

# GAYANACHARYA PT. ANANT MANOHAR JOSHI

---

Prof. G. H. Ranade

Anant Manohar Joshi, better known as Prof. Anant Manohar, the founder of the once-famous Guru Samarth Gayan-Vidyalaya of Bombay and, in that context the author of some small but very useful books of practical music, was born at Kinhai on the 8th March, 1881.

He belongs to a Chitpavan family of Maharashtrian Brahmins which, like all other Chitpavan families originally belonged to the konkan but in course of time had migrated to desh or the hinterland of Maharashtra. His ancestors happened to settle down at Wadutha, a small village on the banks of the Krishna situated on the main road from Satara. Kinhai, though a small village, is historically famous for the temple of the family-Goddess of the rulers of Aundha and belonged to that State in the premerger days. A very learned Brahmin, Narayan-buwa, by name, also belonged to Kinhai and was a person of a saintly character. So it was customary for the people of the surrounding villages with a religious bent of mind, to visit Kinhai frequently to pay their respects to the Goddess as well as to the saintly Narayanbuwa. Balabhimbua, a Kannouja Brahmin from Uttar Pradesh, while on a pilgrimage of the holy places in the Deccan, happened to visit Kinhai and met Narayan-buwa. He was so deeply impressed by the saintly character of Narayan-buwa that he stayed at Kinhai for the rest of his life.

## **Background**

Anantbuwa's father, Manoharbuwa, then a boy of only eleven years, used to hear from his elders many tales about the saintliness of Balabhimbua and went to Kinhai to seek his grace. The Saint, pleased

with the simplicity of his devotion, allowed him to stay on as his disciple. As Manoharbuwa possessed a pleasant voice and used to sing devotional songs in a tuneful manner, he drew the special notice of the Ruler of Aundha and also came into closer contact with the members of the ruling family. All being devotees of Balabhimbua, there was a feeling of spiritual brotherhood which earned for Manoharbuwa a place of high regard in their esteem.

Manoharbuwa's gift of a marvellously charming voice was coupled with an inborn aptitude for music. In the course of time he learnt to sing *dhruwad* and *dhamar* in the orthodox manner and could sing all the regional songs then current in Maharashtra. It is however, not known under whom he happened to take his early training in music, though it is definitely known that he learnt much of it under Raojibuwa Gogte of Ichalkaranji, who in his turn, was a disciple of the great Devajibuwa of Dhar. Manoharbuwa was, however, clever enough to pick up the specialities of any style of music, if he happened to hear it once and had picked up the technique of the *khyal* style, then newly introduced into Maharashtra.

In addition to being a great musician, Manoharbuwa was sociable and witty. His intelligence and engaging manners coupled with his witty nature and exquisite music endeared him to all especially to men of great learning and taste, including high officials and princes alike. Another outstanding virtue was his perfect reticence in his performance which he never allowed to drag or drift. He used to be paid a much higher fee than many other musicians of greater standing for a comparatively shorter performance. At the beginning of his professional career, Kinhai used to be the place of his permanent headquarters, and from there he made occasional tours. In one of his professional visits to Sangli, the Raja of the place, captivated by the charm of his music, offered him the post of a musician attached to the Ganapati-Devasthan Temple of his State; Manoharbuwa accepted it.

Accordingly he shifted his headquarters from Kinhai to Sangli. There the circle of his friends and admirers widened. At Sangli and in its neighbourhood there were a number of musicians of merit. Pt. Mahadevabuwa Gokhale of Miraj, Bhaurao Kagwadkar of Sangli and Kolhapur, Raojibuwa Gogte of Ichalkaranji were the leading musicians of the time. Pt. Balkrishnabuwa, though younger, came to be ranked with them after his return from Gwalior. Pt. Mahadevabuwa Gokhale was in a way related to Manoharbuwa as their wives happened to be cousins. Bhaurao Kagwadkar was already in the service of the Ganapati-

Devasthanam Temple at Sangli, when Manoharbuwa went there. Raojibuwa Gogte was in fact one of his *gurus*. Before going to Gwalior, Balkrishna-buwa happened to serve as a State-musician at Aundha, for some little time. So Manoharbuwa knew him already. In the company of such great musicians Manoharbuwa advanced in his art. Musicians used to gather together at the capitals of various States at the time of the annual festivals and other functions for music performances. On such occasions, by convention, the senior musicians had the honour to perform later than the youngsters. But as the performance of Manoharbuwa with his remarkably charming voice coupled with a rare ease and brilliance of expression was superior to that of any of his seniors they, for fear of comparison, used to perform before Manoharbuwa. It became an unwritten convention to reserve Manoharbuwa for the last item of the concert.

As Manoharbuwa's reputation grew with time, the Raja of Aundha sent him a pressing invitation to return to Aundha and as the rulers of the two States were great friends, the Raja of Sangli permitted Manoharbuwa to go back. Manoharbuwa accordingly returned to Aundha. A few years passed in this happy manner till 1888 A.D., when death one day removed him from this world in the very prime of his life. It was a great shock to his friends and admirers who sadly mourned his death but it was the greatest misfortune that could befall Manoharbuwa's wife and son Anant. Little Anant was then seven years old and his widowed mother was consequently charged with the responsibility of bringing him up on what little her husband had left her. Though friends and relatives of Manoharbuwa were sympathetic, her sense of self-respect would not allow her to ask for help from them. She had no other alternative but to go back to her father's place, Kinhal, and stay there for some years till conditions were to change for the better. There Anant was sent to the local primary school and was also taught some music by Bapurao Ayachit, a friend of Manoharbuwa and also a musician attached to the temple of the Goddess there.

### Early years

As a child, Anant had a robust constitution and was gifted with more than ordinary intelligence and a retentive memory. Being the son of a great musician, he had an inherent aptitude for music and had no difficulty in picking up and mastering all that Bapurao Ayachit was capable of teaching. Bapurao soon felt convinced of the qualities of Anant's voice, of his intelligence and aptitude for music and assured his mother of the great future that lay before her son in the field of music.

But what really worried both teacher and mother was how to arrange for further music education at a place like Kinhai. It was by no means easy to take any decision. To send Anant away from Kinhai alone was next to impossible as he was still of tender age and was also the only source of comfort to the mother. But as she had centred all her hopes in him, she felt that she must take the decision soon.

Since the advent of British Rule, music had lost its Court-patronage and was looked down upon with great indifference by the foreign rulers, who gave no place to music in their administration or in their scheme of liberal education. All the same, perfection in music required application and long apprenticeship, coupled with great self-denial. Due to such persistent neglect and want of any patronage, even great musicians of the day found it difficult to make a livelihood. Comparatively, some English-education was almost a sure means of getting immediate employment with less taxing conditions of service and greater pay. Another factor detrimental to the profession of classical music was the adoption of music by the Marathi stage in the context of a play, these stage-songs could be easily understood and better appreciated by the audience than the Hindi *cheez* which, on account of the distortion of words by successive generations of illiterate musicians had lost their appeal and purpose. The stage-songs therefore soon become the craze of the people and the actor-cum-singers came to be regarded as superior to the classical musicians and earned much more than the latter. Many musicians of the time therefore used to divert their sons to some other profession with better prospects than their own.

In such circumstances, it was a great ordeal for Anantbuwa's mother to take the decision of sending Anant to learn classical music in preference to the regular school education. All her friends and relatives tried to dissuade her from taking such a step as in their opinion it was only a leap in the dark. But in spite of their advice, she took it and later happenings seem to have justified this. She had also some practical reason to help her. As she and Pt. Mahadevabuwa Gokhale's wife happened to be cousins, she felt that Mahadevabuwa through the influence of her sister might be prevailed upon to teach Anant along with his own sons. With such a hope, she went to Miraj where Mahadevabuwa used to live. But to her great disappointment Mahadevabuwa flatly refused to grant her request, saying that his art was not meant for any beyond his four sons. He preferred giving help in any other form. Finally he advised her to send her son, if she cared, to Balkrishnabuwa who after completing his music education at Gwalior had just then settled down at Miraj and according to hearsay taught music free to all. Mahadevabuwa's

cold refusal shattered all her hopes and she resolved to approach Balkrishnabuwa with a request to teach Anant. She thought that Balkrishnabuwa being an old friend of her husband's would not refuse to grant her request and was greatly relieved when Balkrishnabuwa assured her that he would accept Anant as a pupil.

Had Manoharbuwa lived longer, Anantbuwa would certainly have learnt music under him. Anant was however not sorry about Mahadevabuwa's refusal but on the contrary felt a bit elated as Balkrishnabuwa was an intimate friend of his father's who had told him many tales of the greatness of Balkrishnabuwa's music during his childhood.

Providence however, always plays an important, if ironic part, in shaping the future of men. There is nobody from among the Gokhales who can give us even a glimpse of their true art—Prof. G. B. Jathar and Krishnabuwa, Gokhale's son, being exceptions in some measure. No doubt their compositions have to an extent and in some numbers survived to this day, but the art has certainly disappeared. On the other hand, the disciples of Balkrishnabuwa were many and each one had a reputation as a great musician in his individual capacity, and happened to train a large number of persons in music. Three of the most distinguished disciples of Balkrishnabuwa are fortunately still living and two of them, Pt. Anantbuwa and Pt. Mirashibuwa have been the recipients of the President's Award instituted by Sangeet Natak Akademi. So Providence seems to have guided Anantbuwa's mother in her outwardly fortuitous decision.

Mother and son now went to live at Miraj and Anant's music training under Balkrishnabuwa started in right earnest. At that time there were already some pupils learning under Balkrishnabuwa and these included Pt. Gundubuwa Ingle and Pt. Vishnu Digamber, in particular. Gundubuwa was known to Anantbuwa as both of them came from Aundha. Gundubuwa was the senior-most pupil in standing and Vishnu Digamber came next. So Anantbuwa was in quite good company and had no difficulty in accommodating himself to the new environment.

### **Daily Routine**

In the old days, there used to be no regular time-table for work, and weeks used to pass without any training at all, while on certain occasions, training continued non-stop for ten to twelve hours on a single day. Then again, one had to study everything by rote and was not

allowed to take anything down in writing. Pt. Vishnu Digamber was the protégé of the Raja of Miraj, who made provision for his needs and had arranged for his individual training at his palace under his own supervision. Anantbuwa used to get a small scholarship from the Aundha State and later was allowed by the Raja of Miraj to eat at his palace. Gundubuwa had not the support of anybody, and after finishing his work at the *guru's* place had to go out for *madhukari* to the houses of some well-to-do Brahmins staying nearby.

After his bath and morning prayers, Balkrishnabuwa used to go to the Raja's palace in the town, at about 9 a.m. and till the mid-day meal he taught music to Pt. Vishnu Digamber. The Raja used to be present during the last hour or so of the tuition. Balkrishnabuwa then had lunch at the palace in the company of the Rajasaheb, and after a rest of two hours, again taught Vishnu Digamber till about 5 p.m. After a long walk, in the evening, which he had to take as a cure for his asthma he returned home. After saying his evening prayers and meal at night, he then taught Gundubuwa and Anantbuwa for some time. Early next morning they were given new lessons prior to the Buwa's leaving for the palace. During the day Anantbuwa used to attend a primary school for a few hours everyday but Gundubuwa was totally at the mercy of the Buwa's wife, and had to attend to her needs. According to hearsay, she was a hard task-master and also sadistic by nature. Gundubuwa was a few years older than Anantbuwa and a bit passive. He was also distantly related to Balkrishnabuwa who on that account had a soft corner for him. Anantbuwa being a boy of principles and rather resolute and rebellious by nature, found himself ill-at-ease, during his stay at Miraj, but being intelligent picked up his lessons without much effort or need of revision. But there was no knowing when the wife might lose her temper and make the atmosphere too hot for them to continue their stay. Modern students would not have stayed there for a single day. One is therefore bound to admire the patience and tenacity of these pupils sustained by their earnestness and ambition to master the art at any cost. Even Pt. Vishnu Digamber, though a protégé of the Raja, used to do household work at the *guru's* place, cutting and storing fuel for the year, bringing water from far-off wells, and washing the *dhotis* and other clothes of the *guru* at some clean well. In spite of occasional bickerings with one another, they were all well-inclined towards each other and this helped to keep their spirits intact. As the years rolled by Anantbuwa's grasp and repertoire increased and after about six years training he became a full-fledged musician of the Gwalior *Gharana*, of which the *khyal*-music happens to be a speciality.

### Gwalior Gharana

As the *khyal* admits of the free and unfettered use of the *tanās* and *bol-tanās* of all types, the *sampurna ragas* suit the style better than others, which find better scope in the *dhurpad* style in which the *tana* is banned. So the number of *ragas* which suit the *khyal* style is limited to about sixty, according to Pt. Bhatkhande. The rest pass as rare or *anavat ragas*. The Gwalior *gharana* has maintained its reputation to this day as the first and foremost *gharana* of *khyal*-singers, and the compositions taught by Pt. Balkrishnabuwa to his pupils belong to these time-old *ragas*. Thus Anantbuwa had the benefit of learning almost all the *ragas* in the repertoire of his great *guru*, Pt. Balkrishnabuwa. These pupils used to accompany their *guru* in his professional tours to *mofussil* places and sing as his accompanists at public concerts. Soon Anantbuwa gained confidence in his real merit and power as a musician and longed to see the world a bit on his own.

In 1896, Pt. Vishnu Digamber left Miraj without the knowledge and permission of his *guru*. Anantbuwa like-wise followed suit and joined Paluskar in his extensive tour of the North of India, and it lasted well over two years. Commencing from Baroda and Gujarat, they visited such places as Indore, Ujjain, Mathura, Gwalior, Delhi, Amritsar, Lahore, Jullundhar and gave concerts at each place. Everywhere they met with brilliant success and high approbation. Thus encouraged, their self-confidence grew day by day to such an extent that on one occasion at Gwalior, by the excellence of their music and the depth of their knowledge they won the approbation of the audience which in the beginning was unsympathetic and even hostile. The practical experience gained during this long tour proved to be precious asset to Anantbuwa throughout his later life.

Pt. Paluskar was a bit senior to Anantbuwa both in age and in standing. He therefore used to treat Anantbuwa as his junior. On occasions, Anantbuwa used to feel a bit hurt by such an attitude so as a matter of prudence, before giving room for the differences to grow, he decided to part company with Pt. Paluskar and returned to Maharashtra.

Though encouraged by the success of his very first tour, Anantbuwa was not complacent but decided to advance his art still further. He had realised during his tour that many things were still wanting in his art before it could be called truly great. He had also realised that there were not many musicians in the whole of India comparable to his *guru*. He therefore resolved to go back to his *guru* and in all humility learn

under him still further. As Balkrishnabuwa had left Miraj and gone to Ichalkaranji in the meanwhile, Anantbuwa went there with a small scholarship again from his patron, the Ruler of Aundha. Training continued for another two years, at the end of which the *guru* of his own accord declared that Anant was a full-fledged musician. Anantbuwa was now a person of ripened experience and deep learning and felt amply rewarded for all the trouble he had taken. The *guru* gave him a hearty send-off with his wishes and blessings.

### Career

As the Raja of Aundha had given him the scholarship on the express condition that he would serve on completion of his education at least for a period of two years as a musician in his State, Anantbuwa had no other alternative but go back to Aundha, and report himself for service there. He served as Court musician for the agreed period and after the death of the Ruler, in 1901, continued to serve in that capacity during the reign of the next ruler.

In the meanwhile his friend and co-pupil Gundubuwa Ingle after the completion of his music-education had already returned to Aundha. Their friend Natthubuwa Gurav who used to accompany them on the *pakhavaj* belonged to Aundha and served as a hereditary incumbent of the post, under an *inam* from the Aundha State. These three were already good friends and used to advance their art by careful and sustained practice. They were also the music-directors of songs to be sung in Marathi plays which the Ruler's son, Nanasaheb, was very fond of. Nanasaheb used to employ many young boys among his attendants as actors. The life in the company of Nanasaheb and his troupe of flatterers was one of utter dissipation and Anantbuwa felt disgusted with it. In the meantime to their great relief news came from Satara that Prof. Chhatre, after an incessant search had at length found Rahimatkhān, the younger son of Miya Haddukhan of Gwalior and the greatest musician of the time. Prof Chhatre was just then in camp at Satara and sent word that if they cared to go there they would have the rare opportunity of listening to Rahimatkhān's music. So, the three friends decided to avail themselves of the opportunity and one morning set out on foot for Satara—a distance of about 25 miles. They felt amply rewarded for all the trouble they had taken when they happened to listen to Rahimatkhān. For a time, they forgot their own existence and sat motionless as statues. When they regained their consciousness, it was not long before they felt convinced that their *guru's* style not only agreed with that of Miya Rahimatkhān but that it was replete in the same measure with the beauties and splend-



our of the Gwalior *gharana*. In fact, they had felt that they were listening to their own *guru's* music.

While engrossed in such thoughts, Prof. Chhatre asked Anantbuwa to play the *tambura* and accompany Rahimatkhān as a singer. Anantbuwa felt a bit flattered by this most unexpected request. But was also a little bewildered as he had not accompanied Rahimatkhān before. He was afraid of Prof. Chhatre, as there was no knowing when Chhatre might lose his temper. But Anantbuwa regained his confidence and agreed. Prof. Chhatre was pleased with Anantbuwa's accompaniment which was both judicious and marked with due reticence, and he openly complimented Anantbuwa on his accomplishment. Miya Rahimatkhān, who never spoke a word to anybody on any account, complimented Anantbuwa on his excellent accompaniment. Prof. Chhatre advised Anantbuwa to avail himself further of the god-sent opportunity of accompanying the Miya in his concerts for some more years. As Anantbuwa had already completed his period of service with the Aundha State, and disgusted as he was with the atmosphere of the court, decided to leave and join Rahimatkhān's entourage. He toured for two years with Rahimatkhān as his accompanist and could pick up the specialities of the master's style. He had the further advantage of visiting different parts of India and facing all types of audiences.

Prof. Chhatre had not paid Anantbuwa nor were there any chances of getting anything from him in the near future. In fact Anantbuwa was out-of-pocket. So he decided to discontinue accompanying Rahimatkhān and instead to settle down in Bombay. There he soon won the admiration of the music-loving public and came to be known as an efficient teacher of music. To meet the increasing demands on his time, he started a regular music-school in 1907 and named it The Guru Samarthā Gayan-Vadan Vidyalaya.

### Standards of Training

To preserve uniformity of standard in the training, he first prepared a graded course of music, invented a simple but useful system of notation of his own, and printed his books on music, accordingly. Next, he trained his assistants in the use of his books and did a part of the teaching himself and supervised that of his assistants. The success of his planning proved to be beyond his expectations and intelligent aspirants to music began to be attracted to his school. Pt. Ratanjankar was one among such early students who joined his school. Prof. Chaugule was

another. Gokhalebuwa and Godbolebuwa were two of his foremost disciples who later on joined him as his assistants.

Among the books which he prepared, mention must be made of his *Sangeet Pravesha* series in three volumes and also of the two volumes of his *Harmonium Delighter*. These books were prepared principally as text books for the music students joining his school and did not contain anything by way of pure theory of music, but were graded in nature and mainly aimed at giving the songs or *cheezs* to be studied in notation. But as they were judiciously planned and also contained the *vistar*, elaboration, of each individual song in some detail, they served as self-teachers of music even to outsiders with some little grounding in music. So the books were in great demand and some of them ran into several editions. These books however did not treat of any *bada khyal*, but Anantbuwa encouraged by the success of his earlier books had a keen desire to write books for higher grades and in them treat the *bada* or the *pakka khyal* in all their elaborations.

This was not to be. Cities like Bombay or Poona were then fearfully infested by malaria, which ran rampant till the discovery of modern drugs. There was also the plague. So the residents of these cities were always subject to some kind of illness but more generally suffered from chronic attacks of malaria. Through these long years, every family used to have a sick-bed or two as a constant feature. To add to these, influenza of the most acute type spread to almost all parts of the world, as the aftermath of the first World War, and in 1918 took a very heavy toll of life in India. Anantbuwa and the members of his family happened to be victims of these diseases, and were advised to leave Bombay for some dryer climate. Anantbuwa accordingly went to Wai with his wife and children, in 1920. But his ill-luck pursued him thither, his wife died first, and within about a month after three of his children died in succession, leaving the eldest son Gajanan, as the only survivor. Anantbuwa left Wai and shifted to Sangli with his only son Gajanan.

### Fresh Efforts

At Sangli, they felt better and their health improved but there was nobody to look after their daily needs. Anantbuwa had to spend most of his time in house-keeping and taking care of his son, a boy of about seven years of age. But in a few months, their health improved completely and Anantbuwa soon started a music school at Sangli, as the branch of his original school at Bombay. His fame as a great music-teacher at once spread in Sangli and nearby-places. A large number of students joined the school. The success was so great that the School was

considered as a feature of some local pride. As the numbers increased Anantbuwa had to engage an additional teacher of music and appointed his old *gurubandhu*, Gundubuwa Ingle to this new post. Sure of the success of the school at Sangli, now that a person like Gundubuwa was his assistant, Anantbuwa thought of going for a few days to Bombay to look into the affairs of the main school there. But the work at Bombay took much longer than he expected and his long absence from Sangli ultimately told badly on the management of the school at Sangli, which had to be closed in the long run. As Sangli had proved healthy for him, he stayed there for some years more, but beyond a few private tuitions he had no other means of income worth the name. As a result, he decided to go back to Aundha and stay there permanently. The Rulers of Aundha were his permanent patrons and the then Ruler, Shrimant Balasaheb Pant Pratinidhi was a man of great learning and culture and used to perform *harikathas* himself. He already had some men in his service to support him in the musical part of his discourses. On Anantbuwa's return to Aundha the ruler invited him to help him in the matter of setting the various songs and verses to proper tunes and rhythms and also in the composition of new ones to suit the narration. Anantbuwa could do that work in an eminent manner and also assisted him in his *harikathas* as the principal singer. Here at Aundha, he came to formulate new *ragas* and composed new songs to be sung in them. His creative genius found ample scope in this field and it is said that he has composed some six hundred such songs. He taught them to some pupils who happened to stay for a time at Aundha, but the rest mostly remain unknown and have not yet been published.

Owing to rising prices and harder conditions of life without any new income and also on account of old age, Anantbuwa lost his zest for living an active life and devoted his entire time and energy to the worship of God. He met a saint, Shivanand Swami, by name, whom he regarded as his spiritual *guru*. By his grace and guidance Anantbuwa attained great peace of mind and felt happy in his company. His association with the Swami proved to be a turning point in his life, and it is the faith of both Anantbuwa and his son Gajananbuwa that since the day they met the Swami, they turned the corner of their erstwhile worries and a day of new hope and happiness dawned for them.

Anantbuwa had his own house in Aundha proper, but to avoid the din common to all towns, he built a small temple on the outskirts of Aundha and began to live there as a recluse. He then built additional rooms round the main sanctuary and passed his days there in contemplation and worship. In this manner he lived there in complete retirement

for many years like a *rishi* of the ancient days, and was taken as lost to the music-loving world permanently. But on account of persistent requests of his son Gajananbuwa and his former admirers, he was prevailed upon to sing for All India Radio at least once. He himself felt sceptical about the success of his performance, after a break of many many years, and worried that it might not suit the needs of modern broadcasting. But to his surprise and much more to that of music connoisseurs, it proved to be a complete success. He was therefore rediscovered by the public of today as a find, truly representing the great traditions of the Gwalior *gharana*. Since then, he has been giving programmes over the AIR, to this day, even though he is now in his 86th year. Some of his performances are also recorded on the tape.

After the demise of his *guru*, Shivanand Swami, Anantbuwa started celebrating his *punya-tithi*—or the day of his passing away—to his sacred memory. Along with the religious observances and *bhajans* the celebration includes music concerts by great musicians who, to honour the saint's memory, visit a far-off place like Aundha every year, without fail.

Anantbuwa had taught music to many deserving pupils, some of whom now pass as great musicians and music-teachers. Prof. Ratanjankar, Shri Chaugule, Prof. Gokhle, Prof. Godbole, Shri Nimbargi and Shri Vasantrao Kulkarni are a few among the many. But his son, Gajananbuwa tops them all. Gajananbuwa unfortunately lost his mother before he was six, and due to ever increasing difficulties and migrations of Anantbuwa from place to place, Gajananbuwa's health as also his education was neglected. One fortunate feature however was his power of quick grasp of any music heard and his inherent capacity to pick it up easily. From his infancy he happened to listen to the music lessons in his father's music school from day-to-day and was able to pick them up in their entirety, all by himself. One day during the absence of a music teacher, he performed the feat of conducting the class with perfect confidence.

### Unique Contribution

Anantbuwa has been a great musician but is also known as a greater teacher of music. He had therefore no difficulty in training his son Gajananbuwa in music to the best of his capacity, and it is therefore no wonder that Gajananbuwa is ranked today as a master musician. In his own turn, Gajananbuwa has added one more feather to his cap by mastering the art of playing the violin, in a class by himself. A master of *tala* and *laya*, further, he gets the better of any of the best *tabla*-players

in a *jugalbandi*—bout or contest. Anantbuwa's greatest contribution to music is thus personified in his son Gajananbuwa. The sons of Gajananbuwa are all musicians in their own way, but are yet to mature to their full capacity.

Anantbuwa's style of music belongs to the Gwalior *gharana* and in it we find the best in the styles of Miya Rahimatkhan and Pt. Balkrishnabuwa, blended in a harmonious manner. No doubt Rahimatkhan remains unexcelled up till now in the beauty of his voice and brilliance of his performance. On this account great musicians like Alladiyekhan used to call him a musician of the Gods, while he and others were musicians of men. But few know that Pt. Balkrishnabuwa had an equally beautiful voice with an even greater repertoire and had his own specialities which he had mastered under Rahimatkhan's elder brother Chhote Mohamedkhan of immortal fame. So, Anantbuwa had the advantage of learning and mastering the specialities of both. Anantbuwa has maintained his form almost perfectly to this day. On January 11th, 1964, a felicitation ceremony was held in his honour at Dombivali, near Bombay. That day, Anantbuwa accompanied by his son Gajananbuwa gave a masterful demonstration of his high attainments in music by easily excelling his son Gajananbuwa both in the range of his voice and in the excellence of his performance.

Anantbuwa is still hale and hearty though it seems that his memory has suffered a bit. On account of old age, he needs greater attention and care. Though simple in his dress and habits, he is a man of principles and strong views. He is strong and sturdy by constitution and can rough it out and get the better of any difficulties arising in life. He knows no compromise and values his personal freedom more than anything else. His name is sure to live long in the history of our musicians and music traditions.

---

*The late Prof. G.H. Ranade was born in 1897 and died just last year. He was a distinguished scholar and musicologist having trained under many famous masters. He published several works on the History and Acoustics of Music and contributed widely to journals and magazines. He was specially interested in the theory and notation of music and in the scientific research studies being carried out in the country. He wrote several books, among them "An Outline of Hindustani Music", also "Sangeetache Atmcharitra". He taught for several years as Prof. of Physics in Willingdon College, Sangli.*