Tribute to Gurudev
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To Commemorate the 150 Birth Anniversary of Rabindra Nath Tagore

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RABINDRANATH TAGORE

LIFE HISTORY

Rabindranath Tagore ((7 May 1861 – 7 August 1941), sobriquet Gurudev, was an Indian Bengali polymath. He was a popular poet, novelist, musician, and playwright who reshaped Bengali literature and music in the late 19th and early 20th centuries. As author of Gitanjali and its "profoundly sensitive, fresh and beautiful verse", and as the first Asian to win the Nobel Prize in Literature, Tagore was perhaps the most widely regarded Indian literary figure of all time. He was a mesmerizing representative of the Indian culture whose influence and popularity internationally perhaps could only be compared to that of Gandhi, whom Tagore named 'Mahatma' out of his deep admiration for him.

A Pirali Brahmin from Kolkata, Tagore was already writing poems at age eight. At age sixteen, he published his first substantial poetry under the pseudonym Bhanushingho ("Sun Lion") and wrote his first short stories and dramas in 1877. Tagore denounced the British Raj and supported independence. His efforts endure in his vast canon and in the institution he founded, Visva-Bharati University.

Tagore modernised Bengali art by spurning rigid classical forms. His novels, stories, songs, dance-dramas, and essays spoke to political and personal topics. Gitanjali (Song Offerings), Gora (Fair-Faced), and Ghare-Baire (The Home and the World) are his best-known works, and his verse, short stories, and novels were acclaimed for their lyricism, colloquialism, naturalism, and contemplation. Tagore was perhaps the only litterateur who penned anthems of two countries: India and Bangladesh: Jana Gana Mana and Amar Shonar Bangla.

Early life (1861–1901)

The youngest of thirteen surviving children, Tagore was born in the Jorasanko mansion in Kolkata of parents Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875). Tagore family patriarchs were the Brahma founding fathers of the Adi Dharm faith. He was mostly raised by servants, as his mother had died in his early childhood; his father travelled extensively. Tagore largely declined classroom schooling, preferring to roam the mansion or nearby idylls: Bolpur, Panihati, and others. Upon his upanayan initiation at age eleven, Tagore left Kolkata on 14 February 1873 to tour India with his father for several months. They visited his father's Santiniketan estate and stopped in Amritsar before reaching the Himalayan hill station of Dalhousie. There, young "Rabi" read biographies and was home-educated in history, astronomy, modern science, and Sanskrit, and examined the poetry of Kālidāsa. He completed major works in 1877, one a long poem of the Maithili style pioneered by Vidyapati. Published pseudonymously,
experts accepted them as the lost works of Bhānusi ha, a newly discovered 17th-century Vaiava poet. He wrote "Bhikharini" (1877; "The Beggar Woman"—the Bengali language's first short story) and Sandhya Sangit (1882)—including the famous poem "Nirjharer Swapnabhanga" ("The Rousing of the Waterfall").

A prospective barrister, Tagor e enrolled at a public school in Brighton, East Sussex, England in 1878. He read law at University College London, but left school to explore Shakespeare and more: Religio Medici, Coriolanus, and Antony and Cleopatra; he returned degreeless to Bengal in 1880. On 9 December 1883 he married Mrinalini Devi (born Bhabatarini, 1873–1902); they had five children, two of whom died before reaching adulthood. In 1890, Tagore began managing his family's vast estates in Shilaidaha, a region now in Bangladesh; he was joined by his wife and children in 1898. In 1890, Tagore released his Manasi poems, among his best-known work. As "Zamindar Babu", Tagore crisscrossed the holdings while living out of the family's luxurious barge, the Padma, to collect (mostly token) rents and bless villagers, who held feasts in his honour. These years—1891–1895: Tagore's Sadhana period, after one of Tagore's magazines—were his most fecund. During this period, more than half the stories of the three-volume and eighty-four-story Galpaguchchha were written. With irony and gravity, they depicted a wide range of Bengali lifestyles, particularly village life.

**Shantiniketan (1901–1932)**

In 1901, Tagore left Shilaidaha and moved to Shantiniketan to found an ashram which grew to include a marble-floored prayer hall ("The Mandir"), an experimental school, groves of trees, gardens, and a library. There, Tagore's wife and two of his children died. His father died on 19 January 1905. He received monthly payments as part of his inheritance and additional income from the Maharaja of Tripura, sales of his family's jewellery, his seaside bungalow in Puri, and mediocre royalties (Rs. 2,000) from his works. By now, his work was gaining him a large following among Bengali and foreign readers alike, and he published such works as Naivedya (1901) and Kheya (1906) while translating his poems into free verse. On 14 November 1913, Tagore learned that he had won the 1913 Nobel Prize in Literature, becoming the first Asian Nobel laureate. The Swedish Academy appreciated the idealistic and—for Western readers—accessible nature of a small body of his translated material, including the 1912 Gitanjali: Song Offerings. In 1915, Tagore was knighted by the British Crown. He later returned his knighthood in protest of the massacre of unarmed Indians in 1919 at Jallianwala Bagh.

In 1921, Tagore and agricultural economist Leonard Elmhirst set up the Institute for Rural Reconstruction, later renamed Shriniketan—"Abode of Peace"—in Surul, a village near the ashram at Santiniketan. Through it, Tagore bypassed Gandhi's symbolic Swaraj protests, which he despised. He sought aid from donors, officials, and scholars worldwide to "free village[s] from the shackles of helplessness and ignorance" by "vitalis[ing] knowledge". In the early 1930s, he targeted India's "abnormal caste consciousness" and untouchability. Lecturing against these, he penned untouchable
heroes for his poems and dramas and campaigned—successfully—to open Guruvayoor Temple to Dalits.

**Twilight years (1932–1941)**

To the end, Tagore scrutinized orthodoxy. He upbraided Gandhi for declaring that a massive 15 January 1934 earthquake in Bihar—leaving thousands dead—was divine retribution brought on by the oppression of Dalits. He mourned the endemic poverty of Kolkata and the accelerating socioeconomic decline of Bengal, which he detailed in an unrhymed hundred-line poem whose technique of searing double-vision would foreshadow Satyajit Ray's film *Apur Sansar*. Fifteen new volumes of Tagore writings appeared, among them the prose-poems works *Punashcha* (1932), *Shes Saptak* (1935), and *Patraput* (1936). Experimentation continued: he developed prose-songs and dance-dramas, including *Chitrangada* (1914), *Shyama* (1939), and *Chandalika* (1938), and wrote the novels *Dui Bon* (1933), *Malancha* (1934), and *Char Adhyay* (1934). Tagore took an interest in science in his last years, writing *Visva-Parichay* (a collection of essays) in 1937. His exploration of biology, physics, and astronomy impacted his poetry, which often contained extensive naturalism that underscored his respect for scientific laws. He also wove the process of science, including narratives of scientists, into many stories contained in such volumes as *Se* (1937), *Tin Sangi* (1940), and *Galpasalpa* (1941).

Tagore's last four years were marked by chronic pain and two long periods of illness. These began when Tagore lost consciousness in late 1937; he remained comatose and near death for an extended period. This was followed three years later, in late 1940, by a similar spell, from which he never recovered. The poetry Tagore wrote in these years is among his finest, and is distinctive for its preoccupation with death. After extended suffering, Tagore died on 7 August 1941 (22 Shravan 1348) in an upstairs room of the Jorasanko mansion in which he was raised; his death anniversary is mourned across the Bengali-speaking world.

**Travels**

Between 1878 and 1932, Tagore visited more than thirty countries on five continents; many of these trips were crucial in familiarising non-Indian audiences with his works and spreading his political ideas. In 1912, he took a sheaf of his translated works to England, where they impressed missionary and Gandhi protégé Charles F. Andrews, Irish poet William Butler Yeats, Ezra Pound, Robert Bridges, Ernest Rhys, Thomas Sturge Moore, and others. Indeed, Yeats wrote the preface to the English translation of *Gitanjali*, while Andrews joined Tagore at Santiniketan. On 10 November 1912, Tagore began touring the United States and the United Kingdom, staying in Butterton, Staffordshire with Andrews's clergymen friends. From 3 May 1916 until April 1917, Tagore went on lecturing circuits in Japan and the United States and denounced nationalism. His essay "Nationalism in India" was scorned and praised, this latter by pacifists, including Romain Rolland.
Shortly after returning to India, the 63-year-old Tagore accepted the Peruvian government's invitation to visit. He then travelled to Mexico. Each government pledged US$100,000 to the school at Shantiniketan (Visva-Bharati) in commemoration of his visits. A week after his 6 November 1924 arrival in Buenos Aires, Argentina, an ill Tagore moved into the Villa Mirafrío at the behest of Victoria Ocampo. He left for India in January 1925. On 30 May 1926, Tagore reached Naples, Italy; he met Benito Mussolini in Rome the next day. A warm rapport ended when Tagore criticised Mussolini on 20 July 1926.

At the Majlis, Tehran, 1932
On 14 July 1927, Tagore and two companions began a four-month tour of Southeast Asia, visiting Bali, Java, Kuala Lumpur, Malacca, Penang, Siam, and Singapore. Tagore's travelogues from the tour were collected into the work "Jatri". In early 1930 he left Bengal for a nearly year-long tour of Europe and the United States. Once he returned to the UK, while his paintings were being exhibited in Paris and London, he stayed at a Friends settlement in Birmingham. There he wrote his Oxford Hibbert Lectures and spoke at London's annual Quaker gathering. There (addressing relations between the British and Indians, a topic he would grapple with over the next two years), Tagore spoke of a "dark chasm of aloofness". He visited Aga Khan III, stayed at Dartington Hall, and toured Denmark, Switzerland, and Germany from June to mid-September 1930, then the Soviet Union. Lastly, in April 1932, Tagore—who was acquainted with the legends and works of the Persian mystic Hafez—was hosted by Reza Shah Pahlavi of Iran. Such extensive travels allowed Tagore to interact with many notable contemporaries, including Henri Bergson, Albert Einstein, Robert Frost, Thomas Mann, George Bernard Shaw, H.G. Wells and Romain Rolland. Tagore's last travels abroad, including visits to Persia and Iraq (in 1932) and Ceylon (in 1933), only sharpened his opinions regarding human divisions and nationalism.
**LIFE SKETCH**

1861
Born on Monday, May 7th, (Vaisakha 25, Saka Era 1783, Bengali Era 1268).

1865
Admitted to Calcutta Training Academy.

1868
Admitted to Oriental Seminary and later to Normal School.

1871
Admitted to Bengal Academy.

1873
Goes with his father Debendranath Tagore on a trip to the Himalayas; his first visit to Bolpur on the way, composes a drama, *Prithviraj Parajay*.

1874
His poem entitled *Abhilash* appears in the Tattvabodhini Patrika. He is admitted to St. Xavier's School in Calcutta.

1875
On the 11th February, in his first public appearance, recites a patriotic poem at the Hindu Mela.

1877
Starts to publish poems and articles regularly in his family's monthly journal, *Bharati*.

1878
Goes to England with brother, Satyendranath.

1880
Returns to India without completing any course of study.

1881
Composes his first set of devotional songs for anniversary of Brahmo Samaj-Maghotsav. His first musical play, *Valmiki-Pratibha* staged at Jorasanko.
1883
Marries Mrinalini Devi.

1884
Is appointed Secretary to the Adi Brahmo Samaj, enters into controversy with Bankimchandra over the neo-Hindu movement.

1885
Takes charge of *Balak*, a monthly magazine for the young.

1890
Severely attacks the anti-Indian policy of Lord Cross, then Secretary of State for India. Takes charge of the management of the Tagore Estates with Selaidah as his headquarters.

1891
Writes his first six short stories including *Post Master*.

1892
At the request of the Rajshahi Association writes his first criticism of the system of education, *Sikshar Herpher*, a logical and vigorous proposal for the acceptance of mother tongue as the medium of instruction.

1894
Takes over editorial charge of *Sadhana*.

1898
Initiates agricultural experiments on his estates. Sedition Bill; arrest of Bal Gangadhar Tilak; he reads his paper *Kantha-Rodh* (The Throttled) at a public meeting in Calcutta.

1899
At the anniversary of 7 Poush, leads the prayer and delivers his first sermon on *Brahmoponishad* in the Mandir at Santiniketan.

1901
Establishes school at Santiniketan. Revives Bangadarshan, editing it for five years. Comes into contact with Brahmabandhab Upadhyay.
1905
Agitation against Lord Curzon's proposal to partition Bengal. Rabindranath advocates policy of constructive non-cooperation against the British. On 16th October (the day partition becomes a settled fact), Rabindranath initiates the Rakhi-bandhan ceremony as a symbol of unity in Bengal. Leads a huge procession through the streets of Calcutta singing *Banglar mati, Banglar jal*.

1906
 Writes a series of articles on problems of education and draws up a comprehensive programme of work for the National Council of Education.

1908
Initiates organised village uplift work in the Patisar region of the Tagore estates with the help of Kalimohan Ghosh and others.

1910
Christmas Day is observed at Santiniketan for the first time - the Poet conducts the service.

1912
English *Gitanjali* published by the India Society, London.

1913
English versions of *Gitanjali, The Crescent Moon, The Gardener* and *Chitra* were published by Macmillan. On 13th November, Rabindranath was awarded the Nobel Prize for Literature.

1914
Gandhi’s students from Phoenix, South Africa come to Santiniketan.

1915
Receives knighthood. Meets Gandhi for the first time.

1916
Travels to Japan and USA, giving lectures on *Nationalism* and
Personality.

1917
Lends support to Pramatha Chaudhuri's attempts to popularise spoken Bengali as a vehicle of literary expression and himself contributes to Sabujpatra, his first story written in colloquial Bengali, Paila Nambar.

1918
Formal foundation stone of Visva-Bharati is laid.

1919
Cautions Gandhi against misuse of passive resistance. Renounces knighthood in protest against Jalianwallah Bagh massacre.

1920
Leaves for England on a lecture tour to raise funds for Visva-Bharati. Travels to France, Holland and USA.

1921
Visits England, France, Switzerland, Germany, Sweden, Austria and Czechoslovakia.

1922
Rural Reconstruction Institute at Sriniketan is formally inaugurated with Elmhirst as its first director.

1923
Visva-Bharati Quarterly starts publication under his editorship. Visarjan is staged at the Empire Theatre, Calcutta where the Poet plays the role of Jayasingha.

1924
Visits China and Japan and then sails for South America; stays in Buenos Aires as the guest of Victoria Ocampo.

1926
Travels to Italy (as a guest of Mussolini), Switzerland (where he meets Romain Rolland)
and other countries of Europe.

1927
Tour of Southeast Asia.

1928
Starts painting regularly.

1930
His paintings are exhibited at the Gallerie Pigalle in Paris. Other exhibitions follow in Birmingham, in several European capitals and in USA. Delivers Hibbert lectures in Oxford (published as *The Religion of Man*).
Writes *The Child*, his one and only original English poem.

1932
Starts experimenting with *vers libre* in his *Punascha*.

1937
Rabindranath falls seriously ill. *Prantik* (Borderland) poems published. Convocation address in Bengali.

1940
Oxford University holds special Convocation at Santiniketan to confer Doctorate on Rabindranath.

1941
His final lecture, *Crisis in Civilisation* is read on his eightieth birthday 7th May.
Dies 7th August.
RABINDRANATH TAGORE- FAMILY TREE
Rabindranath Tagore
Gitanjali
Song offerings

A Collection of prose translations made by the author from the original Bengali
With an introduction by W. B. Yeats
London: The Macmillan Company, 1913
Nobel prize for literature in 1913
[A limited edition comprising 750 copies was published
by the India Society, London in 1912]
<The book was dedicated to WILLIAM ROTHENSTEIN>

Introduction to Gitanjali by W.B.Yeats

A few days ago I said to a distinguished Bengali doctor of medicine, "I know no German,
yet if a translation of a German poet had moved me, I would go to the British Museum
and find books in English that would tell me something of his life, and of the history of
his thought. But though these prose translations from Rabindranath Tagore have stirred
my blood as nothing has for years, I shall not know anything of his life, and of the
movements of thought that have made them possible, if some Indian traveller will not
tell me." It seemed to him natural that I should be moved, for he said, "I read
Rabindranath every day, to read one line of his is to forget all the troubles of the world."
I said, "An Englishman living in London in the reign of Richard the Second had he been
shown translations from Petrarch or from Dante, would have found no books to answer
his questions, but would have questioned some Florentine banker or Lombard merchant
as I question you. For all I know, so abundant and simple is this poetry, the new
renaissance has been born in your country and I shall never know of it except by
hearsay." He answered, "We have other poets, but none that are his equal; we call this
the epoch of Rabindranath. No poet seems to me as famous in Europe as he is among
us. He is as great in music as in poetry, and his sons are sung from the west of India
into Burma wherever Bengali is spoken. He was already famous at nineteen when he
wrote his first novel; and plays when he was but little older, are still played in Calcutta. I
so much admire the completeness of his life; when he was very young he wrote much of
natural objects, he would sit all day in his garden; from his twenty-fifth year or so to his
thirty-fifth perhaps, when he had a great sorrow, he wrote the most beautiful love poetry
in our language"; and then he said with deep emotion, "words can never express what I
owed at seventeen to his love poetry. After that his art grew deeper, it became religious
and philosophical; all the inspiration of mankind are in his hymns. He is the first among
our saints who has not refused to live, but has spoken out of Life itself, and that is why
we give him our love." I may have changed his well-chosen words in my memory but not
his thought. "A little while ago he was to read divine service in one of our churches--we
of the Brahma Samaj use your word 'church' in English--it was the largest in Calcutta
and not only was it crowded, but the streets were all but impassable because of the
people."
Other Indians came to see me and their reverence for this man sounded strange in our world, where we hide great and little things under the same veil of obvious comedy and half-serious depreciation. When we were making the cathedrals had we a like reverence for our great men? "Every morning at three--I know, for I have seen it"--one said to me, "he sits immovable in contemplation, and for two hours does not awake from his reverie upon the nature of God. His father, the Maha Rishi, would sometimes sit there all through the next day; once, upon a river, he fell into contemplation because of the beauty of the landscape, and the rowers waited for eight hours before they could continue their journey." He then told me of Mr. Tagore's family and how for generations great men have come out of its cradles. "Today," he said, "there are Gogonendranath and Abanindranath Tagore, who are artists; and Dwijendranath, Rabindranath's brother, who is a great philosopher. The squirrels come from the boughs and climb on to his knees and the birds alight upon his hands." I notice in these men's thought a sense of visible beauty and meaning as though they held that doctrine of Nietzsche that we must not believe in the moral or intellectual beauty which does not sooner or later impress itself upon physical things. I said, "In the East you know how to keep a family illustrious. The other day the curator of a museum pointed out to me a little dark-skinned man who was arranging their Chinese prints and said, 'That is the hereditary connoisseur of the Mikado, he is the fourteenth of his family to hold the post.' He answered, 'When Rabindranath was a boy he had all round him in his home literature and music.' I thought of the abundance, of the simplicity of the poems, and said, 'In your country is there much propagandist writing, much criticism? We have to do so much, especially in my own country, that our minds gradually cease to be creative, and yet we cannot help it. If our life was not a continual warfare, we would not have taste, we would not know what is good, we would not find hearers and readers. Four-fifths of our energy is spent in the quarrel with bad taste, whether in our own minds or in the minds of others.' 'I understand,' he replied, 'we too have our propagandist writing. In the villages they recite long mythological poems adapted from the Sanskrit in the Middle Ages, and they often insert passages telling the people that they must do their duties.'"

II

I have carried the manuscript of these translations about with me for days, reading it in railway trains, or on the top of omnibuses and in restaurants, and I have often had to close it lest some stranger would see how much it moved me. These lyrics--which are in the original, my Indians tell me, full of subtlety of rhythm, of untranslatable delicacies of colour, of metrical invention--display in their thought a world I have dreamed of all my live long. The work of a supreme culture, they yet appear as much the growth of the common soil as the grass and the rushes. A tradition, where poetry and religion are the same thing, has passed through the centuries, gathering from learned and unlearned metaphor and emotion, and carried back again to the multitude the thought of the scholar and of the noble. If the civilization of Bengal remains unbroken, if that common mind which--as one divines--runs through all, is not, as with us, broken into a dozen minds that know nothing of each other, something even of what is most subtle in these verses will have come, in a few generations, to the beggar on the roads. When there was but one mind in England, Chaucer wrote his Troilus and Cressida, and thought he had written to be read, or to be read out--for our time was coming on apace--he was
sung by minstrels for a while. Rabindranath Tagore, like Chaucer’s forerunners, writes music for his words, and one understands at every moment that he is so abundant, so spontaneous, so daring in his passion, so full of surprise, because he is doing something which has never seemed strange, unnatural, or in need of defence. These verses will not lie in little well-printed books upon ladies’ tables, who turn the pages with indolent hands that they may sigh over a life without meaning, which is yet all they can know of life, or be carried by students at the university to be laid aside when the work of life begins, but, as the generations pass, travellers will hum them on the highway and men rowing upon the rivers. Lovers, while they await one another, shall find, in murmuring them, this love of God a magic gulf wherein their own more bitter passion may bathe and renew its youth. At every moment the heart of this poet flows outward to these without derogation or condescension, for it has known that they will understand; and it has filled itself with the circumstance of their lives. The traveller in the read-brown clothes that he wears that dust may not show upon him, the girl searching in her bed for the petals fallen from the wreath of her royal lover, the servant or the bride awaiting the master’s home-coming in the empty house, are images of the heart turning to God. Flowers and rivers, the blowing of conch shells, the heavy rain of the Indian July, or the moods of that heart in union or in separation; and a man sitting in a boat upon a river playing lute, like one of those figures full of mysterious meaning in a Chinese picture, is God Himself. A whole people, a whole civilization, immeasurably strange to us, seems to have been taken up into this imagination; and yet we are not moved because of its strangeness, but because we have met our own image, as though we had walked in Rossetti’s willow wood, or heard, perhaps for the first time in literature, our voice as in a dream.

Since the Renaissance the writing of European saints--however familiar their metaphor and the general structure of their thought--has ceased to hold our attention. We know that we must at last forsake the world, and we are accustomed in moments of weariness or exaltation to consider a voluntary forsaking; but how can we, who have read so much poetry, seen so many paintings, listened to so much music, where the cry of the flesh and the cry of the soul seems one, forsake it harshly and rudely? What have we in common with St. Bernard covering his eyes that they may not dwell upon the beauty of the lakes of Switzerland, or with the violent rhetoric of the Book of Revelations? We would, if we might, find, as in this book, words full of courtesy. "I have got my leave. Bid me farewell, my brothers! I bow to you all and take my departure. Here I give back the keys of my door--and I give up all claims to my house. I only ask for last kind words from you. We were neighbours for long, but I received more than I could give. Now the day has dawned and the lamp that lit my dark corner is out. A summons has come and I am ready for my journey." And it is our own mood, when it is furthest from a Kempis or John of the Cross, that cries, "And because I love this life, I know I shall love death as well." Yet it is not only in our thoughts of the parting that this book fathoms all. We had not known that we loved God, hardly it may be that we believed in Him; yet looking backward upon our life we discover, in our exploration of the pathways of woods, in our delight in the lonely places of hills, in that mysterious claim that we have made, unavailingly on the woman that we have loved, the emotion that created this insidious sweetness. "Entering my heart unbidden even as one of the common
crowd, unknown to me, my king, thou didst press the signet of eternity upon many a fleeting moment." This is no longer the sanctity of the cell and of the scourge; being but a lifting up, as it were, into a greater intensity of the mood of the painter, painting the dust and the sunlight, and we go for a like voice to St. Francis and to William Blake who have seemed so alien in our violent history.

III

We write long books where no page perhaps has any quality to make writing a pleasure, being confident in some general design, just as we fight and make money and fill our heads with politics—all dull things in the doing—while Mr. Tagore, like the Indian civilization itself, has been content to discover the soul and surrender himself to its spontaneity. He often seems to contrast life with that of those who have loved more after our fashion, and have more seeming weight in the world, and always humbly as though he were only sure his way is best for him: "Men going home glance at me and smile and fill me with shame. I sit like a beggar maid, drawing my skirt over my face, and when they ask me, what it is I want, I drop my eyes and answer them not." At another time, remembering how his life had once a different shape, he will say, "Many an hour I have spent in the strife of the good and the evil, but now it is the pleasure of my playmate of the empty days to draw my heart on to him; and I know not why this sudden call to what useless inconsequence." An innocence, a simplicity that one does not find elsewhere in literature makes the birds and the leaves seem as near to him as they are near to children, and the changes of the seasons great events as before our thoughts had arisen between them and us. At times I wonder if he has it from the literature of Bengal or from religion, and at other times, remembering the birds alighting on his brother's hands, I find pleasure in thinking it hereditary, a mystery that was growing through the centuries like the courtesy of a Tristan or a Pelanore. Indeed, when he is speaking of children, so much a part of himself this quality seems, one is not certain that he is not also speaking of the saints, "They build their houses with sand and they play with empty shells. With withered leaves they weave their boats and smilingly float them on the vast deep. Children have their play on the seashore of worlds. They know not how to swim, they know not how to cast nets. Pearl fishers dive for pearls, merchants sail in their ships, while children gather pebbles and scatter them again. They seek not for hidden treasures, they know not how to cast nets."

W. B. YEATS. September 1912
William Rothenstein’s Drawings of Rabindranath Tagore

William Rothenstein (1872-1945) first met Rabindranath Tagore (1861-1941) in 1910, during his only visit to India. It was in the summer of 1912, shortly after Tagore's arrival in England, that he executed his six magnificent portrait drawings of the Indian poet, published in folio by Macmillan in 1915 as *Six Portraits of Sir Rabindranath Tagore*, with an introduction by Max Beerbohm.

A pencil drawing of 'Rabindranath Tagore' by Sir William Rothenstein signed and dated 'W. Rothenstein, 1912' (lower right), signed again, inscribed and dated again 'To my dear Michael & Mrs Hiseltine, gratefully -- W.R. Jan 29 -- 1916' (lower right), 368 x 279 mm. [This portrait was on sale at Christie’s on 2 December 2004]
Portrait of Rabindranath Tagore by Rothenstein (1912)

[Now in British Museum]
The *Gitanjali* or `Song Offerings' by Rabindranath Tagore (1861–1941), First published in 1913 with an introduction by William B. Yeats (1865–1939).

*Nobel Prize for Literature 1913.*
LITERARY WORKS

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Valmiki Pratibha, 1881. Musical drama.
Bhagnahriday, 1881. Drama, in verse.
Rudrachanda, 1881. Drama, in verse.
Europe-Pravasir Patra, 1881. Letters.
Sandhya-Sangit, 1882. Verse.
Prahat Sangit, 1883. Verse.
Vividha Prasanga, 1883. Essays.
Chhabi O Gan, 1884. Verse.
Prakritir Pratisodh, 1884. Drama, in verse.
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Palataka, 1918. Verse.
Japan-Yatri, 1919. Travel.
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Lipika, 1922. Prose-poems, allegories, stories.
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Samalochana, 1888, Essays.
Raja O Rani, 1889. Drama, in verse.
Visarjan, 1890. Drama, in verse.
Manasi, 1890. Verse.
Europe-Yatrir Dayari (Part I, 1891; Part II, 1893). Travel.
Chitrangada, 1892. Drama, in verse.
Goday Galad, 1892. Comedy.
Sonar Tari, 1894. Verse.
Chhoto Galpa, 1894. Short stories.
Viday-Abhisap, 1894. Drama, in verse.
(First published with the second edition of Chitrangada under the title Chitrangada O Viday-Abhisap, 1894.)
Vichitra Galpa, I & II, 1894. Short stories.
Katha-Chatushtay, 1894. Short stories.
Galpa-Dasak, 1895. Short stories.
Nadi, 1896. Verse.
Chitra, 1896. Verse.
(First published in Kavyagranthavali, 1896)
Pravahini, 1925. Songs.
Chirakumar Sabha, 1926. Comedy.
Sodh-bodh, 1926. Comedy.
Nahir Puja, 1926. Drama.
Raktakarabi, 1926. Drama.
Lekhan, 1927. Epigrams (Printed in facsimile of the poet’s handwriting).
Sesh Raksha, 1928. Drama.
Yatri, 1929. Travel.
(Consists of Paschim-Yatrir Dayari and Java-Yatrir Patra, now issued separately, 1961)
Tapati, 1929. Drama.
Mahua, 1929. Verse.
Vanavani, 1931, Poems and songs.
(Two musical dramas or song-sequences, Rituranga and Navin, are reprinted in this book.)
Sapmochan, 1931. Musical drama.
Parisesh, 1932. Verse.
Chaitali, 1896. Verse.
(First published in Kavyagranthavali, 1896)

Baikunther Khata, 1897. Comedy.

Panchabhut, 1897, Essays.

Kanika, 1899. Verse.

Katha, 1900. Verse.
(Katha O Kahini is the version now current -Katha with additional poems compiled from other books)

Kahini, 1900. Verse-drama and verse.

Kalpana, 1900. Verse.

Kshanika, 1900. Verse.

Naivedya, 1901. Verse.


Smaran, 1903. Verse.
(First published in Kavya-Grantha, 1903-4)

Sisu, 1903. Verse.
(First published in Kavya-Grantha, 1903-4)

Karmaphal, 1903. Story.

Atmasakti, 1905. Essays.

Baul, 1905. Songs.


Vichitra Prabandha, 1907. Essays.

Kaler Yatra, 1932. Drama.
(Consists of Rather Rasi and Kabir Diksha.)

Punascha, 1932. Prose-poems.


Manusher Dharma, 1933. Lectures.

Vichitrita, 1933. Verse.

Chandalika, 1933. Drama.

Taser Des, 1933. Drama.

Bansari, 1933. Drama.

Bharatpathik Rammohun Ray, 1933.
Essays and addresses.
Enlarged Edition, 1960


CharAdhyay, 1934. Novel.


(Letters on music exchanged between Rabindranath Tagore and Dhurjatiprasad Mukhopadhyay.)


Nritya-natyap Chitrangada, 1936.
Dance-drama.

Patraput, 1936. Prose-poems.


Japane-Parasye, 1936, Travel.
Charitrapuja, 1907. Essays.
Prachin Sahitya, 1907. Essays.
Lokasahitya, 1907. Essays.
Sahitya, 1907. Essays.
Adhunik Sahitya, 1907. Essays.
Hasya-Kautuk, 1907. Comic plays.
Vyangakautuk, 1907. Satirical plays and essays.
(First published in book form under the title Chirakumar Sabha as part of Rabindra Granthavali, 1904)
Raja Praja, 1908. Essays.
Samuha, 1908. Essays.
Svadesh, 1908. Essays.
Samaj, 1908. Essays.
Saradotsav, 1908. Essays.
Siksha, 1908. Essays.
Mukut, 1908. Drama.
Dharma, 1909. Sermons.
Later published in 2 volumes (1935).

• (Travels in Persia, with a new edition of Japan-Yatri, 1919, under the title Japane.)
• Syamali, 1936. Prose-poems.
• Sahityer Pathe, 1936. Essays.
• Praktani, 1936. Addresses.
• Khapchhada, 1937. Nonsense rhymes.
• Kalantar, 1937. Essays.
• Sey. 1937. Stories.
• Chhadar Chhabi, 1937. Verse.
• Visva-Parichay, 1937. Essays.
• Prantik, 1938. Verse.
• Chandalika Nritya-natyay, 1938. Dance-drama.
• Pathe O Pather Prante, 1938. Letters.
• Senjuti, 1938. Verse.
• Banglabhasha Parichay, 1938. Essays.
• Prahasini, 1939. Verse
• Akash-Pradip, 1939. Verse.
• Syama, 1939. Dance-drama.
• Pather Sanchay, 1939. Essays and letters.
• Navajatak, 1940. Verse.
• Sanai, 1940. Verse.
• Chhelebela, 1940. Autobiography.
Prayaschitta, 1909. Drama.
Vidyasagar-Charit (1909?). Essays.
Gitanjali, 1910. Songs and poems.
Raja, 1910. Drama.
Dakghar, 1912. Drama.
Galpa Chariti, 1912. Stories.
Chhinnapatra, 1912. Letters.

• Tin-Sangi, 1940. Short stories.
• Rogasajyay, 1940. Verse.
• Arogya, 1941. Verse.
• Janmadine, 1941. Verse.
• Galpasalpa, 1941. Stories and poems.
• Sabhyatar Samkat, 1941. Address.
• Asramer Rup O Vikas, 1941. Essays.
POSTHUMOUS PUBLICATIONS

- Smriti, 1941. Letters.
- Chhada, 1941. Verse.
- Sesh Lekha, 1941. Verse.
- Sahityer Svarup, 1943. Essays.
- Buddhadeva, 1956. Essays and poems.
- Maharshi Devendranath, 1968. Essays, addresses, letters, etc.
COLLECTED WORKS

(A collected edition of the poetical works including a selection from the early writings and translations, dramas in verse, and songs. Malini and Chaitali were first published here in book form.)

(Edited by Mohit Chandra Sen. Contains poems re-arranged under new categories, also songs and dramas in verse. Smaran and Sisu were first published here in book form.)

Rabindra Granthavali. Hitavadi, 1904.
(This volume contains short stories, novels, dramas and essays. It excludes poems but includes songs.)

(This collected edition of prose, writings, principally essays, includes some humorous dramatic sketches in two volumes, two comedies in one volume and a novel.)

Kavyagrantha, 10 Vols. Indian Press, 1915-16.
(This collected edition of poetical works includes not only verses and songs, and dramas in verse, but some prose-dramas also.)

(Contains most of his writings, prose and poetry, published in book form during the poet's lifetime, including some of his writings published after his death, but excluding letters, and songs not occurring in dramas or collections of poems.)

(These are companion volumes to the Rabindra-Rachanavali; they consist chiefly of volumes of early writings later discontinued, and derive the subtitle from this fact. The second volume includes textbooks written by Tagore.)

(A rearranged edition on the occasion of the Tagore Centenary.)

Ritu-Utsav, 1926. Season-dramas and song-sequences.
(Comprises Sesh Varshan, Saradotsav, Vasanta, Sundar and Phalguni.)

(Comprises Chhinnapatra, Bhanusimher Patravali and Pathe O Pather Prante.)
Galpaguchha, 4 parts. Visva-Bharati.  
(Latest edition in one volume, 1964. Covers all the published short stories of the author.)

Gitabitan, 3 parts. Visva-Bharati.  
(Latest edition in one volume, 1967. Songs, musical dramas and dance-dramas. Includes most of Tagore’s songs.)

ANTHOLOGIES

Svadesh, 1905. Patriotic poems and songs.  
(Subsequent edition issued under the title Sankalpa O Svadesh, now current.)


Samkalan, 1925. Prose writings other than fiction.

Sanchayita, 1931. Poems, songs and verse-dramas.  
(Selected by the author, and published on the occasion of the Tagore septuagenary celebrations. Sanchayan, 1947, is practically a shorter edition of Sanchayita.)

(An anthology covering practically all aspects of Tagore's literary contribution, published on the occasion of his birth centenary.)


TRANSLATIONS FROM ENGLISH


ENGLISH

Gitanjali (Song Offerings). London, The India Society, 1912. (Prose translations by the author of a selection of poems from Gitanjali, Naivedya, Kheya, Gitimalya, etc.)


Chitra London, The India Society, 1913. Drama. (A translation by the author of Chitrangada.)


One Hundred Poems of Kabir. London. The India Society, 1914. (Translated by Rabindranath Tagore.)


(A translation of Jivansmriti by Surendranath Tagore.)


(A translation of Phalguni.)

(Lectures delivered in Japan and the United States, followed by 'The Sunset of the Century', a poem adapted from some poems of Naivedya.)

Lectures delivered in the United States.

(Translations of a selection of poems and songs from Balaka, Kshanika, Kheya, etc.)


(A translation of Tota-Kahini, Lipika, by the author.
A new edition of the book issued under the title The Parrot's Training and Other Stories, Visva-Bharati, October 1944, includes some other satires and fantasies.)

(A translation by Surendranath Tagore of Ghare-Baire.)

(A selection of poems from various books.
This is not identical with The Fugitive, 1921, and was for private circulation.)


(A translation of Naukadubi.)

(Translations by Surendranath Tagore of a selection from Chhinnapatra.)
The Fugitive. London, Macmillan & Co., 1921. Poems and songs. (Translations of poems and songs from Manasi, Sonar Tari, Gitimalya, etc., and sketches from Lipika. It also includes translations of several dramatic pieces.)


(Edited by C. F. Andrews.)

(Translations, in verse, by Kshitiocandra Sen, of 15 poems from Balaka. For private
 circulation.)

(Selected and translated by Nagendranath Gupta.)

(This long poem was originally written in English.
The Bengali version, Sisutirtha, Punascha, was written later.)

(The Appendices include, among other things, a conversation
between Tagore and Einstein on the Nature of Reality.)

(Contains translations by Bhabani Bhattacharya of pieces from Lipika, and of a
selection of poems.)

Lectures.

East and West. Paris, International Institute of Intellectual Co-operation,
League of Nations, 1935.
Two open letters exchanged between Gilbert Murray and Rabiridranath Tagore.


Man. Waltair, Andhra University, 1937.
Lectures delivered at the Andhra University.

(A translation by Marjorie Sykes of Chhelebela.)

Crisis in Civilization. Santiniketan, Visva-Bharati, 1941.
(A translation of Sabhyatar Samkat, an Address delivered on his completing eighty
years.
Translated by Kshitis Roy and revised by Krishna Kripalani and the author.
Published after the death of the author.)

(Translations are by the author, with the exception of the last nine poems,
which are translated by Amiya Chakravarty. The poems cover all the major divisions in
the poet's writings from 1886 to 1941. References to the original Bengali composition are given in the Notes at the end.

in collaboration Edited by Krishna Kripalani with Amiya Chakravarty, Nirmalchandra Chattopadhyaya and Pulinbihari Sen.)

(A translation by Krishna Kripalani of *Dui Bon*.)

(Edited by Hirankumar Sanyal. Selections translated by Hirendranath Mukherjee.)


**Three Plays.** Bombay, Oxford University Press, 1950. *(Muktadhara, Natir Pjla and Chandalika. Translated by Marjorie Sykes.)*

(A translation by Surendranath Tagore of *Char Adhyaya.*)

(Translations by Indu Dutt of essays included in *Atma-parichay*, together with some poems selected by the translator to introduce the essays.)

(Translations by Aurobindo Bose of poems from *Balaka* and one poem from *Gitanjali.*)

(A translation of *Syamali*. Translations are by Sheila Chatterji, with the exception of *The Eternal March*, translated by the author.)

(Translations by Aurobindo Bose of poems from *Mahua.*)

(A translation by Indu Dutt of *Visva-Parichay*, with some poems included by the translator to introduce the chapters.)

(A translation by Krishna Kripalani of *Chokher Bali.*)

**The Runaway and Other Stories.** Calcutta, Visva-Bharati, 1959.
(Translations by Aurobindo Bose of poems from Prantik, Rogasajyay, Arogya and Sesh Lekha.)

Poems from Puravi. Santiniketan, Uma Roy, 8 May 1960.  
(Translations by Kshitis Roy of six poems from Puravi and a poem from Sesh Lekha.  
For private circulation.)

(A translation by Sasadhar Sinha of Russian Chithi.)

(Translation by Syamasree Devi of Natir Puja. For private circulation.)

(An anthology, edited by Amiya Chakravarty, published in observance of the centennial of Tagore’s birthday.)

(A translation by Shakuntala Rao Sastri of Japan-Yatri.)

(A translation by Shakuntala Rao Sastri of Raja O Rani.)

(A selection of essays on social, economic, political and educational topics to indicate Tagore’s contributions in those fields, prepared by the Tagore Commemorative Volume Society, New Delhi, on the occasion of the Centenary of Tagore’s birth. Translated by various writers and edited by Bhabani Bhattacharya. Introduction by Humayun Kabir.)

Tagore and Man. Calcutta, Tagore Centenary Peace Festival All India Committee, November 1961.

(An anthology with the theme of Tagore as a traveler.)


(Some Essays, discourses and statements of Rabindranath Tagore are included in this book.)

(Translations by Manika Verma of five poems from Syamali.)


(A translation by Asoke Mitra of Chaturanga.)

(An anthology of short stories (8), essays (14), poems (49), a drama and a novel.)


(An anthology of short stories (19), plays (2), fables and prose sketches (6) and narrative poems (5), edited by Amiya Chakravarty. Translated by Mary Lago, Tarun Gupta and the editor.)

(An anthology of essays and addresses, parables, letters and poems. Edited by Sisirkumar Ghose.)

(An anthology of poems edited by Humayun Kabir.)

(A selection from Stray Birds. Edited by Richard Lewis.)
### CHRONOLOGY OF MAJOR WORKS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1878</td>
<td>Kabi-Kahini (The Tale of the Poet: a story in verse)</td>
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<td>1880</td>
<td>Bana-phul (The Flower of the Woods: a story in verse)</td>
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<td>1881</td>
<td>Balmiki Pratibha (The genius of Balmiki: a musical drama)</td>
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<td>Bhagna-hridaya (The Broken Heart: a drama in verse)</td>
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<td>Rudrachanda (a drama in verse)</td>
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<td>Europe-prabasir patra (Letters of a sojourner in Europe)</td>
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<td>1882</td>
<td>Sandhya Sangeet (Evening Songs: a collection of lyrics)</td>
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<td>Kal Mrigaya (The Fatal Hunt: a musical drama)</td>
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<tr>
<td>1883</td>
<td>Bouthakuranir Haat (The young Queen's market: a novel)</td>
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<td>Prabhat Sangeet (Morning songs: a collection of lyrics)</td>
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<td>Vividha Prasanga (Miscellaneous Topics: a collection of essays)</td>
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<tr>
<td>1884</td>
<td>Prakritir Pratisodh (Nature's Revenge: a drama in verse)</td>
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<td></td>
<td>Bhanu Singha Thakurer Padabali (collection of poems written after Vaishnava poets under the pen name of 'Bhanu Singha')</td>
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<td>Chhabi O Gaan (Sketches and Songs: collection of poems)</td>
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<td>Nalini (a prose drama)</td>
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<td>Saisab Sangeet (Poems of Childhood: a collection of poems)</td>
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<td>1885</td>
<td>Rammohan Roy (a pamphlet on Rammohan Roy)</td>
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<td>Alochona (Discussions: a collection of essays)</td>
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<td>Rabichhaya (The shadow of the Sun: a collection of songs)</td>
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<td>1886</td>
<td>Kari o Kamal (Sharps and Flats: a collection of poems)</td>
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<td>1887</td>
<td>Rajarshi (The Saint King: a novel)</td>
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<td>Chithipatra (letters)</td>
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<td>1888</td>
<td>Mayar Khela (a musical drama)</td>
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<td>Samalochona (Reviews: a collection of essays)</td>
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<tr>
<td>1889</td>
<td>Raja 0 Rani (King and Queen: a drama in verse)</td>
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<tr>
<td>1890</td>
<td>Visarjan (Sacrifice: a drama)</td>
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<td>Manasi (The heart's desire: a collection of poems)</td>
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<td>Mantri Abhisek (a lecture on Lord Cross's India Bill)</td>
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<td>1891</td>
<td>Europe Jatrir Diary (Diary of a traveller to Europe)</td>
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<td>1892</td>
<td>Chitrangada (a drama in verse)</td>
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<td>Goray galad (Wrong at the Start: a comedy)</td>
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<td>Joy parajay (story)</td>
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<td>1893</td>
<td>Europe Jatrir Diary Part II</td>
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<td>Ganer Bahi O Valmiki Pratibha (a collection of songs incorporating Valmiki Pratibha)</td>
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<td>1894</td>
<td>Sonar Tari (The Golden Boat: a collection of poems)</td>
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<tr>
<td>Year</td>
<td>Book Title and Description</td>
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</tbody>
</table>
| 1895 | Chhoto galpo (collection of 15 short stories)  
   | Chitrangada O Viday-Abhisap (Chitrangada previously published and Curse at Farewell)  
   | Vichitra Galpa (Parts I & II)  
   | Katha-Chatustaya (four short stories) |
| 1895 | Chhele-bhulano Chhara (nursery rhymes)  
   | Galpa-Dasak (ten short stories) |
| 1896 | Chitra (a collection of poems)  
   | Malini (a drama)  
   | Chaitali (a collection of poems)  
   | Nadi (River : a long poem)  
   | Sanskrita Siksha Parts I & II (text book) |
| 1897 | Baikunther Khaata (Manuscripts of Baikuntha : a comedy)  
   | Pancha Bhut (Five Elements : a collection of essays) |
| 1899 | Kanika (a collection of short poems and epigrams) |
| 1900 | Galpoguchha (a collection of short stories)  
   | Kshanika (The Fleeting One : a collection of poems)  
   | Kalpana (Imagination : a collection of poems)  
   | Katha (Stories : a collection of ballads)  
   | Brahma Upanishad (a religious essay)  
   | Kahini (Tales : a collection of drama in verse and long poems) |
| 1901 | Galpa (Stories : part II of Galpaguchha)  
   | Bangla Kriyapader Taalika (List of Bengali verbs : text book)  
   | Aupanishad Brahma (a religious essay)  
   | Naivedya (Offerings : a collection of poems)  
   | Brahma-mantra (a religious essay) |
| 1903 | Chokher Bali (Eyesore : a novel)  
   | Sishu (Child : children poems)  
   | Karmaphal (Nemesis : a story) |
| 1904 | Nastaneer (The Home Spoilt : a novel)  
   | Chirakumar Sabha (The Bachelor's Club : a novel, this was later issued separately as Prajapatir Nirbandha)  
   | Ingraij Sopan, Part I (a text-book) |
| 1905 | Baul (a collection of songs)  
   | Atmasakti (a collection of political essays and lectures) |
| 1906 | Naukadubi (The Wreck : a novel)  
   | Bharatbarsha (India : a collection of political essays and lectures)  
   | Rajbhakti (a political essay)  
   | Deshnayak (a political essay)  
   | Ingraij Sopan, Part II (a text-book)  
<p>| Kheya (Ferry : a collection of poems) |</p>
<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>1907</td>
<td>Adhunik Sahitya (Modern Literature : a collection of essays)</td>
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<td>Lokasahitya (Literature of the People : a collection of essays)</td>
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<td>Prachin Sahitya (Ancient Literature : a collection of essays)</td>
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<td>Sahitya (Literature : a collection of essays)</td>
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<td>Vichitra Prabandha (a collection of essays)</td>
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<td>Charitrapuja (Tributes to Great Lives : a collection of essays)</td>
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<td>Hasya-Kautuk (humourous sketches)</td>
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<td>Byanga-Kautuk (satirical sketches)</td>
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<td>1908</td>
<td>Mukut (The Crown : a prose drama)</td>
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<td>Path-O-Patheya (an essay)</td>
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<td>Raja Praja (King and his Subjects : a collection of political essays)</td>
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<td>Samuha (a collection of political essays)</td>
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<td>Swadesh (My Country : a collection of political and sociological essays)</td>
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<td>Swamaj (Society : a collection of essays)</td>
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<td>Saradotsav (Autumn Festival : a drama)</td>
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<td>1909</td>
<td>Brahma Sangeet (a collection of religious songs)</td>
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<td>Vidyasagar-charit (two essays on Vidyasagar printed before in Charitrapuja)</td>
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<td>Dharma (Religion : a collection of essays)</td>
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<td>Chayanika (an anthology of poems)</td>
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<td>Prayashchitta (Penace : a drama)</td>
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<td>Sabdatattwa (a collection of papers on Bengali philology)</td>
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<td>1910</td>
<td>Raja (King of the dark chamber : a drama)</td>
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<td>Gora (a novel)</td>
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<td>Gitanjali (Song Offerings)</td>
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<td>1911</td>
<td>Aatti Galpa (eight Stories)</td>
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<td>1912</td>
<td>Achalayatan (a drama )</td>
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<td>Dakghar (Post Office : a drama)</td>
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<td>Galpa Chaariti (Four Stories)</td>
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<td>Jiban-Smriti (Reminiscences)</td>
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<td>Chhinnapatra (Torn Letters)</td>
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<td>Patha Sanchay (a text-book)</td>
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<td>Dharmasiksha (an essay)</td>
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<td>Dharmer Adhikar (an essay)</td>
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<td>1914</td>
<td>Utsarga (Dedication : a collection of poems)</td>
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<td>Gitimalya (A Garland of songs)</td>
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<td>Gitali (a collection of poems and songs)</td>
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<td>1915</td>
<td>Bichitra Path (selection for the use of students)</td>
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<td>Kavyagrantha (ten volumes of poems and dramas)</td>
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<td>1916</td>
<td>Ghare Baire (Home and the World : a novel)</td>
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<td>Balaka (The Swan : a collection of poems)</td>
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<td>Chaturanga (a novel)</td>
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<td>Phalguni (Cycle of Spring : a drama)</td>
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<tr>
<td>1917</td>
<td><strong>Sanchaya (a collection of essays)</strong></td>
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<td>Anubad-charcha (a text-book)</td>
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<td>Kartar Ichhaye Karmo (As the Master Wills : a lecture)</td>
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<td>1918</td>
<td>Palataka (The Run-away : stories in verse)</td>
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<td>Guru (stage version of Achalayatan)</td>
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<tr>
<td>1919</td>
<td><strong>Japan-jatri (Travels in Japan)</strong></td>
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<tr>
<td>1920</td>
<td><strong>Poila Nombor (a short story)</strong></td>
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<tr>
<td></td>
<td>Arupratan (stage version of Raja)</td>
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<td>1921</td>
<td>Barsa-mangal (Rain Festival)</td>
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<td></td>
<td>Sikshar Milan (Meeting of Cultures : a lecture)</td>
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<td></td>
<td>Rinsodh (stage version of Saradotsav)</td>
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<td></td>
<td>Satyer Ahovaan (Call of Truth : a lecture)</td>
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<tr>
<td>1922</td>
<td><strong>Sishu Bholanath (child poems)</strong></td>
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<td></td>
<td>Lipika (Letter : prose-poems)</td>
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<td></td>
<td>Muktadhara (Free Current : a drama)</td>
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<td>1923</td>
<td>Basanta (Spring : a musical drama)</td>
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<td>1925</td>
<td><strong>Purabi (a collection of poems)</strong></td>
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<td>Griha prabesh (a drama)</td>
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<td>Sankalan (a collection of prose)</td>
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<td>Sesh barshan (The last shower : a musical drama)</td>
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<td>1926</td>
<td>Rakta karabi (Red Oleanders : a drama)</td>
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<td>Natir puja (The dancing girl's worship : a drama)</td>
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<td>Prabahini (a collection of songs)</td>
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<td></td>
<td>Chirakumar sabha (stage version of Prajapatir Nirbandha)</td>
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<td>Sodh bodh (All square : a comedy)</td>
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<td></td>
<td>Lekhon (Autographs : verses with English translations)</td>
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<tr>
<td>1927</td>
<td><strong>Ritu ranga (The Play of the Seasons : a musical drama)</strong></td>
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<td>1928</td>
<td>Sesh raksha (stage version of Goray galad)</td>
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<td>Palliprakriti (address of the anniversary of Sriniketan)</td>
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<td>1929</td>
<td><strong>Sesher Kabita (Last poem : a novel)</strong></td>
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<td>Mahua (a collection of poems)</td>
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<td>Tapati (a drama)</td>
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<td>Jogajog (a novel)</td>
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<td>Paritran (stage version of Prayaschitta)</td>
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<td></td>
<td>Jatri (Traveller : letters from abroad)</td>
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<td>1930</td>
<td>Sahaj path - parts I &amp; II (text book)</td>
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<td></td>
<td>Ingreji sahaj siksha - parts I &amp; II (text book)</td>
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<td>Patha parichay, parts II-IV (text book)</td>
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<tr>
<td>1931</td>
<td><strong>Shapmochan (a musical drama)</strong></td>
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<tr>
<td></td>
<td>Russian chithi (Letters from Russia)</td>
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<td>Year</td>
<td>Work in Bengali</td>
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<tr>
<td>1932</td>
<td>Nabin (a musical piece)</td>
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<td></td>
<td>Banabani (poems)</td>
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<td>1932</td>
<td>Parisesh (collection of poems)</td>
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<td></td>
<td>Punascha (collection of poems)</td>
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<td></td>
<td>Kaler jatra (two dramatic pieces)</td>
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<tr>
<td>1933</td>
<td>Chandalika (The Untouchable Woman : a drama)</td>
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<td></td>
<td>Tasher Desh (Kingdom of Cards : a musical drama)</td>
</tr>
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<td></td>
<td>Bansari (The Flute : a drama)</td>
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<td>1934</td>
<td>Malancha (a novel)</td>
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<td></td>
<td>Char Adhyay (Four Chapters : a novel)</td>
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<td></td>
<td>Sraban gatha (collection of songs)</td>
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<td>1935</td>
<td>Bithika (Avenue : collection of poems)</td>
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<td></td>
<td>Sesh saptak (collection of poems)</td>
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<tr>
<td>1936</td>
<td>Shyamali (poems)</td>
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<td>Patraput (poems)</td>
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<td></td>
<td>Chhanda (essays on Bengali prosody)</td>
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<td>1937</td>
<td>Biswaparichay (article on modern physical astronomy)</td>
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<td></td>
<td>Khapchhara (rhymes)</td>
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<td></td>
<td>Kalantar (essays)</td>
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<td>Shay (children's stories)</td>
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<td>Chharar chhobi (rhymes)</td>
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<td>1938</td>
<td>Senjuti (poems)</td>
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<td></td>
<td>Bangla Bhasha Parichay (a treatise on the Bengali language)</td>
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<td></td>
<td>Prantik (poems)</td>
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<td>1939</td>
<td>Shyama (a dance drama)</td>
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<td></td>
<td>Prahasini (The Smiling One : poems)</td>
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<td></td>
<td>Akash pradip (poems)</td>
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<td>1940</td>
<td>Nabajatak (The newly born : poems)</td>
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<td>Sanai (The Pipe : poems)</td>
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<td>Rog saiyay (In the sick-bed : poems)</td>
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<td>Tin songi (Three companions : short stories)</td>
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<td>Chhelebela (My boyhood days : reminiscences)</td>
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<td>1941</td>
<td>Sabhyatar sankat (Crisis in civilization : an essay)</td>
</tr>
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<td>Janmadine (Birthday : poems)</td>
</tr>
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<td>Arogya (Recovery : poems)</td>
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<td></td>
<td>Galpo salpa (stories and verses for children)</td>
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**Work in English**

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<thead>
<tr>
<th>Year</th>
<th>Work in English</th>
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<tr>
<td>1912</td>
<td>Gitanjali (Song Offerings): a collection of 103 poems translated by author from</td>
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<td>his poetical works in Bengali viz., Gitanjali (51), Gitimalya (17), Naivedya (16),</td>
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<td></td>
<td>Kheya (11), Sishu (3), Chaitali (1), Smaran(1), Kalpana (1), Utsarga (1),</td>
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<td>Achalayatana (1).</td>
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<td>Year</td>
<td>Book Title</td>
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<tr>
<td>1913</td>
<td>The Gardener : collection of poems translated</td>
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<td>by author from his poetical works in Bengali</td>
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<tr>
<td></td>
<td>Utsarga, Chitra, Manasi, Mayar Khela, Kheya,</td>
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<td>Kari O Kamal, Gitali and Saradotsav.</td>
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<td>1916</td>
<td>Fruit Gathering : poems translated by author</td>
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<tr>
<td></td>
<td>from Gitali, Gitimalya, Balaka, Utsarga,</td>
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<td>Katha, Kheya, Smarana, Chitra etc.</td>
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TAGORE’S LETTER TO LORD CHELMSFORD

The Poet’s Letter to Lord Chelmsford, the Viceroy, repudiating his Knighthood in protest for Jalianwallahbag mass killing.
(The letter was published in The Statesman, June 3, 1919)

Your Excellency,

The enormity of the measures taken by the Government in the Punjab for quelling some local disturbances has, with a rude shock, revealed to our minds the helplessness of our position as British subjects in India. The disproportionate severity of the punishments inflicted upon the unfortunate people and the methods of carrying them out, we are convinced, are without parallel in the history of civilised governments, barring some conspicuous exceptions, recent and remote. Considering that such treatment has been meted out to a population, disarmed and resourceless, by a power which has the most terribly efficient organisation for destruction of human lives, we must strongly assert that it can claim no political expediency, far less moral justification. The accounts of the insults and sufferings by our brothers in Punjab have trickled through the gagged silence, reaching every corner of India, and the universal agony of indignation roused in the hearts of our people has been ignored by our rulers- possibly congratulating themselves for imparting what they imagine as salutary lessons. This callousness has been praised by most of the Anglo-Indian papers, which have in some cases gone to the brutal length of making fun of our sufferings, without receiving the least check from the same authority, relentlessly careful in something every cry of pain of judgment from the organs representing the sufferers. Knowing that our appeals have been in vain and that the passion of vengeance is building the noble vision of statesmanship in our Government, which could so easily afford to be magnanimous, as befitting its physical strength and normal tradition, the very least that I can do for my country is to take all consequences upon myself in giving voice to the protest of the millions of my countrymen, surprised into a dumb anguish of terror. The time has come when badges of honour make our shame glaring in the incongruous context of humiliation, and I for my part, wish to stand, shorn, of all special distinctions, by the side of those of my countrymen who, for their so called insignificance, are liable to suffer degradation not fit for human beings. And these are the reasons which have compelled me to ask Your Excellency, with due reference and regret, to relieve me of my title of knighthood, which I had the honour to accept from His Majesty the King at the hands of your predecessor, for whose nobleness of heart I still entertain great admiration.

Yours faithfully,

RABINDRANATH TAGORE

Calcutta,
6, Dwarakanath Tagore Lane,
May 30, 1919
**FAMOUS QUOTES**

Age considers; youth ventures.

The burden of the self is lightened with I laugh at myself.

Beauty is truth's smile when she beholds her own face in a perfect mirror.

Bigotry tries to keep truth safe in its hand with a grip that kills it.

The butterfly counts not months but moments, and has time enough.

By plucking her petals, you do not gather the beauty of the flower.

Clouds come floating into my life, no longer to carry rain or usher storm, but to add color to my sunset sky.

Death is not extinguishing the light; it is only putting out the lamp because the dawn has come.

Depth of friendship does not depend on length of acquaintance.

Do not say, 'It is morning.' and dismiss it with a name of yesterday. See it for the first time as a newborn child that has no name.

Don't limit a child to your own learning, for he was born in another time.

Emancipation from the bondage of the soil is no freedom for the tree.

Every child comes with the message that God is not yet discouraged of man.

Every difficulty slurried over will be a ghost to disturb your repose later on.

Everything comes to us that belongs to us if we create the capacity to receive it.
Facts are many, but the truth is one.

Faith is the bird that feels the light when the dawn is still dark.

From the solemn gloom of the temple children run out to sit in the dust, God watches them play and forgets the priest.

Gray hairs are signs of wisdom if you hold your tongue, speak and they are but hairs, as in the young.

The highest education is that which does not merely give us information but makes our life in harmony with all existence.

He who is too busy doing good finds no time to be good.

I shall be born in India again and again. With all her poverty, misery, and wretchedness, I love India best.’

I have become my own version of an optimist. If I can't make it through one door, I'll go through another door - or I'll make a door. Something terrific will come no matter how dark the present.

Slept and dreamt that life was joy. I awoke and saw that life was service. I acted and behold, service was joy.

If you shut the door to all errors, truth will be shut out.

In Art, man reveals himself and not his objects.

Let us not pray to be sheltered from dangers but to be fearless when facing them.

Let your life lightly dance on the edges of Time like dew on the tip of a leaf.

Life is given to us, we earn it by giving it.
Love does not claim possession, but gives freedom.

Love is an endless mystery, for it has nothing else to explain it.

Love is not a mere impulse, it must contain truth, which is law.

Love is the only reality and it is not a mere sentiment. It is the ultimate truth that lies at the heart of creation.

A mind all logic is like a knife all blade. It makes the hand bleed that uses it.

Music fills the infinite between two souls.

Nirvana is not the blowing out of the candle. It is the extinguishing of the flame because day is come.

The water in a vessel is sparkling; the water in the sea is dark. The small truth has words which are clear; the great truth has great silence.

Those who own much have much to fear.

To be outspoken is easy when you do not wait to speak the complete truth.

Trees are Earth's endless effort to speak to the listening heaven.

Trees are the earth's endless effort to speak to the listening heaven.

We come nearest to the great when we are great in humility.
We gain freedom when we have paid the full price.

We live in the world when we love it.

What is Art? It is the response of man's creative soul to the call of the Real.

You can't cross the sea merely by standing and staring at the water.

Your idol is shattered in the dust to prove that God's dust is greater than your idol.
TAGORE PAINTINGS
PHOTOGRAPHS

Rabindranath Tagore approaching the Amrokunjo after a prayer in a Bengali New Year (1940)

Mrinalini Devi (Wife of Rabindranath Tagore)
Rabindranath Tagore with Hellen Keller

Meera, youngest daughter; Rathindranath, eldest son; Tagore; Pratima, daughter-in-law; Bela, eldest daughter
Tagore as a student in England. 1880.

Tagore and Einstein
Tagore, with Indian Students at University of California, Berkeley.

Tagore and Gandhi
Rabindranath Tagore. 1890. London.

Rabindranath Tagore. 1913.
Rabindranath Tagore. 1906.

Rabindranath Tagore's home at Calcutta (pic. yr 2000).
RABINDRANATH TAGORE AND MUSIC

Music, like all other arts in India, had stereotyped patterns. There was and is the classical tradition, whether of the north of the south, which has behind it centuries of devoted discipline, and which has within its limits, attained near perfection. It is music, pure and abstract, and like all abstract art its appeal is limited to those who have taken pains to understand what may be called its mathematics. For them it can be very beautiful, hauntingly so, in the hands of a master, but ordinarily its appeal is limited. Its counterpart for the popular taste was the traditional religious and folk music, now rivaled by film music. The position was not dissimilar in literature where, before the nineteenth century, there was either the great storehouse of Sanskrit classics or the popular religious lyric and ballad.

What Rabindranath was doing in literature he also tried to do in music. While caring for both the traditions, classical and folk, he respected the inviolable sanctity of neither and freely took from each what suited his purpose. He was not even averse to borrowing from western melodies, although he did very little of that and made his own whatever he took from other sources. If his creative contribution in music has not received the same recognition as his contribution in literature, it is because, in the first place, the classical tradition of music in India, unlike that of literature, is still very alive and vital and there was no vacuum to be filled.

In fact Rabindranath did not attempt creation of new forms in abstract music. What he did was to bring it down from its heights and make it keep pace with the popular idiom of musical expression. In the second place, his own music is so inextricably blended with the poetry of words that it is almost impossible to separate the mood from the words and the words from the tune. Each expresses and reinforces the other. Hence his songs have not the same appeal outside the Bengali-speaking zone as they have in his native Bengal.

In Bengal, however, each change of season, each aspect of his country's rich landscape, every undulation of human heart, in sorrow or in joy has found its voice in some song of his. They are sung in religious gatherings no less than in concert halls. Patriots have mounted the gallows with his song on their lips; and young lovers unable to express the depth of their feelings sing his songs and feel the weight of their dumbness relieved.

Rabindranath had said, "Whatever fate may be in store in the judgment of the future for my poems, my stories and my plays, I know for certain that the Bengali race must needs accept my songs, they must all sing my songs in every Bengali home, in the fields and by the rivers... I feel as if music wells up from within some unconscious depth of my mind, that is why it has certain completeness."
RABINDRA-SANGEET

Rabindranath's titanic intellect found manifestation in almost every facet of fine art. One of the most outstanding amongst them is Rabindra-sangeet, which embodies a breathtaking fusion of his musicianship and poetic genius. Such was the impact of this creation, that it not only withstood the test of time for more than a century, but also secured a unique place for itself in the subcontinent's musical culture.

The objective of this article is not to deliberate on the beauty and depth of Rabindra-sangeet. There are countless works in this regard by people far more knowledgeable on Rabindranath and Rabindra-sangeet, and the influence of Classical music on Rabindra Sangeet has been amply analyzed and now stands as an accepted fact. What this article aims to focus on, is how and to what extent has Rabindra-sangeet, in its turn, influenced the more traditional forms of music and its exponents. In particular, there has been a pronounced influence of Rabindra-sangeet on some of the noted classical instrumentalists of North India. There are indeed scopes of debate over the rationale and the extent of potential of this influence, but the fact remains that it cannot be denied. There are far too many precedents in its favor.

In the succeeding sections of this article, it has been attempted to investigate, what elements in Rabindra-sangeet triggered this kind of influence on Indian Classical instrumentalists and what consequences it led to.

Traditional elements in Rabindra-sangeet:

It is an accepted fact that elements of Indian classical music have been used in an extremely intelligent and effective fashion in Rabindra-sangeet. It is indeed one of its most significant features. The application of this ingredient was however dictated principally by the perceived requirements of the mood evoked in the song, which was after all the core entity of his creation. An overt application of elements derived from classical music would have conflicted with this requirement. Therefore the application of classical elements, more often than not, had been subtle, and only to the extent necessary to express the emotive content of the song. Many of his songs therefore have only a partial conformity to ragas. Of course, in cases where he found the tonal color of the raga in almost total conformity to the sentiment of the song, he adopted the raga in its entirety. On certain instances, we even see authentic classical compositions adopted faithfully in respect of both melody and rhythm, set to outstanding Bengali lyric. The urge to evoke a particular mood to his own satisfaction, often led him to blend ragas in unexpectedly beautiful and interesting ways, or to look for uncharted and unexplored nuances within the known frameworks of ragas. It was on these occasions that some of his most beautiful and intellectually challenging creations came forth.
The influence of Rabindra-sangeet on Indian classical Instrumental music is perhaps due to the fact that much of what is played on Indian classical instruments today is derived from vocal music, principally of classical as also to some extent, of non classical origin (like lighter variety of compositions derived from folk music such as Kirtan or Bhatiyali). Classical instrumentalists have always looked for newer ideas and inspirations to feed their imagination not merely from these sources. Rabindra-sangeet with its sheer beauty and lyricism combined with the exquisite embodiment of the classical genre, naturally turns out to be a very potential resource to prospect.

**Influence of Rabindra sangeet on Classical Instruments and Instrumentalists.**

**The Beginning:**

The pioneering example in this regard was set by none other than the great Ustad Vilayat Khan Sahib. He had adopted the famous song, Bhenge Mor Gharer Chabi, into a beautiful, lilting light-classical composition. This was an interesting instance of a distinguished classical musician being motivated to imbibe the beauty and lyricism in Rabindra-sangeet.

The next example in this regard was set by Sri Buddhadev Dasgupta, the renowned sarodiyaa. Being a person with cultural roots in Bengal, he might have had a greater exposure to Rabindra-sangeet in general. His approach towards adoption of Rabindra-sangeet to classical music, naturally, was a more involved one. Out of the numerous classical compositions he has derived so far from Rabindra Sangeet, there are examples of transformations inspired by a variety of different aspects such as melodic appeal, interesting and unexpected application of raga movements, interesting ways of blending of ragas and even re-discovery of old classical compositions. His work in this area is based on years of exhaustive study and research in collaboration with Rabindra-sangeet experts like Shubhash Chowdhury.

The introduction of these kind of compositions in the arena of authentic Indian Classical Music took place over the decades of sixties and seventies. The initiation had been cautious and measured, considering the conventional mind-set of most of the contemporary musicians and listeners. For example, Sri Dasgupta played his first sarod composition, derived from the Rabindrasageet Shedon dujone, in his AIR National Program in 1978, dubbing it as a "light classical composition set to Pilu" and not as "a sarod gat based on Rabindra Sangeet".
The Endeavor and its Acceptance:

It took quite some time for this novel approach to be accepted by the musicians, critics and listeners in its correct perspective. At the initial stage, presentation of such compositions were limited to more intimate gatherings rather than important and full fledged classical concerts. The response of the musical community, though not of outright rejection was somewhat confused. On one hand they were moved by the aesthetic appeal of the compositions, but on the other, were not quite sure of the categorization of such compositions. These compositions were definitely not like light classical compositions (commonly termed as "dhun"). Their appeal was definitely more dignified, and were set to purer forms of Ragas for the Dhuns are mostly set to lighter and blended Ragas with an ambience akin to that of folk music. They could also not be classified as authentic classical compositions or bandishes propagated over musical generations, as their origin was quite different. Sometimes they were sweepingly described as "Rabindra-sangeet played on sarod". This was a totally inappropriate description as well, as the compositions, more often than not, were quite different in their overall melodic construction, rhythmic orientation and tempo than the original Rabindra-sangeet it had been derived from. In most cases the similarity was at a much more abstract level of melodic ideas and movements.

Therefore it was left to the proponents of this approach to educate and appraise the audience over the true characteristic of these compositions. This led to the formulation of certain experimental presentations featuring exponents of Rabindra-sangeet and classical musicians on a common stage, where some selected songs were presented along with their transformed versions of instrumental composition (or "gat" in the parlance of Hindusthani music), with adequate explanations in between. One of the earliest presentations of this kind was featured by Doordarshan Kendra, Calcutta with Budhhadev Dasgupta, V.Balsara (the famous pianist and film music personality) and Sri Ramanuj Dasgupta, (one of the contemporary upcoming Rabindra Sangeet singers). The reception to this program was very positive. Noted personalities from the sphere of Rabindra-sangeet as well as classical music acclaimed the effort. Further, as an interesting spin off, a large section of lay music-lovers and Tagore enthusiasts found an interesting cue towards the so-called "abstract" appeal of classical music. A number of similar experimental programs were staged over the following years, with other eminent personalities from spheres of classical music and Rabindra-sangeet, volunteering to take part in such ventures. There have been quite a few presentations of these nature featuring Suchitra Mitra and Budhhadev Dasgupta, Subinoy Roy, Ravi Kichlu and Jaya Biswas and many others. Programs on this theme were accepted and presented by the AIR and Doordarshan on a number of occasions as well. Following suit, the Sangeet Natak Academy also funded a complete project on this theme. From this point onwards, it can be said, that the endeavor received its formal acceptance from the connoisseurs and listeners of classical music as also from the mass media. The idea was thereafter emulated by some of the most well known classical instrumentalists like Ustad Amjad Ali Khan. The trend continues to this day with dedicated stage programs focusing on classical compositions derived from Rabindra-sangeet. The interesting thing to note here is that just as the stage is shared by Rabindra-sangeet singers and classical
instrumentalists, the galleries as well are shared by listeners of Rabindra-sangeet and classical music.

The Aspects of transformation:

Having delineated the course of evolution of this interesting work, it would be worthwhile to take a closer look at the aspects of transformation that it involves. Since this has to be examined on the basis of concrete examples, the author has chosen a few, from the works of Sri Budhhadev Dasgupta, whose contribution in this regard has not only been a pioneering one, but perhaps also the most profound and exhaustive. The compositions derived by him had been based on a number of different perspectives of musical thinking.

It should be borne in mind that when we talk of transformation, we are obviously not talking about simply playing Rabindra-sangeet on sarod. Certain ideas are taken from the original Rabindra-sangeet and used to formulate a composition suitable for the context of a classical instrument. The original song therefore, undergoes a change or a sort of reconstruction in that certain salient ideas taken from the song are represented using the elements of sarod vocabulary. The resulting composition can consequently differ to a considerable extent from the original song that inspired its creation. The difference mostly is on counts of rhythmic construction or tempo but sometimes also in details of melodic construction. The similarity on the other hand is rather abstract and more often than not at the level of an overall melodic outline. There are a few examples of course, where the nature of the original song itself is so akin to that of a classical presentation that it finds its way almost unaltered into a classical composition.

Revisiting lost domains in ragas or ragas themselves:

As mentioned before, in many of his creations Rabindranath had focussed on ragas from rather striking and unexpected perspectives. Some of the movements he had used, though unusual, could not be challenged on counts of beauty and conformity to the raga. Some of these movements were taken from very old and traditional conventions in classical music. One such example is the use of R, G, M, P, D..., M G in the opening lines of Shanti karo borishono, based on Rag Tilak Kamod. From this took birth a beautiful, medium tempo (Madhya Laya) sarod composition (gat). An almost forgotten but exceedingly lyrical and romantic usage of Komal Gandhar in the latter part of the opening stanza (sthayee) of the song Oi Janalar dhare (Click here for an excerpt of the song or the bandish (Singer: Aniruddha Sinha; Ensemble: Sitar - Sugata Nag, Rahul Chatterjee, Sarod - Anirban Dasgupta, Pratyush Banerjee) is another outstanding example of such an application. In Emono dine tare bola jai we find a beautiful yet unconventional portrayal of Desh Malhar. Both of these songs have inspired excellent sarod gats set to teental. In some of the songs there has been an excellent delineation
of uncommon Ragas. *Aji jato tara tabo akashe* (Excerpts: of the song or sarod-solo *bandish*. Artists: Sriradha Banerjee, sarod solo: Buddhadev Dasgupta) beautifully pictures Manjh Khambaj, a Raga which existed in the days of yore, but was somewhat rarely heard in the arena of pure classical music. This song was almost completely imbibed into an excellent slow teental (Vilambit) composition by Buddhadev, and has been rendered by him in many of his important concerts. (Excerpt: Anirban Dasgupta, Buddhadev Dasgupta and Zakir Hussain playing Manjh Khamaj at Vassar College, Poughkeepsie, 1985.) Incidentally, the same raga which Tagore so adeptly applied in his song, was later revived and popularised in the world of classical music by Acharya Alauddin Khan and his son, Ustad Ali Akbar Khan, the legendary sarodiya.

**Beauty of Approach, Movement and Melody.**

As mentioned before, many of the songs, have such a poignant and emotionally moving representation of commonly known ragas, that it would become rather difficult for a sensitive classical musician to overlook their intrinsic musicality. This poignancy or musicality in more objective terms can be interpreted as interesting application of note sequences. Many of the derived sarod compositions have been inspired by this factor. For example, in the song *Shedin dujone* one finds such an entrancing portrayal of the raga Pilu; here the notes of this rather common raga have been played with creative mastery. This was, in fact, Budhadev's first inspiration to derive a sarod composition from Rabindra sangeet. In "*Chokhe-raaloy*" one finds a simple yet serenely beautiful depiction of Yaman Kalyan. This was converted into a medium tempo composition set to Teen tal. A scintillating fast Tintal composition of Khambaj was created from *Amar kantha hote gaan ke nilo*. The rhythm of the original song (Dadra) had to be entirely changed in order to adapt it to the ambience of an instrumental presentation. This was necessary as the idea was to present not just the song but a full-fledged classical composition derived out of it. The basis of this transformation was the beauty of the melodic outline of the song. In contrast, *Jodi e amaro* is a striking example where not only is the melodic construction but also the rhythmic framework has been followed in to-to in the derived instrumental composition based on raga Kafi. Here as well, Tagore entrances us with the rare, beautiful yet unmistakable approach to Kafi starting from the note Dhaibat. Out of Tagore's many songs based on Bhairabi, *Tabo daya* is one of the most outstanding considering the exquisite application of notes the heightens the expression of beauty and devotion. This prompted the creation of a medium tempo gat, largely maintaining the note sequences but changing the rhythmic framework to the somewhat-more-brisk Teen tal. There are more examples of this nature, such as *Shey kon boner horin* (Hemant) vocal [by Agnibha Banerjee] or instrumental *bandish* [by the "Ensemble"], or *Shopney amar mone holo* (Hameer). vocal [by Aniruddha Sinha] or instrumental *bandish* [composed by the "Ensemble"].
(Re)Discovering old classical compositions

Most of the songs composed by Rabindranath are characterised by their outstanding individuality, both from the point of views of lyric and melody. But on a certain instances we also find him faithfully adapting the melodic content of old classical compositions. In certain cases where he found the melodic as well as rhythmic orientation of existing or old classical compositions in keeping with the clime of the song being composed he never hesitated to follow them with complete faith. It was perhaps his tribute to a rich tradition of classical music. Hence in some of the songs like Shukho hin nishi din, (vocal [by Haimanti Shukla], sarod bandish [by Buddhadev Dasgupta] or Shunyo hate phiri he we find priceless classical bandishes, faithfully captured and set to outstanding poetry. Even playing these songs verbatim on an instrument would make them sound like authentic classical instrumental compositions. An interesting commentary on this is provided in the audio-cassette series named "Rupantorī", featuring stalwarts like Subinoy Roy and Prasun Banerjee.

Highlighting Tagore's outstanding ideations on blending ragas.

Sometimes, his flights of imagination had led Tagore to such emotional moods, that the tonal colors available from the basic ragas were not adequate to express them. Under such circumstances he used his artistic liberty to blend ragas. This resulted in masterful combination of some of the known ragas producing unforeseen melodic shades of the highest artistic order. One sees such a marriage between the ragas Todi and Bhairvi in the song Rajani-r shesh tara. Another unparalleled confluence of Bahar and Basant is noted in the song Ami tomari shonge (vocal [by Sriradha Banerjee] or bandish [by Buddhadev Dasgupta]). There may be many more examples. However, in the context of this discussion, it can be mentioned that both of these songs have provided potent ideas not only towards framing beautiful bandishes but also creating new kinds of blended ragas.

What it means for a classical instrumentalist.

Evolution of new ideas in the realm of classical instrumental music inspired by Rabindra-sangeet is of more than incidental significance to some classical instrumentalists. An instrumentalist who has experienced, understood the classical appeal in Rabindra Sangeet and has succeeded in deriving useful ideas from it will obviously find his musical horizon widening much more than ever before. He will develop the insight to discover interesting and unknown corners of known ragas, which will not only apply to the derived compositions but also to the more conventional aspects of his playing like Alap and Vistar. At a more abstract level it might also have significant effects and possibly improvements on his perspective of thinking on ragas. The derived compositions, which as mentioned before, have a very distinctive aesthetic ambience would considerably expand his repertoire. He will find himself in possession the magic key to an inexhaustible repository of ideas.
Attracted by the beauty of this place, Rabindranath Tagore's father Maharishii Debendranath Tagore established Shantiniketan (abode of peace) in 1863. In 1901, Rabindranath Tagore set up a Bramhacharya school here which later came to be known as the Patha Bhavan. With the financial backing of the Maharajah of Tripura, the Visva-bharati Society was established in 1921. Tagore envisioned a centre of learning which would have the best of both the east and the west.

The main attractions of Shantiniketan include the various buildings of the Visva-Bharati campus. The poet lived in the Uttarayan Complex which is comprised of several buildings - Udayan, Konark, Shyamali, Punascha Udichi. The Bichitra Bhavan was designed by Gurudev's son Rathindranath Tagore. Also known as the Rabindra Bhavan it houses a research institute and a museum. The other buildings include China Bhavan (Chinese faculty), Kala Bhavan (college of arts and crafts), Patha Bhavan (the school), Sangeet Bhavan (school of dance and music) and the prayer hall. The Kala Bhavan gallery has paintings by Bengal's renowned artists like Abanindranath Tagore, Gaganendranath Tagore and Nandalal Bose. The sculptures of Ramkinkar Baiz are also amongst the attractions of Shantiniketan.
Visva-Bharati

Motto: *Yatra visvam bhavatyekanidam*  
(Vedic text)  
*Where the world makes a home in a single nest*

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Visva-Bharati was Inaugurated on  
December 23, 1921

In May 1951 Visva-Bharati  
was declared to be a Central University and an institution of national  
importance by an Act of Parliament.  
Visva-Bharati has the President of India as the Paridarsaka (Visitor) and  
the Governor of West Bengal as the Pradhana (Rector).  
The President of India appoints the Acharya (Chancellor) and the  
Upacharya (Vice-chancellor) of the University.
Singha Sadan
Visva-Bharati