Before entering the gallery a huge *RajasthaniPat* is displayed above the staircase area. This staircase area also has a display of set models of different theatre performances of modern Bengali theatre productions of the 20th Century, mostly. The poster of different theatre productions is displayed all along the eye level of the staircases to break the monotony. After entering the porch area of these two galleries a display of painted backdrop and posters are there. A very unique kind of display of different puppets and puppetry traditions of India is here, too.

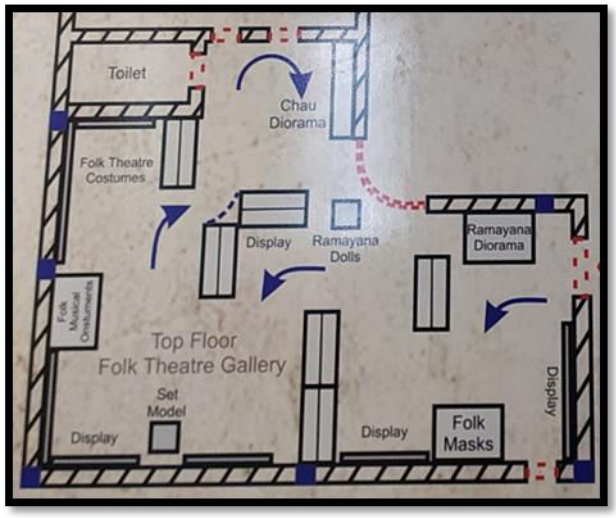


Fig 6: The Ground Plan of Folk Theatre Gallery

Indian theatre has a long history of folk theatre. India has different and numerous ethnic groups who've their theatrical tradition and different forms of folk performances (i.e., songs, theatre, dance, Music etc.). Some traditions may be very different from the traditional Sanskrit theatre but it is the parallel system developed by the need of the local folks and phenomenon. This performance is often performed in the folk languages and many versions of it are different from the Sanskrit theatre. These performances are not only about stage performances but the 'Theatres of Narration' or the puppetries are also incorporated here. According to scholars, the Sanskrit theatre is very much influenced by the Sanskrit theatre and vice-versa. Not only this gallery displays the folk theatre forms of Bengal but also tries to incorporate the idea of folk traditions

all over India. The folk traditions of Drama are a huge phenomenon to display something in a Museum room's gallery. So, this gallery is one of the best attempts to display folk ideas regarding the theatre. Here's the list of the exhibit objects which is displayed in this gallery the glass showcases or openly for a better view___

- The very first display of the gallery is a diorama of the Ramayana scene where Sita was getting abducted by Ravana in his *Pushpak Vimana* and Ravana is killing *Jatayu*.
- The masks and the other properties used in folk dramas of Ramayana and Mahabharata.
- Some ornaments are used in the folk tradition.
- A Medinipur *Pata* Painting Roll (i.e., *PataChitra* Tradition of Bengal).
- A replica model of *the Jatra* (i.e. Folk theatre form of Bengal) Stage.
- A picturesque data about the Jatra tradition of Bengal and a description of some famous personalities of Jatra.
- A pictorial description of different folk theatrical practices all over India (i.e., *Khyala, Bhavai, Nautanki, Pralhad Natak*, *Ankia Nat* etc.).
- A pictorial description of *Leto* and *Alkap* (i.e., folk theatre of rural Bengal).
- A description of the *Chau* dances of Orissa (i.e., Mayurbhanj, Saraikhela) and *Chau* Practices of West Bengal are displayed here with suitable photographs.
- A display of costumes used in different folk traditions.
- A display of the local musical instrument used in folk theatre.
- A display of Sundarban's folk theatre *Bono Bibir Pala* with the proper folk costume.
- A large display of *Chau* masks and along with this the materials (i.e., Raw Materials, Color, brushes, frames) used in the making process.

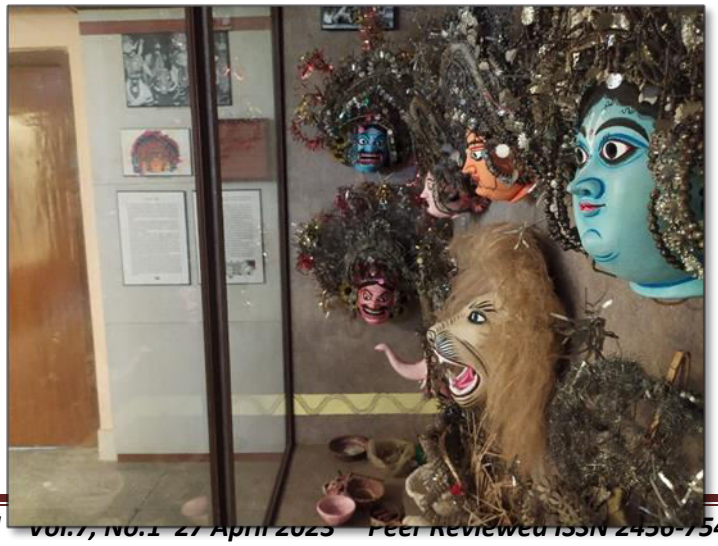


Fig 7: Chau Masks display with the Raw materials used in the Process

3. Modern Theatre Gallery

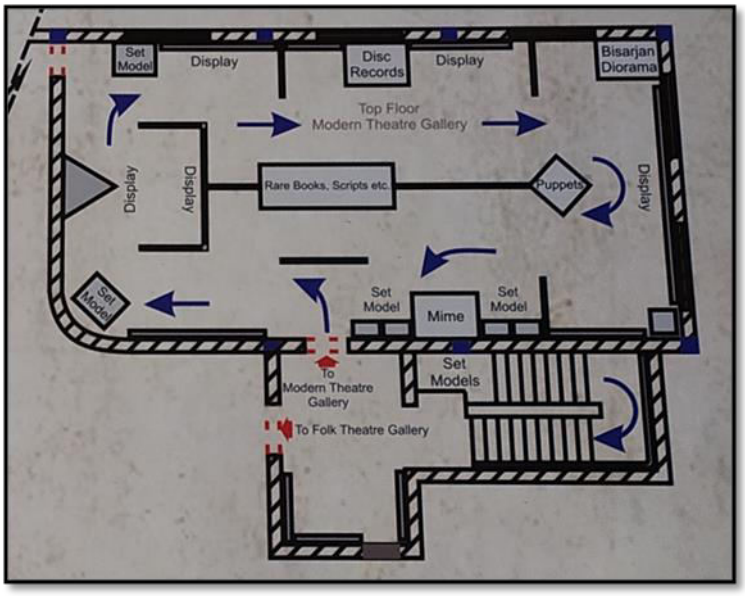


Fig 8: Ground Plan of Modern Theatre Gallery

According to modern dramaturgy, the Bengali theatre got modernized with the help of Russian vagabond Gerasim Lebedev during the last decades of the 1800s'. This century is the era of Nationalism and the different theatre forms try to codify their signature traits which are not only based on the stories from mythology but also incorporate different ideas of the rapidly changing society. The freedom struggle with the British, the subjugation, the 'Dramatic Performances Act (1876)' and most importantly ideas of revolution and social change was reflected in theatre and the theatre was also used as a mass medium to communicate with the larger audience. So, this gallery tried to incorporate different theatrical traditions all over the centuries till modern times. This gallery has mostly relied on descriptions and photographs. The descriptions are well written and re-checked with the scholars from NSD (National School of Drama). So, vertical and horizontal glass showcases are used here to display the whole idea of modernity. Hence, this modern theatre phenomenon is a huge aspect to cover this gallery has tried its best to incorporate it. Here's the list of the displayed objects___

- The display of the gallery starts with a brief history and background of modern Bengali theatre and the effort put by Gerasim Lebedev towards Bengali theatre.
- Small replica stage modelsof Hindi and Bengali plays (including the Parsi theatre) all around India.
- A display showcase is dedicated to the art of mime and displays costumes once used by Jogesh Dutta (a famous mime artist of India).
- A long history of modern Bengali theatre. All along from Girish Ghosh, and Dinabandhu Mitra to the modern times of Gautam Halder and other contemporary living theatre legends of the Bengali Stage.
- A display is dedicated to Rabindranath Tagore and theatre.
- A diorama of the famous Bengali play *Visarjan* by Rabindranath Tagore.
- A description of Hindi theatre in Kolkata.
- Descriptions of the different theatrical forms of the different states along with suitable photographs.
- A collection of CDs of different theatrical productions.
- A glass box with the display of Doll's theatre's puppet.
- The middle glass showcase of this gallery has displayed the manuscripts of different plays, rare magazines, different sketches of theatre sets etc.

Fig 9: The Modern Theatre Gallery

Library Section

Natya Shodh Sansthan has a huge and numerous collection of books which is related to theatre and theatre activities. The books which are collected here are from different Indian languages along with English and some foreign languages as well. The current number of book repositories is 7000. The collection related to files and other complementary Theatre magazines is quite added with this number. This section of Natya Shodh also incorporates a huge number of files which is having some documents, posters, and newspaper clippings of different topics and ideas. Scholars and Researchers can have a yearly or a daily pass to use this library at a very minimal cost. The heritage library was inaugurated by Nrisinghaprasad Bhaduri on 14th March 2016.

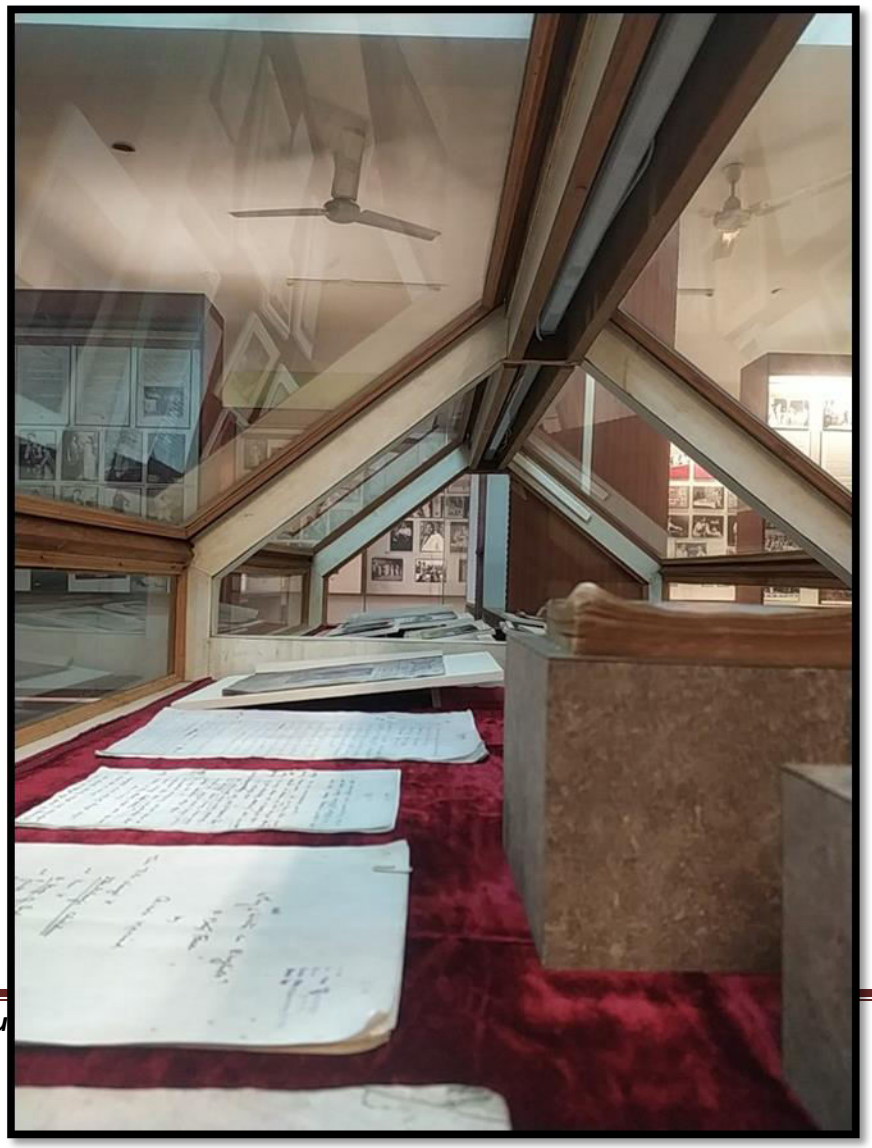


Fig 10: Display of the Rare Manuscripts and the sketch books

Digital Archive Section

The most unique and modern method to conserve the intangible heritage culture is through the digital medium. The spaces are optimized best in this way. Natya Shodh has digitally archived almost 1700 hours of audio recordings, which constitute interviews, talks, discussions, lectures, theatre songs, seminars reading of the play, storytelling etc. and another 1000 hours of video recordings which constitute feature films, Teleplays, seminars, interviews, folk drama forms etc. The earliest recordings or archival files are mostly based on the medium of the CDs and video cassettes but to date, the video cassettes are also out of their traditional usage. So, now Natya Shodh is digitizing the traditions using more modern ways (i.e., Pen drives, Heavy Memory Hard Dives, Digital clouds etc.).

Fig 11: Disc Records of Dramatic Performences: A way towards Digitization

Contributions of Natya Shodh Sansthan

Conserving the intangibles is a huge challenge for this museum and organization. Though, Natya Shodh Sansthan has taken this challenge bravely and has tried to preserve every aspect of it. Though, there are numerous contributions of Natya Shodh Sansthan the present researcher tries to speak about some aspects of them which he founds suit with the aims and objectives of Natya Shodh Sansthan____

- **The Model of Sanskrit Stages:**According to the Sanskrit Dramaturgical text Natyasastra, there are three kinds of theatre stages. The first one is a triangular stage (*Triasya*), the second one is a Square (*Chaturasya*) and the third one is the rectangular

one (*Vikritsta*). Surprisingly, there's no archaeological evidence regarding these three stages ever excavated so far. The archaeological evidence is only limited to a few rock-cut architectures. So, the reconstruction and recreation of the Sanskrit stages are based on the textual description found in Natyasastra. The Natya Shodh Sansthan has displayed the models of these three stages in the Sanskrit theatre gallery which is conceptualized by Ahindra Chowdhury and created by Kanishka Sen.

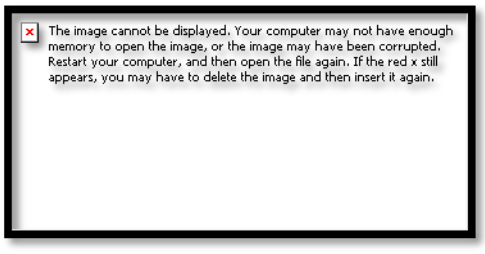
- **The collection of Chou Masks:** The tradition of Chou dance is a part of West Bengal's heritage culture. Though many masks and performances are now made and performed for tourism purposes the main folk background regarding this tradition it's seems lost. So, the Natya Shodh Sansthan had invited a Chou mask artist Bholanath Sutradhar who made these masks here, which are currently on display. Along with the masks, all the ingredients and raw masks are also displayed here to understand the whole process of mask making.
- **Collection of Theatre Set Models:** The Natya Shodh Sansthan has a very unique collection of sets of different famous theatrical play productions of Bengali, Hindi, Marathi and Parsi stage as well. The models are the actual replica of what is staged actually. The display of the folding sets is kept beautifully to understand its purpose. Some of the famous sets of this collection are *Tin Poysar Pala* (Bengali play by *Nandikar*), *Raktakarabi* (Bengali play by *Bahurupee*), *Nabanna* (Bengali play by IPTA) etc.

Fig 12: Different Set Models replica of notable plays; includes the folding Sets

- ***Rangavarta*:** *Rangavarta* is the official news Bulletin published by Natya Shodh Sansthan in 1986. The *Rangavarta* was edited by critic Samik Bandopadhyay. This magazine mostly articulates modern theatre activities along with the artistic and cultural significance of theatre and its practices.
- **Round Table conferences:** Natya Shodh Sansthan also organized round tables time after time to discuss some aspects of theatre with other government and non-government organizations. The 30th year seminar of Natya Shodh organized with Sangeet Natak Akademi is the topic of "Archiving in India: Past, Present and Future" from 17th to 18th July 2011. Another round table was organized in 2012 and the topic is "Tagorean Theatre:Pan Indian Response.There're many such events are organized by Natya Shodh.

- ***Baithaki:***The meaning of the term Baithaki is a homely discussion. The start of *Baithaki* or the informal *Adda* session was started on 11th November 2006. Natya Shodh Sansthan organizes *Baithaki* which is in every second Saturday of the month and it is a discussion session with different theatre personalities. Not only actors, and directors but also the stories of the backstage workers also came into the discussions of *Baithaki*. These Baithaki Sessions include a different discussion of theatre, small performances, reading of plays, interviews, and sometimes interacting activities. So, this discussion helps us to know about the notion of contemporary theatre practices.
- **Foundation Day celebration:**Natya Shodh Sansthan organized different lectures and activities on the foundation days of Natya Shodh. Generally, a two or three days' long function is organized on this occasion. The Shambhu Mitra Memorial lecture was also organized on the same occasion. On 22nd July 1997 Dr Pabitra Sarkar delivered the annual foundation lecture on Shambhu Mitra, hence the lecture series is named after him. With the long journey of Natya Shodh, this organization tries to put light on the relatively unexplored sides of theatrics.

Other than these major contributions, Natya Shodh Sansthan organized different lectures, interviews, temporary exhibitions, and outhouse exhibitions with the contemporary need of the hour. Natya Shodh also published "Drama Dossier", a monthly Natya Bulletin. It should be mentioned that the Natya Shodh Sansthan also organized a four-daylong seminar, talk, lecture series etc. in 2009 to celebrate the then-living legend of Bengali theatre Badal Sarkar. This function is named "*Badal Utsav"* and a huge success comes forth with the different untold life stories of Badal Sarkar. Another interesting exhibition was put on by Natya Shodh Sansthan to celebrate 150 years (1872-2022) of modern Bengali drama. A monthly exhibition puts up in the reading hall of the library. The temporary exhibition is put around different themes and important events in the journey of Bengali theatre. Along with this the exhibition also incorporates memorable stories regarding the exceptional play productions on the Bengali stage.



Publication

Recognized as a research institute and from the duty of a museum it is helpful to have a publication sector to publish about the research. Natya Shodh is Sansthan isn't an exception to this. From the earliest time of establishment, Natya Shodh continuously published about different aspects of theatre. Some of the major publications by Dr Pratibha Agrawal are__

- *Habib Tanvir: Ek Rang Vyaktitva.*
- *Hindi Theatre in Kolkata: Shyamanand Jalan and his times.*
- *Master Fida Hussain: Parsi Theatre me Pachas Varsh (1987).*
- *Plays in National Perspective.*

Other than the publications by Dr Agrawal Natya Shodh has important publications as well. A book published by Natya Shodh Sansthan named *'Development of Costume designing in Bangla theatre'*, is based on the lecture series delivered at Natya Shodh. Other than these major publications some of the publications of the booklets are dedicated to Dr Pratibha Agrawal *(Pratibha Agrawal: A life in Theatre).* Important documentation of Brecht in Kolkata was done by Natya Shodh Sansthan. Later another major publication, *Bharatiya Ranga Kosh Sandharbha* was done by Natya Shodh Sansthan along with the collaboration with NSD. Along with this Natya Shodh also published small booklets about the memories and journey of Natya Shodh Sansthan.

Conclusion

So in the conclusion, it isn't very wrong to say that the Natya Shodh Sansthan organization and the museum did fascinating work to conserve the theatre and they're quite successful in their quiet working style. As described in one of the newspapers 'this lady (Dr Pratibha Agrawal) has saved Bangalees from a major embarrassment, which isn't false about this foresighted lady and her brainchild organization. So, in the end, it is my open request, not only theatre lovers but every person should also visit this museum so that they can have some open incite about this museum and try to connect themselves with the rich theatrical legacy of their past.

Fig 13: The Backdrops and old Posters of plays

Acknowledgement

This article is the gist of the materials and information which I've collected from the museum and library of Natya Shodh. The Natya Shodh has a huge repository of theatre elements through material culture and other digitally archived mediums which needs extensive write-ups to show its contribution towards the study of Dramaturgy. I would like to express my thanks to Madhuchhanda Chatterjee for allowing this research and for granting me permission for taking photographs. I want to express my deepest thanks from the bottom of my heart to Dr Subhra Majumdar (Digital Archivist, Natya Shodh Sansthan) for accompanying me to the museum galleries and for his valuable discussions and opinions which helped me to develop major incites for this article. I also express my thanks towards Gitasree Dey, Krishna Mukherjee, and Chanda Samaddar for helping me in the library and for their valuable insights. I am also thankful for all of the staff of Natya Shodh Sansthan who tries to help me at their level best. Lastly, I want to

express my thanks to Dr Sourav Gupta who inspired me in the academic write-ups regarding theatrics.

References:

1. Agrawal, Pratibha 2019. *Natya Shodh Sansthan Theatre Museum Catalogue*. Kolkata: Natya Shodh Sansthan.
2. Central File Series, 121. *Natya Shodh Sansthan*. Natya Shodh Sansthan Library.
3. Central File series, 282. *Pratibha Agrawal*. Natya Shodh Sansthan Library.
4. Central File Series, 295. Museum/ Archive file. Natya Shodh Sansthan Library.
5. Ansari, Shahida 2008-09. *Deccan College Museum: A Specialized Museum in Archaeology.*Published in Bulletin of the Deccan College Research Institute, Vol.68/69 (Pp. 243-276).
6. Official website of Natya Shodh Sansthan. https://www.natyashodh.org/

(*All other information is collected through the conversation with the staff of Natya Shodh Sansthan and the regular visits to the museum).*

Anirban Ghosh is currently perusing M.A. in Ancient Indian History, Culture and Archeology from Deccan College (Post-Graduate and Research Institute), Pune. He is also a theatre worker and enthusiast. E-mail —kelti1702@gmail.com.