



CHINA'S GIFT TO THE AKADAMI

Speech by Lin Lin, Chinese Cultural Councillor

IT gives me great honour and pleasure to be present on this happy occasion of the presentation of some pieces of Chinese drama and musical instruments to the Sangeet Natak Akadami.

To begin with, allow me to say a few words about the Central Theatrical Academy and the Central Ensemble of China, on behalf of which I am to make the presentation. The Central Theatrical Academy of China is a high institution where talents of stage performances are cultivated. The Central Ensemble of China is one of our biggest singing and dancing Ensembles. Both of them were established by the State after the advent of New China, and are rapidly developing their art activities.

As a token of their friendship they have now sent these presents, which include Chinese plays and folk musical instruments, and other material about Chinese music. These plays and instruments are very popular among the Chinese people and are staged or performed all over the country with great acclamation. It is a matter of significance in the record of cultural interflow between China and India that we are able to present today these favourites of the Chinese people for the appreciation and study of our Indian friends.

In saying so, my mind naturally goes back to many memorable and charming instances in our long and happy history of cultural friendship, which has been characterised by our learning from each other and through that

promoting the development of each other's culture and arts.

In the field of music, for instance, the Buddhist Chanting was introduced into China as early as Han dynasty in the first century. Tsao China, a great Chinese poet of that time, based himself on the method of the Buddhist Chanting in creating the *Seven Tones* in Chinese singing. When in the middle of the seventh century the great Chinese Buddhist monk and traveller Yuan Chwang of Tang dynasty came to India, King Harsha Vardhana, who ruled Northern India during that time, asked Yuan Chwang to tell him of the *Chin Wang Po Chen Yo*, or the Victory Dance of Prince Chin, which was very popular among the Chinese people in that time. The King also requested that this dance be taught to the Indians.

In the Eighth Century, another Chinese Emperor of Tang dynasty revised the tune of a Brahmin ballad and gave it a Chinese form, known as *Ni Shang Yu Yi Chu*, or literally "the clouds roll over feather costumes", which won wide appreciation. Po Chu-I, the great Chinese poet of Tang dynasty, specially composed a poem in praise of that tune.

In the field of musical instruments China and India have also influenced each other since ancient times. It is said that the Chinese pi-pa was introduced from India, while Indian *Jaltarang*, or "Water Music" is said to have been brought from China. Let me also cite an example in the field of dramatic literature.

The Monkey-king in the Chinese classical novel *Si-Yu-Ki*, or literally "Travel in the West", as well as the Chinese dramas, and Hanuman in the Indian Epic *Ramayana* practically bear the same heroic character of courage and wisdom. A whole volume, indeed many volumes, could be written on the subject of rich exchanges in the field of culture between China and India.

In the traditional folk art of both nations, the best elements of their creative genius are so intertwined that it is no longer possible to tell which is which, or who was the giver and who the taker. The Chinese people call close amity as *Chih Yin*, or "one who responds to my music." For generations, after generation the

Chinese people and the Indian people are really *Chih Yin*.

In recent years, thanks to co-operation in international affairs between the two Governments and peoples, especially the mutual visits of the Prime Ministers of both the countries and continuous exchanges of cultural missions, the friendship between us with its deep foundation has greatly developed.

We must have more frequent contacts and more cultural interflow in order to learn from each other and to exchange experiences between us. For the noble cause of culture, friendship and peace, may the friends in the circles of culture and arts in our two countries cooperate better and stand closer.

LIST OF CHINESE MUSICAL INSTRUMENTS

Name	No. of Instruments	Name	No. of Instruments
1. ban-xu	1	15. Big cymbal	1
2. r-xu	5	16. Small cymbal	1
3. da-xu	1	17. Bang-z	1
4. pi-pa	1	18. mu-y	1
5. ye-kin	1	19. kin	1
6. di	2	20. s-xu	1
7. siao	2	21. cin-kin	1
8. sheng	2	22. Chinese dulcimer	1
9. so-na	1	23. guan	1
10. xai-di	1	24. sing	1
11. pai-ben	1 (pair)	25. matou-Kin	1
12. tang-gu	1	26. xuapen-gu	2
13. Big gong	1	27. da-bu	1
14. Small gong	1	28. sapaji	1

LIST OF LITERATURE ABOUT CHINESE MUSIC

1. Illustrative pictures for the history of Chinese music
2. North Shensi Suite
3. Evening Gathering, Sangidema
4. North Frontier Dance
5. Buffalo Boy's Flute
6. Longing for Home
7. Pastoral
8. Cantata of Xwang-xo
9. Songs of New China
10. The New Year's Dance

LIST OF BOOKS

1. *Modern Dramatic Works of China*
 - (a) Steeled in Battles.
 - (b) Dragon Beard Ditch.
 - (c) When Spring Breathes upon No-Min River.
2. *New Operatic Works of China*
 - (a) The White-haired Girl.
 - (b) Wang Kwei and Li Hsiang-hsiang.
3. *Chinese Classic Opera*
 - (a) The Tragic Love of Liang Shan-pei and Chu Ying-tai (opera of Chekiang Province).
 - (b) Thrice Besieging Chu Chia Drawn (Peking opera).
4. *Dramatic Theory and Material*
 - (a) Selected Plays of Tsao Yu.
 - (b) Selected Plays of Sha Yan.