

CHAPTER 2

THE HISTORY OF ORIGIN OF BENGALI SONG'S AND THEIR DEVELOPMENT

AS BANGLA GAANER DHARA

Rabindranath Tagore always gave a special prominence to 'Padabali Kirtan' whenever he spoke or wrote in the stream of Bangla music. He believed that what is referred to as the 'Romantic Movement of Bengali literature actually got its origin from 'Vaishnav Padabali'. The renderings from the heart was given unlimited importance only in V.P. More importance began to be given to the specialities of the renderings from the heart than merely giving scope to composing even in music.

Now the composers of (classical) music began to ease out of the standard conventions of classical music and started composing the renderings from the heart which they gave shape through poetry and music. Another fact can be presented here due to historical factors, this form of music 'Kirtan' became the platform for people to commingle and come closer through music. Because the earlier stream of music 'Chorjageeti' was beyond the grasp of the common man. Due to the 'prabandhik reeti' this music was confined to its composers and singers only. This was the music of sadhan margi's (austere or arduous practice, classical music). The masses were not supposed to be a part of this music.

Jayadeva's 'Geet Govinda' was first presented in the 'durbar' (court of the king), then in the temple. The compositional form of the 'Geet Govinda', its presentation similar to that in classical music, and the language of its music composition did not allow it become approachable to the common man.

From 'Srikrishna Kirtan' a slight presence of the masses was sighted. As it is believed, the whole legend was divided into parts and sung at musical functions. This form became more refined and widespread through 'padabali kirtan'. The origin which is seen or can be noticed in 'Srikrishna kirtan' get the desired embellishment in music and poetry as exhibited by the 'mahajan padabali.' Especially the manner in which music rose up to fulfil the renderings from the heart gives us scope to understand that the mixture of a type of classical music and folk music of Bengal made the base on which 'padabali' music stood as music for the pleasure of the common people. In this regard Rabindranath Tagore had told Dilip Kumar Roy that 'Kirtan' has another speciality also due to historical factor. In Bengal there was an advent of era of democracy due to the Vaishanava poet and its manner of preaching. Then the collective outburst of passion from the limited hearts of the people found expression. This expression was not in the confines of functions or gatherings, but in the streets and lanes. In Bangla 'Kirtan' became the forum where people could come together and give vent to their emotional overtures. This was very similar to the natural land of Bengal.

In this land the rivers coming from the east and west flow together to fulfil their common purpose of meeting at the sea, forming a vast, strange tumultuous mass of water.

In 'Mangla Akhaika Geeti' there was permission for entry of the commoner. At least prior to Bharat Chandra's they were the chief consumers of 'Mangola gaan.' The style of singing was simple, and in all 'Mangal gaan' there were no special rhythmic divisions. But, Bharat Chandra Rai in his composition gave importance to the category of people who aspired to classify themselves leaving no place for the commoner. And, he took music to the level of the 'durbars'. Thereafter 'Mangal gaan' reached its decline.

In 'Saktyapada' music, especially in the compositions of Ramprasad Sen, a new era was ushered in. In that age an allusion to man became the sole motive, a humanisation of god. Bharat Chandra had also contributed to this age, but more flatly in the field of emotions and not so much in music, because which he tried to amalgamate durbari music to his own style. The glory of Vaishnava music was then in its peak, but its inherent humanistic quality was adopted by Ram Prasad, and he shaped an individual emotive form and musical style. 'Shaktidev' was humanised in a very lucid poetic manner which with raag and music along with folk music of bengal was beautifully integrated by Ram Prasad and a new area of music and emotions created where there was place for the common man. He had a general idea of 'durbar' and 'durbari music.' He was a villager and this made it easy for him

to compose music suited to the taste of the villagers around him. Through 'Prasadi' music he gave significant form to the emotions of the common man.

With this another phase of Bangla music came to an end. Directly after this, that is around 18th century, there came about two distinct divisions in the stream of Bangla music. One stream centred around villages, while the other around city, Calcutta. Before this from the western part of India, some Hindustani musicians established themselves in certain centres in Bengal, and started performing in certain circles. This form of music and its audience compartmentalised themselves into an island where they stood apart from the sea of another form of music and its culture, maintaining no contrast with them. But due to the rise in importance of Calcutta as a principal city, by the British, a relationship started growing up between Calcutta and these group of isolated, musical islands. The rising class of the selected rich inhabitants of Calcutta started supporting an individual culture of music which was influenced by the style of 'durbari' music. With this stream of music a few opulent families of landowners associated themselves though their main source of income was from the villages, as harvest taxes, subjects etc. Their mental set-up was royal and they related themselves to the merchant classes of Calcutta - its city life. Within the background of the huge Bengali society this small culture grew up as an integral part. Their centre was the city, mainly Calcutta. They maintained the fortunes of the country, considering themselves to be separate entity. They became the patrons of this

culture. Due to their benovolent attitude Hindustani 'raag' music got its status in Bangla music, and Bangla's 'Kavya Sangeet' (poetic music) which grew up at this time was entirely due to the direct influence of Hindustani 'raag' music. Bangla 'nagarik' music's first composer worth mentioning was Nidhubabu. He was always accustomed to city life, his studies based in Calcutta. At later age he went to work at Chapra, in Bihar. There he took lessons 'raag' music, especially 'tappa.' After his return to Calcutta, based on 'Tappanga' he composed Bangla music and performed them which highly pleased the audience. In Bangla movies' history Nidhubabu occupies a prominent place for composing a new 'human' centred form of music. He had composed songs of love which he had not wanted to transform into divine, on any scale. The basic emotions and pains of man and humanity, specially of humanity were given emphasis by him, in lucid language. The feelings from the heart of man, in Bangla music have gained ground only due to the creativity of Nidhubabu. 'Tappa' and style began to be utilised in various forms, even in 'Shyamasangeet.' But in Nidhubabu's and his followers songs the main source of inspiration remained the urban man. 'Durbar' song got diluted, lost the atmosphere of the 'durbar' and sought refuge in the urban man. Nidhubabu's unification of Bangla music (Tappa song) with Hindustani music soon amplified and Bangla music started being integrated with 'Kheyal' and 'Dhrupad.' Thus, music of the city established a solid, multifarious foundation. The influence of earlier 'prabandha' sangeet and 'adhunik hindustani raag sangeet' has fallen on Bangla 'Kavya sangeet'. But with the form of music melodious Bangla regional music has

integrated and a new beautiful form of music has grown up. In the later half of the 18th century or in the beginning of 19th century the phenomena which started was that Hindustani found expression Bangla music. For its support it found the urban humanism. At this time, the multitude of Hindustani musicians, to establish themselves, came to Bengal, and settled along with Calcutta, in various cities and the countryside, got themselves patronised in the houses of land-owners, and this form of music got an important status from them.

When Raja Ram Mohan Roy established the Brahmo Samaj, and propagated Brahmo Sangeet as the hymn to be sung as of their religious, then he did not consider anything outside Hindustani 'raag' music. He had not much respect towards Bangla's own musical endeavour. His religious disciples were restricted to the city and so did his music confine itself. Its 'Sthaba gaan' was based upon 'tappa' but under the influence of Bishnu Chakravati, the Dhrupad style got integrated and finally got prominence. Due to dissent with the majority within Brahmo Samaj when the opposition party withdrew then the main aim was to free the Brahmo sect from the elite living in cities. That is why in the 'sthaba gaan' of their samaj they used Bangla's abonomean (carrying music) but this style of music did not become as popular as expected. As Brahmo sect remains in the city as the religion of the urban elite their music gives more importance to the city life. At its principal stream or the Jorasanko Thakurbari centred Brahmo Samaj, or 'Adi Brahmo Samaj,' the Dhrupad based Brahmo Sangeet carried on undeterred. In the second

half of 19th century when Bangla patriotic song originated then even it had a similar background. Ishwar Gupta's disciples gave more emphasis on tappa, and started composing patriotic songs on tappanga, centering around the hindumela when the Jorasanko Thakurbari started giving leadership to Bangla patriotic songs then naturally 'Adi Brahmo Samaj's atmosphere of 'raag' music mixed with this song, and Dhrupadi Bishnu Chakravarti came forward to compose Bangla patriotic songs. Satyendranath Thakur's famous song 'mile sabe bharat santan' has been composed by Bishnu Chakrabarti.

When the circumstances were such, that is when Hindustani 'raag' music was greatly influencing the taste of the people, Bangla music and 'raag' music's particular form was being accepted as an ideal by the urban man. Then there came about another historical event, which speedily established this form, this was with the arrival of Wajid Ali Shah, exiled from Lucknow, the Nawab of Ayodhya, at Metaburj, near Calcutta. He was a great admirer of music, himself, a poet, a singer, a musician and a dancer. As propogater of Lucknow's 'Kathak' style of dancing and introduction of 'thumri', Wajid Ali Shah is immortalised in Indian cultural history. Due to his genius and generous patronage, artists excellent in music, instrumental music, and dance, were attracted to his court. After Emperor Akbar's music assembly, Nawab Wajid Ali's music assembly is the most prosperous in Northern India. During Wajid Ali's stay in metaburj he again revived his music assembly. Lucknow's country-wide famous music 'durbar' got transferred to Calcutta. Lucknow's 'thumri' and

'Rathak' dance's centre grew up to be Calcutta. And then came a group of professional dancers. Also came prominent dancers, and eminent instrumentalist and singers of various styles of music, and under the inspiration of Wajid Ali the high tide of Hindustani classical music started to flow from Calcutta. Many such personalities of Metaburj started to settle down in various abodes in Calcutta, to pursue their future, and there was no dealt of appreciation for them there. In this manner first Delhi and then Lucknow lost eminent and Calcutta derived its identity in the field of music. Centred around this city, in the whole of Bengal, there was novel stirring in the arena of music. From there, the various artisans started maintaining relations and seeking abode in the residences of many landowners in the countryside of Bengal. Very far from main Calcutta, from Bengladesh's Mymensingh's Gouripur, Kalipur, Ramgopalpur, Bhawanipur, Sherpur, Muktagacha to Rajsahi's Nator, Talondo, estates of 'zamindars', began to be frequented by these artists. Whatever flow of Hindustani music had entered Bengali till now, due to Metaburi's durbar's residence to many artisans, and the arrival of many eminent people in Bengal's various centres, there was an overflow of so much tide that it took the form of a tidal wave. Thus the stream of the music concerning the city life of Bangla music's practice got inundated. There was a great influence on the taste of the Bengali music of this. Those who understood Hindustani music were accepted as the representatives of the highest taste of Bengali society.

CHORJA GEETI

In Tantrik Buddhist literature the word 'Chorja' has been used in various connotations, somewhere it has a simple meaning elsewhere its technical. In Tibetan language the word 'Chorja' has the same meaning as 'religious and scriptural rules in Sanskrit. 'Chorja' is also used meaning 'Adhyan,' or as Max Muller has elaborated as 'study.' 'Hebajrat Tantra' is one of the authentic manuscripts of the Tantrik Buddhists. Its first volume's, sixth chapter's title is 'Charjapatan.' These 'Chorja' has been used as a hermit's code of conduct. Many manuscripts are found using the word 'Chorja' like 'Chorjageeti', 'Bhadrachorjapramdhan', 'Jogchorja,' etc. The word 'Chorja' is also used to differentiate musical compositions, like 'Chorjaprabandha geeti,' we can say that 'Chorjageeti' defines the songs concerning the spiritual and material conduct of the ascetics. 'Chorjageeti' is composed in ambiguous language. In old Bangla's music's precedence which we have before we, 'Chorjageeti' is the foremost. Brian Hodgson, a British researcher was the first man to relocate many Tantrik Buddhist manuscripts from Nepal. Owing to this discovery an intense and exciting field concerning Tantrik-Buddhist religion was presented. Engene Burnonj was the first person to do an intense research regarding the history of Buddhist religion in 1844, as in "The History of Buddhist religion." After this Rajendra Lal Mitra went to Nepal and got acquainted with the various literary texts in Sanskrit, in 1882, and published an index called "Sanskrit Buddhist

literature in Nepal." And, after his death, the governmental duty to look after these texts fell on Harprasad Shastri. In 1897, Bendall collected a manuscript titled 'Subhasita Sangraha' which was written in Bangla script mainly using the Sanskrit language, from Nepal, on seeing this Shastri felt that such manuscripts can be found in Nepal which would have special significance to study of Bangla language and its literary history. From 1897-1898, and in 1907, he went to Nepal for the third time and collected more manuscripts related to Tantrik-Buddhism. One of it was named 'Chorja-Charjo-binischay,' in this there are some 'Kirtan' songs and its glossary is in Sanskrit. The songs are like the Vaishanava's 'Kirtan' songs. The name of these songs is 'Dohakosh,' its writer is Sarasutra Bajro, even it has its glossary in Sanskrit. The name of the glossary writer is Adai Bajra. And got another books named 'Dohakosh's is writer is ¹ Krishnacharya. Even it has its glossary in sanskrit. Another manuscript called 'Dakarnob had been collected in 1897-98 from Nepal. These four manuscripts were collectively edited by Hari Prasad Shastri, published from Calcutta's 'Bangiya Sahitya Parishad', 'Hajar Bacharer Purano Bangla Vashay Bandha Gaan O 'Doha' (1000 years old Bauddha music and 'doha' in Bangla language), in 1916.

Research scholars present different opinions regarding the composers of 'chorjageeti.' But it has been assumed that they were composed between 950 A.D. and 1200 A.D. The manuscript of music which had been collected by Harprasad Shastri had 46 and a half songs, one song was divided. Many scores of 'Chorjageeti'

had been composed (seventeen) in that age but only a minute portion had been found, that too fragile with the passage of years. After this Prabodh Chandra Baghci, collected a 'Chorjageeti kosh' from Nepal. In it there were 50 songs. Much later than this Shashi Bushan Dasgupta found location of 250 songs. In these manuscripts the number of composers is twenty three. Their names are Luhapad, Kukurpad, Gunduipad and others. The poets include Krishnacharjapad or Kandapad's name is important regarding the number of songs composed by him, the number being fifteen.

'Charjageeti' has been written in an ambiguous language, it means something while indicating something else. 'Chorjageeti's index writer Munidatta has called this language 'Sandhyabachan,' 'Sandhyasanket' or 'Sandhya.' Even Harprasad Shastri has said that Chorjageeti has been written in 'Sandhyabhasa' (a language of light and darkness - some of it can be understood and the rest not understood.) Tantrik-Budha yogi's method of meditation was confidential, and to conceal this the used some ambiguous language. This ambiguity or the use of signs was called 'code' and they used this method to communicate with other yogis of their sect, or discussed matters of relevance. 'Sandhyabasha' was the communicative language of these yogis and only they were able to comprehend this language.

'Chorja' is the music of meditation, and also the music of Buddhist religion. It has immense literary and incomparable grammatical value. Through this, the form of the various ways of

Tantra, in Buddhism, has found expression, especially Mahayana Buddhism's.

In this song, more than the religious aspect, the meditational aspect has been highlighted to a great extent. Because the composers of Chorjageeti were more involved with the Tantric aspect of meditation.

Through this devotional music a picture of that society has also been seen. Regarding this Atindranath Majumdar has said that 'Charjapad's main theme indicates the devotional aspect but along with this the picture drawn of their society is very valuable exciting material for the historians and readers of poetry. That life which has been described in 'Chorjageeti' does not include the luxury - loving kings or knights, instead it has the simple, pure and detailed description of the life of common man of that age. This description carries the vivid a lucid description of common man's life and livelihood, labour and rest, pleasure and work, birth and marriage, householders duties, clothes, ornaments and daily life's usages of food, utensils, and crimes and methods of justice, music and its equipments etc.

'Chorja' is spiritual music, it has sixteen 'matras' at every 'pada,' and two 'padas' are interconnected and in this 'Ditiya' and such 'taal' is used. There are two types of 'Chorjageeti' - 'purna' and 'apurna.' In those songs where the rhythm is complete that has been called 'purna,' and those songs having incomplete rhythm are 'apurna.' Sukumar Sen has said that

'Chorjageeti' was sung at functions and at times of leisure. Regarding 'Chorjageeti's musical influence Swami Pragyananda has said in his "Sarangadev and Benkatamukhi's description prove that in 9th and 11th century, in Bengal, Buddha 'Chorjageeti' was also classical and traditional. It could be that these 'Chorjageeti' that were sung from 13th to 16th century were simple and clear in their structure, but they improved with their foundation in those songs of 9th and 11th century 'Geetgovinda', 'padagaans,' or 'Ashtapadi gaan,' 'Krishna Kirtan,' 'Mangalgaan,' 'Naamkirtan' or other qualitative devotional songs' connection were with 'Chorjageeti.' Therefore, 'Chorjageeti's tradition and inspiration laid down the path of progress of future songs.⁴

The manuscripts of 'Chorjapati' which have found have mentioned the names of 'raags' in footnotes. Those songs on which 'Chorjageeti' have been composed are 'Patamanjari,' 'gabuda', 'oru,' 'given,' 'devakri,' 'desakh,' 'bhairavi,' 'kamod,' 'dhansi,' 'kamari,' 'baran,' 'siwri,' 'mallari,' 'malsigabuda,' 'kandugurjari,' 'sabari,' and 'bongal.' Patamanjari raag has been used the most in 'Chorjageeti.' Those 'taal' on which 'Chorjageeti' were sung have not been found. In 'Chorjageeti.' Buddha drama has been mentioned, along with dance jari 'raag Dhanapaad writes:

"Nachanti bajilo Ganti devi,

Buddha natak bishoma hoi."

This part has been translated by Soumendrag Mohun Basu as:

"Bajracharya Binapada is dancing and his assistant Naibatya⁵ devi is singing. In this manner Buddha drama has culminated."

'Charjaprabandha geeti' is a song based on unique rules. Starting in the beginning of 13th century from Sarangadeva to Benkatamukhi in 16th century, there has been much discussion on 'Chorjageeti.' From this it can be easily understood that 'Chorjageeti' developed as an all-India phenomenon. In this age, from whatever can be known, it is seen that origin of Bangla 'geetikobita' (lyrial poetry) has been composed around this form of music. It can be assumed that the name 'Chorjageeti' has been derived from 'Chorjaprabandha geeti.' But the limited division of stanzas in 'Chorjageeti' and the structure in 'Chaturdaspadikabita' (type of Sonnet) has been possible only due to the devotional aspect of 'Prabandhageeti.' 'Chorjageeti's duration is generally of ten lines, three of fourteen lines, two of twelve lines, and one of eight lines.

NATH GEETI

Nathguru's sublime music composed in Bangla has been called 'Naathgeeti' or 'Nathgeetika,' 'Nath' is a community. Concerning the religion of the famous sages of this community, its main 'gurus' and their disciples, many descriptions of it have been written in different parts of India in various languages. Like ⁶ Marathi, Gujarati, Punjabi have composed their descriptions. 'Chorjageeti' and 'Nathgeeti' are of the same era, due to this it can be said that the enlightened leaders of these are not different men. Regarding this Amulya Charan Bidyabhusan in his essay 'Nathpatha' has said that 'A big community, namely Nathapanta, at the end of 19th century, spread out first in Bengal, and then it moved on its the east, west, north and south of India, to spread its religion. After propogating its religion it gathered many disciples. Among the Nath's, Gorokha Nath's influence is most prominent, the Nath, religion's founder was Meenath. 'Nath' means 'Adhinath' Shiva and in this connection the ⁷ 'Nath' religion is an integral part of Shivism.

It has been believed by many that 'Nathgeeti' came prior to 'Chorjageeti,' as per discussion. It is not known how this song was sung. But it can be devised that the style of singing this was simpler than 'Chorjageeti.' Like 'Chorja' there was no systematic and definite structure in 'Nathgeeti.'

GEET GOVINDA - JAYADEVA

'Geet Govinda Grantha has occupied an incomparable place in not only Bangla music, but in the whole history of dance and music of India of later times many attempts at Bangla music and drama are influenced by 'Geet Govinda.' And, in music the exceptional achievement of Bengalis regarding 'Padabali Kirtan' is due to a direct influence of Geet Govinda.

Jayadeva was a Bengali from Bengal. He was born, during the end of 12th Century in Kendubu village, of Birbhum district, in West Bengal. This village is near the Ajay river. Jayadeva was a poet, also proficient in music and its devotee. 'Geeta Govinda' is his creation. In Geet Govinda's twelfth chapter, from twenty nine sloka, it can be known that his father's name was Bhoja deva and mother was Baniadevi. Melodious singer Parashar was his friend. Jayadeva was not a Bengali, but a native of Orissa - this rumour was prevailed amongst the inhabitants of Orissa. But Bengali 'pundits' are convinced that Jayadevi was a Bengali. In the first chapters second sloka, and forth chapter ninth sloka, he has informed that Padmavati was his wife. The historical fact regarding Jayadeva is that he was the court-poet of Raja Lakhan Sen. Lakhan Sen came to the throne in 1178-79. There is not much information regarding Jayadeva's wife. The common knowledge about Padmavati is that she was born in South India. Her parents gave her excellent training of dance and music. The reason for this training was to make Padmavati a 'devadasi' at Puri's Jagannath

Temple. After completion of her training she was brought to 'Puroshottam.' There they heard the divine voice that Jayadeva would become Padmavati's husband. And accordingly Jayadeva was married to Padmavati. Jayadeva was a poet, musician, singer and a master in dance. Padmavati was excellent in music and dance. There is a description of their happy married marriage in 'Vaishnava grantha.' It can also be known that together they performed 'Geet Govindas Padagaan.'

In Raja Lakhan Sen's court it is mentioned Jayadeva sung the 'Geet Govinda' himself. And there is also an instance that Padmavati presented the theme of the 'Geeta Govinda' through dance expressions. By this a glimpse of drama could be seen in dance. This was a possible occurrence, as in South India's various centres and in Orissa's dance-drama style the performance of 'Geta Govinda' was prevalent for a long time. And most probably this tradition was a result of their presentation. Even in South India, Jayadeva is respected and honoured as a 'guru' in dance. And that the trained Padmavati on the lines of the 'Geet Govinda' is still acknowledged.

There are many stories in circulation regarding Jayadeva and his wife Padmavati. From a chapter in Halayud's book 'Sheik subhoday' on Buran Misra we come to know of many supernatural events about Jayadeva and Padmavati. Dilip Kumar Mukhopadhyaya in his book 'Darbar nati kalagranth' has elaborated such events from 'Shek subhodaya.'

Mithila's music exponent Buran Misra came in Maharaja Lakhan Sen's court and said, "My name is Buran Misra and I have equal capability in both music and other arts. And I come from Orrisa's king Kapilendra Dev with a victory-medal. Buran sang the 'aalap' of 'Patamanjari raag,' which the court demanded, and immediately the leaves from the pepal trees fell to the ground. This event received a lot of adulation from the court. Who could defeat this unchallenged genius. Not one person present in the court came forward to accept the challenge. Then the King was about to decorate Buran Misra. At this juncture Padmavati was going to take her morning bath at the Ganga and came in the Court upon hearing the applaud and loud music. There she claimed that in the presence of her husband and herself no one could claim the victory - medal. She asked the court to inform her husband. Then everyone told her to sing and she sang 'aalap' in Gandhara raag, at once there came high tide in Ganga and the boats that were anchored started floating. Everyone was stunned on seeing this phenomenon, there's life in trees, but how could the lifeless boats float away. Now who was to receive the victory - medal. On the basis of scripted discussion, and not music, would there be a contest. But Buren Misra refused to discuss scriptures with a woman. Jayadeva came to the court after he was sent for, and after listening to all he said that there was nothing stunning in leaves falling as it was autumn and leaves naturally fell. But when everyone said that all leaves do not fall at once then he told Buran Misra to grow new leaves in these trees. Buran refused to do so as it was an impossible task. When Jayadeva was asked if

he could be agreed and started 'aalap' in Basanta raag. And now leaves filled the leafless peepul trees. This made buran Misra accept defeat. Then the court was filled with commendation for Jaydeva.⁸

In 'Shek subhodaya' though the stories are exaggerated and modified from real events, they still focus on Raja Lakkan Sen's artistic taste and the daily life of the people. And the artistic prowess of Jayadeva and Padmavati are really beyond comparison' even when separated from their supernatural connections. It is assumed that Jayadeva and Padmavati performed together at Puri's Jagannath Temple. After that for hundreds of years, in this temple, 'Geet Govinda' has been performed with music and dance. And gradually this style spread to South India. In India's north-eastern part, Manipur, Jayadeva's 'Geet Govinda' established itself. And the influence of it spread to the fine arts of Manipur. Especially in South India, 'Geet Govinda' become an integral part of their dance. In Orissa, following Jayadeva - Padmavati's style, the dance-drama of 'Geet Govinda' started. Other than this, in various languages, 'Geet Govinda' was followed was followed in drama and poetry. In Andhra, at a distance from Srikakulam was Kuchipudi village. For developing an individual style in dance and for influencing a dance culture Kuchipudi became very famous. In Sri Kakulam 'Geet Govinda' inspired the spread of dance. In Andhra from the beginning 'Geet Govinda' was presented in temples along with the dances of the devadasis.

Kanakalingeshwar Rao, an exponent of dance and other analysts have spoken of the influence of 'Geet-Govinda' in dance. Lilasukh's 'Sri Krishna Karnamurritam' was composed under the influence of 'Geet Govinda.' After around two centuries of this, Sidhendra Yogi composed 'Vamakalapana' under the same influence. 'Geet Govinda's first 'ashtapadi' - 'Dasavati's 'stostro' got performed in Kuchipudi and won a magnificent response. Jayadeva's 'Dasavati' 'ashtapadi' became a specialised dance in temples. Because it was not easy to understand Jayadeva's Sanskrit, Pedapali Varrurangadas, he took inspiration from its 'Stotra' and composed its words in Telugu. And Jayadeva's 'Geet-Govinda' became the main source of inspiration in Kuchipudi. 'Geet-Govinda's first spread to Gaur, Orissa, Andhra's Kuchipudi, Kerala. There in the era of 13th century of king, Ravi, Verma's region, 'Geet-Govinda' started in practice. In Kogikhada's Jamorin temple the music programme during its meditation, begins with Jayadeva's 'Geet Govinda.' Gradually Jayadeva's 'Padavali' got importance in Kerala. And, 'Geet-Govinda' got integrated as an indispensable part of its music and drama. Due to this its regional music and drama got elevation in quality. In mid-17th century 'Krishnanatya's foundation was 'Geet-Govinda.' And in 'Geet-Govinda's 'padagaan' style, a type of regional dance called 'asthtapadi-nrityam' started in Kerala. And based on it began 'Krishnanatyam.' Kathakali dance style got its origin from this stream of 'Krishnanatyam.' Kottakaka's king Kerala Verma (17th century) inception of 'Ramanatyam' as against 'Krishnanatyam'⁹ shows the influence of Jayadeva's 'Padabali' very clearly.

South India's main central figure in music, Sant Thyagraja, in the index of 'Prahalad bhakti bimoyomo' has paid his respects to Jayadeva along with other saints. From this it is evident that the composer of 'Geet Govinda' has an elevated status, in the South.

According to teacher, M.S. Ramachandran, Tyagraja's 'Geetinatya,' especially 'Naukacharitam' was composed under influence of 'Geet-Govinda.' From 17th century Geet-Govinda's commenced in Tamil Nadu. Ramadu-Bhagavatara' spread 'Geet-Govinda' in Tamil Nadu, and dance popularised them. Like in Andhra's even in Tamil Nadu, dance, 'Geet-Govinda's style got started. In Tanjore district, 'Shiva ashtapadi' was composed according to Jayadeva's 'ashtapadi.' In Kathakali dance-drama, the ritual of reciting sloka in the beginning of it, was also received from the Geet-Govinda.' From this it can be clearly seen how much in depth lay the influence of Jayadeva's 'Geet-Govinda.' Actually the derivation of 'Geet-Govinda' in the Southern India's dance and music is much more in comparison with Northern India. There, in its classical dance, 'Geet-Govinda' has occupied an important place. It is not known with certainty when the 'Geet-Govinda's 'Padagayan' was begun in Manipur. In Raja Bhagyachandra's reign, (1764-1798), in Manipur's dance-music 'Radha Krishnatya' Geet-Govinda became an indispensable part, it has been concluded. Bhagyachandra under the ideal of 'Dhruvaprabandha' song, popularised the recital of 'Geet-Govinda.' Gradually it took the form of 'Kirtananga.'

Manipur's dance and music research - worker, teacher, E. Nilakanta Singh, has compared Raja Bhagyachandra to the Narottam Thakur. As Narottam Thakur was the pioneer of a systematized 'Padabali Kirtan' in Bangla, similarly Bhagyachandra started a systematic 'kirtan,' recital in Manipur. In Manipur's 'raags' and 'holi', 'Geet-Govinda's 'padagayan' occupies important place, and in its 'nath kirtan', 'Geet-Govindas' songs are sung. Thus, in all the streams of music in Manipur, the influence of Jayadeva's 'Geet-Govinda' can be visualised. Within 100 years of its composition 'Geet-Govinda' spread to Gujarat.

The incomparable contribution of 'Geet-Govinda' to Bangla music has already been spoken of.

In later times, 'Srikrishna Kirtan' is greatly influenced by the ideal of 'Geet Govinda.' In narrative composition, drama, its characterization, folk theatre, and in following 'Prabandha geeti,' Baru Chandidas was deeply inspired by Jayadeva creation. After Chaitanya, due to Thakur Narottam Das's enterprise even in 'Padabali Kirtan', 'Geet-Govinda's influence is immense. In the staging of 'Pala' (folk-theatre) and in its comical interlude, 'Geet-Govindas' ideal had been observed. The original creator of 'pada' Jayadeva Goswami's 'Romakanta Padabali,' has been a main source of the composition of 'Mahajanpada' in the years which followed.

Poet Jayadeva composed 'Ashtapadi' founding it upon the spiritual love between Sri Krishna and Radha. 'Geet-Govinda's songs are called 'Ashtapadi songs. Swami Pragyananda, in his history of 'Padabali Kirtan' (Vol. I) has said "that Geet Govinda's songs have been often composed in eight 'pada' or 'kalika', so many people refer to it as 'ashtapadi.' According to Vaishnava followers, 'Geet Govinda' is an epic, because its hero is Lord Srikrishna himself along with Radha."

'Geet-Govinda' has been executed in the twelfth 'swaraja.' In it there are eighty sloka, and twenty four songs. Among them, seventy-two slokas are in various 'Brittachanda.' One sloka is in 'Jati-chanda' and the rest two sloka and twenty-four songs are in 'Apabhramsa chanda.' Pandit Sri Hare Krishna. Mukhopadhyaya, has written in the third edition of 'Kavi Jayadeva and Geet Govinda' that with every song the name of the 'raag' and 'taal' are given. 'Geet-Govinda's first 'swaraga's name is 'Samod Damodar,' Sri Radha Krishna's parting of Damodar's memory picture, the first 'swarga' has four songs. First song is in 'Malobgaurav' raag and 'rupak' taal. Second song is in 'Gurjari raag' and 'nishar' taal. Third song is in 'Basanti' raag and 'Jyoti taal.' Fourth song is in 'Ramkiri raag' and 'Jyoti taal.' The name of 'Geet-Govinda's second 'swarga' is 'Akelshakesho,' to gain Nabakeshon Srikrishna Radha's misery is similar to Srikrishna's gain of Radha. There are two songs in this. First song is in 'Gurjari raag and 'Jyoti' taal. And the second song is in 'Malabgaurav raag and 'Ek taali' taal. The name of the third swarga is 'Mugdhamadhusudan.' Main

hero Srikrishna's, misery and anxiety for main heroine Radhika. There is one song in this 'swarga' which is composed in 'gurjari' raag and 'Jyoti taal.'

The name of the fourth swarga is 'Snigdhamadhusudan.' Sri Radhika's female companion has placed her complaint with Sri Krishna. There are two songs, first is in 'Karnat' raag and 'Ektali taal,' and the second in 'Desakh' raag and 'Ektaali taal.' The name of the fifth swarga is 'Sakaukhapundarikakha.' Here lotus eyed Srikrishna, anxiously awaits Sri Radha's arrival. There are two songs in this 'swarga.' First song is in 'Deshbari' raag and in 'rupak taal.' The second is in 'Gurjari' raag and 'Ek taali' taal. The sixth swarga is named 'Dhristavaikuntha.' In it poet Jayadeva has called the 'nayako' (hero) Dhristha as the communication sent by the heroine through a traveller had been overlooked and the traveller was praised instead. There is only one song here, its compoed in 'Gundakiri' raag and in 'rupak' taal.

The seventh swarga is 'Nagarnarayana.' Sri Radha is eagerly awaiting for the arrival of the many heroines surrounded Sri Krishna, and deceiving her and leaving her in an unfulfilled state has been fulfillingly described by the poet Jayadeva. There are four songs here, first is in 'Mallava raag,' Jyoti taal,' second in 'Basanta raag,' 'Jyoti taal,' third in 'Gurjari raag,' 'Ektaali taal,' and the fourth song in 'Deshbarari raag' in 'rupak' taal.

The name of the eighth swarga is 'Vilakhalakhipati.' In this swarga the excellent love of Sri Radha has been ardously practised, Radha's state as a bereaved and fulfilled lover due to the absence of Sri Krishna in her sleeping chamber. Sri Jayadeva bhamit rati banchita khandita yuvati bilapan."

The one song in this swarga is in 'Bhairavi raag' and 'Jyoti taal.' The name of the ninth swarga is 'Mughdamukul.' In this swarga kavi Jayadeva has described Sri Krishna's anxious state as Sri Padhaika has felt hurt and he is desperately trying to find out a way to soothe it. Here there is a single song in 'Raamkiri' raag and 'Jyoti taal.' 'Geet Govinda's tenth swarga is 'Muktamadhav.' Here Jayadeva has made Sri Krishna break Sri Radha's hurt and pride by falling at her feet. "Badasiyadi Kinchidapi dantaruchi.

Kaumudi harati darati niromoti ghoram," (To break her vanity Sri Krishna has repeatedly pleaded to his beautiful beloved Sri Radha). There is one song in this swarga which is in 'deshbarari' raag and 'ashta' taal. The name of the eleventh swarg is 'Sanandagovinda.' In this swarga Jayadeva has sweetly and melodiously portrayed the pleasure the hero and heroine feel on getting each other. There are three songs here - first is in 'Basanta raag' and 'Jyoti taal,' second is in 'Deshbarari raag' and 'rupak taal,' third is in 'Bavari raag' and 'rupak taal.'

The name of the twelfth swarga is 'Supritapitambar.' In this swarga Jayadeva has skilfully described Srikrishna after breaking Sri Radha's pride himself, is elated at being in her favour. There are two songs - first is in 'Bibhasa' raag and 'ektaal' taal, and the second is in 'Ramkiri' raag and 'Jyoti' taal. Thus, 'Geet Govinda's' collected 'padas' are elaborately describing the beauty and tender spiritual love between the main hero Sri Krishna and the main heroine Sri Radha. 'Vaishnava Padabali' Kirtan's main and 'adiras' is shringas. The main and central aim of 'adiras shringar' is the praise of the spiritual, truthful love of the most prominent man, not mixed with the sexual aspect of love. (From Swami Pragyananda's 'Padabali Kirtaner Itihas,' Vol. I, pp. 116-117). Sri Krishna sexual intercourses, Srikrishna love, Srikrishna meeting is the main issue of 'Vaishnava Padabali.'

In 'Chorjageeti' among the collection of raags, 'Geet-Govinda's' 'Gurjari,' 'Desakh,' 'Bhairavi,' 'Ramkiri,' raags are seen to be used. In 'Geet-Govinda's' although the name of the raag is mentioned there is no description of the form of the 'raag.' Jayadeva is a poet of the end of the twelfth century, that is why the raag's found in the twelfth and thirteenth century and of earlier centuries have been followed by him, this can be clearly deduced. Names of the books and their authors -

'Parshadeva' (9th-11th century) - 'Sangeet Samaysar.'

Abhinava Gupta (end 10th century) - 'Abhinavabharati.'

Someshwar Dev (1131 A.D.) - 'Manas Ullas.'

Saranga Dev - (1210 - 1247 A.D.) - 'Sangeetratnakar.'
 Someshwar III (1124 - 1177 A.D.) - 'Sangeet ratnabali.'
 Sarash Tanay (12th century) - 'Bhavaprakash.'
 Haripal - (1309 - 1312) - 'Sangeet Sudhakar.'
 Singh Bhupal (1330) - 'Sangeetsaar.'
 11
 These were the books worth mentioning.

After 'Geet Govinda's composition, it spread in Southern India but its effect started disappearing from Northern India. The practice of 'Geet Govinda' can be found scattered, but collectively it can be completely without any value.

200 years after Jayadeva's death, Mewar's king Rana Kumbha began to propogate 'Geet-Govinda's padogan in a new manner. Many language - expert and music exponents rich Rana Kumbha reign was from 1433 to 1468. He wrote a index of the 'Geet Govinda' titled 'Rasikpriya,' and in 'Sangeetarjagrantha,' he analysed the raag of Jayadeva's, 'padabali along with ashtapadi raag and had popularised it with the people. In the 'Geet Govinda the way in which Jayadeva had used 'raag' and 'taal' in its twenty-four 'pada.' was absent from circulation, so Rana Kumbha composed his own raag and taal to them. For this purpose, he followed the advise of Bharat, and Matanga. The raag he used in the songs of 'Geet Govinda' are 'Madhyamadi' or 'Modhomadhavi,' 'Gurjari,' 'Lalit,' 'Basant,' 'Ramkiri,' 'Pancham,' 'Dhannasik' or 'Dhansik,' 'Malav Gaurav,' 'Bhairav,' 'Gaurkriti,' 'Deshakh,' 'Malabari,' 'Kedar,' 'Malav,' 'Sthan Gaurav,' 'Sri raag,' 'Mallar,' 'Barati,' 'Megh,' 'Nata,' 'Gandakriti,' 'Nanda,' 'Sri,' 'Bhairavi,' 'Kartuat,' 'Bongal,' and 'Maru'. And the taal used by

Rana Kumbha are 'Adi,' 'Nishar,' 'Jyoti,' 'Lalghuadi,' 'Jhampo,' 'Ektaali,' 'Pratimando,' 'Addo,' 'Dhutamantho,' 'Tritiyataal,' 'Rupak,' 'Pratitiputa,' 'Jayasri,' 'Jaymangal,' and 'Vijayananda.' It can be concluded that Rana Kumbha has utilised many more raag and taal in comparison to the main 'raag' and 'taals.' And due to Rana Kumbha's attempt and patronage, in Northern India there was a lot of activity in music inspired by the popularity of Jayadeva's padagaan.'

In later ages, in 'Geet Govinda's 'padagaan' new 'raag' and 'taal' had been envinced. 19th century's famous exponent of music Kshetramohan Goswami, published the notations of Jayadeva's 'Geet Govinda,' from Calcutta. In 1871, it was published. In 'Geet Govinda's musical connotations new ventures, Swami Pragyananda says "in a gradual changing world, change in taste and attitude is natural. And according to that taste and necessity in Southern and Northern India there have been changes many times. In Bangladesh, under Sir Saurendra Mohan Thakur's inspiration, musician and music exponents Kshetramohan Goswami of that time had originated new 'raag' and 'taal' to 'Geet Govinda'. In it raags such as 'Malav' and 'Kausik' etc. can be found. Even though the publication of 'Geet Govinda' 'Geet Govinda gaan swaralipi' made by the respected Kshetramohan Goswami it is not available in present times. ¹² Goswamiji had mixed new 'raag' and 'taal' with the ones present in 'Geet Govinda.' Other than that, Bishnu Digambar's respected. Pupil published a book in Marathi 'Geet Govinda Swaralipi.' Thus, due to demands of taste the 'raag' and 'taal' of 'Geet Govinda's songs have not been added to is not

true. Also, it is commonly known that the way in which 'raag,' 'taal' had been sung and used in ancient times, towards the end of eighteenth century and beginning of nineteenth century it undergone a great change. And in present, the musical and instrumental artists of music follow that path."

'STYLE OF SINGING'

Two ways of singing 'Geet Govinda' can be visualised. One is 'Dhrupad anga' stream, the other is 'Kirtananga.' 'Dhrupad anga' form of singing is the main form of 'Geet Govinda.' Under Sri Chaitanyadev's influence an intense 'kirtan' revolution, and under Narottam Thakur created a systematized style of singing 'kirtan' (1784). 'Geet Govinda's 'ashtapadi' anga was sung in 'kirtan' style. Jayadeva has called his composition, himself, 'Prabandha Sangeet.' In 'Geet Govinda's first swarga's second sloka.

"Srivasudeva ratikeli katha samet Metam karati Jayadeva Kabi prabandham." In future times, 'Dhrupad' musics base lay in 'prabandha sangeet.'

'Geet Govinda' is counted as the first drama music of Bangla. Regarding this Dr. Prabhat Kumar Goswami, has conveyed in his 'Bangla Natake Gaan' that 'Jayadeva's Geet Govinda' is probably the oldest drama, Bengali's first expression in drama form in Sanskrit. In later times, the Bengali's attempt at drama in Bangla in 'Sri Krishna Kirtan' was also inspired by 'Geet Govinda. Relating 'Geet Govinda's category there is a lot of

controversy. Bankim Chandra Chattopadhyay has said that "Bangla's ancient poet Jayadeva is the propounder of 'Geeti Kavya.'" Sri Harekrishna Mukhopadhyay, wanted to indicate 'Geet Govinda' as a valuable manuscript in the path of progress of India's music. Among the modern critics Ashit Kumar Bandhyopadhyay has said that "After analysing the poem, it can be identified as 'Khanda-kavya.' The main characteristic of 'khanda-kavya' is a legend, and in 'Geet-Govinda' despite the presence of conversation, and admixture of songs, it can be called only a 'Khanda-kavya.' As it is mainly centred around a legend. Many foreign critics have commented variously trying to categorise 'Geet-Govinda' William Jones has called it 'Pastoral drama ('rakhali nat"). Lawsen and McDonnell have called it a "lyrical drama (Geetinatya). Pschell has called it "melodrama." Levy has called it "opera" and Von slover has called it "an excellent form of opera (jatra)." Three features can be found in 'Geet Govinda,' they are - (1) Legend; 13 (2) Dramatization; and (3) Music.

Certainly drama is constructed centered around a legend, in drama only the characters speak, but in this factor it has been seen that other than the characters in many instances the poet has expressed himself and maintained relationship between the characters. Mainly lies the prominence given to music. 'Geet Govinda' can be categorised as a middle form between music and drama, as drama-music.

Dr. Prabhat Kumar Goswami, in his edited 'Hazar Bachorer Bangla Gaan,' has spoken of the influence of 'Geet Govinda' composer Jayadeva "Lakhan Sen's prominent court poet was

Jayadeva, and due to his composition of 'Geet Govinda' has won fame for his compositional skill all over India. From Baruchandi Das to Rabindranath Tagore, in the poetry of all, Jayadeva's influence sounds somewhere."

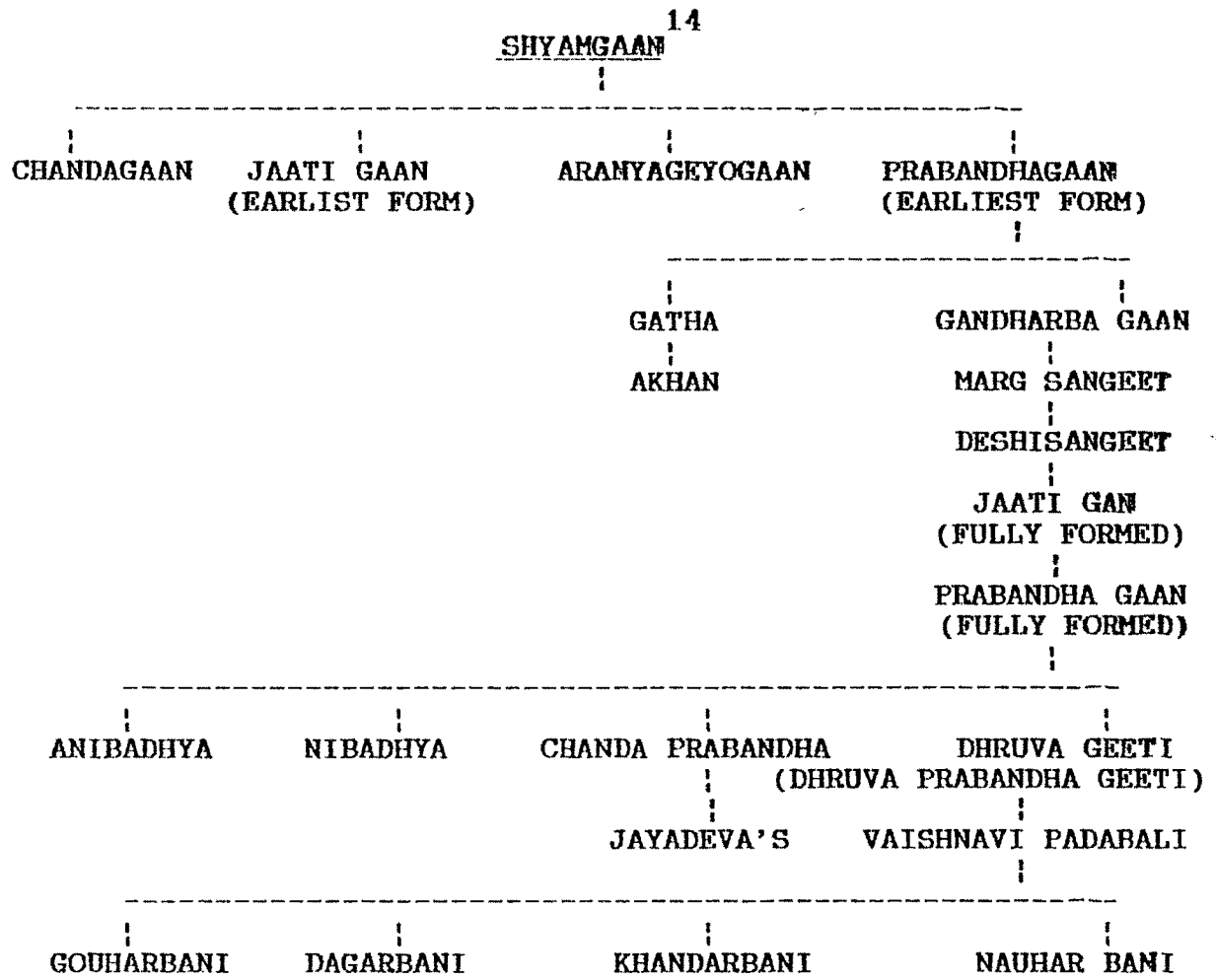
"According to music exponent Bhatkhanda 'Geet Govinda's taal are South Indian 'taal' and the 'matra' and 'division' of these 'taal' are written in ancient texts, and even today they are used not in a distorted form in Kirtan," of 'Geet Govinda's twelve 'raags', ten 'raags' description can be found in 'Raagtasangini.' Of these three are inculcation of 'Bhairav thaat.' They were appropriate for the morning. 'Geet Govinda's songs were sung in the touching or not cannot be accurately said. In Jayadeva's tune the stream of music which was popular in Bangla music was sung in Apabhramsa or ancient music. For this, in Jayadeva's songs some ancient music was inculcated." (From Dr. Prabhat Kumar Goswami's

'Hazar Bachorer Bangla Gaan'

'Sarsata Library,' Calcutta (1376 pp. 3-5).

'Geet-Govinda' has been translated in German, French and English. In Germany under Lassen 'Geet Govinda' was first edited. Under William Jones 'Geet Govinda's' English translation was first published in 1808. Jayadeva had composed many 'pada' other than 'Geet Govinda.' They are only twenty-six 'pada' out of them which have been found. They are written in the famous 'Sadhu Kamamsita.'

To show the development in music, 'Shyam Gaan' to 'Dhrupad,' a tree has been drawn by Nikhil Ghosh, in his book 'Raag, Taaler Moul Vishai O' Nutan Sangeetriti Padhati.' In that Jayadev's 'Padabali' the progressive change of music has been explained.



SHRI KRISHNA KIRTAN - BARUCHANDI DAS

Like 'Chorjapad's' discovery another book had created the same sensation, at the same time. Two years after the discovery of 'Chorja' 'Basanta Ranjan Rai, in Bankura district, from its Kakilla village from Debendranath Mukhopadhyay' house, collected a manuscript. In 1916, Calcutta's 'Bangiya Sahitya Parishad' published it, by Basanta Ranjan's authorship and edition. He named it 'Sri Krishna Kirtan'. But, some people have not accepted the title given by Basanta Ranjan. As in this manuscript, is a slip of paper on which it is written - 'Srikrishna Sandharva,' but later the title 'Sri Krishna' Grantha was accepted, and in the history of Bangla music, it occupied an uncomparable place.

There was a lot of controversy regarding the composer of Sri Krishna Kirtan, Chandidas, as there were more than one Chandidas. The question arose, "if the poet of 'Sri Krishna Kirtan' and the poet of numerous melodious 'padabalis,' Chandidas, was the same person." If they were not the same people then who belonged to which them. Regarding these there has been a lot of complications. But it has been concluded that the composer of 'Sri Krishna Kirtan' is Baru Chandi Das. In the manuscript there has been numerous 'Bhanita' (the opening and concluding lines, mentioning the name of the author, of a poem or other literary compositions) written with the name Baru Chandi Das, so it has been concluded that the composer is Baru Chandi Das.

There has also remained a controversy regarding the age of the composition of 'Sri Krishna Kirtan,' regarding this nothing certain can be known. The date mentioned in the manuscript is 1682. Thus, it is assumed that 'Sri Krishna Kirtan' must have been composed before this date. A lot of assumptions can be seen regarding this. But Suniti Kumar Chattopadhyaya, confirms the opinion of Radha Govinda Basak and says "Sri Krishna Kirtan," from 1450 to 15th century, had been composed. This opinion is still prevalent in this age.

But it is felt that after 'Chorjageeti' and before 'padabali' Chandidas, if there had been any book on music in Bangla, then it was Baru Chandidas 'Sri Krishna Kirtan,' From this point of view this book is very valuable.

Under 'Geet Govinda's influence following the 'Radha Krishna vali (Radha Krishna's love) episode, 'Sri Krishna Kirtan' has been composed. 'Geet Govindas composer influenced the composer of 'Sri Krishna Kirtan' in many ways. Regarding matter, and the art of structure etc. Jayadeva had exerted influence on Baru Chandidas. 'Geet Govinda' is divided into 12 swargas, while 'Sri Krishna Kirtan' into 12 volumes. Baru Chandidas division of 'Sri Krishna Kirtan' are: (1) Janama Khanda; (2) Tambul Khanda; (3) Daan Khanda; (4) Nauka Khanda; (5) Bhar Khanda; (6) Chatra Khanda; (7) Vrindaban Khanda; (8) Kalia Daman Khanda; (9) Jamuna Khanda; (10) Baan Khanda; (11) Bansi Khanda; and (12) Radha Biroho Khanda.

Every volume, like 'Geet Govinda' has been ascribed songs. But 'Geet Govinda' is less in volume and the amount of songs are less. In Sri Krishna Kirtan's 'Janama Khanda,' the number of songs are eight, in 'Tambul Khanda' ten, in Daan Khanda twenty, in 'Nauka Khanda' four, in Bhar Khanda seven, in 'Chatra Khanda' four, in 'Vrindavan Khanda' six, in 'Jamuna's Kaliodaman Khanda' there are three, in 'Jamuna's Vastra Haran Khanda' there are eight, in Jamuna's 'Haar Khanda' there are two, in 'Baan Khanda' there are eight songs, in 'Bansi Khandas' there are forty two songs, and in 'Radha Biroho Khanda' there are sixty nine songs. Like Jayadeva, Baru Chandi Das has written a concluding sentence at the end of the volumes. Like Jayadeva, Baru Chandi Das has also made 'Bhanita,' and like him, not in the middle of any 'pada' but at the end. Baru Chandi Das has translated many portions of 'Geet Govinda' and used its for his own 'pada.' Example -

'Geet Govinda's fourth swarga's second songs first line is
 Stanbinihitomopi Harmudarom
 Samanute Krishtanu rib-bharam."

This means,

"In the absence of Krishna, Radha is so desolate that even the beautiful garland on her breasts feels heavy." Baru Chandi Das has reflected this and said -

"Taner upon hare, aal maan jehenbhare
 Ati hridaye Radha, Cholite na paare."

Similarly throughout the whole of 'Sri Krishna Kirtan' the echo of Jayadeva's 'pada' can be heard. Thus, it can be readily assumed that Baru Chandi Das was directly inspired by Jayadev's composition.

16

There are three main characters of 'Geet Govinda' - Radha, Krishna and a female character. The three main characters in 'Sri Krishna Kirtan' are Radha, Krishna and Barai. In this manner, a lot of similarities can be seen between 'Geet Govinda' and 'Sri Krishna Kirtan.'

If some 'pada' and some descriptive sentences are excluded then collectively Baru Chandi Das poetry can be classified as 'Natya-kavya' (dramatic poetry). There is a lot of value of it as drama.

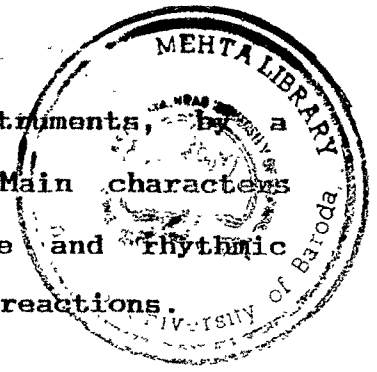
In relation to this 'Satish Chandra Rai, has written that "In Krishna Kirtan the prominence of dramatic language can be seen. The poet, through Radha, Krishna and Barai's simple and appropriate conversations, has brought out all 'bhava' (expression) and 'rasa' as in excellent dramatic poetry. In a dramatic context, 'Sri Krishna Kirtan' is incomparable, in Bangla's history of literature. Radha, Krishna's relationship full of conflicts and misunderstandings have been written in a very dramatic manner. But even through it is drama it is basically music. Through the music in conversation, the composer aims to progress the manuscript. 'Sri Krishna Kirtan' is a drama,

but a musical drama, Bengals first musical drama.¹⁷ There are thirty two raaga used in 'Sri Krishna Kirtan'. They are 'Aher (ten' songs on it), 'Koka' (four songs on it), 'Kohu' (seven songs), 'Kohu Gurjari' (five songs), 'Kedar' (five songs), 'Kora' (thirty-four songs), 'Koradeshakh,' 'Gurjari' (thirty-nine songs), 'Deshbarari' (thirteen songs), 'Deshakh' (twenty-nine songs), 'Dhanusi' (thirty two), 'Patamanjari,' 'Paharia' (fifty seven), 'Bangal,' 'Bangal Barari,' 'Barari' (four songs), 'Basanta' (five songs), 'Bibhasa' (six songs), 'Bivhasa Kohu,' 'Belaboli' (eleven songs), 'Bhatiali' (seventeen songs), 'Bhairavi' (eight), 'Malhar' (fourteen songs), 'Malav' (eighteen songs), 'Malavsri' (four songs), 'Maharatha' (four), 'Ramgiri' (fifty four songs), 'Lalit' (five), 'Sauri' (seven songs), 'Sri' (seven) and 'Sri Ramgiri' and 'Sindora.'

The 'taala' used in Sri Krishna Kirtan are 'Kripa', 'Rupak', 'Ektaal,' 'Jyoti,' 'Athtaala,' 'Loghushekar,' 'Dandak,' 'Kudukka' 'Jhampak', etc.

Hare Krishna Mukhopadhyay assumes that 'Sri Krishna Kirtan' is composed in the style of Jhumur songs, Jhumur is 'anibadhya geeti'. Utpala Goswami, in her book 'Bangla Gaaner Vibortan' has mitified about the speciality of music in Baru Chandi Das, Sri Krishna Kirtan.' After Jayadev, the man who composed music with 'Radha-Krishna Leela', his name is Baru Chandi Das. His compositions cannot be called 'Vaishnava gaan'. A category of Jhumar music called 'Krishna Dhavali' has been based upon to compose these songs. Most of these songs are erotic. These songs

were performed with the help of musical instruments, by a performer who tied dancing bells to his feet. Main characters were Krishna, Radha and Barai. Of a very nimble and rhythmic type, these songs were sung as answers and their reactions.



Describing the quality of 'Dhamali' songs, Prabhat Kumar Goswami in his book Bangla Natak Gaan has said "Dance and music intermingled, one category of narrative songs, was popular as 'Dhamali' song. 'Dhamali' means fun and frolicking. 'Krishna Leela' was used to compose 'Dhamali' so it is also known as 'Krishna Dhamali.' In the 'Leelas' of 'bhagavad' there is an absence of fund and frolicking. The composers of 'Krishna Dhamali,' for fund and amusement, took from 'Arbachin Puran' etc. 'Daanlila', 'Naukabilash', 'Bharkhanda' etc. for their sub-narratives. As these were justly suited for Dhamal's narration." Though 'Sri' Krishna Kirtan' has imbibed some of 'Dhamali's' qualities it cannot be thrown as belonging to the category of 'Dhamali'. This is a musical drama. Inspired from the ancient 'Jhombur', form, it is the composition of the first category of

18

Bangla musical drama.

As already mentioned, there is still no definite proof regarding the authorship of 'Sri Krishna Kirtan.' Even if Chandi Das was the author there is no fixed date of the time of his writing.

VAISHNAVA PADAVALI

'Vaishnava Pada' musical text written on the background of Vaishnava philosophy or Vaishnava writing using sentiments, by Vaishnavas or Vaishnava - minded poets. 'Padabali' has been used to refer to a group of 'Pada.' In Jayadeva's 'Geet-Govinda' around 'Radha Krishna Leela' episode, and inspired by Sri Chaitnaya's life, the huge number of 'pada,' composed are popular as 'Mahajan Padabali' and 'Vaishnava Padabali.' 'Pada' means song or a not so long musical text.

Sukumar Sen, in his book 'Bangla Sahitya Itihas' (Vol. I), says 'Vaishnava musical poetry is now called 'pada.' This meaning was not popular before the eight century. Earlier 'pada' meant a song of two lines. Like 'Durwa' pada, Jayadeva was the first person to used 'padabali.'¹⁹ But in reference to song, the use of 'pada' and the use of 'padabali' in reference to a group of 'pada' was first used by Jayadeva in his 'Geet-Govinda.'

Kalidasa Rai, in his book 'Padabali Sahitya' has spoken in context of the upsurge of 'Vaishnava Padabali.' "Bidyapati and Baru Chandi Das, had composed 'pada' under the direct influence of Jayadeva's 'Geet-Govinda,' these were the first 'padabali' in Bangla. Mithila's Bidyapati's mother tongue was not Bangla, but the composition of his 'pada' in Bengal are an amalgamation of Maithili and the widely spoken variety of Bangla, not even the refined Bangla used for 'Chorjageeti.'

Jayadeva was the "guru" of the composers of 'pada'. Jayadeva's "padabali's" rhythm, matras, and structure, division of "pada", and expressions have been followed by the later 'pada' composers. They had not only followed the style of the 'padas' but even used Jayadeva's slokas had been given the structure of 'pada'. Jayadeva composed 'pada' had been intermingled with their 'pada' and used as their own. Before Jayadeva, 'pada' was composed in Prakrit language, but it gradually disappeared. Even though there was the presence of 'padas' in Prakrit in Jayadeva's age, he used simple and lucid Sanskrit language for his compositions. Most of 'Vaishanava pada' composers were very learned in Sanskrit literature and grammar of music. 'Bhagavad' was their religious text. All elements of Sanskrit 'raag' literature were accepted by the Vaishnava poets in their writing of 'padabali.' 'Rasamanjari,' 'Amarosatak,' 'Shringartilak,' 'Aryasaptasati,' 'Vatsayaner-kamasutra,' etc. are some of the manuscripts referred to for themes of 'Vaishnava Padabali.' Various slokas from various books were used to write them in their own way.

20

In Bangla, in the most affluent era for 'padabali' the times after Chaitanya, Bidyapati exerted incomparable influence. Bidyapati was the ideal for Bengali 'pada' composer. His language was 'Brajaboli' Maithali and Bangla were mixed in a musical language and the result was 'Brajaboli.' Some Hindi words were also used in this. Bidyapati's 'pada' in Maithili, gradually spread in Bengal, and got mixed with Bangla and it resulted in a

new language, that was 'Brajaboli'. Radha-Krishna's 'Brajo lila' was described in this language, in that context this language is 'Brajaboli'. 'Brajaboli' is commuted as the literary sub-language of Bangla, as it developed in Bengal and got strengthened at the hands of Bengali poets. Govind Das 'pada' is the most valuable in 'pada' composed in 'Brajaboli'. Till 19th century, Vaishnava Pada Sangeet was composed in Brajaboli. Rabindra Nath Tagore composed 'Bhanusingh Thakur's padabali' in this language. Regarding 'Brajaboli's origin, development and qualities, Kalidas Rai has informed. In that age, there was a good identity of Bangla due to the exchange of knowledge with Mithila. Bidyapati's 'padaboli' was prevalent in Bengal before the rise of Sir Chaitanya deva. The name of Bidyapati's 'padaboli' is Brajaboli.

According to Dr. Sukumar Sen, from 7th-8th century to 13th century, for 500 years one of the languages of the literature of the Aryans was 'Abahattha'. From 'Abahattha' there was an origin of 'Brajaboli' in every state of Eastern India. 'Anahatra', under the influence of local languages Bangla, Oriya, Maithili, Assamese, began the origin of 'Brajaboli'. In one way, this is one of the latest literary Aryan language. This language in Bengal, became the basis for many 'Bangla pada' and mixed with Sanskrit words and became the language of 'Padabali literature.' Any other state has not been found to have given harbour to so many 'pada's as in Brajaboli. In Chaitanyas deva's age there was not so much prevalence of 'pada' in Brajaboli in Bengal, after his expiry there was an upsurge of such writing in Brajaboli. In 'Khetori's festival, Brajaboli's pada became the main component

of 'Leela Kirtan.' There has been no complete composition in this language. This did not grow up to be the spoken language of the Vaishnavas, though everyone understood it. For this wonderful language, Bengali poets are indebted to Bidyapati, and Bidyapati's 'padabali' gave inspiration for the composition of 'pada' in Brajaboli.

There is no definite information regarding Bidyapati's life history. He was the path finder of Vaishnava Pada Sangeet. In mid-14th century, he was born in Vispi village in Mithila. His father was Ganapati Thakur, and teacher was Sri Harimisra. He became learned in various fields and became famous as author of invaluable texts. But he is more popular as writer of 'pada.' And he is still immortalised for his melodious Vaishnav Sangeet. He was inculcated in Raja Kirti Singh's court. Bidyapati was born into a Shaivite family and had composed many Shaiwa music. His historical fame is due to his composition of musical padabali. Due to musical poetry, Bidyapati has gained so much respect.

After Bidyapati comes the name of Chaitanyadeva, and from Chaitanya deva's age began the actual start of 'padabali kirtan'. Chaitanya deva is hailed as the father of 'Kirtan'. He was the first person to transfer 'Kirtan Sangeet' into its musical form. 'Sung Kirtan' was the main pillar of the religion spread by him. He sang 'Kirtan' himself and tutored his pupils in it. Thus, with the spread of Vaishnava Chaitanya created an intense Kirtan revolution. Under his deep influence Kirtan got transferred as a form of mass music. Public interest began to show towards 'pada' describing 'Radha-Krishna Leela'. This is why, even though it had

been prevalent earlier, 'Kirtan' now got transferred into vast literary and musical event.

After Chaitanyadeva's expiry began the golden age of 'Kirtan'. And his life brought heavy showering of emotions and sentiments into Bengali, and in Bangla poetry there came about the vision of anprecedented sensation. 21

'Padabali Kirtan' began after fifty years after Chaitanyadeva's expiry. Narottam Thakur (1531-1587) was the person to commence, this style of 'padabali gayan.' Narottam Thakur, in 1883-84, at Nej-village in Rajshahi district, in a Vaishnava big assembly, presented the systematic rendering of singing 'Leela Kirtan' in it, placing 'Gaurachandrika' at the beginning. And gained appreciation of all Vaishnava poets and philosophers, musicians. Narottam Thakur is famous for the composition and the structure of 'Leela Kirtan'. Narottam Thakur's father was Khetri's Goswami Krishnananda Dutta and mother was Narayani. From childhood Narottam was a lover of music and had tendencies towards asceticism. At 20 years of age he went to Vrindaban to learn Vaishnava philosophy and text. There he became the disciple of some chosen Vaishnava teachers. It has been assumed that Narottam learned music from famous music tutor. Swami Haridas or any of his disciples. 'Raag' sangeet especially 'Dhrupad anga' vocal music were made his special fields. After Sri Chaitanya's death the responsibility of the progress of Vaishnava society fell on some people. Narottam being one of them.

In India's especially in the history of music of Northern India, two music assemblies occupied important place. One was called by Gwalior's king Man Singh Tomar (his reign 1485-1516), the aim of this assembly was the production of a compact system as to the singing of 'Dhrupad'. 'Dhrupad' followers gave their opinions, and the main exponents of it had their opinions granted. Due to this 'Dhrupad' came across a new era.

In the assembly called by Narottam, the main aim was the propagation of his style of music and singing, and 'padabali kirtan' was successfully launched. In this assembly, he gave an introduction worth mentioning, about the rendering of 'padabali kirtan'. And he brought about community well educated in it. Narottam Thakur created 'Padabali Kirtan's' main quality before Leela Kirtan, the singing of 'Gaurachandrika' and the 'pala' (narrative opera) which is being performed would be according to the wish to the 'pala' singer, the use of 'Mridunga' and the composition of 'taal' and 'Chanda', and the qualitative 'aalap' of kirtan. All these were assumed as the dictates.

Before the singing of 'Kirtan' the prayer sung in the memory and glory of Shri Gaurango is called the 'Gaurachandrika'. 'Gaurachandrika' means introductory music. The 'pala' to be sung is summarised in 'Gaurachandrika.' After listening to it, it can be easy to understand the 'pala' which is to be sung.

At the Khetri's Vaishnava big assembly, the form of 'padabali kirtan' which Narottam gave, got inculcated as indicative style of 'kirtan', and later under the direction of

Narottam many more styles of 'kirtan' got structured. Like the 'gharanas' of 'Dhrupad' and 'Kheyal', the rendering of 'Kirtan' also got institutionalized and started to assume the same structure as of 'gharana'. 'Kirtan' started getting its name from the names of the places from where they originated.

Kirtan has five streams: (1) Garenhati or Goranhati; (2) Manoharsahi; (3) Ranihati or Reneti; (4) Mandarini; and (5) Jharkhandi.

1. Garenhati - 'Leela kirtans' original stream. Its composer is Narottam Thakur. Narottam's village Khetri, is in Rajsahi Garenhati pargana. For this, the growth of this style of 'Kirtan' is garenhati. The main quality of this 'kirtan' is that is sung in 'vilambit laya' and complex 'taal' and 'chanda'. In it one hundred and eight taal were used. In this stream there is a deep influence of 'Dhrupad.'
2. Manoharsahi - Under the influence of 'Garenhati Kirtan', 'manoharsahi kirtan' was formed. With the help of Manohar, Badam Thakur, Raghunandan, Mitra Thakur and others 'Kirtaniya Gyan das' composed this stream of 'kirtan'. Birbhum's, Manoharsahi pargana, is responsible for the name of this style of 'kirtan' is formed on a less 'vilambit laya' than the Garenhati stream, and rich with 'alankar.' The number of 'taal' is fifty-four. This stream has been compared to 'kheyal.'
3. Reneti - The composer of this 'kirtan' is Bipradas. He was the native of Davipur village, which was in Ranighati

pargana. This is why this form of 'kirtan' is called Ranighati or Reneti. This 'kirtan' is sung at a more faster 'laya' than 'Garenhati' or 'Manoharsahi' kirtan. The main quality of this is its melody and fine craftsmanship. In it there is less use of 'akher'. The number of 'taal' used in this is twenty-six. Music exponents compare this stream to 'thumer.'

4. Mandarini - The origin of this stream is from a place called 'Mandaran. This stream has been composed after breaking down the music of the 'mangal gaan' prevalent in the region of Bar. The number of 'taal' used here is nine.
5. Jharkhandi - Jharkhandi got its name because of its origin in the district of Jharkhand. This stream of music is composed in the form of folk music. 'Mangal gaan's music has also mixed with folk music in it.

Kirtan's five components 'katha,' 'doha,' 'aakhor,' 'tuk,' and 'chhoot.'

Katha is the matter used to link two 'padas', one already rendered and the other about to be rendered.

Doha - is the composition sung in the form of 'sloka' by the singers of 'kirtan' dohar means the accompanying singers. The main singer of 'kirtan' is helped by the presence of the dohar singers. When the 'kirtanaya' sings part of one 'pada' then the dohar recites the rest of the 'pada'. Many feel that once the 'kirtanaya' has sung then the 'dohar' sing twice.

Aakhor is the most meritorious side of 'padabali kirtan'. 'Aakhor' means when the main 'pada' or 'pada staba' has been sung but the 'kirtanaya' does not feel fulfilled then it is the portion in the song added by him to fulfil his craving.

Tuk is more lengthened than aakhor consisting numerous 'anuprash', this is of the union of 'chand' and 'taala'. A bigger composition of 'tuk' is popular as 'tukagaan.'

Chhoot is the special part of 'taala' or 'pada'. When the complete 'pada' is not sung but a part of it is then it is called 'choot'. 'Jhoomer' is a part of 'Leela Kirtan', 'Milan' signifies the union of Radha Kirtan. 'Milan' is sung after 'pala gaan'. There is a prominence of 'aadi rasa' or 'shringar rasa' in 'Leela Kirtan'. This has been called 'Ujjal rasa' by the Vaishnava. 'Rasabetta' group. 'Ujjal rasa' can be divided into 'Vipralambha' and 'Sambha.'
23

The quantity of 'taala' used in 'kirtan' is many. Generally used groups of 'taala' are 'dashkushi,' 'samataal,' 'pakhchata,' 'sruti,' 'poth,' 'Vishama pancham,' 'teora,' 'rupak,' 'teot,' 'japtaal,' 'jyoti,' 'jhoptaala,' 'artaal,' 'nandan,' 'dhamali,' 'chandrashekar,' 'aaditaal,' 'ashtataal,' 'lofa,' 'aaratheka,' 'brahmataal,' 'saptataal,' 'sudrataal,' etc. The variations of these taal in big, medium, and small divisions can also be visualized.

In Bangla music's history the development of 'Padabali Kirtan' is an event worth mentioning. This form of Bangla music, has been described as the most valuable contribution of Bangla music, in the history of Indian music. Through 'Padabali Kirtan' the expression of the Bengali was brought about.

MANGAL GAAN OR MANGAL KAVYA

From fourteenth century till eighteenth century, from Rai Gunakar to Bharat Chandra Rai (1712-1760), for a long time, for the praise of the glory of Shaktadevi, the glorifying music which was popular is actually 'mangal gaan' or 'mangal kavya.'²⁴

Astutosh Bhattacharya in his book 'Bangla Mangal Kavya Itihas' has mentioned that in the beginning and middle phase of Bangla literature, a category of narrative music which was popular in the praise of Shaktadeva Shaktadevi has been named 'Mangal gaan'. Later on this form became popular as 'mangal kavya', the word 'Mangal' began to be used to describe the praise of highly glorifying compositions - like songs set aside especially for auspicious occasions, songs describing Chaitanyadeva's life - history is called 'Chaitanya mangal', glorifying songs in the praise of old god and goddess are called 'Bhawani mangal' or 'durga mangal', etc. From fourteenth century 'mangal gaan' began to be composed as well structured stories and gained popularity.

But due to very much popularity, the original ancient language²⁵ began to be reduced. And there is no trace of language of the fourteenth century in any composition now. It has been evident that amongst India's old 'raag', 'raaginis' 'mangal raag' was popular. 'Vaishnava padabali' was also sung in 'mangal raag', it is known now. The ancient 'padas' which were composed were done so keeping in mind that they would be sung. And 'mangal' literature was not an exclusion from this category. 'Mangal' gaan was sung on 'raag' apart from 'mangal raag'.

Rajeshwar Mitra in his book 'Banglar Sangeet Madhyug' has said that in 'Kaushiki raag', 'nishkar' taal these songs that were sung are 'mangal aachar.' This form of music was sung in both verse and prose form. There are three divisions in this musical style - (1) Udgraha; (2) Dhruva; and (3) Avog. Out of these three Udgraha and Dhruva that is the origin and middle part have to sung to music. And Avog can be sung and recited and²⁶ concluded.

Saranga deva has said in reference to 'mangal probandha geeti' (mangal narrative music) that "mangal prabandha is sung in Kaushiki or Ketto 'raag,' 'laya,' or 'mangal chanda.'" In 'mangal gaan' the use of various 'raag' can be noted, all these 'raag' were popular in Bengal before the middle ages. 'Mangal gaan' has been composed on various themes, but out of these 'manasa-mangal,' 'chandi-mangal' and 'dharma-mangal' are the ones on which they have been composed. From the perspective of composition 'manasa-mangal' is the most ancient.

Manasa-mangal 'Manasa-mangal's oldest composer is Hari Datta. It is not known to which part of Bengal he belonged. But at the end of thirteenth century and beginning of fourteenth century his presence was felt. After that came Narayandev, his songs became popular till faraway Assam. He was of Bangladesh's 'Mymensingh' districts, Bor village. It is assumed that he existed towards the end of fifteenth century. The next composer worth mentioning was Phullasri village's, Bijoy Gupta. In 1494, like Narayandev, even he got a command in his dream to compose 'manasa-mangal'. Chand Saudagar, Sarpadevi Manasa, Behula, Lakhinder are the components of 'manasa-mangal'. For a long time revolving around this theme many songs and literature have been composed, and even today they are composed. After Bijoy Gupta, a poet named Bipradas, also joined in to compose manasa-mangal'. After this came Kishorganj's Patuar village's famous Brij Bansidar. He belonged to the middle phase of seventeenth century. He was a very melodious singer as well as he was a talented poet. He used to sing 'manasa-mangal songs with his troupe on boats, at many places. Thus in his lifetime he gained importance as a poet. It is assumed Ketana das Khemananda, composed 'mangal gaan' in the middle of seventeenth century. Jagat Jivan Ghosal composed 'manasa-mangal' at the end of seventeenth century and the beginning of eighteenth century, this is also an assumption. Like this many poets composed 'manasa-mangal' in the beginning of nineteenth century and gained popularity 'Sraavan' is the appropriate moment for singing 'manasa-mangal' 'Manasa is

worshipped in 'Sravana Sankranti'. The manasa-mangal' is sung in the household's house in two forms.

Chandi-Mangal - 'Chandi-mangal' one of the earliest composers was Manik Datta. After him comes middle age's best Bengali poet, 'Kabi Kankan' Mukundaram Chakravarti. He is called the gem amongst all of Bangla literature of the middle ages. He was very competent at narrative music's prevalent system of presentation. 'Chandi-mangal' has two stories, one is centred around Kalketu and Phullara, and the other around Ujaninagar's Dhanapati Saudagar and Lahava Kullana. Two poets can be truly called representative of old Bangla literature, one is Mukundaram and the other Bharat Chandra. After them came Deej Ramdev. He composed 'abhaya mangal kavya', in the middle half of seventeenth century. After him, Hariram composed 'chandi-mangal' at the end of seventeenth century. Mukta Ram composed 'Sharada mangal' Kavya at the beginning of eighteenth century. Among them, Rai Gunakar Bharat Chandra (17-2-1760) is the best poet and musician of all the composers of 'mangal-gaan'. From the beginning of modern age, this poet through his work, he gradually reduced the divine stories and gave importance to the human centred Bangla music. After Bharat Chandra, some work has been done in 'mangal gaan'.

Dharma-Mangal - Dharma-mangal is composed upon the influence of the stories glorifying the sun god in the form of 'Dharma-Thakur' (god). This story has been sung after dividing it into twenty-four plots (of an opera). Karnasen Ranjabati and their son, Lausen's a devotee of Son-god - exceptional ravery and his

supernatural exploits through which the establishment of the importance of the Sun-God can be known, is the main theme of this story. Mayur Bhat is popular as the original poet of 'dharma-poet', but there is no information regarding the age in which he lived. After this comes Ruparam, nothing has been known about him. After this Khelaram began composing 'Dharma-mangal' in 1527. Manikram Ganguly is the next poet, it is assumed he began composing 'dharma-mangal' from 1567 or 1669. He was 'Dharma-mangal' Kavya's exceptionally articulate poet. The later age's 'dharma-mangal' poets are Shyam Pandit, Bitaram, Praburam, Ghanaram Chakravarti. Vardhaman district's Ghanaram has exclusive and exceptional contribution to 'dharma-mangal'. In the beginning of eighteenth century, his poetic compositions ended. He is compared to 'Chandi-mangal's famous poet, Rai Gunakar Chandra. Ramchandra, Sahadeva, Narasimha, Hridayram, Govindaram, Ramnarayan, Ramkanta, others were poets of worth of 'Dharma-mangal' in the eighteenth century. 'Dharma-mangal' is sung in a certain systematic order. The appropriate time to sing this is 'Baisakh'.

'Manasa-mangal', 'Chandi-mangal', and 'dharma-mangal' are the three main streams of 'mangal-gaan', other than this 'Kalika-mangal', 'Sanitala-mangal', 'Sashti-mangal', 'Sharada-mangal', 'Surya-mangal', 'Rai mangal', etc. are the less importance 'mangal' songs composed in this stream. Also the group of Vaishnava manuscripts writers have used the name mangal to write

27

life-histories.

BHARAT CHANDRA

Bharat Chandra Rai, belonged to the Mukherjee ancestry. As the zamindars for generations they got the title of 'Rai'. He was born in West Bengal's Howrah districts, Peroburshut village.

From 1718 to 1738, Bharat Chandra studied Sanskrit and Persian grammar, and became an expert in Persian. Bharat Chandra was appointed the court poet in Raja Krishna Chandra's court after being greatly influenced by Bharat Chandra. Due to Krishna Chandra's request Bharat Chandra composed 'Annada Mangal' kavya. Krishna Chandra was satisfied at this composition and presented Bharat Chandra with the title 'Gunakar' along with a lot of property. Bharat Chandra's best creation 'Annada Mangal Kavya' is divided into three volumes. Separately these volumes are poetics of their own. First volume was 'Annada Mangal' or 'Annapurna Mangal', composed in the form of Mukunda Ram's 'Kavi Kankan Chandi'. In the second volume Bidya Sunder's story has been adopted. In the third volume lies the narration of Man Singh's attack of Bengal, and his fight with Pratap-aditya. It can be seen that even though the original composition was in praise of divine glory, the aspect of divinity lessened and there was a shift towards its transformation into non-spiritual music. Thus, Bharat Chandra's music and poetry compositions became an ideal for man with the shift of emphasis from spiritual to non-spiritual.

Ashutosh Bhattacharya in his book 'Bangla Mangal Kavyer Itihas' has written (page 435) that 'Mangal Kavya's inherent divinity got lessened in his composition. He turned towards man's life, but that was over exemplified by the excess of man's sexual activity. Bidyasundar's distortion of good taste did not stay confined to Bharat Chandra's compositions, but spread to various theatre whose themes dealt with these activities, and love songs. Even 'Saktapada's composer Rana Prasad was affected by this theme for some time. Like this Bangla narrative song or Bangla song's was made devoid of divine glory by him, Bharat Chandra included this distorted 'rasa' in his themes, by Bangla music, and this distortion of taste was accepted in nineteenth century urban music, with enthusiasm. Within the structure of narrative music, the manner in which Bharat Chandra was successful in composition of 'Khanda geeti' is an event worth mention. It can be seen that before Ram Prasad Bharat Chandra was the first person to compose 'Saktapada'. But Ram Prasad was successful in giving specific direction to this form of 'Sakta' music. The theme of mother-child in his meditative compositions was new and he gained a lot. From 'mangal akhyani geeti' this form of 'Khanda geeti' began by Bharat Chandra. If Ram Prasad gets honour for being the creator of 'Saktapadabali', then it has to be accepted that historically Bharat Chandra Rai came prior to him. And the form of creation in this form got its inspiration from Vaishnav pada music. But it is not to be assumed that Bharat Chandra did not get inspiration from 'kirtan' musical's form. As in 'Annada Mangal's various parts, the 54 songs that were formed by him, had no use of song

formed on 'kirtan' 'Annada Mangal's songs are somewhat like 'Pachali', structured in four 'tuk' (segments). It can be assumed that like 'sthai', 'antara', 'sanchari' and 'avog' an ideal was created. Bharat Chandra composed his 'raaga' music under inspiration of one of the form of 'prabandha' music. In 'Annanda Mangal's beginning he has specified the 'raaga' and 'taala'. The 'raaga' collection includes Kedar, Tori, Paraj, Puravi, Basanta, Vibash, Bilawal, Bimpalasri, Bhipali, Bhairavi, Bhairav, Malkonsh, Multani, Ramkeli, Sri Khata, Behag, etc. The 'taala' include ektaals tritaal, jhaptaal, ara thumri, thumri, dadra, posto, madhyama etc. Most of the taal were in 'dhrut lay'. From this it is evident that Bharat Chandra had intense knowledge concerning 'raag' music. Dilip Kumar Mukhopadhyay in his book 'Bangalir Raagsangeet Charcha' has mentioned that "Bharat Chandra was a musician himself. Though appointed as court poet Bharat Chandra's prayer 'Gayaber Kanthe Karo baas' (remain in the musician's voice), in the beginning of his song shows clearly that he was also a musician. At least the fact that he introduced himself as a teacher of the art form of music is true. In 'Annada Mangal' poetry's musical side, the exhibition of his knowledge of music can be seen. And these songs are of the same category as 'raag' music. Special mention goes that there is no evidence of 'kirtan' style in 'Annada mangal' music. Even though in that age's Bangla, 'kirtan's lively stream was present."

SAKTA GEETI

'Pada' or song composed around Saktadevi Shyama or Uma is called 'Saktageeti' or 'Saktapadabali'. This form was formed towards the end of eighteenth century. 'Saktapadabali' was in two forms - one was Chandi's daughter in the form of Uma, and the other in the form of mother Shyama. As soon as 'mangal-kavya's narrative style ended, this 'Saktageeti' padabali's style arose. In many ways it can be said that in Bangla music of those times there came about vacuum, and this form came about to fill that vacuum. Unlike 'Vaishnava Padabali' there was an absence of richness in poetry, or music and these two forms cannot be compared in any way. But towards the end of eighteenth century and the beginning of twentieth century, numerous Bengali musicians and poets composed in this stream.

The eminent among the 'Sakta' poets were Ram Prasad, Kamala Kant, Dewan Raghunath, Rasik Rai, Tripura meditator Bhuwan Rai and other.

With the advent of 'Sakta' music there came about a distinct change in the flow of Bangla music. This change in the flow could be grasped from the compositions of the poet Ram Prasad Sen (1720-1781). Born in the present West Bengal, twenty-four Pargana districts, Kumarhatto village, his father was Ramram Sen. At a tender age, Ram Prasad gained knowledge over Bangla, Hindi,

Persian, Sanskrit languages. From a young age he was much of a contemplator. In music and the prayer of 'Shyama,' he had special interest. After his father's death he came to Calcutta, and took over the job of an accountant with a zamindar. And from that period he used to be intensely absorbed in the meditation of Shyama and composed 'Shyama Sangeet'. One day the zamindar noticed the song 'Amay dao Ma tahabildari' written in one of his ledgers, and called upon Ram Prasad and inspired him to write. Ram Prasad was also relieved of his job as an accountant and given a lot of land so that he could compose in leisure. Ram Prasad then returned to his own village and totally devoted his time to the composition of 'Shyama Sangeet'. The king of that period in Nadia was music exponent Krishna Chandra Rai. Hearing of Ram Prasad expertise he invited him to his court. Rai Gunakar Bharat Chandra was his court poet then. Ram Prasad Sen was then devoid of any attraction and completely devoted to 'Shyama' and music meditation. He did not reply to the king's invitation, but Krishna Chandra gave him the title 'Kabi Ranjan' and hundred bighas of non-taxable land. Ram Prasad's whole life was spent in complete devotion to meditation of 'Shyama' and his compositions. There is a story prevalent about his death, that during the immersion of the goddess Kali, he was singing along with it and immersed his life during that process. Ram Prasad main creation was his 'Shyama Sangeet'. 'Uma Sangeet' was also his qualitative creation. He was the person to perpetuate these two streams and he had also composed some 'pada' regarding Krishna and Shiva. In a way, Bangla 'Kavya' music's origin was with Ram Prasad.

Eighteenth century Bengal was under the dark spell of intense deprivation. While on one side the Mughal rulers were trying to expand their territories in India, the British marchants were also trying to get a stronghold in India and set up handloom industries, the territorial rulers were misusing their power to the extreme and there was famine, intense exploitation and in this period. These factors were enough to totally submerge the people of Bengal into depression. Luxury in royal court, and luxury and enjoyment in the houses of rich individuals (Babu), on the other side, showed the terrible gap between the lifestyles of the two sections of the society, as the poor suffered terrible decrimination at the hands of these people and fate. Ram Prasad had also composed 'Vidyasundar' like Bharat Chandra, which could be due to the uncivil condition of the affairs of the state or the progress of the flow of poetry. But, before urban life's strange sexual theme could control his compositions, Ram Prasad had diverted his mind in meditation of the mother and spirituality, and in meditation of music. Mother and child's sweet love 'yatsalya' and the tender relationship between the two, and the devotion to mother were the themes through which Ram Prasad absolutely fascinated the people of Bengal. Ram Prasad's compositions through which the name of the mother was heard and echoed gave pleasure and peace to the hearts and minds of all people in the rich man's mansion to the poor man's cottage, in these troubled times. Ram Prasad established a personal relationship between man and God. 'Geeti' poetry's (Kavita) origin began at this time. He was the first poet who

presented an individual, free from all caste, religious and class bias, in front of God. Ram Prasad was a follower of 'Tantra' and his music reflected his innermost devotion and meditation, propoganda of this devotion, and the humanism brought about by this devotion and meditation. This is the reason responsible for his fame even after two hundred years of his death.

There is no information concerning Ram Prasad Sen's education of music, but his use of 'raag' on a large scale shows that he must have been a specialist in music. 'Jangla,' 'Lalit,' 'Bivhas,' 'Behag,' 'Sohini Bahar,' 'Pilu Bahar,' 'Gauri-Gandhar,' 'Sindhu,' 'Tori Jainpuri,' 'Lalit Khambaj,' 'Chayanat,' 'Malhar,' 'Malkosh,' etc. were some of the 'raaga' used by him, while the 'taala' were slow or fast, 'jat,' 'jhaptal,' 'rupak,' 'tiyot,' etc. When Ram Prasad composed his music, at that time 'tappa' or 'kheyal' were not established in Bangla music. In the present age many Ram Prasadi songs are sung in the style of 'Kheyal.'

After Ram Prasad the person who came up in this stream of devotional 'Sakta' music was Kamala Kant Bhattacharya (1752-1821). He was born in Ambika Kalne village, of Vardhaman district. He was a devotee of 'Shyama' with a melodious voice, and was a talented poet. The language of his songs were melodious, and rich. Kamala Kant's songs won the hearts of people at the slightest hint, due to their excellence in poetic and musical compositions. He is shown to have composed in 'tappa'. He absorbed this style from Bangla's 'tappa' composer Kali Mirza. Kamala Kant learnt music from Kenaram Mukhopadhyaya, a friend of

Kali Mirza. Kamala Kant's position comes after Ram Prasad from the view of popularity. There are quite a few popular songs of Kamala Kant in Prasadi music, even he composed in difficult 'raaga' and 'taala'. He had also gained patronage from 'raaga sangeet.'

32

After him was Raghunath Rai, popularly known as Dewan Mahasay (1750-1836). He had special contribution in the field of 'Sakta' 'padi' composition. It is popularly said that he composed one 'shyama sangeet' every morning. He was born in Chupi village, of Vardhaman district. His father was Dewan Braj Kishore Rai, and his brother and every member were adept at music. As music composer his biggest achievement is that as Bangla 'Kheyal' composer and singer he was renowned. In the field of 'Kheyal' music, as its devotee, he was the first Bengali. Raghunath Rai got recognition as the composer in four 'tuk' or four 'kali' of Bengali 'Kheyal' style. The 'Kheyal' composition in four 'tuk' is called 'olar'. Even though 'Dhrupad' is composed in four 'tuk,' and Kheyal in two 'tuk,' but Raghunath Rai got influenced by the 'olar' type of music and started writing like it, and got established in this style. Raghunath got educated under his father Braj Kishore, he got good education in Persian and Sanskrit under his father's guidance, along with the primary education in music. At that time Vardhaman's king was Tekchand, he saw the urge in Raghunath of music and invited 'ustad' musicians from Lucknow and Delhi so that he could be properly educated. But there is no information regarding the identity of the 'ustads' and the particular 'ustad' under whom Raghunath

learned. But historically it is accepted that Raghunath was the first one to compose music in the 'Kheyal' style.

There is some information about the composers from 'Bangla Ganer Bibartan,' "Ram Prasad Sen and Bharat Chandra's Rai's patron King Krishna Chandra Rai (1710-1782) gained popularity as the composer of 'Shyama Sangeet.' Krishna Chandra's son Shiv Chandra (1788), Shambu Chandra, and Nara Chandra also composed 'Shyama Sangeet'. Raja Nanda Kumar Rai (1705-75), Raja Ramkrishna (1795), Raja Harendra Narayan (1839), the title of 'Maharaja' bestowed by British Govt. upon Nadia King Shirish Chandra Rai (1820-1858), Vardhaman's King Mahatab Chand (1820-1879), Calcutta's Pathuria Ghata's King Jyotindra Mohun Thakur (1831-1908), Dewany Ramdural (1785-1851), and other kings and dewan³³ were all involved in 'Sakta-pada' composition.

Popular as the King of music of love-in-separation, Kabiya Ram Basu (1786-1829), became famous also as the composer of 'Sakta' music. He got special recognition as the composer of 'agamani' category of music. Dasrathi Rai (1806-1857), got famous as the musician of 'Panchali Sangeet'. Rasik Rai (1820-1893) also got fame as the musician of 'Panchali Sangeet,' he gave enough contribution to 'Shyama Sangeet' composition. A collection of music titled 'Shyama Sangeet' also got published, written by him. As Krishna 'jatra' actor and composer, melodious singer Nilkantha Mukhopadhyaya (1841-1912). He also concentrated in composition of 'Sakta music' and got fame through it. In Bangla 'tappa' composition Kali das Chattopadhyay was established, who was

popular as Kali Mirza (1750-1820). He established the relationship between 'tappa' and devotional music in Bangla. He composed many 'Shyama-Sangeet' in 'tappa'. Famous Kamala Kant Bhattacharya composed 'Shyama Sangeet' in 'tappa anga' under the inspiration of 'Kali Mirza'. Other than this Raja Ram Mohan Roy (1752-1833) also composed 'Brahmo Sangeet' in 'tappa anga' under him, he actually took formal education in 'raaga' music from him.

In Bengal, the style of 'Dhrupad' music was from Bishnupur, and Ram Shanker Bhattacharya (1761-1853) got recognition by composing 'Saktageeti' in Dhrupad style. Also Haru Thakur, Nilmani Patni, Antony Firingi, Saturai, Godadhar Mukhopadhyay etc. were the many 'Kabigeeti' composers who composed 'Sakta music'. When Raja Ram Mohan Roy created 'Brahmo Samaj (1828)', then under his direction, centred around Brahmo Samaj, when composition began, then the flow of 'Sakta pada' composition was specifically damaged. 'Brahmo Sangeet' was the devotional music of a formless God.

Under Ramkrishna Paramhansa Deva (1836-1886) and Swami Vivekananda (1863-1902), there was an upsurge in the composition of 'Shyama Sangeet' and a new direction was given to the flow of 'Shyama Sangeet'. In 'Sakta pada' this newly created style was inspired and revived by Girish Chandra Ghosh (1849-1912).

But in Bangla devotional music, Brahmo influence diminished only by the advent of Kazi Nazrul Islam (1899-1976). In the field

of idolatrous Hindu religion's devotional music, the position taken by Kazi Nazrul Islam is priceless. In this stream, out of the numerous songs composed by him, Shyama Sangeet needs special mention. In words and music there is an unique expression to Nazrul's personality. The best form of 'Shyama Sangeet' of this age can be found in Nazrul's songs.

TAPPA

Within two decades of Kabi Ranjan Ram Prasad Sen's death, and 'Sakta' music fulfilling phase, there was an advent of a new era. This is known as the era of 'tappa'. A short time before this, Hindustani music started amalgamating with Bangla music, and centred around it a vast heritage of Bangla music grew up. Bangla 'tappa' age's originator is Ram Nidhi Gupta is famous, he is popularly known as Nidhu Babu. 'Tappa's' advent was at Hindustani music famous centre, Lucknow. And it is said that famous Kheyal Singer Gulam Rasul's son Gulam Nabi was the creator of 'tappa'. There are a lot of stories regarding 'tappa's' origin, of it the most prevalent story is that it has advented from the folk music of the comet siders of Punjab. And for commercial purposes many of these comet siders came to Lucknow and they sang with a certain vibration. This vibration in their style of singing is assumed to have been adopted by Gulam Nabi.

Nidhu Babu (1741-1839) was born in Hoogly districts, Chaptta village, in Baidya locality. He had special control over Persian

and Bangla, he also good knowledge of Sanskrit. He was taught English by a British missionary. Ram Nidhi was one of the first class of Bengalis who had learnt Bangla. When he was sixteen, then the battle of Plassey had begun, and fifteen years after that, in 1775, when the new manner of administration by the British was established in 1776. Nidhu babu took up a job as a clerk in the collectorate and went to Chapra in Bihar from Calcutta. Then he stayed in Chapra for eighteen years, actual musical life started at a later age. And in Chapra he took up training from a teacher of Hindustani music and learnt 'raag' music. Gulam Nabi had begun his 'tappa' musical style, just then, Nidhu babu was a similar age. Then the spread of 'tappa' and Nidhubabu learnt 'tappa' greatly attracted to it. 'Tappa' became the support in his life. While practising Hindustani music at Chapra, he felt an intense desire to compose Bangla songs. From that time he started preparations for composing Bangla music. In 1794, he took retirement from his job and returned to Calcutta at 51 years of age, and established himself as a good singer of 'tappa' and succeeded in it. Nidhubabu had composed around six hundred 'tappa'. Concerning another contribution of his life, Dilip Kumar Rai has said that "at that time, in Bangla, the famous 'akhrai' music was refinely presented and given due respect in this new establishment. From his return to Calcutta from Chapra, this corrected form of 'akhrai' music was done, within ten years. 'Akhrai' music was a component of old collection of Bangla music and this fell under the category of music presented at formal functions. Towards the end of seventeenth century, in Saktipur and Nabadip areas, the spread of

'akhr'ai' music began. According to Ishwar Chandra Gupta Santipur's cultured people were responsible for the creation of 'akhr'ai' music. This was around one hundred and fifty years old. At one time 'akhr'ai' music had been made vulgar and obscene but a later stage, in end of eighteenth century a relative of Nidhubabu Kalai Chandra Sen according to his taste and knowledge of music transformed a part of it into a better form. Kalai Chandra Sen was the court poet of Shobhabazar's King Naba Krishna Dev. Due to Kalai Chandra and Naba Krishna's patronage this 'akhr'ai' music of Shobhabazar was popularised in various parts of Calcutta. That 'akhr'ai' music was completely transformed and culturally enriched and refined by Nidhubabu. In 'akhr'ai' music's the refined language and music was the contribution of Nidhubabu. At the age of sixty three, under his leadership the 'akhr'ai' music of that form was presented in Calcutta in 1804.

Nidhubabu due to his formal training in music, contributed heavily to the new form of 'akhr'ai' song, this was responsible for its popularity in Calcutta, and the stirring which it generated. His 'akhr'ai' music was not only for the common masses but also for the trained exponents of music.

Nidhubabu's true recognition is not due to his style of 'akhr'ai' song but of his own creation of 'tappa'. There are two sides to Nidhubabu's creation of 'tappa', one is musical and the other is thematical. From the side of music he had adopted the style of 'tappa' as perpetrated by Gulam Nabi, but he had greatly modified it.

Regarding Nidhubabu's 'tappa' style Dilip Kumar Mukhopadhyay says that "within the structure of the tradition of Hindustani 'tappa' music, Nidhu babu was the first perpetrator of heart - rendering 'tappa' style. But there is a slight difference between Hindustani music and Bangla 'tappa' music. The 'tappa' in the west is mainly composed in 'dhrut laya' while rarely in 'madhya laya', but Bangla 'tappa' is not mainly sung in 'dhrut laya', its structure is based on 'madhya laya,' and in it the use of 'Madhyaman taal' can be seen. Kali Mirza (1750-1820) was born in Hoogly districts, Guptipara village. His original name was Kalidas Chattopadhyay. But he was popular as Kali Mirza. From his childhood he was a great lover of music, at the age of nineteen and twenty he went to Benaras to learn music, literature and sanskrit. There was scope for him to learn philosophy and sanskrit at Benaras, he got training in the original style of Gulam Nabi. Gulam Nabi's principal disciple was Miya Gambur his son Bade Khan was in Benaras at that time, and Kali Mirza either got training from him or any other disciple. After his training at Benaras he went to Lucknow and Delhi for better training. Gulam Nabi was then personally present at Lucknow. When he returned to Benaras then Kali Mirza went to Gulam Nabi to learn music. And after completion of musical training at Benaras, Lucknow and Delhi he returned to his village in 1780-81. He returned to Hoogly ten or twelve years before Nidhubabu. Despite intense training in Sanskrit, literature and philosophy he chose music as his profession, and no other field. Kali Mirza was honoured as the first person whose profession was music. 'Sangeet

raaga' Kalpadroom was the collection of his two hundred and fifty seven songs, two hundred and thirty seven songs have been collected in 'Geet-Lahari,' other than that 'Geet-Ratnamala,' 'Pritigeeti,' 'Sangeet Kosh,' 'Sangeet Saar Sangraha,' 'Bangalir gaan' also hold a large collection of his work.

In the beginning though Kali Mirza composed love songs in 'tappa anga' he later on concentrated in composing 'Shyama' music. From Kali Mirza's style the composition of 'Sakta' music was begun.
39

Dasrathi Rai (1806-1857) was famous as composer of 'Panchali'. His music life began in Akshay Patni's group, and later he formed his own group breaking away from that 'Panchali' group and it gained popularity. Then he showed interest towards the style of 'tappa' style. In 'Panchali' song he used 'tappa' music and on the other side he composed 'tappa' also.
40

Sridhar Kathak became famous for his professional practice of narrating scriptural and mythological stories. He earned enough recognition as the composer of 'tappa', he composed many 'tappa' at that time. A lot of influence of Nidhubabu is on
41
Sridhar Kathak.

Ashutosh Deb (1803-1856) also earned recognition in the composition of 'tappa'. In the beginning of nineteenth century, Bangla's first music critic Radha Mohan Sen also gained fame as 'tappa' composer. Other than this exceptional journalist Kabi

Prasad Ghosh (1869-1873), theatre actor, journalist and worker for his 'own' country Man Mohan Basu (1831-1912), composed a large amount of 'tappa'. Dwijendralal Rai (1863-1913) was a lover of 'tappa' and his favourite was also 'tapkheyal' a mixture of 'tappa' and 'kheyal' styles. A good lyricist and singer Surendranath Majumdar (1865-1936) had a good knowledge of 'tappa.' Under his influence Dwijendralal Rai got extremely interested in 'tappa' style. 'Tappa' and 'tapkheyal' are the two streams in which Dwijendralal Rai composed.

Rabindranath Tagore too also deeply influenced by 'tappa'. He used to listen to Nidhubabu's 'tappa' in his childhood, and in later years the influence of 'tappa' is evident dominant in his works.

DHRUPAD

'Dhrupad' music was practiced in Bishnupur first. Kali Mirza, at that time, after his expertise in music from the West, entered 'Guptipara.' In Vardhaman's court there was intense music practice then. At the same time the training of Dhrupad began in Bishnupur, around 1780-81. This was the time of a strange amalgamation of music in Bengal.

There are four main divisions of 'raaga' music, they are dhrupad, kheyal, tappa, thumri. Out of them Dhrupad is considered the oldest and the most excellent.

Regarding Dhrupad gharanas progress, Seni gharana, Gwalior gharana, Tilmandi gharana, Atraoli gharana, Agra gharana and Bishnupur Gharana were important in perpetuating Dhrupad. Dhrupad's 'pada' could be 'kirtan' glorifying the greatness of gods & goddess, & the beauty of nature. Bengal's Dhrupad style is the contribution of Bishnupur.

Ram Shankar Bhattacharya (1761-1853) was the originator of Dhrupad music in composition of Bangla music. He was born in the music centre of Bishnupur. His father was Bishnupur's royal court's court academecian 'Gadadhar Bhattacharya.' From childhood he was interested in music since his childhood, and under the privileged of the court he learnt music. There is controversy regarding his music teacher. But it is sure that he learnt music from the original stream of Dhrupad. Ram Shankar was not first satisfied with being one of the first learners of Dhrupad music, but he also became a composer of it. Towards 1790-91 he concentrated on Dhrupad composition in Bangla. Due to his insistance a distinct Dhrupad style came up in Bishnupur. Historically this is known as the Bishnupur Dhrupad gharana. Ram Shankar Bhattacharya is held in high esteem as the father-figure of this gharana of Bangla music. Gradually, this Dhrupad heritage spread from Bishnupur to Calcutta's musical circles and entered influence especially it got transformed into a indivisible part of Brahmo
43
Sangeet.

Ram Shankar's disciples included Kshetra Mohan Goswami, Ramkesav Bhattacharya, Kesarilal Chakravarty, Ramamuti Bandho-

padhyay, Dinbandhu Goswami, but the most famous was Kshetra Mohan Goswami (1823-1893). He composed many Bangla Dhrupad and as musician at Calcutta's Pathuria ghata's Jyotindramohan Thakur and Sourjindramohan Thakur court, he extended the Bishnupur 'gharana' style to Calcutta, and he remained as one of the pioneers of the Bishnupur style of Dhrupad. Khetra Mohan also played the role of a path-shower in the writing of literature on music in Bengali. Aikatanik Swaralipi, Sangeetsaar, Geet-Govinda Swaralipi, Kantha-Kaumudi, Asuranjani tatva and others are literary works written by him. He had two sons, Ram Kesav and Kesav Lal. Even they perpetuated the Dhrupad style of Pershnupur in Calcutta. Ananta Lal Bandhopadhyaya was also a music composer and musician. He practiced in Bishnupur, but his sons helped spread the Dhrupad style of Bishnupur in the vast music community of Calcutta.

Bishnupur's Jadu Bhattacharya (1840-1883) got training from Ram Shankar. He also got fame as the composer of Dhrupad. Debendranath Tagore appointed him teacher in 'Adi Brahmo Samaj Sangeet Vidhyalaya, in 1874. Therefore, a relation was established between him and Brahmo Samaj. Jyotindranath Tagore and Rabindranath Tagore had been under great influence of Jadu Bhattacharya. Bishnupur Dhrupad style's Radhikaprasad Goswami (1863-1924) exerted great influence upon Brahmo Samaj and Joransanko establishments. In the field of Thakur family's Dhrupad style composition, Radhika Prasad earned great importance. Thus Bishnupuri Dhrupad style intermingled with

Bishnu Chakravarty (1804-1900), was born in twenty-four pargana districts, Kayetara village. His father Kalidasa Chakravarty was the court academician of Krishnanagar royal court. Through that Bishnu and his two elder brothers, Krishnaprasad and Dayaram began their musical training at Krishnanagar court. Dayaram died young, and the other two brothers learnt 'Dhrupad' and gained excellent position in the Bengal music scene. At that time the Krishnanagar royal court had famous court musicians like Hashu Khan, Dilwar Khan, Mian Miran and others, so both Bishnu and Krishnaprasad trained under them.

Due to the invitation of Raja Rammohan Roy both Bishnu Chandra, Krishnaprasad came from Krishnanagar to join the Brahmo Samaj, because at that time there was no existence of a musician of that strata in Calcutta. Their lives began with the participation in Bengal's vast expanse of music. With his intense involvement with music, at the Samaj temple, for fourteen-fifteen years, Krishnaprasad expired. And, after the death of his elder brother, Bishnu was appointed as the singer, musician and music teacher in the Brahmo Samaj. And for fifty years, at the Brahmo temple, with association with other musicians, he succeeded in giving a distinct form to Brahmo Sangeet. And, Bangla music scenario was uplifted and placed at the same level as the central
45
music scenario in India. Bishnu Chandra and krishnaprasad were unique guides in the field of 'Dhrupad' Sangeet.

Bishnu Chakravarty's other positive aspect was that he was also the musician at the Joransanko's Tagore family. Dilip Kumar

Mukhopadhyay has said in this regard "Appointed as Maharishi Debendranath Tagore created Jorasanko Tagore houses, (Thakur bari) family musician, he has carried out a great responsibility, that worth can be truly realised. Not only in Bangla, but in India's re-awakening, the many faceted centuries long contribution of the Tagore's is due to the duty, as a music teacher, successfully carried out by Bishnu Chakravarty. Under his watchful eye the atmosphere of 'raaga' music which was composed in the Tagore family, its direct influence can be realised from the structure of musical personalities of the sons, daughters of Maharishi Debendranath. Of sons Jitendranath, Satyendranath, Hemendranath, Jyotinindranath and Hitendranath, daughter Pratibha and others music life were to be studied, then the contribution of Bishnu Chandra to the Tagore family can be known. And of those mentioned, in the formative years of their lives of music, the involvement of Bishnu Chandra is evident. Also, he was the first music teacher of the child Rabindranath. But he was not Rabindranath's teacher for a long time as he was too young then, when Rabindranath had started his training under Bishnu Chandra then his age was only nine or ten years old. This training was not permanent, as Rabindranath always had a distaste for traditional and confined set of rules. But it is true that in the formative years Bishnu Chandra's influence, though little, was present. Bishnu Chakravarty had created an artistic form of 'raaga' to Rabindranath's sensitive heart at the age when Tagore was ready to give a rent to tender feelings. And in Rabindranath's music compositions, if analysed collectively, then the evidence of 'raag' could prove that there was a certain

influence of Bishnu Chandra on him. This link is not impossible to imagine. Rabindranath's elder brothers were mostly Bishnu Chandra's disciples or of that category. Among them the third brother Hemendranath was the most conventional, dedicated and hard working disciple of all Bishnu Chandra's disciples. Bishnu Chandra's students Dwijendranath, Satyendranath, and Jyotinindranath, enjoyed Bishnu Chandra's programmes in the Samaj temple and at home, and got inspiration for composition of Brahmo music from him. In some compositions of Maharishi and them, Bishnu Chandra composed the music. In that age of re-awakening the just national song written by Jyotindranath Tagore

"Mile Sabe Bharat Santan, ek taan, man, pran,
Gao bharater jayogaan."

This song was first sung in the function of Hindu Mela set to music by Bishnu Chandra in 'Khambaz' raaga. Under Hindi Dhrupad music's ideal and inspiration in Bangla Dhrupad music's compositions the excellence shown by Maharishi Debendranaths sons is work praise. In many excellent Hindi Dhrupad song's inspiration and structure various Brahmo music had been composed, thus the Bangla 'raag' sangeet arena had great assistance, there is no doubt about it. These Hindi songs had been imbibed due to Bishnu Chandra.

In 1884 Bishnu Chandra took leave from society and it is not known whether he lived in Calcutta then but he died sixteen years later, in 1900. The influence on Rabindranath of Bishnu Chandra

was great, as much later Rabindranath wrote some songs which were written under the ideal of Bishnu Chandra's Hindi songs, there is evidence in this regard. From

"Jatha Thari raho meri akhan age"

Rabindranath wrote

"Darao aamar aakhir aage."

This can be said with conviction that the Bishnupur 'Dhrupad' gharana, Krishnaprasad and Bishnu Chandra Chakravarty's training in it, Bishnu Chakravarty's vast contribution to recital and Dhrupad of Brahmo Samaj, musical composition has been responsible⁴⁶ for preparing the foundation of the Bangla 'Dhrupad' style. Through the medium of Brahmo music there is a successful progress of this stream of Bangla music.

BRAHMA SANGEET

An argument regarding the origin of Brahma Sangeet. The beginning of 19th century witnessed a new form of Sangeet which came to be known as Brahma Sangeet. The songs related to Brahma or devoted to Brahma are Brahma sangeet. Brahma sangeet has developed through Vaishnav and Shaktopad sangeet. Like the founder of Brahmo Samaj. Brahma Sangeet too was one of his creations of the 'founding father' (1772-1833), the name Brahmo Sangeet too has been given by Raja Rammohun Roy.

The emergence of Brahmo Sangeet is an extra ordinary event in the history of Bengali literature. The development of this

form of divisional songs i.e. Brahmo Sangeet had brought about a new form of devotion to God in its formless nature which previously was centered around idol worship. The raagas used in this style of Sangeet has created a new raaga style in bengali Kavya Sangeet.

Before the establishment of Brahmo Samaj, R. R. Roy had called for a gathering in 1815 and this gathering was known as the 'Atmiyasobha' This gathering's main purpose was discussion about Brahma and devotion to him. It was here for the first time Ram Mohan presented to formless god. At the each weekly gathering the inaugural devotional song was presented by Govindomala. It is with the purpose of establishing the Brahmo Samaj, Ram Mohan also created Brahmo Geeti. The first Brahmo Sangeet is Mon toray kay bhulalo, Sindhu Bhairavi Thumbri, created by Ram Mohan. In 1828 the first look of Brahmo Sangeet created by Ram Mohan, "Brahmo Sangeet was published. There are various opinions about the number of songs created by R. Mohan. According to Dilip Kumar the number of Brahmo Sangeet is 140. In the 1356 (in Bengali) a look of songs was published in which there was 140 songs among which 40 were created by Ram Mohan. Kangali Charan Sen is one of the renowned and eminent singer and relationist among many other. He had made various rotations and he has also made various publications on Brahmo Sangeet. The immortal contribution that has been made into the bengali literature music and development of taste of bengali music initiated by Ram Mohan's created Brahma Songs has not been full estimated. Ram Mohan himself was a great sangeet composer and Kali Mirza was his Guru. The role that Ram

Mohan had played in contributing to the new style of devotional sing in bengal has made a mark on the history of bengali music. The way Ram Mohan composed Brahmo Sangeet he also encouraged his friends to make compositions on Brahmo Sangeet. Nimai Charan Mitra, Krishna Charan, Majumbar, Bhairab Chandra Datta, Kalinath Roy, Gouro Mohan Sarkar, Nilratan Haldar, Nilmoni Ghosh etc. composed Brahma Sangeet inspired by Ram Mohan. Those are the personalities who from whom Brahmo Sangeets originated. After the expiry of Ram Mohan in England, Debendra Nath Thakur became the leader of Brahma Samaj (1817-1905). The spiritual and musical development of Brahma Samaj paid off under the guidance of Debendra Nath Thakur. Though Debendra Nath wasn't a composer of songs yet he holds a remarkable position in the history of bengali music. He was a great admirer of bengali music. His father too Darakanath Thakur was a admirer and patron of both Indian and Western music. This admiration of music of Daraka Nath also had influence and impal on his son's.

Debendranath Thakur's second son Satendra Nath Thakur is remembered in Indian music as a eminent composer of patriotic songs (1842-1923). He was the first to compose bengali national song. Thereafter his influence can be tremendously felt on bengali music. His contribution in Brahmo Sangeet to is immense and varied. Satendra Nath also was be lifting admires of music, Thakurbari and other had greatly benefited from his love and patronage of music. He was well acquainted by western music. The system of playing organ during prayers at Thakurbari was started by him and he was the one who influenced and gave knowledge to

Rabindra Nath Thakur commonly known as Rabindranath Tagore about western music. There were numerous gatherings at Thakurbari, Satendranath learned Hindi songs from the personalities at these gatherings. He adopted and converted these into Brahma Sangeet. This type was first developed by him. Even Rabindranath Tagore later on had composed many Brahma Sangeet from original Hindi songs, which are quite well known.

After Dejudranath and Satendranath, Brahma Sangeet style saw the arrival of Satendranath Thakur. He comprises the portion in Brahma Sangeet often Rabindranath. The various developments which were seen in the field of Brahma Sangeet in 19th century, the credit goes to Satendranath (1849-1925). There were numerous contribution made by him in various fields and his contribution to enrich the B. Sangeet was as remarkable 1874. In 1874, Brahma Samaj establishes a sangeet school which was possible with the help of Satendranath. The music teachers were Jadu Bhat. The name Rabindranath Tagore has earned in creation of Brahma Geeti the foundation of this was laid by Satendranath.

LOVE SONG

In 19th century, human love was an inherent part of the Bengali poetic song. It had its origin in human heart. Slowly and successively human love gained its importance to each other in 19th century, Bengali poem which was the foundation of humanity, brotherhood and love.

This existence of human love had started from the tune of Bharatchandra, who could visualise it because being a "Mangal Kavya Riti, which was considered very supernatural, unwordly he made it very simple for the human to understand the love brotherhood etc. and let the flame of human love, on human heart.

But that Romantic feeling of good sense which lies in depth in peoples heart was lacking in Bharatchandra. So he wrote basically about physical love. But the actual love of a person, their softness of the heart, the feelings of loving each other, the amusement one gets after loving each other was lacking in his idea of poem, as he could not pierce through that the idea of actual love could not be seen.

Few 18th century poets (Kavigeet) could light the flame of human love and bring it before the people. Few of them are Rashu (1735-1807), Nrishinha (1738-1807), Haruthakur (1738-1812), Ram Basu (1736-1828), are the composer of Kavi geet, who brought the love story Radha Krishna from Brajleela and focused to the people, the human love which they had for each other. In the songs of these poet they had the expression of separation of two lovers, which they had shown in Radha Krishna's separation. People thought, as if they are themselves involved in this separation. But this supernatural love of Radha Krishna was turned to other side and focus was mainly for the people about human love.

But Ram Nidhi Gupta (Nidhu Babu) could go through that love and establish that human love for each other, and made poetic love feeling to each and every heart. To reveal this softness feeling of human love its Nidhu Babu, introduced "Tappa" style and mixed with Bengali poetic song. The separation of two lover, its pair could be visualise in this Tappa granular style, which was very touchly and gave the feeling of oneness, its beauty and softness. Based on this Topa style, the (Preeti Geeti) love song's in the 19th century got flourished.

Aavinash Chandra Ghose, the editor published a book called Preeti Geeti in 1898, and the main idea of this book was love. So, from that time onwards love song was changed and people accepted, Preetigeeti as a feeling of love etc. In the early 19th century Ram Nidhi Gupta became very renowned by introducing the feelings, when two lovers get separated, the pair the agony caused to them in many of Calcuttas musical gathering. Based upon Ram Nidhi's inspiration and his own Tappa Style of visualising love, many of the poet accepted this "Love song" (Preeti Geeti) and was very much affected to it.

Based upon love impartial urge, Shreedhar Katak wrote his famous song

"Bhalobasibe Bole Bhalobashine
Amar Shabhab Aye Tomaboi Janine
Bidhu Mukhe Madhur Hashi
Ami Bado Bhalobashi
Ti Tomare Dhekte Aashi
Dekha Dite Aashine."

Thinking that you will love me, I did not love you. It's my habit that I just think about you only, I can not think anything apart from you. You put a beautiful smile on your beautiful face like moon. So, I come to see you, not to show myself.

In this edition of love song, Biharilal Chakrabortis arrival gave a very deep touch to this feeling of romanticism, and helped to visualise it more in a depth. Biharilal even introduced nature into his love song. So people had a background of nature in their loving heart.

So this form of love, its linking with nature, can be seen in Rabindra Nath Tagor's song in more polished and refined way. The suspense of women's character, can be visualised more in Biharilal song.

Rabindra Nath Tagore once said about this preetigeeti.

"In modern Bengali literature, the love song, the softness of the heart, can no where be seen. The words which affected peoples' heart, its sweet, soft and lucid language, its wording can be visualised in this Bengali literature."⁴⁷

SANGEET BASED ON DRAMA

History of 'Jatra' in our country is very old. 'Jatra' means the procession with a dance drama on the occasion of 'Devpuja,' with pomp and gradual.

Our point of discussion in the present study is the representation of songs in dramas, presentation of songs in Bengali dramas are very important. The main factor which led to the popularity of bengali dramas is the presentation of songs. More or less every drama has some sequences of songs. In the early stage of Bengali drama, directions were not interested in applying song or creating songs sequences in their dramas. But those song less dramas was less popular in comparison to the modern times. Many famous Bengali drama writers are song writers too. Though Bengali drama has some touch of 'Sanskrit' and 'western,' still it becomes clear that 'Jatrapala' has a very deep effect on 'Bengali drama.'

According to Sukumar Sen, Bengali Drama had not started from the 'Jatra.' But the importance of songs in Bengali Drama had⁴⁸ been derived from 'Bengali Jatra.'

In 'Chorjageeti' different names such as 'Buddha Natak', 'Atpetika' etc. were available. According to 'Sashibushan Dasgupta,' 'Buddha Natak' has a special significance. Some special events were played in those dramas. In this context a

question arises whether it was the starting of Bengali Drama?’

Mainly the Bengali Dramas arose from the stories of ‘Lord Krishna and Radha.’ There were also some dramas about the life of ‘Buddha’ in early stages. According to Srikumar Bandhopaddhya the root of Bengali Dramas are based on the life and love stories of Lord Krishna and Radha. Some famous ‘padabali’ writers such as ‘Jaidev,’ ‘Baru Chandidash,’ ‘Bidyapati,’ also wrote about
50
‘Krishna and Radha’ in their dramas. According to Prabhat Kumar Goshami, Krishna and Radha were not only the subjects of drama but also some country singers wrote songs about them later which were transferred to dramas.

Love stories of ‘Lord Krishna and Radha’ were not the only popular subject among the devotees but also general people liked to see dramas and country songs incorporated together. So drama and song writers did their work mainly on the colourful and eventful love stories of ‘Krishna and Radha.’ Some efforts were discovered in ‘Shri Krishna Kirtan,’ ‘Jumur,’ ‘Dhamali’ etc.
51
Those were songs prepared exclusively for dramas.

The beginning of Bengali dramas had immense influence of ‘Krishna-Radha’ ‘Jatrapala.’ Among which ‘Kalia Daman’ a special event was popular and scratched for a hundreds of years. During the middle of Nineteenth century some people were played dramas on open stage. Those were based on ‘Sanskrit and English’ dramas. From that time role entity of ‘Radha-Krishna’ Jatrapala began to decline rapidly. ‘Saliher Jatra’ began, at the beginning of nineteenth century. ‘Bidyasundar Jatra’ was famous at that time.

In 1822, 'Saliher Jatra' was played in 'Ariadaha'. Few people were organisers of 'Jatrapala' at that time, among whom Ranjay Thakur Das, Rasimohon were the main. 'Biddyasundar pala' and 'Nal-Damayanti Pala,' were main among the Jatra palas.

A special type of dance which was prominent at that time was 'Jatrapalas.' This dance also known as 'Khemta Dance.' It was very popular among the common people. Mohon Mukhopadhya of 'Chinsura' learned this type of dance from 'Farasdanga,' after that he taught another dancer about it. That was the beginning of 'Khemta Dance.' But this dance could not lasted longer because of slang words, obscenity etc. (1800-1872). During this long period 'Jatra pala. Gradually become popular because of great effort of some people. Among them 'Gobinda Adhikari,' 'Pitambar Adhikari,' 'Nilkantha Adhikari' were main, 'Nouka Bilash Pala' of 'Gobina Adhikari' too became famous at that time. (1810-1882) 'Krishna Kamal Goshami' also maintained this trend and wrote 'Raiunmadini Pala' which was very popular at that time (1818-1869). During the year 'Madhusudan Kinnar,' began a new Jatrapala called 'Dhap Jatra.' It was played in a special rhythm called 'kirtan bhanga sur.'

In the year 1795, a Russian 'Lebetha' with the help of some Bengali performed a Bengali drama, what was translated form of the English drama. The disguise. Some songs of Biddyasundar were also included in it. It was found in Calcutta gedget. Dramas like 'Bhadrajun' and 'kirtibilas' were the transformed form of English dramas. In 1855, a mythological drama Avigan Sakuntalan written

by Baidhya Nandakumar Roy was played in the house of 'Ashutosh
52
Dev,' a famous song writer of that time.

In 1884, the drama Kulinkul Sarbosha was written. In 1856, Ramnarayan Bhatta wrote the drama 'Benisanhar,' no, songs were incorporated here. In 1858 'Ramanarayan Tarharatna' wrote the drama 'Ratnabali,' which was based on Sanskrit drama written by 'Sriharsa.' Some of 12 songs was there and those songs were written by 'Garadayaal Chowdhuri.' This drama was performed for the first time at the rest house of 'Prince Darokanath Thakur.' Music of this drama was directed by famous music director Khetramohon Ghosami.

Jatindra Mohon Thakur of pathurghata was the main organiser of this drama. In 1867, 'Ramnarayan' wrote the drama 'Malotimadhavad, which was based on a sanskrit drama written by 'Bhabobhuti.' This drama was first played at 'Pathurighata Thakurbari,' 'Banoarilal' was the music director of this drama. Three Mithological dramas were also played at that time. Those were 'Kansabad' (1875), 'Rukkini Haran' (1871), 'Dharmabijoy' (1875), all were written by 'Ramnarayan.' Some of screen songs was included in 'Rukhimiharan' and in 'Kansabad.'

Famous writer Kaliprasanna Sinha also wrote number of dramas at that time. Among them Biddhot Sahini (1853), Bikromoborshi, Sabitri-Satyaban (1858) and Malatilata (1859) were the main. He
53
also incorporated in dramas.

The first Bengali translator of Shakespeare's novel was Harochandra Ghosh. He himself wrote many dramas. Among them Bhanumati-Chityabilash (1852), Charumukin Chityahara (1864), Rajatgirinandini (1874) and Kourav Biog (1858) were the main. Bhanumati Chitya Bilash was translated from Merchant of Venice and Charumukh Chitrahara was translated from Romeo and Juliet. Only two songs were around in Rajatyiri-Nandini based on raaga and tappa anga.

54

An eminent Bengali writer Madhusudan wrote a very beautiful drama named 'Sarmistha' in 1859. It was based on the sanskrit dramas. All songs were composed in the tune of Khambaj Raag, Basant Raag, Trital, Madyamman etc. The second drama of Madhusudan was Padmabati (1859). The writer incorporated seven songs in all. The number of song was seven and songs was playing like background music. Love songs based on Nidhu Babu's tappa style.

55

The third drama of Madhusudan was 'Krishnakumari' (1860). This drama contained five background songs. The last drama of Madhusadan was 'Mayakanan,' written in (1874). He did not have any success in writing songs.

In his first drama 'Nildarpan' (1860). He had incorporated three songs 'Kamal Kamini' (1873) also had three root songs. 'Umeshchandra Mitra' wrote 'Bidoba Bibah' in 1865. This drama had only one song. His other Drama named 'Sitar Banobas' had no song

at all. In the year (1860) 'Shyamacharan Srimani' wrote a drama
56
named 'Ballidaha,' which had more than one song.

Appearance of 'Jotirindranath Thakur' in Bengali Drama brought changes in it. He was a song writer and a singer. He also was a drama writer, translator and a comedy story writer too. He wrote more than 30 dramas. Among his historical dramas 'Purubikram' (1874) and 'Sarojini' or 'Chitar Akramon' (1875), Asrumati (1879) and 'Sapnamayi' (1882) were the main. All those dramas reflected patriotic feelings. The famous song 'Mile sabe Bharat Santan' by 'Sateendranath Thakur' was used in the drama 'Purubikram.' In the second edition of the drama 'Purubikram.' The famous song 'Ak Sutre Bandhiachi Saharrati Mon' by Rabindranath was included. In the drama 'Sarojini' a famous song 'Jal jal chitadigun digun' by 'Rabindranath' was included. In the drama 'Sapnomayi' all songs are mainly love songs. Comedy drama of 'Jatirindranath Thakur' also includes number of songs. Among them Jalajog (1872), Hite-Biporit (1876), Hathat Nabab (1884), Alik babu (1900) were the main. Among his song drama Manamayi (1880), Purnabasanta (1899) Basanta Lila (1900), Dhyanbhanga (1900) were the main. In Manamayi there was songs written by Ravindranath Tagore and Akshay Chowdhury.

Another patriotic minded drama writer 'Upendra Nath Das' too wrote some dramas. Among them Sarat Sarojini (1874), Surendra Binodini (1875) and a comedy drama named Dada o ami was the main. To control patriotism through the drama, British government started 'controll bill' or 'Natak Niontron Bill' in 1877.

At that time Gitavinoy (drama with song) had started. Gitavinoy was the mixture of 'Drama and Jatrapala'. At that time different 'Sakher Dal' (troupe) were formed. Among these the 'Dal' of 'Umeshchandra Mitra' of Bhobanipur, 'Dal' of 'Arpuli Gali' and 'Sakher Jatra Dal' of Simulia was famous.

On 16th November 1865, 'Sambad Provakar' had published an article on 'Gitavinaya'. It said that music lovers had lost their interest on 'song dramas'. So, some young people in Calcutta had started 'Gitavinaya' and gradually it became popular. In 1865, 'Annadaprashad Bandopadhyaya' wrote a drama 'Shakuntala Gitavinaya' on 22th May in same year. 'Hindu Patriot' stated the drama as the first opera in Bengali language. In the same year 'kalidas sanyal' wrote a drama named 'Nal Damayanti Natak.'

According to Amulyacharan biddya bhusan - in Calcutta sanskrit dramas and European theatre changed the mind of General people. Though 'Kabigaan' was famous at that time still because few educated Bengalis helped 'Jatra' or 'Gitavinay' into gradually change and it thus became a good quality drama in comparison to the early times.

In 1874, 'Annadacharan' wrote drama named 'Uishaharan'. It was a 'Gitavinaya.' During the period a number of 'Gitavinaya' were composed by different writers. Among them 'Sri Batshya Rajar Uppakhan' (1866) by 'Purnachandra Sharma,' 'Sabitri Satyaban song drama' (1867), by 'Tinkari Ghoshal,' 'Kichakbad' (1867) by

'Jadabchandra Bidyaratna, 'Laksman Barjan' (1870) by 'Shrishchandra Chowdhuri,' 'Agomani' (1870) by 'Harishchandra Mitra' was the main.

57

'Girish chandra Ghosh was a very talented in Bengali drama writer. During the year 1849-1912 he wrote 75 dramas and 1370 songs. The life of Girish Ghosh as a drama writer began in 1867. His songs as well as his dramas were very popular among the general people. One 'Chitya Ranjan Das' had said about him that 'Girish Ghosh would only able to maintain the authentically of Bengali 'Kabials.'

'Amorendra Nath Ray' once talked about 'Girishchandra' that they not only wrote songs for the need of drama but also wrote it in sense to keep alive the ancient bengali songs. His work can only be compared with old bengali songs.'

'Sureshchandra Samajpati' talked about 'Girishchandra' 'his songs will be remain forever, because he wrote songs that have the feelings of rich, poor, downtrodden, beggars, lovers, helpless people.'

Among the music directors of 'Probhat Kumar Ghoswami's songs 'Debkantha Bagchi,' 'Shashibushan Karmohar,' 'Biokuntha Nath Basu,' 'Ramtaran Sanyal,' 'Janohinath Basu,' 'Beni Madhav Adhikari,' etc. were main. These were the eminent musicians of that time.

During the year (1853-1929) 'Rasoraj Amreetolal Basu' became famous for his dramas which were full of human. Another writer 'Biharilal Chattopadhyaya' (1840-1901) became famous as he maintain mythological topics in his work. Those dramas were full of songs, some of them had more than 30 songs. 'Atulkrishna Mitra' (1857-1912) also became famous for mythological dramas. 'Promothnath Mitra' started his career as a patriotic drama writer and wrote his first drama entitled 'Nag-Nagini' in 1874. 'Radhanath' was one of the famous 'song drama' writers of that time. His song, become very popular among people. An eminent musician 'Ram Taran Sanyal' directed the music of the songs.

'Amonendranath Dutta' was also another nearest one among the drama writers of that time. During the year 1876-1916) he wrote many dramas, song dramas, comedy etc.

'Khirodd prasad Bidyabinod' was also a famous drama writer of that time. He was also a professor of chemistry. He wrote many social dramas, historical dramas, song dramas among others. The main attraction of those dramas were songs and dance. Among his
58
dramas 'Alibaba' a song drama became very famous.

'Digendralal Ray' (1863-1913) also maintained the trend of using songs in dramas. Though his works had some western touch, he generally maintained the ancient Bengali drama trend. A large number of songs were used in his dramas. He particularly used a number of good songs in his work. He was an in born song writer,

which he got from his father 'Kartik Chandra Ray,' who was also a eminent 'Kheyal' singer of that time. When he was only 17 years old he wrote the songs for first part of 'Aryagatha.' Later he went to England to learn about Western music.

He started his career as a comedy writer, his first work was Samaj bivhrat and kalki avtar (1896). Among others Biraha (1897), Prayaschita (1902), Tajyasparsha or sukhi poribar (1900), Punor janmoo (1911). Anando-Bidai (1912) were the main. Those were written on the basis of life of general people at that time. Those also had a number of good songs in them. This ability to write historical dramas was focused by the drama like 'Sohrab Rustom' and 'Barabai' (1903). He mainly became famous for his historical dramas. Among his historical dramas, 'Rana Protap Sinha' (1905), 'Durgadas' (1906), 'Mebar Patan' (1908), 'Nurjahan' (1908), 'Shajahan' (1909), 'Chandra Gupta (1911), 'Sinhal Bijoy' (1915), etc. were main. All those dramas had a good number of songs in them 'Oi Mohasindur opar hote ki sangeet bhesse ase, was the most famous song written by D.L. Roy. It had been included in the drama 'Chandra Gupta.'

'Rabindranath Tagore' (1861-1941) wrote a many dramas in his life. At the time when 'Rabindranath' started writing dramas the state of bengali drama was more stable.

According to 'Nihar Ranjan Roy' 'Rabindra was capable of writting vast number of dramas, short stories, novels, songs, poems, etc. But from his work it becomes clear that effect of

songs, poem etc was more in his dramas than the effect of
59
dramatic stories.'

According to 'Arun Kumar Bose' Rabindra sangeet can be classified in two categories. According their purpose, firstly, there are songs written for the purpose of drama. Secondly and lastly by there are songs written without that purpose and later have been included in the dramas. But those which were written for the drama purposes cannot be classified. But the songs were written for the purpose of drama can be used for various purpose. This is his expertise of creation, lyric and music of his songs are matched very perfectly so they can be used for any particular
60
purpose. Mainly his songs make him a world figure.

Tagore's dramas can also be classified according to their subject. There were song dramas, melodrama, dance dramas, comedy dramas, social dramas, historical dramas. Mainly all the dramas have few songs and those songs were not only made for the song sequence but also presents their meanings too. Rabindranath was a born song writer, thats why his songs and poems had full of poetic feelings even though they were written in his boyhood. His singing abilities developed from his childhood which he got it from his family.

Tagore was also fascinated by the use of songs in 'Bengali drama' which during that time was the revalutionary period of the Bengali dramas. The new 'song drama' was nothing but the mixture of old 'jatra pala,' 'Pachali song,' 'akrai' etc. Some eminent

people such as 'Jotirindranath Thakur,' 'Sarnokumari Devi' started. This types of song dramas with the mixture of ancient Jatrappala and was also influence by some western opera. In some cases 'jatirindranath' had taken help from Rabindranath Tagore for the creation of rama songs. 'Rabindranath' had not maintained the usual purpose for the use of songs in dramas. The three usual purpose was make audience more charmed, to produce a prompt picture of some particular moment and it also gives a picture of future development.

But Rabindranath, in his life never maintained the usual purpose of the song in dramas. Because he was totally different than other professional drama writers or directors. He never did anything for only the public demand or far business purpose. He maintained the literature according to any particular purpose but maintained a steady poetic feelings throughout.

After returning from London, he wrote his first song drama named 'Balmiki prativa' (1881), different songs were there in Balmiki Prativa. In 1882 he wrote another song drama named 'kalmregoya.' This drama was also full of songs with Irish music. In his autobiography he once said that he got the idea of using foreign music from a article 'The origin and function of music' by 'Herbert Spenser.'

Rabindranath wrote the famous song drama mayar khela in the year 1295 (Bengali). This drama was based on young love and its effects on lovers. According to Rabindranath Mayarkhela is drama based 'son drama'. Mayar khela had 63 melodic poems. Some of his

best. During the year 1296 (Bengali) Rabindranath wrote Raja-Rani, Bisarjan, Goraya Galad, Prajapatir nibondha etc. In the year 1305 (Bengali) he wrote 'Sarodutsab' which had 9 songs in all. 'Raja' was his first 'symbolic drama' written in the year 1317 (Bengali). It had 26 songs in all.

In the year 1318 (Bengali) 'Rabindranath' wrote 'Rupak drama' Acholarayan (figurative meaning) which contain 23 songs. In the year 1329 (Bengali) another drama muktodhara was written. In the year 1322 (Bengali) another drama phalguni was published. His best drama Raktokarabi was published in 1333 (Bengali). It contain screen songs in all and thus to conclude it can be said
61
that his all works became famous.

DESH BHAKTI SANGEET

Patriotic feelings in literature caused the expansion of patriotic feelings in songs. From the historical point of view these songs can be classified in three stage: (i) From Pre 'Bango bhango'; (ii) 'Hindumela' to Bangobhango period; and (iii) Post 'Bango bhango' period.

Pre-Bango Period

Though Bengali patriotic songs had officially been started from the time of Hindumela (1867), unofficially 'Ramnidhi Gupta' was written it before.

'Kamod khambaj, Jalad Tetaala

Nanan desher nanan bhasa

Bine sadeshia bhasa, pure ki asha

Kata nadi sarabar, ki ba phal Chatakir,

Dharajal bine kabhu ghuche ki asha.'

This is an example of patriotic song of 'Ramnidhi Gupta'. The opening song for 'second Hindumela conference' (1868) was written by 'Satyandranath Thakur'. It was 'mile sabe bharat sanstan, ak tan monpran, gao bharater jaya gaan, bharatbhumir talya achhe kon sthan, phalbatl basumati srotabati punyabati, satakhani kata maniratner nidhan. Hok Bharater Jay, Jay Bharater Jay, Gao Bharater jay.' It was a important national anthem of that time. It was sung in 'khamaj raaga' and 'aratheka taala.' The music was given by 'bishnu chakrobarthi'. This song was the opening song for 15 years in 'Hindu mela.'

82

The patriotic feelings of his was found through the poem. The main theme of patriotic songs was natural beauty of India, fellow feelings of Indians etc. 'Dijendra Thakur' was drawn the picture of Mother India as a rolder, who tried to free her sons and daughters from British rulers. 'Manamohan Basu's (1831-1912) song was also popular at that time. The song was (only first part) -

Bajre singha baj ai rabe

Sabai sadhin a bipul bhabe

Sabai jagrata maner gaurabe

Bharat sudhui ghumaye roe"

This song was presented at 'Bharat Sangeet Mela' of 'Hemchandra Bandhopadhyaya' (1338-1903) and became popular among the general people. 'Bishnuram Chattopaddhya' (1832-1901) also wrote a number of patriotic songs. Among them 'Bala ai ki sei bharat' was the popular song among people. 'Rangolal Bandhopaddhya' (1897-1887) was also wrote a number of petriotic songs. The first two lines of his best song is -

'Sadhinata hinatai ke bandhite chai he
ke bachite chai?

'Rabindranath's songs were all published in 'Bangabhanga period'. His patriotic feelings flourished by different events such as 'Hindu o sanjivani sabha' etc.

At that time some songs such as 'Dhakore Mukho chandrima,' 'Ak sutre bandhiachi sahasrati man,' 'Tomari tore ma sopinu a deho,' 'Tor kalankito paramanu rashi etc. became popular. These songs were found in some books such as 'Jatio Sangeet' (1878) by 'Darakanath Gangopadhyaya' 'Bharat Gan' (1879) by 'Ramkrishna Ray,' 'Jatio Uchass' (1879) by 'Jalodhar Sen' etc. but there was no trace about who were the writer of those songs.

In 'Bharatia sangeet muktabali' (1886) by 'Nabokanto Chattopadhyaya' some names of song writer were found such as 'Radhanath Mitra', 'Harimohan Chowdhury, 'Kaliprasanna Ghosh', etc. later no trace been found about them.

Rabindranath sung the song 'Bande Mataram' in his own music at 12th Congress conference in 1896 at Calcutta. From that in it

becomes popular among the people. In the year 1900, Saraladevi Chowdhurani composed a book named 'satogan,' which contains a large number of songs of Rabindranath Tagore, Bankim Chandra Chattopadhyaya, Dijendra Nath Takkur, Atulprasad Sen, Sarnokumari Devi etc. 'mile sobe bharat santan' by Sateendra Nath Thakkur, 'Atit gourabbahini mama vani' by Saroladevi Chowdhurani 'Janoganomano Adinayak' by Rabindranath Thakkur were three most famous songs of that time. In this way petriotic songs started from 'pre-banga bhanga' period to 'Banga bhanga period.'

Hindumela to Bangabhanga Period

During the 'Bangobhango period' (1905-1911) Bengali patriotic songs had flourished a lot. 'Bangabhanga Andolan' was the ptotest against the decision of 'lord karjon' to divide bengal into two part.

On 3rd December 1903, Bangabhanga decision was officially announced and on 16th October 1905, it officially started. The protest against 'Bangabhanga' decision had started an 20th May 1905. The main activities were boycott on foreign goods. The main concept against ban of foreign goods was to take more and more Indian goods and try to rise the concept of united feelings among the Indians.

A large number of songs were wrote by a number of famous, non-famous writer, some of them had not written songs before.

At the time of 'Bangabhanga Andolan' the main song writers were 'Rabindranath Tagore', D. L. Roy, Atul prosad Sen,' Rajnikanto Sen,' 'Ashwini Kumar Dutta', 'Sarola devi Chowdhurani' etc. 'Rabindranath' mainly used the music of country song in them at the time of Bangabhanga. After that period he added the 'Baul and Sari' music to the songs.

'Atulprasad Sen wrote only 13 patriotic songs but more or less all the songs becomes popular among the general people. the subject of his songs was fellow feeling, bright future of India, love for mother tongue etc. There are many songs in Bengali language but a song of Atulprasad became most popular among all. The song was (First Four lines) -

"Moder garab moder asha

A mori! Bangla bhasa

Tomer kole, tomer bole

Kato santi bhalobasa."

'Barishal' was the centre of every protest against British. 'Makunda Das' *1878-1934) was also wrote lot of patriotic songs. Another poet 'Ashwini Kumar Dutta' (1856-1923) also wrote a number of songs.'

Only 'Kazi Nazrul Islam' became famous by writting a number of patriotic songs because only 'Nazrul' was able to create a clear picture of country feelings, freedom feelings and the way to recover the liberty from the hands of British. So his name was

'Bidrohi Nazrul', 'Mukunda Das' also became famous by his songs and he was called 'Charan Kabi', 'Sadan Sangeet' was a book published in 1903 contained more than 100 songs of 'Mukunda Das.' It was published from 'Barishal.'

'Promothnath Roy Chowdhuri' (1872-1949) 'Kaliprosonno kabyabisarad' (1861-1907) was also among the famous patriotic song writer. In this way a number of good songs were written from 1867 upto 1911.

Post-Bangabhanga Period

After 'Bango bhango andolon' the flow of 'patriotic songs' gradually declined. As some eminent song writers passed away, a big gap was formed at that time. When the 'Asohojog Andolan' was going on through out Bengal at that time 'Kazi Nazrul Islam' (1899-1976) entered in the field of Bengali petriotic song. Gradually he filled up that big gap and started a new era of 'patriotic songs.' Use of new language, new music gave a new dimension to it. 'Bijaylal Chattopaddhya' (1898-1974), 'Dilip Kumar Ray' (1896-1980), 'Nisikanto Roy Chowdhuri' was also famous song writers of that time, but 'Nazrul' was the best of all, later all song writer maintained the trend of Nazrul at the time of written patriotic songs.

RABINDRANATH

The introduction of Rabindranath Tagore 1861-1941 into the field of bengali literature and music is a great phenomenon. His contribution into this field i.e music and poetry is immense and till today it is incomparable. His contribution in various fields are, introduction speeches, letters to others, poetry lyrics are still considered occupy the priority in bengali literary culture. The beginning of 19th century saw the probability of a golden period in the field of bengali culture and this was possible with the contributions made to it by Tagore through his devotional, romantic and petriotic poetrics. Kabya-geeti (poetric songs) and Rabindra sangeet are considered to be occupying same position neither less nor more than each other.

The rise of Rabindranath Tagore to be such a renowned and eminent literary personality owes much to the cultural and literary background of Jorasako and his father Maharshi Debendra Nath Tagore who too was an eminent literary person. Maharshi Debendranath Tagore was the main inspiration behind the development of Brahma Sangeet although Ram Mohan was the founder of it. Ancient Indian religious culture, sangeet and literature, craft. All these were admired and encouraged by Debendranath. He was very keen to revive the rich Indian cultural heritage which was on the verge of punishment. Rabindranath upbringing was carefully administered under the keen and watchful eyes of Debendranath, who took note that R. Tagore should be well

acquainted with the cultural Indian traditional values and sentiments. Young Tagore's mental development was highly influenced by the pious and cultural environment of Thakur bari and eminent outsiders with whom Tagore came in contact with. The prominent gathering of personalities saw the presence of Pt. Vishnu Chakrabarty, Jodu Bhat, Ramapati Bondhopadhyaya, Shantipur's Ram Chandra Roy, Srikantho Sing, Baroda's Maula Baksh, Radhika Goswami, Shamsunder Misra.

Tagore began his composition from 1875 onwards. and his first composition was "Tomari Toray ma, sopinu aye deho" and "Akshutray badhiyachi a mon" which were composed for Jatindranath's Sanjivani Sabha" (gathering). The span of R. Tagore's composition period was of six years and the number of compositions were two thousand and five hundred.

The development of Rabindra sangeet has been classified into three divisions by Suha Guhathakurta. The 1st period falls within 1881-1900. Prostuti (Period) or Sikhano-bis period - In these 20 years Tagore was under the influence and contact of Vishnu Chakraborty, Sri Kuntha Sing, Jodu Bhat, Shamsunder Misra etc. who were famous singers of the time. This is why the composition of Tagore during this period mirrors the influence of western, regional, hindustani classical music. This is why these compositions can not be considered to be independent compositions. The 2nd period falls from 1901-1920. The third period falls from 1921-1941.

The second period (1901-1920) is called (Porikha) experimental period. At this period Tagore has composed many "Bhanga Gaan" which has been basically created from hindustani songs. Few compositions were also based on the rhythm of classical tunes too. At the same time R. Tagore showed some intent towards folk tunes too. During this period in his compositions he maintained the basic structural framework of classical music and let go off the rest. From this very time (lyric words) played more importance in music. Most of the petriotic songs were composed during this period. His patriotic songs were mainly composed by keeping in mind the movement of separation of Bengal. Folk tunes had a influenced impact on these petriotic songs.

The third period (1921-41) saw the total development of Rabindranath. These last twenty years are the last periods or the creation of Rabindra sangeet. In the creations of this period are discover the originality of Rabindra sangeet. These songs have their own individuality and originality and this has made them popular. During this period Tagore transformed life into clay idol. In these creatures, experience shows more than experimentation. These compositions saw the fusion of poetry and music like the intermingling of Ganges and Yamuna. These original compositions are the tributes and contribution of Tagore in the history of Indian music.

In Geetobitan, Tagore has classified songs into four categories, those being Puja, Sadesh, Prem (romantic) and

Prokriti (i.e. natural). There are two more categorisations named 'Bichitra' and 'Anusthanik'.

The songs in Puja categorisation are further sub-divided into 'Gaan, Bandhu, Prathna, Biroho, Sadhana, Sankalpa, Dhukha, Aashad, Atto Bodhan, Antar Mukhay, Jagaran, Nishsankshoy, Sadhok, Utshab, Anando, Bishobichithra, Sundar, Baul, Sesh Porichay.

The songs in Prem category are again sub-divided into Gaan and Prem boichitra. Prakriti into Grisma, Barsha, Sharat, Hemanta, shit, Basanta etc.

The category of Puja continues almost 650 songs, Tagore has made the most number of contribution in this category. With these songs bengali devotional songs have immensely benifited. These songs a very devotional and they have a great impact on devotees who find themselves much closer to almighty through these songs.

Another great contribution of Tagores Prakreeti or nature songs. Its not so that these songs are only about season and seasonal changes. Put in these songs seasonal changes are related to the changes in heart along with the changing season. These songs are 300 in number. And Reetu Kalin number is 100.

At the age of 40 Tagore paid the foundation of Shantinekatan Tagore romantic songs number to 400 and the sub-divisions number to twenty seven. Tagore compositions of romantic songs stretched from the beginning to the last period. Bramho sangeet too has the similar condition. He had composed many songs considering some

special occasions and these are called Anusthanik sangeet. Rabindra sangeet is mainly based on 'dhrupad.' Dhrupad's depth, spiritual values weightage had tremendously influenced Tagore. Tagore writes Rabindra sangeet in the form of Dhrupad style. Rabindranath division of songs were like Sthai, Antara, Sanchara and Abhogi. Rabindra sangeet developed a style of four strong songs after Rabindranath was influenced by Dhrupad from. This style developed by Rabindranath could not be altered by an other composer who succeeded him. This Rabindrik style could not be discarded by any one, from the sphere of composition, lyric and original style was taken to such a height by Tagore, that later compose considered him as a torch bearer in this sphere. Nazrul was the first person who changed the course of Rabindranath's style and gave it a turn to new form of modern bengali sangeet. He was able to bring about a different emotion. Nazruls sangeet created a varied path for the later composer to come, and he made this course consistent and easier and made bengali songs glorious.

RAJANI KANTA SEN

Rajani Kanta Sen holds an important position in the history of Bangla Kavya Sangeet. He is basically known as 'Kanta Kabi' in this particular field (1865-1910). Rajani Kanta became famous for Bhakti Geeti (religious music) and swadeshi sangeet in the Bangla music.

Rajani Kanta was born in Bhanga bari village of Sirajganj district in Bangladesh. His father Goura Prashad Sen was a Sub-Judge in Barisal and was a very learned man with great inclination to poetry and music. Guru Prashad Sen wrote a number of poetry in Brij language. Radha-Krishna, and Shiva-Durga were also the subjects for his poetry and music. Among famous pieces of Guru Prashad Sen are 'Pad Chinta Mane' and Abhaya Bihar.

Rajani Kanta had no formal education in music. Tarakeshwar Chakravarty, one of his childhood friends and a musician gave him some practical training in music.

It is only after taking up a job in Rajshahi that Rajani Kanta established himself as a musician and a singer. He was very much influenced by the style of Dijendra Lal at that time. In 1894-95, Dijendra Lal visited Rajshahi, and Rajani Kanta was inspired largely by this visit of his idol. Later Rajani Kanta involved himself in composing Swadeshi Gaan in the style of Dijendra Lal. His Swadeshi songs were one of the most important inspirations for the workers of that movement in 1905. He wrote eight books of which five were published after his death. These are: Bani (poetry, 1902), Kalyani (poetry, 1904), Amrita (geeti poetry, 1910), Anandamoye, (bijaya sangeet, 1910), Bisram (poetry, 1910), Abhaya (poetry, 1910), Shambhar Kushum (geeti kavita, 1913), Shesh Daan (poetry, 1927).

Rajani Kanta wrote a total of 300 songs, that are contained in the books like Bani, Kalyani, Anandamayi, Abhaya and Sheshdaan. The most important positive thing in his composition

in simplicity. Rajani Kanta songs are famous for their politeness and perplexity. Many of his songs are based on Raag, he has used almost all the common Taals. Rajani Kanta was never influenced by the western music.

DEJENDRA LAL ROY

Dejendra Lal Roy is one more among many other of the eminent composer and lyricist of the modern times of Bengal. He was born in Nadia district at a place named Krishnanagar (1863-1913). His father Dewan Kartik Chandra Roy was also renowned as a composer and a lyricist (1820-1885). His father was more popular as a singer. he had a good image among the old time Bengali 'Khayal' singers. Through their generations they were in contact with the Royal family of Nadia.

Dewan Raghunath Chandra was a composer of Khayal which had four stanzas, as such Khayal are composed of two stanzas. With his own talent and natural way of learning to sing he had attracted the attention of his listeners. Later on with the initiation of Raja Sirish Chandra he had the opportunity to learn 'Tappa' and Thumri under gurus like Madhavchandra Mukhopadhyaya and Mukesh Chandra Khajanji. Hoshukha a well known exponent from the western part of India and Dewan Raghunath Chandra had the training to sing Khayal under his guidance. Dewan Kartik Chandra Roy came in contact with these eminent personalities in field of music. This in turn helped him to develop and exploit his own

talent, which made him well known as a khayal singer. In Geetmanjari, his Bengali Khaya songs were published. Ishwar Chandra Bidyasagar, Akhoyakumar Dutta, Ramgopal Ghosh, Michel Mudhusudan Dutta, Din Bandhu Mitra, Bankim Chandra Chotopadhyaya, Ram Tanu Lahiri, Modan Mohan, Tarkalankar, were some of the admirers of Kartik Chandra. Among the 19th century bengali khayal singers his contributions are immense and he is well adorded and respected for this. His elder son was Hara Lal Roy also a famous singer and younger son was Dejendra Lal Roy. Khayal singers Hirendra Lal Roy and Rabindra Lal Roy are the son of Hara Lal Roy. Hirendra Lal Roy is considered as a well versed in theory of music and he has made a great contribution in this field. Famous khayal singer Mulavika Kanan is the daughter of Rabindranath Roy. Famous, and highly ranked, and Sangeet Talya Bid and Sangeet somalachak (critics) Sangeet composer and singer Dilip Kumar Roy is Dejendra Nath Roys son. The main head of this musically known family was Kartik Chandra Roy. Kartik Chandra Roy was popular as an exponent and well versed writer. Attachari is one of his famous writings.

Jathindra Roy has classified Dejendra Lal Roy's songs into four divisions. All the songs composed by Dejendra Nath Roy lectures the age of 12-17 have been put down in into Arjugatha. These songs are considered to be some of Dejendra Lal's best compositions. When he was abroad he was influenced and interested in western music. After coming lack he used these styles of western music in his bengali composition. At this time he also translated some fresh, switch and English songs. These songs are

collected in Arjogatha Vol. II. This is the second classification after his return from abroad, he joined the government service at Munger from this period untill the time of expiry of his wife, the songs composed by him have been put under the third classification. In this classification similarities and influences between western and Indian classical music can be noticed. The fourth classification is the time after his wife's death and till his own death.

Dejendra Lal's songs can be classified into 4 parts. Firstly those which are related to nature. Secondly those which are related to Almighty. Thirdly those related to emotions like pan. Fourthly those related to country i.e. patriotic.

In 1882, Dejendra Lal Roy's first song collection Arjogatha Vol. I was published. All the songs composition of Arjogatha have been very rhythmically composed with simple music. The songs which are related to emotions like pan and those related to Nature, influence of Bihari Lal can be seen. And in the patriotic songs Hemchandra Lal's influence can be seen.

After 10 years Arjogatha Vol. II was published. At the time of this publication Dejendra Lal has himself confessed that his own thinking has matured at the time of these publications. The songs published in this second volume were considered to fulfill all the requirements of songs composition. The main theme of Arjogatha second volume songs are related to feminine love. Even the compositions related to nature were very real and good.

In the 1900, his humour song collection was published. In these compositions human through various stages of life is reflected. If it not so that there is only human in these composition. But they even hold some thing more, which reflects various human emotions through laughter and tears. He has succeeded in transmitting various themes: the sour-sweet, possible-impossible, etc. in his compositions. In some of his compositions he has reflected the social conditions, moreover in some of them he has tried to throw light on national evens which were not wanted. he has also considered parodies which has earned him a good name too. The humorous songs composed by Dejenndra Nath
63
are a great contribution to Bengali Music.

The main themes of Dijendra Lal's composition are humor, love and patrotism. In the later half of his life he had composed some devotional songs too. Most of the love songs composed by him are based on "Ray Geethi." Another character of his love songs are that is they are laddened with emotions and very melodious.

He is considered as a well known important of music in bengali literature. He succeded in bringing about the fashion between western and bengali music. He gave a modern touch to bengali music and this is considered to be history in itself.

ATUL PRASHAD

Atul Prashad is one of the four most important musicians in the field of 'Bangla Kavya Geeti'. He has added to the richness of Bangla Kavya Geeti, in many different ways. His major involvement in the Hindustani music was in Light Classical, Thumri, Dadra, etc. He mainly worked in these three styles of Hindustani music. Atul Prashad successfully used Hindustani style in the Bangla songs. This he did without disturbing the original structure of the Hindustani music. Especially, his use of Thumri in Bangla Gaan has created a new style and dimension in the Bangla Kavya Sangeet.

Atul Prashad was born in Laksmi Bazar in Dhaka, his father Ram Prashad Sen was a doctor, as well as a poet and a singer. Father's daily ritual of singing and recitation in the morning used to fascinate Atul Prashad a lot.

Atul lost his father at a very young age and started staying with maternal grandfather Kali Narayan Gupta along with his mother Kali Narayan was also a composer of Bhaktigeeti. Under his guidance Atul Prashad from the very beginning of his life became involved with music. Grandfather was the main source of inspiration of young Atul. The beauty of Atul Prashad's song is in it's politeness, soft melody and devotion. All these were inherited by him from his grandfather's Bhakti geeti. Kanak Das wrote that Atul Prashad's songs have a heart winning melody and simplicity. He feels that there is a lot of depth in Atul Prashad's music. This depth time and again reminds one of the

agony within the human heart. Through the songs of Atul Prashad the eternal pain in man's heart can be felt.

After the completion of schooling in 1890, Atul joined Calcutta Presidency College for a short period and then left for England to study law. He became a lawyer in due time and started practising in Calcutta. He, then settled in Lucknow, where he emerged as a successful lawyer. He became one of the most important personalities of the then Lucknow society for which during his lifetime one of the university halls and a road in Lakhnow was named after him. Songs were the most important contribution he made to the Lucknow-Banga Sanskriti. Important to note that Atul Prashad composed a very limited number of songs, slightly more than two hundred. The fifty edition of his Geeti consists of about two hundred seven songs. The songs there are divided into various sections, such as the Gods, the nature, the mankind, and miscellaneous. In Lucknow, Atul Prashad had the opportunity to be closely associated with 'Thumri,' the highest form of Hindustani music. As a result his compositions became highly influenced by 'Thumri.' Virtually, 'Thumri' became the basis for all of his composition. Dilip Kumar Roy, while commenting on Atul Prashad mentioned that it was Atul Prashad who introduced 'Thumri' in Bangla Gaan. Atul Prashad also introduced other styles of Hindustani music in Bangla Gan. Many of his popular folk songs have elements of North Indian folk music.

Patriotism, religion and love are the subjects of his music. One of his excellent creation are his patriotic songs. He also composed a number of national songs during the partition of Bengal.

REFERENCES

1. Tarapada Mukhopadhyay, Chorja Geeti, Bisma Bharti, Calcutta, 1385 (Bengali year), p. 10.
2. Karunamoy Goswami, Bangla Gaaner Bibartan, Bangla Academy Press, June 1993, p. 13.
3. Atindra Majumdar, Charja Pada, New Publications, Calcutta, 1972, p. 40.
4. Op.cit., No. 2, pp. 18-19.
5. Shashi Bhusan Dasgupta, Buddha Dharma-o-Chorjageeti, Pub. (?), Calcutta, (1371), p. 120.
6. Amulya Charan, Amulya Charan Bidyabhushan-Rachanabali, Vol. 2, Paschim Bangya Rajya Pustak Parishad, Calcutta, 1984, pp. 423-428.
7. Op.cit., No. 2, p. 21.
8. Dilip Kumar Mukhopadhyay, Darbar Nati Kalabandhi, Bishma Vani, Prakashan, Calcutta, 1976, pp. 230-250.
9. Ibid., pp. 230-250.
10. Swami Pragnanananda, Padabali Kirtaner Itihas, Shree Ramkrishnabedanta Math, Calcutta, pp. 24-26.
11. Ibid., pp. 24-26.
12. Op.cit., No. 2, p. 30.
13. Prabhat Kumar Goswami, Bangla Natake Gaan, Classic Press, Calcutta, 1971, pp. 42-43.
14. Prabhat Kumar Goswami, Hazar Bochorer Bangla Gaan, Sarswata Library, Calcutta, 1376 (Bengali year), pp. 3-5.
15. Op.cit., No. 2, p. 34.

16. Nikhil Ghosh, Raag Taler Mowlo Bishoya-o-Natun Sangeet Lipi,
Gingnasa, Calcutta, 1974, p. 25.
17. Op.cit., No. 2, p. 34.
18. Op.cit., No. 2, p. 36.
19. Satish Chandra Roy, Pada Kalpataru, Vol. 2, Bangiya Sahittya
Parishad, Calcutta, 1330 (Bengali year), p. 11.
20. Op.cit., No. 14, p. 46-47.
21. Sukumar Sen, Bangla Sahittyer Itihas, Vol. I, Eastern
Publishers, Calcutta, 1970, p. 396.
22. Kalidas Roy, Padavali Sahittya, A. Mukharjee and Co. Pvt.
Ltd., Calcutta, 1383 (Bengali year), pp. 9-13.
23. Ibid., pp. 14-15.
24. Op.cit., No. 2, pp. 53-54.
25. Op.cit., No. 2, pp. 61-62.
26. Op.cit., No. 2, p. 79.
27. Ashutosh Bhattacharya, Bangla Mangal Kavver Itihas, A
Mukharjee and Co. Pvt. Ltd., Calcutta, 1958, p. 42.
28. Rajeshwar Mitra, Bangla Sangete Madhya Jug, Jignasa,
Calcutta, 1955, p. 27.
29. Op.cit., No. 2, p. 87.
30. Op.cit., No. 27, p. 435.
31. Dilipkumar Mukhopadhyay, Bangaler Raaga Sangeet Charcha,
Farma, K.L.M. Pvt. Ltd., 1975, p. 174.
32. Op.cit., No. 2, p. 96.
33. Op.cit., No. 2, p. 103.
34. Op.cit., No. 2, p. 103.
35. Op.cit., No. 2, p. 108.
36. Op.cit., No. 2, p. 109.

37. Op.cit., No. 2, p. 1010.
38. Op.cit., No. 2, p. 111.
39. Op.cit., No. 31, p. 17.
40. Op.cit., No. 31, p. 18.
41. Op.cit., No. 11, p. 11.
42. Op.cit., No. 2, p. 135.
43. Op.cit., No. 2, p. 136.
44. Op.cit., No. 2, p. 137.
45. Op.cit., No. 2, p. 139.
46. Op.cit., No. 2, p. 142.
47. Op.cit., No. 2, p. 144.
48. Op.cit., No. 31, pp. 94-95.
49. Arunkumar Basu, Bangla Kavya Sangeet-o-Rabindra Sangeet,
Rabindra Bharati University, Calcutta, 1978, p. 89.
50. Op.cit., No. 2, p. 175.
51. Shashi Bhusan Dasgupta, Bawdha Dharma-o-Chorjageeti,
Sahittyam, Calcutta, 1371 (Bengali year), p. 110.
52. Shreekumar Bandopadhyay, Bangla Sahitter Bikaser Dhara, Pub.
(?), Calcutta, 1959, p. 128.
53. Op.cit., No. 14, p. 48.
54. Op.cit., No. 2, p. 178.
55. Op.cit., No. 2, p. 183.
56. Op.cit., No. 2, p. 184.
57. Op.cit., No. 2, pp. 185-187.
58. Op.cit., No. 2, p. 194.
59. Op.cit., No. 2, p. 210.
60. Op.cit., No. 49, pp. 441-442.

61. Op.cit., No. 49, p. 454.
62. Op.cit., No. 2, pp. 243-245.
63. Proboth Sen, Bharat Varser Jatio Sangeet, A. Mukharjee and Co. Pvt. Ltd., Calcutta, 1949, p. 41.
64. Rathindra Nath Roy, Dijendra Nath Rachanabali, Vol. I, Sahittya Sansad, Calcutta, 1966, p. 70.



NAZRUL ISLAM "The Musician"



Govt has given highest honour prize 'EKUSHE PADAK
To the poet