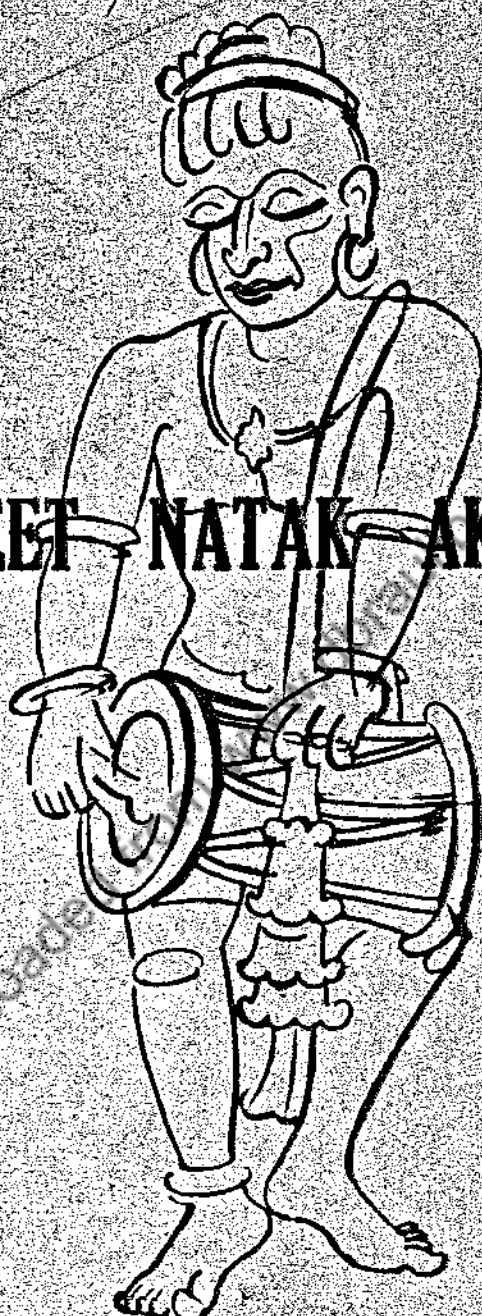


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SANGEET NATAK AKADEMI



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RASHTRAPATI'S SPEECH

On the occasion of the Presentation of Awards to musicians
March 31, 1954

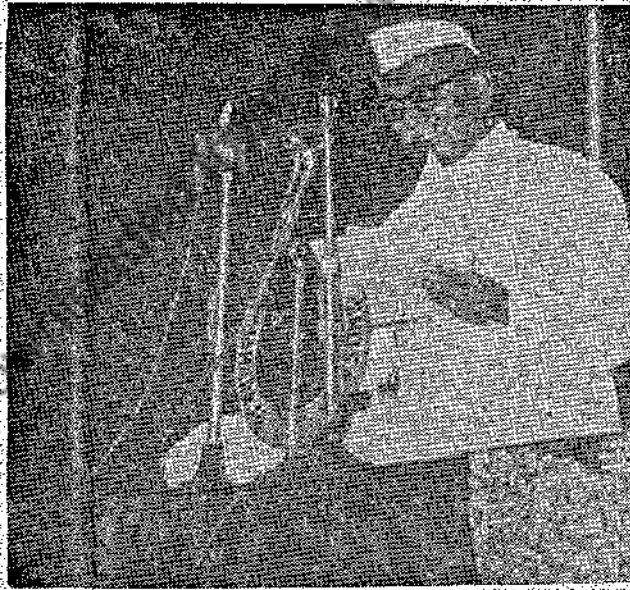
I AM very happy to be present here today in connection with this Music Festival and to present awards to those who have been recognised as masters of this art. It was my great privilege to inaugurate last year the Sangit Natak Akadami sponsored by Government of India. It gives me great pleasure to associate myself with the first Music Festival organized by the Akadami.

Music occupies an important place in our lives. We in India have inherited a rich tradition in music as also in other arts. Our forebears looked upon music as one of the means of reaching spiritual heights. Therefore, they developed it almost to perfection. Whatever be our views on the functions of music in this age, we can hardly deny the great potentiality of music and its harmonizing influence. The harmony which music creates has its effect on the atmosphere and also on those who listen and sing. It was this deep-seated faith in the potentialities of music which made the people of our country assign it a very important role in our social and cultural life.

There is hardly an Indian festival or any social occasion or a ceremony or ritual in which music is not assigned a place. From time immemorial we have learnt to appreciate music and to count it among the foremost achievements of man.

With the passage of time our tastes have perhaps undergone a good deal of change, but our traditional and classical music has not undergone any fundamental or essential change. During the period of Muslim rule

in India, classical music received not only patronage from kings and nobles but underwent some modifications also to suit the times, and the music of northern India of today has adopted forms and expressions which are largely derived from and inspired by those times. But whatever these modifications in form and expression may be, they are only on the surface. The core and soul of Indian music have remained classical and it is still a living force. It is hoped that even now it possesses the vitality and potentiality to adapt itself to changing times.



Classical music flourished in an exclusive atmosphere of the courts of Indian Rulers. While it is a fact that princely patronage kept the torch of music burning, it cannot be gainsaid that the general mass of Indian people has not remained in touch with it. Thus a gulf has come to exist between what is best in our tradition and the tastes of the people. If music in this country has to flourish, this obvious gulf between the most developed music and popular tastes must be bridged. If necessary the classical forms of music should be adapted

to present-day needs and the common man educated to appreciate what is good in it.

In Republican India the princes no longer occupy the place which was theirs formerly. The patronage of music and other arts must therefore, pass to the people or their Government. I believe this was one of the purposes behind establishing the Sangit Natak Akadami set up through the efforts of the Union

Continued on page 56

NOTES AND NEWS

A MEETING of the General Council held on... considered the applications for recognition and financial aid by various institutions all over the country, and granted recognition to 56 Institutions, a full list of which appears elsewhere in this issue. The meeting granted financial aid to the following Institutions:

	Rs.
Gandharva Maha Vidyalaya Mandal (For their paper 'Sangeet Kala Vihar')	5,000
Kalakshetra, Adyar, Madras	15,000
Music Academy, Madras	7,500
Bhatkhande Sangeet Vidyapith	7,500
Kerala Kala Mandalam	3,000
Indian National Theatre, Bombay	3,000
Kala Kazhakam	3,500
Delhi Natya Sangh	1,500
Bharatiya Kala Kendra, New Delhi	4,500
Shankar Gandharva Maha Vidyalaya, Gwalior	1,500
Bharatiya Sangeet Vidyalaya, Delhi	1,500

State Academies

	Rs.		Rs.
Bihar	5,000	Assam	3,000
Hyderabad	2,000	Madhya Bharat	2,000

Publication Grants

	Rs.
Baroda Oriental Library	10,000
Bihar Academy Journal	6,000
Saraswati Mahal Library	5,000
Palliki Seva Prabandham	1,500

OTHER RESOLUTIONS OF THE GENERAL COUNCIL

1. Resolved that the following Awards be instituted:

- Two Awards for dance,
- Two awards for drama, (a) one for production and (b) one for outstanding contribution to the art of acting.

2. Resolved that the Seminars should be organised during the year 1954 on the following subjects:

- (i) The future of Indian Drama
- (ii) The future of Indian Films
- (iii) Classical Indian Music, steps to make it reach the people.

(iv) The preservation of classical dance and the development of new technique.

The Seminars will be in the nature of works and the work of these Seminars have been entrusted to the following who shall be joint directors:

DRAMA

Shri Sachin Sen Gupta
Shri B. V. Warekar

FILMS

Smt. Devika Rani Roerich
Shri Prithvi Raj Kapoor

MUSIC

Prof. S. N. Ratanjankar
Prof. P. Sambamoorthy

DANCE

Smt. Rukmini Arundale
[Shri Santi Bardhan]

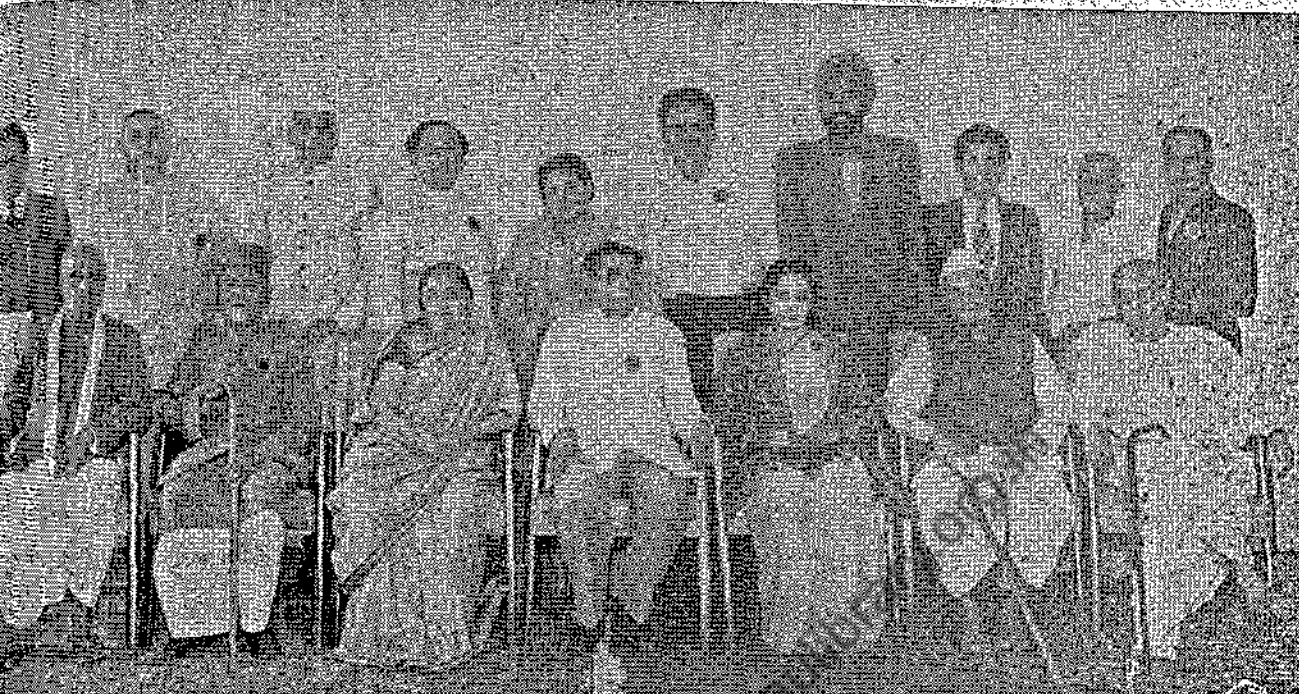
The reports of these Seminars when available will be published by the Akademi in such a form which will be of practical use to the workers in their respective fields.

3. Resolved that it is a matter of urgent necessity to evolve, if possible, a common system of notation for Indian music and the Chairman be authorised to set up a Committee of experts to study the problem and submit detailed recommendations.

4. Resolved that persons who have not been awarded Akademi Awards or the fellowship of Akademi but who have rendered distinguished service in the field of dance, Drama or Music be granted honour of associate fellowship of the Akademi as a token of recognition of their meritorious services.

5. Resolved that a scheme be prepared for comparative study and standardisation of various Raga of Northern and Southern schools.

6. Resolved that a scheme be prepared for collection of simple and rhythmic songs for group singing.



Members of the General Council of the Akadami

AWARDS TO THE MUSICIANS

Awards to the musicians of the year are now administered by the Akadami. The General Council accepted the recommendations of the Executive Board and decided to recommend the following persons for the President's Award in Music for the year 1953 :

Hindustani Vocal	Ustad Rajab Ali Khan, Dewas.
Hindustani Instrumental	Ustad Ahmed Jan Thirakwa, Rampur.
Karnatic Vocal	Ashthana Vidwan Shri Vasudevachar, Mysore.
Karnatic Instrumental	Shri Palladam Sanjeevarao.

The presentation of the Award was made this year at the Diwan-i-Aam, Red Fort. The Rashtrapati was received by the Chairman of the Akadami, Fellows and members of the General Council at the Naubat-khana and led to the dias in a procession accompanied by the traditional Mangalapatra and Shehnai. The Rashtrapati was pleased to give away the Awards to the musicians of the year. The Rashtrapati also conferred the Fellowship of the Akadami on Aryakkudi Ramanujam Iyengar, Ustad Alauddin Khan, Ustad Hafiz Ali Khan, Shri Prithvi Raj Kapoor, by presenting an Angavastram and Silver Sanad.

DRAMA FESTIVAL

The General Council of the Akadami decided that the First National Drama Festival be sponsored by the Akadami in Delhi in November, 1954 and authorised the Delhi Natya Sangh to organise the same. Plays will be staged in all languages mentioned in the Constitution of India and in English. Though translations and adaptations are not ruled out yet preference will be given to original plays. To assist in the selection of plays regional committees will be set up by Natya Sangh.

COLLECTION OF COMMERCIAL GRAMAPHONE DISCS AND RECORDINGS

A few very rare recordings have been added to the collection of the Akadami.

LIBRARY AND MUSEUM

By the kind courtesy of the Bharatiya Itihas Sanshodhan Mandal, Poona, and the Prince of Wales Museum, Bombay, the Akadami has been able to make colour reproductions of a rare collection of Tala Paintings and Raga Ragini paintings. Similar courtesy has been extended by Shri M. M. Ghosh of Calcutta by allowing to make reproductions of his vast collection of pictures of eminent musicians of the past as well as the present generation.

FILM SEMINAR

Pursuant to the resolution of the General Council of the Akadami, a film Seminar on the future of Indian films will be held in Delhi sometime in February under the joint Directorship of Smt. Devika Rani Roerich and Shri Prithvi Raj Kapoor. Shri B. N. Sarkar has very kindly consented to be the Chairman.

FORMATION OF SISTER AKADAMIS

Two sister Akadamis have been established by the Ministry of Education. The Sahitya Akadami (the National Academy of Letters) was inaugurated with Shri Jawaharlal Nehru as the Chairman and Shri Krishna Kripalani as the Secretary. The Lalit Kala Akadami (the National Academy of Fine Arts) was inaugurated with Shri Deviprasad Roy Chaudhuri as the Chairman and Shri Barada Ukil as the Secretary.

INDIAN CULTURAL DELEGATION TO THE SOVIET UNION

The Government of India sponsored Cultural Delegation to Russia which is led by Smt. Maragatham Chandrasekhar, Union Dy. Minister for Health, left for Moscow on 24th August. The delegation included artistes representing Kathakali, Bharatnatyam, Kathak and Manipuri techniques and musicians both vocal and instrumental.

ALL INDIA MUSIC CONFERENCE AT JAIPUR

Jaipur has been a seat of learning and culture under the patronage of the rulers of the place. With a view to revive these noble traditions and give a fillip to Rajasthan's old culture, the Rajasthan Sangeet Natak Academy organised an all India Music Conference at Jaipur in which prominent artists of the country participated.

MADHYA BHARAT KALA PARISHAD

The Madhya Bharat Kala Parishad arranged a cultural evening at Gwalior to honour Ustad Rajab Ali Khan of Dewas, recipient of the Akadami Award for Music and Ustad Hafiz Ali Khan, on whom the Fellowship of the Sangeet Natak Akadami was conferred. These artists were taken out in a grand procession and at the function the Parishad awarded Rs. 251/- to each of them.

FESTIVAL OF DANCE AND DRAMA AT NOWGONG

The Assam Sangeet Natak Akademy organised a festival of dance and drama which consisted of the famous Satra Dances and the dances from the hills. These Satra dances were the remnants of the Vaishnav

cult of Shri Sankar Dev. The function was attended by Shri Jairamdas Daulat Ram, Governor of Assam, Chief Minister of Assam and Shri Uday Shankar. Speaking on the occasion Shri Uday Shankar remarked that cultural development is indispensable for the round development of a country and that no State can fit to exist if it is bereft of art and culture. He strongly advocated the need of State help in enabling the artists to devote themselves wholeheartedly for the development of our cultural life. He eulogised the rich cultural heritage of Assam and said that he was charmed to see the rich varieties of this cultural wealth.

MADRAS FUNCTION IN CONNECTION WITH THE PRESIDENTIAL AWARD

At an impressive function held on April 12 under the chairmanship of Shri Shri Prakasha, the Governor of Madras, the Presidential Award for Karna Music was handed over to Sangeet Sashtira Vishnu



Chairman of the Akadami handing over the award to Vasudevachar. Standing in the middle is the Governor of Madras, Shri Shri Prakasha.

Sangeet Kalanidhi K. Vasudevachar. The function was held on the lawns of Raj Bhawan, Gwalior, Madras. It will be recalled that due to old age and health Shri Vasudevachar could not be present in Delhi when on 31st of March the President himself gave away the awards to other musicians.

The distinguished gathering at the function included among others Shri Rajagopalachari, Judge of the High Court, prominent musicians and music lovers.

Shri P. V. Rajamannar, Chairman of the Sangeet Natak Akademi read the citation and handed over to the musician, amidst cheers, a gold shawl, shawl and the sanad.

High tributes were paid to the musician Sangeet Kalanidhi Mudicondan Venkatrama Aiyar. Prof. P. Sambamurti, Head of the Department

Indian Music, Madras University, Shri C. Rajagopala-
chari, the Chief Minister and Smt. Rukmini Arundale.

The Governor, Shri Shri Prakasha said that South India remained grateful to the President for these Awards. He said that on this occasion he felt as if Raj Bhawan itself was honoured because of the presence of so many distinguished guests.

After reciting a Sanskrit sloka Shri Vasudevachar thanked the Governor, the Chairman of the Sangeet Natak Akadami and others.

Some of the compositions of Shri Vasudevachar were rendered on the occasion.

ALL-ORISSA MUSIC CONFERENCE:

The 11th session of the All-Orissa Music Conference was held in Puri from 27th May to 1st June, 1954. Shri P. S. Kumaraswami Raja, Governor of Orissa, inaugurated the conference and Rajmata Basant Manjari Devi, Deputy Minister of Health gave away the prizes.

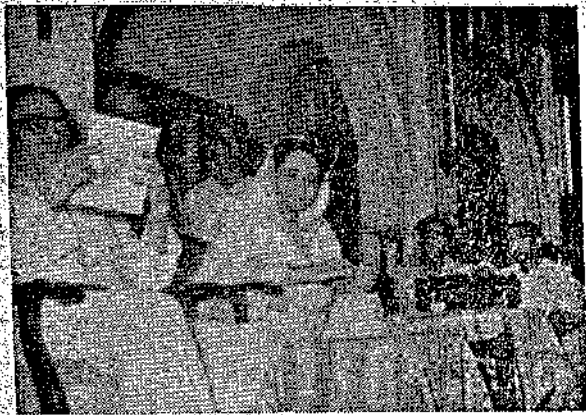
A competition in vocal and instrumental music as well as dance was held in which 129 persons took part. There was very keen competition between students of Orissa Sangeet Parishad, the Laxmikant Sangeet Vidyalaya, the National Music Association and the Kala Vikash Kendra and the Music school of Keonjhar.

Kumari Arati Kar, National Music Association, Cuttack, was awarded the Kamala Championship Cup for the year, Kumari Kalyani Mukerjee of Laxmikanta Sangeet Vidyalaya was awarded the running cups in Champu and Kheyal, Kumari Basanti Mahapatra and Kumari Bishnupriya Patnaik and Shri Damodar Pratihari of the Orissa Sangeet Parishad won the running cups in Sanskrit, Chhanda and Orissa Music respectively. Kumari Champa-kaballari Das carried away the running cup for Dance.

Demonstrations in vocal and instrumental music and dance were arranged on the last four days of the conference. Among those who participated were Srimati Girija Devi of Banaras, Kumari Sunanda Patnaik, Kundala Adinarayan, Shri Sukumar Sengupta, Shri Shyamsundar Kar, Srimati Binapani Mahanti, Shri Jagabandhu Sahu and Kumari Suchitra Mahapatra and Kumari Sanjukta Misra.

Among many distinguished visitors present were the Vice-Chancellor of Utkal University, the Inspector of Schools, North Orissa, the Mahant Maharajas of Emar Dakhinparswa and Gangamata Maths, and others. Shri Nityanand Kanungo, M. P., Member of the Sangit Natak Akadami attended the conference on special invitation.

The Governor of Orissa was pleased to announce at the Conference a grant of Rs.500 to the Sangeet



11th Session of the All-Orissa Music Conference

Sitting on the Dais—

Extreme left Sri P. S. Kumaraswamy Raja, Governor of Orissa & Chief Patron of the Orissa Sangit Parishad, Puri

To the right Srimati Basant Manjari Devi, Rajmata of Rampur, Deputy Minister of Health, Government of Orissa, a life-Member of the Orissa Sangit Parishad.

Parishad and the Rajmata of Rampur promised a donation of Rs. 100. Several other donations were received from members of the Parishad and the general public.

ESTABLISHMENT OF THE STATE ACADEMY OF DANCE, DRAMA & MUSIC IN MADRAS

In pursuance of the decisions of the National Academy of Dance Drama and Music to establish State or Regional Academies in affiliation to the National Academy, an informal conference of eminent artistes and other eminent persons interested in Music, Dance, Drama and Films was convened by the Minister for Finance and Education on 3rd May, 1954 to discuss the question. The conference unanimously welcomed the idea of constituting a Sangeet Natak Academy for the Madras State and resolved to request the Government to nominate suitable persons who would form the nucleus of the General Council of the Academy and submit a draft Constitution for the State Academy for the consideration of the Government. The Government of Madras have been pleased to accept this resolution and by an order G. O. M.S. No. 889, dated 26th June, 1954 have nominated the following persons to form the nucleus of the General Council of the Sangeet Natak Academy, Madras.

1. Smt. Rukmini Devi (Chairman).
2. Shri Chittoor Subrahmanya Pillai.
3. Shri Musiri Subrahmanya Iyer.
4. Shri R. Krishna Murti (Kalki).
5. Shri V. C. Gopalratnam.

6. Shri M. P. Periaswamithooran.
7. Shri T. K. Shanmugam.
8. Shri Gopinath.
9. Shri S. S. Vasan.
10. Shri B. N. Reddi and
11. Shri S. Venkateswaran, I.C.S. (Convenor).

UTKAL NRUTYA SANGEETA NATYAKALA PARISHAD:

On 16th March, 1954, the Government of Orissa (Department of Education) by a resolution established the Utkal Nrutya Sangeeta Natyakala Parishad (Utkal Academy of Dance, Drama and Music).

By a notification, dated 24th July, the Government constituted the General Council of the Parishad. The General Council will consist of the following 24 members whose term of office will be for 3 years.

1. Shri S. Soren, Minister, Tribal and Rural Department.
2. Shri Hirendra Pratap Kumar Singh Deo.
3. Smt. Malati Chaudhuri.
4. Smt. Sitadevi Khadanga, Aska.
5. Shri B. N. Ray Chaudhury.
6. Shri Baishnab Charan Das.
7. Dr. Bibhutibhushan Tripathi.
8. Dr. Parsuram Misra, Vice-Chancellor.
9. Shri S. C. Misra, Kalaparishad Baripada.
10. Shri Mihir Kumar Panigrahi, Sanskrit Dramatic Club, Balasore.
11. Smt. Nisamani Devi, Utkal Sangeet Samaj, Cuttack.
12. Dr. Sadasiva Misra, National Music Association, Cuttack.
13. Dr. P. K. Parija, Kalavikash Kendra, Cuttack.
14. Shri Narayan Prasad Sathia, Evening Club, Cuttack.
15. Shri Umakant Misra, Orissa Sangeet Parishad, Puri.
16. Shri Tarini Charan Patro, Gandhiji Sangeet Kalamandir, Boirani.
17. Shri Laxinarayan Bhanj Deo, Town Hall Managing Committee, Keonjhar.
18. Shri Ras Behari Misra, Hirakhand Music Association, Sambalpur.
19. Shri Kali Charan Patnaik, Cuttack.
20. Shri Singhari Shyam Sundar Kar, Puri.
21. Shri Nimai Charan Harichandan, Cuttack.

22. Shri K. Adi Narayana, Cuttack.
23. Shri Krishna Prasad Bose, Jajpur.
24. Shri Bhubaneswar Misra, Cuttack.
25. Shri Ketramohan Kar, Puri.

By another notification dated 16th August the Government nominated *Shri L. Pamgrahi*, Chief Justice as working President and *Shri Brajbandhu Misra* and the Deputy Director of Public Instruction as Secretary and Treasurer respectively for 3 years.

CULTURAL ACTIVITIES IN KERALA

Dance, drama and music in Kerala as in most countries had its origin mainly in religion. Some folk dances have had their origin in the tradition of warfare. Even when the origin of the dramatic art was in religion, there has been a process of progressive secularisation.

The different branches of folk dance in Kerala are the Koothu, Kutiattam, Patakam, Thullal, Velakali and Kathakali. Some of these even today remain confined within temple precincts.

The theatrical art of Kerala reaches its perfection in Kathakali. The revival of this old and unique art, which is peculiar to this region, in a manner better suited to the modern world is engaging the attention of the State. This is a highly specialised art which can be fully appreciated only by those who are familiar with themes and ideas behind it and have further been initiated into the language of signs and symbols, so characteristic of this art.

Special institutions have been established in the State to teach the various forms of dance, and steps are being taken to popularise them not only in the State but outside also. The institutions about which special mention has to be made are Kerala Kalamandalam, Cheruthuruthy and the R. L. V. Fine Arts School at Trippunithura. There are several dance training schools at Trivandrum, run by exponents of the art. The Kerala Kalamandalam, working under the direction and supervision of a Committee of ten members, gives training in Vesham (Costume) Music, Mela (Band) and Chutti (make-up) which are the necessary requisites for the performance of the dances. The institution is open to all castes and communities. Training in Mohini Attam is also imparted in schools. The R. L. V. Fine Arts School, Trippunithura is engaged in teaching classical and oriental dances, with special emphasis on Kathakali. The different variety of folk dances are also taught.

Activities of the State Academies

HYDERABAD ACADEMY

The General Council of the Hyderabad Academy of Dance, Drama and Music met on 7th August to review the past activities and plan out the future. Since its inception the Academy has helped the Government of Hyderabad in collecting information on the various items of Tableau and folk dances for the Republic Day function in Delhi and also had undertaken the responsibility of producing these items. The Academy had organised competitions in Vocal and Instrumental Music, Dance, both classical and Folk. A drama competition was also organised by the Academy in which Dramas in Hindi, Telugu, Marathi, Kannada and Urdu were staged.

A two-day function was organised on the 26th and 27th of January, 1954 to celebrate the Republic Day in which demonstrations were given of Dance and Music items by the Prize Winners in the above competition. Shri B. Ramakrishna Rao, Chief Minister of Hyderabad presided over the function and gave away the Prizes.

Prize-winning plays were also produced subsequently for the benefit of the general public in the theatre of the All-India Industrial Exhibition.

The Academy organised a cultural programme for the delegates of the All-India Science Congress. A dance recital by Shri Krishna Kutty and Smt. Shirin Vajifdar and their Troupe was held under the auspices of the Academy.

The Academy sponsored the production of the play "Hukumat Ke Adhar" which was staged in Delhi by the Kala Mandal, Hyderabad in March, 1954.

During the coming year the Academy proposes to hold a Winter Festival of Dance, Drama and Music and to organise Folk Music and Folk Dances of the representatives of various regions of Hyderabad State during the Republic Day celebrations.

The General Council in its meeting adopted the Draft Constitution prepared by the sub-committee and decided to appoint Shri T. Sheshachari as convener until the office-bearers and the executive committee are elected.

The General Council also decided to consider as affiliated according to the provisions of the Constitution the following organisations which have been associated with the work of the Academy from the very beginning:

1. Shri Krishna Gana Sabha, Hyderabad.
2. Shri Thyagaraja Gana Sabha, Secunderabad.

3. The Hyderabad Academy of Music and Dance.
4. The Kala Mandal, Hyderabad.
5. Vijay Fine Arts Association, Hyderabad.
6. Government School of Music and Dance.

MEETING OF THE GENERAL COUNCIL OF THE ASSAM SANGEET NATAK ACADEMY

The second meeting of the General Council of Assam Sangeet Natak Academy was held on 6th May, 1954 at Nowgong. Shri Jayramdas Daulatram, Governor of Assam and Chairman of the Academy, was in the chair.

The meeting opened with Mangalacharanam and "Bayanar Sarai" (Assamese orchestra) and was followed by the welcome address by Shri Motiram Bora.

Shri Bishnuram Medhi, the Chief Minister of Assam, inaugurated the meeting. In his address Shri Medhi made a number of valuable suggestions and laid stress on the need to popularise folk songs and folk dances of hills and plains of Assam in other parts of India; to organise study and researches and propagation of Borgeet, Ankya Geets and Nats and spread the Shankari culture in India; to establish a central Institute for training in cultural subjects; to make provisions for stipends and remuneration to talented artists; to establish a library and museum to facilitate study and researches in dance, drama and music and to participate in the celebrations of National festivals.

Concluding his speech Shri Medhi exhorted the public to lend their whole-hearted support in the laudable activities of the Academy.

After the presentation of the Annual report and audited accounts by the Honorary Secretary, Rani Sabita Devi of Bijni, the Chairman delivered his Presidential address in course of which he pleaded for authentication of the portrait of Sreemanta Shankardev. He also stressed on the need of researches on Borgeets and other special music forms of Assam, introduction of Hindustani music side by side with the programme for Assam's own music. He pleaded for hearty co-operation of officials and non-officials in working out the programmes of the Academy.

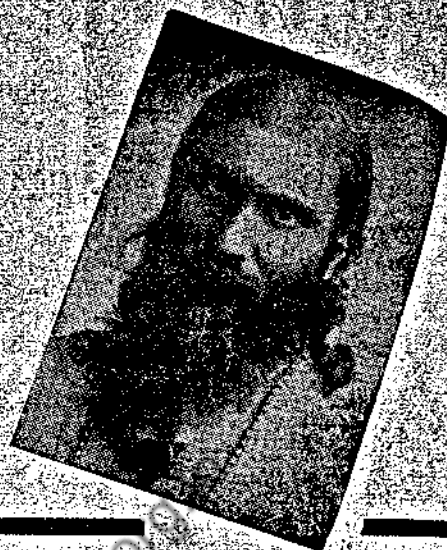
Shri Udayshankar, who attended the meeting on special invitation eulogised the special charm of dance and music of Assam which he called the fifth-school of dance. He stressed the need for maintain-

Continued on page 56

Hazrat Inayatkhan

THE SUFI MUSICIAN OF BARODA

By Vibhukumar S. Desai



IT is unfortunate that a musician, who once flourished in Baroda and who had made his name in the outside world, far and wide, was not even known in his native place, less so in India.

After receiving a letter from the Hague Scholar, Mr. P. Ouweland, in April 1952, addressed to the Director, Oriental Institute of Baroda, inquiring about Inayatkhan's music and the Records of the religious songs of this highly rewarded genius, who once lived in Baroda and about the works which he wrote about Indian Religions, Philosophy, Psychology and Music, etc., which was directed to the writer of this article, it was felt that there lived in Hague, a great Sufi Musician of India, who was greatly respected and honoured, and was regarded as a Saint and a great Teacher, by the people there. It is in the fitness of things, therefore, that the activities of such a man should also be made known to the music lovers in India, even at this stage, when he is now no more.

This Sufi Musician was Inayatkhan Rehematkhan Pathan by name. He was the son of Prof. Maulabax's daughter, named Khadija Bibi *alias* Inayat Bibi.

Prof. Maulabax was the eminent architect of the Academy of Indian Music at Baroda, working under the princely patronage of His late Highness the Maharaja Sayajirao Gaekwad of Baroda.

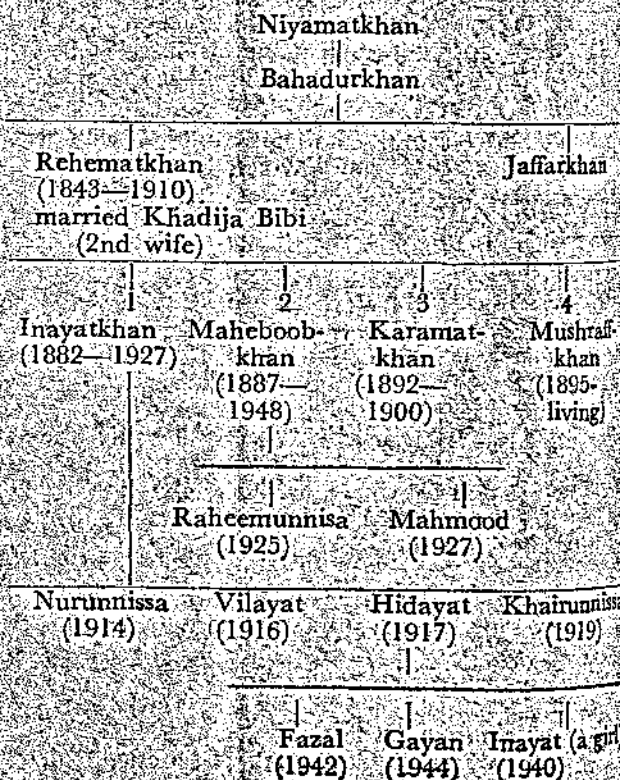
Inayat had two sons and two daughters. He had married an American lady named Ora Ray Baker (Ameena Begum) who expired in May 1949. Nurunnissa, his eldest daughter, was killed in the 2nd World War as a German Prisoner of War Camp.

His son Vilayat Khan has married an English lady, and Hidayat Khan a Dutch lady named Leni Flentge the latter having two sons and a daughter. His brother Maheboobkhan and his cousin Alikhan had accompanied Inayatkhan to the West. Maheboobkhan had also married a Dutch lady, Gertrud Cornelia van Goens (Shadmani), and is now no more, but his other colleagues Mushraffkhan, Alikhan and others are still living and staying there, carrying

on the work, started by Inayatkhan. They have now virtually become the citizens of Holland.

Inayatkhan was born on 5-7-1882, at Baroda, and passed away quietly from this world in 1927, at Delhi after a short illness. During the short span of his life of 45 years, however, he had made himself conspicuous all over the West, by his magic powers as a Sufi, a Mystic, a Spiritual Musician, and a great Teacher.

Inayatkhan's genealogical tree is given below.



His early life and education

He spent the earlier part of his life at Baroda, under the kind and loving care of his grandfather, Prof. Maulabax.

He was sent to school when quite young, and he took his primary and secondary education in Baroda. Even in school, he liked poetry, music, and religious types of thoughts, and began to compose songs in Hindi under the guidance of a Hindi tutor, Ratnakara.

He once recited a hymn of Shree Ganesa, in Sanskrit, in the Raga Hansadhvani, before the late H. H. the Sayajirao Maharaja of Baroda, who being greatly pleased, rewarded him with a valuable necklace and a scholarship. His Sanskrit teacher, in the Baroda High School, was Shri Kaushikaram V. Mehta, a famous Sanskrit scholar of Gujarat. Inayatkhan knew several languages—English, Urdu, Hindi, Gujarati, Marathi and Sanskrit. In later life, owing to his stay over the Continent, he obtained complete mastery over the English language as well as other European languages, French, Spanish, etc. He also knew Persian and the Arabic. He was thus very truly a linguist.

He liked the company of elders more, and even at home, he liked to pass his time in the company of his grandfather, Prof. Maulabax, more than in playing a game of cards with young boys.

While at school he was found to be very much fond of elocution, and he had founded a "Balasabha" even when he was only eleven years old, and took every opportunity to speak on every occasion, there, and, strange to say, he always impressed his audience. Even in the Music Academy, he did the same—and his beautiful sonorous voice, combined with the power of conviction in his speech, attracted many.

As regards his religious temperament, it is clear that he inherited the same from his parents. His father taught him the lesson of telling the truth, of living a pure and simple life, to have faith and trust in God, and to have contentment in life. His father told him "To forget all the good you do, but to remember all your faults." (Neki Kar Pani Me dal, Badi Kar Pallu Me bandh.)

Again, his thirst for knowledge, his curiosity for the hidden secrets of Nature and his eternal inquiries regarding the mysteries of religion, were very great. He had also a broad outlook on life, tolerance of spirit and sympathy and love for all human beings, without distinction of caste, colour and creed.

Inayatkhan as a Musician

Inayatkhan was born in a family of musicians and inherited his love of music, as a rich heritage from Prof. Maulabax, the illustrious founder of the

Academy of Indian Music in Baroda. Inayatkhan received his training in Music in this very Academy and completed the whole prescribed course of five years and always secured the first rank in his examinations and won the prizes. He obtained proficiency both in vocal as well as instrumental music especially Vina, which was his favourite instrument and over which he displayed his unrivalled skill and command. This art he had acquired from Prof. Maulabax, the then great Vina player existing in India.

He also imbibed love of Western Music from his maternal uncle, Prof. Allauddin Khan Pathan of Baroda, who was a great musical talent. Prof. Allauddin Khan had complete mastery over both—the Indian and the Western types of Music, and had the honour of acquiring highly coveted degrees in Music of L.R.A.M. and L.L.C.M. with high distinction from England, where he was sent by the State of Baroda. Inayatkhan had thus the advantage of learning Western Music from him. Inayatkhan was thus well-versed in both the systems of Music.

Again, he could even sing Carnatic Music with equal grace and mastery. He had the capacity to grasp and reproduce any type of music which he heard. He had great powers of ear and voice. In Mysore, he once sang a "Pallavi", peculiar to the people of the South, with such ease, grace and mastery, that the whole assembly marvelled at his talent.

Over and above his mastery over the Science and the Art of Music, he had a beautiful, silvery, ringing and a powerful voice—which attracted even the Westerners, who had little knowledge of Indian Music.

He was also a composer and a singer of great eminence. He composed songs in Hindi, Urdu, Marathi, Gujarati and English. He was thus a poet-musician, and being of a religious turn of mind, he poured his soul in his poems and sang them with all the divinity and serenity of a saint, which appealed to all alike.

Moreover, he considered Music to be sacred and divine. He did not like music to be degenerated, and he considered only as a source of enjoyment and pleasure. Music has a sacred duty to perform, and it was his earnest desire to raise music from its low status to its highest eminence and glory.

India does not seem to have known about his greatness, till it was made known by Western Savants, who have given very high opinion about his music and were highly impressed by it. They have called his music to be spiritual and divine, and his Vina playing as most pleasing and attractive. They have stated "Often he used to sing to his first *Mureeds*" with accompaniment of Vina, in the evenings, in his garden. Those were unforgettable

moments and it awakened in us a sincere interest in the deepest side of Indian Music, and what he played and sang for us, even the simplest music, turned into great beauty. It was the soul quality in it which captured us." Opinions of other Westerners are not quoted, but they all agree on one point and declare unequivocally that his music was simply charming and divine.

Now here one point arises as to how he could develop divinity in his music and whether such divinity is possible in music even in these days. To this he himself has given a reply, which deserves to be written in gold and be kept as an ideal for all musicians to follow:—

"He must develop Music in his personality. The true use of music is to be musical in one's thoughts, words and actions."

"True harmony of music comes from the harmony of the soul, and that music alone can be called real which comes from the harmony of the soul, its true source, and when it comes from there it must appeal to all souls."

The following reply given by him to H. E. the Nizam's question as to how music was so charming and beautiful, is also equally important and deserves to be followed by all musicians:

"Your Highness, as sound is the highest source of manifestation, it is mysterious within itself and who-soever has the knowledge of sound, he indeed, knoweth the secret of the Universe. My music is my thought, and my thought is my emotion; the deeper I dive into the ocean of feeling, the more beautiful are the pearls I bring forth in the form of melodies. Thus my music creates feelings within me even before others feel it. My music is my religion, therefore, worldly success can never be a proper price for it and my sole object in music is to achieve perfection."

The true secret of his divine music, therefore, lay in the qualities of his soul.

Inayatkhan has published some books on Music, while in Baroda, which were:

1. Inayatkhan Harmonium Teacher, Pt. I.
2. Inayatkhan Fiddle Teacher, Pt. I.
3. Inayatkhan Gita Ratnavali.
4. Shree Sayaji Garbavali.

These being only for beginners, and meant to serve as ordinary text-books, do not give us an inkling of his future greatness. It may, however, be stated that in adapting the songs to the *sargams*, he put in vogue the system of notation, invented and introduced for the first time in the field of Indian Music by the famous Prof. Maulabax, and popularised it to a very great extent.

Having obtained complete mastery over the Science and Art of both the Indian and Western Music at an early age of 18, he began his life as a sojourner, a life that perhaps he liked the most, and made an extensive tour of India during the years 1900 to 1910.

Prior to 1900, he had, however, three occasions to go outside Baroda. Once in 1893, when he accompanied his maternal uncle Murtuza Khan to Patta, other in 1896, when he visited Nepal, and the third at Idar in 1899, with his father.

During the journey to Nepal he had an opportunity to visit Gwalior, where lay Tansen, the greatest musician of all times. He also visited the holy city of Banaras. All these trips impressed him much in a variety of ways. At Idar, he saw a Swami, Hansa-swarup, and at Nepal he met a great Punjabi Sufi, the spiritual guide to the Raja Bhim Shamsheer Bahadur of Nepal. These contacts left indelible impressions on him and inspired him with lofty ideals of life. In Nepal, a mystic had revealed to him the mysticism of sound, and unveiled before him the inner mystery and beauty of Music.

In 1896, Inayatkhan received a severe blow, which almost broke his heart. His grandfather, Prof. Maulabax, expired. He felt as if he had lost everything, and felt solitary and helpless. His father and mother were alive, but his attachment towards Maulabax was greater in as much as a major portion of his life, till that day, had passed under the kind and fostering care of that great old man, of revered fame. Rehmat Khan knew his moods and tendencies. He, therefore, at once rushed down to Baroda, and took him away with him to his native place, the Punjab, in 1897. From that time onward, the father and son kept on paying occasional visits to Baroda and Punjab.

In 1902, a second severe blow was dealt to him, in as much as he lost his dear, revered, a very pious and religious mother. Now he felt very much restless. Hence he decided to divert his mind and took to rambling, but the rambling this time was with a purpose and a definite aim to become an exponent of the divine science and art of music. His real tour of India, therefore, commenced from 1902.

He first went to Madras in 1902, where he was very warmly welcomed by such high personages as the Right Hon. Mr. Ananda Charlu, Khan Bahadur Hadi Pasha and Walji Lalji. He gave a performance here of his beautiful music, which pleased the citizens of Madras so well that they presented him with a grand public address.

Thence he went to Mysore, where Prof. Maulabax was very well and intimately known. Here Inayatkhan

saw the great Mysorean Court-Musicians, Shai Shanna, Shamanna and Subanna. Before an assembly of such distinguished experts, he displayed such admirable command over the Carnatic music, that they were all wonderstruck and began to marvel at the way in which the young musician was rendering their own Carnatic music. He sang a Pailavi, peculiar to the people of the South, with an ease, grace and mastery, not found among the Carnatakees themselves. He was gifted with a sweet, silvery voice and a commanding personality, which made all the difference.

From 1903 to 1908, he stayed in Hyderabad, which turned out to be one of the most important periods in his life. Here he had the good fortune to visit all important personalities, including H. H. the Nizam, H. E. Kishan Prasad Maharaja, the Prime Minister, and all of them were greatly struck and charmed with the harmonious influence of his sublime music. They also noticed that behind the outer garb there lay some hidden secret about the greatness of this young musician, and H. H. the Nizam once asked him devoutly to narrate to him the secret of the magical influence of his divine music. The reply quoted elsewhere in this article shows the real secret of his music. The Nizam, being greatly impressed, named him the modern Tansen, gave him his emerald ring, and a purse, full of gold coins, and treated him very kindly and respectfully.

In Hyderabad, he made many friends and acquaintances, mostly from the nobilities and officials, and all of them were greatly attracted towards him.

One Maulana Hashimi was his great friend and Ustad, and he, being a mystic, saw in him the germs of real greatness, and the real part he was to play in his life to come.

Here he also came in contact with many Parsis of Secunderabad, and Sirdar Dastur Hoshang, their high priest, a saintly man, who was greatly impressed by the capacity shown by Inayatkhan for rendering the sacred hymns (*gathas*) of the Parsis into beautiful melodious music very willingly. He also admired the catholicity of his mind.

Here he also happened to meet a great Fakir and a great sage, Maulana Khair-ul-Mubin, who saw in Inayatkhan's eyes the sparkling genius of a mystic. He also met his Murshid a Maulana Sayed Mohammad Aby Hashim Madani, who blessed him saying "Be Thou blessed by the Divine Light and illuminate the beloved ones of Allah," and initiated him into his order. Inayatkhan was thus preparing for the future, for a much greater life of a great musician, and a great Teacher.

During his stay in Hyderabad, he found time to come over to Baroda to see his parents who were noticing the silent changes coming over him.

From Hyderabad, he started on a pilgrimage of India in 1908. First he came to Ajmer, where he met some Dervishes.

In 1908-10 he visited the whole of Southern India, and all important centres there. He visited Madras, Bangalore, Kumbhakonam, Nagapattam, Tanjore, Trichinopoly, Madura, Coimbatore, Malabar, Cochin, Ernakulam, Trichur and Travancore and was always welcomed by the nobilities, Kings, Dewans and other high personages. All of them were greatly charmed by his music and personality and many presented him with medals and addresses.

Then he went to Colombo, Ceylon, and thence to Burma. Then he came to Calcutta. In Calcutta Babu Laheri—a Sufi in spirit arranged for his lectures at the University Hall of Calcutta under the presidency of Sir Gurudas Bannerji, Rabindranath Tagore and others. In Calcutta, he lived for several years and his lectures and music were greatly appreciated by the people, who gave him the title of "Morning Star of Indian Musical Revival".

In Bengal, he made great acquaintances, friends, and admirers, like Lord Sinha, the Rajah of Rangpore, the Maharaja of Nalore, the Rajah of Lalgola, the Maharaja of Cassimbazar, who all liked his music immensely. Thence he visited Murshidabad, Dacca, Sylhet and saw Maharaja of Dinajpur. He was always very warmly welcomed, wherever he went.

Again, during 1908-9 he got 22 Gramophone records of his music at Calcutta, from a Firm named Victor. Some friends from Holland, especially his followers at Hague, are very keen on having back those records from India even at this stage and give vent to their feelings to the present writer as under:

"It is true as you suppose, many have been deeply impressed by his music and keep of it a wonderful remembrance, etc."

"You may perhaps understand how sorry we are that those who come along now have never heard of Shree Inayatkhan's voice and Vina." These records do not seem to have been preserved and are not forth coming even after a great deal of search, personally undertaken by the writer of this article.

It, therefore, appears that even these Western Savants were greatly devoted to him and that they greatly appreciated his spiritual music.

Having travelled throughout the whole length and breadth of India, he left India, on 13-9-1910 with his brother Maheboobkhan and cousin Alikhan, on an extensive tour of the West.

His Work in the West

He first started for America on 13-9-1910 with his brother Maheboobkhan and cousin Alikhan and stayed there for two years.

Starting work in the West must have been very hard and difficult for him, as he was a complete stranger there, without any means, without any assistance and without any acquaintance, but the Will was there, and the Way followed in all obedience to it. He began his tour by giving concerts of Indian Music and by giving lectures on Indian Philosophy, Mysticism and Sufism, which proved a source both for his attraction and stabilisation in the alien soil and alien atmosphere.

Inayatkhan's first address to the Western World was to the people of America, delivered at Columbia University, at New York, which found a great response. As regards his music, as he himself states, the Western people considered it as "a museum of antiquities, which one would not mind looking at once for curiosity, for pastime, but not like a factory, which produces new goods to answer people's demands and upon which the needs of many people's life depend."

During his two years' stay in America, he went to different places, like Los Angeles, San Francisco and gave lectures and demonstrations in Music, which were greatly appreciated by them. In San Francisco he was welcomed by Swami Trigunatita and Swami Paramananda of the Ramakrishna Order and was presented with a gold medal and an address. He also made acquaintances with great people there.

A young Hindu, Ramaswami, joined him in New York, and acted as a Tabla player to him till 1914. His powerful speech, his powerful personality and his beautiful music went a long way in inspiring a feeling of reverence and respect wherever he went.

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From France he went to Russia, where he says "the warmth that came from the heart of the people kept us warm in that cold country." Here he made friends with Count Serge Tolstoy, son of the great Tolstoy, who later on became representative of the Musical Section of the Sufi Order. Here he also met many Tartars, Persians, the leader of the Moscow Community Mr. Bey-Beg, the Ambassador of Bokhara and then returned to England on the outbreak of the first World War of 1914 and remained there till 1920.

During this period he made journeys to different places, as Southampton, Leeds, Sheffield, etc. and gave lectures and demonstrations of his music.

It was in these years that the Sufi Movement was gaining ground on the Western soil. It started publishing books on Sufism, based on notes taken down from the lectures delivered by Inayatkhan at various places and such books are many.

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This Second tour of America was a great success, as the people were greatly impressed by his knowledge of philosophy and proficiency in music. He then returned to Europe and went to Suresnes and Geneva where people were awaiting his arrival. Then he visited and gave lectures at Morges, Lausanne, Basel, Zurich, Rapperswill, Switzerland, Italy and Belgium.

In 1924 and 1925, he again went over to different places in Europe, as mentioned above, in response to invitations that were pouring in on him. His lectures and music were so greatly admired by the people that they actually thronged round him, acclaiming him as their *Huzar* and themselves as his *Murids*.

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To summarise his work in the West, it may be stated that he did four-fold type of work:

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The Sufi Message of Spiritual liberty is the old eternal message of love, harmony and beauty—which is also found in every religion. It is the insight into the essential unity of all beings, the knowledge that there is but one God, one Truth, one Religion and the various religious forms are but the various manifestations of one essential Truth. To the extent to which humanity will become alive to the insight of this essential unity, to that extent the animosity and inimical differentiations will fall away and applying this principle further in life will we be able to attain peace in the outward life. Peace in fact does not come to us from outside, but it issues forth from the expanded heart of the individual.

This Sufi philosophy attracted many and they became his followers. He has even now groups of sincere followers, whose ideal is universal brotherhood of mankind; irrespective of colour, caste and creed. These groups hold music and art in high esteem, and are still carrying on the work as a trust given to them by him. They still follow a religious ceremony called "Universal Worship" on every Sunday in several towns of Europe, America, Holland and at the completion of the service, a sermon is given in the spirit of tolerance, appreciation and understanding. In this service passages* from the sacred books of the Hindus, the Buddhist, the Parsis, the Hebrews, the Christian Bible and the Holy Quran—are read. No preference is given to any religion and everybody feels his belief honoured and respected. During the service, candles are kindled in reverent remembrance of the Avatars of all living religions.

It will thus be seen that Hazarat Inayatkhan was a great Spiritual Sufi Musician, a Philosopher, a Teacher, a Savant, who brought honour and fame to his native land. He also possessed all the good qualities of the head and the heart, which endeared him to the people in the West.

Is it not then the duty of the people in India to do something to commemorate his name and the people of Baroda, in particular, to do something substantial to honour this great soul of Baroda?

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CREATIVE PROCESS OF THE INDIAN FILM

By

Dr. Amar Mukerji

Of late the Indian film has come to be widely criticised for its poverty of outlook, and anyone who sees Indian films regularly is sure to find a certain amount of repetitiveness in their themes, stories, dialogues, location and even music. One does very often feel that the situations are the same, the same methods are being constantly adopted to bring about the catastrophe, and the ending is more or less always melodramatic. The too frequent use of songs and dances, the introduction of the comic interlude at the most inappropriate moment and the stereotyped method of character interpretation—these lead a discriminating visitor to the movies in India to think if the directors and actors of these films work with any positive creative purpose, and if they have the necessary artistic and theoretical background to make them competent to know and understand the job they are doing.

There had been, in fact, too much of stray criticism of those who make the films in India. Leaving aside these generalised and sometimes, meaningless statements, one does feel that to bring about a renaissance of the film in India it is necessary to have a more constructive approach to it, going into the very fundamentals of the creative process if necessary. And since so many factors contribute to the making of a film, it would mean that we enquire into the operation of all these factors taken jointly and severally, with the ultimate burden of artistic creation remaining on the director.

In this connection it would be very interesting to quote what Margaret Kennedy has said about 'the mechanised muse'. "A picture must be a group production, just as operas, symphonies and plays are group productions. But no group production can ever be classed as a great work of art unless it has the stamp of one predominating, creative mind. The single signature, in screen art is at present the signature of the director."

But since the signature will not appear unless there is the paper, the pen, and the hand, the film also will not be ready until the various units voluntarily combine and all the product of their artistic

labour subsumed under the single totality of the director's signature.

Such being the case, the defects of the Indian film, though primarily the defects of the directorial signature, can perhaps be examined a bit more closely to discover how much of these come from the various units which make up a film. The producer, the director, the actor, the editor, the photographer, the maker of the sets, the designer of the costumes, the lyricist, and everybody else has his responsibilities which he cannot shirk in a conjunctive production. Not that these in India do deliberately shirk their job; many of their mistakes can be traced either to their ignorance or lack of understanding or insufficient directorial supervision or even the low wages they get. The chief of these perhaps is artistic *unawareness*—I will not call it ignorance—and it is time that we probed into this to find out exactly where the unawareness lay.

Today we know that some of our actors and actresses have received high education which implies that they have the necessary training in methodology, that would make them read and understand books on film aesthetics and be aware of their creative process. We have also now, among our technical men, several persons who are highly qualified in the academic sense and are capable of knowing what they are doing. But in spite of this, when we remember the generality of films that they are making, of course, barring a few exceptions, we are sometimes led to conclude that they do all their acting and technical work on the spur of the moment without any definite critical thought, quite often spoiling the possibilities of a rather good film material.

This would surely lead a sensible person to think about the matter seriously and he is likely to ask the following questions: Do our directors and actors possess any clear idea of what they are doing? Do they, for instance, care to acquaint themselves, say with the various interpretations that are given by distinguished critics to some of the characters from the novels and plays they film? Do the actors know the difference between character-acting and type-acting?

Do the directors know that a melodramatic ending damages even a good screen-play? Are our photographers aware of the fact that too persistent a desire to employ unusual angles or false effects often spoil an excellent visual impression? Do the design and costume makers know the full implications of what they are doing? Are the music directors aware of the aesthetic implications of introducing too many songs in a serious drama?

A dozen more of such questions can easily be asked : questions whose answers would spotlight the defects of many of our films. And it is essential to answer those questions if we are out to cure many of the evils of our present day films. But this would demand that we know the makers of our movies more intimately than before, for time has come to take stock of the entire film situation of this country.

There are practically two methods of securing this information. One is to go and meet these persons and ask them searching questions about their approach to their work, the other is to read what some of these artists write about themselves.

Let us take up the second question first. In between the flood of fanfare material that has invaded most of our film journals it is sometimes possible to discover statements made by directors and photographers, musicians and screen-play writers, actors and distributors. Many of these statements are of course full of platitudinous and generalised statements but some of the statements which I am quoting below would throw a flood light on the real state of affairs in Indian film.

About the nature of film as a whole Actor-producer Jairaj says : "One fact common with all the people I have met is that picture-goers do not relish films that possess a marked pseudo-intellectual touch without any degree of entertainment. Further, they also dislike films produced to 'show off' the genius of the director or of any one aspect of the technique of production at the story. They also resent the superiority complex and paternal attitudes."

Character actor Murad says : "As long as the myopic vision of a film maker is concentrated solely on boy-meet-girl type of themes, there is no chance for the growth of character-acting in India. Character lead is a thing unknown in our films, which invariably have the same stereotyped heroines and heroes."

Director Hemchandra is sorry that most of the Indian films are "fairy tales with nothing to do with our world. What we want is down-to-earth stories that have something to do with human beings."

Ashok Kumar wrote sometime back : "Another plane on which the evolution of the Indian film-artiste

has taken place is that of the inter-action between his personality and the requirements of the screen script. The front-rank artiste formerly used to influence the content of the script. He was not bothered about its importance. The screen-play was always secondary. The result was a lack of cohesion between the role he portrayed and the character suggested by the story. Only when the camera technique became more competent and the placement of shots easier, was the personal dominance of the star kept in check. The more refined directorial conception of the film made it necessary for the star to become a part of the screen play. His dialogues were not shouted as previously but began to be spoken in the manner suitable to the characterization."

Bombay's producer-director Amiya Chakravarty says : "It is not possible for anyone to know what the people like and do not like. Only the fundamental emotions are common to all human beings, the rest vary with the experience of each individuals. After twenty years in motion pictures and doing all the jobs connected with picture-making, I feel that the primary ingredient of any picture should be novelty. The same story must not be repeated with different costumes and music and lyrics must also be different in each film. (The Producer) should, as I invariably do, go and sit in the lower classes in the cinemas and observe the reaction of the people to his picture. There are no formulas for box-office success except hard work."

Director J. K. Nanda writes : "A film can be called the visual literature of a country and as such to become a powerful medium for the enrichment and education of the people". Love is a natural emotion in every human heart but each nation's culture shows divergent conceptions of love. In our country, the sublime aspect of love is given greater emphasis as contrasting to the flaunting of sex in the West. If films show sex more prominently, their justification must lie in the culture of these countries and not in the taste. The trend to ape the Western attitude towards sex in our films makes them appear outright artificial and unconvincing because they have the barest semblance to reality."

The above quotations throw a wealth of light on the fact that many of the important persons in the film world are aware of what they are doing, at least of what they cannot do. The following from Director Hemchandra bearing directly on his job would clarify the point further.

"In the craze to make films colourful the movie-makers have gone to the undesirable extent of making them outlandish and heterogeneous. Many are crude imitations of foreign pictures or a series of song and dance numbers with an incoherent plot woven round them. Such an abracadabra of meaningless mixtures is naturally rejected by the audience."

The statement at least confirms the fact that some of those who make films for us are in the know of what type of film is being produced in this country. Whether the audience rejects this type of film or not is a different question which cannot be easily answered since once a while even the most outlandish variety of film proves to be box-office hit. The reason for this would perhaps emerge out of the other statements we are going to study next, some which indirectly give the pointer to the truth.

Well-known story and dialogue writer of Hindi films Azam Bazidpuri says: "Film stories are deteriorating . . . because story-writing for film is being treated as a commercial enterprise rather than as an art. . . . The films based on indiscriminate writings are, as a natural consequence found to be lacking in appeal. . . . The technique of penmanship and the purpose of a film story are different. The author of a novel is comparatively more (sic!) fierce in expressing his feelings. He may at times disregard the people, may even revolt against their pet likings. But a film-story writer is under bounden duty to be guided by the choice of the public."

The above statement betrays the source of the success and failure of films in India; it throws interesting light on the manner in which the box-office-director-cycle moves. The subsequent part of Bazidpuri's statement completely exposes the technique of some of our directors. Writes he: "I deride the tendency of some directors who create a story built on particular "shots" borrowed from foreign pictures that have caught their imagination. A story cannot be made on the basis of some shots and if that is done it will remain a mere jumble of good shots without story. The finest "shot" of any picture is good only because it has arisen out of the regular flow of the story. Thus the love of the film director for "shots" has, at times, resulted in a purposeless theme."

When we read such a statement in conjunction with paragraphs 119-202 of the Film Enquiry Report we are convinced of the fact that there is in fact a real dearth of story material in this country with a few incompetent, but influential "authors" taking advantage of the situation. But it remains a fact nevertheless that careful editing can to some extent nullify the defects of a story, and it is therefore necessary to note what the editors have to say about their task.

Samsuddin Kadri, an editor of long-standing attached to the Mahboob Productions at Bombay writes: "The work of film editors in India will be very much simplified if copies of the script are handed to them in advance. . . . To create the proper effect in the logical sequence is one of the main duties of the editor. In *Aan* when Nimmi overhears Dilipkumar telling Nadira that he loves her, her eyes well up with tears which roll down her cheeks. To create the effect of an angered Nimmi, he retained

the portion where tears dropped from her eyes and quickly shifted the scene to Nimmi rushing towards Dilipkumar and Nadira and declaring her love for Dilip. If the tears were allowed to flow copiously the audience might have got the impression that Nimmi's anger was spent as a result of crying. Then the effect of her rushing to quarrel with Nadira would have been ineffective.

"In another sequence in *Aan* Dilipkumar and Premnath fight with daggers. Premnath is struck with a dagger in the chest and he bends. It was understood at the time of editing that Premnath's fall was to be cut out when he bent his chest forward but due to an oversight Premnath was shown falling down. The audience gathered the impression that he was killed, and when he appeared in another scene, they found it difficult to understand how a "dead" man would come to life again."

The importance of editing can well be realised from the above extract and when we thereafter read G. C. Mayekar writing that "editing is not given a second thought in our films," we know what we miss thereby. The very fact that several of films hang loosely is due to inefficient editing. Says Mayekar: "Movie makers in India have not realised its importance. The over-burdened producer specially has failed to realise how much editing can affect the chances of a picture. There are a few editors who have sense of timing and not a single one of them has any theoretical knowledge."

How useful the theoretical knowledge can be is all the more apparent when we come to deal with the use of music and dance of our films. How difficult the use of music in film is will be apparent to anybody who reads Hans Eisler's "*Composing for the Films*" and the opinions of the lyricists, the composers, the music directors and the playback singers would be revealing indeed. Mohammad Rafi writes: "Knowledge of classical music is a great asset to the playback singers. Classical music imparts the basic training through its traditional methods of rendering songs, and is therefore very helpful in modulating the voice of the singers. . . . A singer's voice is however not static. . . . and my voice itself has undergone regular changes during the last many years."

Mukesh writes: "The tendency now-a-days is to make a singer render all types of songs be they sad or comic."

Lyric and dialogue writer Saraswati Kumar Deepak holds that the lyrics to be effective must be linked inextricably to situations in a picture. He writes: "In our films songs are usually inserted without much regard for the needs of a situation. It is due to this flaw that songs instead of flowing spontaneously from the theme, appear to be artificially woven patches. Lyric writers should have complete know-

edge of the story and a thorough grasp of particular situations. Then alone can they depict the correct attitude.

My conviction being that a lyric draws its momentum from the situation, I cannot reconcile myself to the idea that one kind of film lyric could be universally effective?

The famous music director Hemantakumar sees the problem from another angle when he writes: "Directors would suffer if they did not explain to music directors the situations of the pieces. Usually only a vague idea was given to them. Certain important lip or body movements were necessary at the time of rendering songs and therefore it would be advantageous if the director called the music director on the sets. It would also be useful to show the rushes of sequences to music directors."

C. Ramchandra lays a greater emphasis on the relationship of the audience with the story of a film and its musical score when he says that "the task of a music director has grown as the audiences were becoming increasingly interested in good stories. In a musical picture they would want good songs and in a social, good themes. For musicals music directors should be allowed to give good stories. This is not generally done in this country."

Music director Sudhir Phadke examines the problem from the point of view of the playback singer when he says that "sufficient consideration is not given to the selection of playback artistes. The actor's singing voice should watch his speaking voice, and in this, age is a very important factor. It is absurd to present a young girl in a full mature voice."

Along with the problem of the playback music comes that of 'Gap music' and it is worth noting Madhubala Jhaveri's views. She says: "Gap music depends upon the words, their meaning and their picturization. We have no choice of gap for music. That is for the director and the music director to think of but gap music gives relief to the singer. Once I had to sing a song without any break and I found it most strenuous."

The question of the wording of the songs, their tuning, the relative merits and demerits of adopting the Western music and the place of folk-music in our films has all been more or less discussed by most of those who matter in the film world. Here it would be possible to reproduce only a few extracts from their statements. Composer Majrooh Sultanpuri writes: "... I came to know that film songs written with simplicity and directness offered them identification, analysis, rhythm of life, produced a sense of catharsis, and above all gave them a very big thing—the feeling that they were not alone."

"One thing is certain. It is essential for the film

poet to be well versed in the literary form of poetry before he ventures into film poetry inasmuch as one has to be a good artist before becoming a caricaturist."

"Faulty language will mar the worth of compositions, however good may be their musical contents. Besides, such lack of knowledge will not be conducive to the education of the masses. A good literary poet can also be a good film lyricist."

Regarding the use of folk music in films, Jamal Sen writes: "This under-estimation of indigenous growth may be due to an inferiority complex for the spring of Indian music is perennial and however deep we may draw from it, it cannot belie the hopes of a thirsty seeker. Our country's folk music too affords ample scope for film work."

Allied with the problem of music is the problem of dance and it is surprising that it has not been possible for me to discover an important statement on this subject by one who directs dance in Indian films. Dance director Prem Sharma is perhaps the solitary figure who maintains that "it is criminal on the part of film makers to introduce cheap and vulgar... dances which have a demoralising effect, specially on the younger generation."

Among the artistes Vyjayantimala says: "I thoroughly disapprove of the Western influence which is encroaching on... dancing in Indian pictures. When I am called upon to do modern dances as in *Anjam* there's no way out; but I would much rather do Manipuri, Kathak, Kathakali or folk dances. It is easier to dance for the camera as the number is taken shot-by-shot."

The two statements in their own way only confirm what the Film Enquiry Committee Report states that "dance for the sake of having a dance denotes a lack of quality and taste... we find dances more the handmaid of vulgar music than the expression of any artistic feeling. Quality is sacrificed to the need of giving the quantity. Film dances hardly reflect Indian dancing, whether of the popular folk variety or that of the well-known schools (paragraph 511)."

The other constituents which make up a film are perhaps more technical than artistic though even in the execution of these techniques there is the scope for artistic efficiency. Photography is of course, the key point in all film making and one has to admit that of late the photography in Indian film has considerably improved. The excellent photography of *Barsaat*, the magnificent camera work of *Do Bigha Zamin* or *Pathik* or even the remarkable location shots of *Yatrik* would do credit to any country but then these are films out of the ordinary, most of which even now display occasionally the ignorance even of the fundamentals. An excellent camera man like Faredoon Irani is

highly critical of his own work and while analysing it said: "If I complete two or three pictures in colour I will naturally become proficient in colour photography. Lighting is very important in colour work. When I handled the camera for *Aah* I experienced various hazards. I had to be careful with everything as I had learnt that in the 'blowing up' process the colouring is a co-operative venture."

Photographer Sudin Mazumdar of *Chota Bhai* fame had slightly different approach to his task. He feels that technical excellence is dependent on equipments, on proper consideration given to the making of the sets, on the selection of the proper shots, on a suitable location of the out-door work and finally on the absence of disturbance from the outsiders who often dabble in photography.

V. Avdhut says: "I believe photography must be natural, especially the lighting effects. It must be soothing to the eye. The camera must aid in telling the story, and therefore, must be adjusted to different moods. Angle and effect are good for pictorial imageries but cinema must tell nothing more or less than the story."

Cameraman Ramchandra believes that in a film "the camera plays the most important part in presenting the story and the characters. . . Different themes are differently photographed. A comedy is always pictured in high key, that is bright photography, while a dramatic or suspenseful theme is presented in low key—shadowy-photography. . . . Each 'shot' fulfils a particular need and purpose and if any one 'shot' is misplaced the general effect will be marred."

"Undue liberty to the cameraman is also dangerous because his love for artistic photography sometimes makes him blind to the demands of the story."

But in a full length film photographic effects depend considerably on the sets, the costumes and the make up, and in these directions as well there is much scope for improvement in our films. Art Director S. N. Kulkarni feels that movie architecture will play a vital role in improving the aesthetic sense of the people. He, however, admitted that at times some art directors did over-reach the boundaries of their imagination and built highly fantastic sets. Explaining some of the handicaps experienced during the construction of certain types of sets, he said: "When a set is erected on a platform, the curtain walls shake slightly. Due to the movement of artists ill fitted planks joining the platforms transfer their vibrations from the floor to the walls whose vibrations can easily be perceived by keen sighted audiences."

"Producers and directors show preference for certain settings because they are cheap and can be made quickly. The latter view is taken to meet the dates of stars. . . or when a picture is to

be finished for quick delivery. . . . There are times when a director is unable to explain his requirement and he suggests that he wants a set similar in design to one seen in some foreign film."

"Art directors in India suffer from considerable handicaps. There is surprising lack of material for period architecture."

No wonder in this; since the star salary takes away the major part of a film investment and we can understand the make-up man Dada Paranjpe's difficulties when he writes that "today few directors show any enthusiasm for realistic make-up. Few artists also show appreciation of this art. Most of them are averse to grease and paint and exhibit repulsion to the spirit-gum utilised for applying make-up. This attitude is undesirable for I feel that a story demands a character and not the identity of an artiste."

"Yet another undesirable trend is the neglect of make-up for the hero and heroines in our films. The public becomes tired of looking at the same faces in our films. . . ."

"Despite the important contribution made by the make-up man, his job is not appreciated and rarely is legitimate credit given to him. . . I fail to understand why make-up men are indifferently treated."

The stereotyped glamorous make up of the female stars can perhaps be ascribed to the source. Mr. Paranjpe has stated, and when an art-director like Sayyad confesses that "directors jealously guard their stories and never relate them even to those who are closely associated with its production" we can almost understand why so many of our films are just slap-stick productions.

The prospect which the statements quoted above creates is depressing indeed and I am perhaps open to the charge that my selection of views is not representative enough. It is true that I have not quoted the opinions of those who are the most efficient in their vocations and this has been deliberately avoided because we in India have just a few experts while most of our films even now continue to be made by mediocres. Even then the reactions of the various persons contributing to the making of a film are hopeful in the sense that most of them at least show certain degree of creative awareness which is the first stage to the improvement of our films. The reactions of the actors whose personal equation to the film is rather high reveal the same attitude. In an interview given to me at Calcutta Jahar Ganguly told me that while depicting important characters from well-known novels, he made efforts to acquaint himself with the various interpretations critics gave them while Ahin Choudhury told me that he read through the books carefully, and I should add,

he is very well equipped with theoretical knowledge. Negatively speaking Kamini Kaushal who is a B.A. Honours with English literature said sometime back that "in pictures made now-a-days, the characters of the players is rarely developed to its logical content. The heroine acting a village or country girl seems to go through the same kind of routine. This is extremely painful for an artiste who is forced to ramble through meaninglessly. Situations should be explained and the action, gesture and expression should be left to the originality of the artiste."

Such probes into the creative process of the various artistes who contribute to the making of films in India, are sure in the long run to bring about a renaissance in Indian films, though just now, one should say, the critical edge of the self-awareness is not sharp enough to produce swift results. There should be much greater appreciation of what is called "the cinematic workshop" and what we further require today is, besides a documented history of the Indian film, a band of professional critics who would examine films "not merely as a piece of ephemeral entertainment but as a stage in the development of the

technicians who created it and for its place in the tradition of film making of which it is but a single expression."

The creative artiste, whether he be a director or an actor, will deeply search his soul and would try to analyse his work. We in India as yet do not have anything like Paul Claudel's Diary of his making of *The Beauty and the Beast* or of Sir Laurence Olivier's account of his *Hamlet* or of T. S. Eliot's story of his *Murder in the Cathedral*. Neither do we have anything like Eisenstein's brilliant analysis of the form or Grierson's review of the documentary. Is there anything like the statements made by Mrs. Jameson or Mrs. Terry with reference to the drama?

Without anything like these, it is certain that the Indian film will not attain the unified totality of its Western compeers and the cinematic production and acting in India would remain haphazard and of a mediocre quality. Until the very nature of the creative process is analysed and reckoned with we cannot have a series of excellent films though there may be isolated specimens of excellent production.



Above: Inauguration of the All India Music Festival. Chairman of the Akademi greeting the Festival. Seated are Dr. Keskar who inaugurated the festival. To his left are Dr. Katju and Pandit Haksar, Chairman and Vice-Chairman respectively of the Bharatiya Kala Kendra. On the left the members of the Military School of Music from Panchmarhi



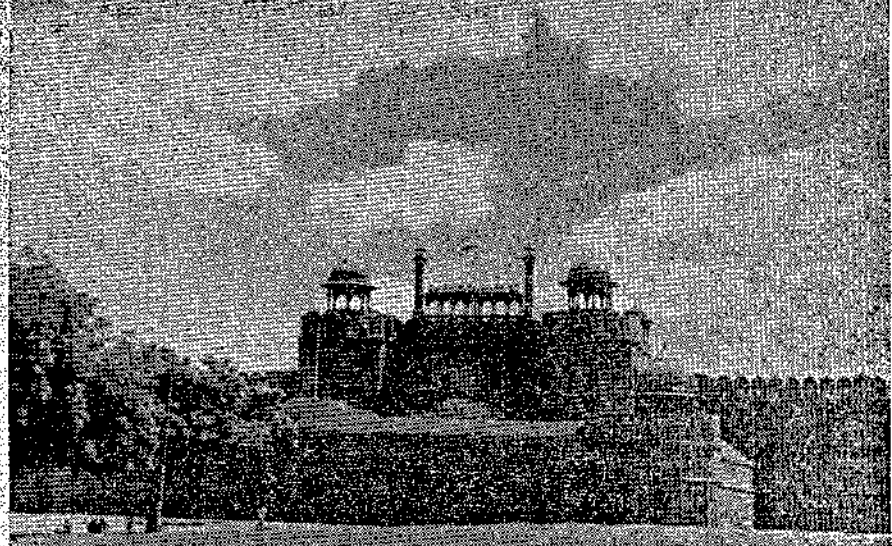
Top: (from L to R) Folk Singer from Maharashtra and Bai Rasoolanbai of Banaras Centre. (from L to R) Singer from Orissa and Shri Gopal Misra of Banaras. Bottom: (L to R) Jahangir Khan and Imrat Husein Khan



Below: Smt. Radharani Devi Kirtan Singer from Bengal



FIRST



NATIONAL MUSIC FESTIVAL

DELHI, MARCH 1954



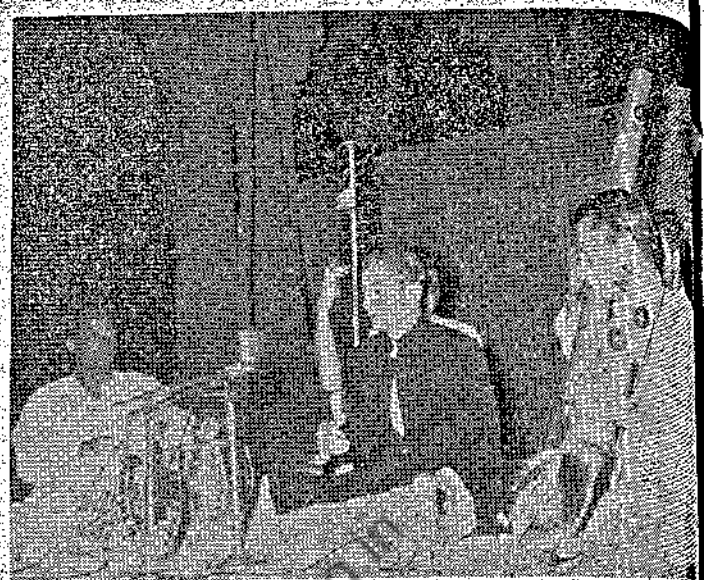
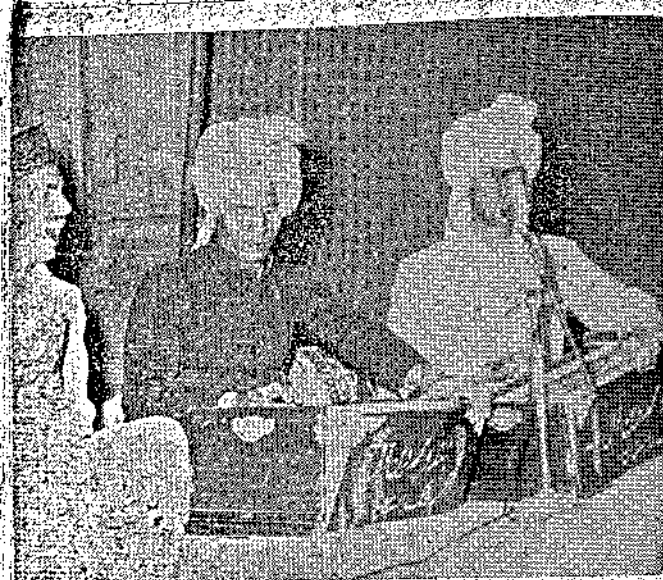
*Shri. Umrav Singh
and Party (Sohnai)*

*Shri. Shanti
Prasad Banerjee*

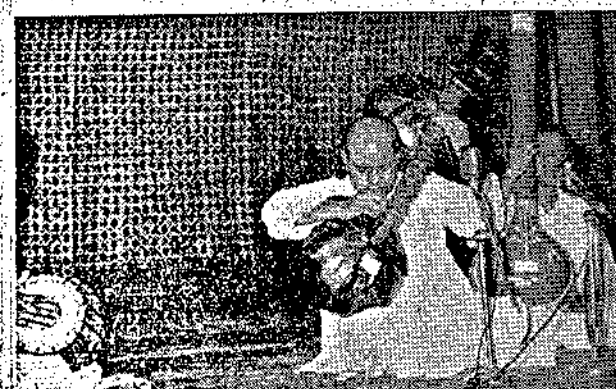


Principal Ratnankar, Lucknow





Above: Muhammed Din and Party, Quawals (left)
and Shri Shrikumar Shukla, Gujrat (right)

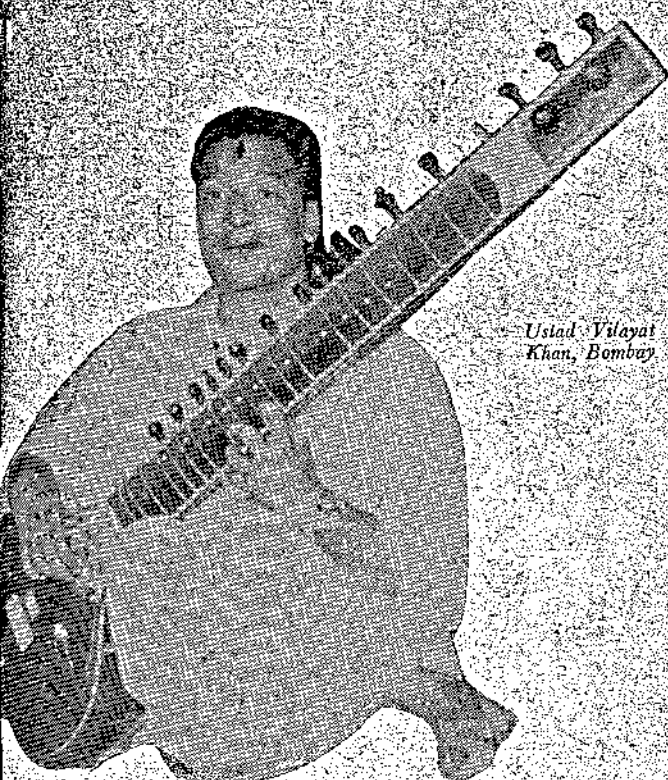


Left: (Top) Ustad
Dabbir Khan,
Bengal (Veena);
(Centre.) Sangeet
Ratna Vidwan T.
Chowdayya, Mysore
and (Bottom) Pandit
Krishnarao of Gwalior

MUSIC FESTIVAL



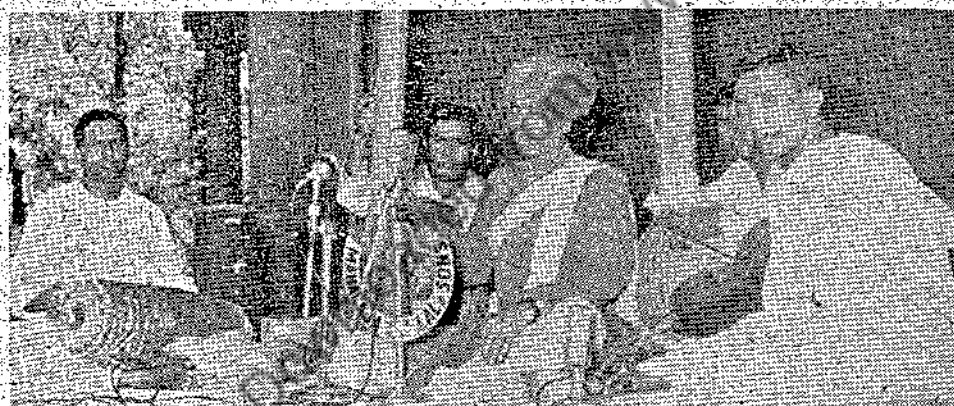
Shri Chaturlal



*Ustad Vilayat
Khan, Bombay*



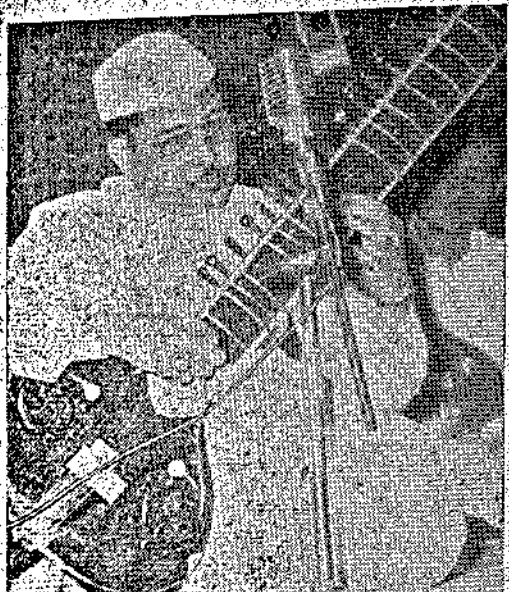
*Above: Ustad Ahmed
Jan Thirakwa, Rampur*



*Left: Vidwan
Devendroppa of Mysore*

*Below: Shri Shyam Ganguli
(right) and Shri Ram
Chatur Malik (left)*





FIRST NATIONAL MUSIC

*Ustad Mustaqali Khan,
Bengal*

INDIA stands on the threshold of an extraordinary phase in her history and it was fitting indeed that the first National Festival of Music, which aimed at symbolising the vital forces that constitute our creative national consciousness, should have been held in the Diwan-i-Aam of the historic Red Fort. In these very forces that will ultimately forge the essential links of Indian unity. It was our privilege to call it a National Festival because the artistes who participated together represented almost all the prevalent styles in classical music, folk music, vocal as well as instrumental.



*Party of Qawwali
Singers*

For the first time the jealously guarded ancient traditions of classical music emerged from their ivory tower to meet the other trends in music on equal ground. The inclusion of folk music from various parts of the country was not calculated merely to relieve the monotony. The diversity points to bigger unity and it was an attempt to bring to the people a cross section of the massive body of Indian music today. Its inclusion, although justified by its inherent charm and vigour, is also significant in as much as it represents the peculiar genius of our people. It is thus neither competitive nor even comparative in spirit. It had been the dream of the Akadami to make the classical tradition of music available to the masses in all its richness and to give folk and other forms of music the status which, by virtue of their vast appeal, they so amply deserve. It is to promote the necessary intermingling of these various forms that the Akadami had envisaged National Festival of which this was the

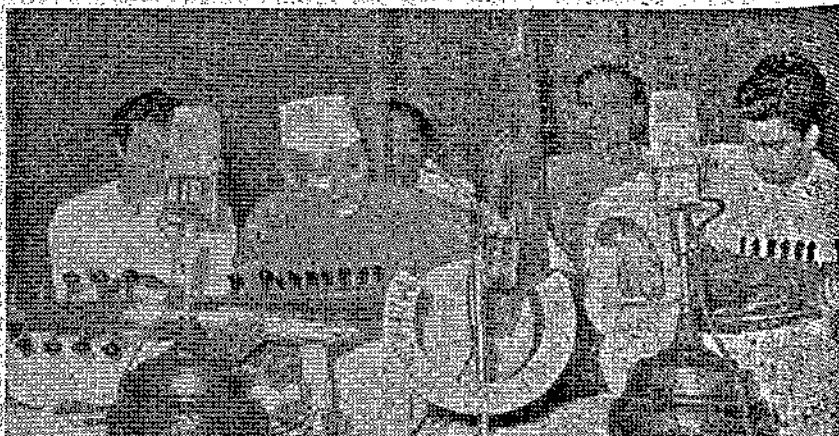


*Smt. Gangubai Hangal,
Hubli*



*Shri Patanjali Dev
Sharma, Kashmir*

Ustad Alaaddin Khan (Sarod)



FESTIVAL

first. It is also an earnest of the Akadami's resolution to foster the development of music by breaking down the narrow walls within which it has hitherto been confined. The barriers once broken the vibrant currents of traditional, popular and folk music will flow into the main stream of our Cultural life and thus help to make our national life worthy of the traditions of our country.



Above: Shri Pankaj Mallick, Bengal

Left: Smt. Sarawani Mathur (Sarod)

Below: Shri Mohanlal Royani (Left) and Ustad Mustaq Hussain Khan, Rampur

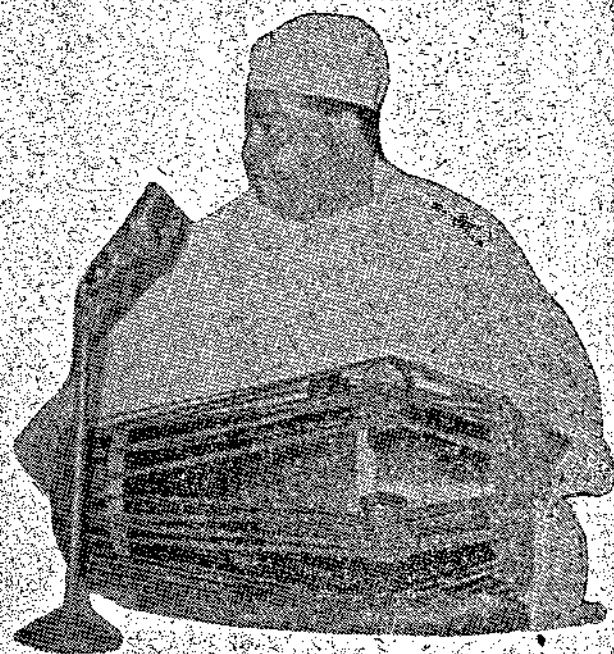




*From L. R. Smt. Vindhyavasi Devi,
Bihar ; Singer of folk songs from Orissa ;
Prof. Millikarjun Mansoor, Dharwar.*



Singer of folk-songs from Orissa

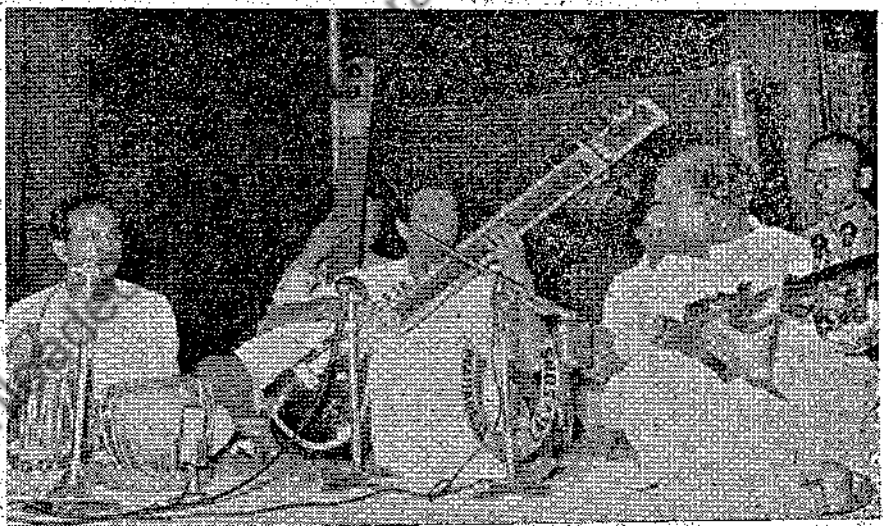


Shri Satrunjay Prasad, Bihar playing the Pakhawaj.

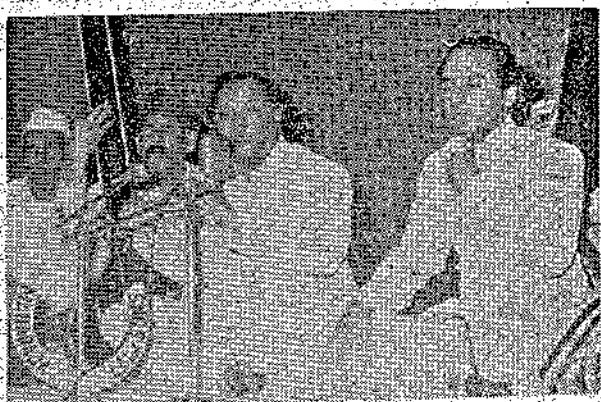


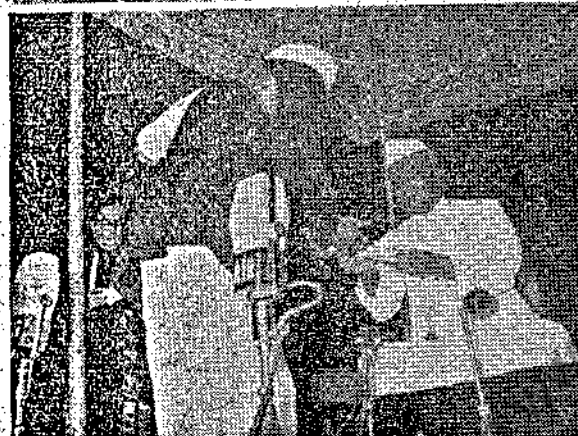
Above left to right :
Ustad Vilayat Husain Khan
Bombay, Folk-Singer from
Orissa, Ustad Rajabali Khan.

Right :
Ustad Ali Akbar Khan
and Shri Ravi Shankar



Below (L. to R.)
Shri Ismail Hussain Khan (Sarod)
and Dagar Brothers, Dhrupad-Singers





Musicians

For pre-eminence in music both vocal and instrumental, the following musicians representing the country have been given a shawl, a gold shrinkhal and a sanad.

USTAD RAJAB ALI KHAN

An outstanding exponent of the Gayakee known as "Kawwal Bachha Gharana" he is over 80 years of age and has been a court musician at Kolhapur, Dewas Junior and is now a pensioner of Dewas Senior. He was awarded the titles of Sangeetratna Bhushan in 1909 by H. H. the Maharaja of Mysore; Sangeetamanranjan by Banaras Maha Mandal in 1930 and Sangeet Samrat by the Musical Society, Bombay in 1931.

USTAD AHMED JAN THIRAKWA

One of the outstanding instrumentalists of the country his main forte is the Tabla and he is a distinguished player of the "Farukhabad Baj". He is 65 years of age and has been a court musician at Rampur for many years.

FELLOWS

The Rashtrapati conferred the Fellowship on the following artists and handed over to each of them a shawl, a gold shrinkhal and a sanad.

SHRI ARYAKUDI RAMANUJAM IYENGAR USTAD HAFIZ ALI KHAN



of the Year

instrumental the Rashtrapati gave away Awards Hindustani and Karnatic music. They were each

ASTHAN VIDWAN SHRI VASUDEVACHAR

Belonging to the School of Sadguru Shri Tyagabrahma Paramparai, he is a scholar, artist and composer of rare ability. He is 88 years of age and is known as the Grand old man of Karnatic. He has been awarded the titles of Sangeet Shastra Ratna and Sangeet Shastra Visharad by H. H. the Maharaja of Mysore. He was given the title of Sangeet Kala Kovida by 8 Mutts of Udipi. In 1935 he was awarded the title of Sangeet Kala Nidhi by the Madras Music Academy.

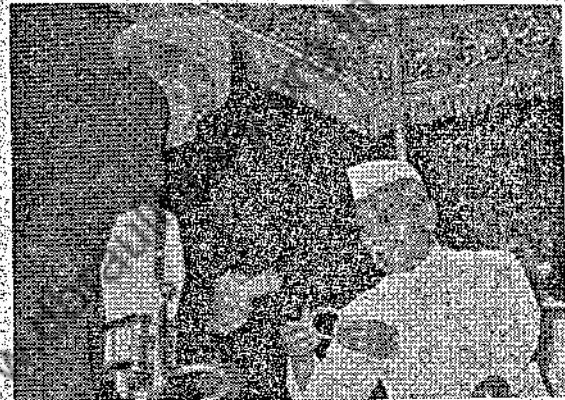
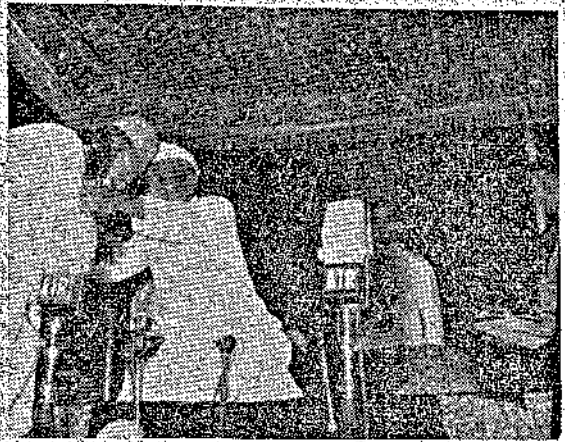
SHRI PALLADAM SANJEEVARAO

The only living disciple of the late famous Sarabha Sastrigal, he is one of the senior most flutists of the country. He has been awarded the title of Venugana Siromani by His Holiness the Siromanigal of Shri Uttaradi and the title of Sangeet Kala Nidhi by the Music Academy, Madras in 1943. He is over 70 years of age.

THE AKADAMI

of the Akadami on the following outstanding Angavastram and a Sanad.

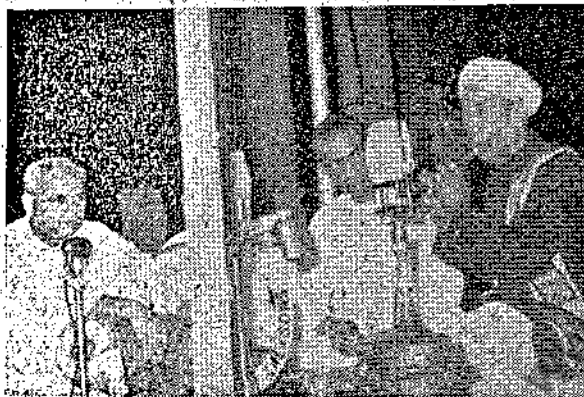
USTAD ALAUDDIN KHAN
SHRI PRITHWIRAJ KAPOOR



Music Festival



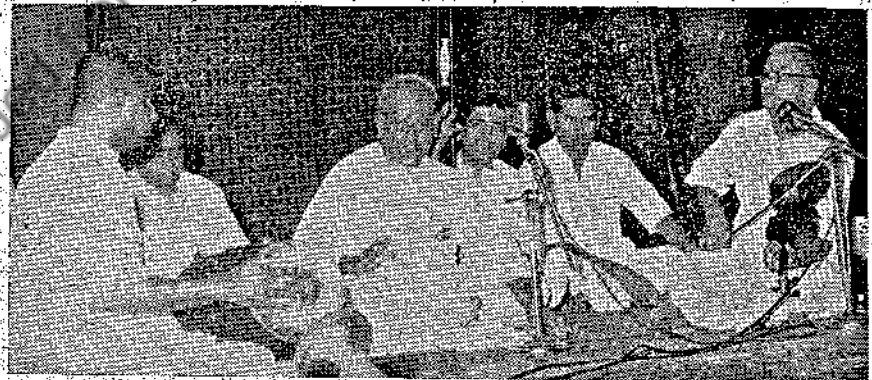
Shri Chandra Shekhar Pant



*Shri Polladam
Sanjeev Rao*

Photos by Govind Vidyarthi

*Right: Shri Aryakudi
Ramanujam Iyengar*

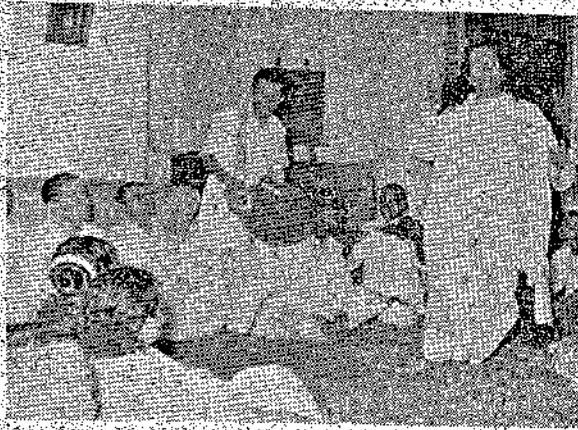


*Below: Shri T
Nagarathnam Pillai*



The Folk Music of Bengal

By
Suresh Chandra
Chakravarty



Performance of a Pala Kirtan

THE history of the folk music of Bengal as of any other country is obscure and it is not my purpose to try to trace it here. Casually however, I may have to say a word or two at times regarding the development or influence of the folk music of Bengal in particular periods on our rural life or its having been influenced by particular incidents or circumstances.

According to many masters of music, some of the finest types of folk songs of Europe are no more sung and peculiarly enough, can be traced with difficulty in the towns and not in the villages. Fortunately for this country such songs are still as much alive in our villages as they were, perhaps, hundreds of years ago. In towns like Calcutta, people sometimes try to imitate these songs with the result that the spirit of folk songs is adulterated by the touch of sophistication.

In fact, if you want to enjoy a 'Bhatiali', for instance, in its pristine beauty, you must go to the remote village on the banks of the 'Meghna' or the 'Surma'. It is a widely known fact that ninety per cent. of the people of Bengal lead a thorough village life and the rest ten per cent. also are inseparably connected with the village. The change of conditions of life due to modernisation or rather industrialisation has very little effect on the life of the Bengalee because of the fact that the huge majority of workers in the industrial sphere of Bengal are non-Bengalees.

Of late, there has been a growing demand of folk-songs among the urban people and for that reason we now hear plenty of such songs in gramophone records as well as in the cinema. But they are mostly sung by those who cannot do real justice to them. Moreover, the studios provide them with such atmosphere and accompaniments as are wholly unknown in the village. But, as I said, these attempts

of Studio trainers have, so far, failed to spread their influence of mechanisation outside the urban areas.

Folk music can be studied from two view points: 1. Literary and 2. Musical. I do not intend to dwell on the literary side of it here, because enough has been written and published in the shape of books and articles including few heavy volumes published by the Calcutta University such as, Mymensingh Gitika, Purba Benga Gitika, etc.

With regard to the musical side of folk songs again, I can not but feel some hesitation to lay down the principles, as such principles are very widely believed to be totally absent in folk music. Folk music is believed to be a spontaneous growth absolutely untouched by the grammarians of music. But I think this version has its own defects for, as we shall see later on, principles do lie in our folk songs as a matter of course, although perhaps they were never thrust in by experts. I think it will be unjust to deny such principles in the folk songs of Bengal at least, simply because they are not apparent and it will be my endeavour to find such of them here as will explain the peculiarities of different types of them.

Before I actually take up this task I think it will be convenient to enumerate here with short explanations the different types of music that have actually grown and developed in the villages of Bengal.

Classification of Types

All these types may be brought under two broad categories:

- (a) Those that are meant for parlours, for courtyards, and
- (b) Those that are heard in the open fields, on rivers, hillsides etc.

Class-(A)

Under the first classification will fall—

KIRTAN

These are songs or rather intonated recitations with an immense variety of rhythmic order and Tala peculiar to them. These songs deal with the Leela or the heavenly deeds of Sreekrishna and Sree Radha. The usual accompaniment is Khole, a kind of drum, and cymbals. Though originated in the village, Kirtan is a highly developed and systematized type, so much so that its tempo and the Tala-system is often found to be more complicated and difficult than those of the classical Hindusthani music. There are generally four kinds of Kirtan, namely, (1) Garanhati, (2) Manoharsahi, (3) Mandarini, and (4) Reneti.

In course of its development Kirtan has introduced in itself quite an amount of folk music. But as this is hardly regarded as a type of folk songs, I mean to record my reflections on it in a separate Note at the end of this article.

JATRA

This is more or less an open-air opera or musical play with dialogues introducing more characters than is generally found in stage plays and containing very many songs often in season and out of season, interluding the dialogues. The subject matter is mostly mythological. The duration of a play is generally six to eight hours. The tunes of the songs are more or less based on classical music though the Jatra way of presentation is nowhere impaired. As accompanying instruments the Dholak, Violins, Cymbals and of late the harmonium and a few blowing instruments of Europe are more prominent. The Jatra has afforded in a way a good opportunity to villagers to appreciate, learn and cultivate Raga—music in so many forms as solo, duet and community singing.

DHAP

Dhap is similar to Jatra. While in the latter all the characters, male and female, are played by male artists, in the former they are played by females only. For a subject matter a Dhap party often takes a dramatic version of a kirtan subject. It is then called a Dhap Kirtan. While it takes up a well-known Jatra subject, it is often known as Meye-Jatra or female Jatra.

KABI

The Kabis or Kabiwallas are rural composers endowed with more or less education in Indian Mythology. In a soiree, two such Kabiwallas meet together and enter into a debate regarding a knotty and brain-teasing problem chosen from mythology and each of them pours out his arguments in verse improvised then and there. Though in a sense this is a substitute for what is known as Mushaira in Hindusthani, the superiority of the talent of a Kabiwalla will be easily understood if one considers the

very difficult circumstances under which he has to perform. The success of a member of a Mushaira depends perhaps on the excellence of his composition, but a Kabiwalla must be a good poet and at the same time very clever and resourceful in order to prove his success. Some of the Kabiwallas have been immortalized in the history of Bengali literature and music.

TARJA

Tarja is akin to Kabi, though inferior in quality and show. Besides the two debators, Tarja has no other interest, while in a Kabi party the musicians, apart from the composers, who are also known as Sirkars, have their own peculiar technique. The chief accompanying instruments in both these types are the Dhole and cymbals.

PURAN GANS

This heading includes more than one type:

(1) **Manasar Gan:** Though strictly speaking a kind of Puran Gan, this particular type has been cultivated in different districts in different techniques, as a result of which the form which is heard in Barisal is quite different from the form current in Sylhet or Mymensingh. This is mostly sung in the month of Sravana, though its tunes have nothing to do with the spirit of the rainy season.

(2) **Ramayan Gan:]** While Manasar Gan is based on the incidents described in the



A scene from a Jatra on Ramabrosad performed at Chandabali which was attended by the Secretary of the Akadama

Padma Puran, the Ramayan Gan provides for musical narrations of the incidents of Sita and Rama.

(3) Durga Puran Gan

(4) Kalika Puran Gan

These two types are based on the Shakti cult just as Kirtan is based on the Vaishnava cult, and are similar to items (1) and (2) though each of them has its own peculiar technique. The common name for all such types is Mangal Geet.

JARI AND GAZIR GAN

Like that of the Puran Gans the object of these songs is to instil a religious fervour in the listeners' mind. These are sung by Muhammedan villagers just as Puranas are sung by the Hindus. JARI AND GAZIR GAN are so very attractive that thousands of villagers irrespective of caste and creed may be seen listening to them for hours together.

GHATU GAN

Ghatu is a kind of dance music in which the Ghatu or the leading singer, usually a boy attired as a girl takes his stand in the middle and is followed by a number of people who sit in a circle around him. It is very popular in the northern districts of East Bengal and is held both in courtyards and in big boats. The Ghatu is perhaps one of the few types of rural songs which though introducing subject matters related to religious incidents, are meant for entertainment, pure and simple. Ghatus present some indigenous Mudras which even Rabindranath introduced in the Santiniketan style of Dance.

GAMBHIRA GAN

Gambhira songs are connected with Shaivite ideas and are performed in the second month of the Bengali year. These are very popular in Malda and neighbouring districts. Many of the songs are humorous criticisms of social and political incidents of the year just terminating. It is a treat to be acquainted with the critical views of villagers presented under the garb of Gambhira songs. The performance of these songs serves two purposes, first, as far as this critical side is concerned Gambhira is a good entertainment, and second, in its relation to the Charak festival it is a type of ceremonial song. In this latter aspect, Gambhira may be regarded as akin to BIHU songs of Assam. The Siva of Gambhira is not the great God of the Hindu Trinity but is just an old cultivator and regarded by villagers almost as one of themselves.

PHILOSOPHICAL AND MYSTICAL SONGS

There is a large variety of such songs. The more important types are mentioned here:

(1) **Baul:** The Bauls of Bengal are more or less mystics. They have composed songs containing very deep spiritual meanings covered under very ordinary and common place words and phrases. Often the songs have double meanings, firstly, the

meaning which one would directly accept from the language as it is, and secondly, the underlying meaning or truth sought to be hidden behind and only to be appreciated by those who possess an instinctive spiritual insight. Baul songs have perhaps played an important part in shaping the Bengali mind. There have been Bauls both Hindu and Muhammedan (Sufi Bauls) whose compositions have been equally accepted. The Baul is said to have his origin in the Sahajiya—a mystic cult emerging from the downfall of Buddhism.

Generally Bauls sing in a group while they dance to the rhythm of the songs.

(2) **Dehatattwa:** The wording of Dehatattwa is similar to that of Baul, but there is no dance in it. Both Baul and Dehatattwa songs lay down principles of spiritual Sadhana or practice. In this sense these songs may be regarded as songs of practical philosophy. It is however difficult at times to differentiate between a Baul song and a Dehatattwa song due to their similarity in wording and rhythmic arrangement. Sometimes there is a story in the song quite like a parable.

(3) Hakiari

(4) Shariati

(5) Marfati

These songs are just like Dehatattwa or Baul songs and are composed by Muhammedan Fakirs laying down in them the principles of spiritual Sadhana or practice according to Sufistic theories.

There have been Fakirs who introduced particular tunes in which their songs were to be sung and these tunes were named after them, such as Fakirchandi Sur or the tune of Fakirchand Fakir. These tunes have been as popular as those of Ramprosad, Kamalakanta and others who gave new tunes in Shyama Sangit.

One such other type is:

(6) **Maijh-Bhandari:** A very popular type which had its origin at Maijh-Bhandar, a village in Chittagong. This village was once a seat of Muhammedan Fakirs whose influence has left the village as a place of pilgrimage even to this day. The type of songs apparently had its name derived from that of the place. The songs are generally in praise of Pirs.

(7) **Ramprosadi:** As mentioned above Ramprosad, a great mystic who lived about two centuries ago composed songs both devotional and philosophical and gave his own tunes to them. These are a variety of Shyama Sangit or songs concerning the Shakti cult. The tunes are known as Ramprosadi, in which a little Tappa has been very ably mixed with folk-tunes without impairing the spirit of the latter.

BAITHAKI

A Baithak means a sitting. Baithaki songs are those that are sung in a Baithak-khana or sitting-room. Villagers have hardly any drawing rooms as they are understood in urban areas, but the villagers have their unfurnished Baithak-khanas or even

verandahs where small musical soirees are not a rare phenomenon. The illiterate villager has his own way of entertainment and when he feels like having some music, which is not purely devotional or spiritual, he arranges for such music as Baithaki or rather Baith-khari. Traces of art music can be some times found in these songs, yet the stamp of folk tunes can hardly be hidden.

ULTA-BAUL

Ulta Baul literally means anti-Baul. The term is evidently derisive to Baul. These are humorous songs and the person who invented the term must have borne in his mind the comparison between the lightness of these songs and the grave and serious meaning of Baul compositions. Several Ulta Baul songs, which I collected in Chittagong struck me with the quality of their humour, which compare quite favourably with some of the compositions even of cultured poets. The tunes of these songs are mostly the same as those of Baul songs and therefore when sung help to justify the name Ulta Baul in a humorous way.

BHATTA OR BHATER GAN

A Bhatta is something like a Ballad poet of Europe or similar to a Charan poet as described in Todd's Rajasthan. He composes poems on important incidents political and social, and recites them in tunes from house to house. Very few of them are available except perhaps in some places of Sylhet. Whatever the length of the poem be the same tune is repeated in all the stanzas. The catchword, if it might be called, of every line, is necessarily the last phrase of the preceding line. This peculiarity easily distinguishes such a song. The Bhats are a distinct class of Brahmins who compose and sing these poems professionally.

KAVITA

A Kavita means a poem and its singing is almost like Bhater Gan, the only important difference being that its composition or singing is not confined to any particular class of people.

HISTORICAL SONGS

Bengal villagers have provided themselves with information about historical incidents through the medium of these songs. To quote one instance I personally heard a lot of songs in Chittagong which gave me such informations as incidents of piracy by the Portuguese pirates two centuries ago, the onslaught of the King of Arakan, the death of Sujah, a brother of Emperor Aurangzeb, the story of the imprisonment of Sujah's consort in the harem of Arakan King etc., etc. Even historians can have valuable information out of these songs, which have been handed down from generation to generation. The songs about the Portuguese pirates have become a class by themselves in the rural music of Chittagong and assumed the title *Mag-Firingir-Gan*.

PADMAVATI GAN

Although this particular song or rather collection of many songs naturally fall within the type just mentioned, it has a distinct value and position of its own, due to the fact that Padmavati is a big book written by the great saint and poet Alaol, who besides narrating the historical incident of Padmavati of Chitore and Emperor Allauddin of Delhi, cleverly inserted a very deep mystical meaning into the poem. Consequently when this book is sung interpreters are requisitioned to explain and clarify its mystical side. These interpreters though exclusively Muhammedans call themselves Pundits.

BALLAD SONGS OR BADIYAR GAN

These songs have developed mostly in Mymensingh, Tipperah and Sylhet districts. Besides their musical value, these compositions have clearly proved the genius of rural poets in giving very true and lively pictures of men and women of different occupations so much so that some of them have been readily accepted in urban areas as perfect pieces of drama. The most notable pieces are Mahua, Malua, Kamala, etc. The Badiyas are similar to the gypsies of other lands and there was a time when they used to perform these musical plays professionally. This type of performance became almost obsolete during the last fifty years. Recently Calcutta University has collected and published a good number of such compositions and there has been signs of revival of these ballads. It is reported that already parties have been formed not of the gypsies but of illiterate villagers to perform them and the type of singing has been renamed as Chhanger Gan.

JHUMUR

Jhumur is intensively sung in the westernmost districts of Bengal bordering Chhotanagpur such as Birbhum, Bankura and Burdwan. Evidently this type has been inspired by the music of the Santals with which it has a number of similarities. The music is attended with dance and the usual accompanying drum is the Madal. The tempo is generally quick and arresting. Consequently in many other types of songs those portions in which there is a sudden rush of quick tempo and louder beating of drums are known as Jhumur effects. Jhumur is a happy combination of the music of the plane and that of the hill and stands in bold relief in the seeming monotony of our folk songs.

HANOLA

This is very rare except in Chittagong and neighbouring districts and is equivalent to what is known as SAHELIA in Hindustan, from which this word Hanola is derived.

FULPAT

This is a kind of musical drama in its rudimentary form performed by peasants. The story is generally that of Brishaketu of Hindu Mythology. Its per-

formance is supposed to be auspicious to expectant mothers.

BAROMASHI

The word signifies a cycle of twelve months of the year. Big incidents including long stories of the epic compositions are condensed into twelve short songs or stanzas, each describing a part of the story in succession and without any break in its sequence and associating at the same time the seasonal influence of the twelve months of the year in cycle. Baromashi is one of the most important types of our folk songs.

CEREMONIAL SONGS

Almost all social ceremonies, such as marriage, and religious ones, such as pujas of different deities are attended with songs almost invariably sung by village women. Some of these songs are very good specimens which are absolutely untouched by art music. From time to time the Calcutta Station of the All-India Radio broadcast a number of such songs related to marriage ceremony and were widely appreciated. A few of such songs have been recorded by one of the gramophone companies.

DANCE SONGS

Some of these are festivity songs performed by men while others are confined to women. A few types of folk dance have been adapted and cultured recently through the efforts of Mr. G. S. Dutt. The song-value of these are definitely inferior to their dance-value. A few other types performed by females which I myself witnessed in my boyhood, viz., NAGINI KHELA, GOPINI KHELA, etc., are fast disappearing.

RHYMES

Rhymes are more intonated recitations than songs. Nevertheless, they have been accepted as folk songs in every country. The Bengal rhymes may be classed as follows:

- (1) **Nursery Rhymes:** Commonly known in Bengal as Chhadas. These are mostly nonsense rhymes.
- (2) **Lullaby:** There is a great variety in this, each district or geographical unit having its own peculiar and traditional lullaby songs.
- (3) **Religious Rhymes:** These are chanted on particular occasions in solo or in chorus. There are several kinds of these, for instance, (a) 'Gorak Sevar Gan', sung in front of the cowshed on the 21st day from the birth of a calf so that Gorakhnath, the protector of cows may be pleased, (b) 'Bagh-Bandir Gan', intended to please the deity controlling tigers so that the villagers might not be molested by his jungle followers etc.
- (4) **Rhymes of Social Instruction:** These are fast vanishing. Even now one or two beggars are found in Calcutta chanting Lakshmi Gan, instructive of hygienic

domestic, and social etiquette for ladies. 'Pater Gan' was once a very fine way of instructing illiterate villagers but unfortunately it is no more heard. 'Pat' means a picture. On a big sheet like a wall map a mythological or historical incident was painted in small blocks showing its successive stages and the singer while chanting his narrative rhyme used to mark those pictures with the help of an indicator, usually a long stick.

PANCHALI

Panchalis are serious compositions but chanted like rhymes. There may be Panchali portions in Kaviwalar Gan or other types of songs, or there may be independent Panchalis composed or improvised on particular social or religious subject-matters. Many poets of Bengal both cultured and illiterate, have become famous by their Panchali compositions. Dasarathi has secured an unrivalled position among Panchali composers of the last century. Panchali is supposed to have been derived from Panchalika or puppet dance in which music is an integral part.

Class (B)

Under Class (B) we generally have the following main types.

BHATIALI

The word Bhatiali is often confused with Bhatiari or Bhatiar, a Raga name with which it has nothing to do. It literally means a flow or motion downward. It may mean the downward flow of the river or the downward motion of the sun towards the western horizon. In fact these two natural phenomena are the most helping factors in creating the true atmosphere for Bhatiali songs. It is perhaps for this reason that Bhatiali has flourished in those parts of Bengal where both these elements are abundant. It is generally a cowherd on the pasture land or a boatman sitting on his boat with an idle look who sings a Bhatiali. Bhatiali is a solo song in the truest sense of the term, for it requires no accompaniment not even a drummer. A special feature of true Bhatiali is its complete freedom from rhythmic timing. This corresponds with the non-rhythmic occupation of the singer in contrast to the action of Sari singers which is perfectly rhythmic.

BHAWAIA

This is akin to Bhatiali and is current in the district of Rangpur and its immediate neighbourhood. Due to the peculiar conditions of that district Bhawaia is heard mostly in open fields and not in rivers which are comparatively few. The spirit of the compositions also is a bit different for the same reason. The absence of rhythm is also not there.

SARI

Sari means things arranged in a line and the term is well used in these songs because they are sung by

carpenter sitting in rows on the two sides of a boat. The rhythm is in accord with the actual action of rowing and hence very well-marked. These songs in a sense may be regarded as action songs—though not like those taught in infant classes according to the Kindergarten system. Similar to the Sari is the Chhatpetar Gan.

CHHATPETAR GAN

In this a man accompanied usually by a violinist leads a song and is followed by labourers singing and beating in rhythm mortar on the terrace. The strenuous work on the terrace of a new building is thus lightened, and music helps the employer in exacting more work from the labourers, who otherwise might not be so willing.

PEASANT SONGS OR SONGS OF PEASANT LIFE

(1) **Cattle Songs:** There are songs, specially describing the miseries of the cattle, who are the immediate friends and helpers of peasants. Bengal being almost exclusively an agricultural province her people should naturally look to the welfare of the cattle almost as much as to that of themselves. Whatever may be the actual state of things, we find that this spirit has at least unconsciously set the village composers to compose a number of songs, such as Garur Dukkher Gan. One such song was collected by me in Chittagong.

(2) Planting Songs.

(3) Reaping Songs.

These songs are sung at the time of planting tender tufts of rice-plants or at reaping time as the case may be. The songs are sung both as solo and in chorus as required and the action of the labourers regulates the rhythm of the music.

(4) **Tang-Changer Gan:** Tang is a raised platform beyond the reach of wild beasts and covered with thatches looking somewhat like a cottage supported on bamboo poles. Peasants live in it during night to protect their cornfields from animals. The drudgery of living in a lonely place like this during the whole night has been sought to be ameliorated by songs known as TANG-CHANGER GAN. The Tangs are generally constructed near hill sides. Consequently these songs also are sung only in those places. The word Chang is perhaps derived from Burmese and is synonymous with Tang. Both these words are widely used in several districts of East Bengal (Tang or rather Tong—Chang or Machang—a raised wooden or bamboo platform. Chang or Chong also means a ladder used here for climbing to the Tong.)

(5) **Jumer Gan:** This is a kind of peasant song of hill people. These people grow paddy and other corn on the flat portions or slopes of hills and reap them just like the peasants of the plains and like them have their own songs with their own peculiarities and rhythmic order.

HATI KHEDAR GAN

These songs are connected with trapping of

elephants. There are a number of ways in which elephants are trapped along the whole eastern hilly boundary of Bengal and the labourers connected with this work are compelled to live a peculiar life. This peculiarity is responsible for introducing this particular type of songs.

HILL SONGS OR PAHARER GAN

The Himalayas on the north, the Assam and Chittagong hills on the east and the Chhotanagpur hills on the west have provided Bengal with Mongoloid and Dravidian (?) hill tribes as her nearest neighbours. These tribes have their own music quite distinct from one another. But as is well-known the common elements in all tribal music, namely the pentatonic structure and abrupt angular movement hold good everywhere. These elements have always lent colour to the folk songs of Bengal. As a result we have a class of folk songs known as Jhumur which is now regarded as open-air music. There are other kinds of Bengali songs which are purely hill songs and may be heard particularly in the eastern hills sung by travellers, wood-cutters or peasants working on the hills.

BANAGITI

These are jungle songs and are popular among the hunting people and woodcutters. The influence of the tunes of hill tribes and aboriginals is distinctly marked in these songs. One may hear them only in the outskirts of Bengal in the neighbourhood of hills and jungles.

TUSU

Tusu is principally connected with Paus Parban celebrated on the last day of the Bengali month Paus. This occasion is celebrated in a wide variety in different parts of the province and Tusu with its peculiar songs is confined to the western districts of West Bengal.

NETO

Neto or Leto or Netua or better Natua is an open air musical operetta generally performed under a tree or in a similar place. One would have the chance to be present at its performance in Birbhum or Murshidabad and sometimes marvel at the improvisation of the singers or at the excellence of the compositions of a Leto-writer. Kazi Nazrul Islam was once such a composer. The word Natua means an actor and here it means an actor-singer.

N. B.—It may be noted here that there are quite a few types of the folk music of Bengal in which one is likely to perceive a common structural pattern. A close view would easily reveal that this is due to the influence of Bhatiali which has the readiest and the widest appeal to every composer and listener of the village. Bhatiali therefore, may be regarded as the basis of all folk songs of Bengal.

General Character of the Folk Music of Bengal

Some authors have defined folk songs as songs of the peasants. This may be true in other lands, but this definition does not properly apply to India. Because here villagers in different spheres of life have evolved different types of songs suited to their particular occupation. The song of a cowboy therefore, naturally differs from that of the boatman or the woodcutter or the fisherman or the nomadic Badya (gypsy); while all these are very different from the songs sung on the occasion of a marriage ceremony or a puja. The village story-teller has his own way of singing songs inserted in folk-lore, as interludes. The Baul is certainly not a peasant either in occupation or in spirit, but his songs are some of the best specimens of the folk songs of Bengal. It is a significant fact that Carol singing in Europe subsequently more used as Christmas Carol borrowed its tunes mainly from the songs of the peasants. Tunes of humorous and even vulgar folk songs were freely introduced in Carols. This poverty of melodic compositions has never been experienced by the composers of the innumerable types of folk music and religious songs in India in their attempt to create new melodies whenever they have felt the necessity for them.

Confining ourselves within the boundaries of Bengal, we find that the villagers have always tried to find out means of entertainments suitable to their life and consequently can in their own way arrange for a programme as varied as any concert of entertainments organised by a society living in a town. As we have seen above they have their parlour music, their out-door music, their dramatic performances of many kinds, their humorous and light songs, the solemn Kirtan, Gazir Gan, Ramayana Gan or Durga Puran performances, boat races and a number of interesting sports attended with music, and instructive and informative songs. In fact every possible occupation or activity in village life has music peculiar to it.

Tunes have been found out to suit these activities and each tune has evolved a particular character quite in accord with the activity or occupation of life it serves. An analysis of this characteristic of our rural songs will easily account for their peculiarities and at the same time indicate the existence of a definite system or at least plan in their musical construction.

Before I take up this work of analysis I propose to drive home to all that in spite of so many differences in their musical forms these tunes also indicate a unity, which represents the unity of culture among the various sections of the people residing in different

parts of the province and which never fails to impress even the most casual visitor to Bengal. One such visitor, a European thus describes his experience:

"Stopping one evening in a Bengal village we heard on every side of us different kinds of music. There was nothing discordant and it all blended together into a pleasing harmony. Our boat had drawn up by a small landing stage, while the boatmen went to their food. Out in the stream were other boats, their occupants singing love-lyrics or devotional songs, as they rested for a time after their meal. In one boat was a musical party with Tambur (Dotara?) and drum. As we strolled round the village, we heard from house after house the sounds of melody. Here a woman was singing to her baby. There a man was chanting the story of an ancient hero. In another house we heard Esraj, the Bengali Sarangi, being played. In another a Muhammadan was playing the harmonium and singing to the music. The voices were sweet and composed and the melodies were as a rule simple melodies that the village people loved." (Rev. Popley.)

The most interesting and important experience of this visitor was that in spite of all these diverse elements of music there was nothing discordant. The reason for this absence of discord is that the Bengal villagers have lived for a long time in complete unity and understanding. The landlord and the ryot, the Hindu and the Mussalman, the Brahmin and the non-Brahmin never treated each other with the same amount of exclusiveness as we hear of elsewhere. The comparatively free intercourse between the seemingly antithetic sections of people has been clearly reflected in the unity among all the divergent forms of the folk songs of Bengal without impairing the free growth of each individual type. Compare this picture with that of Europe, where art music has been cultivated in all the countries almost on the same line and spirit and therefore points towards a unity. But it is not the same case with regard to folk music there. "German Folk songs are on the whole somewhat square and solemn . . . English Folk songs are more varied, those of Hungary have very striking rhythm, while Russian Folk songs are on the whole gloomy. The finest Folk-songs are Irish, while that of some other nations is often monotonous, the phrases being short and too often repeated, so that few opportunities occur of putting expression into it." (R. T. White.)

It is not my object to belittle the folk songs of other lands by comparing their poverty with the richness of the folk songs of Bengal. My contention is that like that of every other country the folk music

of Bengal has grown amidst environment peculiar to that province and because those environments happened to be widely varied in nature, the music also developed an unusual variety. I have nothing to say if it is maintained that it is an accident in the case of Bengal, but all the same it remains a fact.

In order to study how the different types of the folk music of Bengal have been influenced by the environments in which they have grown and found a system in all of them, we must have at the outset an idea of the elements common to the folk songs of all countries. Music just as language conveys an idea and like language, it is complete or incomplete depending on the number of phrases (musical phrases) used in it. "I want to make it quite clear that it is not the words attached to the music that require a completion, it is the musical idea or section itself". (W. J. Turner). If someone sings, for instance, the first three or four units (bars) of a section of a song the listener will not be satisfied and will want to hear something more. But if the whole section is sung or played, it will appear like a complete sentence in language although it is only a small part of a whole song. It is the shortness and simplicity of this 'period' satisfying the expectation of the listener which distinguishes folk music from art music. Sometimes folk music may be composed of long phrases consisting of many bars but no complexity arises out of them. "In large complex compositions it often happens that a particular single unit in a musical idea is given special significance and from it spring all kinds of new combination." This is very true in the art music of India, specially in case of the form known as Kheyal.

The same author quoted above says elsewhere that "The beautiful folk songs which have come down to us were all the creation of gifted individuals whose names have been forgotten and every one of those is as much a complex work of art as in any song of Brahms or Hugo Wolf and occasionally much more so. It is a great mistake to think that a folk song is simple because we have only melody and not the harmony in it. Firstly, harmony is implicit in melody and does not and cannot exist by itself in the art of music, and secondly, the pathetic attempts of later musicians (art musicians) to put harmonies to folk songs is sufficient proof of their musical inferiority to the unknown composers of the original folk songs." The complexity of folk songs referred to here is not the complexity of art music but of their melodic structure. The same case is also with the folk music of Bengal.

RELATION TO RAGA MUSIC

It is often wrongly thought that folk songs have nothing to do with Raga music and folk tunes therefore have no basis or principles. This wrong idea has arisen out of the total ignorance of the structure of folk tunes. In order to satisfy my curiosity why Jhinjhit, a very popular Raga in Bengal is called by many as a holy tune, I observed and found that most

of the folk songs as well as Kirtan tunes were in the scale of 'Thut' of that Raga. The 'Thut' is popularly known as Khamaj, the notes of which conform to the notes of what is known in European music as a major scale with a flattened seventh.

It may be interesting to note in this connection that there are two accepted kinds of Jhinjhit in the Eastern School of Hindustani music; the kind known as Jhinjhit pure and simple extends down to PA or the fourth note from the keynote downwards, while the other kind goes only to the third and is known as Kasauly Jhinjhit. A number of Bengal folk tunes are based on the latter. May it not be concluded that the particular Jhinjhit had its origin not in the inventive genius of an art musician but in the simple fancy of a Kasauly villager and obviously enough had a coincidence with a similar invention in Bengal though none in this province bothered about the Raga name.

STRUCTURE OF FOLK SONGS

Without any further reference to the basic relation of folk songs to art music let me take up the cases of a few concrete types of folk songs for the sake of analysing their musical merits and peculiarities. In Bhatiali there is a definite lack of rhythm. Of course the type of Bhatiali we now hear in gramophone records is full of rhythmic accompaniments but this is in utter disregard of what a Bhatiali should be.

BHATIALI

Bhatiali is sung by a cowboy on the pasture ground or a boatman sitting on his boat without any work. In a case like this lack of rhythmic action on the singer is clearly reflected on this song. Consider the case of the cowboy, for instance. His work is to look after the grazing cattle. Now he has to run after a straying cow, next moment he has to be careful so that the neighbouring paddy fields may not be spoiled by the animals, then again if he finds time he will rest for a while on his back under a shady tree. All these successive events do not speak of any rhythmic order. His song Bhatiali is therefore, naturally has no rhythm in it.

RHYTHM IN BAUL, SARI AND BHATIALI

Along with this let us consider the case of a Baul song or a Sari Gan. The Baul has to sing in accordance with the steps of his dance, and boatmen singing Sari are supposed to do so as they go on rowing which necessitates systematic bodily movement and splashing of water in perfect timing. These songs therefore, cannot afford to ignore the rules of rhythm. Much confusion is found now-a-days between Bhatiali and a Baul tune and this is due mainly to the non-compliance with this important principle that while the latter is full of rhythm the former should have none.

The construction of a Bhatiali tune is marked by two prominent features. Firstly, the syllables are

uttered in groups and secondly the intervals between such groups as well as the end of a whole musical period are filled up by a very long drawn and wavy monotone. This monotonous elongation of the last syllables of the groups and the periods charms anyone who happens to hear the song from a distance. The very nature of this monotone is a definite suggestion that rhythm is not intended in Bhatiali.

SECTIONS OF MUSICAL STRUCTURE

Songs like Baul, Bhatiali, mystic songs and practically all types of songs except those connected with the chanting of long verses or books such as the Ramayana, the Padma Purana, etc., have generally an *Asthayee* and an *Antara* just as in the accepted forms of classical music. It is rather rare that a folk song has the two additional parts of Dhrupad or Modern Bengali songs, namely, *Sanchari* and *Abhog*. It is these two latter sections that make art-music more complex even when improvisation by the performer is not intended. In Kavi songs the song-interludes known as *Juri*-songs, which are not part of the improvisation of the *Sarkars* (composers) themselves are sung in such a high pitch that they cannot afford to have both the *Asthayee* and the *Antara* parts, for, an *Asthayee* is generally confined in the lower tetrachord of the scale, while the *Antara* acts like its supplement in the higher one. The high pitch of the *Juri* is meant perhaps to bring about a contrast with the comparatively low tone in which the Kavi himself improvises.

In case of intonated recitation or chanting of a book like *Manashar Gan* (Padma Purana), the reciter generally recites four lines at a time with very little variation from one line to another. In some places each of these four lines has its definite tune, but these tunes cannot be classed as *Asthayee* or *Antara*. Yet the system in which the four lines are arranged in tune is too well marked to be ignored. The difference of tunes between lines save the long chantings from monotony. It is easy to observe that in planning this difference, proper care has been taken not to rob the recitation of quick tempo, which is absolutely necessary to finish the whole book within reasonable time. These four lines are in most cases followed by what is known as a *Disha* or a *Ghosha*, sung in chorus in comparatively higher pitch.

DISHA OR GHOSHA

The *Disha* or *Ghosha* is a definite improvement on the original music of the text recited and our village composers vie with each other in inventing new and catchy tunes for it.

Bhater Gan or Kavita is another kind of intonated recitation in which the tune of the first two lines is repeated throughout the whole poem. The most distinctive feature of the tune is that it is confined always to the higher five notes of the scale.

The songs inserted in folk tales as interludes, are always short, hardly exceeding four lines. There is no rule as to the mode of singing. The storyteller is at liberty to sing them in any tune or tunes he likes, though generally he is found to sing them in Bhatiali fashion. This is quite proper in as much as story-teller tells his story always in a leisurely manner and has no rhythmic movement in his occupation. Bhatiali has thus found—a favourable loophole to get into the homestead.

INFLUENCE OF TAPPA

Returning to the topic of Bhatiali once more, we are reminded that the tendency of syllables forming groups, and groups ending in long wavy monotones has something in common with Tappa. In Tappa of course the intervals between groups, are not monotones but complex Tans of the type known as *Jam-jama*. Most probably it is a self-acquired habit with Bhatiali to proceed in groups of syllables and nothing in it is borrowed from Tappa, but certainly in Tappa, Bhatiali finds a sympathetic friend. The similarity if observed in the last century might satisfactorily account for the influx of Tappa into almost every kind of indigenous music composed in Bengal. In its advent into Bengali songs the Tappa style lost some of its original colour and took a definite shape which can still be recognised as 'domiciled Tappa' in all Old-Bengali songs including several types of Folk songs, Malsi songs, and even Kirtan. The influence of Tappa on Bengali songs is a subject by itself worth studying independent of its connection with folk songs, but it is not intended to dwell on it at length here.

ASPECT AND BEHAVIOUR OF SWARAS OR NOTES IN FOLK SONGS

(1) **Thut:** As has already been said, the most popular Thut in Folk songs is *Khamaj*, and the most widely used basic Raga is *Jhinjhit*. There are traces of some Ragas of *Bilawal* Thut also, namely the kind of *Bibhas* which has been popular in Bengal for a long time. Folk songs based on *Bibhas* also have an occasional tendency to use a flattened *Nishad* (*Komal Ni*). Of *Bhimpalasi* I have said before. This *Bhimpalasi* was for a long time known in Bengal as *Multan*.

(2) **Purvanga Notes:** Except in case of Kavi or similar music, most tunes in folk songs display the peculiarities of their melodic structure in the lower tetrachord of *Purvanga* and so naturally it is there that the difference between one tune and another regarding the aspect and behaviour of the notes are to be found. On the basis of this we may classify all the folk tunes of Bengal, allowing of course a few exceptions, into four groups:

(1) Tunes ascending as *Sa Re Ma Pa*, (2) those ascending as *Sa Ga Ma Pa*, (3) those, in which the ascent is *Sa Re Ga Pa* and (4) those melodies which have a simple and unbroken ascent, namely *Sa Re*

Ga Ma Pa. It is obvious that the notes Ga in group (1), Re in group (2), Ma in group (3) are left out while the fourth group tunes take all the notes of Purvanga in ascent. These peculiarities are found to be as strictly followed in folk-tunes as similar ones in classical music. It is a significant fact that practically all Ragas of Classical music can be grouped in the same manner.

GRAHA, AMSHA AND NYASA

Definite principles of Graha (the starting note), Amsha* (the note or notes which indicate separation of Padas or units or rather phrases of the melody) and Nyasa (the concluding note) are clearly noticeable in folk-tunes. I think they are more well-marked in these tunes than even in art-music. Let us consider for instance the following alphabetical notation of a classical tune, Bhupali, — Ga Re Sa, Sa Re Ga, Pa Ga, Dha Dha Pa Ga, Re Ga Re Sa; Sa Re Ga Pa Dha Sa, Dha Pa Ga Re Sa Dha, Sa Re Ga. Although the starting note here is Ga the tunes could be started at any other place indicated by italics showing in every case a note other than Ga. But this is not possible in most folk-tunes. A piece like Sa, Re Ma, Pa Ma Ga Re Sa *Ni Dha*; *Dha Sa Sa Re Ga*; *Re Ga Sa*, one has always to start from Sa and not from any other note. You cannot ignore this rule without disfiguring the tune itself. Lovers and exponents of classical music who look down upon folk music and regard it a mere fancy of uncultured and indisciplined minds may take a good lesson from its unknown composers, whose creation conform more faithfully to the beautiful principles laid down by the great masters of old than the high-browed classical or art music for which these principles were meant and the advocates of which speak of nothing but principles.

FOLK SONGS OF BENGAL ARE NOT PENTATONIC.

The folk-tunes of Bengal unlike those of many other countries are not pentatonic. There are of course some which are pentatonic in ascent but even they take six or all the seven notes of the scale in descent. In fact, in this aspect our folk tunes are not very different from Ragas. There are however, a few pentatonic tunes in our folk music, but these are either sung by hill peoples or borrowed from them.

GAYAKI

The use of quick succession of notes is not absent in these tunes, but in a case like that the notes never take sharp turns, which are necessary for effecting what is known as Gayaki in classical music, especially in Kheyal. The turns in folk music

are always soft and round. Rabindranath has made an extensive use of folk-tunes in his compositions seems to have a particular liking for this softness and roundness and these peculiarities are amply found even in those tunes of the poet which can never be classed as folk-tunes. It is perhaps Rabindranath alone who has successfully amalgamated the peculiarities of folk-music with those of Rag Music, and that too on a very large scale. Students as well as critics of music will derive much benefit and enjoyment if they try to understand and analyse this wonderful character of the poet's songs.

TALA SYSTEM

Folk songs are generally simple in construction not only melodically but also in their rhythmic aspect. This is however, not the case with some particular types of folk songs. The tendency of some composers has always been to introduce intricate Talas, perhaps due to an inspiration they shared with the Kirtan composers. The result is that along with such simple Talas as Dadra, Kashmiri, Khamta, Khaira, etc., we find such difficult Talas as Lota, Rupaka or Teot being played everywhere. I refrain from dwelling on the construction of the individual Talas here, because they are not a monopoly of Folk music and can be easily demonstrated by musicians living in towns.

MUSICAL INSTRUMENTS

Before I conclude I think it will not be out of place here to mention the principal instruments generally used in the folk-music of Bengal. I shall simply give their names here with short descriptions.

A. PERCUSSION INSTRUMENTS:

1. **Dhak**: A very big drum, its height varying from 2' to 5', the diameter of the portion stretched with hide measuring 1' 6" to 3'. It is played with 2 sticks, fingers, and fists.
2. **Dhole**: A drum smaller than a Dhak, played on the right side with a stick having a bent end and on the left with the palm and fingers. Very intricate Talas and Parans are played on the Dhole by professional Dhulis in solo performance, but the art is fast vanishing. It is an indispensable drum for accompanying many types of folk songs and ceremonial music as well as for proclamation purposes.
3. **Karah**: A drum very much like the European Kettle-drum, played along with Dhak and Dhole.
4. **Dholak**: Another drum used in Jatra and some other musical performances. It is tuned much lower than a Dhole.

*M.B. The term Amsha is regarded by many musicians and even by a good many authors as identical with Vadi Swara. I do not agree with them and hence my explanation of the term should not create any confusion.

5. **Khole**: A drum made of earth having one big side and the other very small. It is inseparably connected with Kirtan. It has been introduced in many other types of religious and mythological songs as well as in Manipuri dance.

6. **Madal**: A drum borrowed from the Santhals generally played in Jhumur and several types of folk dances.

7. **Khanjani or Khunjuri**: A small one-sided somewhat like a tambourine, sometimes having bells attached to it. It is used in Dehatitwa, Baul and similar other songs. The word Khanjani is sometimes used to denote instruments of Kartal class.

8. **Anandalahari or Khamak**: A one-sided drum with a gut string attached to the hide. Talas are played on the string pulled to tension by the left hand and plucked by the right hand by means of a wooden block. It is significant that Tala is not played on the drum side; which is only meant for amplifying the sound.

B. STRINGED INSTRUMENTS:

1. **Ektara**: Having only one string used for droning. It is the Tanpura of folk music.

2. **Dotara**: A miniature Sarod, very popular now in the villages. Do-tara means two stringed. This is a misnomer as Do-taras generally have more than two strings.

3. **Gopi-Jantra**: A one-stringed instrument used more or less for droning as well as

marking time. The string runs through the two parts of a bifurcated bamboo stick and is attached to a gourd.

4. **Sarinda**: This may be regarded as the Sarengi of the village. As far as I know Sarinda is played only in Bengal and the Punjab, two extreme provinces of Hindusthan, while it is simply unknown in the provinces lying between them. It has three or four strings and is played with a bow.

C. WIND INSTRUMENTS:

1. **Murali**: A kind of flageolet with 8 holes.

2. **Tipperah Flute**: A flute with 7 holes blown at one end of cylinder and has no additional hole for blowing. Its sound is very sweet.

3. **Arh Banshi**: The Indian piccollo.

4. **Shinga**: The same as Ramshinga of Hindusthan, played generally by a class of people called Shiralis in order to propitiate the god of rain.

D. INSTRUMENTS OF THE CYMBAL CLASS:

There are many kinds of such instruments differing in size and sound. The more popular ones are the Karatal, the Kharatal, the Mandira, the Kansi, the Kansar and a variety of bells.

N.B.—All the instruments mentioned above are in the collection of the Indian Museum of Calcutta.

K I R T A N

The term Kirtan as is used in Bengal denotes a particular class of music devoted to Krishnite ideas. With some Kirtan is more a form of intonated recitation describing and explaining the different phases of Leela or the holy deeds of Krishna and Radha. As is natural the musical value of Kirtan is secondary to its sentimental expressions. According to the opinion of others Kirtan is as good and as developed a music as any other type.

Be that as it may, Kirtan offers enough food for reflection on the cultural and social peculiarities which cannot be brushed aside while considering the origin and development of fine arts in India.

Every Pada of Kirtan, composed by any and every Vaishnava poet shows the name of a Raga in which it is to be sung and not infrequently the Kirtan

masters know the Tala in which it is to be accompanied on the Khole. Every Raga-name is well known to the exponents of classical music though the Kirtan singers do not follow the rules of those Ragas, nor do they know the peculiarities of the different Ragas as they are sung in classical music. They simply know the name of the Raga of a particular Pada and is quite ignorant why it is so different from the classical Raga of the same name.

The existence of the Raga names and a system of a very intricate and well-developed Talas in Kirtan go to prove beyond doubt that Kirtan as an art developed into a scientific system though hardly any Kirtan master is available who can satisfactorily explain its theory.

I am not a Kirtan singer, nor do I claim expert

knowledge in Kirtan to any extent. None the less I enjoy it. In my attempt to understand it from the musical point of view, the following facts have become apparent to me and I have come to a few important conclusions.

1. Kirtan had its origin and development in Bengal and though handled mostly by those who most probably were not experts in classical music, had a systematic and scientific growth.

2. The Raga element of Kirtan might originally have been introduced by those who know at least something of Raga music. At least the history of the Goudiya Vaishnavas claim that Kirtan as an art music was devised and developed by the great Acharyas Narottam, Sreenivas and Shyamananda, who had spent a long time at Brindaban during the time of Shahjahan and had received copious musical training from the Ustads of the then Mughal court. Some old accounts go to show that this Kirtan had all the elements of Dhrupad singing. But subsequently these elements proved very weak due to the fact that Kirtan had more to do with sentiments than with musical construction and found in folk music more than in classical music favourable elements worth borrowing. The Raga name therefore became in course of time mere names with very little reference to the requirements of accepted music.

3. The Tala element on the other hand worked quite differently and in course of time became a very well developed system independent of anything known in classical music. Consequently we now find that in the same province in which Kirtan developed, classical music drew all its inspiration from the accepted types of Hindustani musical system while Kirtan followed its own independent course.

4. Outside Bengal the only province that accepted Kirtan on the widest possible scale was Orissa. The only other place beyond these two provinces in which Kirtan was introduced was Brindaban, a town of U. P., where the influence of the Bengal Vaishnavas was predominant.

5. The Vaishnava poets of Bengal who composed almost all the Kirtan Padas drew all their inspiration from two great masters of the middle age, Jaydev and Sree Chaitanya.

6. Both these masters spent a considerable portion of their lives in Orissa and were directly or indirectly responsible for practically saturating the whole of Orissa with Vaishnava ideas and hence Kirtan found an easy entry and spread widely in that province.

Here we find a clue to some peculiarities of Kirtan which have always baffled those who have tried to study its theory. The clue as I have found out is this:

Orissa had always been the meeting ground for North Indian and South Indian cultures. Even a casual student of the architecture and other arts of Orissa will conform to this. A musical Soiree in that province unfailingly provides for the music both of the North and the South. Not only that, but one often can hear a Hindustani tune in Oriya being sung in accompaniment of South Indian Tala and *vice-versa*. There are Ragas and Talas also in which an amalgamation of the two schools of music can be easily traced.

If we consider the above facts and remember at the same time that the Kirtan of Bengal was widely and intensely cultured in Orissa, it will not be difficult to ascertain why Kirtan has absorbed specially in its Tala system, very important elements normally foreign to Bengal. For not only its Tala names conform more to the Carnatic school of music, but even the very 'Boles' or Phonetic representations, such as 'Jha', 'Gurh-Gurh', etc., as recorded in ancient books on music and used in South Indian music are widely used in Kirtan.

Here is an excellent field for research work, which if properly done, will throw light on a very important creation of Bengal's genius.



A Cultural Survey of **RAJASTHAN** FOLK ENTERTAINMENT

The research section of the Bharatiya Lok Kala Mandal, Udaipur recently conducted a survey of folk entertainments of Rajasthan with special emphasis on the art of tribal people. We give below a summary of their report.

—Editor



Kathputli Dance of Rajasthan

Rajasthan has for centuries been the repository of old traditions of classical arts, thanks to the patronage given by the Princes to some of the best musicians and dancers of the State. The atmosphere of the *Darbars* was quite congenial for the development of these arts and some of the most difficult experiments in music and dancing were conducted during the reign of Princely rulers. Though ruling families were quite conversant with these experiments in arts, the masses were ignorant of them, with the result that a wide gulf existed between the art of the court and that of the masses. Thus two types of entertainments came into vogue; one of the courtiers and the other of the masses. This divergence slowly got mixed up with the rigid caste system and the refined art became the property of the higher caste and the art and entertainments of the masses became the property of the low-caste, the downtrodden.

In this way the folk arts which were once the common property and a common medium of self-expression for all people became confined to the backward castes for entertaining the caste Hindus on special occasions.

Rajasthan can be divided into three parts as regards the folk entertainments are concerned.

1. Hill tracts of Udaipur, Dungarpur, Kotah, Jhalawar and Sirohi.
2. The desert areas of Jodhpur, Bikaner and Jaisalmer.
3. Eastern Rajasthan consisting of Shekhawati and Jaipur.

Hill tracts inhabited by Bhil, Mina, Banjara, Sahria and Karad tribes are rich in community entertainments. Natural surroundings give them a

mirthful and gay life and ample opportunity of expressing their feelings in the form of dance and music.

The desert areas have a very scanty population and because of the dearth of natural resources the average man has to engage himself more in earning his livelihood through hard and strenuous labour than in enjoying life through entertainment. They do not find much time for merry making and so community entertainments have very little place in their life. Most of the entertainments are provided by professional folk dancers like Sargaras, Nats, Mirasis Bhats and Bhands. The people of these tracts have great love for colour and they compensate the lack of colour in nature by the colours of their costumes.

The eastern part of Rajasthan particularly that of Shekhawati is rich in professional folk dancing. The people here have plenty of resources for earning their livelihood and nature too has not been so cruel as in the western desert areas of Barmer and Jaisalmer. People here have enough money to spend on entertainments and a number of classes of professional entertainers like the Kathputli Nats, the Kamads, the Kachighodiwala and Bopas are making a good income out of their profession.

The border areas of Rajasthan adjoining U. P. have the influence of Uttar Pradesh and entertainments like Ras Leelas, Ramleelas, Rasiyas and Nav-tankies are in vogue. The culture of the Braj-Bhumi has great influence over these areas.

THE FOLK ENTERTAINMENTS OF THE HILLY AREAS OF RAJASTHAN

Most of the dancing and singing prevalent in these areas are of a community type. The Bhils and Minas of this area lead almost a free life and are

much nearer to nature than the other people living in these areas. Music and dancing form a very important part of their life and on almost all ceremonial occasions, they dance and sing collectively. They have not yet developed any prejudice or inferiority complex about these arts. Men and women take part in almost all the dances. The following varieties of entertainments are popular among the Bhils of Dungarpur and Banswara.

1. **The Ghumra:** This particular dance is performed on all ceremonial occasions like marriages and festivals. Men and women form one full circle and dance together singing. The songs are often composed on the spot. There is no musical accompaniment with the dance. The rhythm is very simple but the movements are forceful and graceful.

2. **The Ger:** This dance is held during Holi and only men take part in it. A big dhol with thalis is played and the Bhils dance in a circular motion with sticks. This is a comparatively vigorous dance and at the same time it is graceful too.

3. **The ceremonial Ghumra:** This particular dance is performed during Holi when the Bhils and their women folk are in a gay mood. It is almost a combination of the Ger and Ghumra and it is by far the most fascinating dance of the Bhils and Meenas. Men and women are in their most attractive and gay dresses. The whole dance is really a feast for the eye.

4. **The marriage dance of Meenas and Bhils:** This particular dance is a part of a procession on the occasion of the departure of the bridegroom and the bride from the latter's home. Bhils dance with swords all the way with 'thali' and 'madal' and the aunts of the bride dance with baskets and a broom in their hands.

5. **The Neja:** It is a very interesting dance—game performed on the third day of Holi and is usually prevalent among the Meenas of Kherwara and Dungarpur. The tribes living in the interior of the hills do not have this variety. A big stick is fixed on the ground and on the top a cocoanut is tied. The women surround the stick in a circular fashion with small sticks and twisted cloth in their hands. The men who stand at some distance try to climb over the

sticks and carry the cocoanut away. The women try to drive them away by thrashing them with sticks and twisted cloth. It is a very interesting game and thousands of people collect to see this rare sight.

6. **The Gouri dance of the Bhils living in the neighbourhood of Udaipur:** The Gouri is performed in the month of July and August in worship of their deity lord Bherav. This is a purely religious dance. The Bhils of a particular village leave their home and go out of their village in a ceremonial way to perform this drama based on the life of their deity. They are out for more than a month. The show lasts from morning till evening and displays the best talents of Bhils in a series of episodes connected with the life of Budia (the popular name for Lord Shiva). The dances are full of variety and colour and are vigorous and forceful in their rhythm. The whole show reminds us of the Kathakali dramas of the south. There is no monetary motive behind this dance and the Bhils join the dance-groups in order to perform their religious duty towards the Deity. Some of the most interesting episodes and dramas of the show are Bhinyavad, Banjara, Khadliya Bhut and the lion-boat fight. All these dramas are symbolic in their meaning.

7. **The dances of the Banjara:** Banjara is a nomadic tribe and its chief profession is to carry heavy load from one place to another. These days due to the progressive increase of motor transport this tribe has almost been thrown out of employment. There was a time when some of these people used to earn Lakhs and were called Lakha Banjaras. Their nomadic nature too has changed considerably and most of them have settled down and have taken to other professions like road building, labour and construction work. This unfortunate change in their life has very much curbed their spirit of joy, mirth and playfulness. They usually dance in pairs and while dancing they almost forget themselves. Their dresses are very artistic and attractive, particularly those of ladies. The main instrument of accompaniment with the dance is generally dholak but some times in the



A Banjara Dance

absence of it they improvise music with thalles and katoras also. The chief occasion on which they dance is the Gangore festival during the month of March and April. The main areas where Banjaras have started settling down are that of Banswara, Kushalgarh and border areas of Gujrat. The Banjaras have chosen these hilly tracts for their permanent

settlement because they can still get some work for transporting load from one place to the other. The following are some of the villages where the Banjaras have settled down: Bada Ka Kheda near Fatehsagar, Kana Kheda near Bhupal Sagar, Baldeon ka Kheda, and Dariba near Fatehnagar.

Rupsingh Banjara was an important figure 50 years back. He was well-known for his heroic deeds. He died in Bara Bamnia six miles from Bhupalpura where a small memorial is built and hundreds of Banjaras collect every year to pay homage to their leader.

8. **The Nats and their feats:** There are generally three types of Nats: 1. Raj Nat, 2. Deccani Nat and 3. Bhat Nat. They originally belonged to one sect but on account of change of profession and professional jealousies they have separated from each other. The Raj Nata had the patronage of the princes and used to have royal engagements for their feats in the past; but since long that patronage has been shifted to other types of entertainers and they are almost thrown out of their employment. They have gradually become penniless and are in a deplorable condition these days. Jats are the only people who patronize them on ceremonial occasions. They are considered to be one of the most inferior castes and are allowed to live only on the outskirts of a village. The Natnies these days have taken to begging and the Nats exhibit their art at a very low charge.



Kachighodi of Rajasthan

The chief feats are:

- (1) Walking on a rope in some of the most difficult poses.
- (2) Holding a man on the top of a bamboo, which rests on the body of the man walking on the rope, without any support.
- (3) Moving on the rope on ones head.
- (4) Walking on the rope both feet resting on one thali.
- (5) Balancing the body while sitting on a chair of which only two legs are resting on a loose rope.
- (6) Holding a heavy plough on the tongue without any support.
- (7) Somersault of various types.

All these feats create a curious sensation on the minds of the onlookers because of their unusual and

astounding nature. Some of the feats are beyond human imagination. The drumming and singing which accompanies these feats are also fascinating.

Their social life: They are generally out for eight months in a year and for the rest of the months (that is in the rainy season) they almost sit idle in their homes. Their trips, these days, are not at all profitable and the general tendency is to seek some other method of livelihood. They have no land of their own for cultivation and they are also not allowed socially to own land.

Sajan Khan Ka Kheda near Nimbaheda is the chief seat of Raj Nats of Rajasthan. Sajan Khan (A Hindu) who assumed a Muslim name only for fancy was one of their Chiefs nearly 400 years back. This particular village is named after him. The Nats have settled down in the hilly tracts long ago and some of the best performers are found in the following villages Kanadohi, Parchi, Canchdia, Banichad, Vagria, Chanlets, Mogiya, Bodina of the Madhya Bharat and Rajasthan border.

Chaman Singh was one of their greatest leaders fifty years ago and was very well-known for his physical feats.

The Deccani nats, who are also known as Gandia nats, are nats by name only. They do not have any trait of nats. They dance in a clumsy way just for

begging. They lead a most miserable and deplorable life, because of their poverty. They get some work on the construction of roads in famine-stricken areas, otherwise their chief profession is begging for the men, and prostitution of the worst type for the women.

The Bhat nats about whom we shall deal in other pages are not found in the hilly areas. They have altogether a different occupation.

9. **The Bagrias:** They are generally found in almost all parts of Rajasthan but some of them have settled down in the hilly tracts, specially where date trees grow in abundance. Their chief profession is to make broom of date leaves, and sell them in the neighbouring villages. They have practically no home life and generally move from one village to another. They are considered one of the most inferior scheduled castes and besides broom-selling, begging has been their favourite profession recently. The women dance while begging. The chief musical

instrument they use while dancing is Chang. The men generally do not dance but they freely allow their ladies to become vulgar while dancing just because it would fetch them more money. The dances are very rhythmical and musical. Holi is the chief occasion when they dance and sing from door to door. Some of the permanent homes of Bagrias are Gogathala, Hakroda and Bagrioki Batoli near Kuanria.

The Dances of Garasias: The Garasias are akin to the Bhils of Mewar and culturally they have the same traits as other aboriginals of Rajasthan. They are also rich in community dancing like Ghumar, Ger, and Garba. They have acquired some of the culture of Gujarat which is manifest in almost all their ceremonies.

Holi is the chief festival when they dance for days. Almost all their dances are mixed dances and are not very much associated with any particular festival. Very often after the day's hard labour they sing and dance for joy and mirth.

One of their most fascinating dance is Garba, in which only women participate. It is a little different from the garba of the middle class families of Gujarat. It is more forceful and has created variety of movements.

The Garasias mostly live in the jungle of Sirohi and Abu.

The dances of Karvelias: The karvelias (Snake Charmers) are one of the most interesting tribes from many points of view. Their life can be a separate subject for research and study. Both socially and culturally they have their peculiar traits. The technique of snake-charming itself can be a subject of study.

Snake-charming is based not only on their skill but their qualities of singing and dancing also. Only a good singer and player of the Pungi (pipe) can be a successful snake charmer. There are certain tunes like Panihari and Itoni which have special qualities of charming snakes. There are some particular tunes for charming different types of snakes. I had a chance of analysing such tunes and have tried to record them with our sound recording machine. The Pungi is a very fascinating instrument which they themselves make with a dried Tumba (gourd) or an oblong Loki. It is a great art to make a pungi. The gourd has to be prepared by a special technique.

An average snake charmer has a great musical talent. He has to go from door to door and village to village and so this wandering habit has taught him great skill in attracting people. The Karvelia women are also clever enough to earn their livelihood through singing and dancing. Sometimes the men also join their dances and add to their earnings. The following are their favourite dances.

1. Itoni. 2. Panihari. 3. Shankaria.

The Itoni and Panihari are two very popular songs of Rajasthan which are sung in almost all parts of the state. The Itoni is a mixed dance and is performed in a circular fashion. The main instruments accompanying are Pungi and Khanjari. The ladies are artistically dressed in their original skirts and cholis with embroidery of beads and other indigenous stuff. The males also look well in their original turbans twisted in red and white.

The Shankaria: The Shankaria is one of the most fascinating duet dances I have ever seen. It depicts the story of a young man making love to a young woman who is already in love with another young man. The tunes of the song sung with this dance is charming. The steps and the movements of the dance are very graceful. The general effect of the dance is rather erotic but there is great art in it.

The Panihari: This dance is based on a very famous song known as Panihari. It is also a duet and has a fascinating effect on the onlookers. The Karvelias, in fact, are really art minded and have a highly developed imagination.

The following are some of the villages where Karvelias have found a permanent home.

1. Ghuti near Kuanria. 2. Rekmanganj near Kotharia and 3. Agaria near Sardar Garh.

Holi is their chief festival when Karvelia women go from door to door with their Chang for singing and dancing.

The dances of Adbhopas or Rangaswamies: The adbhopas are traditional palmists and it is said that once they were masters of their art. But these days because of their precarious financial condition they have to beg for their livelihood. They are almost dressed in rags but they have great talent in music. They possess many varieties of tunes and have a fine voice also. The ladies dance while singing but they don't feel any joy in this art as they have to do for their livelihood. Their condition is very deplorable. Most of them have no home and find shelter under some trees or some shade in the remote corner of a village.

The following are some of the villages where they have found shelter.

- Rajiyavas and Bhatiya Gaon near Kankroli. Gunjol and Vagundda near Nathdwara and Kankroli respectively.

THE FOLK ENTERTAINMENTS OF THE DESERT AREAS

The desert areas are not rich in community entertainments except on ceremonial occasions like Holi.

when almost all three classes celebrate Holi collectively. In Bikaner, Holi has very special significance. People almost forget themselves when they play with colours and sing and dance without any distinction of caste and creed. Singing has more importance than dancing and very artistic processions are taken out with lot of mirth and play in them. Except this collective entertainment no other type exists in this area except in some communities about which special mention will be made below.

The Jhumar or Ghumar:

The Jhumar or the Ghumar is one of the most popular dances of Rajasthan and is prevalent in almost all the families in different forms. It is purely a feminine dance and is generally performed in the middle class families on ceremonial occasions like Gangore, Holi and Diwali. It is similar to the Garba dance of Gujarat and has a soft and soothing effect. It also takes the form of a duet at some places when both men and women dance together. There are three distinctive types of this dance. One is prevalent in Udaipur the other in Jodhpur and the third near Kotah and Bundi. The Ghumar of Udaipur is more akin to the Garba of Gujarat with all its musical and rhythmic qualities. The Jhumra of Jodhpur too is artistic but there is not much of unity and uniformity in the movements. The Ghumar of Kotah and Bundi is very colourful and mirthful. Very rich traditions of Ghumar still exist round about the royal families.

The Ghumar of Rajasthan can be considered a national dance for the ladies of Rajasthan. It is a community dance for ladies and hundreds of them can join together with some set songs. The ladies move in a circular fashion. The movements are simple but graceful.

Besides the three types of Ghumar mentioned above there are some more varieties. The one is the Ghumar done with small sticks. The other is done in pairs. The third one is done with veils on and with circular motions of terrific speed. In Bikaner and the distant desert areas this dance is purely confined to royal families and aristocratic people. It is a somewhat sophisticated dance but at the same time it has great cultural value. There is generally no musical instrument used with the dance. It is accompanied with some of the most fascinating songs. The Ghumar songs have a special significance in the life of Rajasthan. Kotah and Bundi



Ghumar Dance by members of Lok Kala Mandal

have a rich treasure of Ghumar songs in Hadoti.

The fire dancers of Bikaner: In the remotest part of the Thar desert there lives a sturdy tribe known as Sidh Jats. They are the disciples of the famous Guru Gorakhnath and follow the Gorakh Panthi religion. This particular sect is well-known for its Yogic feats. One of the latest Gurus in this line was Guru Jasnath. His Samadhi still exists in the suburb of Bikaner. The Sidh Jats are staunch followers of the Guru. They all put on Bhagwa brown clothes and observe the discipline of their religion very strictly. Along with many other Yogic feats, one of the most astonishing feat is that of dancing on fire. According to the interpretation offered by them, this particular trait is acquired by them through some mysterious power.

They light a huge fire, using a few hundred maunds of fire wood. Big drums with pipes are played and a typical song with humming sound is sung. As soon as they are inspired by the accompanying music a group of these people, consisting of old men and children jump into the fire and dance perfectly in normal way. Their dance grows more and more vigorous as they get into the spirit of the whole environment. While dancing they pick up a few pieces of burning charcoal and throw them on each other without damaging anybody in any way. The whole dance does not take more than an hour but it presents a sensational sight. I have witnessed this dance in the course of my study tour and tried to examine the after-effects of the dance on their body but I was surprised to find that they are not the least damaged on this account.

They don't put on any special dress for this dance and only men take part in it. The dance itself has not much artistic value.

This dance is performed in the month of March and April on the occasion of a mela held in memory of Guru Jasnath. It is a community dance, which sometimes takes the form of a professional dance also. The late Maharaja of Bikaner Shri Gangasinghji was one of the greatest patrons of this dance and paid the dancers handsomely by inviting them on special ceremonial occasions. The villages where these fire-dancers mostly reside are Katariasar, Bhamlu, Dikamdesar, Poonerasar and Likhamedsar. Some of the prominent leaders of this sect are Chettanath, Bholarath and Baunanath.

THE DRUM DANCERS OF JALORE

The other professional folk dance which is well-known in the desert area of Rajasthan, is the drum dance of Jalore District. The credit for bringing this powerful dance to light goes to our Chief Minister Shri Jai Narain Vyas. He, in the course of his official tour, saw this dance in the remotest corner of Jalore district and took a few shots with the help of his film unit. When he came over to Udaipur, he was very much delighted to give information about this unique dance to me. Since then I had been looking forward to seeing this dance personally. With my group of dancers I was invited to participate in the Republic Day Celebration at Delhi and was given charge by the Government of Rajasthan to train and present these dancers to the public of Delhi.

This particular dance is not confined to one class only; but it is performed by a group of people consisting of nearly four castes namely "SARGARAS," "DHOLIES," "PALIES" and "BHILS." It is a professional folk dance and is performed, specially on the occasion of marriage. It is purely a male dance and is a combination of three or four varieties of dances of similar types. The drumming is done by "Sargaras" who are akin to Dholies of Udaipur. There are usually four or five drums played together. The leader of the drum starts playing it in a particular style known as "Thakna". As soon as this "Thakna" concludes, the other dancers, one with a sword in his mouth, the second with sticks in his hand, the third with hanging kerchiefs on his arms and the rest in simple rhythmic movements start dancing in a picturesque style.

The "Sargaras" and the "Dholies" are professional folk singers and drummers of Rajasthan. Though they belong to the Backward classes still they are masters of their art and have maintained the best traditions of folk art. Their main profession is singing and drumming and they earn their livelihood by it. The rest of the participants of these dances are not professional folk dancers but they casually join these professional group to earn extra income.

This particular dance is prevalent in Jalore and its neighbouring area of Surana, Bagra and Anand. Some of the main dancers are Nena Sargara, Bhabu Sona Sargara, Dholi Kesra, Mirasi Akbaria and Bha Bagalia.

THE TERAH TALI OF DIDWANA AND POKHRAN

This particular technique is more of a physical feat than a folk-dance. The Kamads are the entertainers of Bhomias also known as Balais. Once they also belonged to the Bhomia community, but because of the change of their profession they preferred to be called Kamad. Their chief occupation is to maintain historical records of the Bhomia families and sing and dance for them on special occasions of night vigil before their deity Shri Ramdev. The whole group of Kamad entertainers consist of two men and two women generally belonging to one family. The men play on 'Iktara' and the women on 'Majiras' tied all over the body in a peculiar manner. The men do only the singing part of the whole show and the women play on Majira in some of the most unimaginable and difficult poses. Some of the actions that they perform through the playing of Majiras are as follows:

1. Cleaning corn.
2. Thrashing corn.
3. Cutting corn.
4. Grinding corn.
5. Cleaning the flour.
6. Mixing the flour of wheat with water.
7. Preparing Chapati of wheat flour.
8. Mixing the Bajra flour with water.
9. Preparing Bajra roti.
10. Preparing Ghee out of curds.
11. Separating butter from curds.
12. Spinning on Charkha.
13. Winding the yarn.

The Kamads earn a lot by making engagement of Terah Tali during night vigils, arranged by some of their Yajmans (patronisers) in connection with the fulfilment of their obligations towards their beloved deity.

Kamads are found in almost all parts of Rajasthan but all of them are not equally talented. The Kamads of Didwana and Pokhran need special mention as regards their art of playing Terah Tali. My Research Unit came across many such people but the Kamads living in Didwana and Pokhran belonging to the sub-caste of 'Gokhi' and 'Dhanka' are by far the best of the whole lot. Their financial condition is comparatively sound and they own their own land, given to them by some of the local Jagirdars.

MIRASIS OF JAISALMER

Jaisalmer situated in the remotest part of Rajasthan far away from the influences of modern

has very little of folk art worth the name, except a few musicians and dancers patronised by the Ruler. Some of them are Mirasis. We had the opportunity of meeting and seeing their work. They have maintained the best traditions and types of "Mand Singing". We had the occasion of hearing nearly six such types dealing with the luxuries of princely life. This particular style of singing, though little akin to classical style, comes in the category of folk music. The female folk of Mirasis are also good at singing and it is their profession to entertain aristocratic families on ceremonial occasions. They are Muslims by caste but have acquired all the traits of Hindu Dholies. The ladies are good at dancing too. The dance though a little obscene has the beauty and the vigour of a folk dance. Jaisalmer, as we all know, is very thinly populated and the population is engaged more in earning their bread rather than singing and dancing, except a few stray individualistic dance here and there. The whole of the desert area including the district of Barmer is without any mirthful activity worth mentioning.

THE KACHIGHODI OF MARWAR

Quite unlike the other desert towns Kuchhaman, Parbatsar, Didwana and Nimbod are rich in professional folk entertainment. One of them is "Kachighodi" of Marwar. This peculiar dance is danced by Bavrias, Kumhars and Sargaras of the backward classes. Kachighodi means the mare of Cutch which is well-known. The Kachighodi is an art by itself. Two bamboos are tied with two baskets with some space left between them. An artificially made head of a horse is fixed on top of one of the baskets and a bunch of flax fibre is tied over the other. The head of the horse is decorated with embroidery. The dancers, lavishly dressed in the dress of bridegrooms adjust the Kachighodi in between their legs and cover the two baskets with their loose garments. The whole adjustment looks like a real horse with its owner riding over it. The dancers have swords in their hands and dance with the accompaniment of a Dhol and Turohi in such a way that the whole dance presents a picturesque sight of horse riding. There are usually four or five such pairs and the dance is performed on the occasion of marriages.

The Bavrias used to be traditional robbers in the past and were a great nuisance to the society. The Government had to spend a considerable amount of money in encircling them. They have, since a couple of years settled down to normal life and have taken to farming and keeping watch.

The dance of Kachighodi is prevalent in almost all the parts of eastern Rajasthan. It is also in a decaying condition and when I went in those areas with my unit for a survey I found this dance almost extinct. I had to persuade all these three castes to perform for me on payment and with great difficulty only the Bavrias accepted my request.

THE KATPUTLI OF MARWAR

According to the Indian Sashtas the modern drama owes its origin to Katputli. It is one of the oldest dance techniques of India, and it was once popular both among the masses and the ruling families. A hundred years ago, the Katputliwala had no home and used to move from place to place as a nomadic tribe for earning his livelihood. With the increase of modern entertainment, this dance became less popular and the puppet dancers had to find some permanent home at Kuchhaman, Parbatsar, Begsu, Rasal, Barvali, Davara, Nimod, Lunicha and Khakholi of the eastern desert area. The chief reason for their choosing these places was perhaps the interest shown by the Bhomias of these towns in their art. They are the permanent Yajmans (Patronisers) of puppet dancers and pay them annually for their show.

The art of puppet dancing lies in the skill of the puppet dancer's fingers. Two cots are placed in vertical position nearly six feet apart, on which an artistically embroidered curtain is tied horizontally. Behind this curtain another plain curtain is fixed as a background for the show. The Katputliwala stands behind that curtain and holds a bunch of threads tied over his fingers by which he controls the movements of the puppets. The show invariably takes place during the night and takes nearly two hours. The Katputliwala and his wife are the only two performers in this play. The female plays on the Dholak and sings the story of the puppet dance while the play is going on. There is an interesting discussion which goes on throughout the play as a running commentary for the show. The story of Amarsingh Rathore which they present through the puppet dance is very hackneyed and needs immediate alterations for its survival.

The puppets were generally made and adorned by the puppet dancers themselves but now they are made by professional carpenters of Basi, a place near Chittorgarh.

The puppet dancers move out from their permanent settlement for eight months and return in the rainy season. They go as far as the borders of Assam and U. P. and return with a handsome collection. Previously these visits were restricted to the neighbouring villages only on account of transport difficulties, when almost all the families of puppet dancers used to move together and share their profits equally. The Katputliwala arranges shows for all people freely. It is obligatory for the puppet dancers to pay a visit at least once in a year to Bhomia families.

The average earning of the puppet dancer ranges from Rs. 2,000 to Rs. 4,000 per year, but because of his expensive habits and lack of education he does not save a single pie.

One of the veteran puppet dancers whom I met in Kuchaman was Nathu, a tall sturdy figure with white beard and orange coloured turban. He had recently returned from Assam with a handsome income and refused my offer for giving a show on remuneration. He, however, agreed to perform for me and furnished me with all possible information about his art. From inquiry I came to know that inspite of his busy engagements inside and outside Rajasthan, he is left bankrupt after his return and has to mortgage his puppets for his daily maintenance.

The puppet dancers are good musicians also and have preserved the best traditions of Rajasthani songs like "Dhola Maru", "Hir Ranjha" and "Savar langa". The veteran Nathu sang for us in a very fascinating manner and was very much impressed by the recording of his songs and photographs of his play by my unit.

PABUJI KA PAD

Pabuji has been a great Rathore hero nearly 400 years back. His memories are still cherished in the hearts of hundreds of his followers in Rajasthan. He is worshipped as a family deity and the songs of his heroic deeds are sung by bards and Bhats.

The Bhopas of Marwar have specially composed hundreds of songs in praise of Pabuji and carried the tradition of heroic poetry till to-day. A special class of Bhopas has evolved an interesting method of reciting this poetry with action.

A curtain commonly known as Pabuji ka Pad nearly 30 feet in length and five feet in height profusely painted with picture on the life of Pabuji and rolled on a thick bamboo is carried by these Bhopas from one place to the other. The believers in the mysterious power of Pabuji invite these Bhopas to read the Pad for them for the recovery of their child from illness or removal of any evil influence which might have affected their family.

The Pad is spread tight in a vertical position and the wife of the Bhopa directs light on the different pictures of the Pad while singing and dancing. The Bhopa plays on his favourite instrument known as "Rawan Hatha" and sings the songs in chorus.



Pabuji ka Pad

The audience is highly impressed by the show and expect happy results for the good of their family. The Pabuji ki Pad has more of poetic value than that of dancing. The poetry is superb and bears witness to the talent of the composers. The painting of the Pad is in Rajput style. If preserved they can be of great documentary value.

A similar type of pad known as Devji ki Pad is also prevalent in some areas of Marwar. Devji was also a Rajput hero of Solanki clan, chivalrous like Pabuji. The songs of Devji ki Pad are not so interesting as those of Pabuji ki Pad. The technique is the same but the dances and the music too are not so impressive.

These Bhopas, who originally belonged to the Bhomias of the scheduled class, now disown their caste and take pleasure in being called as Solanki Rajput. There are many types of Bhopas spread all

over Rajasthan doing all sorts of professions like singing, dancing and playing on instruments like Ravan Hatha and Apang. The main patronizers of Pabuji Pad are Nayaks, Rebaries and Bhomias. They don't have their own land for cultivation and have to depend on the singing of this pad for their livelihood.

A big mela during Dashara is held every year in village 'Kodumand' near Runicha, the original home of Pabuji, where thousands of his devotees collect and pay homage to their hero. On this occasion hundreds of Pad singers of all varieties assemble and sing the songs of Pabuji the Great, collectively.

The movements of the pad players from one place to the other are so fast that it had almost become impossible for my unit to contact them. It was with great difficulty that I could find Parshuram Bhopa a well-known pad singer at Kuchaman and heard a part of this pad.

THE KANGUJRI

The Kangujri is a class by himself. He, with a conical cap, a flowing skirt, a Churidar Payjama and a Ravan Hatha in his hands presents a peculiar sight. He assumes the shape of a woman and man combined and when asked, he describes himself as an incarnation of Radha and Krishna both. He is Gujar by caste and sings and dances at every door. His movements are graceful and artistic and the songs very fascinating. The Kangujries are found in all parts of Rajasthan; they sing the songs of Radha and Krishna in their own language and are satisfied with even the smallest quantity of flour given to them as a token of love.

THE DANCES OF SHEKHAVATI

The eastern desert area of Rajasthan, adjoining Jaipur and the border areas of Uttar Pradesh is known as Shekhavati. Though the rainfall is scanty and there are few natural resources, this area has been quite rich in folk dancing. The main reason is the influence of Braj Bhumi, the birth place of Lord Krishna, where numerous mirthful activities like Raslila, Ramlila and Nautanki still exist. The southern part of Shekhavati consisting of Sikar, Navalgarh, Laxmangarh, Chirawa and Mandava have preserved some very interesting dances of Rajasthan. The people of Shekhavati, particularly living in these cities, have great taste for collective entertainments. My unit went to these areas for study and research. Some of the dances of Shekhavati are as follows:

THE GINDAD

This is a community dance, of which Rajasthan can rightly be proud. I have rarely found a dance other than this in which people of all caste and creed irrespective of social and official status join and dance together. It starts a fortnight before Holi. In every Mohalla a big 'manch' (a raised platform) is erected for the drummers. People clad in attractive dresses and with sticks in their hands flock together for a

collective dance. The movements of the dancers are rhythmic and swift and the drumming is simple and sharp. All the groups of the Gindad dancers pay a visit to each others' Mohalla for participation in dance. This dance has great educational and social value, in the sense that it provides opportunity for all the communities to come nearer to each other without any distinction of caste and creed. During Holi the whole of Shekhavati is gay with the activities of Gindad and people look upon the festival as a great event of the year.

THE DANCES OF SANSIS

The Sansis are an ex-criminal tribe and have no permanent home. Their chief profession used to be robbery. They were a great menace to the people for some time but now they have settled at one place. They have no permanent profession for their livelihood and have to adopt any kind of menial work which may fall to their fate, such as repairing of shoes, cleaning of roads and begging. They move with their family from one place to another in search of work. The women folk are lethargic and are no good for any work except dancing which they do even for a penny. Their dances are erotic, unorganised and individualistic in nature. Their movements are graceful and swift and music generally very vulgar. They are accompanied by Dholak and Thali. Their usual dress used to be attractive but now on account of their precarious financial position they are semi-naked and the women too have to put on rags.

THE DANCES OF KANJARS

The Kanjars are similar to Sansis but are financially better placed due to better family relations and community organisation. The men are used to hard labour and find work on roads, railways and buildings. The women look after the home and the family and command considerable respect from their husbands. The Kanjars are Hindus by caste though in habits and appearance they look like Muslims. The women are attractively dressed with lots of ornaments of coarse metal and beads. They are very good at dancing and singing. The males play on instruments like Chang and Dholak and the females dance in varied styles. One of them is dancing on sticks. Most of their dancing is for their own enjoyment but on special occasions like Holi and Dewali, they dance for a living also. The main reason given about the style of the women's dress was that they have to dance very often and they feel comfortable in Muslim dress.

THE DANCES OF NAYAKS, CHAMARS AND MEHTARS

I had a chance of studying these people from very close quarters. After the day's hard labour each of these communities, in their own circle, gather and sing and dance for fun. Women also used to participate in the festivities but now due to lack of imagination on the part of the modern social reformer

they have altogether stopped their women from participating in the dance. Their dances were of communal nature and were full of vigour and mirth. Now-a-days modern reforms and the misguided enthusiasm of the reformer have changed these types of festivities and fun into Bhajans and Kathas.

Similar dances and entertainments were also prevalent in Regars, Bhalbardars, Dhanukas, Balais, Gaverias, Gokhis, Doms, and Thories and they were all meant for self-expression and self-enjoyment.

It is very interesting to note that in these so-called inferior classes devotional singing has been very popular. Great saints like Kabir, Raidas and Dadu belonged to these downtrodden people and spread their gospel of social equality and devotional life among these classes. Those centuries old traditions still survive and have a powerful influence on the life of these people. It was with great difficulty that I could induce them to dance for me.

THE GANESH CHATURTHI DANCE

This particular dance is done by the boys and girls of all castes on the occasion of Ganesh Chaturthi. A big procession is taken out in the main markets of Shekhavati with a big idol of Ganeshji in the centre. Boys and girls with small sticks in hands and funny masks on their faces dance in a circle. This particular occasion is marked for its mirth and community enjoyment.

THE DANCE DRAMAS OF RAJASTHAN

Rajasthan has developed, in centuries, varieties of dance-dramas known as Khyals. These dramas have been helpful to the historian in recording the history of the state and they have maintained cultural and social traditions for more than 400 years. More than 200 Khyals have come to the notice of my Research Section and we are in possession of quite a number of them. The first Khyal was written and played 400 years back; and the whole series of such Khyals were written from time to time. These Khyals have been a powerful medium of free entertainment to thousands of our people. In remotest parts of Rajasthan where no modern entertainments have reached, this popular style has been a great source of cultural and social education till to-day.

The following styles of Khyals are existing in Rajasthan to-day:

1. The Khyals of Kuchaman Marwar.
2. The Khyals of Shekhavati.
3. The Tura Kalgi of Chittor.
4. The Rasdharis of Mewar.
5. The Bhawai dances of Rajasthan and Madhya Bharat.

THE KUCHAMANI KHYALS

Lachiram, the originator of this style and a great exponent of Khyals evolved his own style in colla-

boration with the existing ones. The common features in his and other styles are (i) Drama in the form of dances, (ii) Predominance of singing, (iii) Difficult technique of instrumental music, (iv) playing and dancing on a big platform known as mach.

The characteristic features of Lachiram's style are (i) Simplicity of language used in songs, (ii) Use of new and refreshing tunes, (iii) Intricate expressions while acting, (iv) The use of new themes for drama.

Lachiram himself was a good dancer and a writer of repute. He is the author of nearly 10 Khyals prominent among them being Chand Milagan, Ridmal and Meera Mangal. He had his own team of dancers, which he used for professional performances. The performance lasts from evening till morning and hundreds of people assemble from distant villages to witness this great open air show. Though Lachiram died 15 years back, his Khyals are still played all over Rajasthan. The female roles were invariably played by the males. Musical accompaniment is provided by drummers Shahnaiwala and Dholak and Sarangwala. The songs are usually very shrill and are also sung by the dancers themselves. The musicians in the background give support to the dancers in singing the rest of the lines for them.

The mach (platform) is elaborately decorated and the cost of the construction is borne by the hosts themselves. These Kuchamani dancers used to visit almost all parts of Rajasthan. But now the people are not very enthusiastic about their shows because of their length and monotonous themes.

In the course of my study tour I had the occasion of meeting Lachi Ram's younger brother who narrated the story of the tragic death of his brother with tears in his eyes. He told me that he was in possession of some unpublished Khyals written by his brother, but he did not want to part with them on sentimental grounds.

THE KHYALS OF SHEKHAVATI

Nanu Ram, the greatest exponent of this style died a few years back leaving behind a few popular Khyals of great beauty. Some of the important ones are (1) Heera Ranjha, (2) Harichand, (3) Bhartihar, (4) Jaydev Kankali, (5) Dhol Marvan, (6) Ahaldeo.

He belonged to Chidawa and was a Muslim. He was loved by all and even now he is remembered by people with respect and love. His greatest disciple these days is Dulia. I had the opportunity of meeting him and seeing his famous play "Heera Ranjha". The main characteristic of his plays are as follows:

1. Intricate foot work.
2. Difficult style of singing.

3. Elaborate orchestral music consisting of Harmonium, Sarangi, Shahnai, Flute, Nakkara and Dholak.
4. Low height of the stage and absence of elaborate decoration.

3. Simplicity of foot-steps.
4. Predominance of Poetic singing.
5. Quality of community entertainment.

Dulia has his own party of performers these days and is out for almost eight months in the year. He is nearly 70 years old but plays the role of a female very effectively. I saw him playing the role of Heera and his son that of Ranjha in one of his plays at Jhunjhunu. He is also the author of many Khyals and takes great pride in staging them. Dulias' Khyals are very popular in the whole of Shekhavati and the play-songs have great literary value. Hundreds of people witness his shows almost free of charge. The main host who invites Dulias Mandli bears all expenses of his show and remunerates the artists. The participants of these Khyals are generally from Mirasi-Dholi and Sargara communities but there is no restriction for others who wish to make Khyal dancing as their profession.

Nanus and Dulias Khyals are also played by other non-professional groups who undertake such play only for self-expression and fun.

THE TURA KALGI OF CHITOR

Shah Ali and Tukun Giri were two great saints, 400 years back, who gave birth to this cult of Tura Kalgī. Tura was considered to be the symbol of Shiva and Kalgī that of his Shakti (Parvati). Tukun Giri belonged to Tura sect and Shah Ali to Kalgī. Both these cults propagated the philosophy of Shiva and Shakti respectively in their own way. The chief medium of theirs, was poetic competitions, popularly known as Dangals, where the followers of both sects would solve intricate philosophical problems through the medium of poetry. These dangals have produced the best poetry of the time.

The Tura Kalgī sect became very popular at that time and spread over the border of Rajasthan and Madhya Bharat.

The centuries old dangals of Tura Kalgī, gradually turned into stage shows, first in Ghosunda nearly 50 years back. Inspired by the Khyals of Shekhavati and Rasdhari, the Tura Kalgī Dangals composed and produced some dance dramas on the style of the popular Khyal. The first composer of this style belonged to Ghosunda in Mewar. These dance dramas had nothing to do with Tura and Kalgī and were written on altogether different subjects already prevalent that time. The style of singing the poetry was of course taken from Tura Kalgī.

The rest of the characteristics of Tura Kalgī being the same as those of other Khyals, the following are some of its main features.

1. Its non-professional nature.
2. Elaborate stage decorations.

The chief centres of activities of Tura Kalgī are Ghosunda, Chitor, Nimbhaura and Neemuch. These places have given birth to some of the best Tura Kalgī composers like Chain Ram, Hamid Beg of Ghosunda, Jaydayal, Tara Chand and Thakur Onkar Singh. Among these the most outstanding one is Soni Jay Dayal. He was really a saint. His Khyals are most popular even now. After his death people remember his works with great esteem.

The chief reason of the decay of this style is the advent of the modern cinema. The Tura and Kalgī dangals started with the pious aim of creating healthy interest and competition in the sphere of poetry and drama, gradually turned into a regular fight for pulling each other down. Sometimes the help of the police was also sought for maintaining peace and order. On account of keen competition between the cult of Tura and Kalgī heavy expenses were incurred on the erection and decoration of the stage. This practice could not continue very long because of the all-round economic crisis.

THE BHAVAI DANCE OF RAJASTHAN.

400 years back there was a general decline in the art of the masses on account of the foreign influence. Art was no longer considered to be a medium of joy and salvation. It got detached from the temple and the home, and became a monopoly of a few professionals. Even in the village where this art of dancing and singing flourished so well, it became extinct.

This reaction was noticed among the Jats who owned hundreds of acres of land and were virtually the head of the village community. One of these jats, Nagaji by name, had great interest in dancing and singing. He acquired proficiency in this art, which unfortunately the Jat community as a whole did not encourage and approve. They turned him out of their community after giving him the privilege of forming his own group of dancers for entertaining them every year. This group was known as Bhavais and many other Jats interested in dancing also joined. This creation of a separate community of dancers among Jats had a very bad influence on other communities with the result that every community superior or inferior excommunicated all those interested in the art of dancing and induced them to form their separate community for entertaining them on special occasions. Gradually all these Bhavai groups from different communities formed one separate community irrespective of caste or creed.

Bhavais of the following communities exist in Rajasthan these days:

Jat, Dhakad, Bola, Bhil, Dangī, Mina Kumbar,

Nayak, Teli, Chamar, Bala, Gujar, Malis and Lodha.

Their headquarters are Chitor, Nimbaheera, Ghosunda, Kinota, Jhantia and other neighbouring villages on the border of M. Bharat and Rajasthan.

The chief characteristics of their dances are: Fast speed of their dances and extraordinary movements of the body. They practise dancing from their very childhood and acquire great proficiency in their art. It is altogether a folk technique but it has all the qualities of a classical dance. The dances are presented in the form of dance-dramas and are devoid of any religious sentiment. The themes are based on the daily life of a village community. They are very humorous, though sometimes obscene. Women are not allowed to take part in the dances. The female roles are played by men. The main themes of Bhavai dances are as follows:

1. Bora and Bori..... depicting a humorous caricature of a village Baniya and his miserly wife
2. Surdas..... Depicting the life of a blind Sadhu with a romantic temperament.
3. Odi Vadi..... depicting the life of a man having two wives.
4. Dokri..... depicting the ill fate of an old woman.
5. Shankaria..... The caricature of a village youth making love to a young lady.
6. Bikaji..... depicting the life of Bikaji the founder of the State of Bikaner.
7. Dhola Maru..... depicting the eternal love story of Dhola and Maru.

The eight months tour of the Bhavais

Immediately after the rainy season the Bhavais with their group of dancers move out of their villages for earning a living. They move in the form of a caravan of camels gorgeously decorated. The Bhavai women also accompany them to look after their comforts. Their visits sometimes extend to distant parts of Gujarat and Saurashtra. The Bhavais come in the category of the backward class people, but economically, they are pretty well off. The average income of the head of the Bhavais is not less than Rs. 6,000 per year. The Bhavais are usually artistically dressed and are adorned with gold ornaments of considerable value. They also own acres of land, which they usually let out. The Bhavais are hospitable and good-natured and take special care of their employees.

The Bhavai Dance is a professional folk dance and has many technical qualities. The Bhavais visit their patrons (Yajmans) every year and are received by them cordially.

The influence of modern times has not spared this style also. The Bhavais, due to their contact of the city have taken to cinema tunes and cheap themes.

THE RASDHARIS OF RAJASTHAN

The Rasdhari, originally meant the Raslila of

Lord Krishna and depicted the different phases of his life. But later on it included other themes. The first Rasdhari drama was written by one Motilal of Mewar nearly 40 years ago. The style is altogether different from the other Khyals prevalent then. Motilal is 80 years old and is still alive. This particular technique prevalent in Udaipur and its neighbourhood has spread in Marwar also. Some of the Rasdharis in Marwar were composed by Marwari composers.

The chief participants of this style are Varni sadhus but there is no restriction on others joining. Rasdhari originally was a community folk dance drama in which all used to take part for joy and mirth, but later on it became the monopoly of a selected few, who took it up as a means of livelihood and formed their own group for professional earning.

The Rasdhari differs from other styles in many ways. One of the main differences is that no stage is required for the display of dance drama. Most of the themes like Ramilla, Harishchandra, Nagni and Moradhvaj are religious ones. The technique adopted for the depiction of the themes is mostly singing and dancing. The dancing is technically superior to that of the Khyals prevalent in Rajasthan.

The lyrics generally sung with this drama are unpublished and have been handed down to us from mouth to mouth. Hundreds of village folk gather round the village choraha to witness this fascinating dance-drama almost free of charge. The village community has to contribute at least Rs. 20 for these artists and arrange free meals by inviting them individually.

THE DANCES OF THE GANDHARVAS

The Gandharvas are Vaishyas by caste and enjoy all the privileges of that community. They are professional dancers but quite unlike Bhavais they command good respect among their community. They originally belonged to Marwar and move out for nearly eight months for the performance of the dance dramas "Anjana Sundari" and "Meer Sundari". These are well-known Jain themes and almost all the Jain followers witness these dramas with great interest. This particular style has much dancing in it, but is prominently a music drama. It is also an open air drama but is a modernised in the sense that painted curtains are used for its display. The Gandharvas have become very rare these days and it seems the advent of modern entertainment has had an adverse effect on their traditional occupation. The Gandharvas play this drama for monetary purposes but they have religious motives also. The artists are generally cultured and educated and do this work as a mission of their life.

(Photos by Karnik : Courtesy Bhartiya Lok Kala Mandal)

Secretary's Tour Notes....

BENGAL is rich in its traditions of classical and devotional music, folk dances and folk songs. It was my privilege to listen to the music and witness folk dances and dramatic performances during my tour early this summer. It was most enlightening and educative to meet eminent personalities in the field of drama, music, dance and films and their number is very large in Calcutta. To mention a few I met Shri Sisir Bhaduri, Shri Ahindra Choudhuri, Shri Naresh Mitter, Shri Jahar Ganguli, Smt. Sadhana Bose, Smt. Kanan Devi, Shri Madhu Bose, Shri Pahari Sanyal, Shri Pankaj Kumar Mallick, Smt. Radha Rani Debi, Smt. Shobha Sen, Shri Mani Bardhan and others.

I visited a number of institutions connected with music, dance and drama. I visited also film studios and saw Directors, Artists and Technicians at work.

Gitabitan was one of the prominent music institutions I visited. Sangeet Bharati is a recognised institution under the management of Gitabitan, which was started on January 2, 1943 with the late Shri Girjashankar Chakravarty, the renowned exponent of classical music, as its founder Principal. The management also runs a school of Rabindra Sangeet, dance and instrumental music.

I spent a whole afternoon at the Bratachari Gram, off Behala, and saw the admirable work being done by the institution in the field of education and social service as well as preservation of various folk dances. All the people whom I met were extremely courteous and kind and were keen to know about the activities of the Akadami.

It was very educative to spend sometime with Shri Sisir Babu. He said, "The urge for the theatre is tremendous but it needs reorientation. Our objective must be not only to produce good plays which we can, but persistently show these plays till the people can discriminate and appreciate good plays. The need for a modern stage cannot be minimised but this should be no excuse for our giving up of old forms. Our Jatras are till this day performed in the open. But that does not make them less effective."

Another important personality whom I met was Shri Naresh Mitter. He not only invited me to see the Studio where shooting was in progress, but was kind enough to show me one of his productions in Bengali—Tagore's 'Bau Thakurer Hat'. I also met the famous film star Smt. Shobha Sen, who arranged for me a special show of the International

Prize-Winner film 'Babla' in which she had played the title role.

I was able to see a performance of the popular stage play 'Shyamoli'—which was a great delight. The acting was superb and the team work excellent.

JATRA AT CHANDITALA

By the courtesy of Shri Sachin Sen Gupta, my guide in Calcutta, it was possible for me to witness a Jatra performance at Chanditala, a village in Howrah District. I had heard a lot about the Jatra but never had occasion to witness it before. When we left Calcutta Sachin Babu was under the impression that our visit would be a short one and after witnessing an act or so we would return. But we sat through the whole performance which continued till day break.

The journey was quite tedious but gave me a glimpse of the fascinating countryside of Bengal. When we reached Chanditala at 10 p.m. we found a crowd of over 3,000 people—men, women and children eagerly waiting for the performance to begin. There was no stage, instead an arena was fenced off around which the audience was seated. Actors were all men. Their entry and exit was right through the audience and yet seemed quite natural. No body paid any attention to an actor standing right in the midst of the audience while he waited for his entry into the enclosure forming the stage. There were no curtains or side wings.

I was told that the audience should have been more than 5,000, but being a ticketed show the number was restricted. However, for me it was a unique experience. There was pin drop silence with a crowd of 3,000. The story of the Jatra was the life of Ramprasad—a great musician and devotee of Kali, whose compositions are known as Ramprasadi Sangeet.

It will, perhaps, sound strange, but the music was the traditional classical in Ragas such as Malkosh Bihag, Darbari-Kanara etc. The voice of the actors and singers had a rich tonal quality. There was no microphone and yet songs were audible to the people sitting in the last row. Having witnessed the wonderful appeal of this Jatra, I am confirmed in my belief that if classical music has the aesthetic and emotional appeal it will sink deep into the people, and if classical music is to survive it has to revive this quality. It must reach the people in its most

beautiful form, and not in the abstract technical form. Technique should only be a means to create an effective end and not the end itself.

The Jatra is fast dying and positive steps should be taken to preserve it and save it from extinction.

Bengal has been the store-house of Kirtans. I had the opportunity of attending Pala Kirtans which were absorbing. Through the kindness of Shri Govinda Gopal Mitra Thakur I was able to make recordings of Kirtans of Maynadal. This too needs attention and encouragement.

I spent a day at Shantiniketan and through the kindness of the Registrar Shri N. K. Sen I was able to see various departments. Our host Shri Ghosh, manager of Ratan Kutir is an unforgettable personality. Shri Shantidev Ghosh was extremely kind and spent a whole day with me and at night arranged a Santhal folk dance in a nearby village.

Maharaj Kumar Birendra Kishore Roy Choudhury called a meeting of prominent personalities including artistes and critics to afford me the opportunity of explaining the objectives of the Akadami and find out the possibilities of the formation of a Regional Academy in Bengal. The people present were very enthusiastic and a steering committee was formed. But perhaps, the time for such an Academy is not yet ripe.

I took the opportunity to meet Dr. B. C. Roy, the Chief Minister of Bengal and discuss the possibilities of a regional Academy. Dr. Roy assured me that Bengal will have an Academy in the near future but what form it would take is a matter under consideration.

When I left Calcutta to complete my tour programme of Bombay I carried with me the sweet memory of the kindness and courtesy with which I was received by various people and institutions.

ACTIVITIES OF THE STATE ACADEMIES

(Continued from page 7)

ing the purity of ancient and folk dances and music as faithfully as possible.

The Governor then distributed Prizes and Trophies to the winning competitors who had taken part in the festival of dance and music in Nowgong from 2nd to 4th May, 1954. The items on which Prizes and

Trophies were awarded included Borgeets, Anhiya Geets, Dasha-Avtar Dance, Sutradhari Dance, Composition Dance and Tandav Dance.

The Governor also presented certificates to 28 Institutions affiliated to the Academy.

The General Council discussed various questions connected with the cultural movement of the State and chalked out future programme of activity for the Academy. The question of the authentication of the portrait of Shreemanta Sankara Deva was also discussed and a sub-Committee appointed to examine and advise the Academy on the available copy of the portrait. The General Council passed resolutions on the following subjects:

1. Research on Borgeets
2. Research Institute of Dances
3. Syllabus of Dances
4. Need of a National Theatre
5. Framing of rules and bye-laws of the Academy

Proceedings of the meeting were punctuated with Orchestra, Ojha-Pali songs, etc.

RASHTRAPATI'S SPEECH

(Continued from page 1)

Ministry of Education. Within this short period of one year only reports have come about the establishment of branches of the Akadami and other similar institutions and it is my hope that in course of time branches of the Akadami or other similar organisations will have been established in all States and thus sufficient encouragement given to music all over the country. In this democratic age it is necessary that every good cause should derive its strength and support from the people. I am sure the Akadami will endeavour to bring music out from the atmosphere of exclusiveness, making it possible for the common man to hear it and to react to it. Fundamentally sound and intrinsically uplifting as the strains of our traditional music are, I have no doubt that before long it will get the popular recognition necessary both for making music an integral part of our national life and also for saving our valuable heritage from languishing.

I wish the Sangit Natak Akadami success in its efforts to popularise music and congratulate all the musicians and artists who have been recipients of special awards.

Who's Who in S. N. A.

USTAD MUSTAQ HUSSEIN KHAN

Ustad Mustaq Hussein Khan, son of Kallan Khan was born in Sahswan, District Badaun. He started his music training at the age of 10 and when he was 12 years he went to Atrauli (District Aligarh) to learn music from his illustrious uncles Mehboob Khan (commonly known as "Daras Pia") and Puttan Khan. After 3 years of rigorous training under his uncles he started his training under Ustad Inayat Hussein Khan who was in service at the Gwalior Darbar. He later on accompanied Ustad Inayat Hussein Khan to Nepal and remained there for 7 years. From Nepal he came to Rampur with his Ustad. He also had training under Ustad Hyder Khan and Ustad Wazir Khan, the Veena player of Rampur, who was a descendent of Sada Rang. He had further training under Mohammed Hussein Khan Beenkar, and Imdad Hussein Khan.

The Ustad is the foremost representative of the Gwalior school of music. He has added 6 more Ragas to the Rag Sagar composed by Ustad Basit Khan. He has also composed many Hori, Taranas and Sargams.

He is a "murid" of Mohinuddin Ahmed *alias* Nankey Mian Saheb of Bareilly.

SHRI BIRENDRA KISHOR ROY CHAUDHURY

Born in an aristocratic family noted for its cultural atmosphere, Shri Birendra Kishor Roy Chaudhury showed musical talent from an early age and was a great favourite of poet Tagore. He learnt Esraj from Shri Sital Mukherjee, a colleague of Ustad Allauddin Khan. He learnt Sur-Bahar from Amir Khan of Darbhanga, the celebrated Sitarist, Ustad Enayat Khan and Ustad Hafiz Ali Khan. Later on he came in contact with Ustad Mohammed Ali Khan, the renowned Rababi of Tansen tradition, who really shaped his musical career and was his true musical Guru. From him he learnt Dhrupads and instrumental Alap on Sursingar. After the death of Mohammed Ali Khan he continued his learning under the guidance of Ustad Allauddin Khan and the late Ustad Keramatullah Khan.

In 1932 he came in contact with Ustad Sagir Khan Saheb, the youngest son of the celebrated Binkar, the late Wazir Khan of Tansen tradition who continued to teach him Dhrupads and also gave him lessons on Veena. Very soon Shri Birendra Kishor got the opportunity of learning also under

Ustad Dabbar Khan, the grand son of the late Ustad Wazir Khan.

He has been making an exhaustive collection of Dhrupads. He has written many articles in Bengali and English on classical music. He is now conducting extensive researches on the classical Hindustani music and is associated with various music organisations.

PANDIT BRAHMANAND GOSWAMI

He was born in a family of great musicians in Hyderabad (Sind) and from the very childhood displayed remarkable musical talent. At the early age of five he was made an inmate of the Brahmachary Ashram where under the guidance of his illustrious father, the late Sangeet Guru Pujya Mahanta Shri Goswami Chaitanya Giriji, he got his training in music.

While he was eighteen the title of "Professor" was conferred on him by Shri Vishnu Digambar Paluskar. In 1926 when he was nineteen years he founded a music Institution called "Shri Nad Brahma Vidyalaya" which soon branched out in 7 places in Sind.

He has been an active participant in music conferences held all over India since 1928 and has been broadcasting classical music from Radio stations. Since the partition he has been staying in Jaipur and is at present the Principal and Head of the Music Department of Rajasthan Kala Sansthan.

SHRI PATANJAL DEV SHARMA

Born in 1925 Shri Patanjali Dev Sharma got his early training from his father Pt. Durga Datt who was a disciple of Pt. Vishnu Digambar Paluskar, and a pioneer in the uplift of music in the State of Jammu and Kashmir. Having completed his 7-years' training under Gandharva Maha Vidyalaya he got training under Pt. Krishnarao Pathardikar of the Gwalior School.

He worked for sometime as the Programme officer at the newly started Radio Station at Jammu. Later he joined the Maharani Mahila College as Professor of Music. When the Jammu and Kashmir University was established he was elected Convenor, Board of Studies in Music in the University. He is also the Principal of the Sangeet Maha Vidyalaya a college of Hindustani Music which has been doing meritorious work in the field of music during the last 45 years.

RAI UMANATH BALI

Born in a Talukdar family in Daryabad, Barabanki Rai Sahab was interested in Music from his very childhood. He began his early training under Ustads who were employed in his own family. Later on he learnt Khayalas from the late Pandit Bhatkhandeji. The idea of establishing a music college for the systematic study of Hindustani music was in his mind from a very early age and he ceaselessly pursued it and tried to enlist the support of great musicians of the day. To focus attention on this subject he published a magazine called "Sangeet Sudha" in 1919. His efforts were successful when on 20th July, 1926 the All-India College of Music was established in Lucknow.

In 1937 on the death of Bhatkhandeji, he established Bhatkhande University of Music now known as Bhatkhande Sangeet Vidyapith.

Rai Sahab has been the Honorary Secretary of the Music College and the Vice-President of the Bhatkhande Sangeet Vidyapith since its inception.

SHRI LAKSHMI NARAYAN GUPTA

Educated at Banaras Hindu University and Nizam College, Hyderabad Shri L. N. Gupta joined Hyderabad Civil Service in 1930 and was Secretary to Government Finance Department, Hyderabad and is now holding the post of Jagir Administrator and Education Secretary.

He takes active part in educational, social and cultural life of Hyderabad and is a member of the Senate and Council of the Usmania University and President of the Hyderabad State Hindi Parishad, Sabha, Hyderabad Economic Association, Hyderabad Art Society and many other cultural and social organisations.

He is one of the founders of the Hyderabad Music and Dance Academy and is the Chairman of the Hyderabad State Academy.

The Biographical sketch of Shri P. V. Rajamannar Published in Bulletin No. 4 contained excerpts from the speech of the Waltair University Orator which we duly acknowledge.

List of Reproductions of Raga Ragini Painting

- | I | V |
|------------------------------|----------------------------------|
| 1. Rag Bhairon | 20. Rag Sree |
| 2. Bhairavi Ragini Bhairon | 21. Nauras Ragini Sreerag |
| 3. Bhabas Ragini Bhairon | 22. Sham Kalyan Ragini Sreerag |
| 4. Kankali Ragini Bhairon | 23. Jogia Asavari Ragini Sreerag |
| 5. Ramkali Ragini Bhairon | 24. Purabi Ragini Sreerag |
| 6. Lalit Ragini Bhairon | 25. Dhanasri Ragini Sreerag |
| II | VI |
| 7. Rag Malkosh | 26. Rag Deepak |
| 8. Gujar Ragini Malkosh | 27. Kanada Ragini Deepak |
| 9. Sohani Ragini Malkosh | 28. Madamadhavi Ragini Deepak |
| 10. Todi Ragini Malkosh | 29. Sankhari Ragini Deepak |
| 11. Kakubh Ragini Malkosh | 30. Khamaj Ragini Deepak |
| 12. Behag Ragini Malkosh | 31. Allaia Ragini Deepak |
| III | VII |
| 13. Rag Hindol | 32. Soratha Ragini Megh |
| 14. Paraj (?) Ragini Hindol | 33. Sarang Ragini Megh |
| 15. Drogandhar Ragini Hindol | 34. Desala Ragini Megh |
| 16. Kedara Ragini Hindol | 35. Gond Ragini Megh |
| 17. Nat Ragini Hindol | 36. Patmanjari Ragini Megh |
| 18. Basant Ragini Hindol | |
| IV | |
| 19. Rag Meghmallhar | |

List of Reproductions of Tala Paintings

- | | |
|---------------------|----------------------|
| 1. Shesh Tala | 7. Padmamallika Tala |
| 2. Kautuk Punj Tala | 8. (Unidentified) |
| 3. Aswaroodh Tala | 9. Srinivas Tala |
| 4. Chandra Tala | 10. Kashyap Tala |
| 5. Govinda Tala | 11. Gajantanta Tala |
| 6. Manojawa Tala | 12. Valmiki Tala |

Institutions Recognised By SANGEET NATAK AKADEMI

1. Silcher Sangeet Vidyalaya,
P.O. Silchar,
Cachar (Assam).
2. Gauripur Music School,
Gauripur (Assam).
3. Binapani Natya Samity,
Hoiborgaon,
Nowgong (Assam).
4. Dibrugarh Jnanadayinee Sangitayan,
P. O. Rahbari,
Dibrugarh (Assam).
5. Ajmer Music College,
Ajmer.
6. Poona Bharat Gayan Smaj,
861 Sadasiva Peth,
Poona.
7. Vishnu Sangeet Vidyalaya,
Mahatma Gandhi Road,
Nasik.
8. Shri Krishna Sangeet Vidyalaya,
Bijapur.
9. Gandharva Mahavidyalaya,
Dalmia Building,
Ellis Bridge,
Ahmedabad.
10. Gandharva Mahavidyalaya,
Poona.
11. Gayan Smaj & Deval Club,
Khasbagh,
Kolhapur.
12. Vyas Academy of Music,
Dadar,
Bombay.
13. Bharatiya Sangit Shikshapith,
Bharatiya Vidya Bhavan,
Bombay.
14. Gandharva Mahavidyalaya Mandal,
(School of Indian Music),
Near Royal Opera House,
Bombay.
15. Union High School Music Circle,
Malji Road,
Broach, (B. S.).
16. Anand Prakash Karnatak Natya Sangh,
P. O. Huliyal, Taluka Jamkhandi,
Bijapur.
17. Indian National Theatre,
Krishnabai Hall,
Babulnath Temple,
Babulnath Road,
Bombay.
18. Saraswati Gayan Smaj,
Pandharpur, Poona.
19. Bihar Secretariat Club,
Patna.
20. Shri Maruthandan Shabbad Sangeet Sangh,
Arrah.
21. Bharatiya Nritya Kala Mandir,
Jhaji Kodhi,
Kadamkuan,
Patna-3.
22. Vindhya Kala Mandir,
Kazipur,
Patna.
23. Andhra Nataka Kala Parishat,
Madras.
24. Gitabitan,
155 Russa Road,
Calcutta.
25. Perambur Sangeet Sabha,
Perambur,
Madras.
26. Thyaga Brahma Gana Sabha,
Vani Mahal,
Gopinath Narayanswami Chetty Road,
Thyagarajanagar,
Madras.
27. Shri Parthasarathy Swami Sabha,
68 T. P. Koil Street,
Triplicane,
Madras.

28. Music Academy,
Madras.
29. Kalai Kazhakam,
Devakottai,
Distt. Ramnand.
30. Nataka Kazhagam,
14 Mount Road,
Madras.
31. Indian Fine Arts Society,
Y. M. I. A., Building,
9 Armenian Street,
Madras.
32. Madras Secretariat Andhra Association,
Fort St. George,
Madras.
33. Madras Secretariat Party,
Fort St. George,
Madras.
34. Kala Kshetra,
Adyar,
Madras.
35. Egmore Dramatic Society,
43 Gengu Reddi Street,
Egmore,
Madras.
36. Shri Varalakshmi Academies of Fine Arts,
Mysore.
37. Delhi Natya Sangh,
27 Akbar Road,
New Delhi.
38. Bharatiya Sangeet Vidyalaya,
165-D Kamla Nagar,
Delhi.
39. Sangeet Niketan,
Baradari,
Ballimaran,
Delhi.
40. Indian National Theatre,
14 Narendra Place,
New Delhi.
41. Sangeet Bharati,
G. Block,
Connaught Circus,
New Delhi.
42. Bharatiya Kala Kendra,
18 Curzon Road,
New Delhi.
43. Kala Mandal,
854 Sultan Bazaar,
Hyderabad.
44. Hyderabad Music & Dance Academy,
Hyderabad.
45. Vijay Fine Arts Assn.,
Troop Bazaar,
Hyderabad.
46. Sangeet Samaj College,
Tilak Road,
Meerut.
47. Shankar Gandharva Vidyalaya,
Lashkar,
Gwalior.
48. Kala Vikash Kendra,
Gangamandir,
Cuttack.
49. Orissa Sangeet Parishad,
Puri.
50. National Music Association,
Baxi Bazaar,
Cuttack.
51. Hrishikesh Sangeet Vidyalaya,
Nabadwip,
W. Bengal.
52. Bharatiya Lok Kala Mandal,
Udaipur.
53. Kerala Kala Mandalam,
Cheruthuruthi,
Travancore Cochin.
54. Andhra Ganakala Parishad,
Rajamundri (S. I.),
55. Bhatkhande College of Hindustani Music,
Kaisarbagh,
Lucknow.
56. Bhatkhande Sangeet Vidyapith,
Kaisarbagh,
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LIST OF LIBRARY BOOKS

Name of Books	Author	Name of Books	Author
1. Hindustani Music	Birendra Kishore Roy Choudhary.	34. Some suggestions of teaching Collective Security.	Ministry of Education
2. Mian Tan Sen's Place in Hindustani Music.	Ditto.	35. Collective Security	Ditto.
3. Bengali Stage	Brajendra Nath Bannerjee.	36. Better History Text Books UNESCO and its Programme.	Ditto.
4. The Dramatic Stage.	M. C. Mahadeva Swamy.	37. Geography Teaching for International understanding UNESCO and its programme VII.	Ditto.
5. Nad Vijank 1950.	Jetendra Narain Rai Choudhary.	38. They can not afford to wait.	Ditto.
6. Rajat Jayanti Granth Nov. 1952.	Rai Uma Nath Bali.	39. UNESCO Constitution and Programme 1951.	Ditto.
7. Proceedings of the Conference on Dance, Drama and Music held at New Delhi.	Ministry of Education.	40. UNESCO What it is What it does . . . How it works.	Ditto.
8. Sangeet Vigyan Praveshika.	Gopeshwar Bannerjee	41. Music of Germany	K. H. Ruppel & F. Bruckmann, Munich.
9. S a n g e e t Vigyan Praveshika.	Ditto.	42. Ambpali	Ram Vriksh Bemipuri.
10. Chu Yuan	Chinese Embassy.	43. Konarak	Jagdish Chandra Mathur.
11. How the tillers won Back their Land.	Ditto.	44. Bargad	Krishna Lal Shridhrani.
12. Chu Yuan. Ancient China's Portrait Poet.	Ditto.	45. Amiya	Kanchan Lata Sabarwal.
13. Rhymes of Lu Yu-Tsai and Other stories.	Ditto.	46. Dhruv Tarika	Ram Kumar Verma.
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15. The True Story of Akq	Ditto.	48. Kaumudi Mahotsav	Dev Datt Shastri.
16. Theatre and Ballet In Sweden.	Swedish Legation.	49. Charu Mitra	Ram Kumar Verma.
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18. Nad Lipi	Anil Kishna Verma.	51. Bujhte Deepak	Bhagwati Charan Verma.
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20. Indian Motion Pictures Almanac & Who's Who. 1953.	Film Federation of India.	53. Bhai aur Bhen	Jai Shankar Bhatt.
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		69. Kali Das Granthawali.	

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70. Naik aur Naika Parts— 1, 2, 3, 4, 5 and 6.	Sadguru Sharan Avasthi.	113. My life in Art.	Geoffrey Bles.
71. A Dictionary of South Indian Music and Musicians Vol. 1 (A-F)	P. Sambamoorthy	114. The Nature of Music	Hermann Scherchen
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86. The Dances of India	Faulion Bottlers.	129. Tiruvayamozhi Vacha- kamalai or Vivarana Satakan.	Tirukhoneri Dasai
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104. Dances of Hungary	Ditto.	147. Parde Ke Pichhe	Udai Shankar Bhatt.
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111. Theatre and Stage Vol. 1 & 2.	Harold Downs.		Ditto
112. A short History of Music.	Alfred Einstein		

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4. Rajat Rashmi	Ram Kumar Verma	191. Studies of Great Composers	G. Hubert H. Parry
5. Reshmi Tie	Ditto	192. Opera in England	Tyrone Guthrie & others
6. Rana Pratap Singh	Dwijendra Lal Rai	193. Così Fan Tutte Mozart	Edward J. Dent
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9. Chandra Gupta	Ditto	196. Some Great Composers	Eric Blom
10. Kund Mala	Satyendra Sharat Nagendra	197. British Music of Our Times	A. L. Bacharad
11. Adhunik Hindi Natak	Acharya Chatur Sen	198. The Concerts	Ralph Hill
12. Panch Ekanki	Ram Chandra Srivastava	199. The Five Principal Musicians of Hindus	Rajah Sourindro Mohan Tagore
13. Chh. Ekanki Natak	Vishamber Manay	199(a) Sangeet Raja Kalpa-druma Vol. 1 & 2	Nagendragath Vasu
14. Lahar aur Ghattan	Brij Ratan Das	200. BharataKosa	M. Rama Krishna Kavi, M.A.
15. Hindi Natiya Sahitya	Ramcharan Mahendra	201. Manipuri Nritya	Goverdhan Panchal
16. Hindi Ekanki aur Ekankikar	Sudarshan	202. Geetmalika Part 7	Pt. Vishnu Narayan Bhattachande
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20. Gourav	Sudarshan	206. Sangitakritis No. 2	K. Sambasiva Sastri
21. Bhag Chakra	S. E. Vatsyan	207. A comparative study of some of the leading Music system, of 15th, 16th, 17th & 18th centuries	V. N. Bhattachande
22. Naye Ekanki	International Theatre Institute	208. Sangit Sar	H. H. Maharaja Sawai Pratap Singh Deo of Jaipur
23. Report of the Fourth Congress of the International Theatre Institute held from 1st to 8th June 1951	International Theatre Institute	209. A short Historical Survey of the Music of Upper India	Speech by Pt. V. N. Bhattachande
24. The International Theatre Institute What it is ... How it works ... What it does	UNESCO	210. Natya Shashtra	Inayat Khan Rahmat Khan Pathan
25. International Music Council	S. N. Ratanjankar	211. Inayat Harmoniyam Shikshak book	Pt. Vishnu Sharma
26. Lakshya Sangit Vol. I No. 1	Gopeshwar Bannerjee	212. Hindustani Sangit Padhati Parts 2, 3, 4	Shastri Adityaramji
27. S a n g i t Bigyan Praveshika	Romain Rolland	213. Sangeetaditya Part 1	C. R. Srinivasa Ayyangar
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29. A Birds' eye view History of Music	James Gleaver	215. Ganacharmala 1st book	Ragini Devi
30. The Theatre Through Ages	Sir George Grove	216. Gavan Darpan	Nand Lal Sharma
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32. Bach The story of the Development of a Great Personality	K.C.V.O.	218. Tabla Vigyan	G. S. Patkar
33. Bells Through the Ages	J. R. Nichols	219. Prachin Bharat Ke Kalatmak Vinod	Prof. Bare Aga Sahib
34. Musical Instruments Their History from the stone Age to the Present Age	Karl Geiringer	220. Madhur Chizen, Part 1, 2	Firoze Framjia
35. Theatre 2	Harold Hobson	221. Gulduste Naghmat	Pt. Vishnu Digambar Paluskar
36. Five great French Composers	Donald Brook	222. Firoz Rag series No. 7	Ditto
37. Beethoven	Donald Francis Toney	223. Sangit Bal Praveshika Parts, 1, 2, 3, 4	
38. Chopi Musicians, Their Music, Party and Instruments	Hugh Tracey	224. Rag Parvesh, Parts 7, 12	
39. Composers Gallery	Donald Brook		
40. Ten Composers	Neville Cardus		

Name of Books	Author	Name of Books	Author
225. Sangit Shikshak Part I.	Ganesh Ram Chandra Gokhle.	262. Paul Zsolnay Verlag Herbert 1953.	
226. Tantuvadh.	Suryaji Sadashiv Mahatwe.	263. The Time and Talents Club.	The Time and Talents Club.
227. Uttar Sangit Ityhas.	V. S. Desai	264. Programme Souvenir.	Dvitiya Swami Haridas
228. Sangit	Ditto.	Dvitya Swami Haridas Sangit Sammelan.	Sammelan.
229. The Background of Assamese Culture.	R. M. Nath, B. E.	265. Score May 1954. Vol. 3 No. 5.	The Bombay Madrigal Singer's organisation.
230. The Dramas and Dramatic Dance of non-European races.	William Ridgeway.	266. Mysore Information Bulletin Vol. XVII No. 6	Information Department, Mysore Govt.
231. Prof. P. Sambamoorthy Silver Jubilee Commemoration Vol. Oct. 1953.	R. Srinivasan.	267. Ballet unit	Sachin Shankar.
232. Picturesque Orientalia.	Dr. P. N. Sardesai.	268. Balika Part 3.	Prem Chand Kedeyan.
233. Study in Early Assamese literature.	Birinchi Kumar Barua	269. Beethoven Life & Conqueror.	Emil Ludwig.
234. A cultural History of Assam early period Vol 1. 1951.	Ditto.	270. Journal of the Film Industry Vol. XIV. No. 5. Jan. 1954.	Indian Motion Pictures Association.
235. A study of Orissan folk Lore.	Kunjbehari Das.	271. Catalogue 1952.	Marwari Hindi Pustakalaya.
236. The Indian Stage Vol. 1, 2, 3, 4.	Hemendra Nath Das Gupta.	272. Bharatiya Sangit Part 1.	Krishna Rao Ganesh Muthe.
237. Ballads of the Maratha	H. A. Acworth	273. Nataka	Phiroze Antia.
238. The Types of Sanskrit Dramas.	D. R. Mankad.	274. Vidya Varidhi	Bharavi.
239. The Secrets of Love.		275. Kala Nilayam Souvenir Fourth annual celebration April 1954.	Kala Nilayam.
240. Dramas in Sanskrit Literature.	R. V. Jagirdar.	276. Nav Natya Mandir	Babu Ram Pandharkar
241. English Text book on the Theory and Practice of Indian Music.	Pt. Firoze Framjee.	277. Roopya Mahatosav Granth.	S. S. G. Bapat.
242. The Hindu Art of Love	Kama Sutra.	278. Complete catalogue of Hindustani Records, 1952, 1953. H. M. V.	The Gramophone Co. Ltd.
243. Sangit Gangadharām	M. R. Sakhare.	279. Complete catalogue of Hindustani Record 1952, 1953. Columbia.	Ditto.
244. Sant-Sudha-Sar.	Acharya Vinoba.	280. Twin Records May 1952.	Ditto.
245. Swar Manjari.	Givan Bhashan.	281. H. M. V. issued upto, 31st July 1953.	Ditto.
246. Aitihāsik Poade.	Shankar Tukaram Saligram.	282. Columbia South Indian Records, General catalogue upto 30th April 1953.	Ditto.
247. Bhasanatak Chakram	C. R. Devadhar.	283. Twin Records of Gujarati and Hindustani, May 1952.	Ditto.
248. The 22's Rutis of Indian Music.	M. R. Telang.	284. Designing for Films	Edward Garrick.
249. Ancient Indian Theatre	D. R. Mankad.	285. Designing of Play	Norah Lambourne
250. Abhang Kirtan Parts 1 and 2.	Shankar Vaman Dadenkar.	286. Designing for the Stage.	Doris Finkeisen.
251. Des Grosse Orchestra	W. Frick-verhagwten	287. The Music Masters.	A. L. Bucharach.
252. Krentzberg (Harold)	Emil Pirchan.	288. The Art of the Film.	Ernest Lindgren.
253. Wabzerbach	Fritz Klingenberg.	289. Making a Film.	George Allen Unwin
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255. Buknenhravia	Emil Pirchan.	291. The Cherry Orchard & other Plays.	Chatto & Windus.
256. Maschenmachen und Schminken.	Ditto.	292. Nine Mime Plays.	Winfred Jones.
257. Adagio und Scherzo	Friedrich Herzfeld		
258. Bucherschau 1952.	Frick Am Graben.		
259. Bucher Kurt Desch.	Aus Dem Verlag.		
260. Shakespeare übersetzer.	Richard Flatter.		
261. Das Buch Ullstein.			
Herbert 1952.			

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