

PUBLIC OPINION  
AND  
OFFICIAL COMMUNICATIONS,  
ABOUT  
THE BENGAL MUSIC SCHOOL  
AND  
ITS PRESIDENT.

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CALCUTTA:

PRINTED BY I. C. BOSE & CO., STANHOPE PRESS, 249, BOW-BAZAR  
STREET, AND PUBLISHED BY PANCHANUN MOOKERJEE.

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*List of Musical and other Works and Compilations, by DR. SOURINDRO MOHUN TAGORE, Knight Commander of the Order of Leopold, of Belgium; Knight Commander of the 1st Class of the Order of Albert of Saxony; Chevalier of the Imperial Order of Medjidie of Turkey; Knight of the Gurkha Star of Sarasvati, Sangita - Nayaka and Sangita - Sagar of Nepaul; Founder and President of the Bengal Music School; Fellow of the University of Calcutta; Member of the Royal Asiatic Society, and Fellow of the Royal Society of Literature, Great Britain and Ireland; Honorary Member of the Royal Academy of Music, Stockholm, Sweden; Officer D'Academy, Paris; Associate Member of the Royal Academy of Science, Letters and Fine Arts of Belgium; Corresponding Member of the Royal Musical Society of Amsterdam; Foreign Member of the Royal Philological and Ethnographical Institution of Netherlands India at the Hague; Corresponding Member of the Royal University of Geneva; Socio Onorario of the Royal Academy of St. Cecilia, Rome; Socio Onorario Societa Didascalica Italiana; Accademico Corrispondente of the Academy of the Royal Musical Institute of Florence; Socio Corrispondente of the Royal Academy of Raffaello, Urbino, Italy; Socio Benemerito of the Royal University of Parma; Socio Onorario of the Philharmonic Society of Bologna; Honorary Member of the Archæological Society of Athens, Greece; Socio Onorario of Royal Academy of Paterno, Sicily; Patron of the Atheneum of the Royal University of Sassari, Sardinia; Member of the Imperial Academy of Ossaca, Japan; Honorary Magistrate and Magistrate of the Police in the Town of Calcutta and Justice of the Peace for the Town of Calcutta; and Municipal Commissioner for the Suburbs of Calcutta.*

I. BHOOGOL-O-ITIHAS GHATITA BRITTANTO.—Or an outline in Bengali of the History and Geography of Europe. Written by the Author at the age of fifteen. (Translation.) Duodecimo, pages 36.

- II. MUKTABALI NATIKA.—A Bengali Drama, written by the Author at the age of sixteen. (Original.) Duodecimo, pages 61.
- III. MALABIKAGNIMITRA NATAKA.—A Bengali translation of the Sanskrit Drama of the same name, composed by Mahakabi Kalidas. (Translation.) Duodecimo, pages 110.
- ✓ IV. JATIYA SANGITA BISHAYAKA PROSTAVA.—Or a Discourse on National Music, in Bengali. (Original.) 4to., pages 79.
- V. YANTRA-KHETTRA-DIPIKA.—Or a Treatise on *Sitara*, containing all the requisite Precepts and Examples on the rudiments of Hindu Music, intended as an instruction to the study of the above Instrument. Illustrated with various Exercises and Two-hundred-two *Airs* arranged in the present system of Hindu Notation. Second Edition (Original) Royal 8vo., pages 422.
- ✓ VI. MRIDANGA MANJARI.—A Treatise on Mridanga, (a percussion instrument.) (Original.) Royal octavo, pages 212.
- ✓ VII. AIKATANA.—Or the Indian Concert, containing elementary Rules for the Hindu Musical Notation with a description of signs frequently used in *airs* intended for the Aikatana. (Original.) 4to., pages 47.
- ✓ VIII. HARMONIUM-SUTRA.—Or a Treatise on Harmonium. (Translation.) Royal octavo, pages 79.
- ✓ IX. HINDU MUSIC.—From various Authors. Part I. (Compilation.) Demy octavo, pages 305.
- ✓ X. HINDU MUSIC.—(Reprinted from the *Hindu Patriot*, September 7, 1874.) (Original.) Demy octavo, pages 53.

- XI. YANTRA-KOSHA.—Or a Treasury of the Musical Instruments of ancient and of modern India and of various other countries, in Bengali. (Original) Demy octavo, pages 290.
- XII. VICTORIA-GITIKA.—Or Sanskrit Verses, celebrating the Deeds and the Virtues of Her Most Gracious Majesty, the Queen Victoria, and Her Renowned Predecessors, composed and set to Music by the Author (with a translation.) (Original.) Royal 8vo., pages 349.
- ✓ XIII. SANGIT-SARA-SANGRAHA.—Or Theory of Sanskrit Music, compiled from the ancient Authorities, with various Criticisms and Remarks by the Author. (Compilation.) Demy 8vo., pages 271.
- XIV. ENGLISH VERSES.—Set to Hindu Music, in Honor of His Royal Highness the Prince of Wales, by the Author. (Music—Original.) Demy 8vo., pages 156.
- ✓ XV. PRINCE PANCHASAT.—Or Fifty Stanzas in Sanskrit, in Honor of His Royal Highness the Prince of Wales, composed and set to Music by the Author (with a translation.) (Original.) Royal 8vo., pages 147.
- XVI. SIX PRINCIPAL RAGAS.—With a brief Review of Hindu Music and with their emblematical Representations. (Original.) Royal 4to., pages about 110.
- XVII. VICTORIA SAMRAJYAN.—Or Sanskrit Stanzas, (with a translation) on the various dependencies of the British Crown, each composed and set to the respective national music, in commemoration of the assumption by Her Most Gracious Majesty, the Queen Victoria, of the Diadem—"Indiæ Imperatrix." (Original.) Royal octavo, pages 155.

- XVIII. A BRIEF HISTORY OF ENGLAND.—In Bengali Verses, composed and set to Music in commemoration of the assumption by Her Most Gracious Majesty, the Queen Victoria, of the Diadem—"Indiæ Imperatrix." Part I. (Original.) Royal octavo, pages 141.
- ✓ XIX. A BRIEF HISTORY OF INDIA.—In Bengali Verses, composed and set to Music in commemoration of the assumption by Her Most Gracious Majesty, the Queen Victoria, of the Diadem—"Indiæ Imperatrix." Part II. (Original.) Royal octavo.
- XX. A FEW LYRICS OF OWEN MEREDITH.—Set to Hindu Music in commemoration of the assumption by Her Most Gracious Majesty, the Queen Victoria, of the Diadem—"Indiæ Imperatrix. (Music—Original.) Royal octavo, pages 100.
- XXI. A SHORT NOTICE OF HINDU MUSICAL INSTRUMENTS.—In English. (Original) pages 43.
- XXII. MANASA PUJANAN.—Or a collection of Sanskrit Hymns, composed by the famous Sankaracharya to Music. Royal octavo, pages 18.
- XXIII. BHARATIYA NATYA RAHASYA.—Or a Treatise on Hindu Drama. A Bengali Translation from Sanskrit authorities. Demy 16mo. pages 268.
- XXIV. FIFTY TUNES.—Composed and Set to Music. (Original) Royal 8vo., pages 59.
- XXV. GITABALI.—Or a Hindi Manual of Indian Vocal Music. (Original) Royal 8vo., pages 108.
- ✓ XXVI. A FEW SPECIMENS OF INDIAN SONGS.—(Original) Royal 8vo., pages 113.
- ✓ XXVII. MANIMALA.—Or a Treatise on Gems, compiled from various Sanskrit Authorities, with translations in Hindi, Bengali and English. Royal 8vo., pages 812.



*List of Musical Works written and published under Dr. Tagore's  
Direction and with his Assistance.*

- ✓ XXVIII. SANGITA SARA.—Or a Treatise on Hindu Music. By Professor Khettra Mohun Gosswami, in two parts. (Original.) 4to., pages 320.
- ✓ XXIX. JOYA DEVA.—Songs of Joya Deva Gosswami, set to Music, in the present system of Bengali Notation. By Professor Khettra Mohun Gosswami, 4to. pages 151.
- ✓ XXX. KANTHA KAUMADI.—Or a Treatise on Vocal Music. By Professor Khettra Mohun Gosswami. (Original.) Royal octavo, pages 403.
- ✓ XXXI. AIKATANIO SWARALIPI.—A collection of Hindu Airs, composed and set to Music, adapted for the native Concert. By Professor Khettra Mohun Gosswami. 4to., pages 60.
- ✓ XXXII. THE MUSIC AND MUSICAL NOTATION OF VARIOUS COUNTRIES. Demy octavo, pages 55.
- ✓ XXXIII. MUSIC'S APPEAL TO INDIA.—Demy octavo, pages 24.
- ✓ XXXIV. ADI-CHHAYA-RAGA-BISHAYAKA PROSTAVA.—By Professor Kally Prosonno Banerjea. 4to., pages 82.
- ✓ XXXV. BHARATE YUVARAGA.—Or the Prince in India. Demy octavo, pages 42.
- ✓ XXXVI. BAHOLINA TATWA.—Or a Treatise on "Violin." Royal octavo, pages 170.
- ✓ XXXVII. ENGRAJI SWARALIPI PADDHATI.—Or a brief Explanation of the system of English Notation, in Bengali. By Professor Kally Prosonno Banerjea. 4to., pages 35.



## PUBLIC OPINION.

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**THE BENGALEE MUSICAL SCHOOL.**—The second monthly examination of the Bengalee Musical School took place on the 10th instant, at 6½ P. M., at the Normal School, when the students were examined by the President, Baboo Sourendro Mohun Tagore, and by Baboo K. M. Gosswamee.

The boys of both departments (vocal and instrumental) gave satisfaction both in the theoretical and practical examinations. The President of the school, after the examinations, thanked Baboo Oodoy Chand Gosswamee and Kally Prosonno Banerjee, the teachers of the school, for their disinterested labor and diligence, and requested Baboo Kally Puddo Mookerjee to deliver a verbal lecture on *Music*.

The lecturer, in the beginning, dwelt upon what music is and gave sufficient proofs of its being "sacred," referring to great men such as Milton, Shakespear and others. He gave a statement of the number of boys which at present amounted to 40, and thanked the President for undertaking this laudable pursuit.—*The Englishman*, 13th October 1871.

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**DISTRIBUTION OF PRIZES OF THE BENGAL MUSIC SCHOOL.**—The first distribution of prizes of the Bengal Music School was held in the premises of the Calcutta Normal School on Saturday last, the 31st ultimo, at 7 P. M. H. Woodrow, Esq., M. A., and several other respectable gentlemen were present, Rajah Kadi Krishna Bahadoor being in the chair. Baboo Hurro Mohun Bhattacharjee, the Secretary of the School, rose and read the report for the year 1872-73,



after which he requested the Chairman to distribute the prizes to the deserving students. The Chairman then rose and distributed the prizes to them, with many words of encouragement and hope.

*Instrumental Department—First Class.*

Boykunto Nauth Bose, one silver medal.

Loke Nauth Ghose, one large-sized sitar.

Hem Chunder Banerjee, one large-sized sitar.

*Second Class.*

Rajbullub Gungopadhyaya, one middle-sized sitar.

*Third Class.*

Gopal Chunder Sen, one middle-sized sitar.

*Vocal Department.*

One silver medal and two tamburas.

Some of the students who obtained prizes then played on the sitar, and sung several songs which seemed to please the audience very much. A few Sanskrit songs, which were composed by Professor Khetter Mohun Gosswamee for the welfare of Her Majesty Queen Victoria, were sung by the honorary teachers, Baboos Uday Chunder Gosswamee and Gunga Bistoo Chuckerbutty. Baboo Sourendro Mohun Tagore then rose and spoke much of musical notation. From Mr. Carl Engel's work, he shewed the musical notations of America and China, and explained the difference. He shewed also from the "Asiatic Researches" the notation used in this country long ago. In short, he said that as different nations have different languages, the musical notations cannot be equal to each other, and hence one particular kind of notation cannot be universal. Then he expressed his earnest desire that the public should know that the school is open to all, and he therefore wished that all should come forward to promote the welfare of the institution.

**H. Woodrow, Esq., M. A.**, said that he had been highly satisfied to see the improvement made in so short a time by the students of the Bengal Music School, and he heartily wished that its branches may increase every year. He said that education cannot be complete without music. It is a science which elevates the mind, and develops the intellectual powers. At last the Chairman rose and delivered a short speech in favor of the school, and how far music was concerned in the higher aspirations of the soul to the worship of God, &c. He then read a few Sanskrit songs composed by him in honor of the Queen, after which he thanked Professor Khetter Mohun Gosswamee and Baboo Sourendro Mohun Tagore for their laudable zeal in the institution.—*The Indian Daily News, Friday, June 6, 1873.*

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**THE BENGAL MUSIC SCHOOL.**—A meeting of the Bengal Music School took place last Tuesday evening. Mr. H. Woodrow took the chair. The lecture was accompanied with illustrations. By his extraordinary musical ability, the Telegue singer, Bishwanath Shastri, excited the admiration of the audience. A warm discussion followed, in which Babus Keshab Chandra Sen and Gopal Chandra Banarji took a prominent part. After the presentation of a medal and an address to the Madrased singer, Mr. H. Woodrow rose up and said that he was heartily glad to see signs of rapid progress among the natives in the direction of music. A few years back, he said, one of his native friends (a very learned man) had told him that "he would sooner see his son dead at his feet than allow him to learn music." Now, what a healthy change has taken place in the hearts of the natives! Little did he think that he would live to see the day when the Bengalis would get over their prejudices, and begin to set to learning this branch of the Fine Arts in right earnest.—*The Englishman, Thursday, August 21, 1873.*

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THE BENGAL MUSIC SCHOOL.—The second annual distribution of prizes to the students of the above school took place on Tuesday evening at the Calcutta Normal School. About 500 people were present. The Rev. Father Lafont having been voted to the chair, the proceedings of the last year were read and confirmed. Prizes consisting of *sitars*, *esrars*, music books, &c., were distributed to the deserving students. Boycunto Nath Bose of the *sitar* class and Sarada Prasad Ghose of the vocal class received the first prizes (silver medals). The *tableaux vivants* of the six Hindu *rags* were next shown on the stage, and were accompanied by songs and instruments. The living figures were really beautiful, but the beauty was a little marred for want of proper light. The next scene was the talking-head affair. Music appealed to Hindus and friends for support—for his better development. The last scene was the appearance of *Saraswati*, sitting on a throne of musical instruments, while some of the students stood on both of her sides and sang a hymn to her. The intervals between the Acts were filled up by a variety of instrumental music. The thanks of the audience are due to Babu Sourindro Mohun Tagore for the get-up of this novel entertainment which was equally liked by the natives and the European ladies and gentlemen. The scenic artist (Babu Grish Chunder Chatterji) deserves great credit for the efficiency with which he has conducted his business.—*The Indian Mirror*, January 29, 1874.

LAST Tuesday there was a grand entertainment in the premises of the Calcutta Normal School in consequence of the distribution of prizes to the students of the Bengal Music School. There was a good gathering of the native gentry on the occasion. Father Lafont was in the chair. After the usual part of the ceremony was gone through, the Chairman addressed the meeting and spoke a few cheering words relative to the cultivation of music by native gentlemen. A concert then began, which was no doubt an excellent

one of its kind. A stage had been fitted up at one end of the hall, and living representations of the six *rags* were introduced, one after another, with concert playing at intervals. We cannot say that the representations were unpoetical or in any way faulty. The effect on the audience was enhanced by one gentleman discoursing each *rag* as its representation appeared. It would certainly have been more enhanced if some professional musician's services had been entertained. For, to tell the truth, the musical discourses were not so faultless as could be desired.—*The Halishahar Pattrica*, 30th January 1874.

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BENGAL MUSIC SCHOOL.—The second annual distribution of prizes of the Bengal Music School was held in the premises of the Calcutta Normal School on Tuesday last, the 27th January 1874, at 7½ P.M., the Rev. Father Lafont being in the chair. There were several European ladies and gentlemen present on the occasion, and the number, including the native Babus, amounted to upwards of 400 persons. In the absence of Babu Huro Mohun Bhattacharji, the Secretary of the School, Babu Loke Nath Ghose, the Registrar, rose and read the report for the year 1873-74, at the request of the Reverend gentleman in the chair. After which Babu Loke Nath Ghose asked the Chairman to distribute the prizes to the meritorious students of the institution. The following prizes were distributed to the students by him, and the students accepted them with thanks:—

#### INSTRUMENTAL DEPARTMENT.

##### *First Class.*

Babu Bycanto Nath Bose, one silver medal.

Babu Hem Chandra Banarji, one esrar.

##### *First Class, Section A.*

Babu Thakur Das De, one sitar.

*First Class, Section B.*

Babu Gopal Chandra Sen, one book, Mridanga Manjari.

## INSTRUMENTAL DEPARTMENT.

*Second Class.*

Babu Kunjo Behari Mullick, one sitar.

## VOCAL DEPARTMENT.

*First Class.*

Babu Saroda Prosad Ghose, one silver medal.

Babu Raja Ram Banarji, one sitar.

Babu Baroda Kanto Bhattacharji, one tambura.

*Second Class.*

Babu Surut Chandra Banarji, one tambura.

*Mridanga Class.*

Babu Dwarka Nath Bysack, three musical books.

The Chairman thanked the President, Raja Sourendra Mohan Tagore, for his zeal and benevolence in reviving the Hindu music and reducing it to a science; and after rendering due thanks to the Professor Goswami and others, requested them to commence the entertainments fixed for the occasion. The *tableaux vivants* of the six original *rags* (arranged by Babu Grish Chandra Chatarji, under the direction of the President) appeared first. They seemed quite new to the native gentlemen. This part was conducted by Babu Kally Prasanno Banarji, Assistant Secretary of the school, under the direction of the President, Raja Sourendra Mohun Tagore. Babu Uday Chand Goswami, who acted as an interlocutor, sang songs with the students in chorus. The concert was played by the students themselves. The entertainment terminated at 11 P. M., with a vote of thanks to the Chair.—*The Englishman*, Friday, January 30, 1874.

LAST week we reported the proceedings at the Bengal Music School, when the prizes were distributed to the successful students, and an entertainment was given, illustrative of Hindoo music. This consisted of a series of *tableaux vivants*, accompanied by verbal explanations, and illustrated by the students of the school on their respective instruments. The classes are held in the Normal School, Chitpore Road, and the entertainment was repeated on Friday evening last, at the request of the masters of the Normal School, for the edification of the pupils, who mustered to the number of about 500, and were highly pleased. The movement in connection with Bengalee music is one which we should like to notice at large, if we could do justice to the subject. But we must confess that it is beyond us. The efforts of the respected member of the Tagore family, who is at the head of the movement, are worthy of all praise. He seeks to develop a love of music amongst his countrymen, with a view to the elevation of their tastes and to the encouragement of that kindly social feeling which music tends to promote. He has been at great pains and considerable expense to provide books of music, which we should be glad to notice if we only understood them. But this initial difficulty stops all attempts beyond the recognition of the movement, and the spirit in which it is carried on. The music itself, the instruments, the notation, everything connected with the school, is so different from what Europeans are accustomed to, that we cannot hope to say anything that could be of use to the school, or of much interest to our readers. The objects of the promoters are highly commendable, and we wish them every success.—*The Indian Daily News, Tuesday, February 3, 1874.*

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BENGAL MUSIC SCHOOL.—The second annual distribution of prizes of the Bengal Music School was held on the 27th ultimo, Revd. Father Lafont on the chair. After the perusal of the report for the year 1873-74, by Babu Lokenauth Ghose, the Chairman dis-



tributed several prizes, *viz.*, silver medals, musical instruments, and books, to the successful students of the school. The entertainments selected for the occasion by the President, Rajah Sourendro Mohun Tagore, were as follows :—

ACT I.—The interlocutor explained the two principal characters of the Sanskrit Music (visible and audible) by exhibiting one after another the living figures of the six *Rāgs*, and singing with them the songs composed by Professor Khetter Mohun Gosswamee. Amongst these, *Sree Rāg* appeared first with a nymph, gathering fresh blossoms in the bosom of a grove. *Basanta Rāg* appeared next, clothed in yellow garments, with a mild expression of face, and with very red eyes. *Bhryub Rāg* appeared as third on the list, having *Gunga* on his head, and having three eyes; his forehead was adorned with the crescent moon, and his body was encircled with serpents. *Puncham Rāg* next appeared, wearing red clothes, and bearing the countenance of an intelligent young man of an amorous disposition. *Megh Rāg* appeared fifth, on an elephant, and dressed in blue garments. *Nut Narayun Rāg* appeared sixth, as a mighty warrior on horse-back in the battle-field, besmeared with blood. Then *Bharat* appeared last, and expressed his joy at seeing the thriving condition of the Bengal Music School, but said to the interlocutor that Hindu Music was on the whole in a deplorable state. When music schools shall be established in different parts of the country, and when music will be taught scientifically by means of notation, then, and not till then, it can be said that Hindu Music was improving. The sage finally said that the degree of improvement, which Hindu Music had attained through the exertions of some of the lovers of the art, would be emblematically shewn in Act II.

ACT II.—Music appeared as a head only. The head mourned for the pitiable condition in which he found himself, and appealed to the educated Hindus to restore to him all the other limbs, *i. e.*, to make him fully developed. He regretted also that, placed as he



was in a Government building, i. e., the Calcutta Normal School, he had not as yet received the good graces of the Government.

ACT III.—The Goddess *Saraswati* appeared upon a rich throne composed of musical instruments, and the students sang hymns to her in a chorus. During the exhibition of the various scenes there, a concert was given by the students on various instruments, viz., *Sitar*, *Rubab*, *Nadturungo*, *Sannjoge*, &c. All these were excellently well rendered, and Rajah Sourindro Mohun Tagore deserved much praise. It is to be hoped that his exertions will be crowned with success.—*The Illustrated Indian News*, Calcutta, Wednesday, February 18, 1874.

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INFANT SCHOOL.—Raja Sourindro Mohun Tagore has extended his bounty to the Sobha Bazar Bungo Bidyalaya, an infant school, and has contributed liberally to its support.—*The Indian Daily News*, Monday, March 2, 1874.

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BENGAL MUSIC SCHOOLS.—Music schools are rapidly spreading in Bengal. In addition to that instituted by Baboo Sourindro Mohun Tagore, schools have been established in Connaghur and Shibpore. The latter already has fifteen pupils.—*The Illustrated Indian News*, Calcutta, Wednesday, March 18, 1874.

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BENGAL MUSIC SCHOOL.—The Hon'ble Mr. Justice and Mrs. Phear visited the Bengal Music School on the 10th instant at 7½ P. M. They expressed delight in hearing the performances of the various classes, and thanked the President Rajah Sourindro Mohun Tagore, Professor Khetter Mohun Gosswamee, Baboo Gopaul Chunder Banerjee, Kally Prosonno Banerjee, Loke Nath Ghose, and other members of the Committee, who in return gave respectful thanks, and said that they were highly indebted to their visitors for the kind

interest shown in the institution, and that they feel encouraged in their work by seeing it patronized and encouraged by the presence of respectable and sympathising visitors.—*The Indian Daily News*, Monday, April 13, 1874.

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BENGAL MUSIC SCHOOL.—Colonel H. Hyde, R.E., Mint Master, Major S. T. Trevor, R.E., Major C. H. Luard, R.E., W. S. Atkinson, Esq., M.A., Director of Public Instruction, and C. B. Clarke, Esq., M.A., Officiating Inspector of Schools, Presidency Circle, visited the institution on Monday evening, the 20th instant. Every one of them was much interested, and C. B. Clarke, Esq., M.A., remarked that amongst the performances of the five different classes, the first instrumental class was very good, and the teachers in charge know the native instruments well. There was one who played the metal castanets in a style which was surprising. Also the flute and sitaras went very well together. The school is certainly entitled to the merit of teaching Bengali music very excellently well.—*The Englishman*, Wednesday, April 22, 1874.

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BENGAL MUSIC SCHOOL.—On Monday, the 20th instant, at 7½ P. M. the following gentlemen visited the School, viz., Colonel H. Hyde, R.E., Mint Master, Major S. T. Trevor, R.E., Major C. H. Luard, R.E., W. S. Atkinson, Esq., M.A., Director of Public Instruction, and C. B. Clarke, Esq., M. A., Officiating Inspector of Schools, Presidency Circle. All these gentlemen were much pleased and thanked the President, Rajah Sourendro Mohun Tagore, and Professor Khetter Mohun Gosswamee, for their having reduced Hindoo music to good principles, and the able musician, C. B. Clarke, Esq., M.A., remarked that—"The first instrumental class was very good, and the teachers in charge of the five different classes know the native instruments well. There was one who played the

metal castanets in a style which surprised us. Also the flute and sitars went very well together. The school is certainly entitled to the merit of teaching Bengali music exceedingly well."—*The Indian Daily News*, Wednesday, April 27, 1874.

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BENGAL MUSIC SCHOOL.—This institution which is carried on chiefly by the enthusiasm of one of the members of the Tagore family, who desired to promote the love of music amongst his countrymen as a means of elevating their tastes and promoting rational recreation amongst them, is held in the premises of the Normal School, Chitpore Road. This evening at 7-30, there will be a distribution of prizes, followed by entertainments. The objects of the patron are very worthy ones, and deserve every success.—*Indian Daily News*, 27th January 1874.

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BENGAL MUSIC SCHOOL.—James A. Aldis, Esq., M.A., Head Master of the *La Martiniere*, visited the institution on the 17th instant, and was highly pleased to hear and examine all the classes of the two departments, vocal and instrumental. He remarked thus:—"I was much pleased with my visit to the Hindoo Music School on the evening of Monday, the 17th instant. The vocal music classes have been very carefully and thoroughly trained. I was pleased to find that the teachers made a practice of examining their classes in naming tones by ear—a most important part of instruction. The students of the first class named correctly, both natural and chromatic tones of the scale; one or two were successful in identifying particular quarter tones. In the second class, one or two students were fairly successful in this by no means easy exercise. In the second class, several phrases were sung at sight from the black board with very fair precision; and after one or two trials, the chromatic phrase *sa, ri, ga, ma, dha* was correctly rendered. I have had a fair amount of experience in teaching vocal music, and I feel

sure that as compared with English boys, Bengalis have a remarkably exact ear, and a singular aptitude for the accurate intonation of difficult chromatic intervals. The teachers seem to be much interested in their work and thoroughly well up to it. Another class was learning the Indian drum; they played several exercises with very clear and exact execution. The Hindoo measures and time notation are beyond me; but the class seemed as well taught and as successful as the others. There was a violin class. The pupils had been learning for only two or three months, but had made most creditable progress; two of them played a very good duet. It is commonly said that the Hindoos are unacquainted with the use of harmony; but this is incorrect. They do occasionally use very good two-part harmony, regulated, as far as one can judge by ear, by the same laws as would be acknowledged by a European composer. I noticed this once or twice with the *sitaras*. The *sitara* class is in a very efficient state. The teacher is a perfect master of the instrument; his execution is most brilliant, his touch and style thoroughly artistic. The class played a variety of pieces in different modes with great precision and taste. After they had finished, the teacher shewed me a most wonderful and almost inexplicable musical feat. He took two brass trumpet-shaped tabors closed at the narrow end with perforated metal discs. Pressing these discs firmly against the sides of the throat close to the vocal cords, by breathing heavily, he produced a clear reedy note from the trumpets. By placing my ear close to his mouth I ascertained that the sound came from the trumpets, and not from the vocal cords. On this singular instrument he played some very difficult quarter—tone phrases, and concluded with the National Anthem. This and many other things, such as the untouched wires of the *sarungee*, prove that the Hindoos have long been practically familiar with the acoustic phenomena of resonance, of which the Greeks and mediæval Europeans knew nothing. There are some very singular parallels between Hindoo and Greek music, not only in the music itself, but even in the names of musical

instruments, such as citara \* \* \* and also compage \* \* \*  
 \* \* \* with the almost identical Hindoo name for castanets, on  
 which, by the way, I heard some extremely clever performances.  
 But it seems clear, on the whole, that the Hindoos were far in ad-  
 vance of the Greeks: and indeed that up to the dawn of modern  
 European art in the 14th or 15th century, Hindustan was, without  
 doubt, in music, the mistress of the world."—*The Indian Daily  
 News, Wednesday, August 26, 1874.*

The *Hindoo Patriot* of yesterday gives a supplement, which will  
 be read with interest by musical people who have paid attention to  
 the music of this country. It is a review of the subject after it has  
 been discussed by Mr. Clarke, of the Education Department, Mr.  
 Aldis, of the Martiniere, and other writers who have investigated  
 Hindoo Music, scientifically or practically. It is impossible for any  
 one to convey in brief the merits of the controversy, and we must  
 refer those who are interested in the subject to the supplement of  
 the *Patriot*, merely noting that the paper is, we believe, from the  
 pen of the enthusiastic founder of the Bengal Music School, whose  
 devotion to the subject is well known.—*The Indian Daily News.*

BENGAL MUSIC SCHOOL.—A grand musical entertainment took  
 place in the premises of the Calcutta Normal School on Saturday  
 last, to hear specimens of singing and music by the Carnatic singer,  
 Professor Mowla Bux. There was a respectable gathering, exceed-  
 ing 300 in number, amongst whom were Mrs. Hobhouse, Hon'ble  
 J. B. Phear, Mrs. Phear, Hon'ble W. Markby, Mrs. Markby, Dr.  
 Charles, Mrs. Charles, J. A. Aldis, Esq., Mrs. Aldis, Miss Akroyd,  
 H. L. Dampier, Esq., J. B. Roberts, Esq., R. Turnbull, Esq., H.  
 Blochmann, Esq., Jas. Derrick, Esq., J. Norman, Esq., Revd. Father  
 Lafont, Revd. S. Dyson, Rajah Harendra Krishna Deb Bahadoor,  
 Rai Kanye Lall Dey Bahadoor, Baboos Doorga Churn Law, Kristo  
 Das Pal, Madhub Chunder Sen, Denonauth Ghose and several others.



The concert played by the students of the Bengal Music School was beautiful, and the *Sree Raga* played on the instrument *Soorbahar*, by Baboo Kally Prosonno Banerjee, was excellent, and he was successful in identifying particular quarter-tones. The instrument *Nasturunga* played by him was really a wonder to many European ladies and gentlemen. Professor Mowla Bux did his part most skillfully in both singing and playing the native instruments, *Veena* and *Julturunga*. The President of the Bengal Music School, Rajah Sourendro Mohun Tagore, requested the Hon'ble J. B. Phear to present a gold medal to Professor Mowla Bux, for his qualification in music. Justice Phear rose and said that he had been unworthily selected to present the medal to Professor Mowla Bux, and though he (Mr. Phear) was a foreigner, yet he must say that all were pleased with the performances of the Professor, and he was glad to present the gold medal on behalf of the President and members of the Bengal Music School. The entertainment terminated at 10½ P.M., after a song sung in chorus by the students of the Music School, followed by the National Anthem, "God Save the Queen." The European visitors expressed their thanks to the President, Rajah Sourendro Mohun Tagore, and the members for their courtesy and politeness in receiving them.—*The Indian Daily News, Thursday, December 8, 1874.*

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**BENGAL MUSIC SCHOOL.**—The third annual distribution of prizes of the Bengal Music School took place on the 30th March, 1875, at 7 P. M. The Hon'ble Mr. Justice Phear took the chair. The Hon'ble Mrs. Phear, Mrs. Woodrow, Revd. Father Lafont, Edward Clarke, Esq., James Derrick, Esq., Pundit Mohesh Chunder Nairutna, Rai Kanye Lall Dey Bahadoor, Baboos Chundy Churn Banerjee, Gopal Chunder Banerjee, Bacharam Chatterjee, and several others were present on the occasion. The Hon'ble Chairman called upon the Honorary Registrar, Baboo Loke Nath Ghose, to read the printed

report of the school for the year 1873-74. It was read, and the prizes were distributed by the Chairman.

The Chairman rose, and made some good suggestions for the improvement of native music and introduction of harmony, if possible. He thanked the President, Rajah Sourindro Mohun Tagore, for his zeal and munificence in reviving Hindu music, and reducing it to a science. He expressed his good opinion of the school, and remarked that it would surely prosper in future. A student of the school, Baboo Mohendro Nath Seal, who received a silver medal, thanked the Chairman for the honor, and expressed his gratitude to the Bengal Music School and its worthy President, Rajah Sourindro Mohun Tagore, for the simple form of notation which he and professor Khetter Mohun Gossawmee have adopted for the benefit of their countrymen.

The Revd. Father Lafont made an elaborate speech on music. Baboo Loke Nath Ghose said that he was highly indebted to the Hon'ble Chairman and the Revd. gentleman, Father Lafont, for their good and instructive remarks on music, but remarked that the introduction of harmony in native music would murder the beauty of Hindu Rags and Raginees. In conclusion, Baboo Loke Nath Ghose thanked the President for the good he had done by the improvement of music, and remarked that there would be a time in which the natives would have a taste for studying European music in addition to their own.

Lastly, Rajah Sourindro Mohun Tagore rose and thanked the Hon'ble Chairman and Revd. E. Lafont for their kind expressions. He proposed a vote of thanks to the chair, after the termination of a song sung by the students. The meeting broke up after 8 P. M.—  
*The Englishman, Thursday, April 1, 1875.*

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1. Victoria Gitika composed and set to music by Sourendro Mohun Tagore, President, Bengal Music School, Calcutta; Stanhope Press, 1875.



2. Fifty Stanzas in Sanscrit in honor of H. R. H. The Prince of Wales: Composed and set to music by Sourendro Mohun Tagore, President, Bengal Music School, Calcutta; Stanhope Press, 1875.

3. English Verses set to Hindoo Music in honor of H. R. H. The Prince of Wales, by Sourendro Mohun Tagore, President, Bengal Music School, Calcutta; Presidency Press, 1875.

4. Yantra Kosha, or a Treasury of the Musical Instruments of Ancient and Modern India and of various and other countries. By Sourendro Mohun Tagore, President, Bengal Music School, Calcutta; Madhyastha Press, 1875.

5. Hindoo Music from various authors. Part I. Compiled by Sourendro Mohun Tagore, Calcutta; Stanhope Press, 1875.

Baboo Sourendro Mohun Tagore, brother of Rajah Joteendro Mohun Tagore, Bahadoor, is doing more for Bengalee music than any other living man. He is himself not only well-skilled in that the pleasantest of all the fine arts, but he encourages the development of the musical faculty in others; and further spends a great deal of money in the publication of books on Indian music. We have before us five Volumes all written and compiled by that enthusiastic votary of music; and for Bengalee books they are well got up. The first on the list, the Victoria Gitika celebrates the "deeds and virtues of Her most gracious Majesty Queen Victoria and her renowned predecessors." All the sovereigns of England pass in review from William of Normandy to the Empress of India; and the work ends with the following sloka:—

"Descended from the Tagore family  
Thy Suppliant Sourendro Mohun  
Implores a little spark of thy mercy,  
Hardly attainable, O thou merciful Empress of India."

The second book on the list contains English verses collected from various poetry; some by the compiler's brother Raja Joteendro Mohun Tagore—in honor of His Royal Highness the Prince of Wales. Hindoo music contains reprints of Capt. Williard's Treatise on the music of Hindoostan, Sir William Jones' dissertation on

the musical modes of the Hindoos, and other tracts. The Yantra Kosha is a very useful book as it describes all the musical instruments of ancient and modern India, and contains a dictionary of musical terms.—*Bengal Magazine, April, 1875.*

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HINDOO MUSIC—SOURENDRO MOHUN TAGORE.—Sir William Jones was of opinion that “had the Indian empire continued in full energy for the last two thousand years, religion would, no doubt, have given permanence to systems of music invented, as the Hindoos believe, by their gods, and adapted to mystical poetry; but such have been the revolutions of their Government since the time of Alexander, that although the Sanscrit books have preserved the theory of their musical compositions, the practice of it seems almost wholly lost (as all the Pandits and Rajahs confess) in Gaur and Magadha, or the provinces of Bengal and Behar. When I first read the songs of Jayadeva, who has prefixed to each of them the name of the mode in which it was anciently sung, I had hopes of procuring the original music; but the Pandits of the south referred me to those of the west, and the Brahmens of the west would have sent me to those of the north, while they, I mean those of Nepal and Cashmir, declared that they had no ancient music, but imagined that the notes to the *Gita-govinda* must exist, if anywhere, in one of the southern provinces, where the Poet was born; from all this, I collect, that the art which flourished in India many centuries ago, has faded for want of due culture, though some scanty remnants of it may, perhaps, be preserved in the pastoral roundelays of Mathura on the loves and sports of the Indian Apollo.” Our author has, however, performed the work which Sir William Jones deemed impossible. He has not confined himself to the details in books, but “has consulted the most famous performers, both Hindoos and Mussulmans, the first Veenkars in India, the more expert musicians of Lucknow, and Hakeem Salamut Alee Khan of Benares, who has written

a treatise on music. The reader will not find this work a translation of any of the existing treatises on music, but an original work, comprehending the system of Hindoostani music according to the ancient theory, noticing as much of it as is confirmed by the practice of the present day. I have endeavoured, likewise, throughout the work, to assign the motives for several peculiarities in Hindoo music and manners, for which none has been hitherto assigned, such as the confining their Raginees to particular seasons of the year and time of day and night: the difference between the lyric poetry of several nations of Asia, sung in this country: some ancient customs now become wholly or partly obsolete, and practices now out of fashion, or rendered useless in consequence of the security afforded by the British Government. In the definition of the term Rag I have taken the liberty to differ from Dr. Gilchrist and Sir William Jones; the motives for which will, I hope, appear sufficiently cogent to have warranted the presumption. Some reasoning on harmony and melody will likewise be found, which I hope will not be unacceptable; but on impartial consideration found to possess some weight. The immense variety in time noticed in the original treatises, a great many of which are still practised, has led me to discuss this subject more largely than I should have done, had its number not been so limited in European practice, and the subject not appeared so important. All species of composition have been noticed with a short sketch of the distinguishing characters of each; and a brief account of the principal musicians, from the most ancient to the present time, is superadded. On the subject of those ancient and extraordinary melodies, which the Hindoos call Raugs and Raginees, the popular traditions are as numerous and romantic as the powers ascribed to them are miraculous. Of the six *Rags*, the five first owe their origin to the God Mahadeo, who produced them from Parbutty. His wife constructed the sixth; and thirty Raginees were composed by Brahma. Thus of celestial invention these melodies are of a peculiar genus: and of the

three ancient genera of the Greeks resemble most the enharmonic ; the more modern compositions are of that species termed diatonic. A specimen of these is given in the air *Gul buddun thoo hum see*. Considerable difficulty is found in setting to music the Rags and Raginees, as the Hindoo system does not supply notes or signs sufficiently expressive of the almost imperceptible elevations and depressions of the voice in these melodies ; of which the time is broken and irregular, the modulations frequent and wild. Whatever magic was in the touch when Orpheus swept his lyre or Timotheus filled his softly breathing flute, the effects said to have been produced by two of the six Rags are even more extraordinary than any of those ascribed to the modes of the ancients. Mia Tansine, a wonderful musician in the time of Akbar, sung one of the Night Rags, at mid-day ; “the powers of his music were such that it instantly became night, and the darkness extended in a circle round the palace as far as the sound of his voice could be heard.” There is a tradition, that whoever shall attempt to sing the Rag Dheepuck will be destroyed by fire. The same Emperor ordered Naik Gopaul, a celebrated musician, to sing that Rag ; he endeavoured to excuse himself ; but in vain ; the Emperor insisted on obedience. The musician therefore requested permission to go home and bid farewell to his family and friends. It was winter when he returned, after an absence of six months. Before he began to sing he placed himself in the waters of the Jumna till they reached his neck. As soon as he had performed a strain or two the river gradually became hot ; at length began to boil ; and the agonies of the unhappy musician were nearly insupportable. Suspending for a moment the melody thus cruelly extorted, he sued for mercy from the monarch, but in vain. Akbar wished to prove more strongly the powers of the Rag ; Naik Gopaul renewed the fatal song ; flames burst with violence from his body, which though immersed in the waters of the Jumna, he was consumed to ashes. These, and other anecdotes of the same nature, are related by many of the Hindoos, and implicitly believed by some. The

effect produced by the Maig Mullaar Rag was immediate rain. And it is told that a singing girl once, by exerting the powers of her voice in this Rag drew down from the clouds timely and the refreshing showers on the parched rice crops of Bengal, and thereby averted the horrors of famine from the Paradise of *Rigons*.\* A European inquiring after those whose musical performance might produce similar effects, is gravely told, "that the art is now almost lost; but that there are still musicians possessed of these wonderful powers in the west of India."

But if one inquires in the West they say "that if any such performers remain thy ere to be found only in Bengal." Of the present music and the sensations it excites, one can speak with greater accuracy. "Many of the Hindoo melodies," to use the words of an excellent musician, "possess the plaintive simplicity of the Scotch and Irish, and others a wild originality pleasing beyond description."

Baboo Sourendro Mohun Tagore has published his most entertaining books "for private circulation only." We think this a mistake, for no other work contains so much information on the highly interesting subject of Hindoo music.—*Friend of India*, 22nd May, 1875.

AMERICA has honored Rajah Sourendro Mohun Tagore with the title of Doctor of Music. Never was honor more worthily bestowed. The revival of Hindoo Music is mainly due to this gentleman, and we are proud to think that a countryman of ours, who has devoted his soul and life to the improvement of the noble science of Music, has been honored by the most advanced country in the world.—*Amritabazar Patrika*, July 22, 1875. 7th Sravan, 1282, B. S.

\* An Arabic title given to the province of Bengal by Aurengzebe. See Jones, Pers. Gram., page 82.



**FURTHER HONORS FOR BENGAL.**—The American University of Philadelphia has conferred upon a member of the Tagore family the degree of Doctor of Music. The diploma sets forth that, by the authority of the laws of the Republic and the ample powers vested in that University, the Faculty confer upon the approved recipient Sourendro Mohun Tagore, for his proficiency in musical art, the title of Doctor of Music. The document bears date 20th April, 1875. We understand that this distinction was quite unexpected, and is entirely the spontaneous act of the University of Philadelphia.—*The Indian Daily News, August 9, 1875.*

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**RAJAH SOURENDRO MOHUN TAGORE**, the enlightened patron of Bengali Music, the author of several works on the subject, and the President of the Bengal Music School, has received from the American University of Philadelphia the degree of Doctor of Music. We trust that other Universities will follow the example of that of Philadelphia and do honor to the merits of this distinguished citizen of Calcutta.—*The Indian Statesman, August 10, 1875.*

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**AMERICA** has of late honored Bengal by conferring (for the first time) the title of "Doctor of Music" on a Native. The recipient is Rajah Sourendro Mohun Tagore, who has been thus honored for his persistent and almost successful efforts at reviving Hindu Music which had long been the monopolized commodity of a set of selfish professional men. The American University at Philadelphia "certify that the title of Doctor of Music has been conferred on Sourendro Mohun Tagore, and that his name has been duly registered in the books." The diploma (in Latin) sets forth in detail the grounds for which they award this distinction—a distinction quite novel to a Native of India. It is no small satisfaction to know that the people of the New World have appreciated and encouraged the movements of the President of the Bengal Music School, towards the regeneration of an Art, that has been univer-

sally known to be a thing without which society or, we might say, humanity is not perfect.—*The Indian Mirror*, August 10, 1875.

**A NEW DOCTOR OF MUSIC.**—We learn that the American University of Philadelphia has conferred upon Rajah Sourendro Mohun Tagore, President, Bengal Music School, the title of “Doctor of Music.” This is, we believe, the first instance of a native of India being the recipient of a distinction like this.—*The Englishman*, August 10, 1875.

WE understand that the University of Philadelphia has conferred upon Baboo Sourendro Mohun Tagore, brother of the Hon’ble Rajah Joteendro Mohun Tagore, the title of Doctor of Music, a worthy recipient of honor.—*The National Paper*, 11th August, 1875.

THE University of Philadelphia has conferred on our fellow-townsmen, Rajah Sourendro Mohun Tagore, the degree of Doctor of Music. We congratulate this well-known patron of Hindu Music on his well-deserved honor, and trust with the *Indian Statesman* that other Universities will follow the example of that of Philadelphia.—*The Bengalee*, August 14, 1875.

THE University of Philadelphia has conferred the degree of Doctor of Music on Rajah Sourendro Mohun Tagore, President of the Bengal Music School.—*The Englishman’s Saturday Evening Journal*, August 14, 1875.

IN recognition of the services rendered to the cause of the revival of Hindu music, the University of Philadelphia has conferred upon Rajah Sourendro Mohun Tagore of this city the degree of Doctor of Music. The diploma is indited in Latin which we give *in extenso* :—

\* \* \* \* \*



This is to certify that the degree of Doctor of Music of the above University has been granted to Sourendro Mohun Tagore, and that the same is duly registered on the books.

April 20, 1875.

(Sd.) F. A. STURMAN, LL. D.,  
Registrar.

This is the first instance of a Bengali honoured by a foreign University without his leaving the country. We congratulate the Rajah upon the distinction conferred upon him, and may add that we consider the honor done to him as an honor done to the nation.—  
*The Hindoo Patriot, August 16, 1875.*

MUSICAL WORKS IN HONOR OF H. R. H. THE PRINCE OF WALES.—Rajah Sotrindro Mohun Tagore, President, Bengal Music School, presented a set of his following musical works to his Royal Highness the Prince of Wales, viz. :—

1. Prince Panchasat, a book containing *Sanskrit* verses, with English version, set to music in the both Hindu and European system of notation.

2. English verses (from best authors), set to Hindu Ragas and Raginis in the both Hindu and European system of notations.

3. Six Ragas, with their respective pictures, meditations, and dissertations.

The Rajah has been favored with the following acknowledgment :—

AGRA, 29th January 1876.

“SIR,—I am commanded by the Prince of Wales to thank you  
“for the books on Hindu Music, which you have been so good as to  
“present to His Royal Highness, and which His Royal Highness  
“has had much satisfaction in accepting.

(Sd.) “FRANCIS KNOLLYS,  
“Private Secretary.”

*The Statesman, 8th February 1876*

WE have to acknowledge the receipt of a very well got-up volume containing fifty Sanskrit Stanzas composed and set to music by Babu Sourendro Mohun Tagore, the President of the Music School. Each stanza is accompanied by a translation and by a rendering, according to the European system, of the Bengali Notation. We see that the quarter-tones, *murchhanas* and "other Hindu musical graces," have been omitted to render possible the representation of the melodies by European musical symbols. This is cutting the Gordian knot with a vengeance, but the author assures us in his Preface that the character of the Hindu music has been all but completely represented in the notation employed. If this is really the case, one would be inclined to infer that the "Hindu musical graces" omitted must be superfluous in all but name. But we forbear, lest we should re-kindle the dormant controversy about the relations and comparative merits of Indian and European Music.

An introduction containing the elementary rules for the Hindu Musical Notation commences the book.—*The Englishman*, 9th February, 1876.

FIFTY STANZAS IN SANSKRITA, IN HONOR OF H. R. H. THE PRINCE OF WALES.—A neat volume with the foregoing title is now before us. The stanzas have been composed and set to music by Sourendro Mohun Tagore, President of the Bengal Music School, and are accompanied with a translation into English. The author explains in his Preface that, as the stanzas are intended to be played on European instruments, and as these are incapable of producing some of the peculiar graces of Hindu music, "these compositions are not to be taken as a representative instance of our music." Elementary rules for the Hindu Musical Notation are given, at the beginning of the book, on the value of which we can give no opinion. But we have read with interest the English translation of the stanzas. We subjoin a few specimens taken very much at random as the best means of giving our readers a notion of what the book contains:—

"(5) As the ocean heaves its breast through gladness before the Moon, so does the heart of thy Indian subjects, being favored with thy sweet presence and viewing thy moon-like aspect, overflow with ecstasy that breaks forth through their outward features."

"(9) O Young Prince! the receptacle of noble virtues, in the arduous duties of the splendid sovereignty that lies before thee, may thy mind be as fixed and steady as the Dhruba in the planetary system."

"(10) May thy desire be centred in knowledge, thy wrath, in thy enemies, thy ambition, in virtue, and thy forgetfulness, in bad company; may it always be thy pride to stand pre-eminent among those that have subdued themselves; and may thy aversion freely grow more and more intense every day towards thy powerful passions alone."

"(13) O thou ocean of kindness! powerful as the summer-sun, be thou; calm and placid as the summer-evening, be the tenour of thy soul. As the night in summer grows shorter and shorter still, so may thy enemies gradually fade away before thee!"

"(17) As light to one groping in darkness, as the sight of a sail to one ship-wrecked on the vasty deep, as cold waters to a thirsty soul, so is thy joyful advent to our longing eyes."

"(19) As before the moon, the *kumud* blooms and the stars grow dim, so before thy presence, the countenance of the righteous glows, and the face of the wicked grows pale."

"(28) Ashamed of thy all-enduring patience and firmness, does not the earth occasionally quake, or what else could be the reason for the earth-quake?"

The poet, it will be seen, does not always succeed in saying in English exactly what he means, and what he, no doubt, says admirably in Sanskrit. The generous exaggeration of a loyal poet, especially when the poet is an Oriental, must not be counted a fault.

The abashed earth quakes at the presence of the all-enduring Prince. He treads the Vale of Cashmere, and the bungalows of the Assam tea-planters vibrate. Earth and ocean acknowledge his supremacy, and the ancient Indian deities are concerned for his welfare. India has been sanctified and blessed by the presence of our learned Prince, and her sons may now "consider the object of their existence attained." No wonder that such a Prince should be made the object of religious veneration:—

"(36) O! how fortunate are we to have thee before our eyes—thee, at whose coming our sorrows and sufferings are no more—thee, whom the subjects longed to see—thee, whose grace can grant us every bliss."

"(48) O Learned Prince! O thou who removest the griefs of those that repose on thy kindness! Since thou, pre-eminent among the great, hast feasted our eyes with thy presence, we think we have been amply recompensed for the merit we have accumulated by long practice of religious exercises. Our fortune is most favourable this day. We consign our life and property to thy hand."

"(49) Constantly hearing of thy glorious deeds, we are overwhelmed in an ocean of gladness, which is swelling up into such turbulent surges, that we are lost in overpowering ecstasy."

We have been drawn on to quote more than we had intended. We trust our copious extracts will not prevent the sale of the volume, which, we promise our readers, contains much besides what we have quoted that is astonishing as well as pleasing. And it must be remembered, that the Sanskrit and the Music, on which we are necessarily silent, are the grand features on the book, the English translation being, we suppose, quite subordinate.—*The Friend of India*, February 12, 1876.

BABU SOURINDRO MOHUN TAGORE sends us a very interesting list of the musical instruments in use amongst the Hindus. Our readers will probably share our surprise in learning that the list comprises no less than 99 instruments in all. Of these 35 are stringed instruments (*tata jantra*); 18 wind instruments (*shushira jantra*); 14 percussion instruments (*ghana jantra*); and 32 pulsatile instruments covered with skin (*annadha jantra*). The last in the list is the *Nyastaranga*, concerning which we are told that "the instrument, though of a classic origin, has created no little wonder amongst the Indian public. It is a peculiar instrument, and looks like a wind instrument, but is never blown. It is placed on the throat, upon the vocal chords, and being breathed upon heavily, will produce a clear reedy note. It can be made to hum *alapas*, or airs, or songs, as may be desired. It is believed that an instrument of this description is scarcely to be met in any other part of the globe. It can be made to produce sound when placed upon the cheeks and the nostrils." The list is curious and interesting, and an instrument of every description has been presented, we are told, to the Indian Museum in commemoration of the Prince's visit to Calcutta. Amongst the instruments formerly used in religious worship, we have the Sankha, which is described as follows:—

A very ancient instrument, formerly used in war and on religious and festive occasions, now only on the latter. This instrument might be, not inappropriately, called the father of wind instruments. In days of yore, there were sankhas of various descriptions, such as the Panchajanya (used by Krishna), Devadatta (used by Arjuna), &c. It is also used in the Buddha Temples. Called by the Europeans the "conch trumpet."

Chief of the stringed instruments played with the bow, are the—

Sarangi, a very sweet-toned ancient instrument intended to accompany the female voice; generally used in the performances of the Hindoostanee nautch-girls.



Alabu Sarangi, called by some Europeans, the Indian violin. The surface of this instrument is like that of the violin, with a gourd hollow under it. It is a very old instrument.

Esrar, a modern instrument, formed out of the Setar and Sarangi. Generally used to accompany the female voice, and to play light songs and airs.

Of those played with a misrab or steel plectrum, the principal are the :—

Mahati Vina, a very ancient instrument said to have been invented by the sage Narada. It is the best and the most difficult of all Hindoo musical instruments.

Kuchhapi Vina, known at present as Kachua Setar. Owes its name to the shape of the gourd, which is flat like the back of a tortoise (kachhapa). A classical instrument.

Tritantri Vina, also an ancient instrument. Now goes by the general name "Setar," (or "three wires"), given to it by Amir Khusroo, in the 13th century. The hollow of this instrument is sometimes made of wood. In other respects, it is just like the Kachhapi. Originally, it had three wires.

The chief instrument of the pulsatile order appears to be the Mridanga, played with the hand; and concerning it, we are told the legend that it was invented by the God Brahma. It is intended to accompany solemn music and hymns. It is also used in imperial durbars, with high-class songs, such as the Dhurpada, &c., and sometimes played with the Mahati Vina and other stringed instruments. Hindu Music has certainly not received the attention amongst Europeans that it deserves; and a people who have no less than one hundred instruments in use can hardly want "music" in their souls.—*The Statesman, Monday, February 14, 1876.*

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WE acknowledge with thanks the following valuable musical works by Rajah Sourindro Mohun Tagore :—

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1. Yantra Kosha, or a Treasury of the musical instruments of ancient and modern India and of various other countries.
  2. English Verses set to Hindu Music.
  3. Tagore's Prince Panchasat.
  4. Tagore's Victoria Gitika.
  5. Short Notices of the Hindu Musical instruments presented to the Indian Museum.

We cannot too highly admire the activity of Rajah Sourindro Mohun Tagore in not only resuscitating Hindu music, but also bringing it to the knowledge of the European public. There is now, we may say, a growing appreciation among the Europeans of the merits of Hindu Music, and not a little of this wholesome change is due to the laudable efforts of the author before us. A man of wealth, position and influence, with ample leisure, he has chosen for public benefit a line of occupation, in which he takes a special pleasure, and in which he has himself achieved a marked proficiency. The school of music, which he maintains at his sole expense, is training educated youths in Hindu music and diffusing among the educated classes generally a taste for it. In the books before us, the author has happily chosen the subjects. He has made Music the medium of a demonstration of loyalty to the Crown. We wish him every success in his useful and interesting career.—*The Hindoo Patriot*, February 14, 1876.

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WE have got a batch of books on Hindu music and cognate subjects from Rajah Sourindro Mohun Tagore. No author in Bengal is so prolifex of books, and at the same time we must confess, none has done so much for the regeneration of Hindu music. His works again always display deep research and thorough mastery of the subject.—*The Amrita Bazar Patrika*, February 17, 1876.

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WE cannot lay claim to so much musical knowledge as to be able to appreciate the relative connection between Indian and European Music, and the possibility or otherwise of any kind of notation being made common to both. But we can appreciate the efforts made to bring Indian Music within the knowledge of the people generally, and also to so arrange it as to admit of its being understood, if only to a certain extent, by Europeans. One of the most zealous laborers in this direction is Rajah Sourindro Mohun Tagore, who seems to have made Music not only his special study, but his unceasing delight. He has spared no effort to investigate the philosophy of Hindu Music, and to translate it, if we may use the term, so as to bring it within the comprehension of others. We have to acknowledge the receipt from him of copies of several works which he has recently published in elucidation of Native Music. First is a treasury of musical instruments of ancient and modern India, and other countries.

From a list of musical instruments presented to the Indian Museum, in commemoration of the visit of the Prince of Wales, we learn that there are about 100 different instruments used for various purposes and occasions, as pastoral, religious and social. This would indicate that the Hindus are a musical people. Then we have a book consisting of Sanskrit verses, celebrating the glories of Her Majesty and her predecessors from the Norman conquest. These are in Hindu notation on one page, and in European notation opposite. Another volume contains fifty stanzas in Sanskrit in honor of the Prince of Wales. This is in like manner printed in music in the two styles.

There is yet another volume of English Verses set to Hindu Music, in which the notation of the two countries is shown as "adapted" to the expression of either. There may be differences of opinion as to the Rajah's success in these adaptations: but there can be no difference as to the earnestness with which the author has thrown himself into his work. In the production of his books

he has probably had his reward; but if he can see that his labors have tended to a better understanding of national music, and a nearer approximation between the eastern and western methods of expressing natural emotion in song or by instruments, he will feel amply recompensed. And if he can only see that his countrymen seek in music a means of refinement and elevation, he will feel that he has not labored in vain.—*The Indian Daily News*, February 18, 1876.

1. Short Notices of the Hindu Musical Instruments, presented to the Indian Museum, in commemoration of the Prince of Wales' visit to Calcutta, by Sourindro Mohun Tagore, President of the Bengal Music School.

2. Yantra Kosha, or a Treasury of the Musical Instruments of Ancient and of Modern India, and of various other countries. By the same author.

3. English Verses set to Hindu Music. By the same author.

4. Victoria Gitika, or Sanskrit Verses, celebrating the deeds and the virtues of Her Most Gracious Majesty Queen Victoria and Her renowned Predecessors.

The first on the above list is a sheet, containing a descriptive list of no fewer than ninety-nine Hindu Musical Instruments, a number which will probably surprise not a few. It will be of great service to those who wish to examine the instruments in the Museum. There are thirty-five Tata Jantra or stringed instruments, eighteen wind instruments or Shushira Jantra, fourteen Ghana Jantra—percussion instruments—made of metal, and thirty Anaddha Jantra—pulsatile instruments—covered with skin. The two remaining unclassified are (1) the Sapta Saraba, "better known as the Jaltaranga, consists of seven cups, each filled with such a quantity of water as to make the whole the diatonic or any other scale as may be desired. These cups are played upon with little sticks on the Harmonicon principle. Known to be a very old instrument."

(2) Nyastaranga. "This instrument, though of classic origin, has created no little wonder amongst the Indian public. It is a peculiar instrument. Looks like a wind instrument, but is never blown. It is to be placed on the throat, upon the vocal chords, and being breathed upon hardly, will produce a clear reedy note. It can be made to hum out alapas or airs or songs as may be desired. It is believed that an instrument of this description is scarcely to be met with in other part of the globe." The best and most difficult of all the Hindu Musical instruments is said to be the Mahati Vina, a stringed instrument invented by the sage Narada. The Sankha is "a very ancient instrument, formerly used in wars and other religious and festive occasions," now only on the latter. This instrument might be, not inappropriately, called the father of wind instrument. It is used in Buddhist Temples. Called by Europeans the "conch trumpet".

The second on our list is what the title described, and as the language is Bengalee, we have not read beyond the title page. The third is a collection of some standard English verses, and they have been set with great skill, we believe, to Hindu Music. The elementary rules of the Hindu Musical Notation are given at the beginning of the volume. We are sorry not to be able to express an original opinion on the success which the Rajah has achieved in fitting to Hindu Music such famous English songs and poems as, "Rule Britania," "The Battle of the Baltic," "The Burial of Sir John Moore," and others equally classical, but we have had the opinion of a gentleman who is himself an authority on Hindu Music, and the Rajah's own name and position are a guarantee for the excellence of the work.

The fourth on our list is a tribute to Her Majesty the Queen in a style somewhat similar to the volume in honour of the Prince of Wales, which we noticed in our last issue. The Sanskrit verses have been composed and set to music by the Rajah himself and are accompanied with a translation into English. We feel that it would be unfair to criticise the English translation and pretend that our

remarks are a criticism of the book, the most important parts of which we are unable to pass a judgment on. Besides, we are not quite sure, though the original is the Rajah's own work, that the translation may not be the work of another. The plan of the verses is to trace the Royal line of England from William the Conqueror down to Victoria, and we are afraid few Englishmen would so freely have opened the gates of heaven to Her Majesty's ancestors as the author has done. The Sanskrit poetry is doubtless excellent, but the English history is perhaps more flattering than accurate. The reader may be entertained by a few specimens:—

“The preceding monarch (the Conqueror) had a son named Rufus, who was mild, peaceful, and well-skilled in the art of government. He died after ruling his kingdom happily.”

“To William Rufus succeeded Henry the First, the patron of the nobles, who, after protecting his subjects with fatherly care, was crushed by the jaws of death and numbered among the gods.”

“After Henry came Stephen, Count of Blois, who, after governing his kingdom, relinquished the Royal Crown and ascended to heaven.”

At the end of each dynasty, the following stanza is repeated:—

“Herself the object of tender care of that Being, Who, for the purpose of creating, preserving and destroying the universe, has divided himself into three different spotless forms of Brahma, Vishnu and Mahesa, and abiding by whose commands, the sun and the moon perform their destined revolutions, may Her Wise Majesty Queen Victoria of England reign over us and protect us!”

We believe the irony of the following is quite unintentional:—

“On the demise of Henry the Sixth, Edward the Fourth, a prince of exalted fame, endowed with personal beauty and adorned with royal virtues, became King of Britain.”

We have been much interested by an examination of the Rajah's books. We have frankly admitted our inability to review them as they deserve. But we believe we may conscientiously recommend them to the attention of all who desire to gain some

knowledge of the characteristics of genuine Hindu Music, which has no more ardent, devoted, and generous friend than Rajah Sourindro Mohun Tagore, the much respected President of the Bengal Music School.

We have only to add, what we omitted to say in our last issue, that the books we have noticed are printed and published by I. C. Bose & Co., at the Stanhope Press, 249, Bow-Bazar Street.—*The Friend of India*, February 19, 1876.

I PAID a visit during the week to the Bengal Music School. It is evident that good work is being done there, under the auspices of Rajah Sourindro Mohun Tagore, but it is equally evident that between Indian and European Music there is a great gulf fixed, which cannot, in any way, be bridged. Europeans may acquire a taste for Indian melody, or Indians for English Music, but no amount of development will ever assimilate Indian to European Music, or convert the one into the other. I doubt whether the same is not true of Indian ideas generally; and whether anything short of education *de novo* can ever change Indian into English modes of thought.

A rejected correspondent of the *Englishman* writes that he has discovered the trick of the Nyastaranga. He may have discovered the principle of the instrument, which is very simple. There is no trick about it at all, in the ordinary sense of the word; any more than there is a trick in making glass tubes to sing by holding them over gas flames.—*The Englishman's Weekly Journal*, February 19, 1876.

MUSICAL WORKS BY RAJAH SOURINDRO MOHUN TAGORE.—We have to thank Rajah Sourindro Mohun Tagore, the President of the Bengal Music School, for copies of the following works:—"Victoria Gitika or Sanskrit Verses, celebrating the deeds and the virtues

of Her Most Gracious Majesty, Queen Victoria, and her renowned predecessors; Yantra-Kosha, or a Treasury of the Musical Instruments of Ancient and Modern India, and of various other Countries; and a volume of English poems and songs set to Bengali Music.

The first of these works is, in fact, a brief history of England in Sanskrit verses, set to music, which is represented according to both the Bengali and the European system of notation. The fact that this can be done, consistently with the rules of Art, in itself shows how wide must be the disparity not only between the English and native systems of music, but between the conceptions of the function of music upon which they are based. The verses are set to music in almost every variety of Raga and Ragini; and we can only suppose that there is a special fitness between the mode adopted and the subject in each case.

At all events, any one who reads or plays these melodies should be able to form a tolerably correct notion of the typical characteristics of Indian Music. To a European ear they sound monotonous; but this may be partly owing to the omission of the murchchanas, quarter-tones, and "other Indian graces," which cannot be represented by the European notation. In the English songs, &c., set to music, the theme is, according to European notions, more congenial, and the melodies in many cases possess more tunefulness judged from the same stand-point.

The "Yantra Kosha" contains a full account, in Bengali, of the construction and character of the musical instruments of various countries in both ancient and modern times. It is, in fact, a miniature cyclopædia of the subject, and should prove both useful and interesting.

Rajah Sourindro Mohun Tagore certainly deserves great credit for the indefatigable industry he has displayed in the composition of these works, which should tend to bring about a better understanding in this particular region of Art between two widely separated races.—*The Englishman*, February 23, 1876.



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HIS HONOR THE LIEUTENANT-GOVERNOR OF BENGAL has been pleased to accede to Babu Sourindro Mohun Tagore's request that he should be addressed as Doctor in official communications from the Government of Bengal, in consideration of his holding the diploma of the University of Philadelphia conferring upon him the degree of Doctor of Music.—*The Englishman, Friday, April 21, 1876.*

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WE understand that an order has been issued by the Government of Bengal directing that Babu Sourendro Mohun Tagore should be addressed as Doctor, in official communications from the Government of Bengal, in consideration of his holding the diploma of the University of Philadelphia, conferring upon him the degree of Doctor of Music.—*The Indian Daily News, Friday, April 21, 1876.*

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WE are glad to learn that his Honor the Lieutenant-Governor of Bengal has been pleased to recognise the degree of Doctor of Music lately conferred on Rajah Sourendro Mohun Tagore by the University at Philadelphia and has given instructions that in future he should be addressed as Doctor in all official communications with him.—*The Indian Mirror, Friday, April 21, 1876.*

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THE Lieutenant-Governor has been pleased to accede to Rajah Sourendro Mohun Tagore's request that he should be addressed as Doctor in official communications from the Government of Bengal, in consideration of his holding a diploma of the University of Philadelphia conferring upon him the degree of Doctor of Music.—*The Statesman, April 21, 1876.*

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THE BENGAL MUSICAL SCHOOL.—The fourth annual distribution of prizes of the Bengal Musical School took place on last Wednesday evening at the Normal School, on the Chitpore-road. There was a large attendance of native gentlemen, as well as a number of European

ladies and gentlemen, who seemed very much pleased with the performance which followed after the distribution of prizes.

Mr. Woodrow, the Director of Public Instruction, presided.

The proceedings commenced by the singing of a hymn in Sanskrit, accompanied with music by the students of the Bengal Music School.

The President then gave a short history of the school, which had been in existence now nearly five years, and alluded to the great assistance rendered to it by Rajah Sourindro Mohun Tagore, both in purse and labor; in fact the institution might be said to be mainly supported by that gentleman.

The Secretary then read the Report of the Bengal Music School for the year ending the 31st July 1875, from which it appeared that in the corresponding year ending the 31st July 1874, there were 57 students on the roll, divided into six classes, viz., two of vocal music, two of setara, one of mirdanga, and one of violin. At the close of the fourth or the last year ending 31st July 1875, there had been no increase of classes, but of three students only, as the total number was 60, of whom a few were allowed to be admitted free. The number of teachers had also been increased last year, as two efficient men were appointed by the President to teach the theory and practice of vocal music to the students. With regard to the state of the finances, there was a balance of Rs. 236-4-9. Rajah Sourindro Mohun Tagore had paid much attention to the working of the institution and to secure to the pupils, all the advantages of the best music instruction on an improved system of notation. He had taken immense trouble to compose a large number of musical works for the good of his country, and had published them at his own expense. His desire of encouraging Hindu musicians who visited the presidency was also great. On the 19th August 1873, he presented a silver medal to Pundit Bishanath Shastry of Madras, and last year he contributed largely towards the contingent fund to award a gold medal to Professor Mowla Bux of Bombay.

The President then proceeded to distribute the prizes to the successful students. The prizes consisted of musical books and native musical instruments. In presenting a violin to one of the pupils, the President remarked, that it reminded him of a question he had once put to the late Baron Dowleas, who was a great musician. He had been curious to know why the fiddle should be in the shape in which it was. The Baron replied that he could not tell, adding that he (Mr. Woodrow) was the very first who had ever asked him such a question. (Laughter.) The performance then commenced. The first was instrumental music by the students of the school, consisting of the following airs:—Ragina Kedara, and Luma Jhijhita, composed by the Rajah and Bhupali (Pentatonic scale) by Professor Khetter Mohun Gossuwamy, and Persian Guzul (Taza Bataza). This was well received. But the vocal music by Professor Ahmud Khan did not appear to have been much appreciated. According to the programme, the two parts sung by him were termed “Kheal” species and “Terana” species. The singer, an old man, played upon no instrument. His sons played the accompaniment on setars. The old man seemed to be one “of all motions,” as he kept his hands moving most dexterously during the whole time he was exercising his lungs. A lady was anxious to know what the movement or the motions of the hands indicated. The gentleman, to whom the question was put, innocently replied that the performer wished to show that there were ups and downs in a man’s life. Among the students of the school was a sprightly old man who played with pieces of steel in the way of castanets, as played by the Christy’s minstrels. He was very obliging and walked up to the ladies at the request of a gentleman and showed them his marvellous powers. His instrument was an accompaniment for all, both vocal and instrumental.

The playing on the “kanoon” with “sitara” and “mochanga” accompaniment, and the playing on the “nyastaranga” with “esrar” accompaniment, by Baboos Modun Mohun Barman, Baikanta Nath

Basu, and Kally Prosunno Banerjee were very much appreciated, especially the blowing of two trumpets by applying them to the veins on the sides of the throat, and imparting by respiration a sound, not quite melodious, through them sufficiently strong and loud to keep up with an air played by an amateur on a string instrument. After the players were done, some of the gentlemen tried the instrument, but found that it required a good deal of practice before they could blow it. With reference to this instrument the President remarked that the Babu who had once played on it was dead and his mantle had fallen on the Babu who had performed that evening. The singing of the National Anthem by the whole company brought the proceedings to a close. The Secretary and Assistant Secretary in appropriate speeches returned thanks to the ladies and gentlemen who had honored them that evening with their presence, the President for his able services in the chair, and also the friends of the institution who were unavoidably absent; after which the proceedings terminated.—*The Statesman, Friday, August 11, 1876.*

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THE distribution of prizes to the students of the Bengal Music School and its Colutolah Branch came off on Wednesday evening last, in the Calcutta Normal School. Mr. Woodrow, the Director of Public Instruction, was in the chair. There were about 300 people present, amongst whom there was a fair sprinkling of ladies, some of the Foreign Consuls, some of the Catholic and Protestant Missionaries and some of the *élite* of Native Society. The report of the main school was read by the Honorary Registrar, Babu Loke Nath Ghose and that of the branch school by the Honorary Secretary, Babu Baikuntha Nath Basu, who acknowledged the gratitude of the Committee to Babus Keshub Chunder Sen and Krishna Bihari Sen, for their kindly allowing the branch school to make use of a few rooms of the Calcutta School. All the prizes were

distributed by Mr. Woodrow. Babus Baikuntha Nath Basu and Jogendro Nath Bose gained silver medals in the main school. The musical portion of the programme, consisting of Sanskrit hymns, of instrumental music composed by Dr. Tagore and Professor Gosamy, of song by Ahmud Khan, of playing on the Surchayum, Sharode, Kanun, Nyastaranga, &c., was gone through with great skill. "God save the Queen" was sung by the students in two-part harmony. The Chairman made a pretty little speech in which he thanked Rajah Sourindro Mohun Tagore for his disinterested efforts in reviving Hindu Music. The Chairman also received thanks from Babu Baikuntha Nath Basu, who also thanked the audience for their kindness in coming to encourage the Committee and the students. The vote of thanks was seconded by Dr. Tagore and supported by the Honorary Registrar Babu Loke Nath Ghose. The Meeting separated at 11-15 p. m.—*The Indian Mirror*, August 12, 1876.

LAST Wednesday evening, Calcutta was entertained with the usual annual musical festival under the auspices of the Bengal Music School founded by, and maintained at the sole expense of, the Rajah Sourindra Mohun Tagore. There was a good gathering of the *elite* of native society and of European ladies and gentlemen. The occasion was the distribution of prizes to the successful pupils of the School, which gracious office was performed by Mr. Woodrow in a very kindly manner. The assembly was then treated to some specimens of Hindu Music, some of which had been composed by Rajah Sourindro Mohun Tagore. The school, we are glad to notice, is steadily progressing; it has a branch at Colootolah, which also is fairly prospering. The revival of Hindu Music by the establishment of this institution seems to be already exercising a healthy influence on the native community, as we hear of the introduction of similar institutions in some of the Mofussil towns.—*The Hindoo Patriot*, August 14, 1876.



WITH a view to impart to His Royal Highness the Prince of Wales an idea of Indian melodies, Dr. Sourindro Mohun Tagore, President of the Bengal Music School, set to notation the six principal ragas of the Hindoos, adopting the national notation for the thorough expression of Hindoo music. These have now been published, with a preliminary introduction, treating historically, explanatory and critically, of national music in a way to supply the knowledge necessary for the comprehension of the Ragas. Into this portion of the learned Doctor's work we cannot here enter, both on account of the subject and the length at which the author has treated it. He seems to have given a lucid and yet condensed account of the origin of Hindoo music in natural sounds. From this point to the Ragas is a series of steps, the Ragas themselves being associated with the seasons and are considered to have natural associations therewith, which render them especially suitable for performance at particular times. Thus the first is the meditation of Sri Raga. The demi-god Sri sports with his nymphs, gathering fresh blossoms in the grove. This Raga is sung in the dewy season, especially in the evening. The second is Basanta, dressed in yellow garments, with his ears ornamented with mango-blossoms. This is sung in the spring. The third is Bhairaba, a representative of Mahadev, bearing the Ganges on his head, his body being encircled by serpents. He holds in one hand a trident, and a skull in the other. This Raga is sung in the autumn. The fourth is Panchama, young, intelligent, and of an amorous disposition. This is sung in the summer. The fifth is Megha, who has a grave voice and violet eyes. He rides on an elephant, and the Raga is sung in the rainy season. Finally comes Nata Narayana, personified as a mighty warrior. This is sung in the winter. These Ragas are all illustrated by lithographs by native artists, and there is also a frontispiece, representing Sarasvati seated on a lotus-flower, playing the Vina. These pictures, though they would not be passed without comment by a severe artist, show a wonderful improvement



on the part of native artists in the arts by which they have been produced and add very much to the interest of the work. The author, in offering his book, is conscious of its unworthiness, but trusts that the shortcomings of the work may be compensated by the loyalty of the author. We have on previous occasions had to notice the devotion of Dr. Surendro to the cause of music and this is one more testimony to show how gentlemen of ability and means may employ their time to worthy ends; and it would be well if many others would follow so excellent an example.—*The Indian Daily News, Friday, September 1, 1876.*

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DR. SOURINDRO MOHUN TAGORE has produced a magnificent volume on the six principal Ragas of Hindu Music. The author says that, "with a view to imparting His Royal Highness the Prince of Wales an idea of the Indian Melodies, the author has set to notation the six principal Ragas of the Hindus, adopting their national notation as the one indispensable for the thorough expression of Hindu Music."

As a loyal offering it is eminently worthy of the Royal personage to whom it is presented and of the cadet of the Tagore family, who at so much expense and labor and with such good taste has offered it. The lithographic pictures of the Ragas, executed by Kristohurry Dass, have been done with great neatness and effect. The author has contributed a review of Hindu Music, which is interesting and elaborate. Altogether it is a most creditable specimen of Indian composition.—*The Hindoo Patriot, September 4, 1876.*

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DR. SOURINDRO MOHUN TAGORE has produced a magnificent volume on the six principal Ragas of Hindu Music. The author says that, "with a view to imparting His Royal Highness the Prince of Wales an idea of the Indian Melodies, the author has set to a notation the six principal Ragas of the Hindus, adopting their

national notation as the one indispensable for the thorough expression of Hindu Music." As a loyal offering it is eminently worthy of the Royal personage to whom it is presented and of the cadet of the Tagore family who at so much expense and labor and with such good taste, has offered it. The lithographic pictures of the Ragas, executed by Krishtohurry Dass, have been done with great neatness and effect. The author has contributed a review of Hindu Music, which is interesting and elaborate. Altogether it is a most creditable specimen of Indian composition.—*The Indian Spectator, Bombay, Saturday, September 9, 1876.*

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OPENING OF THE ALBERT HALL.—SIR RICHARD TEMPLE'S SPEECHES, &c.—Now as regards the first object—soirees, musical entertainments, amusements, I do not know whether the music of your musical entertainments will be of the European style, but I am afraid most of the advocates of Native Music look down on the European style (laughter). At any rate, I am not a musician myself, and do not therefore pretend to speak with authority; but I believe, as a matter of fact, from what I have heard, that the Oriental Music is as elaborate and scientific as any music in the world, and, therefore, it is with great satisfaction that I heard the other day that a cadet of the great house of Tagore has published a treatise upon the principle of Hindu Ragas; and the book had colored illustrations, which, I was glad to see, had been executed at the Calcutta School of Art. So that, if this learned gentleman, the cadet of the house of Tagore, gave lessons here in Oriental Music, I am sure it would be a source of great good, &c.—*The Indian Mirror, Friday 28, 1876.*

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WHILE Bombay is dreamily murmuring about a Town Band, Calcutta, notwithstanding the absence of its fashionable leaders, is able not only to maintain a Eurasian band to enliven the loungers in

the Eden Gardens, but also to indulge in the luxury of keeping up an Orchestral Society that aims at the artistic performance of the highest order of music. On Tuesday last, a concert extremely well attended was given in the Dalhousie Institute, with Her Mack as conductor. The programme included a sextett, "Adagio and Allegro Vivace," by Mendelssohn; a trio, "Larghetto and Scherzo," by Beethoven; a second sextett, "Minnetto and Finale," by Mendelssohn; and several other less ambitious pieces, enlivened by two songs, "La Povera Marta" and "Musing on the Roaring Ocean," very fairly rendered by two amateurs. Two nights later, a goodly gathering assembled to do honor to the Bengal Music School, though it must be admitted that this excellent institution is indebted for its very existence not so much to Calcutta society as to the zealous and enlightened support of its president, Rajah Sourindro Mohun Tagore, himself a composer of considerable eminence and a Doctor of Music of Philadelphia. The occasion of the meeting was the annual distribution of prizes, which consisted of silver medals, musical instruments, and copies of the Yantra Kosha. The chair was taken by Mr. Woodrow, the Director of Public Instruction, who warmly congratulated the Rajah on his successful exertions to revive the ancient music of the Hindus. The instrumental performances were exceedingly interesting, and appeared to give entire satisfaction to the large mixed audience. An elderly musician attracted great attention by the truly marvellous vibration his fingers imparted, seemingly without an effort, to two small bars of polished steel held in each hand, and played something like castanettes, though giving forth clear bell-like tones of much sweetness. Ashgar Ali Khan's performance on the *surchayun* and the *sharode* was greatly admired, as was likewise a concerted piece for the *kanoon* accompanied by the *setara* and *mochanga*. A singular, if not altogether pleasing, effect was produced by the playing on the *nyastaranga* with *esrar* accompaniment. It was, in fact, an eccentricity quite out of place in a school of music, and more suitable for

a professional mountebank than for a scientific musician. The performer held two trumpets against his windpipe, and by modifying the pressure, called forth sounds that an extreme courtesy might pronounce harmonious. The vocal execution and expressive gesticulation of Professor Ahmud Khan were beyond all praise, and were greeted with enthusiastic applause. The pupils, sixty in number, likewise acquitted themselves most creditably, both as instrumentalists and as vocalists, and no higher proof can be given of the pleasure imparted to the audience than the fact that every one waited to the end, though it was then close upon midnight.

There appears to be a temporary break in the monsoon, with a return of May temperature. Fevers are somewhat prevalent, with rheumatic twinges suggestive of dengue. The clouds, however, are again gathering in depth and murkiness, and threaten a downpour for the evening. We have already had at least ten inches in excess of our average allowance up to date.—*The Bombay Times*.

**HINDU MUSIC.\***—In a quarto volume, handsomely illustrated with lithographic engravings by a native artist Doctor, Sourindro Mohun Tagore has taken in hand to give a lucid exposition of the origin and characteristics of Hindu Music. To begin with the beginning, the Sanskrit word *sāṅgita* has the three-fold signification of song, percussion, and dancing. The works that describe the principles and laws of vocal and instrumental music and of all kinds of spectacular entertainments are called *sāṅgita sastras*. From the scientific point of view, a *sāṅgita sastra* may be considered as treating “of the origin and propagation of *nada*, or sound; of the doctrine of *srutis*, or the theory of Saṅskṛita intervals; of the doctrine of *swaras*, or musical sounds; of the formation of the different species of scales; of the rules of *murchchhanas* and *tanas*; of the composition of *ragas* and their various modifications and variations;

\* “Six Principal Ragas, with a Brief View of Hindu Music.” By Sourindro Mohun Tagore. Mus. Dep. (Calcutta, 1875.)

of the variety of *talas*, or times conformable to regular metre; and of the rules and directions with respect to the various styles of theatric representation. Considered as an art, it lays down the necessary directions for the cultivation of the human voice, for the performance of instrumental music, and for the various motions and gestures in dancing." There are two kinds of *sāṅgita*, the one of divine origin, and therefore universally venerated; the other secular, and reflecting the peculiar habits, customs, and feelings of the tribe or people out of whose daily life it has sprung into existence. In these degenerate days, however, little regard is paid to the severe rules touching *ragas* and *raginis* laid down by Sanskrit authorities; while dancing has long since ceased to be a moving presentment of "sacred love and affection" such as "animated the heart of the ancient Hindus."

According to our author, the Aryan race, like unto demi-gods, flourished ages prior to the time of Homer, "on the plateau of Central Asia which is well known to be situated somewhere beyond the Hindu Kush." If the reference be to the Pamir, or the Terraced Roof of the World, "the primæval abode of humanity" has sadly changed since the Aryan migration. We are assured, however, that "philological researches and comparative anatomy" (!) confirm the theory that "here sprang that light which illuminates the real history of modern civilization. Here it was that societies were first established, and philosophy, agriculture, and noble arts first received any considerable development. It was in this region that music was cultivated by the holy sages, who are represented by the ancient authorities as gods, in contradistinction to the surrounding people, who were involved in ignorance and barbarism." Having thus established the birthplace of the "heavenly maid," the learned Doctor proceeds to explain that *nada*, or sound, is generated in *akasa*, "the ethereal element which pervades the whole universe," while the human ear is provided with a capacity to receive impressions caused by vibrations. There are three classes of sounds, according as they are produced by the human voice, by stringed, or by wind instru-



ments. Vocal sounds are thus accounted for :—"When air in the lungs grows hot by being suddenly compressed, it gets an expansive motion and forces it way through an apparatus placed above the windpipe, called larynx or glottis, which regulates the tension of certain vacal chords, and puts them into vibration sufficiently rapid to produce all the various tones of voice." The human voice possesses three modulations. "The *mandra* voice is supposed to proceed almost entirely from the umbilical region, and is designated by the English as the chest voice; the *madhya* voice appears to proceed immediately from the organism of the throat, and is called the throat voice; and the *tara* voice is said to have its origin in some of the cavities of the brain, and is produced by breathing through the nostrils, which modulate it by their influence." The tones of the last are twice as intense as those of the second, which in their turn bear a similar relation to those of the first.

The mystery of Hindu Music consists largely in its *srutis*, or minute intervals, distinctly perceptible to an Indian ear, but which the duller European organism fails to appreciate. There are twenty-two kinds of *sruti* to each *saptaka*, or octave, the compass of the Hindu scale being limited to three octaves of seven notes each. Strictly speaking, it is understood that no human voice can compass more than two-and-a-half *saptakas*, and that consequently has become the limit of instrumental music. A *sruti* is a quarter-tone, or the third of a tone, according to its position in the scale. In the arrangement of intervals it is admitted that Sanskrit writers were not mathematically accurate, but on the other hand, it is contended that "sense" and a "well-cultivated ear" are more necessary than mathematics for the comprehension of music. The aggregate result of a number of *srutis* is called a *swara* or musical sound, and is said to exercise "a calm and soothing influence on the ear." In number the Hindu notes are the same as those of Western nations, and their initial letters serve to exhibit the gamut or *saptaka*, which, though called an octave, has actually only seven notes,



*sa, ri, ga, ma, pa, dha, ni.* These various gradations of sound are supposed to have been derived from the cries of animals and the songs of birds. The first, *sa*, say the Sanskrit writers, "was imitated from the call of the peacock ; the second, *ri*, "from the bel-  
lowing of the ox ;" the third, *ga*, "from the bleating of the goat ;" the fourth, *ma*, "from the howling of the jackal, or from the voice of the crane ;" the fifth, *pa*, "from the call of the blackbird, called *kokhilla* ;" the sixth, *dha*, "from the sound of the frog, or from the neighing of the horse ;" and the seventh, *ni*, "from the noise of the elephant." The imitations are happily more melodious than the originals. Flats and sharps are respectively named *komala* and *tivra*, and are produced by raising or depressing a note the value of one or two *srutis*. The difference between the *vikrita swaragrama* of the Hindus ( the seven notes of the *saptaka* from twelve *vikritas*) and the English chromatic scale lies in this—that the former proceeds by semi-tones and *srutis*, and the latter by a regular succession of semitones. The early Sanskrit writers ranged the notes under four castes—Brahmans, Kshatriyas, Vaisyas, and Sudras—corresponding to the major tones, minor tones, semitones, and the chromatic notes of Western Music. The predominant character of Hindu Music being melody, harmony is regarded as altogether insignificant, though occasionally used for quite exceptional purposes. Passing over an extremely learned disquisition on the nature and attributes of *murchchhanas*, seven of which belong to each *saptaka*, or octave of seven notes, we come to the *tala* or Hindu time. A *tala*, which literally means the 'beating of time by the clapping of hands, is "metrically divided by a certain arrangement of *matras*," and it takes four *matras* to constitute a measure.

Several pages having been devoted to show what a *raga* is not, the reader is at length informed that it "signifies an effect on the mind produced by the agreeable relation of successive notes, each *raga* having some affinity with a certain feeling or affection of the

mirth, tenderness, anger, heroism, terror, disgust, and surprise. They are usually sung once in their simple form, and then repeated with variations. In the formation of a *raga* at least five notes are required, and when rhythm is imparted it receives the character of *gita*, a name applied to "all measured strains of music, whether vocal or instrumental." The six original *ragas*, whose names need hardly be transcribed, "are restricted for their performance to particular times and seasons. They are each represented as a demigod, wedded to six *raginis* or nymphs." Thus the illustration to Sri Raga places before us a Hindu lady and gentleman, walking lovingly amid a grove of trees, watched by three ducks on a piece of water. From the letterpress we learn that "the demigod Sri Raga, famed all over the earth, sweetly sports with his nymph, gathering fresh blossoms in the bosom of yon grove, and his divine lineaments are distinguished through his graceful vesture. This *raga* is sung in the dewy season, generally in the evening." Basanta, the second *raga*, is also walking in a grove, but alone, with the exception of the three ducks on the pond and two birds on a leafless tree. He is "represented as being of a golden hue, dressed in yellow garments, and having his ears ornamented with the blossoms of the mango. His lotus-like eyes are rolling round, and are of the colour of the rising sun. He is loved by the females. This *raga* is sung in the spring." Megha, or the fifth *raga*, is depicted as a half-clad Hindu, with a wonderful likeness to Mr. Disraeli, riding on a elephant, with one arm round his *ragini*. He is supposed to be "dressed in blue garments. Has a grave voice and violet eyes. Rides on an elephant, and is sung in the rainy season." To attempt to give an intelligible idea of the Indian system of notation would require far more space than the subject deserves; but it may be stated that only one line is used, with the initials of the seven notes and with certain subsidiary signs. —*The Pall Mall Budget*, October 20, 1876.

## II.

# OFFICIAL COMMUNICATIONS.

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6, LOUDON STREET,  
7th December, 1875.

MY DEAR SIR,

I HAVE received two translations of Mr. Harraden's verses "God save our Noble Prince." Which of them do you prefer? I enclose copies of both. To what Bengali music do you think that they ought to be first? Your opinion on the point will be most valuable.

Yours very sincerely,  
(Sd.) H. WOODROW.

---

14th February 1876.

MY DEAR SIR,

LORD NORTHBROOK and Miss Baring desire me to return you their best thanks for the set of your works on Hindu Music, which you have been so kind as to send.

I beg also to thank you sincerely for sending me a copy.

I remain, dear Sir,

Yours very sincerely,  
(Sd.) EVELYN BARING.

No. 958.

FROM

H. LEE, ESQ.,

*Acting Asstt. Secy. to the Govt. of Bengal,*

To

THE DIRECTOR OF PUBLIC INSTRUCTION,

General Department.

(EDUCATION.)

*Calcutta, the 3rd April, 1876.*

SIR,

I AM directed to acknowledge the receipt of your letter, No. 1442, dated 22nd March 1876, and in reply to say that the Lieutenant-Governor is pleased to accede to Babu Sourindro Mohun Tagore's request that he should be addressed as Doctor in Official communications from the Government of Bengal in consideration of his holding diploma of the University of Philadelphia conferring upon him the degree of Doctor of Music.

2. The diploma enclosed in your letter is herewith returned.

I have, &amp;c.,

(Sd.) HARRY LEE,

*Acting Asstt. Secy. to the**Govt. of Bengal.*

No. 1945.

Copy forwarded to Doctor Sourindro Mohun Tagore for information.

The diploma forwarded by Doctor Sourindro Mohun Tagore is herewith returned.

FORT WILLIAM,  
*The 13th April, 1876.*

H. WOODROW,  
*Director of Public Instruction.*

No. 37.

FROM

THE HEAD MASTER, CALCUTTA NORMAL SCHOOL,

To

DR. SOURINDRO MOHUN TAGORE.

*Calcutta, 30th June, 1876.*

SIR,

I HAVE the honor to inform you that I have been requested by the Inspector of Schools, P. C., to convey to you his best thanks for your kind present of a Table Harmonium and Tuning Forks, and for also supplying the School with a teacher of music, as also to intimate that Director of Public Instruction has been informed of your kind munificence.

I have the honor to be,

Sir,

Your most obedient servant,

(Sd.) GOPAL CHUNDER BANERJEE,

*Head Master, Calcutta Normal School.*

THE SHRUBBERG, DARJEELING,

*The 7th July, 1876.*

DEAR SIR,

I AM directed to acknowledge the receipt of your letter of the 30th ultimo and of the address which reached this place yesterday.

The Lieutenant-Governor desires me to convey to yourself and to the members and students of the Bengal Music School his cordial thanks for the very kind expressions in the address, and to assure you all that he highly values the good opinion which you seem to

entertain regarding the efforts of the Government of Bengal for the moral and material welfare of the people.

I have the honor to be,

Sir,

Your most obedient servant,

(Sd.) JOHN S. FRITH, A. D. C.

*for P. S.*

BABU SOURINDRO MOHUN TAGORE,

*President, Bengal School of Music, Calcutta.*

To

BAROO SOURINDRO MOHUN TAGORE,

*Pathooriaghatta, Calcutta.*

CAMP MADHOPORE,

18th November, 1876.

DEAR SIR,

The Viceroy accepts with pleasure the books which you have been good enough to send His Excellency and accedes to your wish to dedicate the Brochure sent by you to himself.

I send you by His Excellency's wish a copy of his 'Fables in Song.'

(Sd.) O. T. BURNE, Lt.-Col.,

*Private Secy. to the Viceroy.*



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*Printed by I. C. Bose & Co., at the Stanhope Press, 249, Bow-Bazar  
Street, Calcutta, for the Publisher.*

PUBLIC OPINION  
AND  
OFFICIAL COMMUNICATIONS;  
ABOUT  
THE BENGAL MUSIC SCHOOL  
AND  
ITS PRESIDENT.

CALCUTTA:

PRINTED BY I. C. BOSE & CO., STANHOPE PRESS, 249, BOW-BAZAR  
STREET, AND PUBLISHED BY PANCHANUN MOOKERJEE.

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1876.

# SUPPLEMENT

TO

## THE PUBLIC OPINION.

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WE understand that Rajah Sourindro Mohun Tagore, Mus. Doc., has certain very loyal productions to bring out, in commemoration of the proclamation at Delhi, on New Year's day:—

I. *Victoria Samrajgun*—or a description in Sanskrit poetry of the various dominions of Her Majesty, set to the national music of their respective countries, and accompanied with English translations.

II. *England and India*, in two vols. bound in one. This combination is intended to represent the union of the two nations in one brotherhood, under the same Sovereign. The book is to be a brief history of England and India, in Bengali verse set to Bengali music.

III. A few lyrics of *Owen Meredith* (Lord Lytton) set to Hindu music. We understand that the Viceroy has permitted our author to dedicate this book to him, and has presented to Dr. Tagore as a brother-author, a copy of his "Fables in Song."—*The Statesman*, Friday, December 1, 1876.

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WE are informed that Rajah Sourindro Mohun Tagore, Mus. Doc., who is never slow to demonstrate his loyalty on fitting occasions, has in the press the following books, composed by him, in commemoration of the Proclamation on New Year's Day:—

I.—*Victoria Samrajgun* (or, The Dominions of Her Majesty.)—Being a description, in Sanskrit verses, of all the British possessions throughout the world set to the national music of the respective countries, and accompanied with English translations.

II.—*England and India* (in Two Parts, bound in one.)—This is to signify that *one* sovereign reigns over the *two* territories. Part 1 (*Victoria Giti-mala*) is a brief history of England. Part 2, (*Bharatia Giti-mala*) of India. Both are in Bengali verses, and set to easy Bengali music, being intended for school-boys.

III.—Some of the Lyrics by Owen Meredith set to Hindu music.

We learn that permission has been accorded by Lord Lytton to dedicate this last book to him, and that in return for the musical compositions sent to him by Dr. Tagore, and no doubt in appreciation of his merits, a copy of Meredith's "Fables in Songs" has been presented to him.—*The Indian Daily News, Friday, December 1 1876.*

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RAJAH SOURINDRO MOHUN TAGORE combines in himself not musical abilities only, but a strong feeling of loyalty, and the outcome of this happy combination is the composition of the following books which are expected to be out at the time of the Delhi Durbar :—

I. *Victoria Samrajgun*, or a description, in Sanskrit verses, of all the British possessions and dependencies, set to the national music of the respective countries.

II. *England and India*, in two volumes, bound in one—represents that both the countries are *bound* together with a common bond of sympathy and are governed by the same sovereign. It is a history of England and India, in Bengali verses, and set to Bengali music.

III. Certain pieces of Owen Meredith's lyrics, set to Hindu Music. This book is dedicated, by permission, to the author of the lyrics, (the Viceroy,) who, we understand, has presented to Dr. Tagore, a brother-worker in the field of the muses, a copy of his "Fables in Songs."—*The Indian Mirror*, 3rd December, 1876.

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WE understand that Rajah Sourindro Mohun Tagore, Mus. Doc., has certain very loyal productions to bring out, in commemoration of the proclamation at Delhi, on New Year's day :

I. *Victoria Samrajgun*—or a description in Sanskrit poetry of the various dominions of Her Majesty, set to the national music of their respective countries, and accompanied with English translations.

II. *England and India*, in two vols, bound in one. This combination is intended to represent the union of the two nations in one brotherhood, under the same Sovereign. The book is to be a brief history of England and India, in Bengali verse set to Bengali music.

III. A few lyrics of *Owen Meredith* (Lord Lytton) set to Hindu music. We understand that the Viceroy has permitted our author to dedicate this book to him, and has presented to Dr. Tagore, as a brother author, a copy of his "Fables in Song."—*The Friend of India*, December 9, 1876.

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S U P P L E M E N T  
TO  
THE OFFICIAL COMMUNICATIONS.

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No. 455.

FROM

DR. THOMAS OLDHAM,

*Vice Chairman to the Trustees of the*

*Indian Museum,*

TO

BABU SOURINDRO MOHUN TAGORE.

*Dated Calcutta, 23rd February, 1876.*

SIR,

I HAVE the pleasure of acknowledging your letter of the 5th instant accompanying a collection of Musical Instruments, which you have been good enough to present to the Museum. Your letter was laid before the Trustees at their last Meeting and I am requested to tender you their special thanks for this interesting and valuable collection.

The Curator of the Museum has been directed to have a suitable case specially made for them with as little delay as possible.

I have the honor to be,

Sir,

Your most obedient servant,

(Sd.) THOMAS OLDHAM,

*Vice Chairman.*

To

BABU SOURINDRO MOHUN TAGORE.

BELVEDERE, ALIPORE,  
*The 3rd December, 1876.*

DEAR SIR,

THE Lieutenant Governor desires me to acknowledge your letter of the 2nd and says that he is glad to notice the loyal expressions contained in it. He has in a separate letter accepted the dedication of your work.

Yours sincerely,

(Sd.) C. E. BUCKLAND,

*Private Secretary to the Lieutenant  
Governor of Bengal.*

To

BABU SOURINDRO MOHUN TAGORE.

BELVEDERE, ALIPORE.  
*The 4th December 1876.*

DEAR SIR,

YOUR letter of the 2nd Instant. The Lieutenant Governor is glad to accept the dedication to your works on Hindú Music.

Yours faithfully.

(Sd.) C. E. BUCKLAND,

*Private Secretary to the Lieutenant  
Governor of Bengal.*

## CERTIFICATE

PRESENTED TO

BABOO SOURENDRO MOHUN TAGORE,

DR. OF MUSIC,

*In the name of The Empress of India,**January 1st, 1877.*

*By command of His Excellency the Viceroy and Governor-general, this Certificate is presented in the name of Her Most Gracious Majesty Victoria, Empress of India, to BABU SOURENDRO MOHUN TAGORE, DR. OF MUSIC, in recognition of his being the founder of the Musical School of Calcutta.*

(Sd.) RICHARD TEMPLE.

*January 1st, 1877.*

No. 79.

FROM

COLMAN MACAULAY, ESQ.,

*Offg. Asst. Secy. to the Govt. of Bengal,*

TO

THE DIRECTOR OF PUBLIC INSTRUCTION,

*Calcutta, the 11th January, 1877.*

General Department.

(EDUCATION.)

SIR,

I am directed to acknowledge the receipt of your letter No. 10 of the 5th January 1877, reporting the liberal support given to the Music School attached to the Calcutta Normal School by Baboo Sourendro Mohun Tagore, Doctor of Music.

2. You state that for several years Doctor Tagore has contributed Rs. 30 per mensem for the salary of a teacher of Music, besides awarding annually two silver medals to the most proficient students in the Art, and that recently he has presented the Music School with a Table Harmonium of the value of Rs. 200.

3. The exertions of the Doctor Sourendro Mohun Tagore in the cause of education in music have more than once been brought to the notice of Government, and I am directed by the Lieutenant-Governor to request that you will convey to him the acknowledgments of the Government of Bengal for his enlightened liberality.

I have, &amp;c.,

(Sd.) C. MACAULAY,

*Offg. Asst. Secy. to the Govt. of Bengal.*

No. 225.

Copy forwarded to Dr. Sourendro Mohun Tagore for information.

FORT WILLIAM,

*The 15th January, 1877.* }

(Sd.) J. SUTCLIFF,

*Director of Public Instruction.*

TO DR. SOURENDRO MOHUN TAGORE.

OFFICE OF PRIVATE SECRETARY TO THE VICEROY,  
*Governor-General's Camp, Delhi.*

*30th December, 1876.*

DEAR SIR,

I BEG to acknowledge the receipt of your letter of the 18th instant and in reply to convey to you the Viceroy's thanks for the *Victoria Samrajyan* which His Excellency accepts with pleasure.

I also beg to thank you for the copy which you have been so good as to send me.

I remain, Dear Sir,

Yours faithfully,

(Sd.) O. T. BURNE, Col.,

*Private Secretary to the Viceroy.*

BABU SOURENDRO MOHUN TAGORE, MUSIC DOCTOR.

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FROM THE GERMAN EMPIRE.

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GERMAN EMBASSY.

LONDON, *4th November, 1876.*

DEAR SIR,

I AM desired by His Imperial Majesty the Emperor and King, my most Gracious Sovereign, to express you his best thanks for the very interesting and valuable works which you had the kindness to present to His Majesty. His Majesty begs you, in return, to accept his photograph as a proof of his high esteem and friendly feelings towards you. Having had great pleasure in availing myself of the request of His Majesty, I have the honor to be, with the highest consideration,

Dear Sir,

Yours very truly,

(Sd.) MÜNSTER,

*The Right Honorable*

*German Ambassador.*

THE RAJAH SOURENDRO MOHUN TAGORE.



## UNIVERSITÄTS--BIBLIOTHEK ZU LEIPZIG.

EWER HOHEIT\*

haben die Güte gehabt, der hiesigen Universitäts--Bibliothek nachstehend bezeichnete Werke als Geschenk zu übergeben. In-

## UNIVERSITY LIBRARY OF LEIPZIG.

\*YOUR HIGHNESS

has had the goodness to present to the University Library of this place the undermentioned Works. While acknowledging their receipt, I do myself the honor to express to you in the name of this Institution our most grateful thanks.

Full of high esteem and most devoted,

*The Chief Librarian,*

LEIPZIG,  
20th November, 1876. }

(Sd.) PROFESSOR DR. RUDOLF KREHL,

Sourindro Mohun Tagore, Six Principal Rags.

„ Aekatana or the Indian Concert.

„ Harmonium-Sutra.

„ A brief account of the Tagore family.

„ Yāntra Khettra Deepica.

„ Fifty Stanzas in Sanskrita.

„ Short Notices on the Hindu Musical Instruments.

Kalypada Mukhopadhaya, Bahoolina Tatwa.

Third and Fourth Annual Report of the Bengal Music School.

Sanskrit Treatise on Music.

Kantha Kaumudi.

Sourindro Mohun Tagore, English Verses.

„ Mridunga Munjoree.

Victoria Gitika, composed and set to music.

Sourindro Mohun Tagore, Yāntra Kosha.

„ Hindu Music, p. 1. 11.

„ सङ्गीत सारसंघः :

dem ich Ihnen den Empfang anzeige, beehre ich mich, Ihnen im Namen dieser Anstalt den verbindlichsten Dank auszusprechen.

Hochachtungsvoll und ergebenst  
der Oberbibliothekar,

(Sd.) PROFS. DR. RUDOLF KREHL,

Sourindro Mohun Tagore, Six Principal Rags.

„ Aekatana or the Indian Concert.

„ Harmonium-Sutra.

„ A brief account of the Tagore family.

„ Yantra Khettra Deepica.

„ Fifty Stanzas in Sanskrita.

„ Short Notices on the Hindu Musical Instruments.

Kalypada Mukhopadhaya, Bahoolina Tatwa.

Third and Fourth Annual Report of the Bengal Music School.

Sanskrit Treatise on Music.

Kantha Kaumudi.

Sourindro Mohun Tagore, English Verses.

„ Mridunga Munjoree.

Victoria Gitika, composed and set to music.

Sourindro Mohun Tagore, Yantra Kosha.

„ Hindu Music, p. 1 ll.

„ सङ्गीत सारसंग्रहः

LEIPZIG,

den 20ste November, 1876. }

KÖNIGLICHE BIBLIOTHEK.

*Berlin, am 30th Dec. 1876.*

\* Der Königliche Ober-Bibliothekar beehrt sich hierdurch, den richtigen Empfang der unten verzeichneten als Geschenk für die Königliche Bibliothek eingegangenen Werke mit ganz ergebenstem Danke Zu bescheinigen.

Der Königliche Geheime Regierungsrath und Ober-Bibliothekar

(Sd.) LEP SINS.

Hindu Music. Calcutta 1874, 8°.

Hindu Music from Various Authors, Part 1. Calcutta 1875, 8°.

Yantra Khettra Deepica. Calcutta 1872, 4°.

HIS HIGHNESS THE RAJAH SOURENDRO MOHUN TAGORE,

*Calcutta.*

To

SOURENDRO MOHUN TAGORE,

*President, Bengal Music School.*

BERLIN, S

RITTER STREET, 56,

*6th January 1877.*

HONORED SIR,

I beg to offer you my kindest regards for your splendid present of that highly valuable collection of works on the Hindu art of

ROYAL LIBRARY,

*Berlin, 30th December 1876.*

\* The Chief Royal Librarian does himself the honor duly to acknowledge, with the most sincere thanks, the receipt of the undermentioned works which have been received as a present to the Royal Library.

THE ROYAL STATE PRIVY COUNCILLOR

AND CHIEF LIBRARIAN.

(Sd.) LEPSINS.

Music, published by yourself and your friends. Though myself no connoisseur at all, I welcome greatly your endeavours to diffuse and popularize *better* notions on Hindu Music than those which we held hitherto. From my stand-point as Sanskrit scholar, I value of all these works most highly your सङ्गीत सारसंग्रह, on account of its long quotations from older works, as the सङ्गीत रत्नाकर, the सङ्गीत रत्नावली, the दर्पण and others. Next in value I reckon your Yantra-kosha, in which you display a really astonishing knowledge of European music too as well as of European literature and languages in general. Your compilation "Hindu Music from Various Authors" is also a very useful and welcome one and does good credit to your acquaintance with all what has been written already on this subject by Europeans. But allow me to draw your attention with respect to this to a fact, of which you seem not to be aware and for which I may refer you at present for instance to my Lectures on Indian Literature (1876 p. 297). The Hindu Scale, *sa, re, ga, ma, pa, dha, ni* has been borrowed also by the Persians, where we find it, (see the Dictionaries of Richardson and Johnson, under *Doreme fasol*) in the form *da, re, me, fa, so, la, ci* and from the Persians it came to the Occident and was introduced by Guido of Arezzo in Europe in the form *do, re, mi, fa, sol, la*. I have moreover hazarded the conjecture (Lecture p. 367) that even the Gamma of Guido (French Gamme, English Gamut) goes back on the Sanskrit Grama, (Prakrit Gama) and is thus a direct testimony of the Indian origin of our European scale of 7 notes.

There has been of old a constant interchange between India and Europe; many notions and ideas have come to your country from the Occident, but on the other hand too, many of them went in the opposite direction, and as far as we can see at present, Europe is really indebted to India in this instance.

Allow me, dear Sir, to send you, in acknowledgment of your kind present which I cannot answer in any adequate way, at least

With best wishes for the best prospering of your meritorious efforts and with kindest regards,

I am, dear Sir,

Respectfully Yours,

(Sd.)

PROFESSOR DR. A. WEBER.

---

FROM THE BELGIAN GOVERNMENT.

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A SON EXCELLENCE,

RAJAH SOURINDRO MOHUN TAGORE.

EXCELLENCE,

\* Grace à l'intermédiaire obligeant de la Mission Belge à Calcutta, j'ai reçu les nombreuses et intéressantes publications que vous m'avez fait l'honneur de m'envoyer.

---

\* TO RAJAH SOURINDRO MOHUN TAGORE.

DEAR SIR,

Through the kindness of the Belgian Mission in Calcutta, I have received the numerous and interesting publications which you were kind enough to send me.

I forwarded to my colleague of the Royal Academy, Mr. Gevaert, the specimen destined for him. This gentleman, who is also director of the Royal "Conservatoire" of Brussels, is the most competent judge of our age in all matters of musical art and esthetic.

He is now busy studying your works which have aroused his enthusiasm. "These works," he writes to me, "are for me a *complete revelation*, and they are, from an historical point of view, one of *immense interest*."

He therefore intends, at an early meeting of the Academy, to read a report on your works, in which he will prove their importance, and he will take that opportunity to propose you as an *Associate Member of the Royal Academy of Belgium*.

Both of us have agreed to urge upon our colleagues your claims to this distinction.

I learnt through the Belgian Mission of Calcutta with what noblemindedness and intelligent patriotism you forward civilization in your noble country and you strive to restore your national music. As an ancient member of the

J'ai fait remettre à mon confrère de l'*Académie Royale de Belgique*, Mr. Gevaert, l'exemplaire qui lui était destiné. Ce confrère, qui est en même temps Directeur du Conservatoire Royale de Bruxelles, est le juge le plus compétent de notre époque, en matière d'esthétique et d'art musical.

Il s'occupe d'étudier vos ouvrages qui ont provoqué son enthousiasme : ils sont, m'écrit-il, *toute une révélation* pour lui, et ils offrent, au point de vue de l'histoire de l'art, *un intérêt immense*.

Aussi, se propose-t-il de faire, à une prochaine séance de l'Académie, un rapport des plus élogieux sur vos ouvrages, pour en démontrer toute l'importance, et il saisira cette occasion pour poser votre candidature comme *Associé de l'Académie royale de Belgique*. Nous sommes convenus d'unir nos efforts auprès de nos collègues dans le but d'assurer le triomphe de votre candidature.

Excellence, je connais, par le témoignage de la Mission Belge de Calcutta, votre intelligence élevée et votre noble caractère ; je sais tout ce que votre patriotisme vous inspire pour avancer la civilisation de votre beau Pays et pour y restaurer l'art national. En ma qualité d'ancien membre du gouvernement de la Belgique, je considère comme un devoir de vous seconder dans votre œuvre de progrès, et de fortifier, par votre association aux travaux de notre premier Corps Savant, les influences légitimes dont vous faites un si glorieux usage.

---

Belgian Government I consider it my duty to second your efforts and to increase, by your association to our first scientific body, the legitimate influence of which you make such glorious use.

I have the honor to be,

My dear Rajah,

Your most obedient Servant,

(Sd.) P. DE DECKER,

*Late Minister of State, Member of the*

*Royal Academy of Belgium.*

*Brussels, 28th November 1876.*



EXCELLENCE,

Daignez agréer l'hommage respectueux de mes sentiments de la plus haute considération.

(Sd.) P. DE DECKER,

*Ancien Ministre,*

*Membre de l'Académie Royale,*

*de Belgique.*

BRUXELLES, )  
28me Novembre 1876. )

---

*Mr. Gevaert after receiving the Musical Works of Rajah Sourindro Mohun Tagore writes thus to Mr. De Decker—*

MY DEAR COLLEAGUE,

I AM very much obliged to you for the magnificent invoice of books which I received through you. I am indeed happy and proud to be thus able to attract the attention of the European *Musicologues* upon the person and the works of Sourindro Mohun Tagore. I have already devoured all these volumes, I mean of course, those which I could understand with my little knowledge of Sanskrit and my ignorance of Bengalee.

Everything offers an immense interest: for the first time we learn something positive on the music of the extreme East.

\* *Bruxelles le 4 Janvier 1877.*

MONSIEUR,

Académie Royale  
des  
Sciences, des Lettres et des Beaux-Arts  
de Belgique.

(Place du Musée, 1, Bruxelles.)

Art 14 des Statuts organiques.—La correspondance de l'Académie se tient par le Secrétaire perpétuel, organe et interprète de cette Compagnie.

Indicateur, No. 10239.

J'ai l'honneur de vous faire savoir que la classe des Beaux arts, de l'Académie Royale de Belgique, (Section des sciences et des lettres) voulant vous témoigner l'estime qu'elle professe pour vos travaux, vous a élu dans la séance de ce jour.

*Associé de l'Académie,*

dont je vous adresse ci-joint le diplôme.

Tout en vous conférant cette distinction, l'Académie espère vous voir prendre part à ses travaux, en lui communiquant ce qui pourrait l'intéresser dans la branche des arts et celle des lettres que vous cultivez avec tant de supériorité.

\* BRUSSELS, JANUARY 4TH 1877.

DEAR SIR,

I have the honor of informing you that the Fine Arts Section of the Royal Academy of Belgium (Sciences and Letters,) in token of the high esteem entertained for your works, has elected you at to-day's Meeting,

*An Associate Member of the Academy.*

The Diploma of the title is herewith sent. Whilst conferring this distinction upon you, the Academy hopes that you will take a part in its labours, by communicating to it anything of interest in the branch of Arts and Letters which you cultivate with so much distinction.

I am happy, Sir, to be the organ and interpreter of the Academy and I beg to congratulate you and to remain,

Your most obedient Servant,

To

(Sd.) LIAGRE,

THE RAJAH SOURINDRO MOHUN TAGORE,  
*Calcutta.*

*Perp-Secretary.*

Je suis heureux, Monsieur, d'être en cette circonstance l'organe et l'interprète de la compagnie, et de pouvoir vous offrir, avec mes félicitations, l'assurance de mes sentiments les plus distingués.

Le Secrétaire perpétuel de l'Académie,

(Sd.) T. LIAGRE.

A MONSIEUR LE RAJAH SOURENDRO MOHUN TAGORE, à CALCUTTA.

\* ACADEMIE ROYALE,

*Des Sciences, des Lettres et des Beaux-Arts de Belgique.*

*La Classe des BEAUX-ARTS DE L'ACADEMIE ROYALE, dans sa séance du 4 Janvier 1877 a nommé associé,*

*MONSIEUR LE RAJAH SOURINDRO MOHUN TAGORE. La Classe a décidé en même temps qu'on délivrerait à MONSIEUR LE RAJAH SOURINDRO MOHUN le présent diplôme, revêtu de son sceau et signé par son Directeur et par le Secrétaire perpétuel.*

*Fait à Bruxelles, le 6 Janvier 1877.*

Le Secrétaire perpétuel,

(Sd.) T. LIAGRE.

(True copy.)

Le Directeur,

(Sd.) F. A. GEVAERT.

\* *Royal Academy of Sciences, Letters and Fine Arts, of Belgium.*

The Fine Arts Section in the Meeting of January 4th 1877 has elected, as an Associate Member, Rajah Sourindro Mohun Tagore.

It was at the same Meeting decided to deliver to the above-named gentleman the present Diploma, sealed and signed by the President and by the perpetual Secretary of the Academy.

*The President,*

(Sd.) F. GEVAERT.

*Brussels, January 6th 1877.*

*The Secretary,*

(Sd.) T. LIAGRE.

(True Copy)

21, Chaussee D'Anvers,\*

Bruxelles (Nord)

13 Decembre 1876.

EXCELLENCE,

Monsieur le Ministre du Travaux publics, Monsieur le Comte d'Aspremont Lynden, a bien voulu me permettre d'étudier et d'examiner la splendide collection d'instruments indiens que vous avez bien voulu offrir au Roi Leopold II et que Sa Majeste a offerte au Conservatoire de Musique.

Monsieur Gevaert, Directeur de cet établissement m'a fait l'honneur de me demander un rapport sur cette collection, et j'ai eu l'honneur de la lui décrire comme la plus belle et la plus intéressante de toutes celles que j'aie vues, quoique j'aie parcouru la plupart

\* 13th December 1876.

EXCELLENCY,

The Minister of Public Works, the Count d'Aspremont Lynden, has permitted me to study and examine the splendid collection of Indian Instruments which you have had the goodness to present to King Leopold II, and which His Majesty has presented to the school (conservatoire) of Music.

Monseieur Gevaert, the Director of this Institution, has done me the honor to ask from me a Report upon the collection, and I have had the honor of describing the same to him as the most beautiful and interesting collection of all that I have ever seen, though I have examined almost all the Museums of Europe. Allow me, Excellency, to congratulate you sincerely on the high knowledge you possess in music, and of which you have given a proof in the collection of these different instruments.

I have myself, Excellency, formed a special collection, which is at the service of all who study music; I can, with reason, therefore be certain that you will once again be kind enough to expedite the work which I have imposed upon the Belgian Consul, and which consists in bringing together for my collection the principal types of the instruments used in India. For this, Excellency, I shall be sincerely grateful.

I have sent by post to your address two specimens of a small work on Acoustics, which has met with a good deal of success in Belgium. Permit me

des Muscées de l'Europe. Permettez moi de vous feliciter bien sincerement, Excellence, des hautes connaissances musicales dont vous avez fait preuve dans la réunion de cet divers instruments.

J'ai formé, Excellence, une collection particuliere que je tiens a la disposition de tous ceux qui etudient la musique ; à ce titre je suis certain que vous voudrez bien faciliter encore une fois à Monsieur le Consul de Belgique le travail que je lui ai demandé et qui consiste a réunir pour ma collection les principaux types des instruments employés aux Indes. Je vous en aurai, Excellence, une tres profonde reconnaissance.

Je viens de vous adresser par la poste deux exemplaires d'un petit ouvrage d'Acoustique qui a eu beaucoup de succès en Belgique, permettez moi d'esperer que vous voudrez bien me faire l'honneur de les accepter et de croire que la lecture de ce petit ouvrage pourra vous intéresser, Monsieur Gevaert m'ayant beaucoup parlé des ouvrages que vous meme avez écrits sur la musique.

A propos de mon entrevue avec Monsieur Gevaert, Monsieur le Consul m'avait chargé d'user de mon influence pour obtenir pour

to hope that you will kindly do me the honor of accepting them, and to believe that a perusal of this small work will prove interesting to you, Monsieur Gevaert having mentioned to me frequently of the works which you yourself have written on Music.

Regarding my interview with Monseieur Gevaert (the Consul having charged me to use my influence in order to obtain for your Excellency the title of Corresponding Member of the Academy of Belgium) I am happy to be able to inform your Excellency that I found Monseieur Gevaert favorably inclined and quite prepared to meet your request, and that there will be no delay in sending the nomination roll to you.

Please to receive, Excellency,

the expressions of my high esteem.

(Sd.) C. MAHILLON.

TO HIS EXCELLENCY THE RAJAH SOURINDRO MOHUN TAGORE,

*President of the Bengal School of Music,*

*Calcutta.*

votre Excellence le titre de Membre Correspondant de l'Académie de Belgique. Je suis heureux de pouvoir annoncer à votre Excellence que j'ai trouvé auprès de Monsieur Gevaert le terrain tout préparé pour recevoir votre demande et que votre nomination ne tardera pas à vous être adressée.

Veillez recevoir, Excellence, l'expression de mes sentiments de très haute considération.

(Sd.) C. MAHILLON.

A SON EXCELLENCE

LE RAJAH SOURINDRO MOHUN TAGORE,

*Président de l'Ecole de Musique de Bengal,*

*Calcutta.*

## FROM THE ARCHDUKE OF AUSTRIA.

\* A MONSIEUR LE DR. SOURINDRO MOHUN TAGORE.

*Vienne, le 19th Décembre 1876.*

MONSIEUR,

Je vous remercie de votre très intéressant envoi relatif à la Musique de votre pays. Comme vous avez bien voulu m'offrir ces objets en ma qualité de Protecteur du Musée Orientale, j'ai cru devoir en disposer en faveur des collections de l'établissement placé sous mon patronat, pensant réaliser ainsi au mieux votre louable desir d'aider à la propagation des connaissances de l'Inde.

*Vienna, the 19th December 1876.*

\* TO THE DOCTOR SOURINDRO MOHUN TAGORE.

SIR,

I thank you for your very interesting message regarding the Music of your country.

As you have had the goodness to present me these articles in my position as *Protector* of the Oriental Museum, I have thought it my duty to dispose of them in favour of the collections of the Establishment placed under my patron-



En vous réitérant mes remerciements, je vous présente Monsieur, nos sincères salutations.

(Sd.) CHARLES LOUIS,  
*Archiduc d'Autriche.*

## FROM THE FRENCH REPUBLIC.

*\*Paris, le 16 Mai, 1876.*

Ministère  
De L'Instruction  
Publique,  
Et des Beaux-Arts.  
Bureau  
Des  
Bibliothèques.

OBJET.  
Don de publication.  
Remerciments.

Monsieur le President.

M. le Ministre des Affaires Etrangères vient de me faire remettre une collection, en double exemplaire, de diverses publications sur la Musique Indienne, que vous avez remise au Consul Général de France, à Calcutta, pour être offerte de votre part au Gouvernement Français.

age, thinking best to realize thus your laudable desire to assist in the promotion of the knowledge about India.

Repeating to you my thanks, I offer you, Sir, my sincere greetings.

(Sd.) CHARLES LOUIS,  
*Archduke of Austria.*

*\* Paris, the 16th May, 1876.*

MR. PRESIDENT,

The Minister of Foreign Affairs has just forwarded to me two copies of a collection of divers works on Indian Music which you sent to our Consul General at Calcutta, as a gift from you to the French Government.

I hasten, Mr. President, to return you my best thanks for your gracious

Je m'empresse, Monsieur le President, de vous remercier de cette offre gracieuse et de vous informer que ces deux collections vont être adressées, l'une à la Bibliothèque Nationale et l'autre au Conservatoire Nationale de Musique.

Recevez Monsieur le President, l'assurance de mes considérations distinguées.

Le Ministre  
de l'Instruction publique et des  
Beaux-Arts.

(Sd) WADDINGTON,

M. Le President de l'Ecole de Musique du Bengale.

\* MINISTÈRE DE L'INSTRUCTION PUBLIQUE, DES CULTES ET  
DES BEAUX-ARTS.

Le Ministre de l'Instruction publique, des Cultes et des  
Beaux-Arts,

Vu l'article 32 du décret organique du 17 Mars 1808 ;

Vu les ordonnances royales des 14 Novembre 1844, 9 Septembre  
1845 et 1er Novembre 1846 ;

Vu les décrets des 9 Décembre 1850, 7 Avril et 17 Décembre  
1866,

National Library and the other is to be given to the National Conservatory of  
Music.

I have the honor to be

Mr. President,

Your most obedient Servant,

WADDINGTON,

*Minister of Public Instruction.*

TO THE PRESIDENT OF THE BENGAL MUSIC SCHOOL,

\* DEPARTMENT OF PUBLIC INSTRUCTION,  
PUBLIC WORSHIP AND FINE ARTS.

The Minister of Public Instruction, Public Worship and Fine Arts,  
Considering Art 32 of the Organic Decree of the 17th of March 1808 ; con-  
sidering the Royal Ordinances of 14th November 1844, 9th September 1845

Arrete :

Monsieur Sourindro Mohun Tagore, Président de l'Ecole de Musique du Bengale, est nommé Officier d' Academie.

Fait a Paris, le 24 Novembre 1876.

Pour Ampliation,

Le chef du Bureau de  
l' Enregistrement et des Archives.

(Sd.) DORÉ.

*Le Minstre de l' Instruction pub-  
lique, des cultes et des Beaux-  
Arts,*

(Sd.) SIGNÉ : WADDINGTON.

GOVERNMENT HOUSE,  
28th February 1877.

DEAR SIR,

WITH reference to our recent interview, I send herewith a set of "Fables in Song" with the Viceroy's autograph.

I return also the volumes before sent to you.

I remain, Sir,

Yours faithfully,

(Sd.) O. T. BURNE.

BABOO SOURINDRO MOHUN TAGORE.

and 1st November 1846 ; considering the Decrees of 9th December 1850, 7th April and 27th December 1866.

Decrees :

That Rajah Sourindro Mohun Tagore, President of the Bengal Music School, is appointed *Academical Officer*.

Duplicate.

*The Chief of the Registration  
and Archives,*

(Sd.) DORE.

Given in Paris, the 24th November 1876.

*The Minister of Public Instruction,*

(Sd.) WADDINGTON.

Dr. Tagore has also received a Decoration from the above Academy.

ADDITIONAL SUPPLEMENT  
TO THE  
PUBLIC OPINION.

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AN entertainment was given at Maharajah Jotendro Mohun Tagore's house on Saturday last, in commemoration of the great event. It consisted of a series of *tableaux vivants* of the eastern subjects of Her Majesty, the various nations appearing in their own costumes, and offering a tribute of their respective country-products to the British Crown. The *finale* was very grand. Britannia with the traditional sceptre and the British Lion was discovered and received the homage of the representatives of Her Majesty's eastern dependencies who appeared before her in a group. Bengal was personified by a little girl, who entered and performed the *Arati*, or the ceremony of waving lights and scents before Hindu deities, and danced prettily while a loyal song was sung in chorus from behind the stage. The credit of getting up this entertainment is mainly due to the Maharajah's brother, Rajah Sourendro Mohun Tagore. The orchestra that played on the night went through some pretty airs and popular songs of Bengal.—*The Statesman and Friend of India*, January 9, 1877.

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**TABLEAUX VIVANT.**—Maharajah Jotendro Mohun Tagore gave an evening party last Saturday to some of his friends at his family residence at Pathuriaghatta. A Tableau Vivant, intended to commemorate the assumption by the Queen of the Imperial Title, was performed very creditably. Before a magnificent Royal Crown, placed upon a rich embroidered cloth on a dais, were produced eight groups representing India, Ceylon, Burmah, Malaya, Singapore,

Penang, &c., each of them, dressed in their respective national costumes, paying homage to Her Imperial Majesty, and offering their country's produce as presents. A song in Bengali, set to their respective national music by Dr. Sourendro Mohun Tagore, was sung as each group appeared. The performance concluded amidst loud applause. Amongst those present were Rajah Satto Kristo Ghosal, Rai Mohun Lal Mitra, Dr. Kanai Lal De Rai Bahadoor, Dr. Jaggarnath Sen, O. C. Dutt, Esq., Kumars Soorendro Krishna and Amarendro Krishna, Babus Grindar Chandra Ghose, Durga Churn Laha, Murari Dhur Sen, Bani Madhub Bose, Grish Chunder Ghosh, Jadu Lal Mallik, Bhagobatti Charan Mallik, Dabendro Mallik, Keshab Chander Ganguli, Denonauth Ghose, &c.—*The Englishman*, January 9, 1877.

THE EMPIRE.—An evening party in commemoration of the assumption by Her Majesty of the Imperial Title came off last Saturday at the residence of Maharajah Jotendro Mohun Tagore, Bahadoor, in which the *élite* of the native community were invited. The entertainment consisted of a series of Tableaux Vivant of the Eastern subjects of Her Majesty. Specimens of the various nationalities appeared one after another, each dressed in his national costume, and offering a loyal tribute of the natural products of his country to the British Crown, which was placed in the centre of the stage. Each of the representations was accompanied by Bengali descriptions set to the music of the respective countries, some of which were very funny and contributed not a little to the amusement of the audience. The concluding scene was very imposing. Britannia appeared with the Royal Sceptre in her hand and with the British Lion, and was surrounded by an interesting group, which consisted of all the figures previously shown (*viz.*, people of India, Ceylon, British Burmah, Andaman Isles, Malaya, Penang, Singapore, Labuan, Hong-Kong and Aden). The loyalty of Bengal (in the character of a little handsome

ceremony of waving lights, such as is usually done before Hindu idols), all the while keeping good time with the song which was sung from behind the stage. The whole affair was got up, and considering the novelty of the thing, creditably enough, by the Maharajah's brother, Rajah Sourendro Mohun Tagore, Doctor of Music.—*The Indian Daily News, January 9, 1877.*

A VERY seasonable performance was given by Maharajah Jotendro Mohun Tagore, Bahadoor, at an evening party, held at his house, on Saturday last. It consisted (as we had previously announced) of a series of Tableaux Vivants of Her Majesty's various eastern subjects, who appeared successively in their national costumes, all offering a loyal tribute of their national country-products to the British Crown. Each representation was accompanied with descriptive songs sung in the musical notes of the various countries. The music was, from an ethnological point of view, very interesting, as shewing the relation or resemblance it bears to Hindu Music. The idea of getting up this learned entertainment originated with the Maharajah's brother, Dr. Sourendro Mohun Tagore, who had ample researches and information at hand for successfully carrying it out. It was more for the delectation of the music-minded than for the general public. But nevertheless the figures, sceneries, &c., pleased the audience. The appearance of Britannia, surrounded by representatives of all the eastern subjects of the Empress, the *Arati* ceremony performed by the Loyalty of Bengal (in the character of a little girl who kept dancing on to the song that was sung from behind the scenes)—in fact the effect of the *tout ensemble* was simply grand, and inspired in the heart of the audience a genuine feeling of loyalty to Her Britanic Majesty. We hope the privilege of witnessing this entertainment should not be confined to the upper ten only, for there are in the town more loyal, though less demonstrative, hearts.



THE King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical Instruments presented to him by Rajah Sourendro. This collection, unique in Europe, comprises eight sections—bridge instruments, quill instruments, straw-reed instruments, wind instruments employed in sacred rites (among them serpiform trumpets used to drown the cries of suttee victims), pastoral instruments, drums and tom-toms, and conch shells. To the ninety-eight numbers of this collection, the Rajah adds three copies of his works on music. The royal author's works fill twenty volumes.—*The Indian Daily News*, January 16, 1877.

DR. SOURENDRO MOHUN TAGORE has received an acknowledgment from the Bengal Government for his enlightened liberality. The special service which has brought this worthy native gentleman into notice is the practical support and encouragement he has given to national music. The Bengal School of Music is largely indebted to Dr. Tagore for its progress as well as for its existence, for he has not been satisfied with merely founding an institution, but he has stood by it, worked with it, and so identified himself with its objects and working, as to have attracted the notice of Government through the Education Department, and to have received well-merited thanks. It is proper that a spirit of liberality should be recognised; and when, as in this case, it is possible to characterise the liberality as "enlightened" the recognition is doubly pleasing. It is possible to be liberal in folly or vice; but in this case the most captious cannot find fault. The cultivation of music and its practice must have an elevating tendency; and indeed the worthy Doctor is a good illustration of the theory, combining high scientific attainments in music with great amiability of personal character. *The Indian*

THE following paragraph is from the *Times* of December 20th :—  
 “Indian Musical Instruments. The King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical Instruments presented to him by Rajah Sourendro. This collection, unique in Europe, comprises eight sections—bridge instruments, quill instruments, straw-reed instruments, wind instruments, employed in sacred rites, and among them, serpiform instruments used to drown the cries of suttee victims, pastoral instruments, drums and tom-toms, and conch shells. To the ninety-eight numbers of this collection, the Rajah adds three copies of his works on Music. The royal author's works fill twenty volumes.”

This refers, I fancy, to Sourendro Mohun Tagore, of Calcutta, whose musical works lately obtained for him the diploma of Doctor of Music from an American University. I was not aware that he was so voluminous a writer. The Rajah is gradually obtaining a European reputation, as well as an Asiatic and an American. At a meeting of the Royal Society of Literature lately, of which His Royal Highness the Prince Leopold is President, I heard his name mentioned as likely to become a Fellow. The Secretary stated that he was already a member of the Royal Asiatic Society of London.—  
*The London Correspondent of the Bengalee, January 27, 1877.*

DR. SOURENDRO MOHUN TAGORE received the following a few weeks ago :—

GERMAN EMBASSY,  
 London, November 4th.

DEAR SIR,

I AM desired by His Imperial Majesty the Emperor and King, my most Gracious Sovereign, to express you his best thanks for the very interesting and valuable works you have had the kindness to present to His Majesty. His Majesty begs you to accept in return his photograph as a proof of his esteem and friendly feelings to—

Having had great pleasure in availing myself of the request of His Majesty, I have the honor to be, with the highest consideration,

DEAR SIR,

Yours very truly,

(Sd.) MUNSTER,

*German Ambassador.*

RAJAH SOURENDRO MOHUN TAGORE,

WE understand that the Doctor Tagore has now received the photograph bearing the Imperial autograph, "William Imperator Rex." Over the top of the frame, which is very ornamental, is the Imperial Crown. We congratulate the happy recipient of the honor for this foreign distinction, which, we feel no doubt, will add a fresh impetus to the patriotic enterprise the doctor is pursuing.—*The Statesman and Friend of India, January 29, 1877.*

THE *Times* of the 20th December tells us that the King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical Instruments presented to him by Rajah Sourendro. This collection, unique in Europe, comprises eight sections—bridge instruments, quill instruments, straw-reed instruments, wind instruments employed in sacred rites, and among them serpiform instruments, used to drown the cries of suttee victims, pastoral instruments, drums and tom-tom and conch shells. To the ninety-eight numbers of this collection, the Rajah adds three copies of his works on Music. The royal author's works fill twenty volumes.

The paragraph refers of course to Rajah Sourendro Mohun Tagore, of Calcutta, whose musical works lately obtained for him the diploma of Doctor of Music from an American University. The Rajah is gradually obtaining a European reputation, as well an Asiatic and an American.—*The Statesman and Friend of India, January 29, 1877.*

THE musical member of the house of Tagore has received a compliment from a distinguished warrior, the Emperor William of Prussia. It would appear that this iron man of war is not insensible to the arts of peace. Dr. Sourendro Mohun Tagore, the founder of the Bengal Music School, forwarded to His Majesty some of his works on Hindu and National Music, and also specimens of some of the instruments used in this country. His Majesty the Emperor seems to have highly appreciated this attention, and has sent a letter of thanks and his photograph in return. The photograph is of a large size—"William Imperator Rex." It bears His Majesty's autograph, and is very handsomely mounted in a carved and gilt frame about three feet high, oval in shape, the whole being surmounted by the Imperial Crown. We give below a copy of the letter, which we are sure will be highly prized by the worthy recipient, who has thus another proof that his labors in the delightful art and science to which he has devoted his leisure, and supported with enlightened liberality, are appreciated.—*The Indian Daily News*, January 29, 1877.

THE *London Times* has the following:—

Indian Musical Instruments.—The King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical instruments presented to him by Rajah Sourendro. This collection, unique in Europe, comprises eight sections—bridge instruments, quill Instruments, straw-reed instruments, wind instruments employed in sacred rites, and among them, serpiform instruments used to drown the cries of suttee victims, pastoral instruments, drums and tom-toms, and conch shells. To the ninety-eight numbers of this collection, the Rajah adds three copies of his works on Music. The royal author's works fill twenty volumes.

The London Correspondent of the *Bengalee*, who gives the above extract, says:—

The Rajah is gradually obtaining a European reputation, as well as an Asiatic and an American. At a meeting of the Royal

Society of Literature, lately, of which His Royal Highness the Prince Leopold is President, I heard his name mentioned as likely to become a Fellow. The Secretary stated that he was already a Member of the Royal Asiatic Society of London.—*The Hindoo Patriot*, January 29, 1877.

DR. SOURENDRO MOHUN TAGORE is gaining a European reputation. He has received from the German Emperor his photograph in return for the present he made to His Imperial Majesty of his valuable works on Music. We further read that the King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical Instruments presented to him by Doctor Sourendro Mohun. The Doctor is also going to be appointed a Fellow of the Royal Society of Literature. He is already a member of the Asiatic Society of London.—*The Indian Mirror*, January 30, 1877.

HIS MAJESTY THE EMPEROR OF GERMANY has presented Doctor Sourendro Mohun Tagore a portrait of his own in acknowledgment of the Musical Works and Instruments forwarded by the latter for His Majesty's gracious acceptance. We have seen the portrait, which is a large-size photograph mounted with a splendid frame, and bearing the autograph of the Emperor—"William Imperator Rex." It is accompanied with the following letter from the German Ambassador at London:

GERMAN EMBASSY.

London, November 4, 1876.

DEAR SIR,

I am desired by His Imperial Majesty, the Emperor and King, my most Gracious Sovereign, to express you his best thanks for the very interesting and valuable works you have had the kindness to present to His Majesty. His Majesty begs you to accept in return his



photograph as a proof of his high esteem and friendly feelings towards you. Having had great pleasure in availing myself of the request of His Majesty, I have the honor to be, with the highest consideration,

Dear Sir,

Yours very truly,

(Sd.) MUNSTER,

*German Ambassador.*

#### RAJAH SOURENDRO MOHUN TAGORE.

Dr. Sourendro Mohun Tagore fully deserves the honor thus paid to him by the Sovereign of the principal seat of the Aryan stock in Europe.—*The Hindoo Patriot*, February 5, 1877.

WE are glad to observe that the labors of Rajah Sourendro Mohun Tagore in the field of music are being duly appreciated in Europe. The latest honor is from France. The Rajah has been appointed an Officer of the Academy at Paris, and has, moreover, received a very handsome decoration (insignia) in the shape of laurel leaves.

The following is a translation of the Diploma:—

DEPARTMENT OF PUBLIC INSTRUCTION,  
PUBLIC WORSHIP, AND FINE ARTS.

The Minister of Public Instruction, Public Worship, and Fine Arts, considering Art. 32 of the Organic Decree of the 17th March 1808; considering the Royal Ordinances of November 14th, 1844, September 9th, 1845, and November 1st, 1846; considering the decrees of December 9th, 1850, April 7th, and December 27th 1866



DECREES

That Rajah Sourindro Mohun Tagore, President of the Bengal Music School, is appointed Academical Officer.

Given in Paris the 24th November, 1876.

*The Minister of Public Instruction,*  
(Sd.) WADDINGTON.

(Countersigned)

*The Chief of the Registration and Archives,*  
(Sd.) DORÉ.

—*The Statesman and Friend of India*, 17th Feb., 1877.

INDIAN LOYALTY has produced a flood of native poetic productions in commemoration of the Imperial Proclamation at Delhi. One Hindu Music Doctor has brought out a description in Sanskrit poetry of the Queen's dominion, set to the national music of the various countries, and entitled "Victoria Samrajyun," and a History of England and India in Bengali verse, set to Bengali music, and intended to represent the union of two nations. Lord Lytton, too, comes in for his share of honors, as the same author has translated several of "Owen Meredith's" poems and adapted them to Hindu Music, while the Nawab of Loharoo has composed a lyrical biography of the Viceroy.—*The Graphic*—January 13, 1877.

LE RAJAH SOURINDRO MOHUN TAGORE, President de l'Ecole de musique du Bengale, à Calcutta, vient d'être nommé membre correspondant de l'Académie royale de Belgique (classe des Beaux-Arts.)—*L'Echo Musical*, 20 Janvier, 1877.

THE Tagore family seem to be coming to the front just now. Dr. Sourendro Mohun Tagore has just received from Brussels a certificate of his election as an Associate of the Royal Academy of Belgium. In forwarding this certificate, the Secretary speaks in

high terms of the attainments and researches of our worthy citizen in his investigations regarding national music. The works of the doctor appear to have opened a new field of investigation to some of the learned members of the Academy, and they are not slow to acknowledge it.—*The Indian Daily News*, 10th February, 1877.

DR. SOURENDRO MOHUN TAGORE is gaining a European reputation. He has received from the German Emperor his photograph in return for the present he made to His Imperial Majesty of his valuable works in Music. We further read that the King of the Belgians has made over to the Brussels Conservatoire the collection of Indian Musical instruments presented to him by Dr. Sourendro Mohun. The Doctor is also going to be appointed a Fellow of the Royal Society of Literature. He is already a member of the Asiatic Society of London.—*The East*, 12th March, 1877.

DR. SOURINDRO MOHUN TAGORE.—We understand that Dr. Sourindra Mohan Tagore, President of the Bengal Music School, has been elected a Member of the Royal Academy of Sciences, Letters, and Fine Arts of Belgium. A translation of the Diploma of the title is given below:—

“Royal Academy of Sciences, Letters and Fine Arts of Belgium.—The Fine Arts Section, in the Meeting of January 4th, 1877, has elected, as an Associate Member, Rajah Sourindro Mohun Tagore.

“It was at the same Meeting decided to deliver to the above-named gentleman the present diploma, sealed and signed by the President and by the perpetual Secretary of the Academy.—(Sd.) F. GEVAERT, President; (Sd.) J. Liagre, Secretary—Brussels, January 6th, 1877.”—*The Englishman*, 12th February, 1877.

WE are glad to observe that Dr. Shourindra Mohun Tagore's services to the cause of Indian Music are being appreciated in Europe. He has been elected an Associate Member of the Royal Academy of Belgium. We give the following correspondence, which is highly gratifying :

Mr. Gevaert after receiving the musical works of Dr. Sourindro Mohun Tagore thus writes to Mr. De Decker :

" My dear Colleague,

" I am very much obliged to you for the magnificent invoice of books, which I received through you ; I am indeed happy and proud to be thus able to attract the attention of the European *Musicologues* upon the person and the works of Sourindro Mohun Tagore. I have already devoured all these volumes : I mean, of course, those which I could understand with my little knowledge of Sanskrit and my ignorance of Bengalee.

" Every thing offers an immense interest : for the first time we learn something positive on the music of the extreme East."

TO RAJAH SOURINDRO MOHUN TAGORE.

DEAR SIR,

Through the kindness of the Belgian Missionaries in Calcutta, I have received the numerous and interesting publications which you were kind enough to send me.

I forwarded to my colleague of the Royal Academy, Mr. Gevaert, the copies destined for him. This gentleman, who is also Director of the Royal "Conservatoire" of Brussels is the most competent Judge of our age in all matters of musical æsthetics.

He is now busy studying your works which have aroused his enthusiasm : " These works," he writes to me, " are for me a *complete revelation*, and they are from an historical point of view of *immense*

He intends at an early meeting of the Academy to read a report on your works, in which he will prove their importance, and he will take that opportunity to propose you as an *Associate Member* of the *Royal Academy of Belgium*.

Both of us have agreed to urge upon our colleagues your claims to this distinction.

I learnt through the Belgian Mission of Calcutta with what noble-mindedness and intelligent patriotism you forward civilization in your noble country and you strive to restore your national music. As an ancient member of the Belgian Government, I consider it my duty to second your efforts and to increase, by your association to our first scientific body, the legitimate influence of which you make such glorious use.

I have the honor to be, My dear Rajah,  
Your Most Obedient Servant,

(Sd.) P. DE. DECKER,

*Late Minister of State.*

*Member of the Royal Academy of Belgium.*

BRUSSELS,

November 28th, 1876.

*Brussels, January 4th, 1877.*

DEAR SIR,—I have the honor of informing you that the Fine Arts Section of the Royal Academy of Belgium (Sciences and Letters), in token of the high esteem entertained for your works, has elected you at to-day's Meeting, *An Associate Member of the Academy*. The Diploma of the Title is herewith sent.

Whilst conferring this distinction upon you, the Academy hopes that you will take a part in its labours, by communicating to her any thing of interest in the branch of Arts and Letters which you cultivate with so much distinction.

I am happy, Sir, to be the organ and interpreter of the Academy and I beg to congratulate you, and to remain

Your Most Obedient Servant,

(Sd.) J. LIAGRE, *Perpl.-Secy.*

TO RAJA SOURINDRO MOHUN TAGORE, *Calcutta.*

*Royal Academy of Sciences, and Letters  
Fine Arts, of Belgium.*

THE FINE ARTS SECTION in the meeting of January 4th, 1877, has elected, as an Associate Member, Rajah Sourindro Mohun Tagore. It was at the same Meeting decided to deliver to the above-named gentleman the present Diploma, sealed and signed by the President and by the perpetual Secretary to the Academy.

(Sd.) F. GÉVAERT,—*The President.*

(Sd.) J. LIAGRE,—*The Secretary.*

BRUSSELS,  
January 6, 1877. }

—*The Hindoo Patriot*, 12th Feb., 1877.

THE following letter from Professor Weber, the great Sanskrit scholar, to Dr. Sourendro Mohun Tagore, possesses more than an ordinary interest, as a contribution to our knowledge of Hindu Music. We have much pleasure in publishing it, which will, we are sure, be found most interesting. Dr. Sourendro Mohun has been favored with a photograph of Dr. Weber:—

BERLIN, the 6th January 1877.

TO SOURINDRO MOHUN TAGORE,

*President, Bengal Music School.*

HONORED SIR!—I beg to offer you my kindest regards for your splendid present of that highly valuable collection of works on the Hindu Art of Music, published by yourself and your friends. Though myself no connoisseur at all, I welcome greatly your endea-

vours to diffuse and popularize *better* notions on Hindu Music, than those which we held hitherto. From my stand-point as Sanskrit scholar, I value of all these works most highly your *Sangit-sar-Sangraha*, on account of its long quotations from older works, as the *Sangit-Ratnakur*, the *Sangit-Ratnavali*, the *Darpan* and others. Next in value I reckon your *Yantra-kosha*, in which you display a really astonishing knowledge of European Music, too, as well as of European literature and languages in general. Your compilation of *Hindu Music from Various Authors* is also a very useful and welcome one, and does good credit to your acquaintance with all what has been written already on this subject by Europeans. But allow me to draw your attention with respect to this to a fact, of which you seem not to be aware, and for which I may refer you at present, for instance, to my "Lectures on Indian Literature" (1876, p. 297.) The Hindu scale, *sa, ri, ga, ma, pa, dha, ni* has been borrowed also by the Persians, where we find it, (see the Dictionaries of Richardson and Johnson, under *duremefasal*) in the form *da, re, me, fa, so, la, ci* and from the Persians it came to the Occident and was introduced by Guido of Arezzo in Europe in the form *do, re, me, fa, sol, la*. I have, moreover, hazarded the conjecture (Lecture, p. 367) that even the Gamma of Guido (French *Gamme*, English *Gamut*) goes back on the Sanskrit *Gramā*, (*Prakit, Gama*) and is thus a direct testimony of the Indian origin of our European scale of seven notes.

There has been of old a constant interchange between India and Europe: many notions and ideas have come to your country from the Occident, but, on the other hand, too many of them went in the opposite direction, and as far as we can see at present, Europe is really indebted to India in *this* instance.

Allow me, dear Sir, to send you, in acknowledgment of your kind present, which I cannot answer in any adequate way, at least my photograph, enclosed within.



With best wishes for the best prospering of your meritorious efforts and with kindest regards—

I am, Dear Sir,

Respectfully Yours

(Sd.) PROFESSOR DR. A. WEBER.

—*The Indian Mirror*, 13th February 1877.

We are glad to observe that Dr. Sourindro Mohun Tagore's services to the cause of Indian Music are being appreciated in Europe. He has been elected an Associate Member of the Royal Academy of Belgium. We give the following correspondence, which is highly gratifying:

*Brussels, 4th January, 1877,*

DEAR SIR,

I have the honor of informing you that the Fine Arts Section of the Royal Academy of Belgium (Sciences and Letters), in token of the high esteem entertained for your works, has elected you at to-day's meeting an Associate Member of the Academy. The diploma of the title is herewith sent.

Whilst conferring this distinction upon you, the Academy hopes that you will take a part in its labours, by communicating to her anything of interest in the branch of arts and letters which you cultivate with so much distinction.

I am happy, Sir, to be the organ and interpreter of the Academy, and I beg to congratulate you and to remain,

Your most obedient Servant,

(Sd.) J. LIAGRE,

*Principal Secretary.*

TO RAJAH SOURINDRO MOHUN TAGORE,

*Calcutta.*

*Royal Academy of Sciences, Letters, and  
Fine Arts of Belgium.*

The Fine Arts Section in the Meeting of January 4, 1877, has elected, as an Associate Member, Rajah Sourindro Mohun Tagore. It was at the same Meeting decided to deliver to the abovenamed gentleman the present diploma, sealed and signed by the President, and by the Perpetual Secretary of the Academy.

(Sd.) F. GEVAERT,  
President.

BRUSSELS, }  
January 6, 1877. }

(Sd.) J. LIAGRE,  
Secretary.

—*The Statesman and Friend of India*, 13th February, 1877.

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HONORS seem to be falling thick upon the sons of Bengal. In addition to the honor conferred upon Dr. Sourindro Mohun Tagore by the Royal Academy of Belgium, we understand that he has received a distinction from France, in having been elected an "Officer d'Academie des cultes et des Beaux Arts" of France. The notification and diploma have reached him under the seal and sign-manual of M. Waddington, Minister of Public Instruction. These recognitions in Europe must be gratifying to Dr. Tagore and ought to be encouraging to the School of Music with which his name is so honorably associated.—*The Indian Daily News*, February 14, 1877.

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PROFESSOR WEBER of Berlin has sent a complimentary letter to Rajah Sourindro Mohun Tagore acknowledging receipt of books on Hindu Music. Dr. Weber, we see, traces the European scale to an Indian origin.

The Hindu scale, *sa, re, ga, ma, pa, dha, ni*, has been borrowed also by the Persians, where we find it (see the Dictionaries of

Richardson and Johnson, under *doremefasol*) in the form *da, re, me, fa, so, la, ci*, and from the Persians it came to the occident and was introduced by Guido of Arezzo to Europe in the form *do, re, me, fa, sol, la*. I have moreover hazarded the conjecture (Lecture, p. 367) that even the Gamma of Guido (French Gamma, English Gamut) goes back on the Sanskrit Grama, (Prakit Gama), and is thus a direct testimony of the Indian origin of our European scale of 7 notes. The Professor sends his photograph to Dr. Sourindro Mohun Tagore, whom we congratulate on the favourable reception of his works in Europe.—*The Statesman and Friend of India*, Feb. 14, 1877.

WE learn that Dr. Sourindro Mohun Tagore has just received from Brussels a certificate of his election as an associate of the Royal Academy of Belgium. In forwarding this certificate, the Secretary speaks in high term of the attainments and researches of our worthy citizen in his investigations regarding national music. The works of the Doctor appear to have opened a new field of investigation to some of the learned members of the Academy, and they are not slow to acknowledge it.—*Amrita Bazar Patrika*, 15th February 1877.

DR. SOURINDRO MOHUN TAGORE is getting full of honors. He has just been elected an "Officer d'Academie des cultes et des Beaux Arts" of France.—*The Indian Mirror*, 15th. February 1877.

WE are informed that Rajah Sourindro Mohun Tagore, Mus. Doc., who is never slow to demonstrate his loyalty on fitting occasions, has in the Press the following books, composed by him, in commemoration of the Proclamation on New Year's Day :—

I.—*Victoria Samrajyan* (or, The Dominions of Her Majesty).—Being a description, in Sanskrit verses, of all the British possessions throughout the world set to the national music of the respective countries, and accompanied with English translations.

II.—English and India (in two parts, bound in one).—This is to signify that *one* Sovereign reigns over the *two* territories. Part I (*Victoria Giti-mala*) is a brief history of England. Part II (*Victoria Giti-mala*) of India. Both are in Bengali verse, and set to easy Bengal music being intended for school-boys.

III.—Some of the Lyrics by Owen Meredith set to Hindu Music.

We learn that permission has been accorded by Lord Lytton to dedicate this last book to him, and that, in return for the musical compositions sent to him by Dr. Tagore, and no doubt in appreciation of his merits, a copy of Meredith's "Fables in Songs" has been presented to him.—*The Indian Daily News*, 1st December, 1876.

THE following is a translation of the diploma which Dr. Sourindro Mohun Tagore has received from France :

DEPARTMENT OF PUBLIC INSTRUCTION,  
PUBLIC WORSHIP AND FINE ARTS.

The Minister of Public Instruction, Public Worship and Fine Arts,

Considering Article 32 of the Organic Decree of the 17th of March 1808 ;

Considering the Royal Ordinances of November 14, 1844 ; September 9, 1845 and November 1, 1846 ;

Considering the Decrees of December 9, 1850 ; April 7, and December 27, 1866 ;

Decrees that Rajah Sourindro Mohun Tagore, President of the Bengal Music School, is appointed Academical Officer.

Given in Paris, the 24th November, 1876.

*The Minister of Public Instruction,*  
(Sd.) WADDINGTON,

(Countersigned.)

*The Chief of the Registration and Archives.*

(Sd.) DORÉ.

Along with the above, the Doctor has received a decoration (laurel leaves), handsomely enamelled.—*The Indian Mirror*, February 17, 1877.

MORE HONORS FOR DOCTOR SOURINDRO MOHUN TAGORE.—We learn that Rajah Sourindro Mohun Tagore has been honored by France with a decoration of the laurel leaves, and with the appointment as an “Officer of the Academy.”

The following is a translation of the diploma:—

DEPARTMENT OF PUBLIC INSTRUCTION,  
PUBLIC WORSHIP AND FINE ARTS.

The Minister of Public Instruction, Public Worship, and Fine Arts,

Considering Article 32 of the Organic Decree of the 17th March 1808 ;

Considering the Royal Ordinances of November 14, 1844, September 9, 1845, and November 1, 1846 ;

Considering the Decrees of December 9, 1850, April 7, and December 27, 1866 ;

Decrees that Rajah Sourindro Mohun Tagore, President of the Bengal Music School, is appointed Academical Officer.

Given in Paris, the 24th November, 1876,

(Countersigned.)

(Sd.) WADDINGTON.

*The Chief of the Registration and Archives,*

(Sd.) DORÉ.

—*The Englishman*, February 17, 1877.

AMONG the many obligations which Calcutta, or we might say Bengal, owes to the enlightened and highly intelligent clan of Tagores, the improvement of Hindu Music is by no means the least. Maharajah Joteendro and his brother Dr. Sourindro Mohun Tagore deserve all the honor they have received for improving the various

departments of our national music. They have introduced a spirit of enlightenment into the whole subject which has taken away much of that voluptuousness and animalism characterising the pleasures of music in this country for a long time. Will our European readers believe when we say that no son could hum a tune, or sing a line in the presence of his father, without seriously insulting the latter, and if a woman is heard to sing, why, from that moment she loses her respectability entirely. Singing and immorality are in popular estimation most closely united. Now, the progress of religion should have remedied this evil, but we very partially fulfilled this duty. It is a pity we have not done all we could do to develop the inspiration of sweet sounds that in all other countries have been associated with religion. We admit the Calcutta Brahmo Somaj has encouraged good singing to a great extent, but that is not exactly what we want. The real credit of having brought life and progress into the music of the land, belongs to Maharajah Joteendro Mohun Tagore and his brother Dr. Sourindro Mohun Tagore.—*The Indian Mirror*, February 18, 1877.

THE following is the diploma of election to the French Academy: received by Dr. Sourindro Mohun Tagore:—

DEGREES,

That Rajah Sourindro Mohun Tagore, President of the Bengal Music School is appointed Academical Officer.

Given in Paris, the 24th November, 1876.

(Countersigned.)

(Sd.) WADDINGTON.

*The Chief of the Registration and Archives,*

(Sd.) DORÉ.

The worthy Doctor has received along with this diploma a decoration of laurel leaves in silver, prettily enamelled. The laurel is a thing of exquisite beauty.—*The Hindoo Patriot*, February 19, 1877.



WE have much pleasure in giving a prominent insertion to the following letter which Dr. Sourindro Mohun Tagore has received from Professor Weber :—

BERLIN, the 6th January, 1877.

To

SOURINDRO MOHUN TAGORE,

*President, Bengal Music school.*

HONORED SIR,—I beg to offer you my kindest regards for your splendid present of that highly valuable collection of works on the Hindu Art of Music, published by yourself and your friends. Though myself no connoisseur at all, I welcome greatly your endeavors to diffuse and popularize better notions on Hindu Music than those which we held hitherto. From my stand-point as Sanskrit scholar, I value of all these works most highly your *Sangit-sar-Sangraha*, on account of its long quotations from older works as the *Sangit Ratnakur*, the *Sangit Ratnavali*, the *Darpan* and others. Next in value I reckon your *Yantra-kosha*, in which you display a really astonishing knowledge of European Music, too, as well as of European literature and languages in general. Your compilation of *Hindu Music from Various Authors* is also a very useful and welcome one, and does good credit to your acquaintance with all what has been written already on this subject by Europeans. But allow me to draw your attention with respect to this to a fact, of which you seem not to be aware, and for which I may refer you at present, for instance, to my “Lectures on Indian Literature” (1876 p. 297.) The Hindu scale, *sa, re, ga, ma, pa, dha, ni*, has been borrowed also by the Persians, where we find it (see the Dictionaries of Richardson and Johnson, under *doreme fasol*) in the form *da, re, me, fa, sa, la, ci*, and from the Persians it came to the Occident and was introduced by Guido of Arezzo in Europe in the form *do, re, mi, fa, sol, la*. I have, moreover, hazarded the conjecture (Lecture p. 367) that even the Gamma of Guido (French, *Gamme*, English *Gamut*) goes back

on the Sanskrit *Grama*, (*Prakrit, Gama*) and is thus a direct testimony of the Indian origin of our European scale of 7 notes.

There has been of old a constant interchange between India and Europe: many notions and ideas have come to your country from the Occident, but, on the other hand, too many of them went in the opposite direction, and as far as we can see at present Europe is really indebted to India in *this* instance.

Allow me, dear Sir, to send you, in acknowledgment of your kind present, which I cannot answer in any adequate way, at least my photograph, enclosed within.

With best wishes for the best prospering of your meritorious efforts and with kindest regards—I am,—Dear Sir,—Respectfully yours,

(Sd.) PROFESSOR DR. A. WEBER.

Professor Weber traces a consanguinity between Indian and European Music, which is highly valuable.—*The Hindoo Patriot*, February 19, 1877.

DR. SOURINDRO MOHUN TAGORE has just been elected an “Officer d’ Academic decultes et des Beaux Arts” of France.—*The Pioneer*, Monday, February 19, 1877.

DOES any body question the loyalty of the people of Bengal? We would refer him to the demonstration of it in music so cleverly and tastefully designed by Dr. Sourindro Mohun Tagore.

On Saturday last there was a repetition of the *Tableaux Vivants* at their Patoriaghatta house, in which the different nationality of Asia owing allegiance to the British Crown were represented with appropriate songs. We were glad to see so many Foreign Consuls present on the occasion. They were eye-witnesses of this pleasing loyal demonstration, and they must have felt that this expression

of loyalty so elaborately embodied in scenery, song and music, could not but be an outpouring of the heart.—*The Hindoo Patriot*, February 26, 1877.

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THE EVENING PARTY AT DR. SOURINDRO MOHUN TAGORE'S.—A large number of European ladies and gentlemen, as well as natives, assembled on Saturday night at the house of Dr. Sourindro Mohun Tagore to witness a series of *Tableaux Vivants* representing various Eastern nations paying their homage to the Imperial Crown. The scenery was appropriate, and the dresses of the groups were most gorgeous, and strictly correct to life. The evening's entertainment concluded with a representation of the six principal Rágs of the Hindus. Between the Acts the company were favored with excellent native music, in which solos were introduced on rare instruments, among which we would mention the Nyastaranga. Those that were present should be grateful to Dr. Tagore for introducing an entirely new description of native performance, which is certainly preferable to the unchanging *natch*, as well as for the genial hospitality that he displayed to his guests.—*The Englishman*, February 26, 1877.

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We have only room to add that more than a hundred voices of Hindoo girls, by the singing of a number of Bengalee boys, greatly shocked our faith in the insufficiency and often unpleasing effect of Bengalee Music. Our honored Doctor in that department has generally sent a music teacher during the past year, to Miss Chamberlain's "A. U. A. Hindu Girls' School," and there was a plaintive melody in their voices, that quite brought us to repentance and a desire to hear more. Bengalee Music is music after all ; and its preferred minor key is the key of the woods and birds. Yes, we

**EVENING PARTY.**—On Saturday Dr. Sourindro Mohun Tagore gave an evening party to a numerous circle of friends, European and Native, at the Tagore family mansion, Patoriaghatta Street. The chief feature of the entertainment consisted of a series of *Tableaux Vivants*, illustrative of the music of several Eastern nationalities. There were suitable scenic accessories with living figures to represent the inhabitants of various countries. The orchestra played tunes adapted from the styles common to Eastern nations, and an interlocutor sang some appropriate verses. The second part consisted of illustrations of Indian music, giving the *ragas* appropriate to the several seasons of the year. The visitors seemed greatly entertained; and of course the host was cordial as he always is, showing the visitors that they were welcome without the necessity of telling them so. The labors of the worthy Doctor in the cause of music seem to bear fruit in these entertainments, and a manifest improvement in the music of the Bengal School.—*The Indian Daily News*, February 27, 1877.

**DR. SOURENDRO MOHUN TAGORE.**—The following is a translation of a letter which Mr. Gevaert, the President of the Royal Academy of Belgium, and the Director of the Royal Conservatoire of Brussels, has written to his new Colleague, the Doctor Sourindro Mohun Tagore of Calcutta :—

Conservatoire de Bruxelles.

Cabinet du Directeur.

*Brussels, 30th November, 1876.*

HONORABLE PRINCE AND COLLEAGUE,

My Colleague of the Royal Academy of Belgium Mr. De Decker was kind enough to forward to me from your part a collection of your very remarkable publications of Hindu Music. Al-

though I could enjoy thoroughly only those written in English, owing to my scanty knowledge of Sanscrit and my ignorance of Bengalee, I could convince myself that the didactic portion of these works is written by a learned scholar, versed not only in the ancient and modern literature of his own country but also in that of Europe and also that the poetry and musical portions of these books is on a par with the rest.

I take the opportunity of the passage of one of my friends through Calcutta, to thank you heartily. These lines will be handed to you by Mr. Gaston Berardi, a young man who is a good musician and the son of the Editor of the famous *Independance Belge*, the wide-circulated paper of the West. He will be glad to see the regenerator of the ancient musical art of Hindustan, the man whose works will ere long be known and appreciated by the Europeans devoted to the study of the musical art.

Whilst forwarding your works to the Academy I shall accompany the gift with a short notice expressing my admiration for your deep knowledge and delicate feeling of the art which they evince on every page. As soon as I have leisure I shall undertake an elaborate study of your works *as far as is possible* for one ignorant of your language. I consider it my good fortune to be able the first to attract attention upon your labors. You alone can undertake the magnificent duty of initiating the West to the knowledge of the ancient musical literature of India, by translating and publishing the celebrated treatises which we know only by name.

Hoping that you will in future favor me with further communications, I beg to present you the expression of my sincere respect and high consideration.

(Sd.) F. A. GEVAERT.

—*The Englishman*, March 15, 1877.

*Printed by I. C. Bose & Co., Stanhope Press, 249, Bow-Bazar Street, Calcutta.*



## SUPPLEMENT--(*Continued.*)

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### FROM THE SWEDISH AND NORWEGIAN GOVERNMENT.

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MOST HONORED SIR,

THE Royal Swedish Musical Academy, having elected you a Member, I hereby beg to enclose the Diploma as well as the Statutes of the Royal Academy.

I take this opportunity to pay you my sincere respect, and I am

Dear Sir,

Your most humble and obedient Servant,

(Sd.) WILHELM SVEDBOM,

*Secretary, Royal Swedish  
Musical Academy.*

DR. SOURINDRO MOHUN TAGORE.

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Kongl. Svenska musicaliska Akademien

Som rakuar foren skyldighet, at ihogkomma, och foren vinst, at tillagna Sig

de personer, som med framgang idka, eller, pa utmarkt Satt, varda Tonkonsten, har, till betygande af Sin acktning, till Medlem utvalt och kallat

HIS EXCELLENCY DOCTOR SOURINDRO MOHUN TAGORE,

*President, Bengal Music School.*

Till yttermera visso haraf ardetta Opma Bref utfardadt, eundr-  
skrifvet, och med kongl. Academiens Vantiga Insegel bekrasftadt;  
som skedde i,

*Stockholm den 25 Jan ar 1877.*

Pa Kongl. Svenska Musicaliska Academiens Vagnar.

(Sd.) CARL RYDGIRST,

*Navafande Præses.*

(Sd.) VILHELM SVEDBOM,

*Sekreterare.*

Seal.

*(Translation.)*

THE Royal Swedish Musical Academy who considers it as an  
obligation to claim and appropriate great performers and distin-  
guished students of the Art of Music, begs to be allowed to fulfil  
this duty in electing and calling as one of her members,

DR. SOURINDRO MOHUN TAGORE,

*President, Bengal Music School;*

in testimony whereof this patent has been duly subscribed and  
affixed with the usual seal of the Royal Academy. Stockholm.  
This twenty-fifth day of January, one thousand eight hundred  
seventy-seven.

For the Royal Swedish Musical Academy.

(Sd.) C. RYDGIRST,

*President.*

(Sd.) W. SVEDBOM,

*Secretary.*

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**FROM THE DUTCH GOVERNMENT.**

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*The Hague, March 22, 1877.*

Bibluthèque  
Particulière  
Roi.  
No.

SIR,

His Majesty the King of the Netherlands having received with great pleasure, the magnificent Musical Instrument and the very interesting works on Hindoo Music you were kind enough to offer to His Majesty, wishing to express His sincere gratitude by means appropriated towards a gentleman of your standing, I am honored with His Majesty's orders, according which His Majesty charged me to offer you in return His Majesty's photograph under which He has applied His signature. Hoping you will accept this as a proof of His Majesty's high approval and esteem,

I remain, Sir, respectfully,

Yours truly,

(Sd.) COUNT H. DU MONCEAN,  
*Adjutant and Secretary of His Majesty  
the King of the Netherlands.*

RAJAH SOURINDRO MOHUN TAGORE, MUSIC DOCTOR.

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~~The~~ most inveterate opponent of the assumption of the Imperial title by our Gracious Queen will not deny that the event has made a strong impression on the poetical and imaginative faculties of our Indian fellow-subjects. A vast amount of arrant nonsense,

rendered doubly ridiculous by the grotesque English in which it has been clothed, has been produced for the occasion by a noble army of native rhymesters. Any quantity of humbug and flattery has been published on the subject in almost every Indian province; and, we must, in justice, add, a great deal of real honest personal loyalty has been evoked. No one who is acquainted, either personally or by report, with our respected fellow-townsmen Dr. Sourindro Mohun Tagore, will doubt that the little book of Sanskrit Stanzas, set to appropriate music which he has lately put forth, is any thing but a real demonstration of loyal and poetical fervour. The learned Doctor is the President of the Bengal Music School and is the acknowledged head and leader of musical art in Bengal. His book is called *Victoria Samrajyan*; and consists of Sanskrit Stanzas on each dependency of the British Crown, set to the respective national music. From a scientific point of view it has a high value, from the fact that the music is written out in both Hindoo and European notation—the two notations facing each other on opposite pages. From the days of Wilford to those of C. B. Clarke it has been a moot point whether the two systems of notation are at all commensurable—that is, whether it is possible to set forth precisely the same air in both, except under certain close restrictions. But here we have such well-known airs as *Home, Sweet Home*, *Auld Lang Syne* and *Erin-go-bragh*, set forth in both notations; and the question may be put to a practical test by any one who can get a native musician to play the airs on a Vina, or other native instrument as set forth here in the Hindoo notation. We have no doubt that the musical part of the book will attract considerable attention from the lovers of the art, both here and in Europe.

In the text, the learned Doctor is fortunate in that, writing in Sanskrit, his language never descends from those serene heights which are evidently most congenial to his poetical temperament; and so he is able to describe even Honkong and the Andaman Islands in rhapsodical terms without producing any great sense of

incongruity. The English translations, too, that are appended, show considerable tact and good taste on the part of the author, for they are written in such matter of fact language and are so obviously literal translations and nothing more, that we read about "invincible St. Christopher and Trinidad," and "peerless Berbice," much as we speak of "well greaved Greeks," without minding the epithets much. And truth to tell, the Doctor's descriptions are generally neat and appropriate, and might almost serve as *memoria technica* for the geography of the British Empire. They also display a good deal of general reading: as, for instance when the Doctor describes Ireland as the land of men who are "the favored children of eloquence," he obviously reminds us of Burke and the Blarney Stone. He shrewdly adds, of the same race, that "though idle in the pursuit of arts and wealth augmenting commerce, they are still fearless in every undertaking" and he ends this account appropriately enough, with the martial strains of Erin-go-bragh, set to the soul-stirring words—

*Ya Smin Bhangimati Dhara, Sprigá Shilch hurá—*

or something to the same effect. Full justice is done to the climate of Scotland, which is said to be, "though full of moisture, yet refreshing;" but the land is "sterile and uneven." A doubt may occur as to the identity of the region which is "renowned as the birth-place of white elephants;" according to some, the German philosopher's inner consciousness answers to this description. Of all the stanzas, the one which is perhaps at once the funniest and the most descriptive is that in which Newfoundland is apostrophised as the "domain of the noble cods and of pestilential vapour"—a land of cods and fogs; and the immortalisation of the cods is fitly set to a North American tune taken from Captain Cook. The tune in which new Zealand is hymned, is called Whakarongo; whilst the praises of Australia are aptly sung in a Kangaroo Dance. The said dance consists of the incessant repetition of a chime of four bells—which combination of sounds may possibly incite Kangaroos



to dance, but can hardly satisfy the cravings of the ordinary human ear.—*The Englishman*, 26th May 1877.

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The following appeared with the Coloured Cartoon of Dr. S. M. Tagore, in the *Indian Charivari* of the 6th June, 1877.—

**RAJAH SOURINDRO MOHUN TAGORE, MUSIC DOCTOR.**—A descendant of the well-known Tagore Family, and the brother of Maharaja Joteendro Mohun Tagore, Rajah Sourindro has become known to the world as the chief patron of, and reviver of the study of Hindu Music. He soon displayed his love of literature and art, and became an author at the early age of fourteen. In August 1871 he established The Bengal Music School, and subsequently a branch of the same institution in Colootollah, both of which have been maintained entirely at his expense. In 1875 he procured the degree of Doctor of Music from the Philadelphia University, a degree which The Bengal Government has subsequently officially recognized. Although Hindu Music has but little attractions for European ears, the Rajah's exertions on behalf of his national music have met with abundant recognition in Europe. He has been made a member of the Royal Asiatic Society of London, an associate of the Royal Academy of Science and Fine Arts in Belgium, a member of the Royal Musical Academy of Stockholm, and an officer of the Academy of Paris. The Rajah has also been honored with an ornament of laurel leaves from France, a photograph of the Emperor of Germany, and a photograph and a presentation copy of "Fables in Song" from Lord Lytton. Further he received a Certificate of Honor on Proclamation day at Dehli. He is the author of twenty-two works on music, the drama and geography, and has paid for the production and publication of many works by other authors. Withal the Rajah is a genial and courtly gentleman of the old school of Hindus.—"Buck."

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## MUSIC IN SCHOOLS.

IN an address on Music which he gave some time ago, Baboo Surendro Nauth Banerjee dwelt at some length on the necessity of introducing Hindu Music into our Government schools and colleges. Some people there are, we hope not many, who would laugh the proposition straight away and argue in their own way that it would only be training young people for the theatres and jattras which, in their present condition, are a real curse to society. But in our humble opinion, never was a more serious proposal made—serious, we say advisedly, for when carried out it would work a very great change in our national character. We can deny the elevating influence of music? Who is not alive to its weird charms? Does it not refresh the drooping mind, soften the heart and comfort the care-worn? Does it not elevate the tone of an entire nation by raising the better susceptibilities of its nature? In days of yore, when peace and happiness reigned supreme throughout the length and breadth of Hindustan, India enjoyed a perfect freedom from the abuse of music. Every thing that was pure and sacred was connected with it. In fact, music was then the hand-maid of religion. But in course of time, a deep and wide-spread gloom covered the musical horizon of India. That holy and celestial thing, music—the gift of god—the emblem of purity, now became a luxury and was deemed synonymous with profligacy, debauchery and other evils of the ugliest and worst stamp. The attempt of Dr. Sourindra Mohun Tagore to revive this noble art, is, therefore, worthy of all praise. But the labours and expenses of one individual cannot be expected to do all that can be desired; he has done his best in diffusing refined taste for music amongst his countrymen—he has paved the way for future good. He has taken the initiative, and now it is the duty of the country to join him in his patriotic labours. Now, how can the evils which beset the pursuit of music be eradicated? How can our society be made to know that the study of the noble

Art elevates rather than debases our nature? We say,—simply, by introducing the subject into the curriculum of our schools. If the boys were taught to learn that music is as much a subject of study as history or geometry or any other thing, why should they connect it with base associations in after-life? Why should they turn it into improper use? Education in the West is not thought complete without the study of music—why should it be otherwise in the East? Will it do any harm to imitate the Europeans in this respect? No, it would do an immense deal of good, such, as time will show. Instances abound in classical literature where the study of music was strongly recommended to the young people. The history of Arcadia shews that by the laws of the land, music was a compulsory branch of study for the people. It has been said that Pythagoras used to exhort his pupils to learn music every morning before they set to the physical exertions of the day. He had also recommended the use of music before going to bed. Another celebrated person said that as the cultivator of lands would first of all weed out all the unnecessary thorny plants from his garden before he would begin tilling it, so an intelligent teacher should first of all teach music to his pupils and thereby remove all impurities from their mind before he would proceed lecturing them on other subject. Even in ancient India music was taught to young boys as well as any other art of Science. Every Hindoo knows that Lob and Kusi, the sons of Ram Chandra and the disciples of the sage Valmikee, were perfect adepts in vocal and instrumental music at a very early age. Music, says Plato, is to the mind what pure air is to the body. It takes away the langour of the mind caused by over-work and imparts to the heart a lightness which is simply beyond the power of any other art to do. Music, then, is to the mind what gymnastics is to the body. If schools could be opened for the exercise of the body by means of gymnastics, why should not schools be opened for the recreation of the mind? With a view to this object Dr. Tagore has opened two music schools in the

metropolis which are being conducted solely under his direction and expenses. But to attempt to accomplish this object more successfully, music, we think, should form a branch of study in every school. The Government of Bengal have, we are glad to note, sanctioned the opening of a music class in connection with the Calcutta Normal School, the young boys of which are taught Hindoo Music one hour every day, but the teacher and instruments are paid by Dr. Tagore! Baboo Soorendro Nauth in his address said that a representation ought to be made to the authorities for the introduction of music into all Government schools. We think it would rather be premature to do it. Let us first try the scheme in the private schools, and if we succeed, (and we doubtless, shall, by pursuing the subject patiently and systematically) we shall have strong grounds for going up to Government and insist upon its establishing music classes in the schools. If the proprietors and managing committees of the several private and Christian schools in and out of Calcutta take up the subject in right earnest, they would confer a real boon on society and materially help the disinterested attempts of Dr. Tagore at reviving the noble science of Hindoo Music, for without the introduction of music into the schools the mission of Dr. Tagore would, we fear, remain but half fulfilled. And we feel no manner of hesitation in saying that when the proper time comes, that is, when people will come to feel the want of musical education for their children, the same kind Government which has so willingly assisted the formation of Dr. Sircar's Science Association, would also encourage the revival of a Science and Art which have been long lost to India or at any rate so much abused as to be rendered unfit for cultivation by the civilized portion of our community.—*The Indian Mirror, Friday, 15th June 1877.*

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*Sur les ouvrages concernant la musique dans l'Inde, du rajah Sourindro Mohun Tagore (Çaurindra Mohana Tâkura,) président de l'Ecole de musique du Bengale, à Calcutta; note par M. F.-A. Gevaert, membre de l'Académie.*

Le rajah Sourindro Mohun Tagore est considéré par ses compatriotes comme le rénovateur de la musique des Hindous, longtemps très-négligée. Par son initiative s'est ouverte à Calcutta, le 5 août 1871, une école de musique indigène, organisée à la manière de nos conservatoires Européens et entretenue presque exclusivement à ses frais. Parmi les volumes intéressants qui nous sont offerts se trouvent les deuxième et troisième rapports annuels (1873-74, 1874-75) sur la marche de cette institution. Nous y apprenons qu'à la fin de juin 1875 l'école comptait 8 professeurs, tous indigènes, dont 2 pour la *sitara*, 1 pour le *bahoolin* ou violon, 1 pour le *mrdunga* (instrument à percussion, servant à l'accompagnement), 5 professeurs de chant, 1 professeur de théorie musicale. A cette époque 60 élèves, payant chacun une roupie\* par mois, fréquentaient l'établissement. Les prix, comme chez nous, consistent en instruments et en livres d'étude. Des témoignages très-élogieux d'Européens, dont quelques-uns paraissent être versés en musique, nous montrent cet établissement en pleine—voiede prospérité.

Voici le contenu des ouvrages importants offerts à l'Académie; quelques-uns sont rédigés en anglais, les autres en Cengali ou en Sanscrit.

1. *Hindoo Music from various authors.*—Part 1, vol. in-12. Outre quelques dissertations, déjà connues en Europe, du capitaine Willard, de sir William Jones, de W. Ouseley, de Paterson, de Stafford, etc., ce volume en renferme d'autres signés de noms inconnus: Francis Gladwin, le colonel P., T. French, le lieutenant-colonel A.-James Tod, A. Campbell, Crawford. On y rencontre

\* La Roupie d'argent varie de for 236 cs à fr 275 Cs.

aussi la traduction anglaise d'un ouvrage persan relatif à l'organisation de la musique à la cour du Grand Mogol au XVII<sup>e</sup> siècle.

2. *Sangita-Sâra-Sangrahas* (littéralement :—*Musicæ essentialis collectio*). Calcutta, 1875. A en juger par le titre et la table des matières, c'est une compilation d'anciens traités musicaux, publiée et annotée par le sâvant rajah. L'ouvrage est divisé en six parties, dont la première traite des sons' (*nâda-adhyâyas*); la deuxième, des modes (*râga-adhyâyas*); la troisième, de l'enchaînement des sons et des rythmes, c'est-à-dire de la composition (*prabandha-adhyâyas*); la quatrième, des instruments (*vâdya-adhyâyas*); la cinquième enfin, de la mesure (*tâla adhyâyas*); la sixième, de la danse (*nrtya-adhyâyas*).

3. *Ækatana* (c'est-à-dire *eka-tâna*, mot répondant exactement au latin *œquisonus*) or *the Indian concert*.—In-4°. Ce volume contient un abrégé de la théorie musical de l'Inde, suivie d'une courte description des instruments employés dans l'orchestre indigène; il se termine par 47 *Raginis*, morceaux de musique instrumentale, en notation hindoue.

4. *Six principal Râgas, with a brief view of Hindu Music*.—Six mélodies célèbres, précédées d'un aperçu concis, en anglais, de la musique de l'Inde brahmanique. Calcutta, 1875; in-4°. L'introduction de 46 pages, placée en tête du volume, est un résumé de la théorie hindoue, plus substantiel et plus lucide que tout ce qui a paru sur le même sujet jusqu'à ce jour.

5. *Hindu Music*, réimpression d'un article de polémique qui a paru le 7 sept. 1874 dans l'*Hindoo Patriot*; in-8°. Parallèle entre l'art indigène et celui des Européens, où l'auteur s'attache à faire ressortir les qualités de la musique de son pays. Il est très-intéressant de voir un homme familiarisé avec les langues et les littératures européennes, aussi sincèrement pénétré de l'idée de la supériorité musicale de ses compatriotes sur les Occidentaux, et particulièrement sur les Anglais.



6. *Yantra-khettra-dipika* (littéralement: *Guide pour le jeu des instruments*). Calcutta, 1872; in-4°. Méthode de *sitar*, instrument à cinq cordes, analogue à notre mandoline, et qui se joue au moyen d'un plectre. Ce volume renferme 94 morceaux d'étude en notation hindoue.

7. *Mridunga Manjurî*. Calcutta, 1875; in-8°. Traité ou méthode pour l'enseignement du *mrdunga*, l'instrument à percussion le plus ancien et le plus en vogue parmi ceux de la péninsule en deçà du Gange.

8. *Harmonium Sâtra*. Calcutta, 1874. Méthode d'harmonium. On est assez étonné de retrouver ici un volume consacré à un instrument essentiellement européen; mais la musique qu'il renferme, à part quelques exceptions, n'en a pas moins un cachet très-asiatique.

9. *Yantra Kosha* (c'est-à-dire *Organorum thesaurus*). Calcutta, 1875; in-8°. Traité des instruments de musique, non-seulement de ceux de l'Inde, mais de tous ceux qui ont été en usage chez les divers peuples anciens et modernes.

10. *Victoria-Gitikâ*. Calcutta, 1875; vol. in-8°. Recueil de 118 chants sanscrits, relatifs aux principaux faits de l'histoire d'Angleterre, depuis la conquête normande jusqu'à nos jours. La poésie, aussi bien que la musique, est du rajah de Tagore. Il en est de même de l'ouvrage suivant. La notation hindoue est accompagnée d'une transcription en notes européennes.

11. 50 chants sanscrits (quatrains et distiques) en l'honneur du prince de Galles. 1875; vol. in-8°.

12. *English Verses, set to Hindu Music, in honor of His Royal Highness the Prince of Wales* (34 morceaux). Calcutta, 1875; in-8°. Ce volume est précédé d'un traité élémentaire de notation. Rien n'est plus bizarre que cet accouplement d'une langue européenne à une musique absolument étrangère à notre goût esthétique.



13. *Jāṭiya Sangīta* (Musique nationale ?). Dissertation sur la musique populaire du Bengale, avec la notation de six chants du pays.

(*Bulletin de l'Académie royale de Belgique.*)

L'écho musical, 14th April 1877.

"WHEN music, heavenly maid, was young," she little dreamt that her "mimic soul" would ever be called upon to applaud patriotic Sanskrit stanzas sung to airs from many lands. One of her most favoured Indian admirers, Dr. Sourindro Mohun Tagore, has actually achieved this difficult task in commemoration of Queen Victoria's assumption of the Imperial title, which he funnily calls a "diadem." To each dependency of the British Crown a Sanskrit stanza is assigned, translated for the benefit of the groundlings into English prose and set to appropriate music. Not only amusement but information is to be obtained from "Victoria Samrajyan." Such is the name of this curious and learned work, &c., &c., &c.—*The Leader*, May 5, 1877.

## FROM THE KINGDOM OF DENMARK.

ROYAL SOCIETY ON NORTHERN ANTIQUARIES.

SIR;

*Copenhagen, 20th May 1877.*

I have the honor to acknowledge the receipt of your Theory of Sanscrit Music; a gift to the Society for which donation I am directed to convey to you the Society's best thanks.

I have the honor to be,

Sir,

Your obedient Servant,

(Sd.) ENGELHARDT,

*Secy., R. S. N. A.*

To

DR. SOURINDRO MOHUN TAGORE,

*President, Bengal Music School.*

## ANALYSE SUCCINCTE

DES

LIVRES ANGLAIS, BENGALIS ET SANSKRITS,

CONCERNANT LA MUSIQUE DE L'INDE,

ENVOYÉS A S. M. LE ROI, A L'ACADEMIE ROYALE DE BELGIQUE

ET AU DIRECTEUR DU CONSERVATOIRE ROYAL

par le rajah *SOURINDRO MOHUN TAGORE*

(ÇRÎ ÇAURÎNDRA MOHANA THÂKURA),

président de l'Ecole de musique du Bengale, à Calcutta.

Le rajah Sourindro Mohun Tagore,—qui a fait hommage au Roi de la riche collection d'instruments hindous dont Sa Majesté a ensuite fait don au Conservatoire—est considéré par ses compatriotes comme le rénovateur de la musique des Hindous, fort déchue de son ancienne splendeur depuis des siècles. Par son initiative s'est ouverte à Calcutta, le 3 août 1871, une école de musique indigène, organisée sur le modèle des Conservatoires européens et entretenue presque exclusivement à ses frais. Parmi les volumes intéressants dont il va être donné un aperçu, se trouvent les deuxième et troisième rapports annuels (1873-74, 1874-75) sur la marche de cette institution. Nous y apprenons qu'à la fin de juin 1875 l'école comptait 8 professeurs, tous indigènes, dont 2 pour le *setâr* (= *cithara*, instrument à cinq cordes, qui tient du luth par sa forme, de la mandoline par sa manière de mettre la corde en vibration), 1 pour le *bâhulîn* ou violon, 1 pour le *mridanga* (instrument à percussion, servant à l'accompagnement), 3 professeurs de chant, professeur de théorie musicale. A cette époque 60 élèves, payant chacun une roupie (1) par mois, fréquentaient l'établissement. Les prix, comme chez nous, consistent en instruments et en livres d'étude. Des témoignages très élogieux de plusieurs Européens versés en musique nous montrent cette institution en pleine voie de prospérité.

Par les publications que nous allons énumérer (n° 1 à 13) on verra que le généreux protecteur de l'école de musique de Calcutta est non-seulement un écrivain érudit, maniant avec une égale facilité le bengali, sa langue maternelle, l'anglais et le sanscrit, mais encore un musicien pratique et un poëte compositeur.

1. *Hindu Music from various Authors*. Part. 1, vol. in-12. Outre quelques disserations déjà connues en Europe, du capitaine Willard, de sir William Jones, de W. Ouseley, de Paterson, de Stafford, etc., M. Sourindro a enrichi ce volume de plusieurs écrits signés de noms inconnus : Francis Gladwin, le colonel French, le lieutenant-colonel Tod, Campbell, Crawford. On y rencontre aussi la traduction anglaise d'un ouvrage persan décrivant l'organisation de la musique à la cour du Grand Mogol au XVII<sup>e</sup> siècle.

*Sangîta-sara-sangrahas* (sanser.), "Musicæ essentialis collectio." Calcutta, 1875. A en juger par le titre et la table des matières, c'est une compilation d'anciens traités musicaux, publiée et annotée par le savant rajah. L'ouvrage est divisé en six parties, dont la première traite des sons (*nâda-adhyâyas*) ; la deuxième, des mélodies-types (1) (*râga-adhyâyas*) ; la troisième, de l'enchaînement des sons et des rythmes, c'est-à-dire de la composition (*prabandha-adhyâyas*) ; la quatrième, des instruments (*vâdya-adhyâyas*) ; LA CINQUIÈME, de la mesure (*tâla-adhyâyas*) ; la sixième enfin, de la danse (*nritya-adhyâyas*).

3. *Ākatana or the Indian Concert*. In-4°. Ce volume contient un abrégé de la théorie musicale de l'Inde (en anglais), suivie d'une courte description des instruments employés dans l'orchestre indigène : il se termine par 17 morceaux de musique instrumentale, en notation hindoue.

4. *Six Principal Râgas, with a brief View of Hindu Music*. Les six mélodies-types les plus célèbres de l'Inde (*Crî, Vasanta, Bhairava, Panchama, Megha* et *Natta-Nârâyana*), précédées d'un aperçu concis, en anglais, de la musique de cette antique nation. Calcutta, 1875 ; in-4°. L'introduction de 46 pages, placée en tête

du volume, est un résumé de la théorie hindoue, infiniment plus substantiel et plus lucide que tout ce qui a paru sur le même sujet jusqu'à ce jour.

5. *Hindu Music*, réimpression d'un article de polémique publié le 7 septembre 1874 dans l'*Hindoo Patriot*; in-8°. Parallèle entre la musique indigène et celle des Européens, dans lequel l'auteur s'attache à faire ressortir les qualités de la musique de son pays. Il est très-intéressant de voir un homme familiarisé avec les langues et les littératures européennes, aussi sincèrement pénétré de l'idée de la supériorité musicale de ses compatriotes sur les Occidentaux, et particulièrement sur les Anglais.

6. *Yantra-kshetra-dîpikâ* (beng.), "Guide dans le domaine de la musique instrumentale." Calcutta, 1872; in-4°. Méthode de *setâr*, renfermant 94 morceaux d'étude en notation hindoue.

7. *Mridanga-manjarî* (beng.), "Aperçu du mridanga." Calcutta, 1873; in-8°. Traité ou méthode pour l'enseignement de l'instrument à percussion le plus usité parmi tous ceux de la péninsule en deçà du Gange.

8. *Hârmonium-sâtra* (beng.), "Méthode d'harmonium." Calcutta 1874. On est assez étonné de retrouver ici un volume consacré à un instrument essentiellement européen; mais la musique qu'il renferme, à part quelques exceptions, n'en a pas moins un cachet très-asiatique. L'accompagnement harmonique de la main gauche se réduit à une batterie qui reste la même pendant tout le morceau.

9. *Yantra-kosha* (beng.), "Organorum thesaurus." Calcutta, 1875; in-8°. Traité des instruments de musique, en usage dans l'Inde, suivi d'un dictionnaire contenant une courte description de tous ceux qui ont été employés chez les divers peuples anciens et modernes.

10. *Victoria Gîtikâ*, "Chansonnier de Victoria." Calcutta, 1875; vol. in-8°. Recueil de 118 chants sanscrits, relatifs aux principaux faits de l'histoire d'Angleterre, depuis la conquête nor-

mande jusqu'à nos jours. La poésie, aussi bien que la musique, est du rajah de Tagore. Il en est de même de l'ouvrage suivant. La notation hindoue est accompagnée d'une transcription en notes européennes.

11. *Prinsa-panchâçat*, "Principis quinquaginta," 50 chants sanscrits (quatrains et distiques) en l'honneur du prince de Galles. Calcutta, 1875 ; vol. in-8°.

12. *English Verses, set to Hindu Music, in the honor of His Royal Highness the Prince of Wales* (34 morceaux). Calcutta, 1875 ; in-8°. Rien n'est plus bizarre que cet accouplement d'une langue européenne à une musique absolument étrangère à notre goût esthétique. Ce volume est précédé d'un traité élémentaire de notation indigène.

13. *Jâtîya Sangîta Vishayaka Prastâva* (beng.), "Dissertation familière sur la musique nationale" de l'Inde moderne, avec la notation de six chants du pays.

Les volumes dont il nous reste à rendre compte ont pour auteurs des musiciens distingués du Bengale ; la plupart d'entre eux sont professeurs à l'école de Calcutta.

14. *Aikatânika Svava-lipi* (beng.), "Notation des sons musicaux," de M. Kshetra Mohana Gosvâmi, surintendant général de l'école de musique de Calcutta. Calcutta, 1867 (1274), in-4°, 50

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La note insérée dans les *Bulletins de l'Académie* (2<sup>e</sup> série, tome XLIII, n° 2, févr. 1877) ayant été rédigée après un premier examen, très-rapide, de ces documents intéressants, renferme plusieurs erreurs de traduction et même de transcription ; je saisis cette occasion pour rectifier celles qu'une connaissance moins imparfaite de la langue m'a déjà permis de constater.

1 La roupie d'argent varie de fr. 2-36 à fr. 2-75.

1 Et non des modes, comme je l'ai dit, suivant l'opinion commune, dans les *Bulletins de l'Académie*. Les *Râgas* (de même que les *Ragîns*) sont des formules mélodiques, des thèmes (semblables aux antennes-types du plain-chant) sur lesquels les musiciens établissent sans cesse de nouveaux chants, en variant les rythmes, en ajoutant des mélismes, bref en amplifiant la donnée première.



pages. Exposition du système d'écriture musicale introduit par l'auteur, et actuellement adopté dans le Bengale. C'est un perfectionnement de l'ancienne notation sanscrite.

15. *Kantha-kaumudî* (beng.), "Lumière du gosier." Méthode de chant, par le même auteur, "contenant toutes les règles nécessaires pour la culture de la voix, avec un grand nombre de morceaux de chant, etc." Calcutta, 1875, in-8°, 403 pages.

16. *Bâhâlîna-tattva* (beng.), "Principes de violon" par M. Kâlîpada Mukhopâdhyâ. Calcutta, 1874 (1281) in-8°, 170 pages. La presque totalité du livre est occupée par des mélodies indigènes, transcrites pour violon en notation hindoue.

17. *Chhaya-râga* (beng.), "Les six mélodies-types," par M. Kâlîprasanna Bandyepâdhyâ ; broch. in-4°, sans titre, lieu, ni date, de 32 pages. Dissertation dans laquelle sont intercalés les six anciens râgas (cf. n° 4) en notation hindoue et accompagnés de leur texte.

18. *Bhârata Shûba-râjâ* (beng.), "The Prince in India ; a welcome address to his Royal Highness the Prince of Wales," par Râj-Krishna-Rây. Calcutta, 1875, in-12, 50 pages. Poésies et chants de circonstance (notation hindoue).

19. *The Music and Musical Notation of various Countries*, par M. Loke Nath Ghose, secrétaire honoraire de l'école de musique du Bengale. Calcutta, 1874, in-12, 55 pages (en anglais). Renferme quelques détails intéressants sur la pratique actuelle de la musique dans l'Inde.

20. *Music's Appeal to India*, par le même. Calcutta, 1873, in-12, 24 pages. Discours allégorique : la déesse de la musique (Sarasvatî), après une absence de plusieurs siècles, retourne aux bords du Gange ; après avoir raconté ses longues pérégrinations à travers l'Asie et l'Europe, elle annonce son dessein de se fixer de nouveau sur les rives qui l'ont vu naître. Elle ordonne aux Hindous de secouer leur apathie et de reconquérir par le travail et l'étude la gloire artistique de leurs ancêtres.



21. *Mâlavikâ et Agnimitra*, drame de Kalîdâsa, en bengali. Calcutta, 1859 (1266).

F.-A. G.

L'ANNUAIRE de 1878 contiendra un catalogue descriptif de la collection d'instruments hindous dont il a été parlé dans les pages précédentes.

### TRANSLATION.

*A Succinct Analysis of the English, Bengali and Sanscrit Works, regarding the Music of India sent to His Majesty the King, to the Royal Academy of Belgium, and to the Director of the Royal Conservatory, by Rajah Sourindro Mohun Tagore, President of the Bengal School of Music at Calcutta.\**

THE Rajah Sourindro Mohun Tagore—who has made an offering to the King of the rich collection of Hindu instruments and which His Majesty afterwards presented to the Conservatory—is considered by his countrymen as the regenerator of Hindu music, very much fallen from its ancient splendour since many centuries. At his initiation a School of Native Music was opened at Calcutta on the 3rd August 1871, organized upon the model of European Conservatories and maintained almost exclusively at his cost. Among the interesting volumes, of which we are going to give a summary, we find the second and third annual reports (1873-74, 1874-75) on the progress of this institution. We are informed that at the close of June 1875, the school had eight professors, all

\* The note inserted in the *Bulletins of the Academy* (2nd Series, Volume 43rd, No. 2. February 1877) having been put in after a cursory and very rapid examination of the interesting documents, contains many errors in translation and transcription. I take this opportunity to rectify those which a less imperfect knowledge of the lan-

natives, of whom two were for the *Sitar* (*cithara*, an instrument with five strings, which almost resembles the lute in form and the mandoline in the manner in which it puts the string into vibration), one for the *Bahulin* or violin, one for the *Mridanga* (a percussion instrument, serving for the accompaniment), 3 professors of vocal music and one professor of theoretical music. During those years, 60 students, each paying one rupee per month, attended the institution. The prizes, as amongst us, consisted of instruments and books of study. The very flattering testimony of many Europeans accomplished in music shows that this institution is on the high road towards prosperity. By the publications which we were going to enumerate (number 1 to 13) it will be seen that the noble patron of the School of Music of Calcutta is not only an erudite writer, managing with equal facility, Bengali his maternal language, English and Sanscrit, but likewise a practical musician and a poet-composer.

1. *Hindu Music from various Authors*.—Part I, vol. in-12. Besides the few dissertations already known in Europe, of Captain Willard, Sir William Jones, W. Ouseley, Paterson, Stafford and others, M. Sourindro has enriched this volume with many writings signed by unknown names: *viz.*, Francis Gladwin, Col. French, Lieut.-Col. Tod, Campbell and Crawford. We also find the English translation of a Persian work describing the organization of music at the Court of the Great Mogul, in the 17th century.

2. *Sangíta-Sara-Sangrahas*.—( Sanscr. ) “*Musicæ essentiæ collectio*.” Calcutta 1875. Judging by the title page and the contents, this is a compilation of ancient musical treatises, published and annotated by the learned Rajah. The work is divided into six parts:—the first part treats of sounds (*Náda-adhyâyas*); the second, of melody-type† (*Râga-adhyâyas*); the third, of the combination of sounds

† And not the “*modes*,” as I have said, having followed the general opinion, in the *Bulletins of the Academy*. The *Ragas* (as well as the *Raginis*.) are melody-formulas, subjects or themes (like the *antennes-types* of the *plain-chant*) on which musicians constantly form new tunes, varying the rhythm and adding

and rhythms, that is to say, of composition (*Prabandha-adhyâyas*); the fourth, of instruments (*Vâdya-adhyâyas*); the fifth, of measure (*Tâla-adhyâyas*); and lastly the sixth, of dance (*Nritya-adhyâyas*).

3. *Ākatana or the Indian Concert*.—In 4°. This volume contains an abridgment (in English) of the theory of music of India, followed by a short description of the instruments employed in the native orchestra. The book concludes with 17 pieces of instrumental music, in Hindu notation.

4. *Six Principal Ragas with a Brief View of Hindu Music*.—The six melody-types, the most celebrated in India (*Sri, Vasanta, Bhairava, Panchama, Megha, and Natta-Narayana*), preceded by a concise summary (in English) of the music of this ancient nation. Calcutta 1875. In 4°. The "Introduction" of 46 pages, at the commencement of the volume is a *resumé* of the Hindu theory, infinitely more substantial and lucid than whatever has appeared on the same subject up to this day.

5. *Hindu Music*.—A reprint of a polemical article which appeared in the *Hindu Patriot*, published on the 7th September 1874. In-8°. A comparison between native music and that of the Europeans, in which the author endeavours to display to the best advantage the qualities of the music of his country. It is very interesting to find one who is familiar with European languages and literature so sincerely possessed of the idea of the musical superiority of his countrymen over that of the Western nations and particularly over the English.

6. *Yantra-kshetra-dîpikâ* (Beng.)—A guide to instrumental music. Calcutta 1872. In-4°. The rudiments of teaching the *Sitar*, containing 94 pieces for exercise in Hindu notation.

7. *Mridanga-Manjarî* (Beng.)—A precis on the mridanga. Calcutta, 1873. In-8°. A treatise or rudiments for teaching the use of the percussion instrument, which is most used amongst those of

8. *Hârmoniyam-Sutra* (Beng.)—Rudiments of teaching the Harmonium. Calcutta 1874. We are rather surprized to find here a volume devoted to an essentially European instrument; but the music which it contains, a few exceptions apart, has not the less a very Asiatic style. The harmonic accompaniment with the left hand has been reduced to one *batteri*, which remains the same throughout the entire piece.

9. *Yantra-Kosha* (Beng.)—"Organorum Thesaurus." Calcutta, 1875. In-8°. Treatise on musical instruments used in India, followed by a dictionary containing a short description of all those which were employed by several nations, ancient and modern.

10. *Victoria-Gîtikâ*.—A collection of songs in honor of Victoria. Calcutta, 1875. Vol. In-8°. A collection of 118 Sanscrit songs, relating to the principal facts in the history of England, from the Norman Conquest up to the present day. The poetry as well as the music, is by Rajah Tagore. The same may be said of the succeeding work. The Hindu notation is accompanied by a transcription in European notes.

11. *Prinsa-Panchâçat*.—"Principis quinquaginta." 50 Sanscrit Stanzas (of 4 and 2 lines) in honor of the Prince of Wales. Calcutta, 1875. Vol. in-8°.

12. *English Verses set to Hindu Music, in Honor of His Royal Highness the Prince of Wales*.—(34 pieces). Calcutta, 1875. In-8°. Nothing is more curious than this union of a European language to music, absolutely foreign to our esthetic tastes. This volume is preceded by an elementary treatise on native notation.

13. *Jâtîya-Sangîta-vishayaka-Prastâva* (Beng.)—A familiar dissertation on the national music of modern India, with the notation of six songs of the country.

The other volumes which remain to be noticed have for authors distinguished musicians of Bengal; most of them being professors of the School at Calcutta.

14. *Aikâtanika Svâra-lipi* (Beng.)—Notation of musical sounds. By M. Kshetra Mohana Gosvâmi, Superintendent-General of the School of Music in Calcutta. Calcutta, 1867 (1274). In-4°. 50 pages. Exposition of the system of musical writing introduced by the author, and actually adopted in Bengal. It is an improvement of the ancient Sanscrit notation.

15. *Kantha-Kaumudî* (Beng.)—"Light of the Throat." Rudiments of singing by the same author, containing all the necessary rules for the culture of the voice with a large number of pieces for singing, &c. Calcutta 1875. In-8°. 403 pages.

16. *Bahulîna-tuttva* (Beng.)—"Violin for Beginners." By M. Kâlîpada Mukhapâdhaya. Calcutta, 1874 (1281). In-8°. 170 pages. Almost the whole of this book is occupied by native melodies, transcribed for the violin in Hindu notation.

17. *Chhaya-Râga* (Beng.)—The six melody-types. By M. Kali Prasanna Bandyepâdhaya. Pamphlet. In-4°. Without title-page, place of publication, or date. Of 32 pages. A dissertation in which are inserted the six ancient Râgs (cf. N° 4) in Hindu notation and accompanied by their texts.

18. *Bharate-Juba-râja* (Beng.)—"The Prince in India; a Welcome Address to His Royal Highness the Prince of Wales." By Raj Krisna Rây. Calcutta, 1875. In-12°. 50 pages. Poetry and songs for the occasion (Hindu notation).

19. *The Music and Musical Notation of various Countries.*—By M. Loke Nath Ghose, Honorary Secretary of the Bengal School of Music, Calcutta 1874. In-12. 55 pages (In English). Contains some interesting details upon the actual practice of music in India.

20. *Music's Appeal to India.*—By the same author. Calcutta, 1873. In-12. 24 pages. An allegorical discourse. Sarasvati, the Goddess of Music, after an absence of many centuries, returns to the banks of the Ganges. After having related an account of her long travels across Asia and Europe, she announces her intention of again fixing her habitation on the banks which have seen her



birth. She orders the Hindus to shake off their apathy and to conquer again by work and study the artistic glories of their ancestors.

21. *Malavika and Agnimitra*.—A drama by Kali Das, in Bengali. Calcutta, 1859 (1266.)

(Sd.) F. A. G.

The annual of 1878 will contain a descriptive catalogue of the collection of Hindu instruments referred to in the preceding pages.

## FROM THE KINGDOM OF ITALY.

*Firenze, addi 29 Maggio 1877.*

EXCELLENZA !

Seal.

R. Istituto Musicale  
di  
Firenze.

Sezione accademia.

N. del Protocollo.

N. di Posizione.

N. di partenza.

Rispa. a nota della

Dive. no.

Oggetto

Ozioni di grazio

A. S. Eccellenza il Dr. Sourindro  
Mohun Tagore Presidente della  
Scuola di Musica di Calcutta.

Il Sigr. car Mo. Emilio Cianihi, Segretario dell' Accademia faciente parte di questo Ro Istituto Musicale, mi ha esibito la lettera di V. E. del di 29 Aprile dell, anno corrente e le sette pubblicazioni a stampa donate da V. E. all' accademia stessa.

Mi sara grato il presentare all' accademia nella sua prossima seduta il prezioso dono di V. E. e spero di poterle notificare al pin presto i sensi dell, accademia a suo riguardo. Frattanto mi permetta l' E. V. di profittare di questa favorevole occasione per attestarle nella mia qualita di Presidente dell' accademia e dell' Istituto i sensi di mia verace gratitudine per l'atto cortese dell' E.



Vostra, e, nella mia privata qualita di fervido cultore della bella arte dei suoni, quelli della mia rispettosa stima per un collega cosi dotto e benemerito dell' arte stessa, quale l' E. V. si mostra.

*Te Presidente,*

(Sd.) COMMEND. L. T. CASAMORATA.

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(TRANSLATION).

*Florence, 29th May 1877.*

Royal Musical Institute of Florence.

EXCELLENCY !

Mr. Emile Cianihi, the Secretary of the Academy of the Royal Musical Institute, forwarded to me your letter of the 29th April last, with your published works as a present to this Academy.

I shall be happy to present this precious gift at the next meeting and to acquaint you as soon as possible with the grateful feelings of the Academy. In the meantime will you allow me to take this opportunity of conveying to you, in my capacity of President of this Institute, my sincere gratitude for this courteous act, and to express also in my private quality of ardent lover of music, my respectful esteem for so learned and well-deserving colleague as your Excellency has proved himself to be.

*The President,*

(Sd.) COMMENDATORE L. F. CASAMORATA.

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*Rome, the 16th June 1877.*

Consolato Generale,  
Di S. M. Ib Re D'Italia,  
Calcutta,

MY DEAR RAJAH !

H. M. the King of Italy having kindly accepted your amiable offer of Indian instruments and desiring to give you a sign of His Sovereign satisfaction ordered me to present to you on my return to Calcutta His portrait a grand photograph with His Royal signature.

You are also called Fellow of the Academy of Music of St. Cecilia and on my return you are likewise to receive the brevet.

Congratulating myself with you, my dear Rajah, to these proofs of Sovereign good-will for your love of the art of music, I take the occasion to repeat the assurance of my most distinguished consideration and remain,

My dear Rajah,

Yours truthfully,

(Sd.) J. GALLIAN.

To

RAJAH SOURINDRO MOHUN TAGORE.

## HUNGARY.

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MAGYAR

TUDOMÁNYOS AKADÉMIA.

*Budapesth, 1877, the 13th June.*

A Magyar Tudományos Akadémiához  
ajándékából

beérkezett következő nyomtat-

vány

The Hungarian Academy of Sciences has received from you a packet, containing :

“(a) Theory of Sanskrit Music.

(b) A brief account of the Tagore family.”

ez intézet könyvtárába  
tétet S alulirt meg van  
bízva e küldeményért  
az Akadémia köszönetét  
kifejezni.

Teljes tisztelettel

alázatos szolgája

Arany Sándor

főtítkárr.

DR. SOURINDRO MOHUN TAGORE.

for which the undersigned is  
directed to express their best  
thanks.

JOHN ARANY,

*Secretary to the Academy.*

*Vers.*

CALCUTTA,

(65, Patorihaghatta.)

Budapest, 1874, Nyomatott az Athenæum Nyomdájában.

## PORTUGAL.



Bibliotheca Nacional  
de Lisboa  
21st June 1877.

SIR,

In this Lisbon National Library have  
been received accompanied by your obliging  
letter, dated 17th May, eleven works composed  
partly by you, and published at Calcutta, 1868,  
1874, 1875, 1876, 1877, containing English and  
Sanskrit Verses, with respective music, Hindu  
Music from various authors, &c., &c.

Acknowledging the receipt of aforesaid 11  
writings in my present quality of Acting First  
Librarian, of this establishment, I beg leave to

address you the most sanguine thanks, for the gifting of so curious and interesting compositions to the National Library to which I provisionally preside, and in whose Register Book due mention is made of your kind donation.

I have the honor, Sir,  
of being respectfully,  
Your most humble and  
obedient servant,  
(Sd.) ANTHONY JOSEPH VIALE.

To

RAJAH SOURINDRO MOHUN TAGORE, M. D.

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## SWITZERLAND.

*Bern, Sun, 5th July 1877.*

DER SENAT

DER KOCHLCHULE BERN

AN

MR. SOURINDRO MOHUN TAGORE MUS. Doc.,  
*President Bengal Music School, Calcutta.*

DEAR SIR,

Allow us to give you our most hearty thanks for your kind gift of valuable works on Hindu Music.

Yours Sincerely  
The Rector  
(Sd.) DR. ED. MÜLLER

*The Secretary,  
Alfred Sern.*







## R O M E .

*Roma, li 3 Agosto, 1877.*

REALE ACCADEMIA  
*Di Santa Cecilia.*

No. 4164.

Servenero a questa R. Accademia, in tre seperate spedizione, le diverse opere didattiche musicale dal-la S. G. Onerevole dettate e gentilmente in viate in dono all' Accademia stessa.

Questa nell' ammirare la di Lei Valentia e pui che mai la solerjia.it ella pone in opera per raggiungere l' intento lodevolissimo di reformare la patria scienza musicale, indirizzandola ad un sistema pui semplice e ragionevole, fa voti sincerissimi pet felive definitivo risuttato della nobile missione cin con tanto amore e successi si e dedicata fin quí.

A preonura del Ministero della publica istruzione del Regno la R. Accademia fin dal Margo ultimo scorso faievasi un pregio di conferirle it Diploma di Socio Onorario, ne dubito siale pervenuto quel sincerissimo attestato di ben meritata considerazione. Il relativo desiderio da Lei espresso col riverito suo Foglio 24 Aprile sarebbe stato in tal juisa prevenuto.

Nel rinnovarle pertanto a nome dell' intero Corpo Accademico i sensi di ammirazione e riconoscenza, po l'onore di professarmi con profondissima stima.

Il presidente,

(Sd.) F. F. ALESSANDRO BUSSOLINI.

Onerevole

Sign. RAJAH SOURINDRO MOHUN TAGORE,

Calcutta.

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*TRANSLATION.*

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The Royal Academy of St. Cecily has duly received in three different batches the various Works on the teaching of Music which you have so kindly sent for its acceptance.

This Academy greatly admires the zeal with which you have tried every means to obtain such an excellent and laudable object as that of the reform of your national Music in giving it a simple and national system : we sincerely hope for the happiest results of your noble endeavours in the mission to which you have hitherto devoted yourself.

On the recommendation of H. S. the Minister of Public Instruction, the Royal Academy at the end of March last had the honor of conferring to you the Diploma of Honorary Fellow, but I doubt whether this sincere token of a well-deserved recognition of your labours has duly reached you, as it appears from your kind favour of the 24th of April. I beg in the name of the entire body of this Academy to renew the assurance of the feelings of admiration and gratitude with which I have the honor to be, with profound esteem,

Yours &c.,

(Sd.) F. F. ALLESSANDRO BUSSOLINI.

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*STRASBURG.*

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KAISERLICHE

Universitäts—und Landes—Bibliothek.

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*Strasbourg, den 17th Juli 1877.*

Durch Vermittlung des Kaiserlichen Deutschen Consulats in Calcutta erhielt unsere neu gegründete Bibliothek Dieser Tage mehrere Von Ew. Hochwohlgeboren Verfassten Werke über Hindu-Musik, &c. mit dem Bemerken, dass der Verfasser Diese Werke unserer Bibliothek widme.

Die hierdurch gegen unsere Bibliothek aus ferner Gegend bewiesene warmen Sympathien und das Bewusstsein einen in einer Deutschen Bibliothek wohl noch nicht vertretenen Literaturzweig unseren Sammlungen einverleiben zukönnen, hat uns mit grosser Freude erfüllt.

Gestatten Sie daher, hochgeehrter Herr, dass ich im Namen der Bibliothek für das wohlwollende Interesse, welches Sie gegen dieselbe bekundet haben, Ihnen den aufrichtigsten Dank heirmit ganz ergebenst abstatti.

Wit vorzüglicher Hochachtung.

Der oberbibliothekar,

(Sd.) J. BARRACK.

Seal.

Anden Rajah

HERRN SOURINDRO MOHUN TAGORE,

Vorsteher der Musikschule,

Zu

Calcutta.

No. 2271.

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TRANSLATION.

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THE IMPERIAL UNIVERSITY AND

NATIONAL LIBRARY,

Strasburg, the 17th July, 1877.

Through the mediation of the Imperial German Consulate in Calcutta, our newly established Library has received this day several works on Hindu Music, &c. of which your Excellency is the author, with the remark that you intended them as a present to our Library.

The warm sympathy from a far country which has hereby been shown towards our Library, and the consciousness that we are able, in a German Library, to embody a branch of literature, hitherto unexplored, has filled us with the greatest happiness.

Permit me therefore, highly honored Sir, most humbly to offer you herewith, in the name of this Library, the sincerest thanks for the kindly interest which you have evinced towards it.

With the highest esteem,

(Sd.) J. BARRACK,

Chief Librarian.

To the Rajah

LORD SOURINDRO MOHUN TAGORE,

Superintendent of the Music School

at Calcutta.

No. 2271.

## ITALY.

### ACCADEMIA

DEL

R. ISTITUTO MUSICALE DI FIRENZE.

Il presente Diploma serve a far manifesto a ciascuno, come *Sua Eccellenza Sourindro Mohun Tagore, Dottore in Musica ec.* si trova iscritto nell' Albo Accademico, in qualita di—*Accademico Corrispondente*—per deliberazione presa dal Collegio degli Accademici Residenti il di *Sette Luglio corrente* approvata dal R. Governo il di—*Venticinque del ridetto mese.*

Dal R. Istituto Musicale di Firenze li *Trentuno Luglio 18 dettantesette.*

Vo. II. Presidente,

(Sd.) P. L. CASAMORATA.

Il. Segretario,

(Sd.) F. C.

## TRANSLATION.

## DIPLOMA.

Academy of the Royal Musical Institute of Florence.

Let it be known to every one by this Diploma that His Excellency Sourindro Mohun Tagore, Doctor of Music, &c., has been enrolled in the Register of the Academy as a Corresponding Member, by a resolution of the Resident Members passed on the 7th of July, approved by His Majesty's Government on the 25th of the same month.

The following letter accompanied the Diploma :—

*Florenzi, a di 4 Agosto, 1877.*

R. ISTITUTO MUSICALE  
DI FIRENZE.

*Sezione Accademica  
Risposta al foglio.*

Oggetto.  
N o m i n a  
ad  
Accademico Corrispondente.

Nell' Adunanza del di 7 Luglio p.p. l' accademia Musicale addetta a questo R. Istituto nomina l' E. V. *Accademico Corrispondente*.

Pervenuta ormai di detta nomina la necessaria sanzione governativa, men, tre unitamente al Diploma Arasmetto all' E. V. lo statuto e gli atti accademi, ci del 2° decennio, m' é grato rallegrar, mi con V. E. di questo attestato di stima offer- tole meritamente dall' accademia, con l' accademia del lustro che le arre, ca lo accogliere l' E. V. fra i suoi Componente.

Il Presidente,

(Sd.)

P. L. CASAMORATA.

A. S. E.  
SOURINDRO MOHUN TAGORE,  
*Dottore in Musica,*  
*Calcutta.*

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*TRANSLATION.*

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## ROYAL MUSICAL INSTITUTE OF FLORENCE.

## ACADEMIC SESSION.

## Subject.

## NOMINATION OF CORRESPONDING MEMBER.

*Florence, 4th August, 1877.*

At the Convocation held on the 7th ultimo, your Excellency was elected a Corresponding Member of this Royal Musical Institute.

The necessary Government sanction having been received, I have the honor herewith to transmit to your Excellency a copy of the Charter together with the proceedings of the Institute for the second decennial period of its existence. Permit me to congratulate your Excellency on the honor so worthily conferred upon you by the Institute, while I also felicitate the Institute on the lustre acquired by it in numbering your Excellency among its Associates.

The President,

(Sd.) P. L. CASAMORATA.

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Many of our readers will, doubtless, be glad to learn that Raja Sourindro Mohun Tagore, whose reputation as a writer on Indian Music is equalled by his zeal and liberality in promoting its culture, has just been appointed a Corresponding Member of the Royal Musical Institute of Florence.—*The Englishman*, September 11, 1877.

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## NORWAY.

Inrofs

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DET KONGELIGE NORSKE FREDERIKS UNIVERSITET.


Ved Strivelse af 17 Mai 1877 tu Universitetets Secretair har de havt den velvillie at oversende som Gave tee vort Universitet nogle af veres vorker om den Hinduiske Musik, som har voret gjenstand for Deres Studier. Disse vorker ere indlemmede i Universitetets Bibliothek. For denne mod vort Universitet udviste Opmærksomhed og Velvillie skulde det akademiske Collegium ikke undlade paa Universitetets Vegne at fremfore sin erkjendtligste Tak.

*Christinia, den 20 Juli 1877.*

(Sd.) E. W. STUBEN, GISLE JOHNSON,  
H. HEIBERG, P. WAAGE,  
G. CHR. HOLST.

Til,

PRESIDENT DR. SOURINDRO MOHUN TAGORE,  
*Calcutta.*



Seal.

+ EILF WERKE ÜBER INDISCHE MUSIK \*).

A

1. Sourindro Mohun Tagore (Caurindra Mohana Thâkura),  
Hindu Musik from various authors. Part 1. Calcutta 1875. X, 315  
S. 8°. sh. 7,50.

\* [Zu beziehen durch die Herren Trübner & Comp. in London, auf deren 'American and Oriental Literary Record' auch die hinzugefügten Preise zurückgehen. Die Redaction.]

2. Derselbe, Samgitasarasamgraha. [ In Sanskrit ]. Calcutta 1876. 273 S. 8°. sh. 7,50.

3. Derselbe, Yantra-kosha [ in Bengali ] or a treasury of the musical instruments of ancient and modern India and of various other countries. Calcutta 1875. IV, 296 S. 8°. sh. 7,50.

4. Derselbe, Jatiya-samgita-vishayaka prastava. [ In Bengali ]. Calcutta 1874. 75, [3] S. 4°, sh. 2,50.

5. Derselbe, Aekatana or the Indian Concert. [ In Bengali ]. Elementary rules for the Hindoo musical notation with a description of signs frequently used in airs intended for the Aekatana. Calcutta [ s. a. ] 47 S. 4°. sh. 2,50.

6. Derselbe, Yantra Khettra Deepica [ in Bengali ] or a treatise on 'Citara' ... on the rudiments of Hindoo Music ... an introduction to the study of the above instrument, illustrated with various exercises and 94 airs arranged in the present system of Hindoo notation. Calcutta 1872. VI, 319 S. 4°. [ Ohne Preisangabe. ]

7. Derselbe, Victoria-Gitika or Sanskrit verses celebrating the ... Queen Victoria and her renowned predecessors. Composed and set to Music. With a translation. Calcutta 1875. VI, 4,350 S. 8°. sh. 8.

8. Derselbe, Prins-paucacat. Fifty stanzas in Sanskrita in honour of H. R. H. the Prince of Wales. Composed and set to Music. With a translation. Calcutta 1875. VI, 148 S. 8°. sh. 4.

9. Derselbe, English verses, set to Hindu Music in honour of H. R. H. the Prince of Wales. Calcutta 1875. VI. 156 S. 8°. sh. 4.

10. Derselbe, Six principal Ragas with a brief view of Hindu Music. Calcutta, Central Press Company 1876 46, 26, XIV S., sieben Steindrucktafeln [ Sarasvatī, Sriraga, Vasanta, Bhairava, Pañcama, Megha, Natta-Nârâyana ]. 4°. [ Ohne Preisangabe. ]

## B.

11. Khettra Mohana Gosvami, *Kanthakaumudi* (in Bengali) or a guide to vocal Music ..... with a variety of songs alaps etc. compiled, composed and set to the modern system of Hindu notation. Calcutta 1875. IV, 403 S. 8° sh. 8.

464 ] Bisher fehlte es uns eigentlich an jeglicher Möglichkeit, sich über Indische Musik ein eigenes Urtheil zu erwerben. Wir waren dabei lediglich beschränkt auf die im Ganzen doch ziemlich dürftigen Nachrichten, welche darüber bei Jones (1784), Paterson u. A. vorliegen und überdem zum guten Theil schwer zugänglich, resp. in verschiedenen Journalen zerstreut waren. Zur Zeit ist jedoch auch auf diesem Gebiete am fernen Ganges ein reges Leben erwacht. Neben den vorstehend aufgeführten Werken finden sich in Trübner's American and Oriental Record 1876 p. 162 noch sechs andre dgl. Schriften aufgeführt, von denen zwei ebenfalls dem Sourindro Mohun Tagore zugehören, während ihm und seinem Lehrer Kshetra Mohana Gosvarniu dabei auch noch zwei andere Männer: Loke Nath Ghose und Kalypada Mukhopadhyia zur Seite treten. Die Anstrengungen, welche insbesondere der an erster Stelle Genannte, der die Stelle eines 'President Bengal Musical School' bekleidet, dem von ihm erstrebten 'revival of Hindu Music' zugewendet hat, sind in der That aller Anerkennung werth, und möchten wir daher wohl wünschen, dass sie zunächst speciell dadurch belohnt würden, dass sich nunmehr mal ein kompetenter Beurtheiler diesem Gegenstande widmen und ihn kritisch beleuchten möge. Die theoretischen und praktischen Substrate dazu liegen in Nro. 5, in Verbindung mit den unter Nro. 7—9 aufgeführten drei aus hochgradiger Loyalität hervorgegangenen Publikationen und den in Nro. 1 zusammengestellten Angaben, bequem vor; und auch die in Nro. 4. 6. 10 in so grosser Fülle enthaltenen Melodien werden trotz ihrer indischen (und zwar in bengalischer Schrift vorliegenden) Notationsweise doch, nach einiger Vorarbeit und Uebung, dem Kunstverständigen keine gar zu grossen Schwierigkeiten ma-

chen. sondern sich seinem Verständniss bald erschliessen, wenn auch der übrige Inhalt der Werke selbst ihm zunächst unbekannt bleibt. Es ist der specielle Zweck dieser Zeilen Diejenigen, welche es angeht, darauf hinzuweisen, welche reiche Fundgrube neuen Wissens sich ihnen hier öffnet; möglicher Weise könnten ja doch vielleicht einige dieser exotischen Melodien auch vor unseren Ohren wirklich Gnade finden?

In wie hohem Grade die Musik bei den Indern auch literarisch gepflegt und behandelt worden ist, das ergibt sich aus den zahlreichen Citaten aus der betreffenden Literatur in Nro. 2. Bisher beschränkte sich unsere Kenntniss davon eigentlich nur auf die kurzen Angaben darüber, die sich in Aufrecht's Catalogus p. 199ff. vorfinden. In dem vorliegenden Samgîtasârasamgraha aber, welchen Caurîndramohanacarmon, seinem Vorworte nach, aus 'zwei oder drei ähnlichen Werken,' die er sich mit vieler Mühe aus Kashmir etc. verschafft hatte, in cloka-Form compilirt hat, drängen sich förmlich die zudem meist sehr langen Citate, ohne dass übrigens zu den schon durch Aufrecht genannten Namen von Autoren und Werken gerade viel neue dgl. hinzuträten. An ihrer Spitze steht und am umfangreichsten benutzt ist der Samgîtaratnâkara des Cârṅgideva (so hier, Aufrecht hat Cârṅgadeva) aus Kashmir, dem sich der Verf. im Wesentlichen auch in Bezug auf die Reihenfolge, in der er seinen Gegenstand behandelt, angeschlossen hat. Buch 1 handelt nämlich hier von den Tönen, Buch 2 von den Melodien (râga), Buch 3 von der Composition (prabandha), Buch 4 von dem Spiel musikalischer Instrumente, Buch 5 vom Takt (tâla). Buch 6 vom Tanze. Die Zeit des Cârṅgideva steht nun freilich nicht fest; er beruft sich indess auf Vorgänger mit zum Theil illustren Namen (z. B. Abhinavagupta, Kohala), so dass diese Literatur, selbst wenn man von den legendarischen Angaben über den Gândharvaveda und die fünf Samhitâ des Bharata etc. absieht, jedenfalls weit über ihn zurückreicht. Die Lehre von den sieben Tönen und ihre Bezeichnung durch die Anfangsbuchstaben ihrer

Namen lässt sich ja denn auch faktisch bis in die vedischen sūtra hinauf verfolgen, s. darüber Ind. Studien 8, 259—72, wie denn ferner die musikalische Theorie offenbar unmittelbar auf das Absingen der Lieder beim Opfer als ihre Grundlage zurückgeht, und somit auch die ganze Literatur des Sāmaveda, soweit dieselbe sich auf diesen Gegenstand bezieht, hierher gehört. Burnell hat uns neuerdings in der werthvollen Einleitung zu seiner Ausgabe des Arṣheya-brāhmaṇa (Mangalore 1876) die ersten näheren Angaben über den Gesang der Sāman gemacht, und von hier müsste eigentlich fortan jede Untersuchung über das Alter und die Entwicklung der indischen Musik ausgehen. Die so weit mir bekannt zuerst von Peter von Bohlen, das alte Indien II, 195 (1830), aufgestellte Ansicht, dass die indische Bezeichnung der sieben Noten sa ri ga ma pa dha ni zu den Arabern und Persern, bei denen sie in der Form da re mi fa sa la be erscheint, und von da durch ihre Vermittlung nach dem Abendlande gedrungen sei, gewinnt durch das hohe Alter derselben bei den Indern einen so bestimmten Hintergrund, dass sie doch wohl verdiente, von den Musik-Historikern etwas mehr berücksichtigt zu werden, als dies bisher der Fall war. Der Tārīku 'l hukamā (AD. 1198 erwähnt ausdrücklich 'a treatise on music' mit dem Titel biyāfar (vidyaphala) als aus dem Indischen in das Arabische übersetzt. Es tritt dazu noch die von mir neuerdings (Ind. Lit. Gesch. 2 p. 367. 368) aufgestellte Vermuthung, dass sogar auch das seit Guido von Arezzo übliche Wort: gamma, Tonleiter, auf das gleichbedeutende skr. grāma, prākṛ. gāma, zurückzuführen sei. — Neben Nro. 2 verdient auch die in Nro. 3 vorliegende Beschreibung der indischen Musikinstrumente besondere Anerkennung, und es ist entschieden zu bedauern, dass dieselbe eben nur in Bengali abgefasst und nicht von einer englischen Uebersetzung begleitet ist. Es werden darin 27 Saiten-Instrumente, 16 Blas-Instrumente, 18 Schlag Instrumente (in zwei Arten ānaddha° und ghana), unter Beigabe von 13 Illustrationen, speciell beschrieben. Und darauf folgt dann, nach einigen kurzen Bemerkungen



( p. 111—122 ) über das 'Zusammenspiel' ( ekatâna ) bei den Indern sowie bei den alten Assyriern, Juden, Persern und Aegyptern (!), ein wirklich höchst achtungswerthes alphabetisches Verzeichniss von Musik-instrumenten aller Völker und Länder ( p. 123—296 ), und zwar dies unter Beifügung nicht nur der lateinischen Umschrift des Wortes ( die vielfach sehr nöthig ist ! wer würde z. B. aus sâmpitar, vâsdibhâyoli die Wörter champêtre, basse de viole errathen ? ), sondern auch einer kurzen englischen Erklärung ; die indischen Instrumente selbst sind leider nur zum Theil in dieses Verzeichniss aufgenommen. — Nicht minder dankenswerth endlich ist auch die in Nro. 1 gegebene Zusammenstellung alles dessen, was bisher von Engländern über Indische Musik geschrieben worden ist. Es wird uns da Manches zugänglich und bekannt, was bisher eben kaum zu haben war ; darunter denn freilich auch manch 'rubbish,' aber man kann sich nun doch eben bequem selbst ein Urtheil darüber bilden. Leider ist die Zusammenstellung theils nicht chronologisch geordnet, theils sind überdem auch die beige-fügten bibliographischen Angaben insofern ziemlich ungenügend, als dabei die Jahrzahl nicht genannt wird. In der Offenbar ihres Umfangs wegen vorangestellten, mir bisher gänzlich unbekannten Abh. von Cpt. Willard ( eine Kritik darüber folgt erst unter § 10 ! ) findet sich einiges Werthvolle, besonders in den beiden Abschnitten über die 'rags and raginees' und über die Instrumente ; im Ganzen aber steht ihr Gehalt nicht im Verhältniss zu ihrem Umfange. Dagegen die Abhh. von Jones, Ouseley, Paterson so wie der 'Catalogue of Indian Musical instruments' von French und die Angaben über den gleichen Gegenstand von Campbell, Davy, Crawford sind durchweg von Bedeutung.

• Berlin.

A. Weber.

— *Jenaer Literaturzeitung* 1877 Nr. 31.

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Tudf  
509.

## N O R W A Y .

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### DET KONGELIGE NORSKE FREDERIKS UNIVERSITET.

De har atter visit Universitetet den Velirlied at begreie samme en Deel og Dereis musikalske arbeider, hoike ere indlemmede i Universitetets Bibliotheek.

For denne mod vort Universitet udviste Opmaerk somhed og Velvillie skulde det akademiske Collegium ikke undlade paa Universitetets Vegne at fremfore sin erkjendtligste Tak.

(Sd.) E. W. STUBEN,  
(Sd.) GISLE JOHNSON,  
(Sd.) H. HEIBERG,  
(Sd.) P. WAAGE.  
(Sd.) CHR. HOLST.

Christiania, den 20th Sept. 1877.

Til

DR. SOURINDRO MOHUN TAGORE,  
Calcutta.

Seal.

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## U R B I N O .

Urbino, 19th September 1877.

MOST HONORABLE SIR,

Onoriamo le arti

Accademia Raffaello

in

URBINO,

No. 2923,

O G G E T T O,

Diploma of the Royal Academy

*Raffaello.*

We are very obliged to you for your precious works you have made a kind present of to our Academy.

I am very glad to inform you that you have been called, by acclamation, Fellow of our Society, and to send you the Diploma with the Medal and a copy of the Social Statute.

One of our fellows has been charged to write a review of your worthy books, which shall be printed in our journal *Il Raffaello*.

While I pray to accept the thanks of the whole Council, I present you the expression of my sincere respect and high consideration.

*The Vice-President.*

(Sd.) A SERPIERIZ,

To the Onorivole Signor

RAJAH SOURINDRO MOHUN TAGORE, DR.,

President, Bengal Music School,

Calcutta.

## LA REGIA ACCADEMIA RAFFAELLO.

Voleudo dare al Signor Sourindro Mohun Tagore un attestato di consideraxione e di stima lo nominava SOCIO CORRISPONDENTE di questo Sodalixio che va lieto d' inscrivere nel proprio Albo il

nome di quelli che o sono Cultori distinti o vivamente s' interessano per il decoro e per il progresso dell' Arte.

Dato in URBINO dalle Sale della Regia Accademia questo di 11 Settriz 1877.

Il Segretario,  
GIAMBUTHETO VENBIOTTRE.

Il V. Presidente effettivo.  
(Sd.) A. SERPIERIZ.

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*TRANSLATION OF THE DIPLOMA.*

La Regia Accademia Raffaello,—The Royal Academy, "Raffaello," wishing to give to Signor Sourindro Mohun Tagore a pledge of consideration and esteem, appoints him a corresponding Fellow of this Society, who feel happy to inscribe in their Album the name of those who cultivate sciences and take active interest for the decorum and progress of arts.

Given in Urbino from the Hall of the Royal Academy this day, 11th September, 1877.

Vice-President,  
(Sd.) A. SERPIERIZ.

Secretary it,  
(Sd.) GIAMBUTHETO VENBIOTTRE.

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Rajah Sourindro Mohun Tagore has, we see, been elected by acclamation a Fellow of the Royal Academy of Raffaello at Urbino.—*The Englishman*, October 19, 1877.

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## APPENDICE.

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SOURINDRO MOHUN TAGORE

E

LA MUSICA INDIANA.

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Un dono assai prezioso è stato inviato gentilmente alla nostra R. Accademia dall' illustre Rajah Sourindro Mohun Tagore, Presidente benemerito della Scuola musicale del Bengal, che per iniziativa di lui si apriva in Calcutta il 4 agosto 1871 e (cio che merita anche una maggior considerazione) e quasi interamente mantenuta a sue spese. Il dono consiste in diversi libri composti da questo dotto Autore in lingua bengala e inglese intorno alla Musica indiana; alcuni de' quali contengono eziandio vari suoi musici lavori scritti con caratteri nazionali e parte tradotti in note europee. Essi sono il frutto di un ingegno elevato che dopo molti anni di studi profondi ha esteso il campo a tale curioso non meno che importante argomento, di guisa che siamo certi che si leggeranno con utilità e con diletto da tutti coloro che desiderano acquistare una piu larga e adeguata conoscenza della Musica indiana. Il mondo orientale e da lungo tempo per gli Europei un oggetto di pazienti e scrupolose investigazioni; cola si sono ricercati i tesori dell' antica sapienza, le prime manifestazioni dell' ingegno dell' uomo nelle lettere, nelle scienze e nelle arti. Non dobbiamo quindi fare le meraviglie se l' Europa ha accolto col massimo favore queste pregevoli opere che il chiaro Indiano ci ha favorito in dono, oggi specialmente che tanto ferve la brama di estendere e approfondire le idee intorno alla storia della Musica, e di conoscere in modo piu preciso le forme che quest' arte ci presenta presso i vari popoli in attinenza con le loro condizioni fisiche intellettuali e sociali.

Il libro intitolato *Public Opinion* e stampato a Calcutta nel 1876 mentre ci forniva molti altri libri di interesse.

intorno alla Scuola musicale del Bengal, e pieno di lodi giustamente tributate al sig. Sourindro Mohun Tagore, il quale non solamente si distingue per il suo alto lignaggio, come risulta dall' opuscolo *A brief account of the Tagore family* (Calcutta 1868), ma eziandio per la sua vasta dottrina, per la sua instancabile attività e per il suo magnanimo disinteresse. In questo libro troviamo raccolti moltissimi documenti dai quali emerge chiaramente quanto sia estesa la riputazione che l' egregio Scrittore si è saputa procacciare con le sue opere in Asia, in Europa e in America. Rispettabili Accademie lo hanno accolto come Socio nel loro seno; rinomate Università lo hanno onorato col titolo di Dottore di Musica; augusti Sovrani gli hanno inviato in dono la loro fotografia munita della loro firma. Il prof. Weber di Berlino, autore delle *Lecture intorno alla letteratura indiana* pubblicate nel 1876, gli scriveva il 9 gennaio dell' anno corrente con le parole più lusinghiere con le quali ammirava la sua estesa conoscenza della musica, della letteratura e delle lingue di Europa, non meno che dei lavori intorno alla Musica indiana, pubblicati dagli Europei. E in vero nel libro intitolato *Hindu Music from various Authors* stampato nel 1875, il sig. Tagore ha raccolto una serie di trattati di vari Autori inglesi, del Willard, del Jones, dell' Ouseley, del Paterson, dello Stafford, del Gludwin e di altri che ci somministrano ragguagli importantissimi intorno alla Musica delle Indie. Oltre che queste monografie sono utilissime, considerate singolarmente, per le molte e preziose notizie che ci danno, ci offrono, così riunite, il vantaggio di fornirci un concetto più ampio dell' argomento che trattano, tanto che possono servir di materia per compilarne un' esposizione più ricca e più complessa.

Lo scopo che il sig. Tagore si è proposto nel dare alla luce queste opere, è stato quello di far rivivere e rendere popolare la musica del suo paese, di guisa che e tutto suo merito se in Europa venga apprezzata ogni giorno più, e cresca il numero delle persone a cui prende vaghezza di acquistarne la conoscenza. Egli ha messo a profitto tutta la sua attività per conseguire un tale intento, tenendo

l'unica via sicura che poteva condurlo alla meta. Imperocchè non solo si è giovato dei libri, ma ha consultato eziandio i primi artisti di musica non meno indiani che mussulmani, i primi Veenkar delle Indie, i più esperti Professori di Lucknow e il bravo Hakeem Salomut Alee Khan di Benares, autore di un trattato intorno alla musica. Ma senza ripetere semplicemente le idee attinte dagli altri egli ha saputo assimilarle e farle sue in modo da riuscire originale e da spargere nuovi lumi sull' argomento preso a trattare.

I lavori musicali del sig. Tagore c'interessano sommamente e hanno per noi un valore tanto più prezioso in quanto rappresentano nel modo più eletto il tipo di una musica affatto straniera. Essi sono raccolti in diversi libri; ma quelli di cui abbiamo la traduzione in note europee, si trovano parte nel libro intitolato *Victoria Gitika* stampato a Calcutta nel 1875 e parte nell'altro intitolato *English verses* ec. dato alla luce nella stessa città nel 1876. Nel primo la poesia è in sanscrito e fu composta dallo stesso sig. Tagore in lode delle virtù e delle gesta della Regina d'Inghilterra e de'suoi famosi Antecessori; nel secondo, pubblicato in omaggio del Principe di Wales, è in inglese e appartiene ad Autori diversi.

Non è facile impresa discorrere con piena conoscenza di questi musicali componimenti e molto meno darne un giudizio che nello stesso tempo soddisfi tanto quelli che tengono un tal genere di musica in altissima stima, quanto quelli, che stando all'effetto ordinario ch'essa produce all'orecchio sarebbero più proclivi a credere che non se ne debba far verun conto. Ciò vuol dire che la musica del sig. Tagore volessere giudicata con un criterio affatto speciale siccome quella che rappresenta un tipo di musica che per esser giustamente apprezzato ha bisogno di essere compreso nella sua indole e nelle sue ragioni particolari. A tale scopo è necessario di riguardarlo non già come un fatto isolato e come un effetto di un puro capriccio del caso; ma bensì in quanto si attiene alle condizioni di un paese che ha un'impronta tutta sua e per tanti rispetti si differenzia dal nostro. E quindi un tipo di musica intimamente connesso con lo stato, con la civiltà di un popolo che vive tante migliaia di



miglia lontano da noi sotto un altro cielo, e in grembo a un' altra natura che ha inclinazioni, credenze, costumi imitazioni da cui riceve un' impronta particolare, e che quindi come ha fogge speciali in cui nelle varie parti della vita esprime il suo modo di pensare e di sentire, così possiede una musica propria in cui riflette il suo carattere nazionale. Converrebbe quindi esser nato e vivere in quelle contrade piene di luce e di poesia, per ricevere da tale musica le impressioni ch' essa può dare, converrebbe essere connaturali a tutto l' insieme armonico di quelle condizioni acciocché potesse parlarci un linguaggio intelligibile e mettersi in corrispondenza coll' anima nostra. Trasportata in Europa è un elemento staccato dagli altri da cui riceve la forza e la vita: è una pianta in un suolo straniero: è una voce in un ambiente non suo dove non ha nè risonanze nè ripercussioni. Ciò deve servirci di norma per non giudicare i musicali componimenti dell' illustre sig. Tagore con soverchia leggerezza e superficialità; ma per considerarli sotto quell' unico e vero aspetto in cui ci possono apparire forniti di un sommo pregio e di una particolare importanza.

A ciò poi deve aggiungersi l' osservazione che il chiaro Autore faceva nella Prefazione al libro, *Victoria Gitika*: nella quale era sollecito di avvertirci di non aver potuto riprodurre con esattezza le sue melodie in note europee, sia perchè non avrebbero più corrisposto alle nature de' nostri strumenti e sì perchè i nostri segni non sono idonei a rappresentare graficamente certe particolarità e certe grazie della sua musica nazionale. E questi un fatto che non può trascurarsi: che anzi ad esso il De Whitten in un suo Discorso sulla musica degli antichi, letto nella Scuola normale di Calcutta, attribuiva la cagione che le arie indiane fossero poco conosciute dagli Europei. Su tal proposito il sig. Tagore aveva già ragionato a lungo in un dotto articolo inserito nel Giornale *Hindoo Patriot* (7 settembre 1874) e ristampato separatamente in un Opuscolo intitolato *Hindoo Music*. In esso egli combatte l' opinione del sig. Clarke il quale voleva che alla musica indiana debba applicarsi la

notazione europea. Se la Musica indiana ha un indole diversa da quella di Europa, è chiaro che con gli stessi segni non possa essere rappresentata. Converrebbe per lo meno introdurre in questi modificazioni ed aggiunti: ma si cadrebbe allora nell'inconveniente di renderli troppo imbrogliati e confusi.

La scala musicale adoperata dagli Indiani, si compone, al pari della nostra, di sette note principali che si chiamano *vá, ri, ga, ma, pa, dha, ni*, e che passate ai Persiani si tramutarono in *da, re, me, fal, sa, la, ci*, come possiamo riscontrare nei Dizionari del Johnson e del Richardson alla voce *do, re, mi, fa, sol*. Il Prof. Weber nelle sue *Lecture sulla letteratura indiana*, citate di sopra, osservava la strana somiglianza di questi nomi con quelli che verso il 1022 furono da Guido Aretino dati alle nostre note; come pure l'altra analogia ugualmente curiosa fra la voce *Gamma*, di cui anche oggi si fa uso per indicare la scala musicale con la parola sanscrita *Gram* e molto più con la pracrita *gama*, che hanno lo stesso significato. Essendo pertanto uguale il numero dei sette suoni principali parrebbe che il fondamento della Musica indiana fosse identico a quello della musica nostra. Però vi è fra l'uno e l'altro una notevole differenza che consiste nel modo con cui questi suoni sono divisi, imperocché mentre nell'ottava nostra la divisione procede per semitoni, che sono dodici, nella scala indiana detta *saptaka* procede per intervalli più piccoli chiamati *sruti* i quali sono ventidue. Essi consistono o in quarti di tono o in terzi di tono secondo il vario posto che tengono nella scala, dando così luogo a un sistema che corrisponderebbe al *genere enarmonico* degli antichi Greci. E questa una proprietà che contrassegna la musica orientale: imperocché l'uso d'intervalli più piccoli dei semitoni è comune ai Turchi, ai Persiani, agli Arabi, ai Cinesi e ad altre genti dell'Asia. Ecco subito una diversità che tocca il fondamento dell'arte e che deve dare alla musica indiana un'impronta propria e una serie di effetti particolari. E in vero se il carattere di una melodia dipende dalle diverse attinenze esistenti fra i suoni che si succedono, si può argomentare quanto debba differenziarsi una

musica in cui le indicate attinenze vengono determinate da un maggior numero d' intervalli e danno quindi luogo a un maggior numero di combinazioni.

Tuttavolta malgrado l' impossibilità di tradurre esattamente in note europee la musica indiana, l' illustre Autore nella Prefazione del libro *Victoria Gitika* ci assicura essere rimasto salvo il carattere fondamentale de' suoi musicali componimenti. Sebbene ciò non sia tutto é pur qualche cosa di cui per mancanza di meglio, ci dobbiam contentare. Vuol dire che faremo conto di aver sott' occhio un ritratto fotografico il quale mentre riproduce la fisionomia dell' originale, pure non ne conserva certe linee, certe tinte od altre particolarità che gli danno un maggiore risalto.

I componimenti musicali del sig. Tagore consistono in semplici melodie, e tutte assai brevi, affatto d' accompagnamento di armonia; prive non essendo questa adoperata nella musica indiana " L' armonia dice il Willard, é un pianta nota nel suolo europeo, donde é stata trasportata in altripaesi ma senza che vi abbia potuto attecchire. Il solo accompagnamento usato nell' India é la continua ripetizione della nota della chiave (key note); laonde per tale rispetto la musica indiana ha una simiglianza con le pastorali scozzesi. In tal modo essa si accosta alla schietta natura, desumendo i suoi pregi non dagli artifizi del contrappunto, ma dalla vera e animata espressione degli affetti del cuore. Questa prossimità alle sue sorgenti naturali (osservava Guglielmo Jones) era la ragione per cui la Musica degli antichi aveva tanta potenza e possedeva quel carattere appassionato e descrittivo che aumentava a dismisura gli effetti della poesia"

Quanto l' armonia sia aliena dall' indole della musica indiana chiaro apparisce da questi scritti musicali del sig. Tagore, che interamente sfuggono ai principii della nostra tonalità. Le note si succedono senza potersi sottomettere ad una regolare sequela di accordi; *diesis* e *bemolli* s' incontrano promiscuamente senza che appaisca nessuna legge che li determini. Questa indipendenza dai precetti dell' armonia dà alla melodia un' impronta, uno spirito tutto diverso

da quello che contrassegna la nostra. Talora incontriamo dei passaggi, dei salti che non ci riescono famillari; talora predominano i semitoni, le *seconde eccedenti*, che imprimono alla modulazione un carattere di dolore e di melanconia. Il che giustificherebbe ciò che alcuni affermarono "essere le cantilene indiane d'un' indole semplice e lamentevole come quelle degli Scozzesi e degl' Irlandesi". L' andamento é alcune volte piano e uniforme, non de rado irregolare e bizzarro, pieno di respiri, di contrattempi e di sincopi; donde risultano un fraseggiare e un ritmo capricciosi e singolarissimi. Il *tempo* si trova sempre indicato in capo a ciascuna melodia, ed ora è *ordinario*, ora una *dupla*, ora una *tripla*, e così via scorrendo, ma non è soggetto a quella misura compassata e simmetrica con cui nella musica nostra, per legge ritmica, si divide in tanti periodi composti di un ugual numero di battute.

Non é però da passarsi sotto silenzio che fra tutti questi componimenti musicali del chiaro Autore, ve ne ha pur di quelli che sono notevoli per il loro carattere modulativo, e benchè segnati dall' impronta straniera, sono più affini al nostro gusto e quindi non mancano di fare al nostro orecchio una gradita impressione. Rimaniamo sorpresi nell' udire una maniera insolita di modulare che ci colpisce con singolari e inaspettate combinazioni. Per esempio la cantilena applicata ai versi che si credono composti da Selkiris nell' isola di Juan Fernandez, mentre è contrassegnata da certi effetti melopaici assolutamente nuovi, ha di notevole la risoluzione finale che, discendendo per semitoni e per intervalli di un tone e mezzo, non si assomiglia a nessuna di quelle, per quanto svariatisime, che s'incontrano nella musica europea. (*English verses* ec. pag. 41). Più bella ancora è l'altra modulazione adattata ai versi di Mrs. Hemans intitolati—*The child's first grief*. (Il primo dolore del fanciullo), e pieni di un tenero sentimento e di una delicatezza meravigliosa. Sono le parole di un fanciullo che piange la morte del suo fratello, e si duole di



non averlo più a compagno ne'suoi giuochi infantili. Non si può dire con quanta passione l'illustre Autore abbia espresso al vivo nella sua musica l'interno affanno di quell'anima desolata. È una cantilena di sole otto battute, regolarissima nella forma. Piena anch'essa di semitoni e d'intervalli di un tono e mezzo somiglia a un doloroso e prolungato lamento. Ma però superiore a tutte in bellezza e in potenza così di dilettarci come di commuoverci, è l'altra che si trova nel libro *Victoria Gitika (The house of Tudors N. 3)* e che è una delle più vicine allo stile nostrale. Noi veramente le gustiamo per la sua spontaneità, per la rispondenza delle frasi e per una sufficiente regolarità di misura. D'indole tutta cromatica, ci penetra dolcemente nel più vivo del cuore spirando una melancolia e una tristezza profonda. Come eccezione alla regola generale, ci presenta una decisa tonalità che è appunto quella di *do minore*, ed è capace di essere accompagnata da una serie di accordi ritmica e regolare, Armonizzata a pianoforte produce un effetto nuovo e stupendo derivante dal connubio dei due elementi diversi: l'uno nostro e l'altro straniero, che, insieme congiunti, ne accrescono la mesta e penetrante espressione. Chi vuole avere un'idea più precisa di questo genere di modulare, ricordi la *Preghiera* e la *Danza ieratica* dell'*Aida* nella *Scena della Consacrazione*, le quali, come queste tre cantilene del sig. Tagore, ricevono una fisionomia propria e un carattere esotico parte dall'indole particolare del ritmo ma più di tutto dal frequente ricorso dei passaggi semitonati e delle *seconde eccedenti*.

Nell'occasione in cui la Regina d'Inghilterra assunse il titolo d'Imperatrice delle Indie, l'illustre sig. Tagore pubblicò un altro libro pregevolissimo, intitolato *Victoria Samrajyan Calcutta 1876*. La poesia è in sanscrito, e la musica è tolta dai vari paesi dipendenti dalla Corona britannica e situati in Europa, in Asia, in America e nell'Oceania. Per tal modo questo libro ci presenta una raccolta preziosissima di cantilene, ciascuna di cui esprime il tipo musicale di un popolo particolare. Spicca in conseguenza fra di

esse una notevole diversità, altre sono più allegre, altre più melanconiche, altre più regolari e melodiche, altre più strane e stentate, altre più gentili e insinuanti, altre più rozze e selvagge. Per esempio la cantilena cinese é vivace e graziosa; l'araba è scorrevole e dolce; la malese ineguale e bizzarra; quella della Nuova Zelandia monotona e tetra; la danese piena di una soave melanconia. Peccato che l'illustre Autore si sia limitato a offrirci un solo saggio per ogni popolo; perchè se ce ne avesse dati di più, avremmo avuto un maggior numero di elementi per potere veder meglio la differenza tra questi tipi musicali diversi.

Quando si pensa che la Musica è un retaggio universale, comune a tutti i popoli della terra, non si può a meno di concludere essere un dono immediato della natura e uno dei primi bisogni del cuore umano. Se nei paesi civili essa già adulta risuona, vestita delle più splendide forme dell' arte, là nella solitaria foresta vagisce bambina sulle labbra del povero selvaggio che sposa il suo canto monotono alla voce del suo informe e roco strumento. Ma in entrambi i casi essa è il linguaggio dell' anima ed esercita sul cuore umano le più lusinghiere attrattive. Si ebbe quindi ben ragione d'immaginare che un' arte la quale con tanta forza commuove gli affetti, avesse origine dagli Dei, e che al suo potere fossero soggetti anche gli esseri inanimati della natura. Se presso i Greci, col suono della lira Orfeo si traeva dietro le fiere, muoveva le selve, i monti e arrestava l'impetuoso corso de' fiumi; se Anfione chiamava le pietre a edificar le mura di Tebe; presso gl' Indiani, Mia Tansine, celebre, musicista al tempo di Akber, con la potenza del suo canto fece in sul mezzo giorno sopravvenire d'un tratto la notte; e una vaga fanciulla con le dolci melodie della sua voce fece discendere dal cielo una pioggia benefica sulle assetate campagne. Un Europeo dimandando come mai questi prodigi potevano essere operati dalla musica, ne ebbe in risposta: essere oggi quest' arte quasi interamente perduta, ma pero esistere nell' India orientale persone che ancora conservano le facoltà di produrli.



Che la Musica indiana abbia uno scopo psicologico e sia destinata a commuovere il cuore, viene mostrato dal sig. Tagore nell' introduzione alla sua opera intitolata: *Six principal Ragas* (Calcutta 1876); nella quale introduzione egli fa un riassunto dei principii tecnici della sua musica nazionale. Tale potenza essa la attinge dai *Raga*, i quali, osserva l'illustre Autore, non sono sinonimi di *toni*, come pensava il Dott. Carey, ma rappresentano "l'effetto prodotto sull'animo umano dalle attinenze gradevoli esistenti fra le note che si succedono, di guisa che ogni *Raga* si collega con un sentimento e con un affetto determinato "Essi quindi hanno riscontro con la melodia degli antichi Greci, che si governava sugli stessi principii, attesa l'indole dei loro *modi*. E in vero i Greci nelle loro musicali composizioni erano guidati dalle regole della melopea, che stabilivano quali suoni si dovessero ammettere, quali escludere e quali usarsi di preferenza. Ora il medesimo si verifica nei *Raga*. Di più come la melodia dei Greci (prosegue l' egregio Autore) si divideva in *sistaltica*, *diastaltica* e *encastica*, così i *Raga* si dividono secondo i diversi *Rasa*, ossia sentimenti dell'animo, i quali assumono nomi diversi secondo che consistono nell'allegria, nella tenerezza, nell'angoscia, nell'eroismo, nel terrore, nel disgusto e nella sorpresa.

Proclive alle forme simboliche e alle rappresentazioni fantastiche, la fervida immaginazione degl' Indiani avea personificati i *Raga* dando a ciascuno una figura emblematica particolare. Le loro immagini riprodotte in litografia formano un elegante ornamento al libro di cui parliamo. Il primo *Raga* semidio, chiamato *Sri* è effigiato nell'atto che va con la sua ninfa a diporto in un boschetto cogliendo dei fiori. Esso è cantato nella stagione delle rugiade e ordinariamente nella sera. Il secondo che ha nome *Baranta*, passeggia solo in un bosco; è vestito di giallo e ha la testa cinta di fiori di mango. I suoi occhi hanno il colore del sole nascente e si canta nella primavera. Il terzo detto *Bhairava*, ha il Gange sul capo e nella fronte la luna crescente. Ha tre occhi e il suo corpo è attortigliato da serpenti. Tiene un tridente in una mano e un teschio d'uomo nell'altra. Si

canta nell' autunno. Il quarto che ha nome *Panchama* ha occhi grandi e rossi ed è vestito dello stesso colore. È giovine, intelligente e inclinato alla passione amorosa. Lo cantano nella stagione estiva. Il quinto che si chiama *Megha*, indossa vesti azzurre, ha occhi violetti e siede sopra un elefante. Si canta nella stagione delle piogge. Il sesto appellato *Natta Narayana* è un robusto guerriero, cosperso di sangue, che percorre a cavallo il campo di battaglia. La stagione in cui si canta è l' inverno.

Questi sei *Raga* (soggiunge il chiaro Autore) rappresentati con tali forme simboliche, significano le stagioni e i sentimenti che sono ordinati a suscitare nell' anima umana. Nel *Sri Raga* predomina l' amore; i suoi principali caratteri sono la dolcezza e l' allegria. Esso può ancora adattarsi a esprimere il sentimento dell' eroismo. Così il *Baranta Raga* è pure contrassegnato dall' amore: esso è gaio e pieno di brio. Il carattere prevalente nel *Bhairava* è la gravità; è grandioso, contemplativo e si addice a soggetti di natura sublime. Anche nel *Panchama* prevale pure l' amore; esso è ricco e di una delicatezza femminile. Il *Natta Narayana* esprime il sentimento eroico, ed è altero, energico ed imperioso.

“Deve pertanto osservarsi (così conchiude l' illustre sig. Tagore) che in genere i nostri *Raga* si collegano coi teneri sentimenti dell' anima. È questo un fatto la ragione di cui può ritrovarsi in diverse condizioni alcune fisiche ed altre avventizie. I nostri antichi Ariani del Nord dimorando, nell' età vedica, in grembo a una natura ridente, e poca esperienza avendo dei mali della vita, sviluppavano con vigore i loro teneri affetti favoriti dai dolci influssi del clima e di una calma e inebbriante atmosfera. Nel tempo stesso il loro organismo sociale apriva un largo campo al libero esercizio delle più gentili passioni. Tutti i foschi pensieri erano soffocati in mezzo al godimento della presente felicità; la tempra della loro anima si rifletteva nella loro musica. Inoltre la mancanza di ogni influsso straniero preservava questa dall' azione di ogni elemento esotico; mentre, non verificandosi interni rivolgimenti, era impedito lo sviluppo

di passioni più forti. Può con tutta ragione affermarsi che gl'Indiani non siano stati felici nello svolgimento del sentimento eroico nè di altri affetti più firi; ma invece si sono distinti nell'amore e negli altri affetti più teneri. La musica Indiana è sentimentale e fantastica; quanto alle passioni più forti, dobbiamo cercarle colà dove in clima più freddo vive una razza più vigorosa".

In un altro libro intitolato *Yantra Kosha* (Calcutta 1875) scritto in lingua bengala e intramezzato con spiegazioni in inglese, l'egregio Autore ci fa una esposizione minuta degli strumenti musicali indiani così antichi come moderni. Il loro numero è 99 di cui 35 a corda (*tata yantra*) 18 a fiato (*shusira yantra*) e 44 a percussione ossia 14 coperti di metallo (*ghana yantra*) e 30 di pelle (*anaddha yantra*). A tutti questi poi se ne debbono aggiungere altri due che non sono classificati; vale a dire, il *Sapta Saraba* formato di sette tazze riempite di acqua e disposte in scala diatonica e il *Nyastaranga* che rassomiglia a un istrumento da fiato.

Dopo questi cenni intorno alle preziose opere che l'illustre Sig. Tagore ci ha inviato in dono, abbiamo un maggior titolo di unire la nostra voce a quella del mondo civile col tributargli i meritati encomii per tutto ciò che ha fatto a pro della musica del suo paese, e per averne a noi procacciata cō suoi scritti una più adeguata notizia. La scienza istorica della Musica, non meno dell'estetica, alimenta e invigorisce il genio somministrando una molteplicità di forme alla sua potenza creatrice. Non v'è bisogno di essere seguaci della scuola positiva e di negare al bello il suo elemento assoluto e immutabile per ammettere ch'esso può manifestarsi sotto aspetti diversi di cui ciascuno ne esprime un carattere particolare. Oggi pertanto che non meno nella musica che nelle altre arti ferve il desiderio di tentar nuove vie, di spaziare in nuovi orizzonti, più che mai è duopo di allargare i nostri concetti sì, per apprezzare il bello sotto qualunque foggia si riveli, e sì per rigettare tutto ciò che ripugna ai suoi principii fondamentali. Così senza rinunciare alle nostre preziose tradizioni potremo trar profitto dai tesori artistici di tutti i tempi, di tutti i paesi; i

quali, benché rivestiti di un'impronta diversa, pure mirano a uno scopo identico, comune all'intero genere umano. L'intelligenza non si solleva e il cuore non s'infiama né coll'isolare né col rimanere isolati. Solo dai contatti socievoli dai confronti e dalle larghe sintesi potremo ottenere la vera incarnazione del bello e il vero progresso dell'arte che tanto più s'innalza e s'ingrandisce quanto più diviene eclettica e universale.

Prof. G. B. VECCHIOTTI.

(Estratto dal Periodico Il Raffaello Numeri 21-22-23-24.)

## ISLAND OF SARDINIA.

*Sassari, addi 25th September 1877.*

To His Excellency

THE RAJAH SOURINDRO MOHUN TAGORE, MUS. DOC.,  
*Founder and President of the Bengal Music School, Calcutta.*

Regno D'Italia.

Regia Università Degli Studi  
Di Sassari.

N. d'ord 326.

Risp. a letter del 20th August Utt  
Div.....Sez.....N.....

Oggetto

Receipt of Musical Works and  
thanks for the same.

Together with your favor of the 20th ultimo came to hand 10 volumes of your Musical Works which you so generously have presented to this University.

In conformity with my duties I beg to acknowledge the due receipt of the same and at the same time have great pleasure in informing you that I will as soon as possible call a Meeting of the Academical Council, which however cannot meet untill the autumnal holidays are gone by as all the Mem-

bers of said Council are absent and will not return untill the early part of November when the scholastic year commences. It will be my special care to communicate to the Council your above mentioned letter as well as the precious gift received and to request the

Council to pass a resolution declaring you to be a Worthy Member of the University of Sassari and conferring upon you the relative Diploma.

Reserving to myself the pleasure of in due time sending you the above mentioned Diploma I seize the opportunity of expressing to you the feelings of sincere gratitude of the Council for your splendid and courteous gift and act towards this University and convey to you their warmest thanks and adding to these my own personal not less warm and sincere thanks.

I beg to remain,  
Your Excellency's devoted Servant,  
The Accademical Rector,  
GIAN MARIA PISANO MARRAY,  
Professor di Dritto Penale.

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## RUSSIA.

Bibliothèque  
Imperiale Publique  
St. Pétersbourg.  
20th September 1877.  
No. 839.

HIGHNESS,

I have the honour to acknowledge to you the exact receipt of the several works concerning Music which you had the goodness to send over for the use of the Imperial Public Library, through the kind mediation of M. Minageo.

May I take the liberty to express to Your Highness the sincere gratitude of the Imperial Library for this sending and believe me to be, with profound respect,

Of Your Highness,  
the most obedient and humble Servant,  
(Sd.) T. DELANOFF.



To His Highness

THE RAJAH SOURINDRO MOHUN TAGORE, DR.

*In Calcutta, India.*

BELGIUM.

BRUXELLES, LE 16

*Aout 1877.*

Ministere

Des

Affaires Etrangères.

Direction O No. 986

no D' order

3 Annexes.

MONSIEUR LE RAJAH,

I ai l' honneur de vous informer qu'il a plu au Roi, mon Auguste Souverain, de vous nommer, sur ma proposition, Commandeur—de l' ordre de Leopold.

Vous trouverez, ci-joints, une copie authentique de l arrêté de nomination ainsi que les insignes du grade.

Veillez mén accuser la réception et me restituer, muni des indications nécessaires, le formulaire également ci-annexé.

Agreez,

MONSIEUR LE RAJAH SOURINDRO MOHANA TAGORE,

à *Calcutta.*

Agreez, je vous prie, Monsieur le Rajah, avec mes felicitations, l' assurance de ma consideration la plus distinguée.

F'le Ministre des affaires étrangères :

Le Ministre des Finances.

J. MALON.

MY DEAR RAJAH,

I have the honor to inform you that it has pleased the King my gracious Sovereign to nominate you Commander of the Order of Leopold.

Please find herewith the authentic copy of the Decree of your nomination with the insignia of your grade.



\*Be so kind as to acknowledge acception of the same and to return to me the accompanying form duly filled.

I have the honor to present to you my sincere congratulations and to be, my dear Rajah,

Your Most obedient Servant,

J. MALON,

Minister of Finances for the Minister of Foreign Affairs.

---

THE ROYAL DECREE.

Leopold II. Roi Des Belges.

---

A tous presens et a venir; Salut :

*En tant donner un temoignage particulier de Notre bienveillance au Rajah Sourindro Mohana Bagore de Calcutta;*

*Sur la proposition de Notre Ministre des Affaires Etrangeres,*

Nous avons arre'te' et arre'tons :

Art. 1. Le Rajah Sourindro Mohana Bagore est nomme' Commandeur de l'Ordre de Leopold.

Il portera la decoration civile :

Art. 2. Il prendra rang dans l'ordre a

*du 1<sup>er</sup> de ce jour.*

*Art. 3. Notre Ministre des Affaires  
Etrangères, ayant l'administration de l'  
ordre est chargé de l'exécution du présent  
arrêté.*

*Donné à Bruxelles, le 3 août 1877.*

(Signé)

LEOPOLD.

*Par le Roi:*

*Pour Le Ministre des affaires Etrangères,*

*Le Ministre des Finances,*

(Signé) J. MALON.

*Pour copie conforme:*

*Le Secrétaire-Général*

*du Département des Affaires Etrangères,*

BON. LAMBERMONT.



TRANSLATION.

LEOPOLD II., KING OF BELGIUM.

To all present and future, greeting

Desiring to give Rajah Sourindro Mohun Tagore of Calcutta,  
a special mark of our good-will

Upon the proposition made by our Minister of Foreign Affairs,  
We have decreed and now do decree:

ACT. 1. Rajah Sourindro Mohun Tagore is appointed Knight  
Commander of the Order of Leopold.

He shall wear the civil decoration.

ACT. 2. He will take his rank in the Order from this date.

ACT. 3. Our Minister of Foreign Affairs in charge of the administration of the Order is entrusted with the execution of the present decree.

Given at Brussels 3rd Aug. 1877.

(Signed) LEOPOLD.

By order of the King  
for the Minister of Foreign

Affairs the Minister of Finance

J. MALON.

True Copy

The Secretary General of the  
Dept. of Foreign Affairs  
Lambermont Bart.

## CONSULAT D DE BELGIQUE A CALCUTTA.

*Calcutta, 3 November 1877.*

Au

RAJAH SOURINDRO MOHANA TAGORE,

Calcutta.

MONSIEUR LE RAJAH,

J'ai en l'honneur par ma letter du 10 Septembre dernier di vous notifier gú 'il a plu á Sa Majestí le Roi des Belges de vous nommes Commanduer del' Order de Léopold. Les insignes de ce grade ainsi geu la copie authentique de l'arrèti de nomination et la lettre d'avis emanant du Ministire des Affairis Etrangéres de Belgium qui vous est adressie, viennent di me parrenir, et gi Chancelier dee Consulat dé Belgique á Calcutta.

Le profiti de cetti occasion, Monsieur li Rajah, pour vous prier d'agrier, avec mes félicitations les plus sincéres, l'assurance di ma hauti considération.

Le Consul de Belgique p. i.

(Sd) THOM. PAYN.

Seal

## ROMA.

## DI SANTA CECILIA.

*Roma, li 30 Marzo 1877.*

Reale Accademia,  
DI SANTA CECILIA.  
No. 3711.

He l'onore di partecipare alla S. V. che il consiglio direttivo di questa, R. Accademia, in considerazione dei meriti speciali che La distinguono e ritenendola benemerita dell'arte musicale, nella seduta del giorno 27 corrente mese pregiavasi nominarla Socio Onorario dell'Accademia Stessa.

Voglia Ella gradire quest'attestato di meritata considerazione, e nell'inviarle il relativo Diploma agginngo le mie particolari congratulazione dichiarandomi con perfetta stima.

Il Presidente  
EMILIA BROYLIA.

S. E., Signore

RAGIA SOURINDRO MOHUN TAGORE,  
Maestro di musica e Presidente della  
Scuola Musicale  
di  
Bengala.

## DIPLOMA.

Reale  
ACCADEMIA  
di  
S. CECILIA  
in  
ROMA.



Seal.

Essendosi il Signor Ragia Sourindro Mohun Tagore reso noto per liberale patrocinio concesso all' arte musicale, viene onorato del titolo di Socio Onorario della Reale Accademia di S.' Cecilia di Roma.

E perché ciò sia sempre a tutti manifesto se ne rilascia questa lettera patente.

Data dalla residenza accademica in Roma il di 27 Marzo dell' anno 1877, registrata al numo 5084.

Il Presidente,

EMILIA BROYLIA.

Il Segretario,

ZAMESIO CENHINI.

## SOCIETA DIDASCALICA ITALIANA.

*Roma, addi 3 Ottobre, 1877.*

Illustre Rajah,

La fama del vartissimo sapere e della virtu, che adornano l' Eccellenza Vostra, rignonano intutto l' Europa, anzi in utto il mondo civile.

Presidente di una Societa letteraria, Scientifica e fitantoprico, della quale é Caps e Patrono il Ministro dell' Istruzione Pubblico del Regno d' Statia, ebbi io lo fortemo di sentirmi proporre dal mio amico prof.

Societa  
Didascalica

Gabinetto Del Presidente

Angelo Ferretti l' E. V. per Socio d' onore di questa notha Accademia. Il Consiglio Direttivo si fece una gloria di eleggerba leri per festante acclamazione; ed is godo avere il bell' incarico di spedirlene it diploma.

Prego poi l' E. V. a voler benignamente gradire l' omaggio che. Le fo d' un esemplare della mia grand' Opera *La Bibbia tradotta in versi italiani*, che per la posta Le invio. A questo lavoro ho dedicato il resto della miavita; e godo la dola soddisfazione che il Re d' Italia il Passa Pio IX, Cardinali, Principi, vescovi, eu. eu. l' anolgamo totti con grandissima bontá.

Molto fortuna tio e lieto io saróse l' E. V. forá buon viso al mio dono.

L' Amiota tore, che é l' organa della Societa Didascalica, le si spedisce parimente.

Ho l' onore di protestarmi colpier alto osciquie e con grande venerazione.

Dell Eccellenza Voitra,

Deomó Servo ed Amimratore,

(Sd.) PIETRO BERNABÓ SILORATA.

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TRANSLATION.

Rome, 3rd October, 1877.

SOCIETA DIDASCALIA,

*Italiana.*

Cabinet of the President.

ILLUSTRIOUS RAJAH,

The fame of your Highness' achievements, of your great talents and the many personal virtues adorning them, having naturally engaged the attention of the scientific world, could not but attract us.



President of a scientific and literary society of which the Minister of Public Instruction in Italy is principal, I had the honor and pleasure of hearing your Highness proposed, by my friend Professor Angelo Ferretti, as Honorary Member. This proposition in the Council of the Directors was carried with unanimous acclamation, and I have the privilege of herewith forwarding the Diploma.

I likewise send to your Highness, and beg of you to accept, in token of personal regard and admiration, my principal work. The Bible translated in Italian verse. It may be permitted me to remark in reference to this my life-work, to which the remainder of my days are dedicated, that I have enjoyed its complimentary regard by His Majesty the King of Italy, His Holiness the Pope, the Princes and the Cardinals; all receiving this publication with every expression of kindly attention: I shall be delighted if this copy of my work obtains a like happy reception.

I also ask your Highness to accept one volume of "L' Annotatore," the organ of the Societa Didascalica.

I have the honor to be,

with profoundest respect,

Your Highness' most obedient servant,

and devoted admirer,

(Sd.) P. B. SILORATA.

### SOCIETA DIDASCALICA ITALIANA DIPLOMA.

Educazione ed  
Istruzione morale  
e civile.

Progresso  
Scientifico artis-  
tico e morale.

A Sua Eccellenza il Signor Rajah Souridro Mohun Tagore la  
SOCIETA DIDASCALICA ITALIANA in segno di altissima ed

ossequio conferisce il titolo di Socio Onorario. Si spera ch' egli vorrà concederle la sua benigna protezione, e contribuire, valendosi di mezzi efficaci, allo scopo eminentemente morale che la SOCIETA' istessa : si propone.

Dalla Residenza della Societa.

Roma, Addi 25 Settembre 1877.

2 Serie No. 758.

IL PRESIDENTE.

Commendatore Pietro Bernabo Silorata

IL SEGRETARIO

Pasquab Costal.

(Roma, 1876—Stabilimento Tipografico di Francesco Giliberli;  
Coppelle, 35)

SIAM.

Seal.

PRIVATE SECRETARY OFFICE.

Grand Palace.

*Bangkok, 4th October, 1877.*

SIR,

HIS MAJESTY the King of Siam, my august Sovereign, commands me to write to you that, He accepts with great pleasure the splendid set of your works, and specimen of musical instruments forwarded by you for presentation to Him.

His Majesty is especially pleased to think that you are in the branch of art which you have chosen, developing the beauties of an ancient civilisation common to Siam and India. The token of

the satisfaction which His Majesty feels, He presents you with a medal, which will in due course be forwarded to you through His Majesty's Consul in Calcutta.

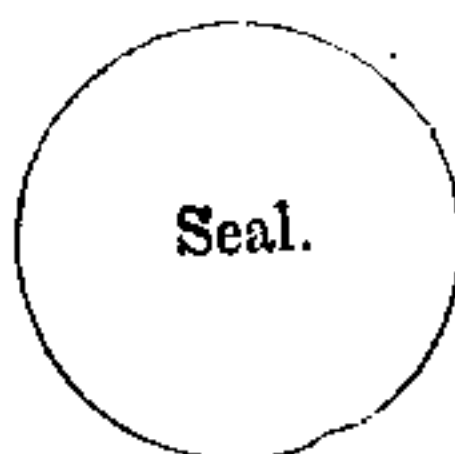
I have the Honor to be,  
Your obedient servant,  
(Sd.) PHYA BHÂSKURAWANGS'E,

ब्रह्मा भानकरवंशो ।

H. M. S. Private Secretary.

To

RAJAH SOURINDRO MOHANA TAGORE,  
Doctor of Music,  
Calcutta.



THE *Pioneer* writes :—Messrs Boosey and Co., the well known music publishers of London, have plac'd before the English public a musical contribution from Calcutta the song "Kaiser-i-Hind," of which Mr. O. C. Dutt writes the words and Ethel Harraden the music, is now awaiting home criticism. One paper already declares the music bold and effective in rhythm and expressing well and patriotic sentiments of the words prefixed to the song is what is described as a characteristic melody arranged to suit the same words by Rajah Sourindro Mohun Tagore, Musical Doctor of Calcutta."—*The Indian Mirror*, Saturday, 30th June, 1877.

WE have already congratulated Rajah Sourindro Mohun Tagore on his having received the intimation that His Majesty the King of the Belgians purposed creating him a Commander of the Order of Leopold. We are glad to learn that the Grand Cross of the Order

has arrived at the Belgian Consulate. It is a very handsome decoration, and consists of a Maltese Cross in white enamel, the points of which are connected by a laurel wreath in green enamel, the centre of the cross bears a gold lion rampant on blue ground, which, in turn, is surrounded by a crimson ribbon with the motto "L'Union Fait La Force." Above the Cross is the Royal Crown of Belgium. On the reverse, the Royal Monogram appears on a blue ground. The whole is suspended round the neck by a broad crimson ribbon. We hope His Highness will long live to wear it, one of the conditions on which he receives it is that it has to be returned by his heirs at his death.—*The Indian Daily News*, October 11, 1877.

HIS MAJESTY the King of Belgium has conferred upon Dr. Sourindro Mohun Tagore the insignia of Knight Commander of the Order of Leopold. The *Indian Daily News* states that, the Grand Cross of the Order has arrived at the Belgium Consulate. It is a very handsome decoration, and consists of a Maltese Cross in white enamel, the points of which are connected by a laurel wreath in green enamel, the centre of the cross bears a gold lion rampant on blue ground, which, in turn, is surrounded by a crimson ribbon with the Motto "L'Union Fait La Force." Above the cross is the Royal Crown of Belgium. On the reverse the Royal Monogram appears on a blue ground. The whole is suspended round the neck by a broad crimson ribbon. This is the first instance of the bestowal of such a high distinction upon a native of India by a European sovereign. May the noble recipient live long to enjoy the honor! We hope our Government will permit him to wear the insignia.—*Patriot*, 15th October, 1877.

#### CRONACA.

L'insigne Personaggio che noi avemmo l'onore di inscrivere nell' Albo della *Società Didascalica*, Rajah Sourindro Mohun Tagore (vedi n. 16 Anno III del nostro Giornale), é grande scienziato e

poeta, ed oltre all' essere profondo conoscitore delle lingue orientali, ne scrive e parla alcune d' Europe; e fu laureato Dottore nella musica dall' Università di Filadelfia. L' Accademia romana di S. Cecilia lo acclamo, non ha guari, ho membro. Il Re Vittorio Emanuele, a cui egli aveva mandato bei doni, gli spedì una sua grande fotografia con affettuoso indirizzo autografo. Anche l' imperatore di Germania gli inviò il proprio ritratto. I lavori letterari di questo celebre Indiano, da tutti lodato per cavalleresca cortesia, sono specialmente drammi in lingue orientali. Ora ci è ben gradito pubblicare una lettera da lui scritta al nostro egregio amico prof. Angelo Ferretti autore del bellissimo libro *Canossa* di cui rendemmo conto nel n° 15, anno III, di questo periodico. La lettera originale è scritta in doppio, vale a dire in sanscrito o bengali, ed in buon inglese, tutto per mano dello stesso Rajah. Eccone la traduzione letterale. Illustrissimo Signore.

A lei mando pel suo libro intitolato *Canossa* le mie più vive congratulazioni e i più sinceri ringraziamenti. Io non ho sufficienti parole per annoverare i pregi in esso contenuti. Solo dirò che tal libro è destinato a fare il giro del mondo.

Si compiaccia di aggradire in ricambio la mia opera in lingua sanscrita:

Sumgita Sara Sangraha.

e mi creda con profonda ammirazione.

SOURINDRO MOHUN TAGORE

Calcutta [65 Pathooriaghatta] 16 luglio 1877.

All' Illustrissimo Sig. prof. Angelo Ferretti

Reggio nell' Emilia [Italia]

Un nostro amico, dimorante in Madrid da dieci anni, ci scrive che tra poco avremo, la visita, qui in Roma, di quattro egregi trobadores, vestiti alla foggia dei toreros, i quali suonano, cantando arie nazionali, mirabilmente la cetra. Sono partiti alla volta di Londra poi andranno a Parigi, e verranno quindi in Italia. Certo si faran loro nella nostra città le più cortesi accoglienze.

Le dimostrazioni di affetto, di stima, di onore che si danno pubblicamente ai veri saggi e benemeriti dell' umano consorzio, riempiono il cuore d' una dolcezza inesprimibile. E ormai a tutti noto che l' illustre monsig. Iacopo comm. Bernardi, letterato insigne, poeta e scienziato, rinunzió all' ufficio di vicario generale della diocesi di Pinerolo, ove fu per molti anni sommamente caro e benedetto per le sue rare virtù, pel suo sapere e per le sue beneficenze; e si ritirò al suo nativo paese nel Veneto, in seno alla propria famiglia.

Si é aperta ora in Pinerolo per iniziativa del cav. Griotti sindaco una sottoscrizione coll' intento di offerire all' amabile Bernardi un degno e prezioso ricordo dell' ammirazione edell' amore dei Pinerolesi.

L, ANNOTATORE Giornale della SOCIETA DIDASCALICA ITALIANA DI ROMA Anno III. 16 Ottobre 1877 No. 22.

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HIS MAJESTY the King of Belgium has, we hear, conferred on our learned fellow-citizen, Raja Surindra Mohan Thakur, a Knight Commandership of the Order of Leopold.—*Englishman*, 13th November 1877.

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WE are sincerely glad to find that our distinguished townsman Rajah Sourindro Mohun Tagore has been again honored by Leopold the 2nd, the King of Belgium. This time the Rajah has been appointed Knight Commander of the Order of Leopold. Rajah Sourindro Mohun owes his rise not to any official favoritism, but his own intrinsic merit. He is the *vyása* of our music, and his fame will never die as long as Hindu Music lies.—*Amrita Bazar Patrika*, 15th November 1877.

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THE following is the letter patent from His Majesty the King of Belgium, appointing Dr. Shourendra Mohun Tagore to be Knight Commander of the Order of Leopold:—



## LEOPOLD THE 2nd KING OF BELGIUM.

*To all present and future greeting.*

Desiring to give Rajah Sourindro Mohun Tagore of Calcutta, a special mark of our good-will upon the proposition made by our Minister of Foreign Affairs,

*We have decreed and now do decree :*

Act I.—Rajah Sourindro Mohun Tagore is appointed Knight Commander of Order of the Leopold.

He shall wear the civil decoration.

Act II.—He will take his rank in the Order from this date.

Act III.—Our minister of Foreign Affairs in charge of the administration of the Order is entrusted with the execution of the present decree,

Given at Brussels, August 3rd 1877.

(Sd.) LEOPOLD.

By order of the King for the Minister of Foreign Affairs, the Minister of Finance.

(Sd.) J. MALON.

(True Copy.)

The Secretary General of the Dept. of Foreign Affairs.

(Sd.) LAMBERMONT, *Bart.*

*Brussels, 16th August, 1877.*

MY DEAR RAJAH,

I have the honor to inform you that it has pleased the King, my gracious Sovereign, to nominate you Commander of the Order of Leopold.

Please find herewith the authentic copy of the Decree of your nomination with the insignia of your grade.

Be so kind as to acknowledge receipt of the same and to return to me the accompanying form duly filled.

I have the honor to present to you my sincere congratulations and to be,

My dear Rajah,

Your most obedient Servant,

(Sd.) J. MALON,

*Minister of Finances for the Minister  
of Foreign Affairs.*

We congratulate Dr. Shourendra Mohun Tagore on the high honor conferred upon him. This is the first instance of an Indian, who has been thus honored by a European Sovereign. We hope our Government will permit him to wear the insignia.—*Hindoo Patriot*, 19th November 1877.

### TRANSLATION.

*An Extract from IL RAFFAELLO, a journal of the Royal Academy  
of Urbino.*

#### RAJAH SOURINDRO MOHUN TAGORE AND INDIAN MUSIC.

A PRECIOUS gift has most gracefully been presented to our Royal Academy by Rajah Sourindro Mohun Tagore, President of the Musical School of Bengal. This School was opened in Calcutta by his exertions on the 4th of August 1871, and, what is worthy of still greater consideration, is almost entirely maintained at his expense. The gift comprises several volumes on Indian Music in Bengalee and English composed by the learned Author. Some of these also contain his musical compositions in national notes, partly reproduced in European notes. They are the production of a talent of high order and of several years of profound study. We feel sure they will be perused with advantage and pleasure by such as desire to acquire a full and adequate knowledge of Indian Music. The

Eastern World has for a long time been a subject of patient and careful investigation to Europeans; there the treasures of ancient science—the first efforts of the human mind in letters, in science and in arts, have been searched. We are therefore by no means surprised that Europe has received with marked favor the valuable writings which this worthy Indian Author has sent us. And this is specially the case now, when an ardent desire is manifested to extend and deepen our knowledge of the history of music, and to acquire a more exact acquaintance with the forms which this art presents among different peoples, in connection with their physical, intellectual and social condition.

The book entitled *Public Opinion*, while supplying us with most favourable accounts of the Musical School of Bengal, abounds with just praise bestowed on Sourindro Mohun Tagore, who is not only distinguished for his high lineage, as results from the pamphlet *A Brief account of the Tagore Family*, but also for his vast knowledge, for his indefatigable activity and for his high-minded disinterestedness. We learn therefrom in what high esteem the learned Author is held in Asia, in Europe, and in America. Leading Academies have enrolled him among their members, renowned Universities have honored him with the title of Doctor of Music, and Sovereigns have sent him in acknowledgment their portraits with their autographs. Professor Weber of Berlin, author of the *Lectures on Indian Literature*, published in 1876, expressed to him, in January 9th of this year, in the most flattering terms, his admiration for his extensive knowledge of music, of literature and of European languages; as also for his works on Indian Music published by Europeans. In fact, in the book *Hindu Music from various Authors*, the Rajah has collected a series of publications from different English authors Willard, Jones, Ouseley, Paterson, Stafford, Gladwin and others supplying ample details on Indian Music. Though each treatise taken apart is useful for the valuable information it offers, published in a collection, they afford the advantage of giving us a more com-

plete knowledge of the subject, and will be found highly useful to compile a full and comprehensive treatise.

Mr. Tagore's object in publishing these books is to revive and make popular the music of his country, and it is entirely due to his efforts that a greater desire is becoming manifested to acquire a fuller knowledge of the subject. He has in this matter put forth all his energies and has adopted the only means which could enable him to accomplish his object. He has not only availed himself of previous publications, but has also consulted the first musical composers Hindu as well as Mahomedan, the first Veenkars of India, the most expert professors of Lucknow, and the worthy Hakeem Salomut Alee Khan of Benares, author of a treatise on Music. He has not contented himself with reproducing their ideas, but has assimilated them and made them his own so as to throw new light on the subject.

The musical works of Mr. Tagore interest us greatly and acquire a high value inasmuch as they place before us a foreign music in its most select type. The compositions are found in the different books sent us; those reproduced in European notes are to be found partly in *Victoria Gitika* and partly in *English Verses &c.* In the former the verses are in Sanscrit, this music was composed by the Rajah to sing the virtues and deeds of the Queen of England and her great ancestors; the latter published in honor of the Prince of Wales, is in English and contains compositions by different authors.

It is not an easy task to speak of these musical compositions with full knowledge, and much less to pass an opinion which would at the same time satisfy those who hold such music in high esteem and those who judging by the effect produced on their ears are inclined to think it of little worth. This will make it clear that Rajah Tagore's Music should be judged by a special standard as representing a type of music which to be justly appreciated should be understood in its character and surroundings. It is therefore necessary to

view it not as an isolated fact or as an effect produced by mere caprice but in connection with the conditions of the country which has a character of its own and is in many regards different from our own. Hence a type of music intimately connected with the state and the civilization of a people living thousands of miles away from us, living under a different sky and in the bosom of another nature; of a people who have inclinations, creeds, customs and institutions from which they receive a special impression; and as they have special ways to express their thoughts and feelings in different stages of life, so also possess a music of their own reflecting their national character. It would almost be necessary to be born and to have lived in those lands of sunshine and poetry to receive from that music the impressions it can produce. It would be necessary to be naturalized to the harmonious *tout ensemble* of those conditions to be able to realize its language and to place our minds on a level with it. Translated to Europe, it becomes an element dissociated from what gives it strength and life; it is like a plant in uncongenial soil; it is like a voice out of its sphere where it neither resounds nor is revibrated. All this will go to show that the musical compositions of Mr. Tagore should not be judged superficially, but should be taken in connection with all their natural surroundings.

To all this we must add the reflection the learned Author makes in his Preface to *Victoria Gitika*. He there takes the precaution to warn us that he has been unable to reproduce his melodies with exactness in European notes; partly because they could not be reproduced on our instruments and partly because the signs we adopt are not capable of giving correct expression to certain specialities and certain graces of his national music. This is a point which should not be lost sight of; to this same cause De Whitten, in a lecture on the Music of the Ancients read in the Calcutta Normal School, attributes the reason why Indian airs are so little known in Europe. Mr. Tagore had published a learned paper on this subject in the *Hindoo Patriot* which is reproduced in the pamphlet *Hindu*



*Music.* He therein combats Mr. Clarke's opinion that Indian Music should adopt European notes. If Indian Music is of a different character from that of Europe, it is quite clear it cannot be expressed with the same signs. At least modifications and additions would have to be introduced. But then we would have the new inconvenience of making them confused and cumbersome.

The musical scale adopted by the Indians is like our composed of seven principal notes which are named *sá ri, ga, ma, pa, dha, ni*; these having passed to the Persians were changed into *do, re, me, fa, sa, la, ci*, as can be verified in Johnson's and Richardson's dictionaries under the word *do, re, mi, fa, sol*. Professor Weber, in his *Lectures on Indian Literature* quoted above, notices the striking resemblance of these names with those which about the year 1022 were given by Guido of Arezzo to our notes; as well as the other analogy, also remarkable, between the word *Gamma*, which even now-a-days is used to indicate the musical scale, with the Sanscrit word *Gramá*, and still more with the Pracrita *Gama* bearing the same meaning. The number of the seven principal sounds being equal, the basis of Indian music would appear to be identical with that of our music. However there is a notable difference between them consisting in the manner in which these sounds are divided. While in our octave the division proceeds by semitones which are twelve; in the Indian scale, called *saptaká*, it proceeds by smaller intervals named *srutis*; of these there are twenty-two. They consist either of quarter tones, or thirds of tones according to the place they occupy on the scale, reproducing a system resembling the enharmonic genus of the ancient Greeks. This is a characteristic propriety of Eastern music; the use of intervals shorter than semitones is common to the Turks, the Persians, the Arabs, the Chinese and other nations of Asia. Here at once we fall upon a difference which affects the basis of the art and which must give a special stamp to Indian music and produce a series of special effects. And, in fact, if the character of a melody depends on the different connections existing



between the sounds which follow each other, it is easy to see how greatly one music must differ from another when it has a greater number of intervals, thereby giving rise to a greater number of combinations.

In spite, however, of the impossibility of reproducing exactly Indian Music in European notes, the illustrious Author assures us in his Preface to *Victoria Gitika* that the fundamental character of his musical compositions has remained unaltered. Though this be not much, yet it is something of which we must be satisfied for the present. It is like having under our eyes a photo which reproduces the features of the original, but leaves out certain lines, certain shades, and certain specialities which would show the original to greater advantage.

The musical compositions of Mr. Tagore consist of simple melodies, all very short and without any accompaniment of harmony, the latter not being used in Indian music. "Harmony, says Willard, is a plant whose native soil is Europe, whence it has been transplanted to some other countries, but all the native culture of music has not been able to make it grow spontaneously in any other part of the world as in its indigenous soil and climate; wherever else it is found, it is exotic. The only harmony which Hindustanee (Indian) music generally admits of, and indeed requires, if it can be called harmony, is a continuation of its key note, in which respect it resembles very much Scotch pastorals." It thereby approaches nearer to pure nature deriving its merit not from the artifices of the *contrapunto*, but from the animated expression of the feelings of the heart. This approach to the natural source, as William Jones observes, was the reason why the music of the ancients swayed such power, and possessed that impassioned and descriptive character which greatly added to the effect of the poetical composition.

How alien harmonious combinations are to the character of Indian music appears clearly from these compositions of Mr. Tagore which entirely repudiate the principles of our tones. The notes

follow each other without it being possible to subject them to a regular sequel of accords; the Sharps and Flats are promiscuously met without finding an apparent law governing them. This freedom from the precepts of harmony gives to the air an impression and a character quite different from that which characterises our own. At times we meet with passages and transitions which are anything but familiar to us; at times semitones and Second Majors predominate which make the air melancholy. This goes to corroborate what has been said by others that "Indian songs are of a simple and plaintive character, like those of the Scotch and Irish." At times the composition runs easy and uniform, at times irregular and fantastic, full of sighs, of *contratempi* and syncope. At the beginning of each air the time is indicated; it is *common*, *double*, or *triple* and so on, but is not subject to the symmetrical measure of our music which is divided into so many different periods composed of an equal number of beats.

There are however some compositions of the author which have a modulation, and though different to what we are accustomed, are more affine to our tastes and pleasanter to our ears. We remain surprised on hearing an unusual style of modulation which reproduces peculiar and unexpected combinations. By way of an example we may adduce the air applied to the verses supposed to have been composed by Selkiris on the island of Juan Fernandez, which has a remarkable *finale* descending by semitones and with intervals of one and a half tone, in no ways resembling anything of the sort in European music (*English Verses* p. 41). The modulation applied to Mrs. Heman's verses—*The Child's Grief* is still prettier, full of tenderness and marvellous delicacy. They are the words of a child lamenting the death of his brother, complaining of having him no more to join in his boyish games. It is not possible to describe with what passion the illustrious composer expresses the internal grief of the child. It is an air of only eight beats, regular throughout, is full of semitones and of intervals of

one and a half tone; it resembles a prolonged lamentation. But above all in beauty, in power to please and to move, is that which is found in the *Victoria Gitika*, *The House of Tudors* No. 3; it approaches nearest to our style. We have enjoyed it for its naturalness, its correspondence with the words, and for a tolerable regularity of its measure. It is of a chromatic character, sweetly it penetrates into the very depths of our heart filling us with deep melancholy and grief. As an exception to the general rule it offers us a decided tone, which is that of C.—Minor. It can be accompanied by a series of rhythmical and regular accords. Harmonized for the Piano it produces a new and striking effect resulting from the combination of two different elements, one ours and the other foreign; these joined together add to the sad and penetrating effect. If any one is desirous of obtaining a more precise idea of this species of modulation, let him call to mind the *Prayer* and the *Dance* in *Aida* in the scene of the consecration. Those as also these of Mr. Tagore have a characteristic feature partly from the nature of the rhythm, but above all from the frequent adoption of half tones and altered seconds.

When the Queen of England assumed the Imperial style and title in India, Rajah Tagore published the *Victoria Samrajyan*. The verses are in Sanscrit and the music is selected from different countries under the British Crown in Europe, Asia, America, and Australasia. This book gives us a precious collection of airs expressive of the musical type of each people. The result is a notable difference of character. Some are lively, others are plaintive, some more uniform and melodious, others more fantastic and irregular, some gentle and insinuating, others rough and savage. For instance the Chinese air is lively and graceful, the Arab smooth and sweet, the Malayan unequal and fantastic, that of New Zealand monotonous and gloomy, the Danish full of sweet melancholy. It is a pity the author has limited himself to giving us a single sample from each nation; had he supplied us with a larger number, we would

be better able to form an opinion on the differences between the several musical types.

When it is borne in mind that music is an heritage common to every people, it is impossible not to recognise it as a gift of nature, and one of the first wants of the human heart. If in civilised countries she appears fully developed, adorned with all the splendid forms of the art, there in the lonely forest her infantile sound is heard on the lips of the savage who adapts his monotonous song to the harsh sound of his rude instrument. But in either case it is the language of the soul, and it exercises the most fascinating attraction on the human heart. It was therefore right to imagine that an art which moves with such power the affections, derived its origin from the gods, and that to its influence was subject even inanimate nature. If with the Greeks the sound of Orpheus' lyre drew after it wild beasts, and moved the forests and hills and stopped the flow of rivers; if Amphion called up the stones to build Thebes; with the Indians Mia Tansine, a celebrated musician of Akbar's age, by the power of his song at midday brought on the darkness of night, and a young girl with the sweet melodies of her voice made the heavens pour down beneficent rain on the parched fields. A European having asked how these prodigies could be wrought by music, was told in reply that the art was now almost entirely lost, but that a few were still to be found in India who could reproduce them.

That Indian Music has a psychological object and is destined to move the heart, is shown by Mr. Tagore in the Introduction to his *Six Principal Ragas* where he sums up the technical principles of his national music. This power it derives from the *Ragas* which, the illustrious author observes, are not synonymous with tunes as Dr. Carey took them to be, but they represent "an effect on the mind, produced by the agreeable relation of successive notes; each *raga* having some affinity with a certain feeling or affection of the mind."

This bears a correlation with the melody of the ancient Greeks governed by similar principles, regard being had to the differences of their mode. And in fact the Greeks in their musical compositions were guided by rules which determined the sounds that were to be admitted and those that were to be excluded and those to which preference should be given. Now, we find the same in the *Ragas*. Further, as the melody of the Greeks, the Author continues, was divided into *systaltic*, *diastaltic* and *euchastic*, so the *Ragas* are divided according to different *Rasas* or feelings of the heart, assuming different names according to the sentiment to which they belong.

Inclined to symbolic forms and to fantastic representations the lively Indian imagination personified the *Ragas* giving to each an emblematic figure. Their images reproduced in lithography are an ornament to the book. The first *Raga*, a demigod named *Sri*, is represented in the act of betaking himself with his nymph to a grove to gather fresh flowers. This is sung when the dew falls heavy, generally in the evening. The second named *Basanta* is represented as being of a golden hue, is robed in yellow and has his head crowned with mangoe blossoms, his eyes have the color of the rising sun. He is beloved by women. This is sung in spring. The third *Bhairaba* has the Ganges on his head and the crescent moon on his forehead. He has three eyes and has his body encircled with snakes; he holds a trident in one hand and a human scull in the other. This is sung in the autumn. The fourth is named *Panchama*, has large red eyes and is dressed in the same color; he is young, intelligent, and of an amorous disposition. This is sung in summer. The fifth is named *Megha*; is robed in light blue, has violet eyes and rides on an elephant; it is sung in the rainy season. The sixth is called *Natta Narayana*; he is a valiant warrior, blood-stained, traversing the battle-field on horseback. This is sung in winter.

These six *Ragas*, the Author adds, represented in these symbolic forms, typify the seasons and the sentiments they are likely to



enkindle in our breasts. Love predominates in *Sri Raga* and his chief characteristics are mildness and mirth; it is also applicable to express the heroic sentiment. So also *Basanta Raga* is characterised by love; he is gay and full of sprightliness. The predominant character in *Bhairaba* is gravity; it is contemplative, majestic, and well becomes sublime subjects. Even in *Panchama* love prevails; it is rich and of a feminine delicacy. The *Natta Narayana* expresses the heroic sentiment, is haughty, energetic and imperious.

"It should be remarked, "concludes the illustrious Author" that our *Ragas* in general are marked by tender feelings. The fact might be accounted for by physical and other adventitious circumstances. Our Arian ancestors of the North dwelling during the Vedic age on the lap of smiling nature, and having little experience of the evils of life, their tender feelings sprang up in their mind with vigor, while the mild influence of their climate favored their growth. Everywhere they felt the voluptuous calm and the dreamy atmosphere of the lotus-eater's land. Their social organization at the same time gave them an ample scope for the free exercise of their gentler passions. All gloomy ideas were drowned in the enjoyment of present happiness; the tenor of their soul is mirrored forth in their music. Again the want of foreign influence effectually preserved it from being mixed up with an exotic element; while the absence of any deep-stirring revolution within precluded the growth of the stronger passions. It may justly be asserted, therefore, that the Hindus are not very successful in the development of the heroic and other rougher passions—'those hardy children of Western Songs'; but in love and other gentler feelings, they have showed a marked success. Hindu Music abounds in feeling and imagination; but for bolder passions, we must look where a colder climate displays a stronger race."

In another book named *Yantra Kosha* written in Bengalee the learned author gives us a minute description of Indian Musical



Instruments, ancient and modern. They number in all 99, of these 35 are string instruments (*tata yantra*), 18 wind (*susira yantra*), and 44 percussion instruments, 14 being coated with metal (*ghana yantra*) and 30 with leather (*anaddha yantra*.) To these, two others should be added which are not classified, viz., the *sapta sara-ba* formed of seven cups replenished with water and placed on a diatonic scale; and the *Nyastaranga* which resembles a wind instrument.

After this rapid sketch of the valuable works presented to us by Rajah Tagore we have the more reason to unite our voice to that of the civilized world and bestow on him a well-earned tribute of praise for all he has done for the music of his country, and for supplying us with the materials for an adequate knowledge of the same. The historical knowledge of music no less than the æsthetic strengthens and develops genius supplying a multiplicity of materials for its creative power. It is not necessary to be followers of the positive school and to deny to the beautiful its absolute and immutable element, to admit that it may show itself under different aspects, each of these expressing a special character of the same. Now, when in music no less than in other arts, an ardent desire to try new paths and to take wider views, is apparent, it is more than ever necessary that we should expand our knowledge to appreciate the beautiful under whatever form it may appear, as also to repudiate what may be opposed to its fundamental principles. In this manner, without giving up our precious traditions, we may draw profit from the artistic treasures of all times and of all peoples. Neither intelligence is raised, nor is the heart developed by isolation. It is only from social contact, from comparisons, and from wide syntheses that the true incarnation of the beautiful can be formed, and the true progress of art—rising higher and developing in proportion as it becomes eclectic and universal, can be found.

G. B. VECCHIOTTI,  
Professor.

Translated by REV. A. E. MEDLYCOTT, PH. D.

## S P A I N .

VICE-CONSULADO

De España.

*Calcutta.**Calcutta, 16th November 1877.*

DEAR SIR,

IN continuation of my letter of the 19th September last, I have now much pleasure in informing you that the "Citara" and Music Books have been duly presented to His Majesty the King of Spain in your name by His Excellency the Minister of State in Madrid, and that His Majesty has desired His thanks to be conveyed to you in a Royal Order of which you will find herein a translation.

I remain, Dear Sir,

Yours faithfully,

(Sd.) LEO-ZANDER,

*Vice-Consul for Spain.*

TO RAJAH SOURINDRO MOHUN TAGORE,

&amp;c., &amp;c., &amp;c.

MINISTRY OF STATE.

Madrid.

*No. 53.*

THE king (whom God preserve) has requested through the medium of the Vice-Consul for Spain in Calcutta to express His most gracious thanks to the Rajah Sourindro Mohun Tagore for the Lyre and Music Books which he has been so kind as to present for His acceptance, and which through this Ministry were at the fitting opportunity forwarded to their Royal destination.

By a Royal Order communicated by the Minister of State I have to inform you of this compliment, in addition to what I wrote under date of the 31st July last, in respect to your despatch No. 53 of the 30th June of the present year.

God keep you many years,

(Sd.) RAFAEL FERRAZ,

*Under Secretary*

## † EILF WERKE ÜBER INDISCHE MUSIK\*).

## A.

1. SOURINDRO MOHUN TAGORE (CAURÎNDRA MOHANA THÂKURA), HINDU MUSIK from various authors. Part 1. Calcutta 1875. X, 315 S. 8°. sh. 7,50.
2. DERSELBE, SAMGÎTASÂRASAMGRAHA. [In Sanskrit]. Calcutta 1876. 273 S. 8°. sh. 7,50.
3. DERSELBE, YANTRA-KOSHA [in Bengali] or a treasury of the musical instruments of ancient and modern India and of various other countries. Calcutta 1875. IV, 296 S. 8°. sh. 7,50.
4. DERSELBE, JÂTÎYA-SAMGÎTA-VISHAYAKA PRASTÂVA. [In Bengali]. Calcutta 1874. 75, [3] S. 4°. sh. 2,50.
5. DERSELBE, AEKATANA OR THE INDIAN CONCERT. [In Bengali]. Elementary rules for the Hindu musical notation with a description of signs frequently used in airs intended for the Aekatana. Calcutta [s. a.] 47 S. 4°. sh. 2,50.
6. DERSELBE, YANTRA KHETTRA DEEPICA [in Bengali] or a treatise on Citara . . . on the rudiments of Hindoo Music . . . an introduction to the study of the above instrument, illustrated with various exercises and 94 airs arranged in the present system of Hindoo notation. Calcutta 1872. VI, 319 S. 4°. [Ohne Preisangabe.]
7. DERSELBE, VICTORIA-GITIKA or Sanskrit verses celebrating the . . . Queen Victoria and her renowned predecessors. Composed and set to Music. With a translation. Calcutta 1875. VI, 4, 350 S. 8°. sh. 8.
8. DERSELBE, PRINS-PANCÂÇAT. Fifty stanzas in Sanskrita in honour of H. R. H. the Prince of Wales. Composed and set to Music. With a translation. Calcutta 1875. VI, 148 S. 8°. sh. 4.

\* [Zu beziehen durch die Herren Trubner and Comp. in London, auf deren 'American and Oriental Literary Record' auch die hinzugefügten Preise zurückgehen. Die Redaction.]

9. DERSELBE, ENGLISH VERSES, set to Hindu Music in hononr of H. R. H. the Prince of Wales. Calcutta 1875. VI, 156 S. 8°. sh. 4.
10. DERSELBE, SIX PRINCIPAL RÂGAS with a brief view of Hindu Music. Calcutta, Central Press Company 1876. 46, 26, XIV S., sieben Steindrucktafeln [Sarasvatî, Srîrâga, Vasanta, Bhairava, Pancama, Megha, Natta-Nârâyana]. 4°. [Ohne Preisangabe.]

## B.

11. KHETRA MOHANA GOSVÂMÎ, KANTHAKAUMUDÎ [in Bengali] or a guide to vocal Music ... with a variety of songs, alaps etc. compiled, composed and set to the modern system of Hindu notation. Calcutta 1875. IV, 403 S. 8°. sh. 8.

Bisher fehlte es uns eigentlich an jeglicher Möglichkeit, sich über Indische Musik ein eigenes Urtheil zu erwerben. Wir waren dabei lediglich beschränkt auf die im Ganzen doch ziemlich dürftigen Nachrichten, welche darüber bei Jones (1784,) Paterson u.A. vorliegen und überdem zum guten Theil schwer zugänglich, resp. in verschiedenen Journalen zerstreut waren. Zur Zeit ist jedoch auch auf diesem Gebiete am fernen Ganges ein reges Leben erwacht. Neben den vorstehend aufgeführten Werken finden sich in Trübner's American and Oriental Record 1876 p. 162 noch sechs andre dgl. Schriften aufgeführt, von denen zwei ebenfalls dem Sourindro Mohun Tagore zugehören, während ihm und seinem Lehrer Kshetra Mohana Gosvârnin dabei auch noch zwei andere Männer: Loke Nath Ghose und Kalypada Mukhopadhyä zur Seite treten. Die Anstrengungen, welche insbesondere der an erster Stelle Genannte, der die Stelle eines 'President Bengal Musical School' bekleidet, dem von ihm erstrebten 'revival of Hindu Music' zugewendet hat, sind in der That aller Anerkennung werth, und möchten wir daher wohl wünschen, dass sie zunächst speciell dadurch belohnt würden, dass sich nunmehr mal ein kompetenter Beurtheiler diesem Gegenstande widmen und ihn kritisch beleuchten möge. Die theoretischen und praktischen Substrate dazu liegen in Nro. 5, in Verbindung mit den unter Nro.

7—9 aufgeführten drei aus hochgradiger Loyalität hervorgegangenen Publikationen und den in Nro. 1 zusammengestellten Angaben, bequem vor; und auch die in Nro. 4, 6, 10 in so grosser Fülle enthaltenen Melodien werden trotz ihrer indischen (und zwar in bengalischer Schrift vorliegenden) Notationsweise doch, nach einiger Vorarbeit und Uebung, dem Kunstverständigen keine gar zu grossen Schwierigkeiten machen, sondern sich seinem Verständniss bald erschliessen, wenn auch der übrige Inhalt der Werke selbst ihm zunächst unbekannt bleibt. Es ist der specielle Zweck dieser Zeilen Diejenigen, welche es angeht, darauf hinzuweisen, welche reiche Fundgrube neuen Wissens sich ihnen hier öffnet; möglicher Weise könnten ja doch vielleicht einige dieser exotischen Melodien auch vor unseren Ohren wirklich Gnade finden?

In wie hohem Grade die Musik bei den Indern auch literarisch gepflegt und behandelt worden ist, das ergibt sich aus den zahlreichen Citaten aus der betreffenden Literatur in Nro. 2. Bisher beschränkte sich unsere Kenntniss davon eigentlich nur auf die kurzen Angaben darüber, die sich in Aufrecht's Catalogus p. 199 ff. vorfinden. In dem vorliegenden Samgitasarasamgraha aber, welchen Caurîndramohanacarmon, seinem Vorworte nach, aus 'zwei oder drei ähnlichen Werken', die er sich mit vieler Mühe aus Kashmir etc. verschafft hatte, in cloka-Form kompilirt hat, drängen sich förmlich die zudem meist sehr langen Citate, ohne dass übrigens zu den schon durch Aufrecht genannten Namen von Autoren und Werken gerade viel neue dgl. hinzuträten. An ihrer Spitze steht und am umfangreichsten benutzt ist der Samgītaratnākara des Çārṅgideva (so hier, Aufrecht hat Çārṅgadeva) aus Kashmir, dem sich der Verf. im Wesentlichen auch in Bezug auf die Reihenfolge, in der er seinen Gegenstand behandelt, angeschlossen hat. Buch 1 handelt nämlich hier von den Tönen, Buch 2 von den Melodien (rāga), Buch 3 von der Composition (prabandha), Buch 4 von dem Spiel musikalischer Instrumente, Buch 5 vom Takt (tāla), Buch 6 vom Tanze. Die Zeit des Çārṅgideva steht nun frei-



lich nicht fest; er beruft sich indess auf Vorgänger mit zum Theil illustren Namen (z. B. Abhinavagupta, Kohala), so dass diese Literatur, selbst wenn man von den legendarischen Angaben über den Gāndharvaveda und die fünf Samhitā des Bharata etc. absieht, jedenfalls weit über ihn zurückreicht. Die Lehre von den sieben Tönen und ihre Bezeichnung durch die Anfangsbuchstaben ihrer Namen lässt sich ja denn auch faktisch bis in die vedischen sūtra hinauf verfolgen, s. darüber Ind. Studien 8, 259—72, wie denn ferner die musikalische Theorie offenbar unmittelbar auf das Absingen der Lieder beim Opfer als ihre Grundlage zurückgeht, und somit auch die ganze Literatur des Sāmaveda, soweit dieselbe sich auf diesen Gegenstand bezieht, hierher gehört. Burnell hat uns neuerdings in der werthvollen Einleitung zu seiner Ausgabe des Arsheyabrāhmaṇa (Mangalore 1876) die ersten näheren Angaben über den Gesang der Sāman gemacht, und von hier müsste eigentlich fortan jede Untersuchung über das Alter und die Entwicklung der indischen Musik ausgehen. Die so weit mir bekannt zuerst von Peter von Bohlen, das alte Indien II, 195 (1830), aufgestellte Ansicht, dass die indische Bezeichnung der sieben Noten sa ri ga ma pa dha ni zu den Arabern und Persern, bei denen sie in der Form da re mi fa sa la be erscheint, und von da durch ihre Vermittlung nach dem Abendlande gedrungen sei, gewinnt durch das hohe Alter derselben bei den Indern einen so bestimmten Hintergrund, dass sie doch wohl verdiente, von den Musik-Historikern etwas mehr berücksichtigt zu werden, als dies bisher der Fall war. Der Tārīku 'l hukamā (AD. 1198) erwähnt ausdrücklich 'a treatise on music' mit dem Titel biyâfar (vidyâphala) als aus dem Indischen in das Arabische übersetzt. Es tritt dazu noch die von mir neuerdings (Ind. Lit. Gesch. 2 p. 367. 368) aufgestellte Vermuthung, dass sogar auch das seit Guido von Arezzo übliche Wort: gamma, Tonleiter, auf das gleichbedeutende skr. grāma, prākṛ. gāma, zurückzuführen sei.—Neben Nro. 2 verdient auch die in Nro. 3 vorliegende Beschreibung der indischen Musikinstrumente besondere Anerkennung,



und es ist entschieden zu bedauern, dass dieselbe eben nur in Bengali abgefasst und nicht von einer englischen Uebersetzung begleitet ist. Es werden darin 27 Saiten-Instrumente, 16 Blas-Instrumente, 18 Schlag-Instrumente (in zwei Arten ânaddha° und ghana°), unter Beigabe von 13 Illustrationen, speciell beschrieben. Und darauf folgt dann, nach einigen kurzen Bemerkungen (p. 111—122) über das 'Zusammenspiel' (ekatâna) bei den Indern sowie bei den alten Assyriern, Juden, Persern und Aegyptern (!), ein wirklich höchst achtungswertes alphabetisches Verzeichniss von Musikinstrumenten aller Völker und Länder (p. 123—296), und zwar dies unter Beifügung nicht nur der lateinischen Umschrift des Wortes (die vielfach sehr nöthig ist! wer würde z. B. aus sâmpitar, vâsadbhâyoli die Wörter champêtre, basse de viole errathen?), sondern auch einer kurzen englischen Erklärung; die indischen Instrumente selbst sind leider nur zum Theil in dieses Verzeichniss aufgenommen.—Nicht minder dankenswerth endlich ist auch die in Nro. 1 gegebene Zusammenstellung alles dessen, was bisher von Engländern über Indische Musik geschrieben worden ist. Es wird uns da Manches zugänglich und bekannt, was bisher eben kaum zu haben war; darunter denn freilich auch manch 'rubbish'; aber man kann sich nun doch eben bequem selbst ein Urtheil darüber bilden. Leider ist die Zusammenstellung theils nicht chronologisch geordnet, theils sind überdem auch die beigefügten bibliographischen Angaben insofern ziemlich ungenügend, als dabei die Jahrzahl nicht genannt wird. In der offenbar ihres Umfangs wegen vorangestellten, mir bisher gänzlich unbekannten Abh. von Cpt. Willard (eine Kritik darüber folgt erst unter § 10!) findet sich einiges Werthvolle, besonders in den beiden Abschnitten über die 'rags and raginees' und über die Instrumente; im Ganzen aber steht ihr Gehalt nicht im Verhältniss zu ihrem Umfange. Dagegen die Abhh. von Jones, Ouseley, Paterson so wie der 'Catalogue of Indian Musical instruments' von French und die Angaben über den gleichen Gegenstand von Campbell, Davy, Crawford sind durchweg von Bedeutung.

Berlin.

A. Weber.

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ELEVEN WORKS ON INDIAN MUSIC.

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HITHERTO it has been altogether impossible for us to use our own judgment on the subject of Indian music. We were in this respect absolutely limited to this meagre information conveyed by the writings of Jones (1784), Paterson and others, which information, moreover, being scattered through different periodicals, was extremely difficult of access. Now, however, the subject has been called into new life on the distant banks of the Ganges. Besides the above-mentioned work, we find in Trübner's "American and Oriental Record" a reference to six others of like import. Two of them are by Sourindro Mohun Tagore, and he and his teacher, Khettra Mohana Gosvami, have now been joined by two other men, Lokenauth Ghose and Kallypudo Mukhopadhyaya. The efforts directed by the first-named of these two, who holds the office of President, Bengal Music School, towards the accomplishment of his cherished object, the revival of Hindu music, are indeed worthy of recognition; and it is our sincere wish to see them rewarded by the immediate attention and critical examination of a competent judge. The theoretical and practical substrata for such an undertaking will be found in the above-noted No. 5, and in No. 7 to 9 (the last three publications being the fruits of exalted loyalty) and also in the information collected in No. 1. In like manner, the melodies, so abundantly to be found in Nos. 4, 6, and 10 (notwithstanding the adoption of the Indian mode of notation, and the writing being in Bengali characters) would form no insurmountable obstacles to connoisseurs, who, with a little labor and practice might soon be able to master them, though the other portions of the work may not, at present, be understood. It is the special aim of these lines to point out to those interested, the rich mine of knowledge so newly opened out to them. Possibly some of these exotic melodies may find favor even in our ears.

The numerous quotations in No. 2 show to how great an extent the literature of music has been cultivated and attended to by the Indians. Our knowledge of it was hitherto confined to the short notes found in "Aufrecht's Catalogue," pp. 199 and following. But we find in the *Samgitasara-samgraha*, now before us, which, as Sourindra Mohana Sarmona states in his preface, was compiled by him from two or three similar works, procured by him with infinite trouble from Cashmere and other places, quotations, (and mostly very lengthy ones, crowding one on another) which, however, do not add many new names of authors and their works, to those already enumerated by Aufrecht. At the head of them, and the one most extensively used, we find the *Samgita-ratnakara* by Çarngideva (or, as Aufrecht has it, Çarnagadeva) of Cashmere, whom the author closely follows, principally with regard to the order in which the different subjects are treated; viz., Book 1st treats of sounds, Book 2nd of melodies (raga), Book 3rd of composition (prabandha), Book 4th of the performance on musical instruments, Book 5th of measure (tala) and Book 6th of dancing. The period of Çarngideva is certainly not fixed; he refers, however, to predecessors, some bearing illustrious names (e. g. Abhinavagupta, Kohala), so that this literature, even if we omit the legendary mention about the Gandharvaveda and the five Samhita by Bharata, would, in any case date back to a period much before him. The doctrine of the seven sounds and their notation by means of the initial letters of their names may, in fact, be traced as far back as the *vedic sutra* (Indian Studies VIII. 259 to 272) in the same way as the origin of the musical theory is clearly traceable to the singing of songs at sacrifices. Thus the whole literature of the Samveda, as far as the subject of notation is concerned, belongs to that period. Burnell, in his most valuable introductory notes to a recent edition by him of the *Arsheyabrahmana* (Mangalore 1876), has given us the first direct information about the Song of Sâman, and in future, all researches into the age and development of Indian

music should proceed from it. The theory first started, as far as I know, by Peter von Bohlen (Ancient India II, 195, A. D. 1830) that the Indian mode of marking the seven notes: sa, ri, ga, ma, pa, dha, ni, found its way to the Arabs and Persians, with whom it appears in the form of da, re, mi, fa, sa, la, be, and that from and through them it penetrated to the Occident, gains, from the fact of its great antiquity among the Indians, so much force, that it certainly deserves at the hands of Music-historians much more consideration than it has hitherto met with. The "Tariku el hakema" (A. D. 1198) distinctly mentions a Treatise on Music entitled "biyafas" (vidyaphala), as having been translated from the Indian into the Arabic language. To this may be added the conjecture lately started by me (Ind. Lit. Geschechte, pp. 367, 368, that even the word "gamma,"—scale,—in vogue since the time of Guido von Arezzo, may be traced back to the synonymous skr. "grama," prākṛ. "gāma." By the side of No. 2, the description of Indian musical instruments in No. 3 is deserving of special acknowledgment, and it is only to be regretted that it is written in Bengali, and not accompanied by an English translation. It contains minute descriptions of 27 string instruments, 16 wind instruments and 18 percussion instruments (of 2 kinds ānaddha° and ghana°) and is embellished by 13 illustrations. This, after some brief remarks (pp. 111 to 122) on the subject of "Concert of instruments" (ekātana) among the Indians, and the ancient Assyrians, Jews, Persians and Egyptians, is followed by an exceedingly valuable alphabetical list of the musical instruments of all countries and nations (pp. 123 to 296). To this is added not only an often very necessary transcription of the words in Roman characters, (who, for instance, would recognise in sāmhitas, vāsdibhāyoli, the words champêtre, basse de viole? but also a concise English explanation. The Indian instruments are unfortunately only partly included in this list. Not less deserving of thanks is lastly the collection, given in No. 1, of all that has up to date been written by Englishmen on Indian music.



Much has thus become accessible and known to us that formerly could not be obtained. Perhaps the information given is not quite unmixed with "rubbish" but still every one can now easily form his own opinion on the subject. It is a pity, however, that the compilations are not arranged in chronological order, nor are the bibliographical statements, not furnishing dates, quite satisfactory. In the treatises by Captain Willard, first noticed, evidently on account of its bulk, which have hitherto been entirely unknown to me, (a critique follows para. 10) much valuable information is found, particularly in the two sections on "rags and raginees," and on the instruments, but, on the whole, the contents are not in keeping with the bulk of the work. The treatises by Jones, Ouseley, Paterson, on the other hand, as also the Catalogue of Indian Musical Instruments by French, and the works on the same subject by Campbell, Davy, Crawford are throughout of importance.

(Sd.) A. WEBER.

*Berlin.*

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From

HIS HOLINESS THE POPE PIUS IX.

*The following is the translation of a letter to the Very Rev. Father E. Lafont, S.J., Rector of the St. Xavier's College, Calcutta, covering a medal sent, through him, to DR. S. M. TAGORE.*

DEAR SIR,

I received more than a week ago the letter you kindly sent me and I hastened at once to deliver to His Holiness the case sent to me by Dr. Tagore and containing an Indian Musical instrument with his works.

The Holy Father was much touched at this token of respect, esteem and admiration offered to him by Dr. Tagore. H. H. ordered the instrument to be placed at once into the Vatican Museum and he told me to convey to the donor the expression of his gratitude

and to despatch a Medal which he gave me. I now send the Medal along with this letter as I had no other opportunity.

I request you therefore to be so good as to remit this little case to the Dr. from the part of His Holiness, and I would feel much obliged if you would kindly advise me of the safe delivery at Calcutta.

Believe me,

Your, &c.,

(Sd.) CECILIA MARCHIONESS SERLUPPI.

SERLUPPI PALACE, }  
Rome, 1878.

*The Very Rev. Father Lafont forwarded the Medal with the following letter :—*

ST. XAVIER'S COLLEGE,  
10 & 11, Park Street,  
Calcutta, 13th February, 1878.

MY DEAR RAJAH,

By the last Mail I received through the Marchioness Serlupi a Silver Medal sent to you by His Holiness the late Pius IX in return for your very kind present of Indian Music. The Pope was extremely gratified at this mark of your esteem, and ordered the instrument to be deposited in the Vatican Museum.

Your sincerely,

(Sd.) E. LAFONT, S. J.

DR. SOURINDRO MOHUN TAGORE.

No. 867.

BELVEDERE, ALIPORE,  
*The 1st January, 1878.*

MY DEAR SIR,

The Lieutenant-Governor desires me to thank you very much for the copy of the "Lyrics of Owen Meredith" which you have been so good as to send him.



Please also accept my best thanks for the copy you have so kindly sent me.

Yours truly,

(Sd.) H. BOILEAU,

*Private Secy. to the Lieut.-Govr.*

*of Bengal.*

To

DR. SOURINDRO MOHUN TAGORE,

*65, Pathooriaghatta.*

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GOVERNMENT HOUSE,

*2nd January, 1878.*

DEAR SIR,

I am desired by His Excellency the Viceroy to thank you for the book which you have been so good as to send, and with which His Excellency is very much pleased.

Kindly also accept my best thanks for the copy you have sent me.

I remain,

Dear Sir,

Yours faithfully,

(Sd.) O. T. BURNE, LIEUT.-COL.,

*Private Secretary to the Viceroy.*

DR. SOURINDRO MOHUN TAGORE.

In a private interview with Dr. S. M. Tagore His Excellency the Viceroy was pleased to present him with two of his works—"The Customs" and "My Novel" in two vols. with His Excellency's Autograph.

GOVERNMENT HOUSE,  
11th January, 1878.

MY DEAR SIR,

Her Excellency has much pleasure in accepting your kind gift of the Lyrics from Owen Meredith which Lady Lytton will keep as a book of great interest from you.

Believe me,

Yours,

O. T. BURNE.

GOVERNMENT HOUSE,  
Calcutta, 19th January, 1878.

DEAR SIR,

Sir Richard Temple desires me to convey to you his best thanks for the copy of your work entitled "A Few Lyrics" from Owen Meredith set to Hindu Music that you were so good as to send him: and allow me also to add my own thanks to you for the copy you have sent me.

Believe me,

Your sincerely,

(Sd.) C. E. BUCKLAND,

*Private Secy. to His Excellency the Govr.*

*of Bombay.*

To

DR. SOURINDRO MOHUN TAGORE.

DANISH CONSULATE,  
4, Fairlie Place,  
Calcutta, 14th February, 1877.

RAJAH SOURINDRO MOHUN TAGORE,

*Calcutta.*

SIR,

I am instructed by His Excellency the Minister for Foreign affairs, Copenhagen, to inform you that His Majesty the King

of Denmark, has been graciously pleased to order, that I should convey to you His Majesty's thanks for the attention shewn by you in presenting to His Majesty the Citara, and the interesting collection of works on Bengalee Music, of which you are the distinguished author, both of which you have made over to the Ethnographical Museum at Copenhagen by command of His Majesty.

His Excellency also informs me that the other collection of works on Bengalee Music has been made over to the Minister for Public Instruction, &c, for presentation to the University at Copenhagen.

I beg to add my congratulations upon the favor with which His Majesty has been pleased to receive your attentions, and with assurances of my sincere consideration.

I remain, Sir,

Your most obdt. Servant,

(Sd.) HENRY F. BROWN,

*Consul for Denmark.*

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KONGL. MUSICALISKA,  
*Academien.*

To

HIS EXCELLENCY RAJAH SOURINDRO MOHUN TAGORE.

THE Royal Swedish Musical Academy, who reckons as a distinction to count you for a Member, has received the precious gift of a numerous collection of Hindoo instruments, which you have been pleased to confer upon her. This magnificent present, whose importance cannot be overrated, and whose historical and technical peculiarities you so lucidly have explained in the highly interesting works you have published upon the subject, has not failed to impress the Academy with a vivid sense of the obligation under which she is to you, and as an expression of her gratitude, she begs to offer to you her own Medal in gold. The inscription of the medal and the

motto of the Academy is, as you find, "Auda och Konst," that is, "Genius and Art." May your labors in the service of these two Ideal Powers be permitted to last as long as they have proved themselves fructuous.

For the Academy,

(Sd). CARL RYDGVIST,

H. T. PRÆSES.

(Sd). WILHELM SVEDBOM.

*Stockholm, this 29th November, 1877.*

## ITALY.

CALCUTTA,

9th November, 1877.

CONSOLATO GENERALE

DI S. M. IL RE D'ITALIA,

CALCUTTA.

*No. 39.*

FROM

THE CONSUL GENERAL OF ITALY,

TO THE

RAJAH SOURINDRO MOHUN TAGORE,

CALCUTTA.

RAJAH,

*His Majesty the King of Italy,  
having been pleased to accept your pre-  
sents of a collection of Musical Instru-*

ments, commands me to presents to you, as a mark of His Royal favor, His PHOTOGRAPH bearing the Royal Autograph Signature; and I am to announce to you that as an Amateur of Musical Art, you have been nominated an Honorary Member of the Royal Academy of St. Cecilia in Rome.

I send His Majesty's Portraits herewith and beg you to acknowledge the receipt, and to accept my sincere congratulations.

I have the honor to be,

RAJAH,

Your Most Obedt. Servant,

(Sd) J. GALLIAN.

Seal.

## RUSSIA.

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COPY IN TRANSLATION.

Stamp

Ministry of Education.

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University at Dorpat.

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Dorpat, 26th of November, 1877.

No. 493.

MUCH ESTEEMED SIR ;

By order of the Council of the Imperial University Dorpat I herewith fulfil an agreeable duty in expressing to you the most obligatory thanks of the Council for your works on Music sent to us through Professor Dr. Leo Meyer.

Please accept, much esteemed Sir, the assurance of my high esteem and obedience.

(Sd.) RECTOR MEYROW,  
(Countersd.) GTREFFRE,  
*Secretary.*

To

*The President of the Bengal Music School at Calcutta,*

DR. SOURINDRO MOHUN TAGORE.



## SARDINIA.

SASSARI,  
23rd January 1878.

Regia universita  
di  
Sassari  
UFFIZIO del RETTORE.

No. 404.

To His Excellency

RAJAH SOURINDRO MOHUN TAGORE, MUS. DOC.,

*Founder and President of the Bengal*

*School of Music, Calcutta.*

I HAVE great pleasure in notifying to Your Excellency that the Academical Council of this University, highly appreciating the publications which you so kindly presented to this University as per letter of the 20th August 1877, has determined to present you with a Diploma expressing the most sincere thanks for so courteous and generous act which has acquired for you the sympathy and good will of this University.

I am consequently much pleased, following up the reserve contained in my letter of the 22nd September ultimo, to be able as much as possible to further your wishes and I hasten to forward you the abovementioned Diploma which I have thought well to enclose in a tin case together with this letter so that no harm may accrue to it on the way; and I seize the occasion of again renewing and expressing my most unlimited esteem and respect and have the honor to be

Your most devoted Servant,

*The Rector*

(Sd). PROFESSOR GIAN MARIA PISANO MARROS.

IL CONSIGLIO ACCADEMICO DELLA,  
*Ra Università Di Sassari.*

Il Consiglio Accademico, gratissimo a così splendido atto di generosità usato dal predetto Dottor Tagore, si sente in dovere di attestargliene la sua più perfetta riconoscenza, e mentre gliene esprime i suoi più sentiti rendimenti di grazie tributandogli i dovuti encomi per la perizia non comune di cui diede luminosi saggi colle Opere da Lui date alla luce, delibera a voti unanimi che i suddetti dieci Opuscoli sieno serbati presso questa Biblioteca Universitaria a vantaggio del pubblico ed a perenne ricordanza del dono ricevuto, e che sia rilasciato al generoso Donatore il presente Diploma, dichiarandolo, come per esso lo dichiara benemerito dell' Ateneo Sassarese.

Sassari, dal Palazzo dell' Università addi

25th Novembre 1877.

## Il Consiglio Accademico.

(Sd). PROFESSORE GIAN MARIA PISANO MORROS,  
Rettore.

(Sd.) PROFESSORE PASQUALE PIGA,  
*Preside della Facoltà medico Chirurgica.*

(Sd.) CARLO SEIEDE,

(Sd.) PROFESSORE CARLO GIANETTI,

*Pequetario.*

(Sd.) PROFESSORE VICENZO SANNA ZOLU,  
*Presidente di Leggio.*

(Sd.) GRANA NICOLÒ,  
*Professore della facoltà Legale.*

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*TRANSLATION.*

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THE ACADEMIC COUNCIL,  
*Of the Royal University of Sassari.*

Accompanied by a letter dated 20th August 1877 this University received ten volumes on Indian Music published by the illustrious Sourindro Mohun Tagore, graduated Doctor of Music, Founder and President of the Bengal Music School at Calcutta and member of numerous European scientific Academies, which the author with distinguished munificence has been graciously pleased to present to this University.

For this generous act on the part of Dr. Tagore, the grateful Academic Council are in duty bound to express their highest obligation, and in conveying to him their deep-felt thanks, the Academic Council have pleasure in giving expression to their due appreciation of the high science evinced by the distinguished author and unanimously vote that these ten volumes be deposited in the Library of the University for the free use of the public, as well as in perpetual memory of their noble donor, and to present him with this Diploma nominating and proclaiming him a highly deserving Patron of the Atheneum of Sassari given in the Palace of the University Sassari.

THE ACADEMIC COUNCIL,  
*This 25th November, 1877.*

- (Sd.) PROFESSOR GIAN MARIA PISANO MORROS,  
*Rector.*
- (Sd.) PROFESSOR VICENZO SANNA ZOLU,  
*President of the Legal Faculty.*
- (Sd.) GRANA NICALO,  
*Professor of Law.*
- (Sd.) PROFESSOR PASQUALE PIGA,  
*President of the Medical Faculty.*
- (Sd.) CARLO SIEDE,  
*Senior Professor of the Medical Faculty.*
- (Sd.) PROFESSOR CARLO GIANETTI,  
*Secretary.*

Regno D'Italia.

R. Università'

Degli Studi

Di Cagliari.

N. Di Posiz 3

N. Del Prot 43.

Risposta al.

Oggetto

Rin ringraziamenti per dono ricevuto

AL RAJAH SOURINDRO MOHUN

TAGORE,

*Dottore di Musica*

Fondatore Presidente della Scuola

Bengala di Musica in

*Calcutta.*

*Cagliari, addì 23 gennaio 1878.*

L'Avvocato Cavaliere Vincenzo Dessi Magnetti, Segretario di questa R<sup>a</sup> Università, mi presentava, a nome della S. V. Illma, ond' essere sottoposte al Consiglio accademico, le pubblicazioni che Ella si degnava inviare in dono ad esso Consiglio nella speranza che sarebbero accolte in considerazione della di Lei devozione alla Musica Indiana.

Il prefato Consiglio, nella seduta del 15 corrente mese, lodando lo scopo, che la S. V. si è proposto, di diffondere e rendere popolari nell'Europa le nozioni sulla Musica Orientale, ha molto gradito il dono fattogli, sia per l'importanza di quelle opere, sia per l'atto di gentilezza che gli è stato usato; e dispiacente di non poter attestare la sua riconoscenza con la concessione d' un titolo accademico, non consentendolo i regolamenti universitari, ha però deliberato che le suddette pubblicazioni vengano conservate nella Biblioteca universitaria, inscrivendo il nome della S. V. nel registro destinato a ricordare i generosi che si sono segnalati con pregevoli doni a favore della medesima: ed ha dato a me l'onorevole incarico di esternare alla S. V. Illma i suoi ringraziamenti.

Al chemi é grato di adempiere con la presente, unendo anche copia del relativo processo verbale del Consiglio.

*Il Rettore,*  
LOG.

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## R. UNIVERSITA DEGLI STUDI DI CAGLIARI.

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### COPIA DI PROCESSO VERBALE DI SEDUTA DEL CONSIGLIO ACCADEMICO.

Adunanza del 15 gennajo 1878. Sono presenti, col Signor Rettore, i Professori Cannas, Loru, Gennari, Scano, e Missaghi.....  
.....5°. Il Signor Rettore ha quindi riferito che il Segretario di questa Università, a nome del *Rajah Sourindro Mohun Tagore*, Dottore in Musica, Fondatore e Presidente della Scuola Bengala di Musica in Calcutta, gli ha presentato diverse Pubblicazioni in numero di dieci, concernenti la massima parte la Scienza musicali: quali pubblicazioni il prefato *Rajah* ha inviato al detto Segretario, ond' essere sottoposte a questo Consiglio accademico, sperando che saranno graziosamente accolte, in considerazione della sua devozione alla Musica Indiana.

Il Signor Rettore ha pure dato comunicazione della lettera con la quale lo stesso *Rajah* accompagnava quella gentile offerta.

Il Consiglio, lodando il nobile scopo, che il *Rajah Sourindro Mohun Tagore* si é proposto, di diffondere e rendere popolari nell' Europa le nozioni sulla Musica dell' estremo Oriente, ha molta gradito il fattogli dono, sia per il pregio del medesimo, sia per l' atto di gentilezza che gli e stato usto: ed ha esternato il rincrescimento di non poter attestare ad esso *Rajah* la sua riconoscenza con la concessione d' un titolo accademico, attesoche i Regolamenti

delle Università dell'Italia non autorizzano senon a conferire quei titoli che sono inerenti ai corsi che si compiono nelle medesime.

Intanto però ha deliberato che le sopra accennate pubblicazioni vengano trasmesse al Signor Direttore della Biblioteca Universitaria, con la preghiera di conservarle nella medesima, inscrivendo il nome dell'Autore e Donatore nel registro destinato a ricordare i nomi dei generosi che si sono segnalati con pregevoli doni fatti alla stessa Biblioteca; ed ha incaricato il Signor Rettore di porgere al *Rajah Sourindro Mohun Tagore* i ringraziamenti di esso Consiglio.

Copia conforme all'originale esistente nel registro Delle sedute del Consiglio Cagliari, 23 gennaio 1878.

*Il Segretario dell'Università,*  
VIN DESSIMAGNETTI.

Seal.

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OUR MUSICAL RAJAH.—We are informed that His Holiness the late Pope had been pleased to send to Dr. Sourindro Mohun Tagore a medal in consideration of the interesting presents made to him by the doctor, in the shape of musical publications and instruments, which have been ordered to be placed in the Vatican Museum.—*The Indian Daily News*, 20th February, 1878.

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A DECORATION.—We understand that, as a token of satisfaction with the present of books and musical instruments, His Holiness the late Pius IX had, shortly before his death, caused to be sent to Dr. Sourindro Mohun Tagore a silver medal bearing, on the obverse, a bust of His Holiness in high relief, and on the reverse the figure of the great Shepherd and his flock.—*Englishman*, 20th February, 1878.



## Appointment Department.

No. 1024A.

*Calcutta, the 20th February 1877.*

FROM

J. CRAWFURD, Esq.,

*Under-Secretary to the Govt. of Bengal,*

TO

DR. SOURINDRO MOHUN TAGORE.

SIR,

I AM directed to inform you that the Lieutenant-Governor has been pleased to appoint you to act as a Justice of the Peace for the Town of Calcutta, under Section 4 of Act II of 1869.

I have the honor be be,

SIR,

Your most obedient Servant,

(Sd.) J. CRAWFURD,

*Under-Secretary to the Govt. of Bengal.*

## Appointment Department.

—○○○○—  
No. 992A.

*Calcutta, the 20th February 1877.*

FROM

J. CRAWFURD Esq.,

*Under-Secretary to the Govt. of Bengal,*

TO

DR. SOURINDRO MOHUN TAGRE.

SIR,

I am directed to inform you that the Lieutenant-Governor has been pleased to appoint you to be an Honorary Magistrate and Magistrate of Police in Calcutta, under Section 22, Act IV (B. C.) of 1866.

2. Instructions will be communicated to you by the Commissioner of Police, Calcutta, on all points connected with your appointment.

I have honor to be,

SIR,

Your most obedient Servant,

(Sd.) J. CRAWFURD,

*Under-Secretary to the Govt. of Bengal.*

FELLOW OF THE CALCUTTA UNIVERSITY.

No. 91.

FROM

JAMES O'KINEALY, Esq.,

*Offg. Secretary to the Govt. of India,*

TO

DR. SOURINDRO MOHUN TAGORE.

*Fort William, the 27th March 1878.*

HOME DEPARTMENT.  
Education.

SIR,

I am directed to inform you that the Governor-General in Council is pleased to appoint you a Fellow of the Calcutta University.

I have the honour to be,

SIR,

Your most obedient Servant,

(Sd.) JAMES O'KINEALY,

*Offg. Secretary to the Govt. of India.*

*From the Report on the Administration of Bengal,  
1876-77.*

MUSIC SCHOOL IN CALCUTTA.

THE Calcutta Music School was established in August 1871, and began with 19 pupils, divided into two classes, one for vocal and one for instrumental music, with two teachers. On the 31st of March 1877 there were 51 pupils in the school, of whom 38 paid a fee of one Rupee per month and 13 were free. These 51 pupils were divided into six classes, two for the sitara, two for vocal music, one for the violin, and one for the mridanga. Vocal music is taught by two masters—one a Hindustani and one a Bengali, and instrumental music is taught by five masters. The income from fees during the year was Rs. 421, while Dr. Sourindro Mohun Tagore contributed Rs. 993, the expenditure amounting to Rs. 1,414. Dr. Sourindro Mohun Tagore also supported a Branch School at Colootolah.

Dr. Tagore's learning in all branches of national music has been recognized in many of the courts of Europe, but his chief ambition is to introduce the study of that music into the schools of his country.

## EGYPT.

*Caire, le 15 Avril 1878.*

Ministère  
De  
L'Instruction Publique.  
No. 158.

MONSIEUR,

En vous remerciant de votre lettre du 17 Janvier dernier et de l'envoi de livres qui l'accompagnail, je me fais un plaisir de vous annoncer qu'en reconnaissance de ce don, S. A. le. Khédive, par lettre de ce jour, m'autorise à vous annoncer qu'Elle a daigné vous nommer chevalier ( 5 classe ) de l'ordre impérial du Medjidieh et que le diploma et les insignes de ce grade vous seront envoyes des qu'ils seront arrivés de Constantinople.

En vous felicitant de cette nomination, je saises cette occasion, Monsieur, de vous assurer de ma parfaite consideration.

*Le Ministre de l' Instruction Publique,*

(SD.) ISMAIL ARGOUL.

A MONSIEUR

SOUBRINDRO MOHUN TAGORE,

*President des Ecoles de Musique du Bengale*

*à Calcutta,*

*Commandeur de l' Ordre De Léopold, Belyes.*

## TRANSLATION.

Ministry  
of  
Public Instruction  
No. 158.

*Cairo, 15th April 1878.*

SIR,

I beg to acknowledge with thanks the receipt of your letter of the 17th January last and of the present of books accompanying the same, and I have much pleasure to inform you that in recognition of

this gift, His Highness the Khedive, under a letter of this date, has authorised me to communicate to you that His Highness has been graciously pleased to nominate you Knight ( of the 5th class ) of the Imperial Order of the Medjidieh and that the diploma and the insignia of this degree will be forwarded to you as soon as they will have arrived from Constantinople.

In congratulating you to this nomination,

I have the honor to remain,

Sir,

Your obedient Servant,

*The Minister of Public Instruction,*

(SD.) ISMAIL ARGOUŁ.

To

SOUBINDRO MOHUN TAGORE, MUS. DOC.,

*President of the Bengal Music School, Calcutta,*

*Knight Commander of the Order of Leopold, Belgium.*

## BURMAH.

MANDALAY.

## TRANSLATION.

FROM

H. E. THE MINISTER FOR FOREIGN AFFAIRS,

TO

THE RESIDENT AT MANDALAY.

*Having laid before His Majesty*  
*the HINDU MUSICAL INSTRUMENTS, as likewise the*  
*various works on HINDU MUSIC, forwarded by*



*the Residents as having been presented by*  
**RAJAH SOURINDRO MOHUN TAGORE**  
*of Calcutta, His Majesty's commands*  
*are thus:*

*"These* **HINDU MUSICAL INSTRUMENTS AND**  
**WORKS ON MUSIC** *are excellent, rare, and worthy*  
*of appreciation. RAJAH SOURINDRO MO-*  
**HUN TAGORE** *is also well-skilled and versed*  
*in the Arts of Music. Let him accord-*  
*ingly be presented with such kinds of ex-*  
*cellent and rare Musical Instruments as*  
*are in use in the Royal Dominions.*

*In obedience, therefore, to the com-*  
*mands of* **His Most Glorious and**  
**Excellent Majesty,** **THE HOLDER OF THE 5TH**  
**BUDDHISTIC REÇENSION,** **THE LORD OF THE RISING SUN,**  
*the most refined and beautiful of the va-*  
*rious kinds of Musical Instruments in use*  
*in the Royal Dominions, and capable of*

*producing various agreeable melodies, viz., a*  
HARP, *an* ALLIGATOR-SHAPED GUITAR *and a* VIOLIN, *are*  
*herewith sent to the Residents to be sent*  
to RAJAH SOURINDRO MOHUN TAGORE *of*  
*Calcutta.*

(Free Translation.)

(Sd.) H. DUNCAN, LT.-COL.,

*Resident at Mandalay.*

8th Waning Taboung 1239, B. E.  
(25th March, 1878.)

## HOLLAND.

### THE HAGUE.

*The Hague, April 15, 1878.*

No. 1863.

THE Board of the Royal Philological and Ethnographical Institution of Netherlands India beg to offer you their sincere thanks for the transmission of a large collection of works, which will occupy a foremost place in their library, by reason of their intrinsic worth and their excessive rarity in these parts.

The Board appreciating your scientific studies would feel gratified to inscribe your name as a foreign member of our Society. We hope that this token of regard will be responded by you, whenever any opportunity offers itself of promoting the interest of the Royal Institution.

We shall be happy to learn the acceptance of your nomination.

*The Royal Institution,*  
(Sd.) F. C. L. WYNMABU,

*Secretary.*

To

RAJAH SOURINDRO MOHUN TAGORE,  
MUS. DOC., &C.,  
*Calcutta.*

## UTRECHT.

No. 245.

*Utrecht, den 22 April 1878.*

Bericht op den brief van,  
25th January 1878.  
Onderwerp.

EXCELLENCY !

We have the honor to acknowledge the receipt of your esteemed letter and of seventeen volumes of your Musical Works, which you so generously have presented to the library of the University.. We received that courteous gift with grateful feelings and express our most sincere thanks for your liberality in endowing our library with an important collection of rare books which cannot fail to excite in the highest degree the scientific interests of all who study Sanskrit literature and the manners and domestic life of ancient and modern India.

The intrinsic merit of your literary and musical production has been acknowledged by some members of the Council of the Society for the promotion of Music at Amsterdam [Maatschappij tot bevordering der Toonkunst. Secretary : professor. W. F. Loman at Amsterdam]. These gentlemen, competent judges in matters of music, expressed the wish to be favoured by your liberality with a copy of your productions for the musical library of the Society. We are, also, informed that the Council intends to appoint you *Corresponding Member* of the Society as a pledge of its gratitude and consideration.

The Society aforesaid is the first and most important of Musical Societies in this country.

The Board of Curators of the University of Utrecht.

(SD.) W. C. MEES,  
*President.*

(SD.) BAERT,  
*Secretary.*

HIS EXCELLENCY

RAJAH SOURINDRO MOHUN TAGORE,

*Doctor of Music,*  
*Calcutta.*

## H A R L E M.

*Harlem, ce Feirier 1878.*

SOCIÉTÉ HOLLANDAISE

Des

Sciences,

À H A R L E M.

MONSIEUR !

La Société Hollandaise des Sciences à Harlem a reçu avec le plus vif intérêt les ouvrages suivants.

Six principal Ragas.

Public Opinion and Official Communications.

Short Notices.

Brief Account, &amp;c.

Hindu Music from various authors.

Victoria-Gitika of Sankrit Verses.

Victoria Giti-mala.

Victoria-Samrajyan.

Yantra Kosha.

মালবিকাগ্নিমিত্র ।

হারমনিয়ম সূত্র ।

ভূগোল ও ইতিহাস ।

মানস পূজনং ।

সংগীত-সংগ্ৰহঃ ।

জাতীয় সঙ্গীতবিষয়ক প্রস্তাব ।

gue vous lui avez envoyé et en a ordonné le dépôt dans sa bibliothèque.

Agréez, Monsieur, l'assurance de ma considération la plus distinguée.

*Le Secrétaire Perpétuel,*  
(SD.) E. H. VON BAUMHANCE.

A MONSIEUR

SOURINDRO MOHUN TAGORE,

*Mus. Doc.,**à Calcutta,**Commandeur de l' Order De Leopold, Belges.*

THE prolific muse of Dr. Sourindro Mohun Tagore is never idle. He has just published a new book called *Bharateya Natya Rahasya* or a Treatise on Hindu Drama. In this book he gives a description of the different parts and attributes, which go to the composition of the Hindu drama. The book displays an extensive and critical knowledge of the Sankrit dramas.—*The Hindoo Patriot*, May 6, 1878.

#### OWEN MEREDITH SET TO HINDU MUSIC.\*

DR. SOURINDRO MOHUN TAGORE is making refreshing attempts to utilise Hindu Music in a variety of ways. He is the founder of a new system of notation which can accurately transcribe our national music; he has composed songs himself which are likely to be very popular; he has published a history of Hindu music which is calculated to revive the taste for that much-abused science among our countrymen; he has set an entire history of England—his own composition and entirely in verses—to music, which is sure to make the subject attractive and tempting to many. This last attempt is almost unique of its kind, the only other attempt in the same direction that we remember having read of, is a history of astronomy by Dr. Burney, the father of Madame D'Arblay. Lastly, he has opened schools in which Hindu Music is effectively taught by teachers trained and paid by himself. Thus Dr. Tagore happily combines in his own person the functions of the reviver, professor, preacher, historian, composer and patron of Hindu Music. It is rarely that we meet with a combination of so many useful qualifications in a single person. Surely the country is deeply indebted to Dr. Tagore for services so rich, so varied and so eminently useful. The work before us is another one of the numerous proofs of Dr. Tagore's versatile intellect. It is a curious and highly

\* A Few Lyrics of Owen Meredith set to Hindu Music, By Sourindro Mohun Tagore, Mus. Doc., Calcutta, Stanhope Press, 1877.

entertaining book. Dr. Tagore has discovered a new mine, and we are sure, if worked with a will, it will bring out rich treasures. Lord Lytton's poems have afforded him a field for the exercises of his musical faculties. He has set some of Owen Meredith's lyrics to Hindu Music, and from what we observe, he has very well succeeded in his task. It is something new to see English poetry sung to such *rags* and *raginis* as *Megha*, *Chhayanat*, *Kedara*, &c.

We do not see that any immediate benefit will arise from experiments like this. But such works may have one effect; they will serve to popularise English poetry among our countrymen. If young men in our schools be made to recite, say, some of Shakespeare's best lines or Milton's most characteristic descriptions or Wordsworth's sonnets, in a sing-song or musical manner, the poems themselves will be well remembered and their sweetness appreciated. We dare say Dr. Tagore's work will popularise the Viceroy's poetry—a poetry which is not much known in this country. —*The Indian Mirror*, May 5, 1878.

WE learn that His Majesty the King of Burmah has sent to Dr. Sourindro Mohun Tagore, three Burmese musical instruments, as a return for the interesting collection of musical works which the Doctor had presented to His Majesty. The Royal commands on receipt of this present were as follows:—

“These works on Hindu Music are excellent, rare and worthy of appreciation. Rajah S. M. Tagore is also well-skilled and versed in the art of music. Let him, accordingly, be presented with such kinds of excellent and rare musical instruments as are in use in the Royal dominions.”

The Minister of Foreign Affairs has accordingly sent to Dr. Tagore “the most refined and beautiful of the various kinds of musical instruments in use in the Royal dominions, and capable of producing various agreeable melodies, *viz.*, a harp, an alligator-shaped guitar and a violin.” We believe this is the first instance



of a Native of India being honored with a present by the "Lord of the Rising Sun."—*The Indian Mirror, Friday, May 3, 1878.*

WE have been favoured with a copy of a new publication by Dr. Sourindro Mohun Tagore—"A Few Lyrics of Owen Meredith, set to Hindu Music." In this way the author seeks to give vent to the loyalty and gratitude which were set a glow in his bosom by the "gracious message of our Empress-mother" on the occasion of the Imperial Proclamation. It is dedicated to the Viceroy, and with singular good taste avoids all panegyric of his Excellency;—the immortalization of a few of his lyrics (which are very well chosen,) by their being wedded to Hindu Music, is a higher compliment than any eulogy.—*The Statesman and Friend of India, Wednesday, May 1, 1878.*

#### BHARATIYA NATYA RAHASYA.\*

THIS is the latest production from the fertile pen of Dr. Sourindro Mohun Tagore. The Sanskrit *sloka* with which the book opens, implies that music is divided by Sanskrit scholars into two parts: the visible and the audible. Theatricals and dancing come under the province of the former, vocal and instrumental music under that of the latter. Dr. Tagore may well be said to be a lover of music, in the sense in which the term "music" is interpreted by Sanskrit authors. We all know with what earnestness of purpose he has set about the reform of the "audible" music, which was fast dying out of the country or, at any rate, was confined to a class of people most of whom were out of the pale of civilized society, and which was consequently looked down upon by men of stricter morality. Dr. Tagore has rescued this noble Art from the depths of degradation and has now made it a source of rational amusement. The

\* *Bharatiya Natya Rahasya*, or a treatise on Hindu Drama, by Sourindro Mohun Tagore, Mus. Doc., &c., New Bengal Press. 1878. Calcutta.

book before us is a direct evidence of the attention which the author has also paid to the regeneration of the "visible" music. With the co-operation of his accomplished brother, the Hon'ble Maharajah Joteendro Mohun Tagore, he has given his countrymen a taste for the drama, by causing several well-known dramatic pieces to be written and performed in his drawing-room stage. It appears that the Doctor is not satisfied with simply having dramas performed in his *own* house. His object is to teach his countrymen how to write and perform the pieces at *their* houses, according to the Sanskrit rules of rhetoric and drama. The book under review is the result of that wish.

A glance at the volume will surely convince the reader that the author has taken great pains in compiling it. It bears unmistakeable marks of research and information. Several text-books on music and rhetoric, some of which are very rare, had to be consulted. The various definitions quoted herein are from Sanskrit dramas; the reason assigned for not reproducing them from modern Bengali works being, that most of them are not written according to the code which regulated Sanskrit dramas. We wish the illustrations of the different feelings and sentiments given in the book were fuller, for some of the examples used are so incomplete that one has to go through the whole of the quoted portions in the original before he can fully understand them. The different kinds of dramatic writing have been classified; rules for the formation of the stage given; the duties of the several characters in a piece enumerated; canons for the selection of suitable men to personate the characters laid down; in short, the book gives all the information that may be necessary in writing or acting a dramatic piece. The appendix gives short notices of several Sanskrit standard dramas. In the attempt at fixing the dates of these writings, the author has shown great power of research.

The treatise concludes with an account of some of the numerous "visible" entertainments that are in use in Europe, prominent-

ly amongst them the *Tableaux Vivants*, which, we learn, were on several occasions, very successfully exhibited under the author's immediate supervision. Directions are given for improvising temporary stages for the exhibition of these and for the arrangement of dress, groups, lights,—which, if followed, will, we dare say, enable many to give nice evening entertainments at a cheap cost. The stage, by exposing the evils of society, is no doubt a most powerful agent in civilizing a nation; but the manner in which it is being conducted amongst us, is simply disgraceful and has, unfortunately, become the fountain source of numerous social evils. Our countrymen should know that there are many ways in which *innocent social entertainments* can be got up, and they would do well to take up the hints which Dr. Tagore has thrown out on the subject.—*The Indian Mirror, Friday, 31st May 1878.*

## GREECE.

*Athènes, le 26 April 1878.*

Société  
Archéologique  
d'Athènes.

MONSIEUR,

Le Conseil de la Société archéologique d'Athènes desirant Vous donner une marque de la haute estime que lui inspirent votre mérite et vos beaux travaux sur la musique ancienne de l'Inde, Vous a nommé membre honoraire de la dite Société.

Nous nous empressons de vous remettre cijoint le diploma de cette nomination ainsi que le statut de la Société, et nous y ajoutons les assurances de notre estime particulière.

*Le Président actuel de la Société archéologique d'Athènes,*  
(SD.) PHILIPPI TEUN.

*Le Secrétaire,*  
(SD.) ETIEUNE A. COREMANONDIJ.

A MONSIEUR

MONSIEUR LE DOCTEUR SOURINDRO MOHUN TAGORE,  
*Président de l'Ecole musicale de Bengale.*

## G R E E C E.

## DIPLOMA.

H. EN AΘΗΝΑΙΣ APXAIΟΛΟΓΙΚΗ ΕΤΑΙΡΙΑ.

XOPH[ΕΙ ΕΙΣ ION EN Kalriovrla KYPION Sourindro  
Mohun Tagore To ΠΑΡΟΝ ΔΙΠΛΩΜΑ ΚΑΙ ΑΝΑΓΝΩ-  
ΡΙΖΕΙ ΑΥΤΟΝ ΚΑΤΑ ΤΟ ΔΕΥΤΕΡΟΝ ΑΡΘΡΟΝ ΤΟΥ ΟΡΓΑ-  
ΝΙΣΜΟΥ Έταίρου ΑΥΤΗΣ Εωριπού.

ΕΝ ΑΘΗΝΑΙΣ εν 26 Αυγίου 1878.

ΟΡΘΟΕΔΡΟΣ

(SD.) JWAN.



ΟΓΡΑΜΜΑΤΕΥΣ

(SD.) LEO CARLY A ΡΑΥΠΑΡΟΒ ΤΡΥ.

## S W I T Z E R L A N D .

UNIVERSITÉ DE GENÈVE.

Genève, le 5 Juin 1878.

Le Recteur,  
à

S. EXC. LE RAJAH SOURINDRO MOHUN TAGORE,

*Mus. Doct., President de l'académie de**Musique du Bengale, Calcutta.*

EXCELLENCE,

L'Université de Genève a reçu les divers ouvrages que vous avez bien voulu lui adresser concernant la Musique Hindoue; elle a décidé de les déposer à la Bibliothèque de la ville de Genève, et m'a chargé de vous faire parvenir l'expression de ses sincères remerciements.

Je suis heureux de pouvoir, par la même occasion, vous transmettre le diplôme de *Membre Correspondant de l'Institut Genevois, Section des Beaux-Arts.*

Veuillez, Je vous prie, agréer l'assurance de la haute considération avec laquelle j'ai l'honneur d'être.

De Votre Excellence,

le dévoué serviteur,

(Se.) A. T. MARTIN,

*Recteur.*

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*TRANSLATION.*

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**UNIVERSITY OF GENEVA.**

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*Geneva, the 5th June 1878.*

The Rector

To

His Excellency THE RAJAH SOURINDRO MOHUN TAGORE,

*Mus. Doc. President of the Bengal*

*Academy of Music, Calcutta.*

EXCELLENCY,

THE University of Geneva has received the several works on Hindu Music which you have been good enough to send to it. It has been decided to place them in the Library of the city of Geneva, and I have been instructed to transmit to you the expression of its sincere thanks.

I am happy to be able by this opportunity to send to you the Diploma of Corresponding Member of the Geneva Institute, Section, Fine Arts.

I beg you to accept the assurance of my high consideration, with which I have the honor to remain,

Your Excellency's,

Obedient Servant,

(Sd.) A. T. MARTIN,

*Rector.*

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## S W I T Z E R L A N D.

## DIPLOMA.

INSTITUT GENEVOIS,

*Des Sciences, des Beaux Arts, de l'Industrie et de l'Agriculture.*

La section des Beaux Arts, dans sa séance du 17 Mai 1878, a nommé membre correspondant de l'Institut National Genevois Son Excellence le Rajah Sourindro Mohun Tagore, Mus. Doc., President, de l'Academie de Musique du Bengale, Calcutta, et lui a conféré le present diplome.

*Geneve, le 12 Juin 1878.*

Le President de l'Institut,

(Sd.) E. VOGT.

Le Secretaire General,

(Sd.) HENIS FARY.

Le President de la Section,

(Sd.) HRI. SILAESTRE.

Le Secretaire de la Section,

(Sd.) CES. MEUN.

## KINGDOM OF SAXONY.

Wir, Albert, von Gottes Gnaden, König von Sachsen,  
etc., etc., etc.

HABEN UNS BEWOGEN GEFUNDEN,  
DEM RADSCHAH TAGORE,  
ZU CALCUTTA,

*in Anerkennung seiner Verdienste um die Förderung der*

*Sanskrit studien und namentlich um die kenntniße der  
altindischen Musik,*

**das Comthurkreuz I. Cl. des Albrechtsordens**  
*zu verleihen. Zu dessen Urkund ist das gegenwärtige  
Decret ausgefertigt, von Uns eigenhändig interzeichnet, und  
mit Unserem Königlichen Siegel versehen worden.*

*Dresden, am 10, Mai 1878.*



ALBERT.

J. P. VON FALKENSTEIN.

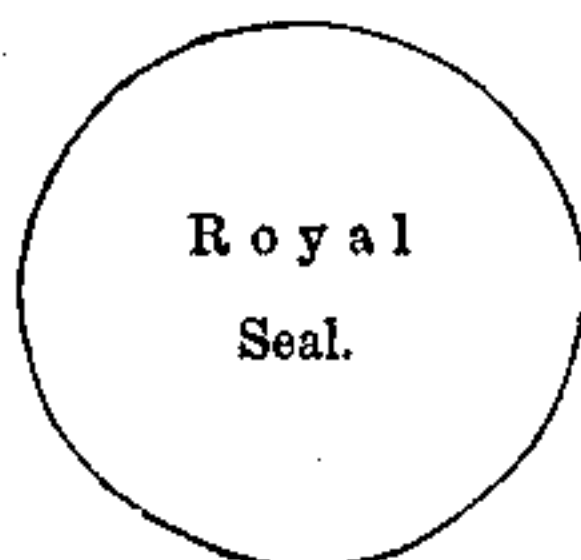
*Decret  
über die Verleihung des Comthurkreuzes  
I. Cl. vom Albr. Order  
an  
DEM RADSCHAH TAGORE.*

#### TRANSLATION.

We, Albert, by the Grace of God, King of Saxony, &c., &c.,  
&c., have deigned to grant to the Rajah Tagore, at Calcutta, in  
acknowledgment of his merits in the advancement of studies in  
Sanskrit, and especially in the knowledge of ancient Indian Music,  
the Insignia of Commander of the 1st Class of the Order of Albrecht,

and for that purpose the present decree has been issued, signed by  
Our Own Hand and under Our Royal Seal.

*Dresden, the 10th May 1878.*



(Sd.) ALBERT,

(Countersigned) J. P. VON FALKENSTEIN.

Decree  
of the grant of the Insignia of Commander  
of the 1st Class of the Order  
of Albrecht  
to  
RAJAH TAGORE.

J A P A N .

*(Translation of Original Letter.)*

DEPARTMENTS OF LAW, SCIENCE AND LITERATURE IN TOKIO DAIGAKU.

*Tokio, Japan, May 24th, 2538 (1878.)*

RAJAH SOURINDRO TAGORE.

SIR,

I HAVE the pleasure to acknowledge the receipt of the rare and valuable Musical Books mentioned on the other side, which you have been pleased to present to this Institution, and I beg you to accept our best thanks for the same.

Yours respectfully,

(Sd.) H. RATO SORI,

*President.*

## HINDU MUSIC.

Victoria-Giti-Mala, or a brief history of English, in Bengali verses.

Malabekagnimitra, a Drama in five acts, by Kalidasa.

Public Opinion and Official Communications about the Bengal Music School and its President.

A Few Lyrics of Owen Meredith, set to Hindu Music.

Harmonium-Sutra.

Fifth and Sixth Annual Report of the Bengal Music School.

Six Principal Rāgas with a brief idea of Hindu Music.

Bharatiya Natya Rahasya, or a Treatise of Hindu Drama.

Theory of Sanskrit Music, compiled from the Ancient Theories.

Hindu Music from various authors.

Yantra Kosha, or a Treatise of the Musical Instruments of Ancient and Modern India, and various other countries.

Victoria Samrajyan.

Short Notices of Hindu Musical Instruments.

The Pamphlets on Music.

Brief Account of the Tagore Family.

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## ITALY.

R. UNIVERSITA DI PARMA.

*Parma addì 22 Luglio 1878.*

UNIVERSITA DI PARMA.

*Diverse.*

Ad esprimere al, la S. I. Itoma la sua gratitudine pel cospicuo dono delle opere musicali offerte in omaggio a que, sto Ateneo, il Consiglio Accademico di questa R. Università nel reuderle, col mio mezzo, le più sentite grazie, La prego di aggradire l'u, uito *Diploma di Benemereuza*. Con per fetta considerazione.

Il Rettore,  
CARLO CUGINI.

Alla

del

No:  $\frac{19698}{28102}$ .

Alligar No. 1.

All' Itusino.

SIG' DOTT. RAJA SOURINDRO MOHUN TAGORE,

*Fondatore della Scuola Musicale, Bengalese.**a Calcutta.*

## DIPLOMA.

R. UNIVERSITA DI PARMA.

Il consiglio accademico della R. Università degli Studj di Parma, Grato all' illustre Signor Sourindra Mohun Tagore Dottore laureato in Musica, Fondatore della Scuola Musicale Bengalese in Calcutta, per lo splendido dono delle Opere Musicali, da lui date alle stampe, che si compiacque di offrire in omaggio all' ateneo Parmense nel mentre gliene esprime i più sentiti ringraziamenti, e gli tributa i dovuti encomi per la rara perizia di euidiede huninoso saggio,

Delibera che le suddette sue Opere sieno conservate presso la Biblioteca di questa universita, e rilascia al generoso Donatore il presente Diploma, colquale lo dichiara Benemerito dell' ateneo Parmense.

Dato dal Palazzo della R. Universita di Parma addi 22 Gingsus 1878.

Il consiglio accademico

B. Cipellig. A de Giorgy. P. Pigorini

L. Cavallioz. A Molina.

G. Zilioty. Pitero Selgearld.

Lambardi Frani.



IL P. RETTORE,  
*Carlo Cugini.*

ACCADEMIE,

*Des Inscriptions et Belles lettres*

*seance du vendredi juillet.*

M. Garcin de Tassy offre a l'Académie, de la part de l'auteur, le Rajah Sourindro Mohun Tagore, fondateur et président de l'Ecole de musique de Calcutta, deux publications anglaises. La première est intitulée : *Six principal ragas with a brief view of hindu music*, in-4°, ouvrage orné de sept belles lithographies représentant Saraswati, la déesse de l'Eloquence et de la Musique, ainsi que les allégories des six modes musicaux appelés *râga*, et répondant aux six saisons.—les Indiens en comptent en effet six, et non quatre comme nous.

Le savant musicien hindou explique aussi clairement que possible la théorie très compliquée de la musique indienne, les modes principaux nommés *râg*, et les modes secondaires, au nombre de



trente, nommés *râguini*. Il ajoute une Notice spéciale sur chacun des *râg* en particulier, notamment le *sri râg*, chanté dans la saison du brouillard; le *bacanta*, ou printemps, qu'on chante dans la saison qui lui donne son nom; on l'appelle aussi *hindola* (escarpolette) du jeu qui l'accompagne; le *bhairava* ou *bhairon*, chanté en automne; le *panchama* (en hindoustani *dipak*) destiné à l'été; le *megh*, consacré à la saison des pluies; enfin le *natta narayana* (en hindoustani *malkûs*), chanté en hiver.

Le second ouvrage est intitulé : *A few lyrics of Owen Meredith* (in-8°). C'est un recueil de poèmes anglais sur différens sujets tels que la nuit, l'orage, l'automne, l'hiron-delle, l'adieu, le retour, la syrène, le portrait, l'aloés, l'hiver et le printemps. Ces poèmes sont accompagnés de musique notée à l'européenne, avec l'indication des *râgs* et des *râguinîs* auxquels on peut en rapporter les airs. Journal des Debats du Lundi 22 Juillet 1878.

### TRANSLATION.

## ACCADEMIE

DES INSCRIPTIONS ET BELLES-LETTRES. PARIS.

(Sitting of Friday, 19th July, 1878.)

M. Garcin de Tassy presented to the Academy on behalf of the author, the Rajah Sourindro Mohun Tagore, Founder and President of the School of Music of Calcutta, two English publications. The first is entitled "Six Principal *Ragas* with a brief view of Hindu Music," in-4to. The work is embellished with seven beautiful lithographs representing Saraswati, the goddess of eloquence and of music as also allegorical pictures of the six musical modes styled *Ragas*, corresponding to the six seasons.—The Indians reckon six seasons, and not four, like us.

The learned Hindu musician explains as clearly as possible the very complicated theory of Indian music, the principal modes styled *ragas*, and the secondary modes, thirty in number, styled *raginis*. He adds a special notice on each of the *ragas* in particular, notably the *Sri rag*, sung in the season of mists; the *Basanta*, or spring, which is sung in the season from which its name is derived; it is also called *Hindola* (swing) from the sport which accompanies it; the *Bhairava* or *Bhairav*, sung in autumn; the *Panchama* (in Hindustani *Dipak*) devoted to summer; the *Megh*, dedicated to the season of rains; and lastly, the *Natta Narayana* (in Hindustani *Malkus*) sung in winter.

The second work, styled "A few Lyrics of Owen Meredith" (in-8vo). It is a collection of English poems on different subjects, such as Night, Storm, Autumn, Swallow, Farewell and Return, the Syren, the Portrait, Aloes, Winter and Spring. These poems are accompanied with music with European notation, with the indication of the *ragas* and *raginis* suited to the airs.

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## SICILY.

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REAL ACCADEMIA PALERMITANA

DI

SCIENZE LETTERE ED ARTI

Palermo 30 Maggio 1878

EXCELLENTE SIGNORE

Questa R. Accademia le porgeii piu espressi ringraziamenti per le egregie opere che la mandato alla medesima intorno. Alla pui bella Delle arte, Che l' E. V. si det tamente coltiva in coteste felicissime contrade.

Ha ammirato l'accademia il sapered il gusto di cui e fornita, e lo we fagrandi congratulazioni: mentre si recava a

arla suo Socio Onorario; ed is ho quindi il vanto di mandarnele il Diploma: mentre con ogui rignardo mi rassegno.

A. S. E.

IL RAYAS SOURINDRO MOHUN TAGORE,

*Calcutta.*

IL PRESIDENTE,

*Principu Galatie.*

IL SEGRITARIO GENERALE,

*Prosf Ecycijsjut Bozzo.*

## DIPLOMA.

ACADEMIA. PANORMITANA.

SCIENTIARUM AC. LITTERARUM.

Quod. Verba. Facta. Sunt. De. Sociorum. Delectu. Ad. Rem. Litterariam. Amplificandam. Quorum. Interest. Nostris. Hisce. Adesse. Comiths. Ea. De. Re. Ita. Censuerunt. Quum. Coetus. Hic. Noster. Id. Sibi. Ab. Sui. Exortu. Propositum. Velut. Instituti. Tesseram. Habuerit. Omni. Que. Studio. Contenderit. Ac. Prae. Se. Tulerit. Vti. Scientiarum. Inerementa. Bonarum. Que. Artium. Cultum. In. Dies. Ad. Patriae. Decus. Ac. Praesidium. Pro. Viribus. Promoveret. Quum. Ad. Hanc. Metam. Pro. Dignitate. Adtingendam.

Adsequendamque. Excellentium. Opem. Atque. Operam. Ingeniorum. Ivre, Deposcat. Quom. Rayas. Sourindro Mohun Tagore. Calecutij. Ea. Emineat. Doctrinae. Praestantia. Qua. Muneri. Tanto. Par. Esse. Queat. Proinde. Ipsum. Suffragantibus. Votis. Inter. Sodales. Honorarios. Pro. Merito. Adlegit. Adlectum. Praesenti. Diplomate. Donandum. Decreuit. Die. XXXI Mau.

Anni MDCCCLXXVIII.

PRAESES TOLESSH DE SPUCHG,

*A. Secretis.*

Seal.

## A U S T R A L I A .

MELBOURNE, VICTORIA,  
*Australia, 3rd August 1878.*

YOUR HIGHNESS !

I have the honor to acknowledge the receipt of your communication of the 4th of April last and of a number of works upon the subject of Hindu Music.

2. Although addressed to the Academy of Music it was presumed that your Highness meant your gift for the Philharmonic Society of which I am the President. The Academy of Music is a theatre and the Post-master General considered that he would best fulfil your Highness's intention by forwarding your letter and the books and papers accompanying it to the oldest and leading Musical Society in the Colony.

3. On behalf of the Committee of Management I have to offer to your Highness the grateful thanks of the Society for the very interesting and valuable gift with which you have enriched the library of the Institution.

I have the honor to be  
Your Highness's most obedient Servant  
(Sd.) GEORGE VERDON,  
*President.*

*Knight Commander of the Order of  
St. Michail and St. George ;  
Companion of the Bath ;  
Fellow of the Royal Society,—London.*

His Highness

THE RAJAH SOURINDRO MOHUN TAGORE,

*Knight Commander of the Order of  
Leopold of Belgium.*

*Mus. Doc. &c. &c. &c.*

From

HIS MAJESTY THE EMPEROR OF JAPAN.

TRANSLATION.

AUGUST 29, 1878.

SIR,

*On reporting to His Majesty the Emperor that RAJAH SOURINDRO MOHUN TAGORE OF INDIA, as you had informed me in your note of the 20th December 1877, desired to present to His Majesty the works on "Hindu Music" written by himself, together with several kinds of Indian Musical Instruments, His Majesty considering that the friendly sentiments which inspired the RAJAH were profound, was pleased to accept them. He has given orders that the Japanese Musical Instruments mentioned in the enclosed List shall be presented to the*

RAJAH as a return Gift, and I have the honor, therefore, to request Your Excellency to be so good as to communicate this to the RAJAH and likewise to make the necessary arrangements for the transmission of the presents.

*In making this request, I avail, &c., &c. with respect.*

(SD.) TERASHIMA MERUENORI,

*Minister for Foreign Affairs.*

L. S.

HIS EXCELLENCY SIR HARRYS PARKES, K.C.B.,

H. B. M. LEGATION,—Yedo. &c., &c., &c.

A pair of Time-beaters,  
 A Kagura Flute,  
 A Mouth-organ,  
 A Flageolet and Reed,  
 A Flute,  
 A Koma Flute,  
 A Japanese harp with Bridges,  
 A Lute with Plectrum and Strings,  
 A Harp with Bridges and Finger-tips,  
 A Gong and Sticks,  
 A large Drum and Sticks,  
 A small Drum and Sticks.

Translated by ERNEST SATOW.



## R O M E.

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SIR,

HIS EMINENCE CARDINAL NEMA, SECRETARY OF STATE, by order of His Holiness has desired me to inform Your Excellency, that being much touched at the gift you sent him and especially at the expressions of esteem and veneration, you have made use of towards His Sacred Person, He has decided to send you by the first opportunity a work in Mosaic, representing the Basilica of St. Peter which He hopes you will keep, in token of His grateful acceptance of your Musical Instruments and Books. He much praised your laudable efforts to increase the knowledge of music, and sends you His best wishes as to their success.

I remain,

Yours sincerely,

(Sd.) CECILA MARCHIONESS SERLUPI.

ROME,  
2nd October 1878. }

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THE Mikado of Japan has recognized the musical talents of our distinguished fellow-citizen Dr. Sourindro Mohun Tagore. We give the following letter received by the Doctor.

\*   \*   \*   \*   \*   \*   \*   \*   \*

We have seen the instruments. They are a unique collection. Can't the Public be afforded an opportunity to see it?—*The Hindu Patriot*, November 25, 1878.

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DR. SOURINDRO MOHUN TAGORE has, we learn, received a dozen musical instruments as a present from His Imperial Majesty the Mikado of Japan. These are of peculiar construction, and are said to be specimens of great beauty and value.—*The Indian Daily News*, November 20, 1878

MERIT REWARDED.—We hear that DR. SOURINDRO MOHUN TAGORE has received a set of musical instruments from the Mikado of Japan in recognition of his exertions in the cause of Hindu music. The instruments consist of flutes, drums, harps, &c., and are said to be costly ones.—*The Englishman*, November 20, 1878.

OUR fellowtownsman, DR. SOURINDRO MOHUN TAGORE, has lately been honored by the Emperor of Japan with a present, in the shape of a set of musical instruments that are in use in Japan. From the construction of the instruments and their mountings, they have been valued at Rs. 3,000 or thereabouts. The well-polished ebony frames, in which the big drum and the gong are set, are nicely gilded and are surmounted with crowns.—*The Statesman and Friend of India*, November 20, 1878.

WE are glad to notice that DR. SOURINDRO MOHUN TAGORE, who has fully established his reputation as a Reformer of Hindu Music, has received a suitable recognition of his labors from the Mikado of Japan, in the shape of musical instruments. The following is a copy of the letter which the Japanese Minister of Foreign Affairs has addressed to Sir Harry Parkes, K. C. B., President of the British Legation at Yedo :—

SIR,

ON reporting to His Majesty the Emperor that Rajah Sourindro Mohun Tagore of India, as you had informed me in your note of the 20th December 1877, desired to present to His Majesty the works on Hindu Music written by himself, together with several kinds of Indian Musical Instruments, His Majesty considering that the friendly sentiments which inspired the Rajah were profound, was pleased to accept them. He has given orders that the Japanese Musical Instruments mentioned in the enclosed List shall be presented to the Rajah as a return Gift, and I have the honor, therefore, to request your Excellency to be as good as to communicate this to

the Rajah and likewise to make the necessary arrangements for the transmission of the presents.

In making this request, I avail, &c., &c. with respect,

(Sd.)

TERASHIMA MERUENORI,

*Minister for Foreign Affairs.*

L. S.

HIS EXCELLENCY

SIR HARRY S. PARKES, K.C.B.,

&c., &c., &c.

H. B. M. LEGATION,

*Yedo.*

A pair of time-beaters; a kagura flute; a mouth organ; a flageolet and reed; a flute; a koma flute; a Japanese harp with bridges; a lute with plectrum and strings; a harp with bridges and finger tips; a gong and sticks; a large drum and sticks, a small drum and sticks.

The instruments, we are given to understand, are really handsome and valuable. What with the rich gilding, the silk tassels and covers, the peculiarity of their construction and workmanship, they would make an interesting addition to the drawing-room articles and are truly worthy of being an imperial present. We heartily congratulate the Doctor on the receipt of this new honor.—*The Mirror*, November 19, 1878.

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LONDON.

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BOYTON MANOR,  
*Codford St. Mary, Wilts.*

MR. R. H. COLLINS presents his compliments to DR. SOURINDRO MOHUN TAGORE, and is desired by His Royal Highness Prince Leopold to thank him for the interesting volumes, that His Royal Highness

has received from him through the Secretary of the Royal Society of Literature.

His Royal Highness takes a great interest in music and looks upon these works of Dr. Sourindro Mohun Tagore as a valuable addition to his Library.—September 5, 1878.

DR. SOURINDRO MOHUN TAGORE,  
Mus. Doctor & M.R.A.S.,  
Calcutta.

### CONIGSBERG.

KONIGSBERG,  
i/ Pr den 19ta September 1878.

HOCHOEREHLER RAJAH!

Als Heransgeber der "Tonkunst," von der ich gluehzeilig eme Nummer und 2 Zuhalte emzusenden mich bechrewage iche es folgende Bilde chrerbietigst vorzalragen.

Die "Tonkunst" sleht anf dem Handpunkte des Philosophen Lchopenhaner, von webchem anb Indien als die Onelte and wiege alter mexschlechen Weisheit angesehen wird. Es ware mir demnach hochst angenehm auch in den Gegenrvart eme Anknupfrug za finden und warden Lie mich tref verpflicht ten, wexn tie die gnade halten mir von Ihren eigenen und anderen Schrifsen die jeni gen huldvollot zusenden zu tassen, wehke zur elhck aestte tik und Musikm Biziehung steter, dass ich memen Lesera, welche die hochste Bildung unter den deutschen kunsttern repraesentiren darano Mitthie lungen machen kann.

AN DEN RAJAH,  
SOURINDRO MOHUN TAGORE.  
Kalkutta.

untershanigot,  
ALBERT HAHN,  
Heransgeber der Tonkunst  
M. F. D. H. Musikdirektor  
Versitzender des Chroma-x-

---

TRANSLATION.

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KONIGSBERG IN PRUSSIA,

*The 19th September 1878.*

MOST HONORED RAJAH,

As editor of the "Tonkunst" of which I have the honor to forward herewith one number and two tables of contents, I venture respectfully to prefer the following request:—

The "Tonkunst" starts from the standpoint of the philosopher Schopenhauer, from which India is looked upon as the origin and cradle of all human knowledge, and it would afford me the greatest gratification to be able to establish a connection with India at the present time. You will confer on me a very great obligation if you will kindly send me such of your own writings as well as those of others on the subject of ethics, æsthetics and music. This would enable me to lay them before my readers, who represent the highest culture among German artists.

Yours obediently,

(Sd.) ALBERT HAHN,

*Editor of the "Tonkunst,"*

*M. F. D. H. Director of Music, President of the  
Chroma, &c. &c.*

---

AMSTERDAM.

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A' MONSIEUR LE RAJAH

„ TAGORE,

*Membre de phisicures Association, etc., etc.*

*a*

*Calcutta.*

MONSIEUR,

Aa nom du Coniete Général, de la Societe pour l'encouragement de l' Art musical en Hollande, J ai l' honneur

de vous exprimer les sentiments de reconnaissance du dit Counté, pour l'envoi, que nous venons de recevoir, de la collection tres importante de vos vendies, que vous avez destine à la Bibliotheque de notre Societe. La Counté a décidé que, pour prouver la valeur, qui la Société attache à l'interet, dant vous l'honorez, vous seret proposé comme Membre Correspondant de la Societe, à l'Assemblée Generale, la quelle Doit avoir lieu au mois de Juin 1879.

Agrees, Monsieur, avec les remerciements sinceres, l'expressions du plus parfait estime.

Are nous du Counte General  
de la, "Maatschappy tot bevordering der Toonkunst,"

DAN DE LANGE,  
*Secretary General.*

AMSTERDAM,  
1st October 1878. }

### TRANSLATION.

TO THE RAJAH TAGORE,  
*Member of several Associations, &c., &c.,*  
*Calcutta.*

SIR,

In the name of the General Committee of the Society for the encouragement of the musical art in Holland, I have the honor to express to you the grateful sentiments of the said Committee for the present, which we have just received, of the very important collection of your works, which you have destined for the library of our Society. The Committee have decided, in order to show the esteem, which the Society feels for the interest with which you have honored it, to propose you a corresponding member of the Society at the General Assembly which will take place in the month of June 1879.

Accept, Sir, with our sincere thanks the expression of our high-



In the name of the General Committee of the "Mapatschapy tot bevordering der Toonkunst."

AMSTERDAM, }  
1st October 1879. }

(Sd.) DAN: DE LANGE,  
General Secretary.

No. 3702.

FROM

COLMAN MACAULAY, ESQ.,  
*Under-Secretary to the Government of Bengal,  
Judicial, Political, and Appointment Departments.*

TO

DR. SOURINDRO MOHUN TAGORE,

*Dated Calcutta, the 12th November 1878.*

Political.

SIR,

With reference to your letters noted on the margin, I am  
Dated 8th April 1878, 28th June. directed to forward for your information  
a copy of our Endorsement from the Govern-  
ment of India in the Foreign Department No. 2926 G. dated the  
31st ultimo, with a despatch from the Secretary of State for India,  
intimating the acceptance by the Queen and Empress of India  
of the books and musical instruments presented by you to Her  
Majesty.

I have the honor to be,

Sir

Your most obedient servant,

(Sd.) C. MACAULAY,  
*Under Secy. to the Govt. of Bengal.*

(Copy)  
Political.  
No. 86.

INDIA OFFICE,  
*London, 19th September 1878.*

To

HIS EXCELLENCY THE RIGHT HONORABLE  
THE GOVERNOR-GENERAL OF INDIA IN COUNCIL.

MY LORD,

With reference to Foreign (General) Letter of your Excellency's Government No. 23, dated the 1st July last, I have to acquaint you that the books and musical instruments offered for the acceptance of the Queen by Dr. Sourindro Mohun Tagore, of Calcutta, have been accepted by Her Majesty, who has been graciously pleased to command that a suitable acknowledgment be made to Dr. Tagore.

I have, &c.,  
(Sd) CRANBROOK.

No. 2926 G.

Copy forwarded to the Government of Bengal, with reference to the correspondence ending with the letter thence No. 2384, dated 29th June 1878, and for communication to Dr. S. M. Tagore.

By order &c.,  
(Sd.) H. M. DURAND,  
*Asstt. Secy. to the Govt. of India.*

FOREIGN DEPARTMENT,  
General.

SIMLA,  
*The 31st October 1878.*

(True copy.)

WE understand that Doctor Sourindro Mohun Tagore has received a photograph of M. Garcin De Tassy, which that great Orientalist had, on his death-bed, instructed his niece and librarian to forward to the Doctor, as a token of appreciation of his labors in the improvement of Oriental Music.—*The Indian Mirror*, 3rd October 1878.

### LE RAJAH SOURINDRO MOHUN TAGORE.

Le nom du Rajah Sourindro Mohun Tagore a figuré si souvent dans les colonnes de ce journal, que nous croyons satisfaire un sentiment de légitime curiosité en donnant à nos lecteurs quelques renseignements biographiques sur ce prince oriental, dont la munificence ne trouve d'égale que dans les récits de la sultane Scherazade.

Le Rajah Sourindro Mohun Tagore appartient à l'une des plus anciennes et des plus illustres familles du vaste empire dont les destinées sont étroitement liées aujourd'hui à celle du royaume britannique. L'origine de la famille Tagore remonte à Bhatta Náráyna, le chef des cinq brahmes qui vinrent se fixer au Bengale en l'an 1072, à la demande du roi Adisura. Elle a conservé une grande importance. C'est dans le palais de ce prince que le Duc de Brabant, actuellement Léopold II Roi des Belges, résida lors de son voyage aux Indes.

Ami de tous les arts, mais surtout de la musique, le prince a fait de brillantes études. On lui doit, quoiqu'il soit très-jeune encore, un grand nombre d'ouvrages en sanskrit, en bengali et en anglais, embrassant la musique européenne aussi bien que la musique indoue.

Amateur passionné de la musique de sa race, le prince, dans ce siècle d'envahissement général des idées européennes, n'a pas voulu que "l'art divin" légué à ses ancêtres, par Saraswati, fille et épouse de Brahma, cédât la place au système musical de l'Occident. Nous ne pouvons qu'approuver un si noble sentiment. La

musique qui naquit et se développa dans le pays qui fut le berceau de la civilisation, a droit à la protection de tous, car il dut être réellement grand cet art, pendant tant de siècles l'objet du culte d'une nation dont le goût et l'élévation artistique nous sont incontestablement prouvés par tant de splendides monuments d'architecture. Du reste, il n'appartient pas à l'Européen de condamner une musique que notre éducation ne permet pas de comprendre, pas plus que nous ne serions autorisés à juger de la valeur littéraire d'une œuvre écrite dans une langue dont nous ne saisissons que les mots, sans en pouvoir apprécier le génie.

Pour atteindre son but, le Rajah ne recule devant aucun sacrifice, quel que grand qu'il yuise être. A ce sujet nous citerons un seul exemple qui suffira pour donner à nos lecteurs une idée du dévouement de ce prince artiste : la création d'une école de musique nationale entièrement subsidiée par lui et où lui-même ne dédaigne pas de figurer parmi le corps professoral. Cette école, fondée à Calcutta, il y a six ans, ne compte pas moins de sept professeurs, et le dernier rapport, que nous avons sous les yeux, accuse, au 51 juillet 1877, la fréquentation de 64 élèves. Plusieurs succursales se sont formées dans différentes parties du Bengale, Calcutta même en possède deux. Toutes sont patronnées par le Rajah et les dépenses sont entièrement supportées par lui. L'école principale de Calcutta est divisée en deux départements ; dans l'un on enseigne la musique instrumentale, l'autre est réservé à la musique vocale.

L'enseignement des instruments comprend quatre classes : deux de *setar*, une de *bahoolin* et une de *mridanga*. La musique vocale est divisée en deux classes qui diffèrent par le degré d'avancement des élèves. Chacune de ces six classes possède un programme d'enseignement régulièrement tracé et suivi ; la plupart des ouvrages qui y sont indiqués sont dus au savant protecteur. Outre les six classes que nous venons de mentionner, un cours de théorie pour chacune des divisions est confié à un professeur spécial.

Une distribution de prix termine les exercices scolaires ; des récompenses en instruments et en livres traitant de la musique sont accordées—toujours par le Rajah—aux élèves les plus méritants. Le dernier rapport constate :

3 prix dans la 1<sup>re</sup> classe de setar et 1 dans la 2<sup>e</sup> classe ; 3 prix dans la classe de bahoolin ; 1 dans celle de mridanga ; 4 dans la 1<sup>re</sup> classe de chant et 1 dans la 2<sup>e</sup> classe.

Non-seulement le Rajah Sourindro Mohun Tagore a voulu relever la musique nationale dans sa patrie, mais il a tenu aussi à la faire connaître aux nations européennes, en leur fournissant les éléments d'appréciation qui leur manquaient presque complètement. Il n'y a guère de capitale en Europe dont les musées ou les bibliothèques n'aient reçu en instruments ou en ouvrages, des trésors d'une valeur inappréciable pour l'histoire de la musique, trésors pour la réunion desquels il fallait nécessairement cette circonstance spéciale et unique : un prince possesseur d'une fortune immense, aussi savant en musique européenne qu'en musique indoue, et de plus linguiste distingué.

Bruxelles a été favorisé par le prince, et à ce propos, nous recommandons aux personnes que la chose intéresse, les *Annuaire*s du Conservatoire royal, années 1877 et 1878 (1).

Des services aussi éminents ne pouvaient rester sans récompense ; aussi la plupart des sociétés savantes ont elles tenu à honneur d'associer à leurs travaux le noble et savant artiste. Une colonne de notre journal ne suffirait pas à énumérer les distinctions décernées au Rajah ; nous nous contenterons de citer les principales, elles suffiront à faire apprécier la juste renommée dont jouit le prince indou.

Le rajah Sourindro Mohun Tagore est commandeur de l'Ordre de Léopold, commandeur de l'Ordre d'Albert de Saxe, chevalier de l'Ordre impérial du Medjedieh, membre associé de l'Académie royale de Belgique, officier d'Académie de l'Institut de France, membre honoraire de l'Académie royale de Ste Cécile de Rome.

membre correspondant de l'Institut royal de musique de Florence, docteur en musique (grade conféré par l'Université de Philadelphie), membre honoraire de la Société archéologique d'Athènes, etc.

Le quatrième congrès international des orientalistes, actuellement ouvert à Florence, devait amener le Rajah en Europe. Malheureusement un empêchement insurmontable n'a pas permis au prince de se rendre à une Réunion dont le but est si conforme à ses aspirations et à laquelle son concours eut été très-utile. Fidèle au dévouement qui est la règle de sa conduite, le Rajah Sourindro Mohun Tagore n'a pas voulu priver entièrement le congrès des lumières qu'il y aurait apportées : ne pouvant aller à Florence, il y a fait parvenir la partie la plus précieuse de sa bibliothèque. Cet envoi se compose de quarante-sept ouvrages parmi lesquels un grand nombre de manuscrits des ancêtres du Rajah Sourindro Mohun Tagore. En voici l'intéressante liste :

A.—*Par Bhatta Narayana.*

1.—*Beni-Samhara Nataka.*—Drame sanskrit tiré du grand poëme épique des Indous, le Mahabharata.

B.—*Par Halayudha.*

2.—*Mdtsya-sukta-Tantra.*—Ouvrage de theologie en sanskrit (manus.)

3.—*Kabi-Rahasya.*—Ouvrage sanskrit d'étymologie.

4.—*Abhidhana-Radna-Mala.* — Dictionnaire sanskrit (manuscrit.)

C.—*Par Purushottama Vidyabagisa.*

5.—*Mukti-Chintamani.*—Ouvrage en sanskrit védique (manuscrit.)

6.—*Trikanda Sesha.*—Vocabulaire sanskrit (manuscrit.)

7.—*Ekakshara-Kosha.* — Dictionnaire de l'alphabet sanskrit (manus.)



*D.—Par Babu Hurro Coomar Tagore.*

9.—*Hara-Tattva-Didhiti*.—Ouvrage religieux en sanskrit (manuscrit).

*E.—Ouvrages publiés sous la direction et sous le patronage de Prosonno Coomar Tagore, chevalier de l'Ordre illustre de l'Etoile des Indes.*

10.—*Krishi-Samgraha*.—Traité sur l'agriculture d'après des auteurs sanskrits.

11.—*Vadi-Bibada-Bhanjana*.—Traité des lois indoues de succession, d'après des auteurs sanskrits.

(1) Bruxelles, Mucquardt, rue de la Régence, 45.

12. — *Sharabidha-Tika-Sahita-Dayabhagasya-Atirikta-Tika*.—Commentaires sur la loi indoue de succession, en sanskrit.

*F.—Par l'illustre Maharaja Jotendro Mohun Tagore Bahadoor.*

13.—*Prose et vers*.—Recueil de poésies et de contes orientaux, en anglais.

14.—*Vidya-Sundara*.—Drame en bengali d'après Bharata Chandra, l'un des plus grands poètes du Bengale.

*G.—Ouvrage publié sous le patronage du précédent auteur.*

15.—*Tilottama-Sambhava-Kabya*.—Poème sur la naissance de la déesse Tilottama, premier essai des vers blancs en bengali.

*H.—Par le Rajah Sourindro Mohun Tagore.*

16.—*Six Principaux Ragas*.—Avec un résumé succinct de la musique indoue et la représentation emblématique de chacun des ragas.

17.—*Sangita-Sara-Samgraha*.—Théorie de la musique sanskrite d'après les auteurs anciens avec notes de l'auteur. En sanskrit.

18.—*Victoria-Gitika*.—Vers sanskrits en l'honneur de S. M. la Reine Victoria et ses ancêtres, mis en musique.

19.—*Prince Panchasat*.—Cinquante stances, en sanskrit, en

- 20.—*Poésies*.—En anglais, en l'honneur du prince de Galles.
- 21.—*Musique indoue*.—Tiré à part du journal "The hindu patriot" du 7 Septembre 1874.
- 22.—*Musique indoue*.—D'après d'autres auteurs.
- 23.—*Yantra-Kshetra-Dipika*. — Méthode de setar, avec les principes de la musique indoue appropriée à l'étude de cet instrument. Cette méthode est illustrée d'exercices variés et de nonante-quatre airs arrangés d'après le système actuel de notation indoue.
- 24.—*Mridanga-Manjari*.—Méthode de mridanga (sorte de tambour), en bengali.
- 25.—*Harmonium-Sutra*.—Méthode d'harmonium en bengail (traduct).
- 26.—*Yantra-Kosha*.—Description des instruments de musique anciens et modernes de l'Inde et d'autres contrées, en bengali.
- 27.—*Résumé de l'histoire d'Angleterre*, en vers bengalis, mis en musique à l'occasion de l'avénement de S. M. la Reine Victoria au trône impérial des Indes.
- 28.—*Jatiya-Sangita-Bishayaka-Prastava*.—Discours sur la musique nationale, en bengali.
- 29.—*Manasa-Pujanam*.—Collection d'hymnes sanskrites, composées par l'illustre Sankaracharya, mises en musique.
- 30.—*Bhugola-o-Itihasa-Ghatita-Brittanta*.—Coup-d'œil sur l'histoire et la géographie de l'Europe.
- 31.—*Muktabali Natika*.—Drame sanskrit.
- 32.—*Malabikagnimitra-Natak*. — Traduction en bengali du drame sanskrit de même titre composé par Mahakabi Kalidasa.
- 33.—*Aperçu des instruments de musique indous* avec une introduction sur l'origine de la musique instrumentale.
- 34.—*Victoria-Samrajyam*.—Stances sanskrites (avec introduction), sur les colonies de l'Empire britannique, appropriées à la musique nationale de chaque peuple ; ouvrage composé en souvenir de l'avénement de S. M. la Reine Victoria comme "Indiæ Imperatrix."

35.—*Poésies de Owen Meredith*, mises en musique en souvenir du même événement.

36.—*Bharatiya Natya Rahasya*.—Traité du drame indou d'après des auteurs sanskrits.

37.—*Hymne védique*.—Transcrit en notation européenne.

38.—*Aikatanika Svaralipi*.—Le concert indien, en anglais.

39.—*Specimens de chants nationaux des Indous*, transcrits en notation européenne (manuscrit).

I.—*Ouvrages publiés sous la direction et sous le patronage de l'auteur précédent.*

40.—*Sangita-Sara*.—Traité théorique et pratique de la musique indoue.

41.—*Gita-Gobinda* —Chants sanskrits par le célèbre poète bengali Jayadeva, mis en musique indoue précédés d'une courte biographie du poète. En bengali.

42.—*Kantha-Kaumudi*.—Guide de la musique vocale des Indous.

43.—*Chhaya Raga*.—Les six mélodies types des Indous.

44.—*Bahulina-Tattva*.—Méthode de violon, en bengali.

45.—*Ramayana*.—Traduction de la première partie du grand poème épique Ramayana, en vers bengalis.

46.—*Comptes-rendus et publications officielles* sur l'Ecole de musique du Bengale et son président.

47.—*Résumé biographique* de la famille Tagore.

L'importance du service rendu aux études ethnologiques ne peut échapper à personne ; il est certain que le choix et la diversité de ces ouvrages permettront aux savants réunis à Florence d'élucider, en ce qui concerne l'Inde, toutes les questions qui jusqu'ici étaient forcément restées dans l'ombre. En dévoilant d'une façon aussi complète, aussi inespérée, le côté artistique de ce merveilleux pays, le Raja Sourindro Mohun Tagore a prouvé une fois de plus que la science n'a pas de patrie, et qu'elle est le véritable trait d'union

de toutes les races. Puisse le noble exemple donné par le Rajah trouver de nombreux imitateurs.—V. C. M. No. 21. *L Echo Musical* 12th October 1878.

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INDE—(eliquettes roses.\*)

Instruments offerts au Roi des Belges par le Rajah Sourindro Mohun Tagore, President de l'Ecole de musique du Bengale, à Calcutta, et donnes au Conservatoire par Sa Majesté.

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Les renseignements qui suivent, relatifs à la musique et aux instruments indous, nous ont été communiqués par le savant directeur de l'Ecole de musique de Calcutta, au quel le musée du Conservatoire de Bruxelles doit indirectement la plus interessante partie de ses collections. Ces renseignements sont extraits des lettres, manuscrits précieux pour l'étude de la musique indoue, par lesquelles le Prince a bien voulu repondre, avec une inépuisable complaisance, aux nombreuses demandes que nous lui avons adressées. Le service que le Rajah Sourindro Mohun Tagore a rendu par ces communications à l'art musical est des plus importants, et le Conservatoire de Bruxelles se fait un devoir d'en exprimer ici au Prince toute sa reconnaissance.

ANNUAIRE DU CONSERVATOIRE ROYAL DE  
MUSIQUE DE BRUXELLES, 1878.

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\* Nous avons adopté une division spéciale pour l'Inde, afin de donner en un seul

## ITALY.

## BOLOGNA.

ACCADEMIA FILARMONICA  
DI BOLOGNA.  
Prot. N. 1871.

*Bologna li 15 Nobre 1878.*

ECCELLENZA,

Tuserti N. Diploma d' Accademico d' Onore.

Ho l' onore di inviare alla E. V. il diploma della nostra Accademia, che nell' Adunanza del, li 8 Novembre corr<sup>o</sup> le acclamava a suo Socio Accademico D' Onore.

A. S. E.  
SOURINDRO MOHUN  
TAGORE,  
*Dottore in Musica,*  
*Calcutta.*

Questo attestato di meritata considerazione che il Corpo Accademico accorda all' E. V. tanto benemirita dell arte musicale, spero che le ternera gradito, ed io lieto di parteciparglielo, le aggeungo le mie particolari congratularioni, e le rassegno l' ornaggio della mia pui distinta considerazione.

*Il Presidente,*

F. BRUNETÀ.

## DIPLOMA.

Seal

L' ACCADEMIA FILARMONICA DI BOLOGNA.

Intesa all' inoromento dell Arte musicale deliberava nell' Adunanza delli 8 Novembre 1878, d' inscrivere nel mo Albo S. E.

il Rajah Sourindro Mohun Tagore di Calcutta nella Classe degli e di rilasciare il presente Diploma.

*Bologna, 11 Novembre 1878.*

Unitate  
Memos.

*Il President,*

F. BRUNETÀ.

*Il Segretario,*

CEJARE MAZZONI.

No. 1871.

Bologna  
Accademia  
Filarmonica.

CAMBRIDGE.

UNIVERSITY LIBRARY,

*Cambridge, December 20, 1878.*

SIR,

I HAVE the honor to acknowledge the receipt of the gift mentioned within, which has been entered in the Donation Book of the Library, as presented by Rajah Sourindro Mohun Tagore.

I shall have much pleasure in laying it before the Library Syndicate at their next Meeting; and meantime I must beg you



to accept the best thanks of the University for this addition to our collection.

Your most obedient Servant,

(Sd.) HENRY BRADSHAW,

*Librarian.*

HIS HIGHNESS

RAJAH SOURINDRO MOHUN TAGORE,

*Mus. Doc., &c., &c., &c.*

Six Principal Rāgas, 2nd Edition, Calcutta,  
1877, 4to., and 26 other volumes, 8vo.

BELGIUM.

PALAIS DE BRUXELLES.

Cabinet Du  
Roi.

PALAIS DE BRUXELLES,  
*Le 17 Décembre 1878.*

MONSIEUR,

Le Roi a reçu, par l'entremise de Son Ministre des affaires étrangères, votre lettre du 30 Septembre Dr., ainsi que la caisse renfermant des staneer composeer par vous en sanscrit, a l'occasion de nocer d'argent de Leur Majesté. Sa Majesté s'est montrée fort sensible à votre délicate attention et Elle m'a chargé de vous en transmettre Ses bien sincères remerciements.

Agréez, Monsieur, l'assurance de ma consideration tres-distinguée.

*Le Secrétaire du Roi,*  
(Sd.) CT. PAUL DE BORTHGRAVE.

Au Rajah,

SOURINDRO MOHUN TAGORE,  
*Chevalier de l'ordre de Léopold,*  
*&c., &c., &c., Calcutta.*

FROM THE KINGDOM OF NEPAUL.

श्रीश्रीदुर्गा।—जुः



स्वस्ति श्रीगिरिराजचक्र-चूडामणि नरनारायणेत्यादि विविध विस्तारवली  
विराजमान मानोन्नत श्रीमन्महाराजाधिराज श्रीश्री श्रीमहाराज सुरेन्द्रविक्रम  
साह वाहादुर समुत्सेर् जङ्ग देवानां सदा समरविजयिनां आगे राजा श्रीरौद्र-  
मोहन ठाकुर इति वक्लि मेजर काप्तान विश्वनाथोपाध्याय मारफत् तिमिले  
हाम्रा हजुर माचहाइ पठायाको चिठिर किताव राजा हह श्रीश्री श्रीमहाराज  
रणउद्दीप सिंह राणा वाहादुर के सि एस् आइ वाट हाम्रा हजुरमा दाखिल  
गरि विस्तार विन्तिगर्दा जाहेर भयोतसयं तिम्रो बुद्धिगुण देखि हामि बज्जत्  
खुस भैति मिलाइनाथ देशेश्वरदत्त सङ्गीत शिल्पविद्यासागर भक्त्या तक्मार  
भारतवर्षीय सङ्गीत शिल्पविद्याका नायक पदवी गरि वक्सौ इति सन्वत् १९३५  
सालमिति पौष सुदि ११ रोज ५ शुभम् ।

## FREE TRANSLATION.

The Royal Seal.

*Present*:—The Highly Revered Maharajah Dhiraj Sri Sri Sri Maharajah SURENDRA VIKRAM SHAH BAHADUR, the ever Victorious in War, SHUMSHERE JUNG, DEVA, the Lord of the Mountain Kings, &c.

To

RAJAH SOURINDRO MOHUN TAGORE,

Of Calcutta.

*The various works on Music, together with a letter to my address, which you have had the goodness to forward, have been presented to me in due form, by Sir Maharajah Ranadhip Sing Rana Bahadur, K.C.S.I. Struck with your extraordinary proficiency in Music, and touched at this act of courtesy on your part, I have been pleased to confer on you, as a mark of my satisfaction, the Titles "BHARATIYA-SANGITA-NAYUK" and "SANGIT-SILPA-VIDYASAGAR," and an Insignia in gold, of the GURKHA STAR.*

HINDU MUSIC has received due recognition from a Hindu King. His Majesty the King of Nepaul has lately conferred on Dr. Sourindro Mohun Tagore, a Gurkha Star and two Titles, Sangit-Silpa-Vidyasagar and Bharatiya-Sangit-Nayuk. The Diploma (which is in the Nepaulese language) translated freely, stands thus:—

The Royal Seal.

*Present*:—The highly revered Maharajah Dhiraj Sri Sri Sri Maharajah Surendra Vikram Shah Bahadur, the ever Victorious in War, Shumshere Jung, Deva, the Lord of the Mountain Kings, &c.

To

RAJAH SOURINDRO MOHUN TAGORE OF CALCUTTA.

The various works on Music, together with a letter to my address, which you have had the goodness to forward, have been presented to me in due form, by Sir Maharajah Ranadhip Sing Rana Bahadur, K.C.S.I. Struck with your extraordinary proficiency in Music, and touched at this act of courtesy on your part, I have been pleased to confer on you, as a mark of my satisfaction, the Titles "Bharatiya-Sangita-Nayuk and Sangit-Silpa-Vidyasagar," and an Insignia in gold, of the Gurkha Star.

The Sanskrit letter from Rana Ranadhip Sing Bahadur, the Prime Minister, which accompanied the Gift, is translated as follows:—To the illustrious Rajah Sourindro Mohun Tagore, possessed of an auspicious luck and virtuous disposition, and capable, without the use of the hand and tongue, of imparting instructions in Music to the people of the remotest regions of the earth, solely with the assistance of his pen, &c., &c.

We, Maharajah Dhiraj, relieved of all cares, by the Grace of the Mahadeva Poshuputtynath, the Lord of Goruksha (Nepaul), have the pleasure to accept the Musical Works, you have been good enough to send to us, and to inform you (who are the favored child of Music and Learning, and whom the Holy Triad has inspired with genius) that our Most Glorious and Excellent Majesty has deigned

to confer on you, in consideration of your having crossed, by the Grace of Sarasvaty, the vast unfathomable ocean of Music, and of having been honored with due recognition from the Crowned Heads of various kingdoms in the world, and in acknowledgment of your high attainments in the Classical Music of Hindustan, the titles of Bharatiya-Sangit-Nayuk and Sangit Vidyasagur, and a decoration in gold of the Gurkha Star with Sarasvaty's foot-prints, and a Pentagonal Diagram of a mystical nature inscribed therein, as a mark of his Sovereign good will.

With the view of establishing friendly relations between the two Rajahs, I beg to forward the Decoration and the Diploma to you. May Parvatinath protect you!

The Decoration and the Sunnud were handed over to Doctor Tagore, by Maharajah Dhere Shumshere Jung, the Commanding-General, at a party, given to the Nepaulese Embassy, at the Emerald Bower on Sunday last. The title Nayuk, we understand, is considered the highest in the department of Music, and is given to one, who is thoroughly acquainted with the theory and practice of Music, and has the power of imparting it to others. The celebrated musician, Gopal Nayuk, who flourished in the reign of Akbar Shah, was the only person, we have heard of, who enjoyed this high distinction. We heartily congratulate Dr. Tagore on receipt of this honor, which, we dare say, he duly appreciates, as coming from an independent Hindu King.—*The Indian Mirror, January 23, 1879.*

## GOVERNMENT HOUSE.

GOVERNMENT HOUSE,  
Calcutta, 31st December, 1878.

DEAR SIR,

I HAVE to acknowledge the receipt of your letter of yesterday's date, forwarding a Manuscript copy of "A Few Specimens of Hindu Songs," which, together with your letter, I duly submitted to His Excellency the Viceroy.

His Excellency desires me to thank you for the same, and has much pleasure in according the permission you ask to dedicate the work to him.

It is a very interesting collection and the publication of the songs at this time will be appropriate.

I am, Dear Sir,

Yours faithfully,

(Sd.) G. POMEROY COLLEY, COLONEL,  
*Private Secretary to the Viceroy.*

To

DR. SOURINDRO MOHUN TAGORE.

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*A Decoration.*—The King of Nepaul has bestowed, through the Commanding General Maharajah Dhere Shumshere Jung Bahadoor, the Head of the Nepaulese Embassy, upon Dr. Sourindro Mohun Tagore, in consideration of his high attainments in the Classical Music of Hindustan, the decoration of a Gurkha Star and the Degrees Sangit-Silpa-Vidyasagar and Sangit Nayuk. The latter distinction (Nayuk) is, we understand, only given to a musician of the highest order. The General put the Decoration on the person of the Doctor at a party given by the recipient at the Emerald Bower, which he attended with his suite.—*The Englishman*, January 23, 1879.

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WE understand, that Dr. Sourindro Mohun Tagore gave a concert to the Nepaulese Embassy on Sunday last, on which occasion, General Maharajah Dhere Shumshere Jung Bahadoor, presented to him the Decoration of the Gurkha Star conferred by His Majesty the King, together with the diploma, bearing the Royal Seal, in which the Degrees Sangit-Silpa-Vidyasagar and Sangit-Nayuk are





given to him as a mark of appreciation of the Doctor's musical attainments. The gift is accompanied with a highly complimentary letter from the Prime Minister.—*The Statesman and Friend of India, Thursday, January 23, 1879.*

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DR. SOURINDRO MOHUN TAGORE.—Dr. Sourindro Mohun Tagore has, we learn, received a Gurkha Star in gold, and the Titles Sangit-Silpa-Vidyasagar and Sangit-Nayuk. The Decoration and the Diploma were handed over to him by the Commanding General Maharajah Dhere Shumshere Jung Bahadoor, on the occasion of a Music Party given to the Nepaulese Embassy by the Doctor at the Emerald Bower on Sunday last.—*The Indian Daily News, January 23, 1879.*

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