



Tranquebar Initiativets
Skriftserie

Intercultural Heritage and historical Identities

**Cultural Exchange on the Coromandel Coast of India.
Results from the Tranquebar Initiative of the
National Museum of Denmark
2004-2016**

Edited by

ESTHER FIHL

No. 14, 2017

(continued from no. 13)

Tranquebar Initiativets Skriftserie, no. 14, 2017

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Editor-in-chief

Esther Fihl, Professor emerita, dr.phil.
Department of Cross-Cultural and Regional Studies, University of
Copenhagen

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Valeri Walsh

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Mads Emil Kjergaard, research assistant

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Museum Fort Dansborg in Tranquebar.

Photo by Ingrid Fihl 2007



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Fig. 1. Map of the Indian sub-continent, showing both historical and modern names, drawn by Pernille Sys Hansen, 2017. Reproduced from *Governor's Residence in Tranquebar. The House and the Daily Life of its People, 1770-1845* by permission of Museum Tusulanum Press.

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I **Fort Dansborg and the residence of the former Danish governor**

**A selection of abstracts and activities
from the Tranquebar Initiative**

Fort Dansborg

Fort Dansborg is declared a protected monument by the Indian antiquarian authorities and has since 1977 functioned as a public museum run by staff from the office of the Archaeological Department of the Tamil Nadu State (Commissioner of Archaeology in Chennai). Dansborg is unique on the Coromandel Coast, where practically nothing is left of the comparable Portuguese and Dutch fortresses from the sixteenth and seventeenth centuries. Dansborg's architecture is impressive and as a whole the building complex is well preserved from its early years.

Fort Dansborg was built in the 1620s when a Danish trading station was established in Tranquebar. It was constructed with the help and permission from King Raghunatha Nayak in Thanjavur on whose territory Tranquebar was situated. In case of attack from foreign nations, the purpose of the fortification was to protect Indian and Danish personnel engaged in trade activities in the Indian Ocean and in the intercontinental trade with the United Kingdom of Denmark-Norway whose king, Christian IV, had supported the establishment of a share holding company (the first of its kind in the kingdom) to enable the country to have a future share in the lucrative European trade with Asia. See, Fig. 1 and the front page.

The main building facing the Indian Ocean consists of two storeys. In the first many years, the upper storey housed civil servants of the highest rank and here also the governor himself resided in vaulted rooms towards the south. For many years the council meetings and the administration of the trading station took place here on this storey as well. On the first floor was stored the main merchandise, species and textiles. Along the ramparts of the fort the soldiers had their quarter in cramped rooms in one-storey buildings facing the inner courtyard; also other kinds of store rooms and the kitchen were located there.

The fort was originally erected with a moat surrounding it; and outside the fort to the north was established a Parade Ground which was used for military exercises and processions during receptions of royal Indian delegations. In 1774 water from the surrounding moat had begun to undermine the foundations of the fort and in order to protect the structure the moat was filled up with sand. This left the fort with its present look and since then its



Fig. 2. The excavation revealed important traces of the original drawbridge over the former moat around Fort Dansborg as well as several daily life objects such as clay pipes, Chinese porcelain, European wine bottles and Indian clay pots, and the items found testify to the profound material cultural exchange locally and internationally. Photo: Nils Engberg, 2007. (National Museum of Denmark).

buildings have practically not been altered.

After 1845, during the British era in Tranquebar, the fort was used first as a prison and later as a travellers' bungalow. Locally the well in the courtyard was famous for its pleasant water and in the 1980s local people had for many years come to the fort in the morning or afternoon to bathe in water drawn from the well, or to fetch water for their homes.

A section of the covered moat was excavated in 2008 in a joint project by the Archeological Survey of India and the Tamil Nadu State Department of Archeology as well as the Tranquebar Initiative of the National Museum of Denmark. The excavation project has concentrated on making an incision into the completely covered moat of the fort. The goal of this project was two-fold: to get to know more about the daily life at the fort during the seventeenth and eighteenth centuries and to get new knowledge about the fort's architectural history and this piece of shared Indian-Danish cultural heritage. See, Fig. 2 and 3.

See, Engberg, Nils. (2008). "Engang voldgrav, så losseplads, nu udgravningsplads – et succesfuldt indisk-dansk samarbejde", *Nyt - Nationalmuseet*, November. http://natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/Engberg_2008.pdf (assessed 21 February 2017).



Fig. 3. Before initiating the archaeological excavation in the former moat of Fort Dansborg, the tools and the excavation area are part of a *puja* to inaugurate and celebrate the event with a ceremonial offering. Photo: Nils Engberg, 2007. (National Museum of Denmark).



Fig. 4. Drawing of the façade of the governor's residence with the two rows of columns forming the double colonnade. Furnished as it was with the royal-crowned shield and the vase-adorned balustrade, no one could be in any doubt as to the official status of this building. Coloured drawing, Governor Peter Anker, 1794. (Maritime Museum, Denmark).

History of the Governor's Residence (1784-1845)

Since the establishment of the Danish trading station in Tranquebar in 1620, the governor had his official residence at Fort Dansborg. When the Danish presence from the 1660s assumed a more permanent character, some governors – like other government officials – increasingly preferred to stay outside Dansborg in rented accommodation or in townhouses which they bought privately.

In 1784, after several years of complaints over the old-fashioned and cramped governor premises at Fort Dansborg, the Danish crown bought a stately town house to serve as the future official residence of the Danish governor in Tranquebar. It had a few years before been built as the private home of an affluent British merchant in 1773 and was later bought privately by Governor David Brown who had resided there with his large family as he found the official governor's premises at Fort Dansborg too miserable.

From 1784 to 1845, this large, stately house facing the Parade Ground and laying just opposite Fort Dansborg, served as the official residence of the Danish governor in Tranquebar. The grand three-winged house was built in the British colonial Palladian style with a flat roof and a front colonnade. Parallel to traditional Tamil architecture, the house was furnished with a large inner courtyard. From the courtyard there was direct access to the garden. On the large compound east of the garden were warehouses, stables, a shed for vehicles and *palanquins*, a kitchen, and rooms for domestic servants and stable hands.

Soon after the Danish crown had taken over the house, reigning governor Peter Anker (1788-1806) had the façade of the house refurbished with a large, central veranda and a double front colonnade making the governor's residence the grandest and most spectacular house in town and he also added a forth wing to the north making the house into a four-winged building with an inner courtyard. Later came more rebuilding. There was a garden laid out in French *parterre* style designed with a north-south axis pathway, probably paved with gravel and shaded by a vine-covered pergola. In the years to come the house functioned as the private home of the proceeding governors and their families and as the place of official meetings, gatherings and receptions of foreign delegations. With banquets, dances and get-togethers regularly



Fig. 5. A cutlery box from Tranquebar, produced in India. It is made of wood and covered in ivory with flower ornaments and engraved scenes of people, buildings and trees. Silver cutlery in sets with a spoon, a fork and sometimes also a knife became common in homes of the European upper classes from the eighteenth century as eating without touching the food with one's fingers became increasingly modern and culturally important. Inspired by international fashion and etiquette among royals, it became norm among the broader elite in Europe in the eighteenth century to serve dinner at tables laid with a single table cloth and set with porcelain plates, glasses and silver cutlery neatly arranged at individual seats. Small objects such as cutlery boxes, vases and other bric-a-brac added an Indian flair to the décor in the residence of governor as it did to other European houses in Tranquebar. Late 18th or early 19th century. Photo: John Lee. (Inv.no. 429-1989, National Museum of Denmark).

held in the house, the governor's residence was an important venue for social life in the European community in Tranquebar. See, Fig. 4.

During the late eighteenth and early nineteenth centuries, the furnishing and decoration of European houses in Tranquebar were chiefly European in style. Furnishing one's house with upholstered sofas, card tables, mirrors or guéridons had the obvious function of rendering at least a visual sense of homeliness in a new, strange and foreign world. The furniture was usually produced from local materials by local craftsmen, and inventory lists from the governor's residence from different periods give several details on the amount and type of furniture and household articles in the house. See, Fig. 5.

The daily lives of Danish governors and their families were characterised by intercultural exchange in official affairs as well as in domestic affairs. It is documented in informal letters sent to family and friends and in notes and diaries written by guests that visited the governor's residence over the years. Moreover, the governors sent formal reports home to the Danish king and ministers about the affairs in the trading station. These documents bear witness to an important shared intercultural heritage rooted in this building still standing in modern Tranquebar. Today several of these documents are kept in Danish archives and narrate private lives, public celebrations and official visits and ceremonies in the governor's residence along with interpersonal relations among the Danish expatriates and their servants and local counterparts.

See, Jensen, Niels-Erik. "The Most Prominent House in Town. The Architectural Layout of the Building and its Garden"; Krieger, Martin. "Furniture and Decoration. The Narrative of Household Inventories"; Jørgensen, Helle. "Furniture: A material expression of cultural encounters"; Sebro, Louise. "Everyday Life between Private and Public. Governor Families and Their Servants", in Esther Fihl (ed.) (2017), *Governor's Residence in Tranquebar. The House and the Daily Life of its People, 1770-1845*. Copenhagen: Museum Tusulanum Press.



Fig. 6. The front and the inner yard of the former Danish governor's residence prior to restoration. The building was in a state of ruination. It was a complex that had been out of use for many years, during which some of the house and the garden area had also been invaded by tropical vegetation. Photos: Kjeld Borch Vesth, 2004. (National Museum of Denmark).

Restoration of the residence of the former Danish governor

When the Danes left Tranquebar in 1845 after handing over the trading station to the British, the residence of the governor was left empty. In 1860 the British converted the building into a courthouse and it functioned as such until 1884.

In the 1910s the house was turned into the regional office for salt trade. In 1985 the house and the large compound was taken over by the Tamil Nadu State Department of Tourism in combination with Tranquebar being declared a cultural heritage site by the Government of Tamil Nadu. Soon after the Department of Tourism built and opened Hotel Tamil Nadu, a new concrete hotel erected in the large garden and backyard of the residence of the former Danish governor.

The former governor's residence is one of the most architecturally spectacular and historically important buildings in Tranquebar. Two other significant constructions, Fort Dansborg and the Land Gate, both have official status as historical monuments protected by Indian antiquarian authorities, and are therefore well preserved.

By 2004 the building had been out of use for decades, during which it had dilapidated due to age and monsoons. However, considering the growing interest in the historical townscape of Tranquebar, as well as ongoing plans in the Tamil Nadu State Department of Tourism to develop Tranquebar as a destination of heritage tourism, the Department decided that it would make sense to engage in a thorough restoration of the former Danish Governor's Residence. See, Fig. 6.

In 2008 the Tamil Nadu State Department of Tourism joined forces with the Tranquebar Initiative of the National Museum of Denmark and launched a large and thorough restoration project of the house which is architecturally unique and a fine piece of shared Indian-Danish cultural heritage. The Tamil Nadu Department of Tourism entrusted the Pondicherry Chapter of INTACH (the Indian National Trust for Art and Cultural Heritage) with the task of executing the restoration of the building. With the building owned by Indian authorities and the restoration executed by Indian experts, the project is – and was carried out as – an Indian project with The Tranquebar Initiative of the National Museum of Denmark in a consulting role responsible for the procurement of information on the historical background of the building. Thorough investigations by experts were carried out in Indian and



Fig. 7. Upper left: The construction system adopted for roofing and intermediate floors is known as the ‘Madras terrace’. The photo is showing the process of sticking bricks, starting in one corner of the roof.

Lower left: The reconstruction of a rococo keystone in a profiled cornice. During renovation of the north wing the parts of the original keystone and cornice were found under a later layer of a moulded concrete profile.

Right: Scene from the renovation of the north wing of the former residence of the Danish governor.

Photos: Niels Erik Jensen, 2010-2011. (National Museum of Denmark).

Danish archives to be secure that the architectural history of the building was reflected in the final restoration, in accordance to the instruction given by the owner of the house, the Tamil Nadu State Department of Tourism.¹ Likewise it was essential that the future mode of the operation of the cultural centre to be run by Indian authorities, be directed to public access to the building with functions agreed upon by the local authorities. See, Fig. 7.

Thanks to a large private anonymous donation to the Tranquebar Initiative of the National Museum of Denmark, the building was thoroughly restored in 2011 ready to house the planned Cultural Centre in Tranquebar to be established and run by Indian authorities.

See, Atin Kumar Das, Renate Hach, Niels Erik Jensen and Ajit Koujalgi, “The House after the Danish Era. The Process of Restoring and Preserving”, in Esther Fihl (ed.) (2017), *Governor’s Residence in Tranquebar. The House and the Daily Life of its People, 1770-1845*. Copenhagen: Museum Tusulanum Press.

¹ The report delivered in 2009 by building historian Dr Holger Reimers on the original colours in the house was of great help during the restoration. Thanks are also due to historian and INTACH convenor Dr S. Suresh and to former student assistant Simon Rastén for searching the Tamil Nadu Archives in Chennai for documents from the British period and the archives in Denmark and to professor emeritus P.S. Ramanujam for his help locating important documents.



Fig. 8. The former Danish governor's residence after restoration. Photo: Niels Erik Jensen, 2011. (National Museum of Denmark).

Exhibition in the renovated house

In 2015 the National Museum of Denmark's Tranquebar Initiative produced a poster exhibition with Tamil and English texts for a public audience as requested by the Tourist Department, Tamil Nadu Government. The exhibition is shown in the former residence of Danish governors, where a cultural centre is planned to be opened by the Department who owns the renovated house. The aim of the exhibition is to illustrate the architectural history of the building and to give glimpses of the life previously lived in the house in the Danish era and beyond.



Fig. 9. Rooms ready to host the exhibition. Photo: Louise Sebros, 2011. (National Museum of Denmark).

It tells the story of former Danish governors in India in the late eighteenth and early nineteenth centuries and the cultural encounters and exchanges that took place with the Indian staff of cooks, nannies, interpreters and with representatives from the broader Indian society of traders and princely delegates. The house is used as a prism to illustrate the multi-cultural life going on in a small colonial trading station and its relation to the wider Indian and European colonial setting.



Fig. 10. On November 12th 2011, the inauguration of the restored house was celebrated by the Tamil Nadu State Department of Tourism. The site was visited by several thousand locals many of whom also enjoyed the film presentations in the house or took part in sport games arranged at the beach or on the former Parade Ground in front of the house. Photo: Esther Fihl, 2011. (National Museum of Denmark).

The exhibition was prepared by former research assistant Caroline Lillelund and deals with cultural interactions as seen from the perspective of a minor European player on the Indian subcontinent. The exhibition was established to thrive on the final book manuscript (title cited below) on the house, its architecture and the daily life in it from 1784-1845. See, Fig. 8, 9, 10 and 11.

See, the posters of the exhibition *The Governor's Residence* at <http://en.natmus.dk/historical-knowledge/historical-knowledge-the-world/asia/india/tranquebar/governors-residence/poster-exhibition-in-the-former-governors-residence/> (assessed 21 February 2017). See also, Esther Fihl, (ed.) (2017), *Governor's Residence in Tranquebar. The House and the Daily Life of its People, 1770-1845*. Copenhagen: Museum Tusulanum Press.



Fig. 11. During the inauguration of the restored former governor's residence, the Tamil Nadu State Department of Tourism invited the guests to enjoy drama performances open also to the general public. Photo: Esther Fihl, 2011. (National Museum of Denmark).

II

Collections at the National Museum of Denmark

**A selection of abstracts and activities
from the Tranquebar Initiative**

Dissemination on-line

The National Museum of Denmark contains large collections of old but also more recent artefacts, sketches, maps, drawings, photos, interviews and documentary films relating to Tranquebar and its nearby surroundings.

During the Danish era in Tranquebar in the years from 1620-1845, a large number of items were brought to Denmark as private collections by retired colonial officers and by missionaries. Many of these items were later sold or gifted to the Royal Danish Kunstkammer (c.1650-1825). The Kunstkammer was founded by Frederik III and contained also a number of artefacts presented as gifts to Danish kings from foreign kings, e.g. the Thanjavur kings and also other Indian kings. See, Fig. 12.

Furthermore, some everyday items such as tools, utensils, jewelry as well as ritual equipment were collected by Danish officers in Tranquebar on direct request from Christian Jürgensen Thomsen, who in 1839 took over as director general of the Royal Art Museum (1825-1865). This museum contained all the surviving ethnographical items from the Kunstkammer collection. Thomsen opened in Copenhagen also the first, and for many years finest, general ethnographic museum of the world, the Royal Ethnographical Museum (1845-1892). This museum later became part of the National Museum which was founded in 1892.

The National Museum's Tranquebar Initiative has worked to describe both old and more recent items of maps, objects, photos, interviews and documentary films relating to Tranquebar; the more recent ones handed in by the initiative's projects. So far c. 2000 of these descriptions have by now been posted in the museum's digital database and several of these will be assessable to a broader public.² See, Fig. 13.

See, Online Collections. <http://samlinger.natmus.dk/> (in the search window write: Tranquebar or Trankebar).

² I want to thank Curator Bente Gundestrup for her help identifying museum details on some of the older items during our establishment of the web-site on Tranquebar <http://en.natmus.dk/historical-knowledge/historical-knowledge-the-world/asia/india/tranquebar/>. Thanks are also due to Wibeke Haldrup and Inge Damm for identifying photos and to student trainees Laura Berivan Nilsson, Sophie Jacobsen and Sofie Vilhelmsen for preparing some of the descriptions and to student assistant Agnes Lydriksen for her help with editing texts while entering the 2000 posts into the database of the National Museum.



Fig 12. An Indian weaver and his wife. This Indian miniature painting is made in “company painting” style which developed in the eighteenth century. During the Danish era (1620-1845) in Tranquebar weaving was mostly a home industry. Textiles were exported from the Indian Coromandel Coast to Europe and not least to the islands of South East Asia in exchange for coveted spices, for example cardamom and nutmeg. From the hand of Jon Olafsson who served as a soldier at Fort Dansborg in 1624, we have a description of how after weaving some of the finer textiles, the Indian “pentadors” (painters) took over and he explained how they are skillful in every kind of “*painting and dyeing their cotton cloth with every kind of colour, for which purpose they have long houses without walls, within which are tables as long as the houses, and on them they have their pots of all colours and their brushes or pens, with which they mark and draw on all the cotton cloth and silk which they intend to dye. Their brushes are made of hogs’ bristles, and are both large and small; and with these they have great skill and artistry in making all kinds of pictures on the cloth. They sit there all day until the evening (except just at midday, when they go indoors for their dinner), working with great art and with a gleeful chatter. I used often to sit at the tables in their dyeing houses and they used to give me a kindly welcome. And when each piece of cloth is finished, it is forthwith spread out in the sun on flat ground, and pegged out to dry*”. Citation from Temple, Richard & Lavinia M. Anstey, (eds.): *Life of the Icelander Jon Olafsson, Traveller to India*. Vol. II, GBR: Hakluyt Society, 2010, p. 138, 142. (Inv. no. D16861, National Museum of Denmark).



Fig. 13. A house in New Street, Tranquebar. The house originates from the later part of the Danish era (1620-1845). The drawing is made by architect Otto Kászner (b. 1938), chairman of the committee which organised that several of the remains from Danish buildings in Tranquebar were measured and drawn by a group of young architects in 1985. This watercolour drawing is from 1993. It is now part of On-line Collections. Original in private ownership. (National Museum of Denmark).



Fig. 14. The sculpture depicts the Hindu deity Shiva as Nataraja, the lord of dance, dancing in a ring of fire as he tramples Apasmara, the demon of human ignorance, underfoot. Photo: Unknown (Inv. no. Da.161, National Museum of Denmark).

Sculptures from the Chola Dynasty

The National Museum contains a unique collection of thirteen temple bronze sculptures and a series of ritual equipment deriving from the era of the Chola dynasty (c. 850-1270) in south India and collected by Peter Anker who served as governor in Tranquebar from 1788-1806.

During the Chola dynasty, literature, religious art and temple architecture flourished. For the large and prosperous temples, many cast bronze sculptures of exceptional beauty and quality were produced depicting popular Hindu deities.



In 1799 during construction work in Tranquebar, the thirteen sculptures were found buried in the ground together with a number of other bronze objects for ceremonial temple use. Peter Anker immediately took interest in the find and local Brahmin priests allowed him to take them over, as they found that the sculptures had lost their power and religious purity by lying in the ground. According to the local Brahmin priests the only way that the temple bronzes could regain their lost status as representatives of the highest beings was if a new temple was constructed worthy of their holy status. But no Indian regent in the region had the capital to erect such a building, and therefore, the Brahmins donated the

Fig. 15. Bronze sculpture from the Chola Dynasty depicting the Hindu god Tani Amman (Parvati), presumably 12th century. Photo: John Lee. (Inv. no. Da.163, National Museum of Denmark).

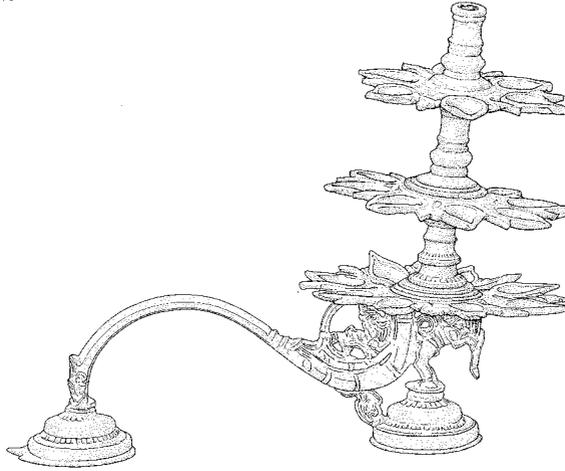


Fig. 16. Oillamp. *Nakshatra dipam*. Ritual temple equipment, Tranquebar c. 850-1270. Drawing by Poul Kanstrup Wöhliche 2007. (Inv. no. Da-179, National Museum of Denmark).

temple bronzes to Peter Anker at a formal ceremony. In return Anker sacrificed an amount of rice to the nearby temple and gave the Brahmins betel nuts and leaves and rice as a proof of friendship and respect.

Peter Anker (1744-1832) was of the opinion that the bronzes were buried 500 years earlier when the Delhi Sultanate tried to expand its Muslim regime to the South. It was Anker's hypothesis that the temple bronzes were placed in the ground to save them from destruction while the inhabitants were hiding.

Anker brought home the bronze collection to his native place in Norway and after his death the collection was, in 1843 on the Danish king's request, handed over to the Ethnographic Department in the then Royal Art Museum (1825-1865), and later they became part of the Ethnographic Collection of the National Museum of Denmark. As part of the Tranquebar Initiative, Dr Ramachandran Nagaswamy, former Commissioner of Archaeology in Tamil Nadu, worked in 2006 at the National Museum to describe and analyse these objects in collaboration with senior curator Bente Wolff. See, Fig. 14, 15 and 16.

See, Nagaswamy, Ramachandran: *Tarangampadi Bronzes*, Part 1 & 2. Unpublished report, 2006, p. 1-75. Archives of the National Museum of Denmark. See also, Fihl, Esther. (2017). "The South Indian Setting. Kingship, Trade and Agriculture", in Esther Fihl (ed.). (2017). *Governor's Residence in Tranquebar. The House and the Daily Life of its People, 1770-1845*. Copenhagen: Museum Tusulanum Press.

Company Paintings

The National Museum holds a large collection of eighteenth and nineteenth century Indian miniature paintings of the type and style usually called Company Paintings. During the eighteen and nineteenth centuries various European East Indian Companies came to India in the pursued of trade. In an article written by Laura Berivan Nilsson a selection of these has been analysed and presented in a catalogue. The article explores the tradition of Company Paintings of Thanjavur: a tradition that was developed on the one hand in the meeting between a European demand for visual documentation to depicture the new and exotic land they were visiting, and on the other hand local Indian artists and painting traditions.

She argues that the development of the Thanjavur Company Painting tradition was not only promoted by the various European companies in south India as earlier studies of the Company Painting tradition have underlined, but suggests that the local Indian elite, especially Serfoji II, king of Thanjavur (1798-1832), also had a visionary interest in promoting a hybrid form of Indian-European paintings. See, Fig. 17 and 18.

See, Nilsson, Laura Berivan. (2015). "Picturing the unknown. Cultural Encounters and Visual Representations in Company Paintings from the eighteenth and nineteenth centuries in south Indian collections of the National Museum of Denmark", in Esther Fihl (ed.). *Tranquebar Initiativets Skriftserie*, no. 11, National Museum of Denmark. http://en.natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/Skriftserie/Skriftserie_11.pdf (assessed 21 February 2017).



Fig. 17. Company Painting of the king of Thanjavur (the museum register says in Danish: “Rajahen af Tanjúr”). The king is carried on an elephant in an elaborate howdah. A man sitting on the neck of the elephant controls the elephant. The painting entered the Danish Royal Art Museum (1825-1865). Exact year unknown. Painted on mica by unknown Indian artist. Photo: Laura Berivan Nilsson. (Inv. no. Du. 451, National Museum of Denmark).



Fig. 18. Company Painting, in the museum register named as “Gosaven, a potter” (in Danish “Gosaven, en pottemager”). It depicts an Indian potter working at his wheel while his wife, with a wooden spoon, puts the finishing touches to a pot. The man wears vibhuti on his forehead and body, made by three horizontal marks, which is worn by devotees of Shiva. He has a white cloth wound around his head and a kerchief tied to both of his upper arms and around his neck. The woman wears a black and red sari with a white pattern. In front of the couple are several pots in different shapes. Gouache on paper made by unknown Indian artist. The drawing entered the Royal Art Museum in 1839. Collector: N.S. Fuglsang. Text and photo: Laura Berivan Nilsson. (Inv. no. D1675, National Museum of Denmark).

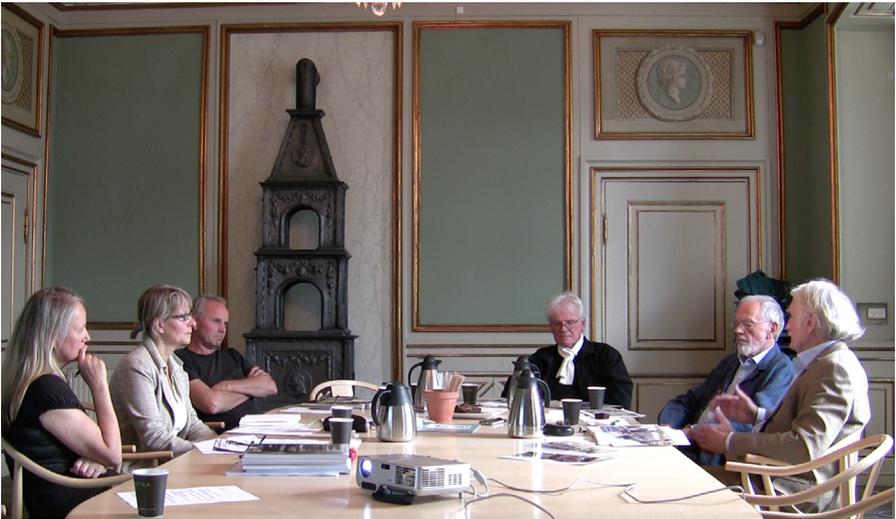


Fig. 19. Session of a group interview on the architectural remains of buildings from the Danish era in Tranquebar (1620-1845). The conversation concerns the interviewees' efforts over the last fifty years to preserve buildings in Tranquebar. Among the questions discussed are: Is restoring a kind of storytelling? Which kind of histories are to be told? From the left is seen Otto Käszner (retired director general of municipal city architecture, Copenhagen); Hans Munk Hansen (professor emeritus, Royal Danish Academy of Fine Arts); Karl Aage Henk (Curator, Royal Danish Academy of Fine Arts); Niels Erik Jensen (architect and curator, Open air Museum – Living History, National Museum); Hanne Charina Baumann (historian and interviewer); Esther Fihl (ethnographer, research leader). Photo: Mads Emil Kjergaard, 2014. (National Museum of Denmark).

Adding a new collection on memory

The Tranquebar Initiative has worked to add “memories” to the collection of the National Museum of Denmark. Over several years one of its subprojects has collected material and conducted interviews among persons who work in or who have previously paid official visits to Tranquebar in the years between 1950-2016.

Taped interviews (waved and video) have been made in Denmark as well as in India with Danish and Indian cultural heritage architects, historians, ethnographers, developers, documentary filmmakers, core persons of different communities in Tranquebar, previous ambassadors, etc.

The interviewees reflect on the object of their work or visits and recount memories on events and cultural encounters. In relation to this, several unpublished reports, letters, photos, raw films, drawings, paintings, and newspaper articles have been collected as well, and entered into the archives of the National Museum.³ See, Fig. 19 and 20.



Fig. 20. Adityan Raj is a local young businessman interested in Tranquebar becoming an inter-cultural heritage tourist site. He is interviewed in 2013 by historian Hanne Charina Baumann. The interview deals with his observations of cultural meetings between Danes and Indians in modern times and he relates how his own Nadar family background with a tradition of fermented toddy production has changed into a modern whiskey production and how he dreams of advertising it as the “Tranquebar Whiskey” for visiting tourists and also hopes to develop an export to Denmark. Photo: Hanne Baumann, 2013. (National Museum of Denmark).

³ For using her precious spare time when off from her regular job, I owe many thanks to historian Hanne Baumann who put a lot of effort into this project. Also thanks to anthropology student assistant Mads Emil Kjergaard who dedicatedly worked with us over the years and also followed us to India to assist during interviews and to also conduct interviews and participant-observations on his own.



Fig. 21. Fisher lady on her way to draw water from the well at Fort Dansborg. Photo: Esther Fihl, 1981. (National Museum of Denmark).

Fig. 22. Water containers of brass collected in 1981 in the fisher community in Tranquebar. Containers of this type made up part of the dowry equipment that a girl would bring with her to her new household when married. Brass pots were considered valuable and accepted also by moneylenders in Tranquebar as mortgage. The pots were sold by itinerant members of the Nadar caste or by local Christian tradesmen. The containers were priced in respect to their weight. Photo: John Simonsen. (Not yet inv. no. assigned, National Museum of Denmark).



Adding a collection of items from the fisher community

The items derive from the caste community of inshore fishers, the Meenavar Pattanavar, and were originally collected in 1981 by Esther Fihl during her first ethnographic fieldwork in the fisher community in Tranquebar. The items particularly illustrate the daily work processes relating to fishing, ranging from work with catamarans and work in and around the household, as well as aspects of religious and political life.

In 1981 most fisher families in Tranquebar did not own much besides the rather simple hut of thatched palm leaves, a few kitchen items and the clothes that the family members actually wore. Furniture like beds, tables and chairs were absent, or at least very rare. Not all families owned fishing gear. However, there were relatively little differences in household equipment as well as way of living when comparing the very poor families to the relatively more well-off fisher families. The collection encompasses used as well as unused items. The formers were collected among fisher families by exchanging used items with comparable new items bought at the local markets. The goal was to collect items with traces of use as these traces often contain information about work processes and signs of wear.

Fihl's private collection and a selection of duplicate items from the Moesgaard Museum collection have in 2016 entered the National Museum of Denmark in connection with the Tranquebar Initiative. In an article Sofie Vilhelmsen has analysed a selection of the items and presented them in a catalogue. On the basis of the objects from 1981, and a series life-story interviews from 2007, Vilhelmsen compares dowry in the fishing community in 1981 and 2007. She argues that the systems of dowry in 1981 and 2007 share a series of structural similarities relating to issues of class, social status and social mobility. See, Fig. 21 and 22.

See, Vilhelmsen, Sofie. (2016). "Dowry among Fishers in Tranquebar, South India. A study of an ethnographic collection of material objects from 1981 and life-story interviews from 2007", in Esther Fihl (ed.). *Tranquebar Initiativets Skrifiserie*, no. 9, National Museum of Denmark. At http://en.natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/Skriftserie/Skriftserie_no_09_2016.pdf (assessed 21 February 2017).



Drum (inv. nr. D.6082a-d)



Drum (inv. nr. D.6084a-d)

Fig. 23. Drums used by Paraiyar funeral orchestras, collected by Caroline Lillelund 2007. Photo: Caroline Lillelund, 2007. (National Museum of Denmark).

Adding a new collection on low-castes

In 2007 a comprehensive collection of objects was established in Tranquebar. The collection contains drums and reed instruments from the Paraiyar caste and cobbler tools from the Chakkiliyar caste. Other artefacts include religious and political bric-a-brac, clothes, jewelry and everyday household utensils. The collection also includes items from other low-caste communities as well as items from Christian and Muslim minorities. The items were collected by anthropologist Caroline Lillelund for the Tranquebar Initiative and included in the National Museum of Denmark.

The items particularly reflect the material culture of low caste communities whose characteristic traditions and conditions of life often evade attention in museum exhibits' broad representation of Indian culture, though they constitute a large part of the Indian population. The collection addresses the vast social, religious and cultural differences that continue to characterise Tranquebar in 2007 – as they did in the past.

In a publication on the collection Lillelund has reflected on the question of how possible to communicate knowledge about caste, cultural diversity and social marginalisation, when the communication has to be based on the collection and exhibition of material objects? And how can we make sure that the cultural traditions of the poorest and marginalised social groups get represented when precisely these groups are characterised by owning conspicuously few material objects? She discusses the possibilities of documenting the vast diversity of meanings and expressions attributed to everyday social life through the collection of available material artefacts. The article points out how the new artefacts can be used to contextualise and reactualise the older ethnographic collections at the National Museum of Denmark, thereby contributing to a fuller knowledge about the continuations and changes of material culture in Tranquebar. See, Fig. 23.

See, Lillelund, Caroline. (2009). "Lavkasternes Tranquebar: Om udfordringerne ved at repræsentere lavkasternes materielle kulturarv", in Esther Fihl (ed.). *Tranquebar Initiativets Skriftserie*, no. 8, National Museum of Denmark. http://natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/Skriftserie/Tranquebar_Initiativets_Skriftserie_nr_08_2009.pdf (assessed 21 February 2017).

III

Tranquebar and its heritage

**A selection of abstracts and activities
from the Tranquebar Initiative**

Studying cultural heritage under construction

Tranquebar has been declared a heritage town by the authorities in Tamil Nadu, one reason for which is that the town, as opposed to a number of other former European trading stations on the Coromandel Coast, has preserved its distinct architectural traits from the colonial period. In the last fifty years the buildings have given occasion for a number of reports that map their structural condition and outline plans for preservation and development, also for the purpose of increasing their tourism potential. See,



Fig. 24. Old buildings in Tranquebar are preserved and maintained by local people only to the extent that they continue to serve contemporary needs. Some of the buildings which were constructed in the Danish colonial period (1620-1845) have fallen out of use and are left for ruination. Text and photo: Helle Jørgensen, 2007. (National Museum of Denmark).



Fig. 25. Construction of a new house in Mosque Street. The Muslim community in Tranquebar has a longstanding tradition of male work migration to Arabic countries and Southeast Asia, and building a new house with the earnings made from the work signals the financial success of the owner. Text and photo: Helle Jørgensen, 2008. (National Museum of Denmark).

Fig. 24 and 25.

Analytically, heritage tourism in a postcolonial context is often discussed as a practice of colonial nostalgia, or even neo-colonialism. Yet the case of Tranquebar shows that a postcolonial interest in heritage may also promote dialogue and a more reflected reengagement with colonial history in the postcolonial present. The era as a Danish trading colony (1620-1845) plays a major role in the current development of Tranquebar as a so-called 'heritage town' to attract tourists. As the well-preserved townscape is being promoted as a material expression of Indo-Danish colonial history, it is also increasingly drawn into question what this history means, in a Danish as well as in an Indian perspective. This causes negotiations of the colonial history at several levels. In the encounter with the town and its residents, tourists have occasion to reflect on the meanings and the nature of the Danish colonial engagements with India and other parts of the world. Equally, Danish and Indian agents in the development of Tranquebar as a heritage town enter into a dialogue not only on the colonial past and its meanings, but also on the postcolonial present. Although the relations between India and the various European colonial powers of the past are far from uncontroversial, in the case of Tranquebar a mutual narrative strategy on the colonial Indian-Danish past is that of anti-conquest; a history which makes a mutual reengagement possible.

See, Jørgensen, Helle (2013), "Danish heritage tourism in Tranquebar: Colonial nostalgia or postcolonial encounter?", in *Scandinavian Colonialism and the Rise of Modernity: Small Time Agents in a Global Arena*, eds. M. Naum & J. M. Nordin. Contributions to Global Historical Archaeology Series, Vol. 37, New York: Springer, pp. 69-86.



Fig 26. The Masilamani Nathar temple, built in 1305 at behest of the Pandyan king Maravarman Kulasekaran. Due to coastal erosion only a small part of the temple remains. The temple is a landmark for several devotees of the Hindu god Shiva. It is the oldest building in Tranquebar and locally efforts are shown to preserve the remaining parts of the temple and further erosion has been halted by the boulders which have been placed as coastal protection after the 2004 Indian Ocean Tsunami. Text: Helle Jørgensen. Photos: Celia Simonsen, 2007. (National Museum of Denmark).

Local Identities: Four histories of the village

Some of the physical and more focal points of collective identity for the local people in Tranquebar are the historical landmarks dating back to a significant event or period in history. Cognitively, a physical space will often be divided into discrete places in various ways by different social groups. Certain points in this space, whether it be shared by several groups or exclusively used by only one group, can refer to landmarks of significance. See, Fig. 26.

In this paper, which title is cited below, Kristian Grønseth designates these landmarks as places and he demonstrates that being historical is a subjective quality of these places. It is demonstrated how, inside Tranquebar specific places are maintained and how one social group's mental map of the shared physical space is dominated by places that are different from those of other groups' mental maps. Diverse historical facts are highlighted and make certain places in the village significant for no less than four groups whose strategies for creating and maintaining places create four histories of the village.

In this fieldwork based study from 2006, Grønseth settled for four categories or social groups and their relation to landmarks. These are: a group of Danish volunteers named the Trankebar Association; a group of Christian Indians; a group of Muslims and a group of Hindus. The latter three may each be divided into smaller groups based on the different Christian denominations, local and visiting Muslims and, not least, different Hindu castes or communities. Whereas the first category, the Danish volunteer group, may rather be seen as simply representing a foreign ethnic or national identity.

See, Grønseth, Kristian. (2014). "The four Histories of the Village: Landmarks and Historical Identities", in Esther Fihl & A. R. Venkatachalapathy (eds.), *Beyond Tranquebar: Grappling across Cultural Borders in South India*. New Delhi: Orient BlackSwan.

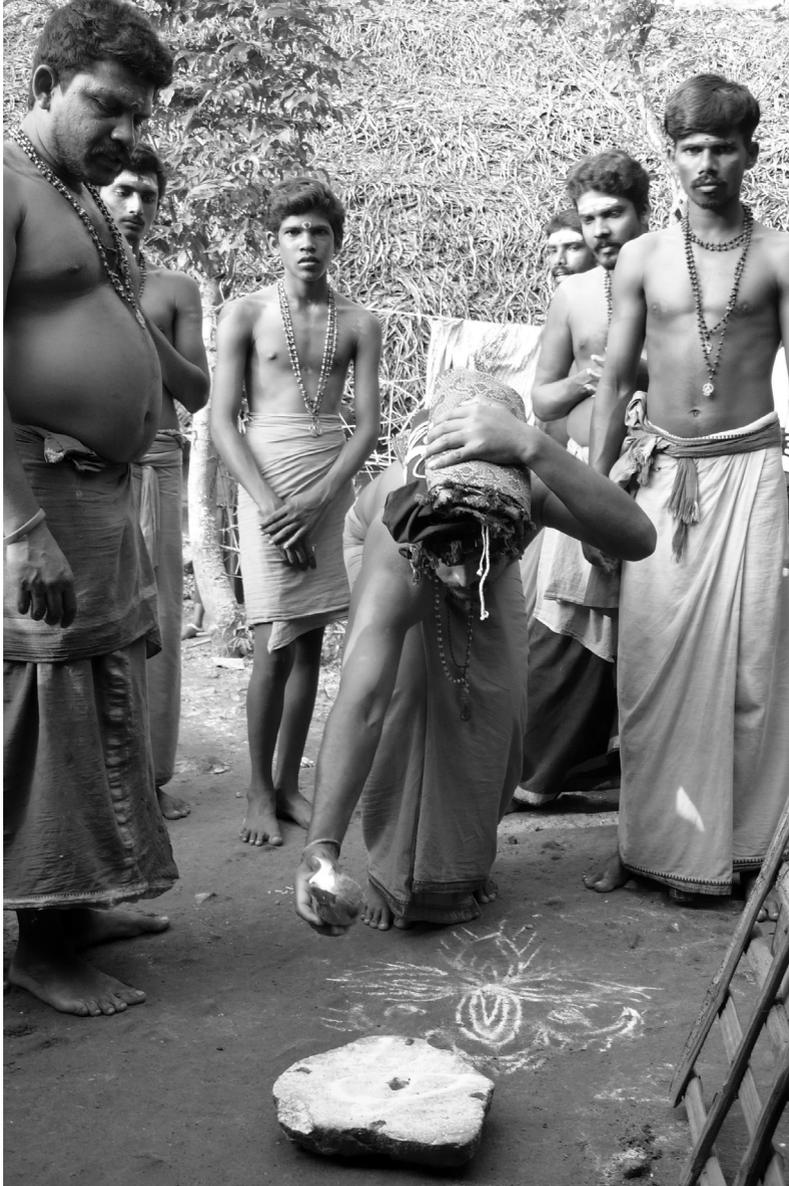


Fig. 27. Kattunayakkar swamis make puja before their departure for the yearly pilgrimage to the Aiyappan temple in Sabarimala. Text and photo: Caroline Lillelund, 2006. (National Museum of Denmark).

Historical identity struggles of ‘untouchable’ manual scavengers

This study by Caroline Lillelund is based on ethnographical fieldwork in 2007. It examines the Kattunayakkar community’s struggle for recognition as a tribal community. The Kattunayakkars in Tranquebar and Porayar are working as sweepers, garbage collectors and manual scavengers and commonly identified as belonging to the ‘untouchable’ Thoti caste by the surrounding society. However, the Kattunayakkars themselves claim to be the descendants of immigrant tribal bird hunters and honey gatherers from the forests of Andhra Pradesh.

The article examines the historical identity claims of the Kattunayakkars in relation to the identity ascribed to them by others, and asks why it is so important for them to become officially recognised as a tribal community. See, Fig. 27 and 28.

See, Lillelund, Caroline. (2014). “From ‘Untouchable’ Scavengers to Dignified ‘Tribals’: On the Making of a new Kattunayakkan Identity”, in Esther Fihl & A. R. Venkatachalapathy (eds.), *Beyond Tranquebar: Grappling across Cultural Borders in South India*. New Delhi: Orient BlackSwan.



Fig. 28. Kattunayakkar swamis sing bhajans in the community temple in Porayar in preparation for the yearly pilgrimage to the Aiyappan temple in Sabarimala. Text and photo: Caroline Lillelund, 2006. (National Museum of Denmark).



Fig. 29. The New Jerusalem Church in Tranquebar has great historic and symbolic significance for not only the local community of Lutheran Protestants. It is also an object of pilgrimage for Lutheran Protestant Christians from all parts of India - and occasionally also from other parts of Asia. The church was constructed in 1718 by the first Protestant missionaries sent to Tranquebar by Danish king Frederik IV. Today it serves the congregation of the Tamil Evangelical Lutheran Church (TELC) and it is well preserved as the mother church of all Lutheran Protestants in India. Photo: Helle Jørgensen, 2008. (National Museum of Denmark).

Transnational cultural heritage

Tranquebar has been declared a heritage town by the government of Tamil Nadu due to the presence of a significant number of historical structures dating to 1620–1845 when the town was a Danish trading colony. The remains of past cultural encounters attract wide public and private interest both from Indian and Danish agents who have in recent years initiated an unprecedented number of restoration projects; but whose heritage is it that is being preserved in this present cultural encounter?

Establishing Tranquebar as a heritage town is not simply a question of preservation of built structures. The changes in the townscape of Tranquebar, in which the historic buildings are a part, are subject to many interests ranging from social development to widely differing aesthetic ideals. The current development in Tranquebar may therefore be seen as a cross-cultural process of interpretation and negotiation in which the material traces from the past comprised of the built environment are just not historical, but become so, as they acquire special significance by being treated as heritage. This book by Helle Jørgensen proposes the concept of the heritage palimpsest to analytically capture the coexistence of differing experiences of historicity and uses of the same townscape. See, Fig. 29 and 30.

See, Jørgensen, Helle. (2014). *Tranquebar – Whose History? Transnational Cultural Heritage in a Former Danish Trading Colony in India*. New Delhi: Orient BlackSwan.



Fig. 30. The beach of Tranquebar with its old fortification ruins from the Danish era (1620-1845) draws visitors from beyond the immediate region. Here people are gathered for the celebration of the popular harvest festival, Pongal. Text and photo: Helle Jørgensen, 2008. (National Museum of Denmark).

Tranquebar: A forgotten Danish colony?

This paper by Astrid N. Andersen focuses on the present-day encounters in Tranquebar between various Danish actors and members of the fisher community. Through three significant notes of convergence between the different versions of the past, the question of cultural encounters is studied as encounters between different historico-political horizons and mnemonic modes of remembrance that are described in phenomenological terms.

The main argument of the article claims that these preliminary differences result in difficulties of understanding the motives and acts of the other, and also result in new narratives influenced by the new encounters in Tranquebar between local inhabitants and Danish visitors. See, Fig. 31.

See, Andersen, Astrid N. (2009). “Tranquebar: A forgotten Danish colony?”, in Esther Fihl & A.R. Venkatachalapathy (eds.), *Cultural Encounters in Tranquebar: Past and Present*. Special issue of *Review of Development and Change*: Vol. XIV no. 1-2. http://natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/RDC_XIV_Trานquebar.pdf (assessed 21 February 2017).



Fig. 31. Moorthy (age between 25) and his grandfather Muthuaiyyan (age 85) telling stories about places in Tranquebar. One of the stories told is one with missionaries Bartholomæus Ziegenbalg and Henrich Plütschau who in 1706 arrived in Tranquebar sent by the Danish King Frederik IV. It is underlined how the missionaries established schools for the local children of all religious observations – schools which many children of today will attend. Photo: Astrid Nonbo Andersen 2008. (National Museum of Denmark).



Fig. 32. Geographer and popular historian Sophie Petersen paid a visit to Tranquebar in 1932 and again in 1950 and on both occasions, she took photos. This photo shows King Street with some of its large and stately houses from the Danish era (1620-1845). The Land Gate is seen at the end of the street. Photo: Sophie Petersen, 1950. (National Museum of Denmark).



Fig. 33. A view from near the seashore in Tranquebar. To the left stands the monument memorialising the landing in 1706 of the first Danish-Halle missionaries. In the front to the right is seen the residence of the former British Collector. Further down lays the Salt Office, which building previously served as the residence of the Danish governor between 1784-1845. Photo: Sophie Petersen, 1950. (National Museum of Denmark).

Danish post-colonial melancholia in the 20th century

This article by Kirsten Thisted focuses on Sophie Petersen's book *Danmarks gamle Tropekolonier* (Denmark's Former Tropical Colonies) from 1946: an outstanding example of a widespread Danish narrative about Denmark as a tiny benevolent and thoroughly humanistic nation, which ironically sacrificed its imperial potentials for the sake of justice, but thereby gained greater honour on a moral and ethical level. See, Fig. 32 and 33.

The narrative above seems to have found its final form after the sale of the Danish West Indies, the last Danish tropical colony; perhaps as a sort of compensation and explanation for the 'loss' of colonial empire. However, at the same time, the narrative played an important role legitimizing Denmark's claim on all of Greenland in the name of its people. It again gained relevance in connection with the German occupation of Denmark and the decolonization following World War II.

Petersen's book was invoked again and again over the following decades. Even in the present day the narrative of the benevolent former Danish empire is still reproduced—also when the explicit goal has been to create a counter-narrative. A possible explanation is found in theories of nation, remembering and narration. Finally, the article discusses whether the continuing interest in the former colonies and the history of the past Danish empire should be seen (only) as a sign of postcolonial melancholia: a reaction against globalization, migration and altered geopolitical and racial balances of power, or whether it might (also) be seen in a more positive light as an effort to appreciate history and create new and more equal meetings across borders.

See, Thisted, Kirsten. (2009). "Where once Dannebrog waved for more than 200 years: Banal nationalism, narrative templates and post-colonial melancholia", in Esther Fihl & A.R. Venkatachalapathy (eds.): *Cultural Encounters in Tranquebar: Past and Present*. Special issue of *Review of Development and Change*, vol. XIV, no. 1-2. [http://natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Trานquebar/RDC_XIV_Trานquebar.pdf](http://natmus.dk/fileadmin/user_upload/natmus/forskning/dokumenter/Tranquebar/RDC_XIV_Trานquebar.pdf) (assessed 21 February 2017).

Closing remarks

The constructive dialogues which have taken place directly as well as indirectly between the many projects suspended in the net of studies within the Tranquebar Initiative of the National Museum of Denmark, have proved very important for the results and have in several ways challenged the state of the art and broken new grounds within the study of cultural encounters.

Perspectives from anthropology, archaeology, architecture, ethnography, history, Indology, literature and religious studies have fertilized one another when reflecting on the question of what sort of place Tranquebar is and what the special kind of colonial materiality does to the place. Not only the lives lived now and back in history, but also the material structures themselves offer a multi-faceted ambience of the place. Analytically, several of the studies have highlighted the coexistence of differing embodied historical experiences, as well as different uses of the same townscape.

The in-depth ethnographic studies of the life-worlds of specific persons in cultural context today and the in-depth historical studies of live-worlds of specific persons in cultural context back in history have broadened the topic of movements of people, items, money and ideas across cultural borders. These ethnographic and historic studies have demonstrated that the

movements have for centuries created space for innovative forms of communication and social practice. The movements established translocal, inter-regional and intercontinental connections that triggered cultural encounters in colonial times, and they have come to inform the encounters evolving in and beyond Tranquebar today.

The concept of time has been essential to many of the studies within the Tranquebar Initiative. Varied experiences of historicity and the convergence between different versions of the past have been documented. Some of these studies point to the tension between the self-experienced historical identity of a social group and the identity ascribed to them by others, often involving social negotiation of the power to define history. Different mnemonic modes of remembrance have been documented in various narratives connected to the place Tranquebar, e.g. in life-stories, storytelling, colonial letter writing, national narratives and in the restoring of historic buildings. Dealing with the shared Indian-Danish cultural heritage from colonial times has made it crystal clear that present social relations and politics are closely connected to the meanings associated with the past.

The multi-faceted results from the Tranquebar Initiative feed into the growing international interest in the study of places with a rich colonial and postcolonial history not only in India but also elsewhere in the world.

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Films and videos from the Tranquebar Initiative

The films and videos are produced by or with participants in the Tranquebar Initiative (2004-2016). Some of the older films have been collected and formatted while others are edited from raw footages. The films vary between Danish, English and Tamil voices and texts. The link leads to the film with information on script maker, editor, filmmaker, photographer, etc.

1985

Tranquebar. A historic place of cultural meetings. Raw footage from 1985
<http://video.ku.dk/tranquebar-a-historic-place-of-cultural-1>

Preservation and cultural heritage in Tranquebar. Raw footage from 1985
<http://video.ku.dk/preservation-and-cultural-heritage-in-1>

Islam in Tranquebar. Raw footage from 1985
<http://video.ku.dk/islam-in-tranquebar-raw-footage-from>

Hinduism in Tranquebar. Raw footage from 1985
<http://video.ku.dk/hinduism-in-tranquebar-raw-footage-from-1985>

Fishery in Tranquebar. Raw footage from 1985
<http://video.ku.dk/fishery-in-tranquebar-raw-footage-from-1985>

European style buildings in Tranquebar. Raw footage from 1985
<http://video.ku.dk/european-style-buildings-in-tranquebar>

Christianity in Tranquebar. Raw footage from 1985
<http://video.ku.dk/christianity-in-tranquebar-raw-footage-from-1985>

Childhood and schooling in Tranquebar. Raw footage from 1985
<http://video.ku.dk/childhood-and-schooling-in-tranquebar-1>

With an oxcart through the streets of Tranquebar. Raw footage from 1985
<http://video.ku.dk/with-an-oxcart-through-the-streets-of-tranquebar>

1988

Tharangambadi – byen med de syngende bølger. En film om Tranquebar – Danmarks første koloni og et kulturmøde gennem 350 år
<http://video.ku.dk/tharangambadi-byen-med-de-syngende>

1990

Sentian – uden familien går det ikke
<http://video.ku.dk/sentian-uden-familien-gar-det-ikke>

Nabeesa – uden familien går det ikke

<http://video.ku.dk/nabeesa-uden-familien-gar-det-ikke>

Kavitha – uden familien går det ikke

<http://video.ku.dk/kavitha-uden-familien-gar-det-ikke>

Fremmed i Tranquebar – Om danske udsendinge i kolonitiden og deres opfattelse af sydindisk kultur

<http://video.ku.dk/fremmed-i-tranquebar-om-danske>

2004

Royalt besøg i Tranquebar

<http://video.ku.dk/royalt-besog-i-tranquebar>

2007

Galathea3 Uge-revy fra Accra med Esther Fihl

<http://video.ku.dk/galathea3-uge-revy-fra-accra-med-esther>

Temaaften om Tranquebar. Danish National Broadcast. TV Dr-2

Producer Vagn Olsen, vist 16. august 2007 fra 20:00-22:00; 16. august 2008 fra 20:00-22:00; 24. december 2008 fra 20:00-22:00. (Kept in the archives of the National Museum of Denmark).

A wedding in Tranquebar. Raw footage from 2007

<http://video.ku.dk/a-wedding-in-tranquebar-raw-footage-from-2007>

2008

Dagligt liv på Fort Dansborg - Video-interview med Nils Engberg

<http://video.ku.dk/dagligt-liv-pa-fort-dansborg>

Tranquebar i dansk litteratur - Video-interview med Kirsten Thisted

<http://video.ku.dk/tranquebar-i-dansk-litteratur>

Kulturarv i en tværkulturel kontekst i Tranquebar - Video-interview med Helle Jørgensen

<http://video.ku.dk/kulturarv-i-en-tvaerkulturel-kontekst-i>

Fiskersamfundet i Tranquebar - Video-interview med Esther Fihl

<http://video.ku.dk/fiskersamfundet-i-tranquebar>

Lavkasternes Tranquebar - Video-interview med Caroline Lillelund

<http://video.ku.dk/lavkasternes-tranquebar>

Børn i et imperialt kulturmøde - Video-interview med Karen Vallgård

<http://video.ku.dk/born-i-et-imperialt-kulturmøde>

Dansk kolonialisme i Tranquebar - Video-interview med Esther Fihl
<http://video.ku.dk/dansk-kolonialisme-i-tranquebar>

Excavation at Fort Dansborg
<http://samlinger.natmus.dk/>

2011

Tharangambadi - Restoration of Governor Bungalow – Tamil version
<http://video.ku.dk/tharangambadi-restoration-of-governor-bungalow-1>

Tharangambadi - Restoration of Governor Bungalow – English version:
<http://video.ku.dk/tharangambadi-restoration-of-governor-bungalow>

2012

The Rishi of Time Change - Episode 1 Tamil version
<http://video.ku.dk/the-rishi-of-time-change-episode-1-tamil-version>

The Rishi of Time Change - Episode 2 Tamil version
<http://video.ku.dk/the-rishi-of-time-change-episode-2-tamil-version>

The Rishi of Time Change - Episode 3 Tamil version
<http://video.ku.dk/the-rishi-of-time-change-episode-3-1>

The Rishi of Time Change - Episode 1 English version
<http://video.ku.dk/the-rishi-of-time-change-episode-1-english>

The Rishi of Time Change - Episode 2 English version
<http://video.ku.dk/the-rishi-of-time-change-episode-2>

The Rishi of Time Change - Episode 3 English version
<http://video.ku.dk/the-rishi-of-time-change-episode-3>

2013

Forskning og det at stille spørgsmål – videointerview med Esther Fihl 2013
<http://video.ku.dk/forskning-og-det-at-stille-sporgsmaal>

Kultur møder gennem 400 år – videointerview med Esther Fihl 2013
<http://video.ku.dk/kulturmoder-gennem-400-ar-videointerview-med>

Tsunami offer og NGOer mødes – videointerview med Esther Fihl 2013
<http://video.ku.dk/tsunamioffer-og-ngoer-modes-videointerview-med>

Kultur møder. Rum hvor forskellige agendaer mødes – videointerview med Esther Fihl 2013
<http://video.ku.dk/kulturmoder-rum-hvor-forskellige-agendaer-modes>

Cases fra en fiskerlandsby i Sydindien – videointerview med Esther Fihl 2013
<http://video.ku.dk/cases-fra-en-fiskerlandsby-i-sydindien>

Forskellige reaktioner fra omverdenen – videointerview med Esther Fihl 2013
<http://video.ku.dk/forskellige-reaktioner-fra-omverdenen>

Kasterådets ”alternative” rum – videointerview med Esther Fihl 2013
<http://video.ku.dk/kasteradets-alternative-rum-videointerview-med>

Kasterådets rolle – videointerview med Esther Fihl 2013
<http://video.ku.dk/kasteradets-rolle-videointerview-med-esther-fihl>

Kvindernes kritiske stemme – videointerview med Esther Fihl 2013
<http://video.ku.dk/kvindernes-kritiske-stemme-videointerview-med>

Den ”anden” tsunami – videointerview med Esther Fihl 2013
<http://video.ku.dk/den-anden-tsunami-videointerview-med-esther-fihl>

Efter tsunaimien – videointerview med Esther Fihl 2013
<http://video.ku.dk/efter-tsunaimien-videointerview-med-esther-fihl>

At tale om kultur – videointerview med Esther Fihl 2013
<http://video.ku.dk/at-tale-om-kultur-videointerview-med-esther-fihl>

Fotos og livshistorier – videointerview med Esther Fihl 2013
<http://video.ku.dk/fotos-og-livshistorier-videointerview-med-esther>

Spørgsmål, svar og overraskelser i felten – videointerview med Esther Fihl 2013
<http://video.ku.dk/sporgsmal-svar-og-overraskelser-i-felten>

Tillid og langtidseftarbejde – videointerview med Esther Fihl 2013
<http://video.ku.dk/tillid-og-langtidseftarbejde-videointerview-med>

2014

Keeping Strange Company
<http://www.youtube.com/watch?v=kJQICeZTTFk>

Web-based educational material from the Tranquebar Initiative

Hvor ligger Tranquebar?

virtuelgalathea3.dk/artikel/hvor-ligger-tranquebar

Tranquebar set fra satellit

virtuelgalathea3.dk/artikel/tranquebar-set-fra-satellit

Tranquebar før og nu

virtuelgalathea3.dk/artikel/tranquebar-f-r-og-nu

Tranquebar – i dag en indisk landsby

virtuelgalathea3.dk/artikel/tranquebar-i-dag-en-indisk-landsby

Tranquebars fiskere

virtuelgalathea3.dk/projekt/tranquebars-fiskere

Katamaraner - en ældre form for fiskefartøj

virtuelgalathea3.dk/artikel/katamaraner-en-ldre-form-fiskefart-j-0

Plastfiberbåde

virtuelgalathea3.dk/artikel/plastfiberb-de-0

Ændringer af fiskernes strand

virtuelgalathea3.dk/artikel/ndringer-af-fiskernes-strand-0

Tropisk klima og vandets betydning

virtuelgalathea3.dk/artikel/tropisk-klima-og-vandets-betydning-0

Tsunamier

virtuelgalathea3.dk/projekt/tsunamier

Tsunamien i december 2004

virtuelgalathea3.dk/artikel/tsunamien-i-december-2004-0

Kystovervågning fra satellit

virtuelgalathea3.dk/artikel/kystoverv-gning-fra-satellit

Nødhjælp og migration

virtuelgalathea3.dk/artikel/n-dhj-lp-og-migration-0

Vandstand og kysterosion

virtuelgalathea3.dk/artikel/vandstand-og-kysterosion

Kystsikring

virtuelgalathea3.dk/artikel/kystsikring

Kystlinier og vandstand

virtuelgalathea3.dk/artikel/kystlinier-og-vandstand

Tranquebars kyster
virtuelgalathea3.dk/projekt/tranquebars-kyster

Tranquebar som dansk koloni I
virtuelgalathea3.dk/artikel/tranquebar-som-dansk-koloni-1

Tranquebar som dansk koloni II
virtuelgalathea3.dk/artikel/tranquebar-som-dansk-koloni-0

Historie: Kultur, samfund og mission
virtuelgalathea3.dk/artikel/historie-kultur-samfund-og-mission

Kulturforståelse: Kulturmøder og dialog på tværs af kultur og sociale grænser
virtuelgalathea3.dk/artikel/kulturforst-else-kulturm-der-og-dialog-p-tv-rs-af-kultur-og-sociale-gr-nser

Overdragelse af kolonierne i 1845 – Galathea 1 på besøg
virtuelgalathea3.dk/artikel/overdragelse-af-kolonierne-i-1845-galathea-1-p-bes-g

Tranquebars køkken
virtuelgalathea3.dk/projekt/tranquebars-k-kken

Kilderne til Tranquebars køkken i kolonitiden
virtuelgalathea3.dk/artikel/kilderne-til-tranquebars-k-kken-i-kolonitiden

Missionærbreve
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