

November 2024 | Aitihasikee

ऐतिहासिकी

The History and Museum Society



Newly renovated
Galleries

**What's British in the
British Museum?**

Workshop on
Inclusivity





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Dr Kanika Mondal

Teacher Editor

Dear History and Museum Enthusiasts,
Greetings from Aitihasikee!

It gives us immense joy to bring before you the sixth and a special PG edition of our History and Museum department publication Aitihasikee. The edition is special in its own ways. The theme of this year's Prize Giving is 'Reflect, Reset and Rise' - three simple words that hold the essence of growth, learning and resilience. As we dive deeper into this edition, these words guide us through the stories we've curated, urging us to pause and think

about where we've come from, what we've learned and where we're headed. History amuses us. It teaches us lessons that we often overlook. Whether it's the quiet resilience of the Somnath Temple, rebuilt over centuries after each destruction or the irony of Tipu Sultan's sword labeled as 'donated' in the British Museum, every anecdote holds something to reflect on. These moments remind us that the past isn't just about dates and events, it's about diving deeper to understand what shaped us and where we went wrong or right. But reflecting isn't enough—we need to reset. History is full of moments where people, societies and even entire civilizations had to start over. Just as the artefacts in a museum need to be carefully preserved, re-setting requires re-thinking, re-working and re-doing. Much like the Konark Sun Temple, which aligns perfectly with the first rays of the sun, we need to realign ourselves with what truly resonates with us. In support of this view, there are two examples of recently redone two new galleries in our Danmal Mathur Museum. And then, we rise. That's the beauty of it. The lessons of the past, combined with a fresh perspective, give us the power to grow. Rising is about resilience—it's about taking everything we've learned and using it to move forward, stronger and wiser. Whether it's finding inspiration in the architectural marvels of our ancestors or the quirky odd jobs of history, this edition is filled with anecdotes that remind us of the strength we all carry. So, as you flip through these pages, I hope you find a little bit of yourself in these narratives. Let's reflect on the past, reset our outlook, and rise to meet the future with purpose.

Team

Aitihasikee



Aditya Jain

Editor-in-Chief

Alright, we've talked about 'Reflect. Reset. Rise.'—a lot. And don't get me wrong, it's a great theme. Who doesn't love a good alliteration packed with meaning? But let's take a step back (reflect, if you will) and think about what this really means. Isn't this something we do every day, sometimes without even realizing it? Like hitting snooze on your alarm (reset) and then

rushing out the door, hoping to rise above the chaos of the day? Life is just one big loop of reflecting, resetting, and rising, isn't it? But here's the thing—these aren't just fancy words to sound profound. They're action-packed, personal and kind of everywhere. Every artifact we marvel at, every historical triumph or failure, even every awkward personal moment—we're living this theme. History itself is a massive 'Reflect-Reset-Rise' cycle. Civilizations fall, learn a thing or two (hopefully), and then come back stronger. It's a pattern older than the Somnath Temple or Chand Baori's perfect symmetry. So yeah, maybe it's time to stop explaining and start feeling it. Every story you read in this edition, every lesson tucked into these pages, is tied to that rhythm. Even the funny failures in history—because, let's face it, nothing screams 'reset' like blowing up a whale and having chunks of it rain down on bystanders. I think we've said enough about 'Reflect. Reset. Rise.'—it's time to just live it. Let these stories sink in, let them stir something in you. And then, without even thinking, you'll find yourself reflecting, resetting, and rising—just like the rest of us.

Regards

Aditya Jain

Editor-in-Chief

Ps: Best issue yet—trust me, there's so much more coming your way! Stay hyped! 🚀

Borrowed and Displayed

Ms Priyanka Banerjee



My Indian 'Homecoming' at the British Museum



An image of Kali from the British Museum

For the longest time I had studied and later taught that the British ruled over India for over 200 years. With an excellent usage of clever annexation methods, be it the Grant of Diwani, Subsidiary Alliance, Doctrine of Lapse, Zamindari – Ryotwari – Mahalwari System and plain good old wars, the British managed to control the entire country and over the course of the 19th century and early 20th century, it is safe to say that the Empire was massive. Not just India, they managed to colonize major parts of almost every continent. With close competition from the French, the empire stood strong, tall and almost invincible.

My grandmother used to tell me stories told to her by her grandfather. Stories of his visit to the British Museum as a student of Law in England. They were not allowed to enter all the galleries but he did have friends who had told him that a lot of scriptures, sculptures, utensils, stones, armour and textile were at the British Museum. A lot of which were from India and various parts of the world.



Entrance to the British Museum

The British Museum is HUGE with over 8 million objects. The galleries include the Egyptian Sculpture Gallery, Rosetta Stone and the Egyptian World, The Parthenon Sculptures, Assyrian Sculpture and Balawat Gates, Islamic World, The Enlightenment Gallery, The Americas, China and South Asia, Medieval Europe, Japan and Korea. On a recent visit to London, I had decided to visit the museum for a full day and needless to say the most anticipated gallery for me were the South Asian ones. The galleries were massive divided into numerous mini aisles. We had possibly the largest crowd in those as well for obvious reasons.

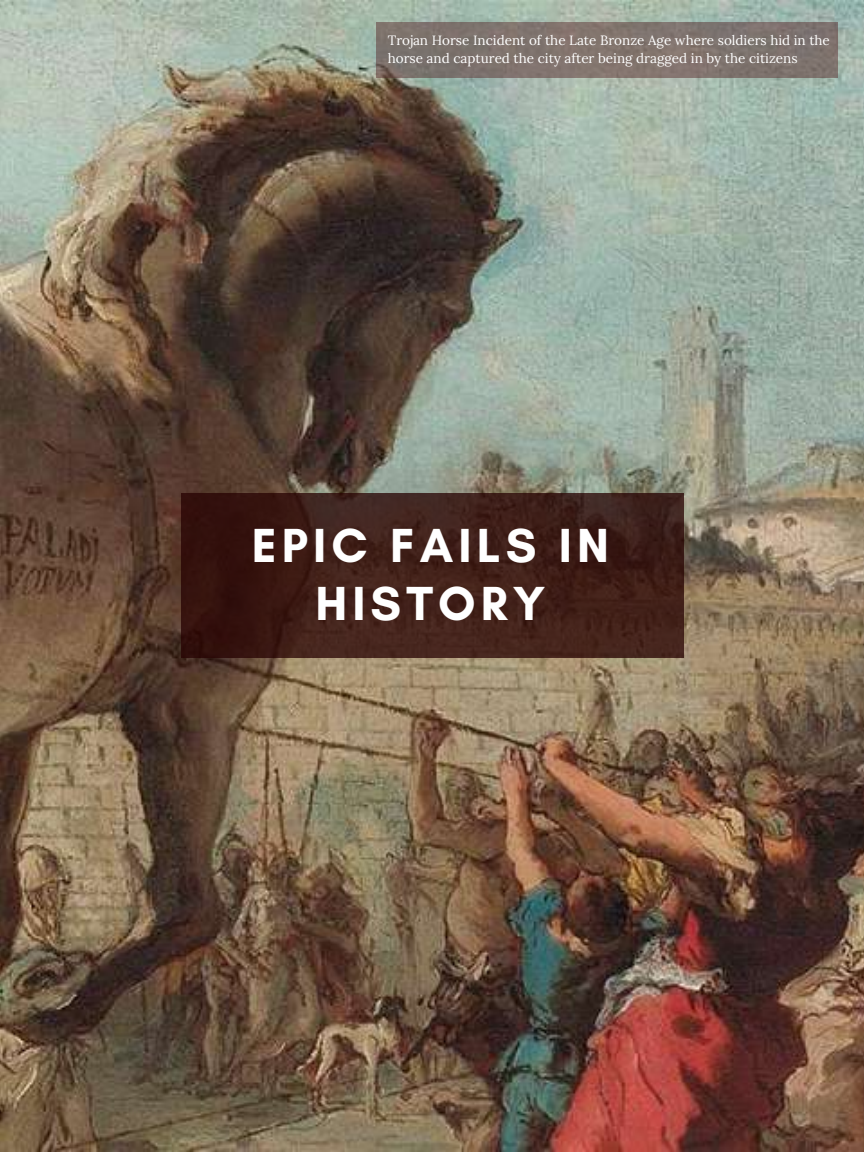
From sculptures to scriptures, coins to swords, utensils to paintings and not to forget the miniature paintings there was stone, textile, silver, gold, copper, iron and ceramics. While most were busy taking selfies and pictures alongside making reels, some had their serious face on whilst reading the description underneath the objects. It is funny how almost every second object had one common sentence in its description. Donated to the British Empire. I remember seeing an oriental man crying while looking at Chinese scriptures on display.

Seeing the objects there and particularly that statement was very sad. But of all the objects the one that really broke my heart was the sword of Tipu Sultan.

For all History buffs, we know how Tipu was killed but writing 'Donated' underneath his sword was totally unacceptable and downright disrespectful. The Kali Statue from Bengal, Shiva sculptures from Nepal, Buddha(s) and tons of wooden artefacts and sculptures from across Asia and the Orient seemed so out of place. But it is what it is. The galleries seemed like the National Museum of Kolkata. So much of Asia particularly erstwhile India and Sri Lanka in the small aisles across the gallery at a museum in the heart of London. All donated to the British Empire. So the next time you visit the United Kingdom, do squeeze in a couple of hours to see a lot of your culture 'donated' to the British Museum which doesn't charge you money to enter. This as well as most museums in the UK are free of charge. So much for the colonial guilt. What is British in the British Museum you may wonder? Well, let's just keep that as a rhetorical question.



The Sword of Tipu Sultan



Trojan Horse Incident of the Late Bronze Age where soldiers hid in the horse and captured the city after being dragged in by the citizens

EPIC FAILS IN HISTORY



THE GREAT EMU WAR

In 1932, Australian soldiers waged war against emus invading Western farmlands. Armed with machine guns, they aimed to curb the birds' destruction but failed miserably as the emus outmaneuvered them. Despite significant efforts, the birds prevailed, and the campaign was abandoned, cementing the event as a humorous chapter in Australian history.



THE EXPLODING WHALE

In 1970, a dead sperm whale washed ashore in Florence, Oregon, creating a dilemma for city officials. The carcass weighed eight tons and began emitting a foul stench as it decomposed. Instead of burying or cutting up the whale, officials decided to blow it up with dynamite, believing the explosion would reduce the carcass to manageable pieces for

scavengers to consume. Unfortunately, the plan went disastrously wrong. The explosion was far more powerful than anticipated, sending massive chunks of blubber raining down over a wide area. Spectators were showered with whale remains, and parked cars were damaged by the flying debris. Instead of resolving the issue, the blast spread the mess even further, leaving the town to clean up the remains. This bizarre incident has since become a cautionary tale of overconfidence in unconventional problem-solving.

The Vasa, an extravagant Swedish warship, was designed to be a symbol of power and dominance, boasting two decks of heavy cannons and ornate decorations. However, the ambitious design made the ship dangerously top-heavy, a flaw ignored by the builders due to pressure to meet royal expectations. On its maiden voyage in Stockholm Harbor, a moderate breeze tipped the ship over, causing it to sink less than

a mile from the dock. Spectators who had gathered to witness the grand launch were left in shock as the pride of the Swedish navy vanished beneath the waves. The failure, caused by poor planning and over-engineering, remains one of history's most famous maritime disasters.



THE SINKING OF THE VASA

During a war with the Ottoman Empire, Austrian soldiers accidentally fought themselves. A misunderstanding among drunken troops led to chaos when someone shouted "Turks!" Panic ensued, and soldiers turned on each other, causing massive casualties before the Ottomans even arrived.

THE BATTLE OF KARANSEBES



The New Eggs and Nest Gallery

Kushagra Sisodiya 3618

Making visits more Memorable

But this room isn't just about protecting history—it also makes the museum way more fun for visitors! With better lighting and smart displays, people can slow down and really take in the amazing details, like the perfect shape of a bird's skull or the vibrant colors of an egg.

It's not just about seeing artefacts clearly—it's about connecting with them on a deeper level. Visitors get to dive into the fascinating stories behind the specimens, turning a museum trip into a journey through nature's coolest and most incredible moments.

This new room truly brings history to life!



Showcase displaying the eggs and skulls collection with improved lighting

Natural history specimens, such as feathers, eggshells and bones, are super delicate. Environment agents such as light, heat and humidity can easily damage them. That is why our school museum has designed a special room with awesome technology to protect these treasures:

Low-UV LED Lights: These lights help keep fragile materials safe by reducing harmful UV rays, while still making everything look bright, colorful, and easy to see.

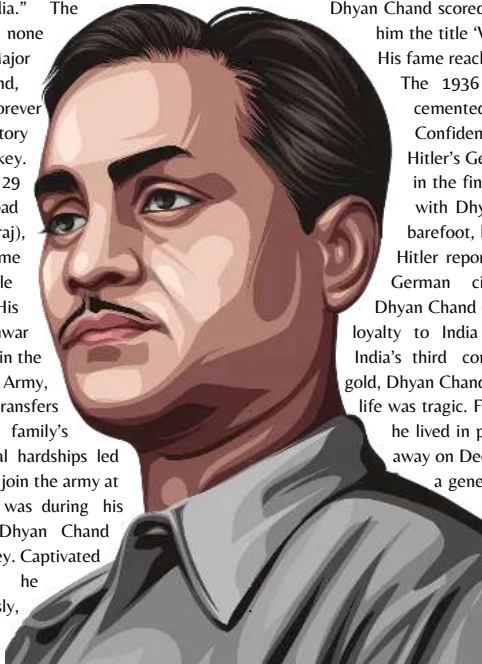
Climate Control: The room carefully manages temperature and humidity, making sure it stays just right so the artefacts don't get damaged. By combining these features, the museum ensures its collection will stay in great shape for years, for future generations to enjoy it too.



The newly renovated gallery in Danmal Mathur Museum

WIZARD OF HOCKEY

In the streets of Berlin in 1936, pamphlets were distributed everywhere with a bold line: "Come to the stadium: Germany vs. British India, where a magician of hockey will play, coming all the way from India." The magician was none other than Major Dhyan Chand, whose name is forever etched in the history of Indian hockey. Born on August 29 1905, in Allahabad (now Prayagraj), Dhyan Chand came from a humble background. His father, Sameshwar Dutt Singh, was in the British Indian Army, and frequent transfers disrupted the family's stability. Financial hardships led Dhyan Chand to join the army at the age of 16. It was during his army days that Dhyan Chand discovered hockey. Captivated by the sport, he practiced endlessly, often at night under the moonlight after duty hours. His commitment earned him the nickname 'Chand,' meaning 'moon' in Hindi. Initially named Dhyan Singh, his friends began calling him Dhyan Chand in recognition of his nighttime practice sessions. Dhyan Chand's hockey career took off when he joined the army's regimental team.



Defeating the Netherlands 21-0—a record unbeaten until 2004. The 1932 Los Angeles Olympics showcased his brilliance further, with India crushing the USA 24-1 and Japan 11-1.

Dhyan Chand scored 12 goals, earning him the title 'Wizard of Hockey.'

His fame reached global heights.

The 1936 Berlin Olympics cemented his legacy.

Confident of victory, Adolf Hitler's Germany faced India in the final. India's 8-1 win, with Dhyan Chand playing barefoot, became legendary.

Hitler reportedly offered him German citizenship, which Dhyan Chand declined, citing his loyalty to India. Despite securing India's third consecutive Olympic gold, Dhyan Chand's post-retirement life was tragic. Forgotten by many, he lived in poverty and passed away on December 3, 1979, in a general ward at AIIMS

Delhi. Today, his legacy endures. August 29, his birthday, is celebrated as National Sports Day.

Ahaan Bindlish - 3461
Parakram Bir Rana - 3227

India & South Africa

Josua Wilkins, Saint Johns College, South Africa



The Indian Ambulance Corps photographed in South Africa during the Boer War. Mahatma Gandhi can be seen in the middle row: fifth from the left.

The courageous actions of these men saved many a British Soldier's life that day. Many other Indians served the British empire during the war and, all though not seeing front line service, assisted the British war effort greatly, primarily helping to keep Cavalry and mounted Infantry (the key to war in the South African Veld) in the field by tending to their horses. The splendour of the Indian Army has been captured in a recolourised photo, shown below:



Members of Madras Lancers armed with Martini Henry carbines in South Africa. (Colour by Tinus Le Roux)

Indians have left their mark all over the world and although lesser know, Indians have also played a role in South Africa. The South African war 1899- 1902 (also known as the Second Anglo-Boer war), a conflict greatly overshadowed by the catastrophic cataclysm which was to be the First World War, introduced the world to the bloodshed caused by the effectiveness of modern 20th century weaponry and tactics, including the modern use of entrenchment, a strategy which would come to characterize the attrition of the First World War. The war was fought between the two Afrikaner Boer Republics of South Africa, the Zuid-Afrikaansche Republiek (ZAR) and the Oranje Vry Staat (OVS) and the British Empire, primarily over the independence of

the Boer republics. The Boers at this point were the successors of the predominantly Dutch European settlers of South Africa, who had created their own culture in their new homeland, known as the Afrikaans culture. A famous pioneer of Indian history, Mahatma Gandhi, participated in this conflict as a founder and member of the Indian Ambulance Corps. He along with comrades of this Corps risked their lives in the crossfire of one of the war's most famous battles, the battle of Spion Kop, to carry British wounded from the battle field to the field hospital. The brave aid provided by the Indian Ambulance Corps during the battle of Spion Kop was mentioned by General Buller in his post-battle dispatches and the leaders of the applauded corps, including Gandhi were awarded the (Boer) War medal.

Importance of Museums

Naman Tharad 3553

Museums are far more than quiet buildings filled with dusty artefacts and paintings; they are the keepers of our collective story, preserving the threads of history, culture and creativity that shape who we are. Whether it's a towering dinosaur skeleton, a 3,000-year-old artefact or a bold piece of contemporary art, every item tells tales of the past, raises questions about the present and sparks dreams of the future.

At their core, museums are time machines, offering a window into distant civilizations, ancient innovations and the evolution of humanity. They safeguard the wonders and lessons of the past, ensuring they are not lost to war, disaster or neglect. By grounding us in a shared heritage while celebrating the rich diversity of human experience, museums remind us where we come from and provide perspective on where we are going.

However, museums are not merely spaces of preservation; they are places to connect, learn and grow.



Skeleton of a dinosaur on display

Modern museums are alive with interactive exhibits, digital tools and hands-on activities that transform learning into an adventure. Imagine standing face-to-face with a giant woolly mammoth while exploring the science behind its extinction, or uncovering the untold stories of marginalised communities through powerful, thought-provoking exhibits. Museums take complex ideas and

make them accessible, exciting and even fun.

More importantly, museums are spaces for conversation. They challenge us to think critically about our world—both past and present—and engage with difficult yet necessary topics such as racism, inequality and climate change. Acting as hubs of community and empathy, they amplify diverse voices, invite storytelling and spark dialogue that brings people together. Museums are not just buildings filled with objects; they are vibrant, living institutions that connect us to humanity's shared journey.

They help us understand who we are and inspire us to imagine what we can become.

Why wouldn't you want to visit?



A gallery displaying AI Intelligence

Odd Jobs of History

Samar Raj Singh 3188



Sin – Eaters eating bread placed on the deceased

Throughout history, societies have devised unique roles and rituals that illuminate their cultural values, beliefs and challenges. Among these, the traditions of sin-eaters, whipping boys, knocker-ups and cigar factory lectors reveal how human ingenuity and social structures adapt to spiritual, hierarchical, industrial and intellectual needs.

Sin-eaters held a somber role in European funerary traditions, particularly in England and Wales. By consuming bread, salt, or ale placed on the corpse, they symbolically absorbed the sins of the deceased, ensuring the soul's peaceful passage to the afterlife. Paradoxically, while their role was vital, sin-eaters were shunned, viewed as tainted by the sins they consumed. Often drawn from marginalised groups, their work faded as organized religion emphasized confession and clerical absolution. Their role underscores how communities sought tangible ways to grapple with sin and mortality.

In 17th-century England, royal children were



A teacher whipping boys in presence of the class

considered too sacred for physical punishment, leading to the rise of whipping boys. These companions, educated alongside princes, took the lashings meant for their royal peers. Emotional bonds ensured that the prince's guilt would encourage better behaviour. Surprisingly, many whipping boys gained wealth and status later in life, rewarded for their loyalty. This practice highlights the peculiar methods hierarchical societies used to maintain royal dignity while enforcing discipline.

During the Industrial Revolution, knocker-ups served as human alarm clocks, ensuring factory workers rose on time. Using sticks, pea shooters, or pebbles, they roused clients for a small fee, helping them avoid job losses. While the profession disappeared with affordable alarm clocks, knocker-ups embody the creativity and interdependence of industrial communities.

In cigar factories, lectors transformed monotonous labor into intellectual engagement, reading literature, poetry and news to workers. Particularly common in Cuban factories, lectors fostered community and intellectual growth. While some factory owners resisted, fearing radical ideas, workers often funded lectors, valuing their contributions. The practice declined with radios but remains a symbol of culture and solidarity amid labour.

Sin-eaters, whipping boys, knocker-ups, and lectors reflect humanity's resourcefulness in addressing spiritual, social and practical challenges. Though these roles have faded, they



Lectors entertaining people in a cigar factory

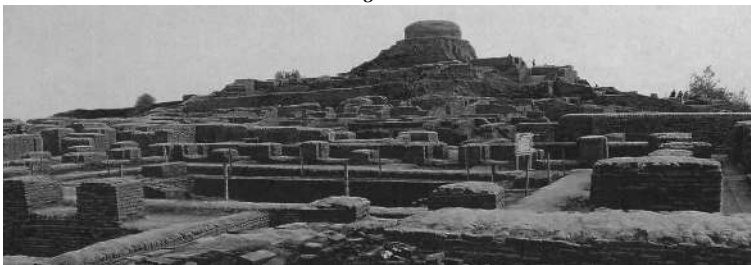
endure as symbols of how communities adapt and create meaning in even the most difficult circumstances.



A human alarm clock

The Tapestry of Time

Sanskar Agrawal 3768



A Citadel from a Harappan site

History in Everything!



A war scene from the Mahabharata

In this world almost everything is related with history whether it is a movie or a war. History is one of the most important subjects in the world as history is not dependent on anyone, but many things are dependent upon history. If history was not taught in schools, then students would not be knowing about the events such as the world wars; the war was one of the most important topic or event that every person should be knowing about, as the mistakes made by the people that time, the cause of that war was one of the greatest. Events such as the Ramayana and the Mahabharata are also a part of mythological history. Most of the movies and shows are also based upon some or the other historical event such as the Reign of Kings is also History. Old civilisations such as the Harappan Civilisation or Egyptian, also fall under history. Today each and everything is somehow connected to history. The past always repeats itself which is why we say old is gold. Hence history is one of the most powerful subject in the world.



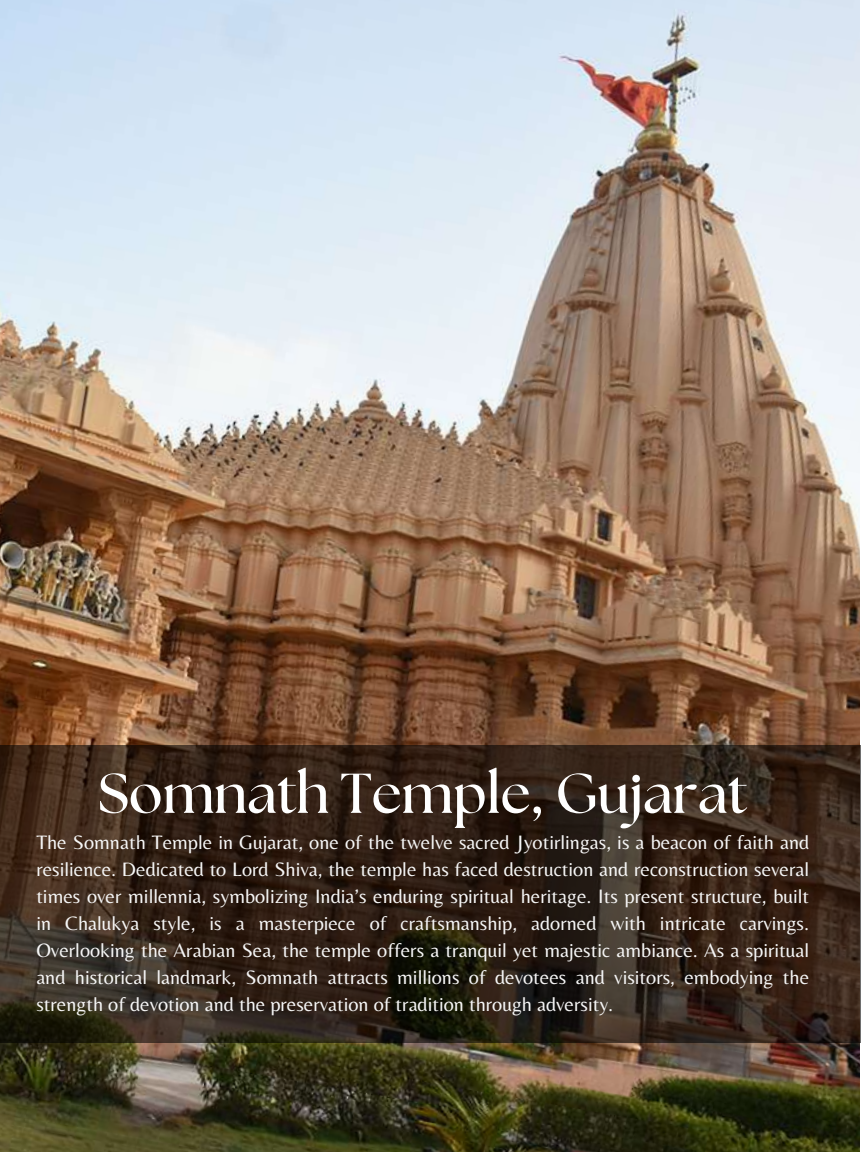
An Egyptian artefact



Konark Sun Temple, Odisha

The Konark Sun Temple, a 13th-century marvel in Odisha, is one of India's most iconic architectural achievements. Built by King Narasimhadeva I, it is designed as a massive chariot for the Sun God, complete with 24 intricately carved wheels and seven galloping horses. The temple's sculptures depict celestial beings, mythological scenes, musicians and moments of daily life, reflecting the grandeur of Kalinga architecture. Despite being partially in ruins, its detailed carvings and symbolic design make it a UNESCO World Heritage Site and a testament to India's cultural and artistic brilliance.





Somnath Temple, Gujarat

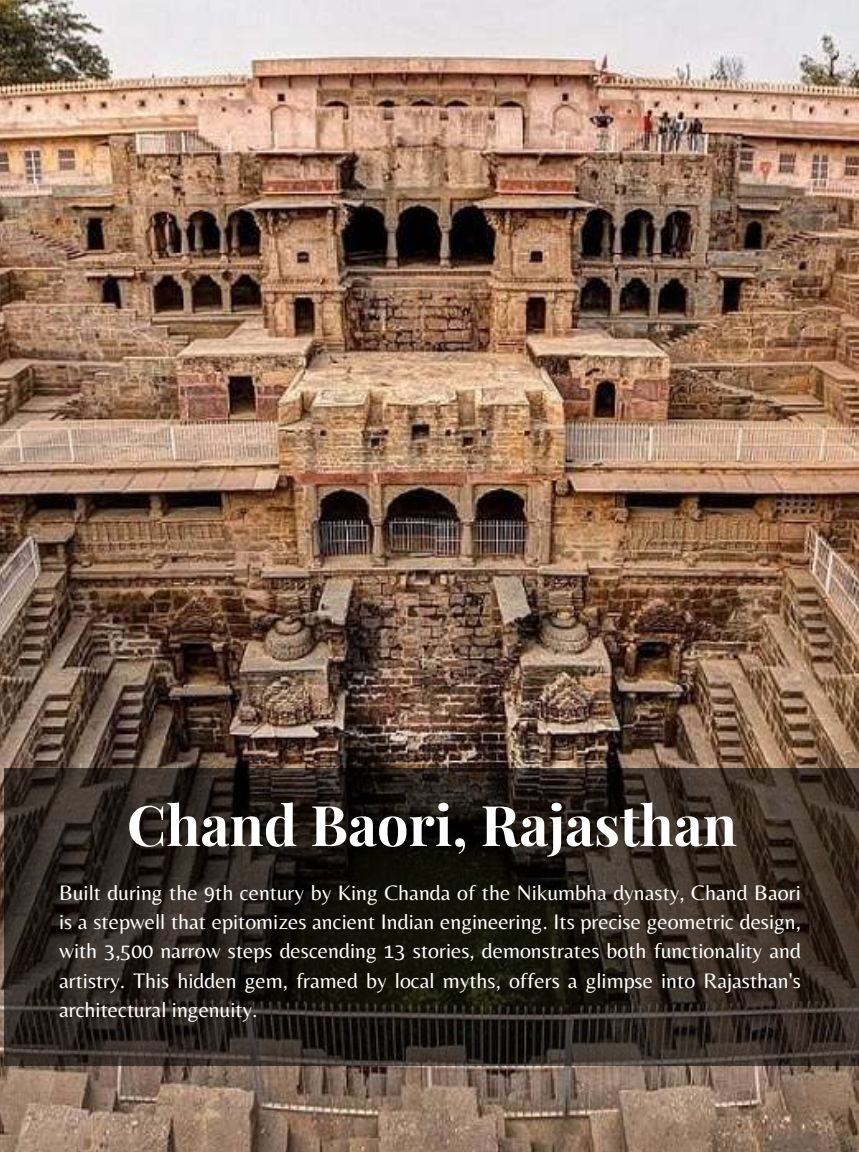
The Somnath Temple in Gujarat, one of the twelve sacred Jyotirlingas, is a beacon of faith and resilience. Dedicated to Lord Shiva, the temple has faced destruction and reconstruction several times over millennia, symbolizing India's enduring spiritual heritage. Its present structure, built in Chalukya style, is a masterpiece of craftsmanship, adorned with intricate carvings. Overlooking the Arabian Sea, the temple offers a tranquil yet majestic ambiance. As a spiritual and historical landmark, Somnath attracts millions of devotees and visitors, embodying the strength of devotion and the preservation of tradition through adversity.



Kailashnath Temple, Ellora

The Kailash Nath Temple at Ellora, a masterpiece of Indian rock-cut architecture, symbolizes the zenith of Rashtrakuta craftsmanship (8th century). Carved from a single monolithic rock, it replicates Mount Kailash, Lord Shiva's abode. Its intricate carvings, massive scale and blend of Dravidian and Nagara styles highlight India's architectural prowess. This UNESCO site influenced temple designs across India.





Chand Baori, Rajasthan

Built during the 9th century by King Chanda of the Nikumbha dynasty, Chand Baori is a stepwell that epitomizes ancient Indian engineering. Its precise geometric design, with 3,500 narrow steps descending 13 stories, demonstrates both functionality and artistry. This hidden gem, framed by local myths, offers a glimpse into Rajasthan's architectural ingenuity.



Hampi, Karnataka

Hampi, a UNESCO World Heritage Site in Karnataka, is a stunning reminder of the Vijayanagara Empire's glory. Its majestic temples, like the Virupaksha Temple, showcase intricate Dravidian architecture. Set against a backdrop of boulders and the Tungabhadra River, Hampi's serene landscapes and historical ruins make it a timeless symbol of India's cultural heritage.

Echoes of Kandahar

Pragun Singh Bagga 3909



The freed terrorists after negotiation during the Kandahar incident

Inside the Attack that Shook Afghanistan

On 24 December 1999, an Indian airline was scheduled to fly from Kathmandu to Delhi. It was a 1 hour flight but little did the passengers know it would be lasting 7 days. There were 5 hijackers on the flight. After the take off, at cruising altitude, one of the hijackers got up and grabbed the air hostess and pointed a gun at her head. The other hijackers made everyone put their heads and window shades down. One of the hijackers went to the cockpit and pointed the gun at the pilot, Captain Sharan Dev, and asked

him to take the flight to Lahore. When the flight was about to reach Amritsar, they did not have enough fuel to land in Lahore, so they landed in Amritsar. They were about to refuel but there were commandoes in the fuel truck so hijackers made the plane take off, somehow landed in Lahore, bought the fuel and took off for the U.A.E.

Shockingly, the plane with the hijack code was cleared to land at Dubai's Airforce base. The Indian Ministry tried to seek permission for Indian commandoes to strike the plane in Dubai, but they declined any bloodshed on their soil. So, they got the fuel and took off not knowing their destination. On day two, the flight was to land at Kandahar Airport, Afghanistan. Little did the passengers know that this was going to be home for the next five days. The toilets were overflowing, and they were being fed inconsistent meals.

On day 4, finally the demands were released that the hijackers would free the passengers in exchange of three imprisoned terrorists. This negotiation went on for three days and on day 7 the terrorists were released and the plane was freed. Finally all passengers were deborded.

The Taliban sent the hijackers in a car to the Pakistani border. All passengers were sent back to home on an aircraft.

The three terrorists who were released were all involved in the attack on the Parliament of India in 2001.



Photo of the Parliament Attack in 2001 and the police officer standing outside

Accessibility in Museums

Dr Kanika Mondal



Students getting ready for the Exploratory Inclusive Trail

Danmal Mathur Museum, Mayo College, in collaboration with Mr Siddhant Shah of 'Access For ALL' conducted a two day lecture and workshop on 'Accessibility in Museums' on 29 - 30 July 2024. Using empathy as the base approach, the workshop aimed to sensitize our young participants about the needs of various categories of differently abled groups and probe them to devise ways in which our school museum can be adapted to their needs. Both days included lectures followed by participatory activities which were both hands-on and minds-on. Its participants included thirty-one boys from the History and Museum Society from grades 7-9 and 11.

Day one began with an introductory lecture presentation on Disability Access in Museums. This was to present an overview of different types of disabilities with their impact on museum experiences. Following this, students learnt the importance of accessibility with supportive examples of inclusive museums and their practices. The



Students designing the Sensory Map for artefacts

day ended with a hands-on activity in which students worked in teams to create an Inclusive Trail in the Mayo Museum. Each team selected one category of disability, explored the museum galleries to identify the key exhibits and brainstormed ways of how to enhance the accessibility of these exhibits. The second day, being the concluding one, was packed with more excitement and vigour palpable from both, learners' and the facilitator's end. After their orientation to the concepts of accessibility and inclusivity on the previous day, this day gave students an opportunity to dive deeper to learn ways to enhance sensory experiences in museums. The session began with a one hour presentation on how to create a sensory map. Now the first task of the students was to identify the various sensory rich areas in the museum and select a few artworks portraying strong sensory stimuli, such as sculptures, arms and armours etc. Now again the participants grouped themselves into teams wherein each team picked up one artwork each, explored its key characteristics and developed a sensor map. In the concluding activity of the workshop, the students embarked on an exploratory Inclusive Trail in the Mayo campus. Here there were two activities. In the first activity, students formed pairs in which one boy was blindfolded while the other walked him through an outdoor work of art. Here, through the verbal description of the physical features of the artwork, the listener, based on his imagination, could visualise what he couldn't see. This was entirely a touch-and-learn session. In the second activity, the



Mr Siddhant Shah interacting with the students

students volunteered and took turns on a wheelchair to gain an empathetic understanding of the challenges faced by people with mobility problems.

In essence, the sole purpose behind the workshop, to inculcate a deeper understanding and acceptance among youngsters towards others who may be differently abled but are abled differently in multifarious ways, was accomplished successfully.



Boys indulging in the touch and learn session

Lecture on 'What is Museum?'

Dr Kanika Mondal



'What is Museum: Peeling the Layers of Perception' by Prof Sanjay Jain, 10th August 2024

Boys from History and Museum Society (grades 4-9 and 11) received another opportunity to take a plunge into museum learning. The fifth lecture under the Danmal Mathur Museum Lecture series was conducted on 10 August by Prof Sanjay Jain, an erudite scholar on Museology. His lecture titled What is Museum? Peeling the Layers of Perception took a unique approach and unveiled multifarious perceptions about museums. Using illustrative examples, some from museums while a majority from routine life in general, the speaker exemplified these notions in a light hearted manner, truly engaging for our young audiences.



An enthralled audience during the lecture

With handpicked examples from several sources, each perspective of museum presented was a reflection of the keen observation of the speaker, not less than over two decades. A museum is perceived differently by different people. While some see museums as Ajayabghars - or places of wonder and awe, others perceive it as a mirror - a reflection of the society, an attic - where old things are kept, a place to keep the dead, a prism - showing different perspectives in one go, an economic engine - that makes financial contribution to the society through revenue generation, a memorial - visited by people to revisit their memories, a cultural engine that carries our cultural legacy, a kaleidoscope - unveiling a myriad of colours to visitors, a lifeboat that saves people by presenting authentic information, so on and so forth.

Whatever perspective is chosen, in its true sense, each denotes a facet of the nature of museum and all collectively put together describe its meaning, nature, function and purpose of existence.

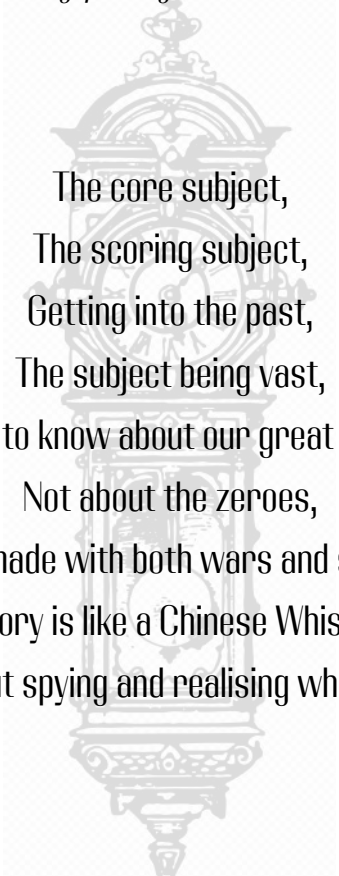
The lecture was truly an eye opener for our boys. By presenting with various commonly held perceptions about museums, it exposed them to the idea of 'what a museum is', facilitating them to dive deeper into finding the true meaning of museums. Under 'One Mayo', the event was also attended by History teachers from Mayo College Girls' School and Mayoora School.



A group photo with Prof Sanjay Jain

Where Time Stands Tall

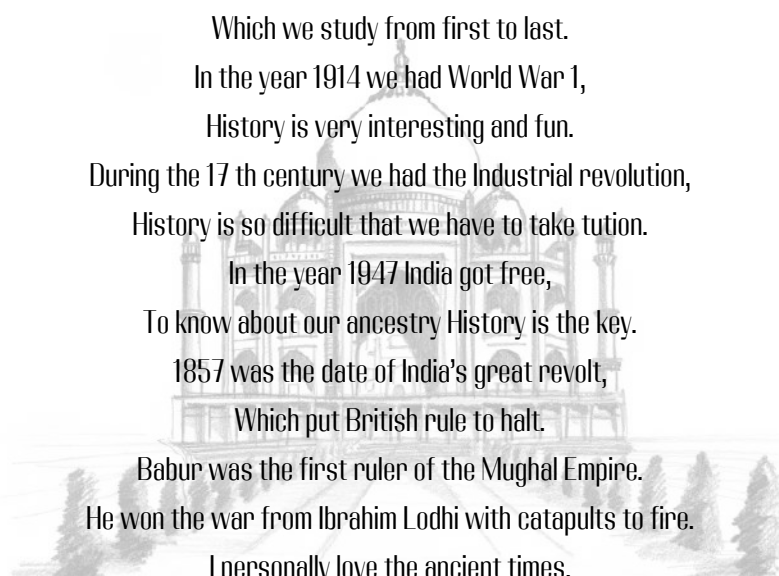
Suryapal Singh Deora 3780



The core subject,
The scoring subject,
Getting into the past,
The subject being vast,
Getting to know about our great heroes,
Not about the zeroes,
History made with both wars and sorrows,
History is like a Chinese Whisper,
It is about spying and realising who is lying.

The Ancient Times

Aarushh Agarwal 3857



History is the study of the past,
Which we study from first to last.
In the year 1914 we had World War 1,
History is very interesting and fun.
During the 17 th century we had the Industrial revolution,
History is so difficult that we have to take tuition.
In the year 1947 India got free,
To know about our ancestry History is the key.
1857 was the date of India's great revolt,
Which put British rule to halt.
Babur was the first ruler of the Mughal Empire.
He won the war from Ibrahim Lodhi with catapults to fire.
I personally love the ancient times,
When people used to barter or buy things with dimes.
India is very famous for its ancient history,
Like Shah Jahan's Taj Mahal and other monumentary.

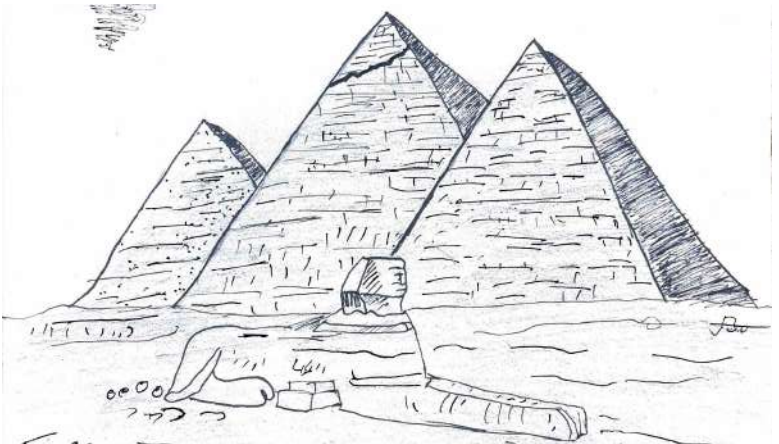
ART GALLERY



AVIAANSH GARG 3841



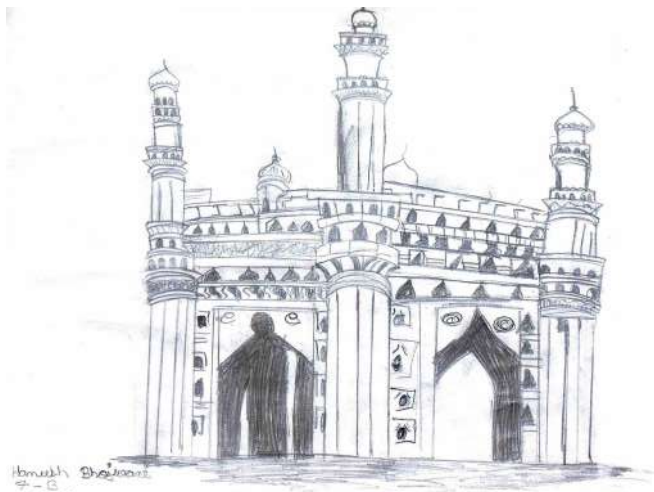
AVIAANSH GARG 3841



AKSHAJAADITYA SINGH RATHORE 3825



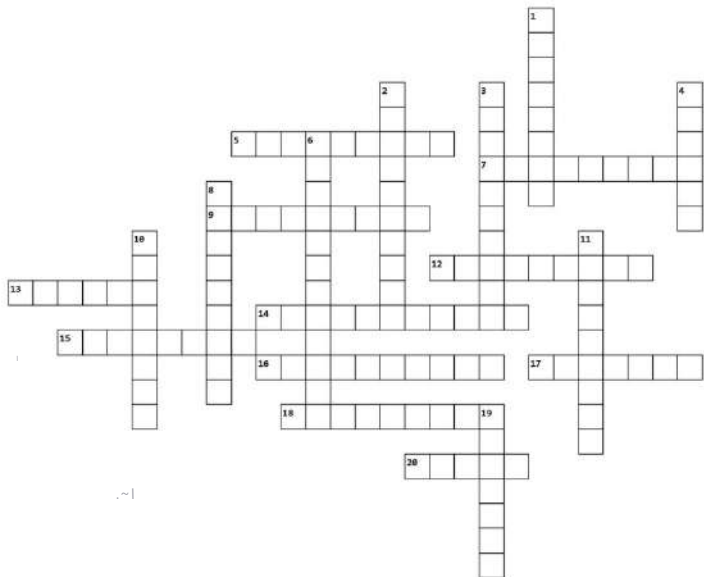
AHAAN BINDLISH 3461 & ATHARV PRATAP SINGH 3219



Hanush Bhojwani
7-B

HANUSH BHOJWANI 3680

Solve The Puzzle !



Across

5. Area in China invaded by the Japanese in 1931
7. British Prime Minister for most of the war
9. Africa country attacked by the Italians in 1935
12. Area demilitarised after the First World War
13. Country invaded on 1 September 1939
14. Policy of giving into reasonable demands to avoid war
15. Type of shelter you had in your house
16. German word meaning Lightning War
17. Evacuation from here was a disaster for the British
18. German wording meaning union
20. Handy device that let us know when the Luftwaffe were coming

Down

1. When everyone had to make sure they showed no lights through windows
2. Treaty dealing with Germany after the First World War
3. Word describing when children were sent to live in safe areas
4. Appointed Chancellor of Germany in 1933
6. Banned by the Treaty of Versailles
8. These could be Moral, Economic or Military and applied by the League of Nations
10. Type of shelter you had in your garden
11. How the government made food supplies fair
19. Name of the German Operation to invade Britain

WINNERS

YOU NEVER *LOSE* YOU *LEARN*



India & South Africa

Josua Wilkins

APJ Abdul Kalam

Aviaansh Garg 3841



Where Time Stands Tall

Suryapal Singh Deora 3780

Credits

Mr Saurav Sinha

Principal
Mayo College

Dr Mohit Mohan Mathur

Head
Department of History and Museum

Dr Kanika Mondal

Teacher Editor
Collection Manager and Archivist

Ms Priyanka Banerjee

Managing Editor
Faculty of History

Shaheem Aijaz Khan

President
History and Museum Society

Aditya Jain

Secretary & Editor-in-Chief
History and Museum Society

Kushagra Sisodiya

Head of Design



