

CONTENTS

	<i>Page</i>
General Survey	1—11
Origin	1
Inauguration	1
Late Maulana Azad's Speech	2
Organizational Set-up	2
Office Bearers of the Akademi	3
Members of the First General Council	3
Members of the First Executive Board	4
Members of the First Finance Committee	4
Constitution	5
Powers and Functions	5
Activities—Music	12—26
Music Seminar	12
Music Recitals	12
Recommendations and Resolutions passed at the Seminar	13
An Award	13
Music Directors in Colleges	14
Revival of 'Dhrupad'	14
Bibliography of Works	15
Resolutions	15
List of Participants in the Seminar	16
Participating Artists	16
Hindustani Music	17
Standardization of Notation System	17
Complexity of Task	18
Members of the Committee	18
Recommendations of Notation Committee	19
National Musical Festivals—First Festival March, 1954	21
Common Platform	22
Second Festival—March, 1956	22
First National Music Festival—1954	22
Second National Music Festival—1956	24
Community Singing	25
Library and Archives Music	26

Drama	...	27—38
Drama Seminar	...	27
Inauguration Ceremony	...	27
Maximum Time for Discussions	...	28
Seminar Recommendations	...	28
Titles and Papers read at the Seminar	...	33
First National Drama Festival—1954	...	34
Drama Competition and Important Circular Letter and Resolution Adopted	...	38
Dance	...	39—44
Dance Seminar	...	39
Demonstrations	...	39
Papers Read at the Dance Seminar	...	40
Dance Seminar Recitals	...	41
Central College of Dance—Manipur	...	43
National Dance Festival—1955	...	43
Programme of Festival	...	43
Participants in Dance Festival	...	44
Film	...	45—50
The Film Seminar—1955	...	45
Planning and Organization	...	45
Inauguration by Shri Nehru	...	46
Foreign Observers	...	46
Film Seminar Recommendations	...	46
Manufacture of Raw Film	...	47
Musical Instruments	...	48
Papers Read at the Film Seminar	...	49
Making of Films on various Classical Dance of India	...	50
Library of Films	...	50
The Awards	...	51—55
Akademi Awards	...	51
National Recognition	...	51
Most Coveted Prize	...	51
Brief History	...	52
Akademi Fellowship	...	53
Recipients of Awards for Music	...	53
Presidential Awards (1951-53)	...	53
Akademi Awards (1953-58)	...	54
Recipients of Akademi Awards for Dancing (1954-58)	...	54

Recipients of Akademi Awards for Drama (1954-58)	55
Recipients of Akademi Awards for Film (1956-58)	55
Affiliation, Recognition and Financial Assistance to Regional Academies and important institutions in the field of Dance, Drama, Music and Film	57-79
Common Purpose	57
Affiliation	57
State Academies	58
Andhra Pradesh Sangeet Natak Akademi	58
Assam Sangit Natak Academy	59
Bihar Academy of Music, Dance and Drama	60
Mysore State Sangeetha Nataka Academy	60
Madhya Pradesh Kala Parishad	61
Madras State Sangita Nataka Sangam	62
Orissa Sangeet Natak Akademi	62
Rajasthan Sangeet Akademi	63
Recognition	63
200 Recognized Institutions	63
Statewise Distribution of Akademi-Recognized Institutions and their field of Activity	64
List of Recognised Institutions	64-81
Andhra Pradesh	64
Assam	65
Bihar	65
Bombay	65
Delhi	67
Kerala	67
Madhya Pradesh	67
Madras	68
Mysore	68
Orissa	69
Punjab	70
Rajasthan	70
Uttar Pradesh	70
West Bengal	71
Financial Assistance	71
Application Form for recognition by the Sangeet Natak Akademi	72
Application Form for Financial Assistance	75

Rules for giving Financial Assistance to Institutions and Organizations	...	78
Conditions for Financial Help	...	78
Rules for Recognition of Important Organizations in the Fields of Dance, Drama (including Films) and Music	...	79
Folk Arts	...	82—85
Importance and Urgency	...	82
Activities	...	83
Puppet Theatre	...	83
National Folk Dance Festival	...	83
The Winners	...	84
Special Functions Organised by the Akademi	...	86—87
Outside Functions	...	86
Publications	...	88—90
Subsidized Publications	...	88
Encyclopaedia of Technical Terms and Texts	...	89
Publications Aided by the Akademi and already out 1953-58	...	89
Publications Aided by the Akademi—Under Preparation	...	90
Akademi Library	...	91—95
List of Library Books	...	91
Gifts	...	92
Gift of Gramophone Records from various countries	...	92
Musical Instruments	...	92
Costumes	...	93
Gift of Books from Iran	...	93
List of Books presented by the Chinese Delegation	...	95
Literature or Chinese Music	...	95
Research Scholarships	...	96—99
Chronicle of Important Events and Dates 1951-1958	...	97—99
Balance Sheets of the Sangeet Natak Akademi	...	100-107
List of Gramophone Records	...	1—52
List of Films, Photographs and Tape-Recordings of Music	...	1—16
List of Library Books	...	1—88



GROUP PHOTOGRAPH TAKEN ON THE INAUGURATION OF SANGEET NATAK AKADEMI, JANUARY 28, 1953



Seated : Shri Allaudin Khan, Shri Humayun Kabir, Sardar Surjit Singh, Dr. Bulbul Mitra, Shrimati Devika Rani Roerich, The Late Maulana Abul Kalam Azad, The President, Dr. Rajendra Prasad, Dr. P.V. Rajamannar, Chairman, Sangeet Natak Akademi ; Shrimati Kamaladevi Chattopadhyaya, Vice-Chairman, Sangeet Natak Akademi ; Shri Brahmanand Goswami, Shri Sachin Sen Gupta, Shri S.N. Ratnangkar and Shri Babulal Gupta

Standing : President's Aide-de-Camp, Shri N. Kanungo, The Late Dr. S.S. Bhatnagar, Rai Uma Nath Bali, Dr. D.G. Vyas, Maharajkumar B.K. Roy Chowdhury, Shri J.C. Mathur, Shri Mushtaq Hussain Khan, Shri Dalip Chandra Vedi, Shri Musiri Subramania Iyer, Syed Ashfaq Hussain and President's Aid-de-Camp

GENERAL SURVEY

Origin

THE idea of establishing an organisation to co-ordinate all the activities in the sphere of dance, drama and music came to the forefront and assumed a new urgency and importance in independent India. Under the new circumstances and with the changing social and cultural values, it was found necessary to institutionalize the country's creative and artistic efforts and to establish a body not only to provide the necessary encouragement and incentive but to create conditions for a healthy growth and development of art traditions. The necessity of such an organisation was all the more compelling in view of the fact that all of a sudden the erstwhile princely patronage to the arts had ceased to function or was fast ceasing. In the void thus created, the art traditions were faced with the grave risk of breaking down in an atmosphere of general decline in our cultural and artistic values.

The Government was quick to realise the onerous responsibility of filling the vacuum and a proposal for establishing an organization of dance, drama and music came under its active consideration. The Union Ministry of Education adopted a resolution in May, 1951, resolving to constitute a national academy of Dance, Drama and Music to be known as the "Sangeet Natak Akademi".

Inauguration

The Sangeet Natak Akademi, the first of the three national academies now functioning in the field of fine arts (the other two being Academies of Arts and Letters) came into being in January, 1953. It was inaugurated by the President, Dr. Rajendra Prasad. The inauguration of the National Akademi of Dance, Drama and Music was a great event and a landmark in the cultural history of the country. The day symbolized the new awakening and cultural resurgence that was to take place in the country under a system of patronage hitherto unknown to Indian Arts. It opened new vistas of glorious future for our art traditions.

Late Maulana Azad's Speech

The late Maulana Azad, in his opening address on this momentous occasion, voiced the thoughts and sentiments of all art lovers when he said :

“India’s precious heritage of music, drama and dance is one which we must cherish and develop. We must do so not only for our own sake but also as our contribution to the cultural heritage of mankind. Nowhere is it truer than in the field of art that to sustain means to create. Traditions cannot be preserved but can only be created afresh. It will be the aim of this Akademi to preserve our traditions by offering them an institutional form.....”

“In a democratic regime, the arts can derive their sustenance only from the people, and the State, as the organised manifestation of the people’s will, must, therefore, undertake its maintenance and development as one of the first responsibilities.....”

“We have met today for the inauguration of the first of these Akademies. A brief enumeration of some of the functions of the Akademi will give you an idea of what we expect it to do : To promote research in the fields of Indian dance, drama and music and for this purpose to establish a library and a museum, to encourage the exchange of ideas and enrichment of techniques, to promote cultural exchanges in the fields of dance, drama and music with other countries.”

Organizational Set-Up

The organizational set-up of the Akademi conforms to the original constitution drawn and incorporated in the resolution of the Union Ministry of Education adopted in May, 1951. The Akademi functions through a General Council, an Executive Board, a Finance Committee and other *ad-hoc* committees which the General Council or the Executive Board may appoint from time to time. The supreme authority of the Akademi vests in the General Council which consists of members made up as follows :

The Chairman ; the Treasurer ; five persons nominated by the Central Government ; one person nominated by each State Government ; sixteen representatives elected by important organisations in the fields of dance,

drama, films and music, recognised by the Akademi for this purpose in accordance with the rules framed by the Akademi ; two representatives from each of the Akademies of Letters and Arts ; two representatives from each of the Akademies of Hindustani Music and Karnatic Music if and when they have been established ; eight eminent artists in the fields of dance, drama (including films) and music from different regions of India to be elected in their individual capacity by the General Council.

The first General Council of the Akademi was nominated by the Central Government in consultation with the State Governments concerned. Since then the different officers and the authorities of the Akademi were installed as laid down in the constitution.

Office-Bearers of the Akademi

The following is the list of office-bearers, the first General Council, the Executive Board and the Finance Committee :

- | | |
|-----------------------------------|----------------------|
| 1. Dr. P.V. Rajamannar | <i>Chairman</i> |
| 2. Smt. Kamaladevi Chattopadhyaya | <i>Vice-Chairman</i> |
| 3. Shri M.S. Bhatnagar | <i>Treasurer</i> |
| 4. Smt. Nirmala Joshi | <i>Secretary</i> |

Members of the First General Council

- | | |
|---|------------------|
| 1. Dr. P. V. Rajamannar | <i>Chairman</i> |
| 2. Mr. M. S. Bhatnagar | <i>Treasurer</i> |
| 3. Shrimati Kamaladevi Chattopadhyaya | |
| 4. Prof. Humayun Kabir | |
| 5. Rai Umanath Bali | |
| 6. Maharajkumar Birendra Kishore Roy Choudhry | |
| 7. Shri J.C. Mathur | |
| 8. Dr. (Kumari) Bulbul Mitra | |
| 9. Shri Musiri Subramania Iyer | |
| 10. Shri N. Kanungo, M.P. | |
| 11. Shri Dalip Chandra Vedi | |
| 12. Prof. S.N. Ratanjankar | |
| 13. Shri Patanjali Dev | |
| 14. Shri Babu Lal Gupta | |
| 15. Shri D.G. Vyas | |
| 16. Sardar Surjit Singh | |
| 17. Shri Brahmanand Goswami | |
| 18. Shri Mushtaque Hussain Khan | |

19. Shrimati Devika Rani Roerich
20. Shri Alauddin Khan
21. Shri Sachin Sen Gupta
22. Syed Sultan Ahmed
23. Shri Ariyakudi Ramanuja Iyengar
24. Shri Prithvi Raj Kapoor
25. Shri Ram Gopal
26. Shri Uday Shankar
27. Representative of Assam Government
28. Representative of West Bengal Government
29. Representative of Hyderabad Government
30. Representative of Mysore Government
31. Representative of Saurashtra Government
32. Representative of Travancore-Cochin Government

Members of the First Executive Board

- | | |
|-----------------------------------|----------------------|
| 1. Dr. P. V. Rajamannar | <i>Chairman</i> |
| 2. Smt. Kamaladevi Chattopadhyaya | <i>Vice-Chairman</i> |
| 3. Shri M. S. Bhatnagar | <i>Treasurer</i> |
| 4. Shri N. Kanungo | <i>Member</i> |
| 5. Prof. Humayun Kabir | " |
| 6. Rai Umanath Bali | " |
| 7. Smt. Devika Rani Roerich | " |
| 8. Shri J. C. Mathur | " |
| 9. Dr. D. G. Vyas | " |
| 10. Prof. S. N. Ratanjankar | " |
| 11. Shri Babu Lal Gupta | " |
| 12. Shri Brahmanand Goswami | " |
| 13. Shri Prithvi Raj Kapoor | " |
| 14. Shri Uday Shankar | " |

Members of the First Finance Committee

- | | |
|--------------------------|-----------------|
| 1. Shri M. S. Bhatnagar | <i>Chairman</i> |
| 2. Shri Sachin Sen Gupta | <i>Member</i> |
| 3. Shri J. C. Mathur | " |
| 4. Shri Ashfaq Hussain | " |
| 5. Rai Umanath Bali | " |

The principal objective for the establishment of the Sangeet Natak Akademi is obviously to ensure the efflorescence of Indian art tradition at the highest standard of artistic excellence. As laid in the preamble of the constitution it primarily concerns to foster and develop these fine arts and strives to promote through them the

cultural unity of the country. In pursuance of its objective it undertakes activities on nation-wide scale, such as co-ordinating the work of regional organizations, promoting research, setting up training institutions and sponsoring seminars, festivals and cultural exchanges in the field of Dance, Drama (including Films) and Music. The Akademi set itself to achieve this task by organizing diverse activities in the field of Dance, Drama, Films and Music.

Constitution

Whereas it is considered expedient to establish an organization to foster and develop Indian dance, drama, (including films) and music and to promote through them the cultural unity of the country, it is hereby resolved as follows :

1. An Indian Academy of Dance, Drama and Music, to be called "Sangeet Natak Akademi", shall be constituted.

2. The headquarters of the Akademi shall be at New Delhi, but may be shifted to any other place with the consent of three-fourths of the members of the Akademi.

Powers and Functions

3. *Organisation and Functions* :—The Akademi shall have the following powers and functions, namely :

- (i) to co-ordinate the activities of regional or State Academies of dance, drama and/or music ;
- (ii) to promote research in the fields of Indian dance, drama and music and for this purpose to establish a library and museum ;
- (iii) to co-operate with such similar academies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole ;
- (iv) to encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of dance, drama and music ;
- (v) to encourage, where necessary, the establishment of theatre centres, on the basis of regional languages, and co-operation among different theatre centres ;
- (vi) to encourage the setting up of institutions providing training in the art of theatre, including instruction in actors' training, study of stage-craft and production of plays ;

- (vii) to encourage and assist production of new plays by awarding prizes and distinctions ;
- (viii) to publish literature on Indian dance, drama and music including reference works such as an illustrated dictionary or handbook of technical terms ;
- (ix) to give recognition and otherwise assist meritorious theatrical organisations where there are no State or regional organisations ;
- (x) to encourage the development of amateur dramatic activity, children's theatre, the open-air theatre and the rural theatre in its various forms ;
- (xi) to revive and preserve folk dance and folk music in different regions of the country and to encourage the development of community music, martial music, etc.
- (xii) to sponsor dance, drama and music festivals on all-India basis and to encourage regional festivals ;
- (xiii) to award prizes and distinctions and to give recognition to individual artists for outstanding achievement in the fields of dance, drama and music ;
- (xiv) to promote cultural exchanges in the fields of dance, drama and music with other countries ;
- (xv) in furtherance of its objects, to purchase land, own property in its various forms and to maintain, sell, mortgage or otherwise dispose of it ; and
- (xvi) to do all such other acts and things, whether incidental to the powers aforesaid or not, as may be required in order to further the objects of the Akademi.

4. *Officers of the Akademi* :—the following shall be the officers of the Akademi, namely :

- (i) Chairman ;
- (ii) Vice-Chairman;
- (iii) Treasurer and
- (iv) Secretary.

5. *Chairman* : The Chairman shall be appointed by the President of India and shall hold office for a term of five years.

6. *Vice-Chairman*

- (i) The Vice-Chairman shall be elected by the General Council of the Akademi from among its members.

- (ii) The Vice-Chairman shall, in the absence of the Chairman, for whatever reason, exercise all the functions and powers of the Chairman.
7. (i) The Treasurer shall be appointed by the Central Government for such period as the latter may determine.
- (ii) The Treasurer shall—
 - (a) subject to the control of the Executive Board of the Akademi manage the property and investments of the Akademi and be responsible for the preparation of the annual estimates and statements of accounts and for their presentation to the Executive Board and the General Council ;
 - (b) subject to the powers of the Executive Board be responsible for seeing that all moneys are expended on the purpose for which they are granted or allotted ;
 - (c) sign all contracts made on behalf of the Akademi ; and
 - (d) Exercise such other powers as may be assigned to him by the Executive Board.
 - (iii) The receipt of the Treasurer or of the person or persons duly authorised in this behalf by the Executive Board for any money paid into the Akademi shall be sufficient discharge for the same.
8. *Secretary :*
- (i) The Secretary shall be the Principal Executive Officer of the Akademi and he or she shall be appointed by the Executive Board for such period and on such terms and conditions as the Executive Board may determine.
 - (ii) The Secretary shall be *ex-officio* Secretary of the General Council, the Executive Board, the Finance Committee and all other standing Committees which may be set up by the General Council but shall not be deemed to be a member of any of those authorities.
 - (iii) It shall be the duty of the Secretary :
 - (a) to be the custodian of the records and such other property of the Akademi as the Executive Board shall commit to his or her charge ;

- (b) to conduct the official correspondence on behalf of the authorities of the Akademi ;
- (c) to issue all notices convening meetings of the authorities of the Akademi and of all committees appointed by any of those authorities ;
- (d) to keep the minutes of all meetings of the authorities of the Akademi and of all committees appointed by any of those authorities ; and
- (e) to maintain the accounts of the Akademi under the supervision of the Treasurer.

9. *Authorities of the Akademi* : The following shall be the authorities of the Akademi, namely :—

- (i) General Council ;
- (ii) Executive Board ;
- (iii) Finance Committee and
- (iv) any other Standing Committee or Committees which the General Council or the Executive Board may set up for discharging any one or more of their functions.

10. *General Council* :

(a) The General Council shall consist of the following members, namely :—

- (i) Chairman ;
- (ii) Treasurer ;
- (iii) Five persons nominated by the Central Government ;
- (iv) One person nominated by each part A and part B State Governments ;
- (v) Sixteen representatives elected, in accordance with the rules to be framed by the Akademi, by important organisations in the fields of dance, drama, films and music, recognised by the Akademi for this purpose ;
- (vi) Two representatives from each of the Akademies of Letters and Arts, if and when they have been established ;
- (vii) Two representatives from each of the Akademies of Hindustani Music and Karnatic Music, if and when they have been established ;
- (viii) Eight eminent artists in the fields of dance, drama (including films) and music from different regions of

India, to be elected in their individual capacity by the General Council ;

Provided that for the first term they shall be nominated by the Central Government, in consultation with the State Governments concerned.

- (b) All members except where otherwise provided shall hold office for a period of five years and shall be eligible for reappointment.

11. The General Council shall have the following powers and functions, namely :—

- (i) to elect a Vice-Chairman from among the members ;
- (ii) to elect members of the Executive Board, in accordance with paragraph 13 (v) and to prescribe the rules of procedure of the Executive Board ;
- (iii) to elect members of the Finance Committee, in accordance with paragraph 15 (iii) and to prescribe rules of procedure of the Finance Committee ;
- (iv) to approve the annual budget of the Akademi drawn up by the Executive Board ;
- (v) to nominate the auditors ;
- (vi) to elect, by a majority of at least three-fourths of the members present and voting, artistes of outstanding merit in the fields of dance, drama (including films) and music as Fellows of the Akademi provided they have been recommended for election by the Executive Board and provided further the number of Fellows shall at no time exceed 30 ;
- (vii) to consider important dance, drama and music organisations in the country which are to be recognised for the purpose of receiving assistance from the Akademi ;
- (viii) to consider and approve programmes and specific projects proposed by the Executive Board ; and
- (ix) to frame its regulations, bye-laws and rules of procedure.

12. The General Council shall ordinarily meet once in every calendar year at a place and on a date fixed by itself at the previous meeting. A special meeting may be called at any other time by the Chairman, or by the Executive Board, either on its own initiative or at the request of not less than two-thirds of the members of the Council.

13. *Executive Board* : The Executive Board shall consist of the following members, namely :—

- (i) Chairman ;
- (ii) Vice-Chairman ;
- (iii) Treasurer ;
- (iv) three members nominated by the Central Government from among their nominees on the General Council and
- (v) nine persons to be elected by the General Council from among its members.

14. The Executive Board shall have the following powers and functions, namely :—

- (i) to exercise the executive authority of the Akademi subject to policy directives of the General Council ;
- (ii) to be responsible for the supervision and control of the work of the Akademi and of its office ;
- (iii) to consider and prepare programmes of the Akakemi and specific projects for submission to the General Council ;
- (iv) to draw up the annual budget of the Akademi subject to financial limits prescribed by the Finance Committee, to be submitted for approval to the General Council ;
- (v) to prepare the annual report and accounts of the Akademi for the consideration of the General Council ;
- (vi) to consider and propose to the General Council names of eminent artistes for election as Fellows of the Akademi.
- (vii) subject to the approval of the General Council to incur expenditure on the establishment as a whole, to create such posts as it may consider necessary for carrying on the work of the Akademi and to prescribe the terms and conditions of appointment to these posts ; and
- (viii) to appoint the Secretary of the Akademi and other members of the staff, except those the power to appoint whom is delegated to the Secretary.

15. *Finance Committee* : The Finance Committee shall consist of the following members, namely :—

- (i) Treasurer, who shall be Chairman of the Committee ;

- (ii) One nominee of the Central Government, not necessarily from among the members of the General Council ;
 - (iii) Two representatives of the General Council and
 - (iv) One nominee of the Executive Board, not necessarily from among the members of the Council.
16. The Finance Committee shall consider the budget estimates of the Akademi, make recommendations thereon to the Executive Board and prescribe the limit for total expenditure within a financial year.
17. (i) Any rule made or decision taken by the General Council or by authority of the Akademi except where the authority acts in accordance with its powers and functions as defined in this Resolution, may be amended or set aside by the General Council.
- (ii) The General Council may, by a majority of not less than three-fourths of the members present and voting, request the Central Government to amend this Resolution in such manner as the General Council may decide.

Note : **The constitution of the Sangeet Natak Akademi has been revised and will be published in a later Report.**

ACTIVITIES—MUSIC

Music Seminar

THE Music Seminar was inaugurated by Mr. Justice T. L. Venkatarama Iyer on March 31, 1957, at Vigyan Bhavan. There were Seminars on Film and Drama in 1955 and 1956, respectively. It was yet another link in the chain of Seminars organized by the Akademi. The Seminar, as expected, brought together some of the outstanding musicologists and experts of classical, folk and popular music, both of the Hindustani and Karnatic schools, who contributed papers and participated in the scholarly discussions.

The Music Seminar was attended by a large number of members, among them being practising musicians, musicologists, teachers, critics and observers, who came from all over the country. The classical music, both Hindustani and Karnatic, was for the first time brought on the same table on an equal status with film, folk and popular varieties of music to arrive at a common understanding on the problems of common interest. It was a unique assembly in the history of Indian music.

The Seminar discussed such topics as musical education and its future, growth and problems of popular music, relationship and affinity between folk and classical music, problems of orchestration in Indian music, group singing, etc. Besides, several informative papers were also submitted. Throughout the Seminar one could sense the close degree of integration that prevailed in the Indian music world. The prevailing sense of common purpose and understanding among all the sections of Indian music was in itself a great achievement of the Seminar.

Music Recitals

As the morning sessions of the Seminar occupied its hours in serious deliberations on topics of perennial and urgent importance the evenings were enlivened by the inspired musicians who, by their recitals, gave another dimension to the understanding of complexities



Shri Justice T. L. Venkatarama, Aiyar of the Supreme Court of India inaugurating the Music Seminar organised by the Sangeet Natak Akademi at Vigyan Bhawan, New Delhi, on March 31, 1957

MUSIC SEMINAR



*Prof. Humayun Kabir
addressing the Seminar.*



**Directors of Music
Seminar**



Prof. P. Sambamoorthy



Prof. B.R. Deodhar



of classical music. Moreover, the Seminar performances, which attracted many thousands of spectators, were not only a source of enjoyment and exhilaration but gave point and substance to the Seminar proceedings.

The Seminar helped to demonstrate anew the increasingly important part the Akademi was playing in preservation and dissemination of all worthwhile musical traditions and infusing a new life in the creative endeavour of the country. The Seminar proceedings were wound up with a number of recommendations of great value and significance. A list of important recommendations made by the Seminar is also given below. The final report of the Seminar consisting of the papers discussed and its proceedings is under preparation and will be published soon.

Recommendations and Resolutions passed at the Seminar

1. A Commission be set up by the Sangeet Natak Akademi to tour Ceylon, Tibet Region of China, Nepal, Thailand, Indonesia and other countries which have borne India's cultural impact with a view to study and trace the relationship between Indian music and the music of these countries and record such old Indian music forms which are no more in vogue in India but still continue to be practiced in these countries.

2. That the Committee set up by the Sangeet Natak Akademi for popularising Group Singing take note—

- (a) That the Committee make provision for collection of regional, national, patriotic, popular, devotional and community songs and tape-record them ;
- (b) That these tape-recordings should also be processed and printed in the National and Staff Notation, and made available for wider circulation, to institutions and the public in general ;
- (c) That the officially approved and printed National Anthem in staff notation be widely made known with the tempo clearly indicated in metronomic *matras* so that it is played and sung uniformly throughout the country.

An Award

3. In order to encourage and popularise new musical compositions an award be instituted by the Sangeet Natak Akademi for the best musical composition of the year.

4. That music records and tapes should be compiled into different sets, each to illustrate one particular aspect of Indian music so as to cover the widest range possible and be made available for our foreign listeners and cultural groups abroad.

5. With a view to bringing music education on a uniform standard, the Akademi appoint a Standing Committee to go into the various details and all aspects of the problem and submit its recommendations to the Akademi for implementation, music education being used in its widest sense.

6. That old and new songs of various regions with transliterations and notations be made available.

7. That the collection of songs made by the Sangeet Natak Akademi be made available to the Ministry of Defence (Music Department), for selection of tunes suitable for military bands.

Music Directors in Colleges

8. That every college in India be requested to appoint a Music Director on its staff, his functions being to—

- (a) organise college choir and orchestra of the musical talent among students ;
- (b) plan major musical activities ;
- (c) teach general singing ;
- (d) deliver lectures on musical appreciation.

Revival of 'Dhrupad'

9. (a) That the revival of *Dhrupad* and its propagation with such modifications as the great living masters may consider be taken up by the Akademi.
- (b) Further, recommends that the Sangeet Natak Akademi may undertake the work of research in the history and styles of Hindustani music with a view to standardization of such *ragas* which are sung differently in different *Gharanas* ;
- (c) Also recommends standardisation of a minimum pattern for recitals ;
- (d) Collection of the available *gayakis* to collate and produce a set of musical pieces rendered by great masters and to determine the exact alignment of *arohi* and *avarohi gan* among the kindred groups of maestros,

and make the researches handy and available to educational institutions and students.

Bibliography of Works

- (e) Preparation of a bibliography of works on Indian music as a whole published or unpublished.
- (f) Preparation of an exhaustive glossary and anthology of terms and expressions used in music since the earliest times to the present day ;
- (g) Compilation of the life and works of the great masters, of old musical instruments in vogue in India but not extant now, folk instruments and modern instruments ;
- (h) Collection and collation of references and contexts in which these are made about Indian music in various Sanskrit works and in prominent languages of South India such as Tamil and Telugu, in India and abroad.
- (i) Collection of works on Indian music written in foreign languages for translation and publication in Hindi and English.

10. That four regional committees of not more than five persons each with option to co-opt not more than two persons each to undertake preliminary works in these directions, regionwise.

Resolutions

Resolved further that steps be taken to set up a Central Bureau of Composers.

Also that this Seminar may turn into a specialised wing of the Akademi as a Central Organisation with the avowed object of furthering, improving and developing the music of India—classical and folk (group and dance) and hold regional seminars to unearth valuable material regionwise.

11. The Akademi shall set up at least six well-equipped Regional Libraries for research work on Indian music within the next two years.

12. That the Sangeet Natak Akademi provide facilities for exchange of devotional music of different regions of India and also arrange that *Bhajan* parties of one region be sent to visit other regions according to a systematic plan.

List of Participants in the Seminar

Directors : { Prof. P. Sambamoorthy
 { Prof. B. R. Deodhar

1. Shri Arvind Parikh
2. Shri Samar Chatterji
3. Shri Braj Nandan Azad
4. Shri R. C. Mehta
5. Shri K. J. Nathan
6. Shri A. C. Pandeya
7. Shri Dilip Chandra Bedi
8. Shri T. N. Ramachandran
9. Shri Chandra Bhan Gupta
10. Shri Lal Mani Mishra
11. Dr. D. G. Vyas
12. Shri Keshavrao Bhole
13. Shri R. Chandrasekharaiah
14. Shri Shantidev Ghose
15. Prof. M. Neog
16. Shri Vasantrai Desai
17. Shri Krishnarao Shankar Pandit
18. Shri V. H. Deshpande
19. Smt. V. Ranganayaki
20. Shri B. R. Deodhar
21. Smt. Aida Lobo
22. Shri Sailaja Ranjan Majumdar
23. Shri Pankaj Mullick
24. Shri B. N. Goswami
25. Shri S. S. Bodas
26. Shri N. V. Joshi
27. Shri Basantrao Rajopadhye
28. Shri A. Lobo
29. Prof. P. Sambamoorthy
30. Prof. S. N. Ratanjankar.

Participating Artists

Karnatic Music

Shri Musiri Subrahmanya Iyer	Vocal
Smt. Jayammal and Smt. T. Balasarawathi	Padam and Javali
Prof. P. Sambamoorthy and Party	Devotional Music
Kumari Ranganayaki	Devotional Music
Shri Chowdiah	Violin



Prof. P. Sambamoorthy reading his paper at the Music Seminar



The Sangeet Natak Akademi Notation Committee in session

Shri Veeraswami Pillai
 Shri Palghatmani Iyer
 Shri Swaminath Pillai
 Alathur Brothers

Nagaswaram
 Mridangam
 Flute
 Vocal

Hindustani Music

Shri Dhiren Bhattacharya
 Dagar Brothers
 Shri Vilayat Hussain Khan
 Shri Amir Khan
 Smt. Gangu Bai
 Shri Krishnarao Pandit
 Shri Nisar Hussain Khan
 Shri Mushtaq Hussain Khan
 Shri Altaf Hussain Khan
 Shri Bade Gulamali Khan
 Shri Hari Shankar Misra
 Smt. Siddheshwari Bai
 Smt. Rasulan Bai
 Shri Siyaram Tiwari
 Shri Chand Khan
 Smt. Sandhya Mukherjee
 Smt. Suchitra Mittra
 Pandharpur Party
 A Group of Kawnals
 Shri Vasant Desai
 Shri Radhika Mohan Moitra
 Shri Vilayat Khan
 Shri Bismillah and Party
 Shri Amba Das
 Shri Inam Ali
 Shri Ahmedjan Thirakwa
 Shri Anokhe Lal
 Shri Karamat Khan
 Shri Fakir Chand
 Shri Prem Ballabh
 Shri Munir Khan
 Shri Gopal Misra
 Shri Ram Narain

Devotional Music

Sarod
 Sitar
 Shehnai
 Accompanist Pakhwaj
 Tabla

} Accompanists
 Tabla

Pakhawaj and Tabla

} Accompanists Sarangi

Standardization of Notation System

Among the numerous problems that faced the growth of Indian

music on systematic and scientific lines none perhaps needed more urgent attention than the question of evolving a system of standardized music notation acceptable to the largest number of practising musicians in the North as well as the South. In changed contexts of things the utter necessity of such a system of notation can hardly be exaggerated and its functions and utility need no enumeration. Realising this, the Akademi took the earliest opportunity to seize the problem and appointed a Committee to go into the question and to formulate a national system of music notation.

Complexity of Task

The importance and complexity of the task and its stupendous nature warranted an extremely careful handling at competent hands. As such, the personnel of the Committee was so chosen as to make it as widely representative as possible and to avail of the best talent in the field.

The first meeting of the Committee took place in February, 1955. It went at length into the question of evolving a common notation. It examined all the important systems of notations with a view to assess their scope and limitations.

The Committee felt that it was necessary to evolve a common system, particularly for the purposes of presentation of our music to other countries, for its preservation and popularization in all parts of the country, for educational purposes and also in order to facilitate the growth of group singing and development of Indian orchestra.

In the first instance, after going through a plethora of documents and comments from various experts, the Committee arrived at a tentative decision. Finally, the Committee unanimously recommended a system of standardized notation to be known as national system of music notation. The next step in logic of things is the problem of its widespread implementation to assure its progressive popularization among the largest number of students of music. Obviously, no system of notation can claim any absolute finality or complete adequacy and the Akademi Committee's recommendations are no exception to this.

Members of the Committee

1. Shri Alain Danielou
2. Shri S. N. Ratanjankar
3. Prof. G. H. Ranade
4. Prof. A. Lobo

5. Prof. B. R. Deodhar
6. Prof. P. Sambamoorthy
7. Shri Allauddin Khan
8. Shri Promoth Nath Bannerjee
9. Smt. Nirmala Joshi (*Convener*).

Recommendations of Notation Committee

At a meeting of the Notation Committee of the Sangeet Natak Akademi held on August 20, 1957, the comments and remarks offered by various scholars and institutions on the national notation recommended by the Committee were discussed in detail. The following are the recommendations of the Committee.

1. **Staff Notation :** This notation should be used for international purposes. All the melodies are to be written with 'C' as tonic. Although the melodies are presented with 'C' as the Model Tonic, still they may be transposed at will. Even those who become familiar with the Indian melodies through the Staff Notation are advised to get acquainted with the Indian Syllabo-Phonetic Notation for accurate reproduction.

2. Regarding the Staff Notation, the Committee felt that this be adopted as an alternate system with one or two special signs added at the beginning to the usual key signature to indicate the lowering or raising of certain notes by a *pramana shruti* (परमान श्रुति).

A thin type and a thick type sharp # shall indicate the *Tivra/Tivratar shrutis*. A thin type and a thick type flat b shall indicate the *Komal/Atikomal shrutis*, respectively.

3. **The Syllabo-Phonetic System :** The Committee decided to adopt the Syllabo-phonetic System of Notation. In this system, the four varieties of notes of the *Rishab*, *Gandhar Madhyam*, *Dhaivat* and *Nishad* in their increasing degree of sharpness be denoted by incorporating the vowels, ओ, आ, ए, ई, in the name of the note. The four varieties of *Gandhar*, for instance, would be गो गो, गा गा, गे गे, गी गी, respectively—and

रो	रा	रे	री
मो	मा	मे	मी
धो	धा	धे	धी
नो	ना	ने	नी

The notes figuring in the *Raga* will be indicated according to the syllabo-phonetic scheme. In the body of the composition, however, the Solfa letters सा रि गा म प ध नि written in the Devnagri script

will indicate the relevant notes written in the *raga* signature (*Raag Lakshana*).

4. Signs for the Octave : The notes of the higher octave *Tar saptak* तार सप्तक be represented by a dot above the notes as सारि and the notes of the lower octave, *Mandra Saptak* मन्द्र सप्तक be denoted by a dot below the notes as नि धा. The notes of the middle octave or the *Madhya Saptak* will have no dots. The note of the *Atitar Saptak* and the *Anumandra Saptak* be denoted, respectively, with two dots—above and below the notes, respectively, as सा, नि.


To indicate $1/3$ rd *Matra*, $1/6$ th *Matra* and $1/12$ th *Matra*, etc., the following are to be adopted :—

A thin curved line close over the notes and horizontal line or lines below such as—

सारिग	$1/3$ rd <i>Matra</i> each note
सारिगमपध	$1/6$ th <i>Matra</i> each note
सारिगमपधनिसारिगमप	$1/12$ th <i>Matra</i> each note

$2/3$ rd *Matra* be denoted by writing three notes without any horizontal line below, but joining them by a thin curved line as सारिग (2/3rd *Matra* for each note). The dot should be used to indicate the vowel extension in the *Sahitya* as का ना.

5. Duration of the Note : The note by itself will indicate that its duration is unit time. The note of half unit duration would be represented by a horizontal line below it सारि and the note of $1/4$ th unit duration by two horizontal lines below it सारिगम and the note of $1/3$ rd unit duration by three horizontal lines below it सारिगमपधनिस. In the case of a note of more than one unit time value, the *Avagraha* sign should be adopted (S). The *Avagraha* being one *matra* and *Avagraha* underlined by one line half a *matra*, S underlined by two lines $1/4$ th *matra* S underlined by three lines $1/8$ th *matra* S and so on.

6. Simple Graces : *Ullasita*—The upward glide be denoted with a slanting line forward, the downward glide by a slanting line in the opposite direction, i.e., from upward to lower. *Meend* be indicated by a S curve higher up starting from the note from which it begins and ending at the note where it is to be dissolved as .

Kampita gamaka be denoted with a waved line over the note. The signs for advanced graces will figure in specialised notation.

Grace Notes can be printed in small types above the main note on the left-hand corner.

FIRST MUSIC FESTIVAL



The President, Dr. Rajendra Prasad, who gave away the Akademi Awards, being conducted in a ceremonial procession on the occasion of the first National Festival of Music held in Delhi in March, 1954. The party of Shahnaï players (right) is leading the procession



Dr. P.V. Rajamannar, Chairman, Sangeet Natak Akademi, addressing the National Festival of Music



The Sangeet Natak Akademi Committee for the Promotion of Group Singing in session

Whenever both the *Komal* and *Tivra* varieties of a note occur in a *raga*, the note which is other than the normal variety shall be clearly indicated according to the syllabo-phonetic system in the body of the Notation.

When a note is sounded in other than its *svasthan*, it shall be denoted with a plus (+) sign or a minus (—) sign. When it is sounded in the region of the upper note the plus sign shall be used, and the minus sign, when it is sounded in the region of the lower note ; this being a feature peculiar to some *ragas* of the Karnatic music.

7. Signs for Sama, Tali, Khali : The No. 1 should indicate the *Sama*, O, the *Khali* and *Talis* should be indicated by numbers according to their sequences as 2, 3, 4, etc. The tempo or *laya* of the composition be indicated at the beginning of the composition, viz., *Vilambit*, *Madhya* and *Drut*. The *Tala* of the composition should be indicated by the name of the *Tala*, its *Jatis*, *Augas* and *Gati*, with proper symbols.

8. Signs for Vishranti : Rests or *Vishranti* be indicated by 0 (Zero) mark, and the duration of the rest to be indicated by the same signs as in the case of notes.

In the opinion of the Committee the *Madhya Sthai Sadj*a or middle 'C' (सा) should be of the frequency of 256 vibrations per second according to the International New Philharmonic pitch.

National Music Festivals

First Festival—March 1954

Among the Akademi's earliest ventures on a nationwide scale was the first National Festival of Music held in Delhi in March, 1954. The Festival was organized by the Bharatiya Kala Kendra of New Delhi. It brought together for the first time almost all the prevalent styles in classical and folk music. Held in the precincts of the historic Red Fort and inaugurated by the President, Dr. Rajendra Prasad, it truly symbolized the release of dormant creative forces which were to shape a new destiny for Indian music.

The entire gamut of Indian music ranging from the ancient style of *Dhrupad* to *Thumri* and *Ghazal* and folk music of the North as well as the South found expression through a common platform created by the Festival. Thousands of spectators who thronged the Festival recitals were thrilled to discover the unknown treasure of immense variety in our music.

Common Platform

The Festival can justly claim to have broken fresh ground by throwing open a new window on the hitherto jealously guarded ancient traditions of classical music. Moreover, a common platform for classical and folk varieties of music brought into light the close affinity and relationship that existed between the two.

It is earnest of the Akademi's resolutions to foster the development of music by breaking down the narrow walls that separate the two. A source of enjoyment and exhilaration to thousands, the Festival was also a step in the right direction that gave a new substance and meaning to our music. The Festival showed how much the classical music revival has broken away from the court-room and walled-in concerts to find new life in large-informed social gatherings.

Second Festival—March 1956

With a similar object in view, exactly two years later the Akademi sponsored the Second Music Festival in Patna in March, 1956. It was the beginning of realisation of the Akademi's cherished objective to organise such festivals in different parts of the country and through them diffuse the best in our music among the largest number of people. The Festival inaugurated by the Governor of Bihar, Shri R. R. Diwakar, lasted 5 days and was organized by the Bihar Academy of Music, Dance and Drama. Once again the Festival in its changed locale, yielded its rich fruits. Incidentally, the Akademi through such regional festivals also seeks to foster closer co-operation with its regional Academies and helps to strengthen its local roots and augment its sphere of activities.

First National Music Festival—Red Fort, Delhi, 1954

Participating Artists

Vocal

- | | |
|--|-------------------------------|
| 1. Dagar Brothers | Dhrupad, Dhamar |
| 2. Late Shri D. V. Paluskar | Khayal—Vishva Digambar School |
| 3. Shri Vilayat Husain Khan | Khayal—Agra Gharana |
| 4. Shri S. N. Ratanjankar
(Uttar Pradesh) | Khayal—Bhatkhande School |
| 5. Shri Malik Arjun Mansoor | Khayal—Kirana Style |
| 6. Pandit Shiv Kumar Shukla
(Saurashtra) | Khayal |

- | | |
|---|---|
| 7. Smt. Gangu Bai | Khayal—Kirana Style
Bhajan and Marathi Pad |
| 8. Shri Mushtaq Husain Khan
(Rampur) | Khayal—Gwalior |
| 9. Bai Rqsoolan Bai | Thumri, Banarasi, Tappa-
ang, and Folk Music |
| 10. Shri Pankaj Mullick | Bhajan |
| 11. Radha Rani and Party | Kirtan and Bengal Folk
Music |
| 12. Party from Bihar | Bihar Folk Songs |
| 13. Party from Orissa | Orissa Folk Songs |
| 14. Smt. Kesar Bai | Vocal |
| 15. Shri Patanjali Dev Sharma
(Kashmir) | Khayal |
| 16. Vidwan B. Devendrappa
(Madras) | Karnatic Music |
| 17. Shri Aryakudi Ramanuj
Ayyanger | Karnatic Music |
| 18. Shri P. D. Khadilkar & Party
(Bombay) | Marathi Folk Songs |
| 19. Shri Krishna Rao Shankar
Pandit (Madhyabharat) | Vocal |
| 20. Shri Mubarak Husain | Kawwali |
| 21. Shri Ram Chatur Malik | Vocal |
| 22. Shri Chandra Shekhar Panth | Vocal |

Instrumental

- | | |
|---|----------|
| 1. Shri Dabir Khan | Veena |
| 2. Shri Vilayat Khan | Sitar |
| 3. Shri Mushtaq Ali | Sitar |
| 4. Shri Ilyas Khan | Sitar |
| 5. Shri Ravi Shankar | Sitar |
| 6. Shri Ali Akbar Khan | Sarod |
| 7. Shri Ahmed Ali | Sarod |
| 8. Shri Shyam Ganguli | Sarod |
| 9. Bismillah Khan and Party | Shahnai |
| 10. Shri Gopal Misra | Sarangi |
| 11. Shri Munir Khan | Sarangi |
| 12. Shri Shakur Khan | Sarangi |
| 13. Shri Shatrunjay Prasad Singh | Pakhawaj |
| 14. Shri Ahmed Jan Thirakwa
(Rampur) | Tabla |

15. Shri Kishan Maharaj	Tabla
16. Shri Shanta Pershad	,,
17. Shri Chatur Lal	,,
18. Shri Prem Vallabh	,,
19. Vidwan T. Chowdiah (Mysore)	Violin
20. Shri T. N. Rajrathnam Pillai (Mysore)	Nagaswaram
21. Shri Hafiz Ali Khan (Madhyabharat)	Sarod
22. Shri Papa Venkataramaiah	
23. Shri Palghat Mani Iyer	Mridangam
24. Kumari Sharan Rani Mathur	Sarod
25. Shri Ajodhya Prasad (Rampur)	Sarangi
26. Shri Sadiq Ali Khan (Rampur)	Veena
27. Shri Ram Narainlal	Sarangi
28. Shri Umrao Singh	Shahnai
29. Shri Mithan Lal	Tabla
30. Shri Ghulam Ahmad	Tabla
31. Military School of Music, Pachmarhi	

Second National Music Festival—Patna, 1956

Participating Artists

1. Bismillah Khan and Party	Shahnai
2. Shri Raghu Jha	Vocal
3. Shrimati Nilima Lahiri	Vocal
4. Shri Harishankar	Vocal
5. Shri Parwatarikar	Instrumental
6. Shrimati Rasoolanbai	Vocal
7. Shri Mauzood Hosain Khan	Vocal
8. Shri Gopal Mishra	Instrumental
9. Shri Kishenmaharaj	Instrumental
10. Shri Dabir Khan	Veena
11. Shrimati Girijadevi	Vocal
12. Shri Mushtaq Ali	
13. Shri Prasoon Banerjee	Vocal
14. Shri Ghulam Sabir	Instrumental
15. Shri Ramchatur Mallik	Vocal
16. Shri Bhimsen Joshi	Vocal
17. Shri Abdul Halim Jafar Khan	Sitar
18. Shrimati Gangubai Hangal	Vocal

19. Shri Altaf Hussain Khan	Vocal
20. Late Shri Govindrao Burhanpurkar	Phakhawaj
21. Shri Sharafat Hussain	Vocal
22. Shri Gajananrao Joshi	Violin
23. Shri Amir Khan	
24. Shri Ramprasad Mishra	Vocal
25. Dagar Brothers	Vocal
26. Shrimati Kesar Bai	"
27. Shri Bade Ghulam Ali Khan	"
28. Shri Radhika Mohan Moitra	
29. Shri Siyaram Tiwari	"
30. Shri Mubaraq Hossain (Qawali)	Vocal
31. Shrimati D. K. Pattamal (Karnatic)	Vocal
32. Shri Ravi Shankar	

Accompanists

1. Shri Kishenmaharaj ✓
2. Shri Gopal Mishra ✓
3. Shri Mehdi Hossain
4. Shri Chunnu Khan
5. Shri Munir Khan
6. Shri Alla Rakha
7. Shri Baldeo Dass
8. Shri Ghulam Sabir ✓
9. Shri Shakoore Khan
10. Shri Mahendra Tiwari
11. Shri Habibuddin

Community Singing

The art of music and dance and their inherent potentiality for promoting group life to achieve greater emotional and cultural homogeneity within the country is today realised in all quarters. It is generally felt that our art and life are far too individualistic and elements which go to make a richer and fuller collective life, like group singing and group dancing, are very weak indeed.

The Akademi decided to take the initiative and a committee for the promotion of group singing was set up in 1955 to examine its possibilities and to draw up a programme for action. The committee, which included Smt. Indira Gandhi and Shri Anil Biswas among others, met a couple of times and decided on a plan of work. A sub-committee was set up to scan through the text and tune of both the existing as well as the newly-written songs. It was

recommended that various linguistic areas be covered by the regional committees to be set up. Unfortunately the work of the committee has not been able to make much headway.

Library And Archives Music

The Akademi can rightly claim to possess a fairly representative collection of the tape recordings of folk as well as classical music of the country. Apart from the recordings of almost all living exponents of classical music, the Akademi has also been able to collect hundreds of rare disc recordings of the musicians of the past. The Akademi has a vast collection of photographs of eminent artists of the past as well as the present and about 10,000 feet of colour films of folk and classical dances of the country.

DRAMA SEMINAR



Participants of the Drama Seminar being presented to Dr. Radhakrishnan, Vice-President, who inaugurated the Seminar



The Vice-President inaugurating the Seminar

Director of Drama Seminar



Shri Sachin Sen Gupta

DRAMA

Drama Seminar—1956

ON a suggestion mooted by the Chairman of the Sangeet Natak Akademi, it was decided to hold a Drama Seminar with a view to anticipate the shape of future Indian Drama. Encouraged by the success of the Film Seminar held in 1955, the Seminar on Drama was another link in the chain of such seminars which the Akademi proposed to take up as part of its permanent activities.

Director : Shri Sachin Sen Gupta

A Steering Committee, under the guidance of the Vice-Chairman of the Akademi, was set up to advise and help the director of the Seminar, Shri Sachin Sen Gupta, who was made responsible for its overall organization. After some deliberations the Steering Committee decided upon the nature and scope of the Seminar to cover the various facets and problems of Indian Drama. In all, 34 papers were submitted which covered a wide range of subjects and the fruitful discussions which followed brought into sharp focus the essential nature and problem of our theatre movement. The various aspects covered by the Seminar included :

1. The growth and development of language dramas and regional theatre in all the 14 recognized languages.
2. Folk Dramas.
3. Special papers on Opera and Ballet, Professional, Amateur and Children's Theatre, Tagore Drama, Theatre Architecture and Stage Settings, Production of Dramas suitable in Indian conditions, Indian Drama in Contrast of World Traditional Dramas and Plays of Today, and Training in the Art of Dramatics.

Inauguration Ceremony

The inauguration ceremony and formal opening of the

Seminar was performed by Dr. Radhakrishnan, Vice-President, at Sapru House on April 25, 1956.

In his speech replete with citations from ancient Dramatic scriptures, Dr. Radhakrishnan extolled the great role assigned to the art of drama in our society, and in a prophetic vein claimed : "Indian drama has a great future. After independence there is great awakening, a renaissance of artistic activity. We hope that lasting works may be produced in this age." The Vice-President said : "It is said that the drama creates the conscience of the age. We cannot make people good by acts of Parliaments, nor is it possible by constitutional provisions to remove deep-rooted social prejudices."

The Chairman of the Akademi, Dr. P. V. Rajamannar, in his brief speech, dispelled the shades of doubts in regard to the quality of Indian drama.

Maximum Time for Discussions

The Seminar, which lasted six days and brought together 40 eminent theatre experts from all the corners of the country, sat in sessions at the Y. W. C. A. Hall, New Delhi, morning and evening daily from April 26 to April 31. The proceedings of the Seminar were so arranged as to allow maximum time for discussions and mutual exchange of ideas among the participants. A verbatim report of the Seminar proceedings was also taken. The deliberations roused keen public interest in theatre movement and the art of drama. The entire Delhi Press and Dramatic Organizations of the capital lent every assistance and voluntary service to make the Seminar a success.

The Seminar unanimously adopted some resolutions and made recommendations for the future guidance of the Akademi. Many participants expressed their willingness to lend there whole-hearted co-operation to give practical shape to the ideas envisaged in the resolutions.

Seminar Recommendations

This Seminar of workers in the field of drama and theatre in India, organised by the Sangeet Natak Akademi, having considered the proud traditions of Indian drama and the remarkable efflorescence of dramatic activity during the last few years, expresses its deep faith in the potentialities of drama as a factor in the building up of



Shri Satya Narain Sinha addressing the Drama Seminar



The artists, who took part in 'Shakuntala,' being presented to the Prime Minister, Shri Nehru



A group photograph of the participants of the Drama Seminar

the new India and offers the following general recommendations :—

1. *Factors hindering the full growth of the drama :* The Seminar felt that the absence of a continuous tradition of living drama and the existence of certain restrictions that came into being during alien rule have hampered the growth and development of theatrical arts in India and still continue to do so. While the other general and particular measures discussed and recommended by the Seminar will encourage the growth of drama, the Seminar felt that the removal of these outdated restrictions is an urgent necessity.

(a) In the opinion of the Seminar, the Dramatic Performances Act of 1876 is wholly out of place in the present context and should be repealed.

(b) The Seminar commends the steps taken by some State Governments in exempting dramatic performances, both amateur and professional, from the Entertainment Tax and strongly urges all other State Governments to take similar steps so that drama, which is much more than entertainment and which in the present conditions needs special incentives, should develop and prosper.

The Sangeet Natak Akademi had addressed all State Governments for the above mentioned exemption in pursuance of the recommendation made by the Drama Seminar.

2. *Assistance by the State :* The Seminar is fully aware that in most modern and progressive countries in the world, the theatre being the life-blood of the country, is receiving subsidies and other financial assistance from the State. They would, therefore, call upon the State and the Central Governments to earmark and provide in the Second Five-Year Plan and their annual budgets, funds for giving such assistance. This assistance may take the form both of subsidies and loans out of a revolving fund. The assistance should be given to dramatic activity, broadly under the following categories :

(i) *Construction of Theatres :* The Seminar welcomes the proposal to build in the capital a theatre hall worthy of our national status, but it is strongly of the opinion that at the same time, as this project is launched, a number of suitable theatres, both covered and open-air, should be constructed by the States, by the municipal authorities and other such bodies. Without the

construction of such theatres in the main towns and the countryside, the existence of the national theatre at the capital will lose much of its significance. The plans for such theatres should be drawn up in consultation with experts in theatrical technique and should be consistent with modern needs and in conformity with Indian aesthetic traditions. These theatres should, wherever possible, be equipped with libraries, museums, of theatrical interest and rehearsals and be made available at nominal rents.

(ii) *Commercial Troupes* : The Seminar feels that a vigorous Indian theatre cannot emerge without the professional and commercial theatre companies becoming self-supporting. In the present situation, the professional troupes can subsist only through liberal aid from the State for several years to come. The Seminar recommends subsidies and loans being given to professional companies and groups both of the travelling and the non-travelling variety. This assistance may be given in the form of cash subsidies or loans or properties or mobile vans and such other facilities.

(iii) *Amateur Groups* : There are broadly three types of amateur groups in the country :—

- (a) Those connected with educational institutions.
- (b) Clubs and other groups in towns.
- (c) Dramatic groups at Community Centres, Social Educational Centres and other institutions in the villages.

All these and any other types of amateur groups that may come into being, deserve financial assistance in cash or kind from the State.

The Seminar would recommend the formulation of a well-thought-out scheme for this purpose.

3. *Training* : In the present phase of the growth of dramatic activity in the country, the mistakable enthusiasm for drama has to be matched by adequate training facilities in all branches of drama and theatre. The Seminar would, therefore, recommend a comprehensive programme of training broadly on the following categories :

- (a) A Central Institute should be established to provide training of the highest standard in acting, production,

opera, ballet and play-writing, and should equally emphasise technique and theory, both ancient and modern.

- (b) Apart from regular training to be imparted at this Institute, special courses, camps and seminars for those already in the field should be organised by the Akademi from time to time.
- (c) The Seminar notes with pleasure the pioneering work in the direction of training done by some institutions in different parts of the country and recommends that those and similar enterprises should be given suitable financial assistance in the light of the progress shown by them.
- (d) The Seminar is of the opinion that the training of the folk dramatic troupes should be organised in a manner suitable to their traditions and modes of expression and for this purpose, a number of training camps and courses should be arranged and special assistance given to these trainees.

4. *Preservation, promotion and study of folk drama* : The Seminar is of the opinion that the regeneration of the Indian theatre can only be possible by revitalising the traditional folk forms so as to narrow the gulf between the dramatic forms that have developed during the last hundred years and the survivals from the past. The Seminar recommends that adequate steps be taken not only for the careful and scientific study of the folk drama in different parts of India but also for preventing their decay and disappearance and for giving them recognition and new life.

5. *Drama and education* : An important factor in the emergence of the new Indian theatre would be the background and outlook in this matter of the new generations on whom would fall the responsibility of strengthening the tradition which is being matured by present-day efforts. The Seminar feels that unless the study of drama and theatre and theatrical activities are given important place in the educational system, such a generation would not arise. The Seminar would, therefore, recommend to the Central and the State Governments and the Universities that both as an extra-curricular activity and as a medium of education, dramatic activity should be encouraged in schools and colleges, and that the study of drama in the curriculam should be given a practical bias.

In this connection, the Seminar invites the attention of the Akademi and the States to the special problems of the children's theatre and suggests the formation of a committee to examine these problems.

6. *Festivals and Competitions* : The Seminar welcomes the festivals that are being organised by the Government and other organisations. In this connection, the Seminar would offer the following suggestions :—

- (a) In order that the festivals may have their spontaneous and genuine character and the largest degree of participation, they should not be dominated by official control and supervision ;
- (b) The festivals should be organised in a pyramidal manner so as to embrace the largest territory and population of the country and to give opportunity to promising talent even in remotest corners. It is suggested that there should be local festivals in blocks, tehsils, districts and States leading on to the national festival.

7. *Publications* : In order to make available to workers in drama and theatre all over the country, the results of studies, research and experiments in different regions, the Seminar feels that a publication programme should be undertaken by the Akademi and its affiliated bodies, and that in this programme the following items should be emphasised :—

- (a) The existing bulletin of the Akademi should become more comprehensive and serve as a clearing house for information from all parts of the country ;
- (b) The results of the research in drama and theatrical activities and traditions should be published in the form of brochures or books both by the Akademi and by private enterprise with such assistance as may be necessary ;
- (c) There should be a special programme of translations of well-known and stageable plays of the different languages of India into the regional languages enumerated in the Constitution. These plays should be made available at moderate prices.

Titles and Authors of the Papers read at the Seminar

Language and Folk Drama and Theatre

- | | |
|---|--|
| 1. On Assamese Theatre | — Shri G. K. Phookan |
| 2. Bengali Drama and Theatre | — Dr. Amar Mukherjee |
| 3. The Plays of Tagore | — Smt. Leela Ray |
| 4. A Hundred Years of a Gujarati Theatre | — Shri C. C. Mehta |
| 5. Bhavai-Gujrati Folk Drama | — Smt. Dina Gandhi |
| 6. Historical Survey of Hindi Drama | — Shri J. C. Mathur |
| 7. Hindi Folk Drama | — Shri Suresh Awasthi |
| 8. Drama and Theatre in Karnataka | — Shri Adya Rangachari |
| 9. The Drama and Theatre in Kerala | — Dr. K. M. George |
| 10. The Manipuri Theatre and Drama | — Shri Romani Singh and Bira Singh |
| 11. Marathi Theatre | — Shri (Mama) Warkerkar |
| 12. Historical Growth of Oriya Drama and Theatre | — Shri K. C. Panigrahi |
| 13. Plays and Theatre in Orissa | — Dr. M. Mansinha |
| 14. Some Trends and Experience in Punjabi Drama and Theatre | — Smt. Sunehlata Sanyal and Sheila Vats. |
| 15. Sanskrit Drama and Performance | — Dr. V. Raghavan |
| 16. The Growth of Drama in Tamil Nad | — Shri T. K. Sanmugham |
| 17. The Andhra Stage and Telugu Drama | — Shri Banda K. Rao |
| 18. Kuchipudi Bhagawatham | — Shri Natraj Ramkrishna |
| 19. Urdu Drama | — Prof. M. Mujeeb |

Special Papers

- | | |
|---|--------------------------|
| 20. The Professional Theatre | — Shri Ahindra Chowdhury |
| 21. Indian Theatre in the context of the World Theatre | — Dr. Mulk Raj Anand |
| 22. The Professional Theatre in the Western Region of India | — Shri K. Narain Kale |

- | | |
|---|-------------------------|
| 23. Problems of Amateur Theatre Activity in India | — Shri I. L. Dass |
| 24. Problems of Amateur Theatre in India | — Shri Prabhakar Machwe |
| 25. Amateur Theatre in India | — Shri Sambhu Mitra |
| 26. Traditional and New Drama | — Shri Balraj Sahni |
| 27. The Training of the Actor | — Shri E. Alkazi |
| 28. Magic of Brecht's Theatre | — Shri Balwant Gargi |
| 29. Production suited to Indian Conditions | — Lt. Col. H. V. Gupte |
| 30. Children's Theatre | — Shri Samar Chatterjee |
| 31. Children's Theatre | — Shri Ramesh Chander |
| 32. Theatre Architecture and Stage Setting | — Shri Adi Marzban |
| 33. Production of Operas in South India | — Prof. P. Sambamoorthy |
| 34. Nritya or Nritya Varieties in India | — Shrimati Tagore |

First National Drama Festival—1954

In November, 1954, the Akademi organised a Drama Festival on nationwide scale in Delhi. It was inaugurated on November 22, 1955, by the President, Dr. Rajendra Prasad.

It is a part of the programme of the Akademi to sponsor such national festivals now and then, in different parts of the country. Planned on an unprecedented scale, and being the first of its kind, it naturally involved serious organizational and other problems.

The Delhi Natya Sangh was vested with the responsibility to organize this Festival. The selection of groups out of a total of 900 applications received in the 14 recognised languages was in itself a formidable and delicate task. The sheer number of applications received from the participants gives an idea of the enthusiasm evoked by the Festival as is also a fair index of the rising tempo of theatre activity all over the country.

In all, 22 plays on varying themes, mythological, historical and social, in different languages were staged during the Festival. These were witnessed by thousands of spectators. It was a privilege given to six languages, *viz.*, Hindi, Bengali, Marathi, Kannada, Telugu and Punjabi to present two plays each.

Eminent men of the theatre world were appointed on the selection committee which judged and distributed prizes to the various participating groups. The opening and the termination of the Festival symbolically highlighted the diversity and range of modern theatre activity in India, as it befittingly opened with an Indian classic, "Shakuntala", and ended with a Greek classic, 'Oedipus Rex'.

Names of the Performing Groups and Plays in the Drama Festival

<i>Name</i>	<i>Author</i>	<i>Performing Party</i>
1. Shakuntala	Kali Das	Brahman Sabha, Bombay
2. Sonit Kumari	Jyoti Parshad Agrawala	Assam Sangeet Natak Academy, Shillong
3. Sivakamiyin Sabatham	R. Krishnamurti, Editor of Kalki	Shri Ramakrishna Kripa Amateurs, Madras
4. Nai Roshani	Syed Zial Hussain Jaffery	Anjuman Taraqqi Urdu, Himaynagar, Hyderabad
5. Parakalam	Gopal Chotray	Janta Rangmunch, Cuttack
6. MazamRaat	C. C. Mehta	I.N.T., Bombay
7. Bhau Bandki	Shri Khadilkar	Bombay Marathi Sahitya Sangh
8. Sharda	Govind Ballal Deval	Maharashtra Natya Samelan, Poona
9. Ham Hindustani	R. G. Anand	I.N.T., New Delhi
10. Kute-Ki-Mout	Krishan Chandra	Allahabad Culture Centre
11. Sri Krishana Tula Bharam	Muttaraju Subbarao	Rama Vilassa Sabha, Tenali, Guntur

12. Bahadur Ganda	Narsinga Rao	Ravi Artists, Bangalore
13. Vadi-Ki-Goonj	Sheila Bhatia	Delhi Art Theatre, New Delhi
14. Khoo-De Manh-Te	"	Kala Sangam, New Delhi
15. Ambapali	Benipuri	Bihar Kala Kendra, Patna
16. Raktakarabi	Rabindranath Tagore	Bohurupee, Calcutta
17. Chhenra Taar	Tulsi Lahiri	Bohurupee, Calcutta
18. Haoranp-Leisang-Saphabai	Sarangthem Boramani Singh	Manipur Dramatic Union, Imphal
19. Ugra Kalyan	Sada Shiv Rao Garud	Dattatreya Nataka Sanga, Gadag
20. Oedipus Rex		Theatre Group, Bombay

Drama Competition

The Akademi instituted two awards in the field of drama to be given from time to time for the "Best Plays and Best Production" in order to encourage dramatic activity generally and writing and production of new plays in Indian languages particularly.

For the first year, the competition, which will be held in April, 1959, is confined to only two languages—Hindi and Tamil. It is hoped that at a later stage the scope of the competition will be enlarged to include other Indian regional languages. The awards are instituted in two categories for each language group, *viz.* best play script and best production. The thematic originality of work and its contemporaneous character will receive particular emphasis in order to stress the need for live and dynamic theatre which naturally excludes translations and adaptations.

All professional and amateur groups with some standing will be entitled to participate in the competition.

Delhi and Madras have been chosen to be the venues of the competition for Hindi and Tamil, respectively. For each of the two categories, separate panels of judges for screening the script and judging the production have been appointed.

The Akademi will also defray a part of the expenditure incurred on the production of plays by re-imbursing in the form of monetary assistance—railway fare will be paid to each group selected to participate in the competition, Rs. 500 for rehearsal and Rs. 2,500 to the winning group as cash award.

The competition, which will take place in the end of April, 1959, has evoked widespread interest and has already brought in approximately 250 applications for 'best play' and 'best production'.

Important Circular Letter and Resolution Adopted

A circular letter was addressed to all the State Governments which, among other things, requested them to make every effort to see that every small community has its own local cultural centres where artists can perform and people can participate in their own community programmes of drama, music, to offer prizes for playwrights and to ask every educational institution to make dramatics an essential feature of their school programme.

The Executive Board of the Akademi passed a resolution requesting the State Governments not to allow the theatre buildings to be used as cinema houses.

DANCE

Dance Seminar—1958

THE Seminar on the dances of India, the last of the four Seminars and the first of its kind organized by the Akademi, was inaugurated at Vigyan Bhawan, New Delhi, on March 30, 1958, by Dr. P. V. Rajamannar, Chairman of the Akademi. Over 350 artistes representing the various schools and styles of Indian dancing and 40 scholars and critics participated in the Seminar, besides observers from Ceylon, China and Nepal. The Seminar, which lasted for nine days from March 30 to April, 7, 1958, was hailed as a unique event in the annals of Indian dancing.

Dr. Rajamannar, in his opening address, pointed out the existing spirit of rivalry, intolerance and misunderstanding between the different schools of music and dance and pleaded for more sympathy, understanding and appreciation of the various styles that existed in this vast land.

The Seminar's comprehensive and broad-based planning made it possible for scholars and exponents to exchange their ideas and pool their knowledge in various schools and styles of Indian dancing—classical and semi-classical—with their all-possible regional and formalistic variations, highly developed, well-structured folk dances and modern dance dramas.

Demonstrations

The papers read and presented at the Seminar were accompanied by demonstrations by eminent artists which punctuated and stimulated the discussions. The Akademi had arranged public performances of the dances every evening at the capital's open-air theatre at Talkatora Gardens. These performances, in their range and quality, were impressive and unfolded many facets of problems connected with the art of dancing. They also indicated future trends and suggested likely measures for organizing the art in a more effective manner.

The Seminar sessions and public performances attracted many

critics, Pressmen, Observers and thousands of interested visitors from all over the country. Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs, also attended the Seminar sessions, and in an illuminating speech dwelt at length on State patronage to arts. The Prime Minister, Shri Nehru, gave a reception to the participants at the Prime Minister's residence.

The Seminar made some valuable recommendations for future growth and development of Indian dancing.

Organising Committee :

- | | |
|---|-----------------------------|
| { | 1. Dr. V. Raghavan |
| | 2. Smt. Rukmini Devi |
| | 3. Shri Hari Uppal |
| | 4. Shri Uday Shankar |

Papers Read at Dance Seminar

<i>Author</i>	<i>Subject of the Paper</i>
1. Dr. V. Raghavan	1. Bharata Natyam
	2. Uparupakas
2. Shri U. S. Krishnarao	Modern Trends in Bharata Natyam
3. Shri Kittappa	Jatis in Bharata Natyam
4. Shri Vazhanur Ramiah Pillai	Adavus in Bharata Natyam
5. Shri Nataraj Ramakrishna	Kuchipudi Dance
6. Shri V. Appa Rao	Kuchipudi Dance
7. Shri E. Krishna Iyer	1. Bhagwatmelā
	2. Folk Dances of South India
8. Smt. Rukmini Devi Arundale	Kuravanji Dance-Drama
9. Shri Kunju Kurup	Kathakali
10. Shri Gopinath	Kathakali
11. Shri Atombapu Sharma	Manipuri Dance
12. Guru Amubi Singh	Manipuri Dance
13. Smt. Nayana Javeri	Manipuri Dance
14. Shri M. S. Kallianpurkar	Kathak Dance
15. Shri A. C. Pandeya	Kathak Dance
16. Dr. D. G. Vyas	Kathak Dance
17. Shri Kalicharan Patnaik	Odissi Dance Tradition
18. Shri Shivram Karanth	Yakshagana
19. Smt. Mrinalini Sarabhai	Scope for New Developments in Indian Dance
20. Smt. Shrimati Tagore	Dance-Drama of Tagore



Dr. P.V. Rojammannar, Chairman, Sangeet Natak Akademi, delivering his inaugural address at the Dance Seminar. On his right is Dr. V. Raghavan, a Director of Seminar, and, on his left is Smt. Nirmala Joshi, Secretary of the Akademi

DANCE SEMINAR



Prof. Humayun Kabir addressing the Seminar



*Smt. Nirmala Joshi, Secretary, Sangeet Natak Akademi,
reading her report at the Dance Seminar*



Guru Gopinath addressing the concluding session of the Seminar

Dance Seminar Organising Committee



Dr. V. Raghavan



Smt. Rukmini Devi



Shri Uday Shankar



Shri Hari Uppal



*The Chinese Observer receiving the Akademi's gift from Shrimati Kamaladevi Chattopadhyaya,
Vice-Chairman of the Akademi*



The Napalese Observer receiving the Akademi's gift



The Ceylon artists receiving the Akademi's gifts



Some of the participants in the Dance Seminar photographed at a reception given in their honour by the Prime Minister, Shri Nehru



*The Prime Minister gave a reception in honour of the participants of the Dance Seminar.
Picture shows Shri Nehru in an affectionate embrace with Shri Shambho Maharaj*



Guru Kunchu Kurup, Guru Amubi Singh and Pandit Atombapu Sharma photographed at a session of the Dance Seminar

Central College of Dance, Imphal



Shri P. C. Mathews, the then Chief Commissioner of Manipur and Chairman of the Central Dance College, Imphal, laying the foundation-stone of the college



Puja being performed before the foundation-stone-laying ceremony

**BHARATA
NATYAM**



→
Smt. T. Balasaraswathi



KATHAK

←
Shri Shambhoo Maharaj

- | | |
|-------------------------------|--|
| 21. Shri Shanti Dev Ghosh | Music in Dance-Drama of Tagore |
| 22. Dr. M. Neog | Dance Tradition in Assam |
| 23. Shri Hari Uppal | Dance Traditions in Bihar |
| 24. Smt. Sudha Desai | Folk Dances of Gujerat and Saurashtra |
| 25. Shri Devi Lal Samar | Flok Dances of Rajasthan |
| 26. Shri Suresh Awasthi | Ras and other Folk Dance-Dramas of Uttar Pradesh |
| 27. Shri Mohan Chandra Upreti | Flok Dances of Kumaun Garhwal |
| 28. Shri S. S. Paranjpe | Dance Tradition in Maharashtra and Konkan |
| 29. Shri P.N.K. Bamzai | Dances of Kashmir |
| 30. Shri C. S. Upadhyaya | Dance Tradition in Nepal |
| 31. Shri Projesh Banerjee | Folk Dances of North India |
| 32. Smt. Kapila Vatsyayana | Dance in Indian Sculpture |
| 33. Shri Vasudeva Sastri | Literary and other sources of Indian Classical Dance |
| 34. Shri G. Venkatachalam | Indian Dance and its influence on South East Asian Countries |
| 35. Shri Noeyal Peiris | Kandyan Dances |
| 36. Smt. Gul Bardhan | The Art of Shanti Bardhan |

Dance Seminar Recitals

1. Guru Kunju Kurup, Troupe,
Laxmi Vilas,
KOTTAYI,
Palghat,
Kerala State.
2. Little Ballet Troupe,
Periera Hill Road,
ANDHERI,
Bombay.
3. Manipur Dance College,
IMPHAL.
4. Kerala Kala Mandalam,
CHERUTHURUTHI,
Kerala State.
5. Darpana,
AHMEDABAD.

6. Smt. T. Balasaraswathi,
4, Varadarajulu Naidu Road,
EGMORE,
Madras.
7. Bharatiya Kala Kendra,
5-B, Pusa Road,
NEW DELHI.
8. Smt. Menaka Devi Shirodkar,
Ishwardas Mansion,
C-Block, 5th Floor,
Nana Chowk,
BOMBAY-7.
9. Indian National Theatre,
Agakhan Building,
9, Dalal Street,
BOMBAY-1.
10. Satriya Dances of
ASSAM.
11. Kinnar Dancers from
HIMACHAL PRADESH.
12. National Music Association,
Baxi Bazar,
CUTTACK-1.
13. Kumari Padmalochani,
P.O. Box 581,
BANGALORE-2.
14. Bharatiya Vidya Bhavan,
Chowpatty Road,
BOMBAY.
15. Kalakshetra,
Adyar,
MADRAS.



Manipuri Dance

Kathakali





Kuchipudi



Odissi



Sattria Dance of Assam



Chhau Dance of Mayurbhuj

Central College of Dance—Manipur

The Manipur Dance College founded in January, 1954, made its beginning with a token donation made by the Prime Minister, Shri Nehru, for the establishment of such an institution in Manipur. The Akademi was financially aiding the college and at a later date in 1957, the Akademi took over the administration of the college to run it as a central institution for imparting authentic training in Manipuri dance and the tribal dances of the region.

In a short life span of four years, the college recorded all round progress in its various activities. The steady rise in the number of students on the college rolls which touched a new record number of 155 is a sure sign of its growing popularity. The college staff now consists of 11 persons, including three great contemporary Manipuri masters, Guru Amubi Singh and Guru Atomba Singh, Akademi Award Winners, and Guru Anudon Sharma. The college also offers a few merit scholarships to young dance students. The dance troupe of the college visited various parts of the country and gave demonstrations on many important occasions.

The foundation-stone laid in April, 1958, for a new college building marked yet another landmark in its progress.

National Dance Festival—1955

The National Dance Festival following in the wake of earlier national festivals of music and dance was the third of its kind sponsored by the Sangeet Natak Akademi barely within two and a half years of its existence. The President, Dr. Rajendra Prasad, who inaugurated the Festival, expressed great satisfaction at the way the Akademi was progressing.

The entire organisation of the Festival was entrusted to a local institution, the Bharatiya Kala Kendra. The Festival dates happily coincided with the International Industrial Exhibition which accorded an opportunity to many thousands of visitors who came from far and wide to witness the Festival performances.

The Festival commenced with the offering of traditional obeisance to Natraj and continued every evening for six weeks.

Programme of Festival

The programme of the Festival covered a wide cross-section of Indian classical and traditional dancing, ranging from Bharata Natyam to the comparatively little known styles of Chhau and Kuchipudi as also the modern innovation, such as ballet. However,

a wide representation was no end in itself, as care was also taken to have these represented by the foremost living exponents in the respective fields. Thus the great masters of Bharata Natyam, Kathak, Manipuri and Kathakali along with other masters of traditional styles and great ballet composers of today were for the first time brought on the same stage to complete the picture of diversity and open a new window on the great panoramic mosaic that is Indian dancing today.

The participants in the Festival included Smt. Bala Saraswathi and Smt. Shanta Rao for Bharata Natyam ; Guru Kunju Kurup and K. Krishna Nayar for Kathakali and Shri Shambhu Maharaj and Birjoo Maharaj for Kathak, besides great names in the modern ballet world and Smt. Mrinalini Sarabhai and a host of other young dancers.

The following is a complete list of the participants, individual artists and groups.

Participants in Dance Festival

1. Shri Shambhu Maharaj	Inauguration and Kathak Dance
2. Smt. Bala Saraswathi	Bharata Natyam
3. Manipur Dance College	Manipuri Dance
4. Smt. Shanta Rao	Bharata Natyam
5. Smt. Rita Chatterjee	Manipuri and Bharata Natyam
6. Smt. Roshan	Kathak
7. Nrityashram, Imphal	Manipuri Dance
8. Guru Kunju Kurup and Troupe	Kathakali Dance
9. Shri Uday Shankar's Troupe	Ballets
10. National Music Association, Cuttack, and Mayurbhanj Dancers	Chhou and Odissi Dance
11. Smt. Hima Kesarkodi and Party	Ballet
12. Kalamandalam K. Nayar and Party	Kathakali
13. Andhra	Kuchipudi Dance
14. Smt. Mrinalini Sarabhai and Troupe	Ballet
15. Shri Narendra Sharma and Troupe	Ballet
16. Shri Brij Mohan	Kathak—Lucknow Style
17. Seraikhella, Bihar	Chhou Dance
18. Assam Sattras	Jhumura Dance

FILM SEMINAR



Shri Nehru inaugurating the Film Seminar in New Delhi on February 27, 1955



The Prime Minister photographed on his arrival to inaugurate the Seminar



Dr. P.V. Rajamannar addressing the Film Seminar



*Smt. Devika Rani Roerich garlanding
the Prime Minister*

FILM

The Film Seminar—1955

Directors { **Smt. Devika Rani Roerich**
 { **Shri Prithvi Raj Kapoor**

THE advent of film as a new art form on the Indian scene nearly four decades ago and its continuous growth as a major art industry employing thousands and entertaining millions is being progressively recognised as a force which must be channelized to the best interest of our people.

In order to achieve this, a Film Seminar, the first of its kind in the annals of the motion picture industry of India, was sponsored by the Sangeet Natak Akademi following the decision taken by its General Council. Its object was to direct a collective probe into the many facets of film industry and to assess its role in our national life. It was primarily an attempt to evaluate its cultural, artistic and aesthetic aspects as also technical, social and economic aspects. As expected, the Seminar provided a common platform for discussion of several aspects of film production and distribution and enabled the participants to take an overall stock of the existing state of things and to plan for the future by putting together these eminent personalities from the film world.

Planning and Organisation

A suitable machinery was set up for the planning, organisation and conduct of the Seminar. Several committees and individuals took charge of the organisational work at various levels. Smt. Devika Rani Roerich and Shri Prithvi Raj Kapoor acted as the Directors of the Seminar and its proceedings were conducted under the chairmanship of Shri B. N. Sircar. Some of the most outstanding personalities in the film world participated in their individual capacity as producers, directors, actors and actresses, technicians and distributors. Although the number of delegates was limited to 40, sufficient care was taken to make this number as widely representative in character as possible.

Inauguration by Shri Nehru

The Seminar was inaugurated in New Delhi by the Prime Minister, Shri Nehru, at the National Physical Laboratory on February 25, 1955. In his inaugural address, Shri Nehru cautioned the authorities to eschew any undue interference in artistic activity and said that the film medium must be used with utmost care and discretion as it was a very powerful weapon in influencing the minds of the people.

The Seminar went on from day to day till March 4, 1955. Assembled on the same table were some of the most known and experienced members of the film profession and this unique assembly went into serious deliberations on the diverse facets of film as an art and industry. In an atmosphere of earnest self-criticism and uninhibited sincerity, learned papers were read, followed by equally dispassionate and fruitful discussions.

Foreign Observers

The Seminar sessions were also attended by Shri V. K. Krishna Menon and Pandit H. N. Kunzru, both of whom made short speeches. Besides, delegates from China and observers from the United Kingdom and Sweden came to the Seminar.

The President and the Prime Minister met the Seminar participants at specially-organised functions at Rashtrapati Bhavan and the Prime Minister's residence.

The Seminar was acclaimed as a unique event by the Press, public and participants alike. It ended without passing any specific resolutions, as in the words of Dr. P. V. Rajamannar, "in matters of art there can be no hard and fast decisions, no dogmatic creed, and no binding injunctions". However, a number of recommendations were made by the Seminar and the implementation of these was entrusted to a committee appointed by the Akademi.

A comprehensive report of the proceedings of the Seminar has since been published by the Akademi.

Film Seminar Recommendations

No resolutions as such were passed at the Seminar, but both in the papers read and the discussions, which followed, several suggestions were made for the advancement of the film industry with an appeal to the Sangeet Natak Akademi to take appropriate steps to implement those suggestions. The Chairman of the Akademi, Dr.

Directors of Film Seminar



Smt. Devika Rani Roerich



Shri Prithvi Raj Kapoor



*The President, Dr. Rajendra Prasad, greeting prominent film stars at the reception given by him.
(Left to Right) Raj Kapoor, Nargis, Dalip Kumar and David*

P. V. Rajamannar, attended the Seminar from beginning to end and the suggestions were made to him as Chairman of the Akademi. The Chairman originally thought of placing those suggestions before the Council of the Akademi much earlier, but then he considered that it would be more useful if the matter could be brought up after the Film Seminar Report had been published and circulated to all the members.

Dr. Rajamannar made out a list of the important suggestions made during the Seminar, which, in his opinion, the Akademi should accept and resolve to implement in such a manner as is practicable and desirable. Personally, the Chairman thought that every one of the suggestions deserved acceptance.

Seminar Recommendation

The Sangeet Natak Akademi impresses on the Central and State Governments the necessity to devise ways and means to help the growth of the film industry.

The following are the recommendations made by the Film Seminar :

1. The State Governments, who collect entertainment tax for film shows, should plough back at least a portion of the tax for the benefit of the film industry in one way or another, *e.g.*, by subsidizing production of films having educational and aesthetic value.

2. The Government should establish a Film Finance Corporation :

- (a) to give loans to producers at reasonable interest,
- (b) to advance money to owners of studios for building up specialized departments, and
- (c) to start research centres and technical institutions dealing with different branches of film-making.

Manufacture of Raw Film

3. The Government should promote the manufacture of raw film and other standard film equipment. In this connection, a research centre may be established for the development of indigenous manufacture of film equipment, including equipment for projection.

4. The Government should examine thoroughly the matter of import of foreign films, and conditions should be imposed to regulate their import. A limit may be fixed to the number of foreign pictures imported from different countries. There should also be a

certain amount of reciprocity between the import into this country of foreign pictures of a particular country and the export of Indian pictures to that country.

5. An institution should be established to provide for instruction in film-acting, film-direction, audiography, cinematography, art-direction, editing, film-processing and other branches of motion picture production. The Sangeet Natak Akademi should itself start, or help in the formation of such institutions. Film-craft should also be included among the subjects taught in the universities.

6. There should be a general film library well-equipped with books and periodicals on different subjects pertaining to the film at each important film-producing centre. In particular, there should be a costume library, where design books and periodicals and every material regarding costumes, etc., should be available.

Musical Instruments

7. The Akademi should undertake the compilation of an exhaustive inventory of Indian musical instruments used in classical and folk music. A catalogue of classical and folk songs may be prepared and a national library of Indian music may be started.

8. The Akademi may appoint at each important centre of film production like Bombay, Calcutta and Madras, an officer assisted by a local body to advise film-producers on matters concerning music and dance. The officer shall maintain a list of qualified dancers, musicians, dance-masters and dance-directors.

Film Laboratory

9. A high-powered committee may be appointed to go into the problems of film-projection and to lay down minimum standards to be followed by all theatre-owners and exhibitors.

10. A well-equipped film-laboratory should be set up at each important film centre with all facilities for research.

11. There should be annual contests or competitions with substantial prizes for the best stories suitable for films.

Papers Read at Film Seminar

<i>Author</i>	<i>Subject of the Paper</i>
1. Dr. P. V. Rajamannar	The Film As a Fine Art.
2. Shri B. N. Sircar	Our Industry.
3. Shri S. S. Vasani	Film Production in India Today.
4. Shri M. Bhavnani	The Future of Information Films in India.
5. Smt. Suprova Mookerji	The Tremendous Advances made in the Technique of Acting
6. Shri M. R. Acharekar	The Importance of Art Direction in a Film.
7. Shri V. Shantaram	The Responsibility of Indian Film Producers towards the Public for Entertainment Films.
8. Shri Souren Sen	The Aesthetic and Artistic Value of Beautiful Costumes in Films.
9. Shri Kishore Sahu	Independent Producers and their Contribution to the Film Industry.
10. Shri Madhu Sil	The Art of Sound Recording in a Film.
11. Shri Pasupati Chattopadhyay	Film Technicians—Their Place in the Industry and Their Problems.
12. Shri Marcus Bartley	Motion Picture Photography.
13. Shri M. Akbar Fazalbhoy	Film Equipment—The Technical and Economic Problems of Manufacturing Film Equipment in India.
14. Shri Anil Biswas	The Wealth of Indian Classical and Folk Music and its place in Films.
15. Shri Narendra Sharma	Indian Poets and Lyric-Writing for Films.
16. Shrimati Durga Khote	The Film Actress and her Contribution to the Cultural and Social Life of India.
17. Shri R. M. Seshadri	Distribution, Exhibition and Publicity of Motion Pictures in India.
18. Shri Keki M. Modi	Foreign Exhibition and Distribution.

- | | |
|--------------------------|---|
| 19. Shri David Abraham | The Film Artist as the All-Important Facet of the Film Industry. |
| 20. Shri Uday Shankar | The Message of Dance in Films. |
| 21. Shri N. C. Sen Gupta | The Film Laboratory. |
| 22. Shri K. A. Abbas | 1. Dialogue and Dialogue-Writers.
2. The Importance and Significance of a Good Film Story—Its Power with the Masses, |
| 23. Shri M. D. Chatterji | Studio Management and Finance. |

Making of Films on Various Classical Dances of India

With a view to undertake the task of authentic preservation and presentation of our cultural heritage in general and various classical dances in particular, the Akademi decided to produce short documentary films on such subjects. To begin with, the Akademi approved the production of a short colour documentary on the Kathak dance of North India. Such a documentary of not more than 2,000 feet in length will be an attempt to portray the story of Kathak dance in its entire historical and artistic evolution and to bring out its depth and meaning as an ancient art.

An expert committee has been appointed to go into the various details of film production. Shri Rajbans Khanna of Bombay, a well-known director, has been assigned to produce the film on behalf of the Akademi. The Akademi is seeking the co-operation of some foreign countries to help in supplying the necessary raw material and technical assistance. With the first rough draft of the script in hand, the actual production is likely to commence soon.

The successful culmination of this project, it is hoped, will mark the beginning of an ambitious programme of film production on lines suggested above.

Library of Films

In pursuance of its objectives the Akademi has set about the task of recording, filming and photographing various forms of dances, both classical and folk. It has a fairly large collection of films and photographs, mostly in colour, representing the folk dances of various regions of the country. The Akademi has also been keeping a film record of outstanding classical musicians and dancers apart from other artistic events and various manifestations of our cultural tradition.

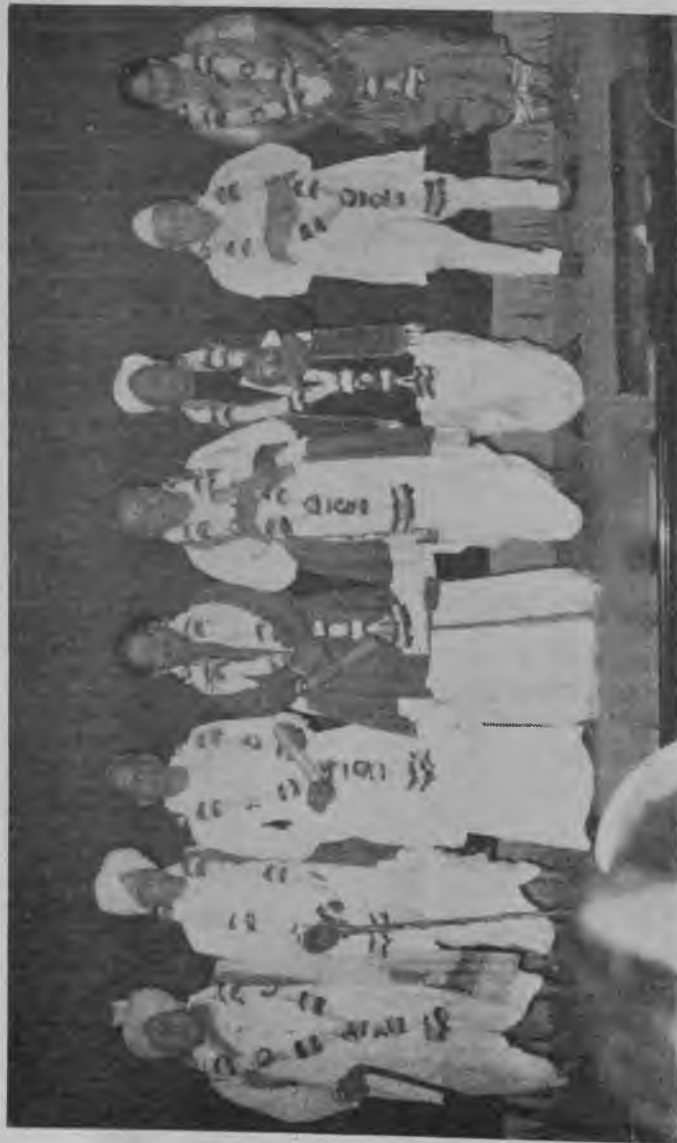
7

FILM SEMINAR PARTICIPANTS



A group photograph of the delegates and others who took part in the Film Seminar

AKADEMI AWARD WINNERS—1955



Left to right : The late Shri Gorindrao Burhanpurkar, Shri Anant Manohar Joshi, Shri Shambhoo Maharaj, the late Shri Rajratnam Pillai, Shri M. Viswanath Iyer, Shri Gubbi Veeranna, Shri Bal Gandharva and Smt. Balarasawathi

THE AWARDS

Akademi Awards

IN Republican India, under changing political and social conditions, the patronage of arts underwent a major shift. The age-old court patronage ceased to function and was substituted by the people or their Government. One of the main purposes behind establishing the Sangeet Natak Akademi was to fill the vacuum thus created. Under the changed set-up, the very nature and form of patronage had necessarily to undergo a fresh examination to fall in conformity with the new outlook. The Akademi, constituted as it is, is the voice and conscience of the arts and artists for whom it was formed. As such, it was incumbent on the Akademi to devise ways and means to extend patronage and bring it in harmony with the changed relationship between arts and its patrons.

National Recognition

It was with this background that the Akademi decided to institute awards under different categories in the field of dance, drama, music and film, known as the Akademi Awards. These awards are given as a mark of national recognition for the most outstanding and distinguished services to the cause of arts. The merited artist is known as the artist of the year. The awards are essentially meant for practising executants having achieved an unrivalled eminence by rendering outstanding services in the field of their work.

The selection of the artists is made by the General Council of the Akademi by calling nominations from knowledgeable persons who have contributed to the growth of contemporary art activity. As a matter of policy, the awards are generally given to most distinguished exponents, keeping in view the age and seniority of the recipients.

Most Coveted Prize

It is a matter of gratification that the Akademi Awards, the highest recognition conferred on the practising artists, has come to

stay as the most coveted prize and a hallmark of meritorious service to which a living master can aspire. It is flattering to note that barely within five years, the Awards have come to enjoy a national status and have helped to restore the art and artist to his rightful place in the framework of Indian society. The President of the Indian Union has been customarily associated with the Awards as these have been given away by him every year since their institution. A solemn and simple function is organised and celebrated every year on this occasion.

Brief History

Here a brief history and different categories of Awards will help to complete the picture of this activity. The Awards for Hindustani and Karnatic music, both vocal and instrumental, were instituted as early as 1951, even before the Akademi was constituted and were known as "Presidential Awards". With the formation of the Akademi, the Awards came to be known as "Akademi Awards" and their investiture became the responsibility of the Akademi. With the passage of time, the number of categories of the Awards went on multiplying to cover the entire field of dance, drama, film and music. In 1954, the Awards in arts of drama and dance were instituted. Four categories were introduced to cover the four well-known styles of classical dancing, *viz.*, Bharata Natyam, Kathakali, Kathak and Manipuri. Similarly two separate Awards were instituted in the art of drama to include its two major creative activities, *viz.*, acting and play-writing. In 1955, another two Awards were instituted in the art of film-making; one each for acting and music direction. Realizing the importance of revitalising the folk arts, an Award has also been instituted, called 'the folk dance trophy' (running) and runners' awards, meant for the best participating troupe in the 'National Folk Dance Festival' held every year as a part of the Republic Day celebrations.

The following are the categories of Awards so far instituted in the field of dance, drama, film and music :—

(a) Music

Hindustani Music ...	(1) Vocal
	(2) Instrumental
Karnatic Music ...	(1) Vocal
	(2) Instrumental

AKADEMI AWARDS—1956



Dr. Rajendra Prasad arriving to give away the Awards



Smt. M.S. Subbalakshmi



The late Shri Rajabhaya Poonchwale

AKADEMI AWARDS WINNERS—1956 (Contd.)



Guru Amubi Singh



Shri Bismillah Khan



Shri Palghat Mani



Guru Kunchu Kurup



Shri Ganesh G. Bodas

(b) **Dance**

- (1) Bharata Natyam
- (2) Kathak
- (3) Kathakali
- (4) Manipuri

(c) **Drama**

- (1) Acting
- (2) Best Play-Wright

(d) **Film**

- (1) Acting
- (2) Music Direction

A list of the recipients of the Akademi Awards in all the categories instituted so far is given in the following pages.

Akademi Fellowship

The Akademi elects 'Fellows of the Akademi' which is the highest honour conferred by it to the most eminent artists. The number of 'Fellows of the Akademi' is, however, not to exceed 30 at any time. The following have thus been honoured : —

1. Shri Allauddin Khan
2. Shri Hafiz Ali Khan
3. Shri Prithvi Raj Kapoor
4. The late Shri Karaikudi Sambasiva Aiyar
5. Shri Aryakudi Ramanuja Iyengar
6. Smt. Anjani Bai Malpekar (The first lady to be elected as a Fellow of the Akademi)

Recipients of Awards for Music

Presidential Awards (1951—53)

1951-52

Hindustani Instrumental	Shri Allauddin Khan
Hindustani Vocal	Shri Mushtaq Hussain Khan
Karnatic Instrumental	Shri Karaikudi Sambasiva Aiyar
Karnatic Vocal	Shri Aryakudi Ramanuja Iyengar

1952-53

Hindustani Instrumental	Shri Hafiz Ali Khan
Hindustani Vocal	Smt. Kesar Bai Kerkar
Karnatic Instrumental	Shri Dwaram Venkataswamy Naidu
Karnatic Vocal	Shri Semmangudi R. Srinivasa Iyer

Akademi Awards (1953-58)

1953-54

Hindustani Instrumental
Hindustani Vocal
Karnatic Instrumental
Karnatic Vocal

Shri Ahmad Jan Thirakwa
The late Shri Rajab Ali Khan
Shri Palladam Sanjeevarao
Asthan Vidwan Shri Vasudev-
acharya

1954-55

Hindustani Instrumental
Hindustani Vocal
Karnatic Instrumental
Karnatic Vocal

Shri Govind Rao Burhanpurkar
Shri Anant Manohar Joshi
The late Shri Rajratnam Pillai
Shri Maharajpuram Vishwanath
Iyer

1955-56

Hindustani Instrumental
Hindustani Vocal

Karnatic Instrumental
Karnatic Vocal

Shri Bismillah Khan
The late Shri Rajabhayya Poon-
chwale
Shri T. S. Palghat Mani Iyer
Smt. M. S. Subbalakshmi

1956-57

Hindustani Vocal
Hindustani Instrumental
Karnatic Vocal
Karnatic Instrumental

Smt. Rasoolan Bai
Nil
Shri Musiri Subramania Iyer
Shri T. Chowdiah

1957-58

Hindustani Instrumental
Hindustani Vocal
Karnatic Vocal

Karnatic Instrumental

Shri Yusuf Ali Khan
Shri Ganesh Ramchandra Behere
Shri Chembai Vaidyanath Bhag-
vathar
Shri Budalur Krishnamoorthi
Sastry

Recipients of Akademi Awards for Dancing (1954-58)

1954-55

Bharata Natyam
Kathak

Smt. T. Balasaraswathi
Shri Shambhoo Maharaj

AKADEMI AWARD WINNERS—1957



Shri Musiri Subrahmanya Ayyar



Smt. Rasoolan Bai



Smt. Rukmini Devi

AKADEMI AWARD WINNERS—1957 (*Contd.*)



Shri Jaishankar Sundari



Shri Chintaman Kolhatkar



Shri Debaki Bose

AKADEMI AWARD WINNERS—1957 (*Contd.*)



Shri Lachu Maharaj



Shri Chowdiah



Shri Madgulkar

AKADEMI AWARD WINNERS--1958



Dr. S. Raghakrishnan, Vice-President, addressing the gathering on the occasion of the presentation of the Sangeet Natak Akademi awards to distinguished artists



★
**AWARD
 WINNERS**



*Smt. Anjani Bai Malpekar, the first lady to be
 elected a Fellow of the Akademi*



Shri Yusuf Ali



Shri Ganesh Ramchandra Bhere

AWARD WINNERS—(Contd.)



Shri Budalur Krishnamurthy Sastri



Shri Chembai Vaidyanath Bhagwatar



Shri Thotton Karakkadan Chandu Panikkar

AWARD WINNERS—(Contd.)



Shri Haobam Atom'n Singh



Shri Bhargavram Vitthal Warekar



Shri Ahindra Choudhari

AWARD WINNERS—(Contd.)



Smt. Durga Khote



Shri Sachin Deb Burman

1955-56

Kathakali
Manipuri

Guru Kunju Kurup
Guru Amubi Singh

1956-57

Bharata Natyam
Kathak

Smt. Rukmini Devi
Shri Baijnath Prasad

1957-58

Kathakali

Shri Thotton Karakkadan Chandu
Panikkar

Manipuri

Guru Haobam Atomba Singh

Recipients of Akademi Awards for Drama (1954-58)

1954-55

Acting

Shri Gubbi Veeranna
Shri Bal Gandharva

1955-56

Production or Direction
Acting

Shri Prithvi Raj Kapoor
Shri Ganpat Rao Bodas

1956-57

Production or Direction
Acting

Shri Jai Shankar Sundari
Shri Chintaman Rao Kolhatkar

1957-58

Playwright

Shri Bhargavram Vithal (Mama)
Warerkar

Acting

Shri Ahindra Choudhari

Recipients of Akademi Awards for Film (1956-58)

1956-57

Director
Screen Play

Shri Debaki Bose
Shri Gajanan D. Madgulkar

1957-58

Film Acting
Music Direction

Smt. Durga Khote
Shri Sachin Deb Burman

Affiliation, Recognition and Financial Assistance to Regional Academies and Important Institutions in the Field of Dance, Drama, Music and Film

AMONG the many functions of the Akademi, as set forth in its constitution, is :

“It shall co-ordinate the activities of regional or State academies of dance, drama and music and co-operate with such similar academies as there may be, and other institutions and associations for furtherance of its objects for the enrichment of Indian culture as a whole.”

In pursuance of these objectives—to co-ordinate the activities of and promote co-operation among the institutions, the Sangeet Natak Akademi instituted the practice of granting “Affiliation and Recognition” to qualified organisations in the field of theatrical arts all over the country. The Akademi being the supreme national body in its field set up by the Government of India was to act as a centralizing and co-ordinating agent.

Common Purpose

The practice of affiliation and recognition brought the art institutions into a unified national framework, fostering kinship with one parent body and sharing the spirit of a common purpose. It also gave the Akademi the benefit of an overall supervision. A broad national perspective acquired from this vantage point helped to gain a total picture of artistic activity, its nature, scope, limitations and future possibilities. Such a relationship between the Akademi and the art institutions facilitates the formulation of a broad-based policy on scientific and systematic lines to institutionalise the growth of art traditions.

Affiliation

The practice and right of affiliation is exclusively reserved for the Regional State Academies to be setup by the different Indian

States. The affiliation of State Akademies to the Sangeet Natak Akademi guarantees a privileged state of relationship to the affiliated unit. The Akademi promotes and strengthens the affiliated unit by making suitable monetary grants and by assigning projects of regional character.

In all matters of regional importance, the affiliated unit is consulted and its advice is sought in every vital decision concerning the area. Regional festivals and conferences are sponsored by the Akademi under their auspices. In other words, the Akademi serves and promotes regional activities with the active co-operation of the affiliated unit in the area. The affiliated unit is also expected to keep a general supervision over the working institutions in their respective areas and recommend them for the benefits accorded by the Akademi.

State Akademies

Only eight State Governments have so far set up State Akademies while many others are actively considering to set up their own State units. It would be a happy day indeed when all the State Governments have set up their own akademies ; for then the Sangeet Natak Akademi will have assured a uniform and co-ordinated pattern of work in all the States. The following is a list of regional State Akademies affiliated to the Sangeet Natak Akademi :

1. Andhra Pradesh Sangeet Natak Akademi, Hyderabad.
2. Assam Sangeet Natak Academy, Shillong.
3. Bihar Academy of Dance, Drama and Music, Patna.
4. Madras State Sangeetha Nataka Sangam, Madras.
5. Mysore State Akademi of Dance, Drama and Music, Bangalore.
6. Orissa Sangeet Natak Academy, Bhubaneshwar.
7. Rajasthan Sangeet Natak Academy, Jodhpur.
8. Madhya Pradesh Kala Parishad, Gwalior.

The Madhyabharat Kala Parishad was the regional academy of Madhyabharat. It is now acting as the regional academy for Madhya Pradesh.

Andhra Pradesh Sangeet Natak Akademi

The Hyderabad Academy of Dance, Drama and Music was established in July, 1953, to promote research in the field of Indian dance, drama and music and to organise festivals in these fields in

the State. To raise some finances to meet the primary necessities of the Academy, a dance show by the "Nritya Darpana" troupe, led by Smt. Shirin Vajifdar and Shri Krishnan Kutty, was organised by the Academy with the help of local institutions on January 4, 1954. Although the show by itself was excellent, the response from the public was below expectations. The need, therefore, for an organisation like the Sangeet Natak Akademi in the State was felt.

In pursuit of its aims and objectives, the Academy organised competitions in January, 1954, in Bharata Natyam, Kathak, folk dances, Hindustani and Karnatic vocal and instrumental music. Dramas were also held in all the languages of the State, *viz.*, Hindi, Marathi, Telugu, Kannada, Urdu and English. In November, 1954, the Academy held the "Winter Festival" comprising of programmes in music, dance and drama. Artists from all over India participated in the festival which lasted eight days. Due to the reorganisation of the States, the Hyderabad Academy came to an end and was reorganised as the Andhra Pradesh Sangeet Natak Akademi which was inaugurated on December 23, 1957, in Hyderabad, by the Andhra Pradesh Chief Minister, Sri N. Sanjiva Reddy. The following are the office-bearers :—

- | | | |
|-------------------|---|--|
| 1. President | — | Shri R. B. Ramakrishna Raju,
M. L. A. |
| 2. Vice-President | — | Padmasree D. K. Naidu. |
| 3. Treasurer | — | Shri T. Seshachari. |
| 4. Secretaries | — | 1. Shri L. N. Gupta
2. Padmasree S. N. Rao. |

Assam Sangit Natak Academy

The Assam Sangit Natak Academy was inaugurated on September 20, 1952, by the Governor of Assam before a large gathering, including the Chief Minister, other Ministers, M. L. A.s, artists, scholars and others. The aims and objects of the Academy embrace all branches of art—dance, drama and music. In pursuit of its objectives, the Academy has carried out research and collection work on Vaishnav music, and has been affiliating music schools and dramatic societies, organising cultural shows and sending troupes of artists to participate in all-India festivals of drama and dance.

During its fourth annual function held in Dibrugarh in September, 1956, the Academy organised a three-day programme for celebrations. Festivals of dance, drama and music were held, including Satriya and other dances, both from the hills and plains and

Indian classical music. A competition in music as well as in drama was also organised. It was opened by the famous artist and actor of Assam, Shri Indreswar Borthakur. Many distinguished visitors were present during the functions. The fifth annual festival of the Academy was held at Silchar on December 24, 25 and 26, 1957.

The following are the office-bearers :—

Chairman	—	The Education Minister
Vice-Chairman	—	Shri Kuladhar Chaliha
Treasurer	—	Dr. M. N. Goswami
Secretary	—	Rani Sabita Devi of Bijni.

Bihar Academy of Music, Dance and Drama

The Bihar Academy of Music, Dance and Drama was inaugurated by the Governor of Bihar on January 25, 1952. Its office-bearers are :—

1. President	—	The Governor of Bihar
2. Vice-President	—	Dr. Sultan Ahmed
3. Treasurer	—	Shri A. C. Bhat
4. Secretary	—	Shri N. K. Gour

Ever since its inception in 1952, the Academy has made noticeable progress towards the achievement of some of its principal objectives, namely, the revival and encouragement of various indigenous cultural forms, the promotion of research and publications relating to music, dance and drama, organisation of Republic Day celebrations. It also organised several seminars and demonstrations, notable among them being a lecture on Indian classical dances by Shri Vinod Chopra at Patna, in April, 1956, and a seminar on dramatic technique in June, 1956. The Academy also sent a party of tribal folk dancers of Bihar to participate in the UNESCO Cultural Festival organised at New Delhi in November, 1956, by the Sangeet Natak Akademi, New Delhi. It also sponsored an Inter-College Dance Competition on January 22, 1957, and a soiree in Indian classical music on January 26 and 27, 1957, in which many eminent musicians of all-India fame took part.

Mysore State Sangeetha Nataka Academy

The Mysore State Sangeetha Nataka Academy was inaugurated in Bangalore on February 18, 1955, by Dr. P. V. Rajamannar, Chief Justice of the Madras High Court and Chairman of the Sangeet Natak Akademi, New Delhi. His Highness the Rajpramukh

of Mysore presided over the function. The office-bearers of the Academy are :—

Chairman	—	Shri R. Srinivasan
Vice-Chairman	—	Shri K. P. Ramanathiah
Treasurer	—	Shri H. Ramaraj Urs
Secretary	—	Shri B. S. Hanuman

The functions of the Academy are to promote research in the fields of music, dance, drama and films, and the enrichment of Indian culture as a whole.

Madhya Pradesh Kala Parishad

The Madhyabharat Kala Parishad was established in June, 1952. After the reorganisation of the States, it was given the name of Madhya Pradesh Kala Parishad. Its office-bearers are :—

President	—	Shri M. D. Shankar Dayal Sharma
Treasurer	—	Shri P. K. Shrivastava
Secretary	—	Shri L. O. Joshi

In furtherance of its aims, the Kala Parishad held a cultural programme on May 28, 1955, in which many artists of Madhya Pradesh and the Adivasis of the region took part. Shri V. P. Gadve and Smt. Naju Godrej were adjudged the most outstanding artists. After the cultural programme, a sum of Rs. 750 was donated by the Kala Parishad for the Welfare Department of the State.

The Kala Parishad also organised the Gwalior Music Conference on October 26, 1957, which recommended among other things that

- (1) Scholarships should be given to inhabitants of Madhya Pradesh.
- (2) Scholarships should be given to do research on *Dhrupad* and *Khayal* style of music.
- (3) A committee should be formed on which the Secretary of the Kala Parishad and Pandit Krishna Rao may be nominated.
- (4) A sum of Rs 100 should be given as grant for scholarships and Rs. 300 for purchasing instruments.
- (5) The scholarship-holder should have completed his course from a recognised university.
- (6) The applicant should be at least a Matriculate.
- (7) He should have a fairly good knowledge of Hindi and Indian History and Culture.

Madras State Sangita Nataka Sangam

The Madras State Sangita Nataka Sangam was instituted on May 28, 1955. Its main functions are the promotion and preservation of Indian dance, drama, music and films. The following are its office-bearers :—

Chairman	—	Shrimati Rukmini Devi
Vice-Chairman	—	Shri S. Venkateswara
Treasurer	—	Shri T. A. Varghese
Secretary	—	Shri E. Krishna Iyer

From the very outset, the Sangam engaged itself in making a survey of available arts, artists and art institutions in the State and collecting statistics about them. It also organised an instructive and interesting lecture on "State Patronage of Art" by Sir Stuart Wilson, the eminent musicologist and Chairman of the International Music Council on December 16, 1953.

The Sangam participated in the receptions and other functions connected with foreign cultural delegations from Uzbek and Poland, which visited Madras in January and March, 1956. It presented a Tanjore ornamental plate to the former and arranged a variety entertainment programme of Indian music and dance for the latter. Among the most notable activities of the Sangam, to date, has been the organisation of the first All-Madras Folk Dance Festival held at Tanjore in May, 1956, and the second All-Madras Folk Dance Festival, also held at Madras, on May 4, 5 and 6, 1957. Eminent artists from all over Madras and other South Indian States participated in the Festival.

Orissa Sangeet Natak Akademi

The Orissa Sangeet Natak Akademi came into existence in September, 1957, with its office at Bhubaneshwar. The following are the office-bearers :—

President	—	Shri L. Panigrahi, Minister, Home, Law and Education
Treasurer	—	Shri G. C. Satapatty
Secretary	—	Shri Gouri Kumar Brahma

With the object of popularizing Odissian art and culture in the field of dance and music, a festival was organised under the auspices of the Akademi, in Rourkela, in 1958. It arranged a variety entertainment programme at Bhubaneshwar for two days in March, 1958, on the occasion of the 23rd session of the Indian Historical Records Commission.

Rajasthan Sangeet Natak Academy

The Rajasthan Sangeet Natak Academy, with its headquarters in Jodhpur, was formed to develop Indian dance, drama and music and also to promote through them the cultural unity of the State. In furtherance of its objectives, the Academy issued a *questionnaire* to all musicians, dancers, artists and art lovers of the State and collected a list of the artists in all the districts. It also held, in 1958, a seminar on music and a music festival inviting prominent artists of Rajasthan to present their papers on different aspects of music of Rajasthan.

The following are the office-bearers :

Chairman	—	Shri Govardhan Lal Kabra
Vice-Chairman	—	Shri Govind Singh Mehta
Secretary	—	Shri Komal Kothari

Recognition

The practice of recognition instituted by the Akademi is to recognise the existence of an institution rendering outstanding service in the field of dance, drama, film and music. All institutions working in the field are entitled to such recognition subject to a laid procedure.

It is through these recognized institutions that the Akademi seeks to fulfil its manifold functions, such as collection and research, field survey, higher training, experimentation and production, publications, etc.; and in doing so, establishes a priority of work by comparative study of various projects submitted for its approval.

200 Recognised Institutions

So far, about 200 institutions scattered all over the country have been affiliated and recognized by the Akademi. These include 111 in that field of music, 54 in drama and 43 in the field of dance. The number of institutions seeking recognition is mounting every year and the Akademi hopes that in the near future all deserving institutions will have come into its fold.

Among the recognized institutions are few of the most renowned art institutions in the country and abroad. The following chart indicates the statewide distribution of recognized institutions and their field of activity.

**Statewise Distribution of Akademi-Recognized Institutions
and their Field of Activity**

Sl. No.	State	No. of Recognized Institutions	Field of Activity		
			Dance	Drama	Music
1.	Bombay	38	5	15	17
2.	Mysore	37	3	5	20
3.	Andhra Pradesh	21	7	7	9
4.	Delhi	19	7	5	10
5.	Uttar Pradesh	16	2	2	13
6.	Madras	21	3	5	12
7.	Bihar	10	3	4	7
8.	West Bengal	11	5	3	7
9.	Orissa	7	4	1	4
10.	Madhya Pradesh	6	1	2	5
11.	Assam	5	—	2	3
12.	Kerala	5	3	1	—
13.	Punjab	3	—	1	2
14.	Rajasthan	4	—	1	2
Total Number of Recognized Institutions			200
" " " Institutions in the field of					
			Dance	...	43
			Drama	...	54
			Music	...	111
Total Number of Affiliated State Akademies			8
Institutions run by the Akademi			2
1. Manipur Dance College, Imphal					
2. Asian Theatre Institute					
New Delhi.					

List of Recognised Institutions

Andhra Pradesh

- | | |
|--|---|
| 1. Kalakshetra,
ELURU | 5. Hyderabad Music & Dance
Academy,
HYDERABAD |
| 2. Saraswati Gana Sabha
(Regd.),
KAKINADA | 6. Kala Mandal,
HYDERABAD |
| 3. Andhra Nataka Kala Pari-
shad,
GUDIVADA | 7. Sanmithra Natya Kala
Samithi,
HYDERABAD, Dn. |
| 4. Kakatiya Kala Samiti,
WARANGAL | 8. Vijaya Fine Arts Association,
HYDERABAD |

Andhra Pradesh—(Contd.)

- | | |
|--|--|
| 9. Kala Kendra,
NOMINABAD | 16. Shri Ramkrishna Gandharva
Vidyalayam,
VIJAYAWADA |
| 10. Natak Kala Niketan,
HYDERABAD | 17. Vidyanagar Music School,
HYDERABAD-7 |
| 11. Thyagaraja Gana Sabha,
SECUNDERABAD | 18. Shri Kanaka Durga Kala
Samiti,
VIJAYAWADA-2 |
| 12. Andhra Pradesh Sangeet
Natak Akademi,
HYDERABAD, Dn. | 19. Ganakalabhivardhani
Sangam,
WARANGAL |
| 13. Nava Kala Kendra,
ANDHRA | 20. Shri Thyagaraja Gana
Sabha,
ELURU |
| 14. Lalit Kala Sangam,
KURNOOL | |
| 15. Shri Sarada Nrityaniketanam,
KAKINADA | |

Assam

- | | |
|--|--|
| 21. Binapani Natya Samity,
NOWGONG | 24. Nowgong Dramatic Club,
NOWGONG |
| 22. Dibrugarh Jnanadayinee
Sangitayan,
DIBRUGARH | 25. Silchar Sangeet Vidyalaya,
P.O. SILCHAR (Assam) |
| 23. Gauripur Music School,
GAURIPUR | |

Bihar

- | | |
|--|---|
| 26. Bharatiya Nritya Kala
Mandir,
PATNA | 31. Patna Music Club,
PATNA |
| 27. Bihar Secretariat Dramatic
Club,
PATNA | 32. Shri Marutnandan Shahbad
Sangeet Sangh,
ARRAH |
| 28. Mahila Kala Mandir,
PATNA | 33. Vindhya Kala Mandir,
PATNA-4 |
| 29. Rabindra Parishad,
PATNA | 34. Friends Union Dramatic
Club,
BHAGALPUR |
| 30. Sangeet Mandal,
PATNA-3 | 35. Department of Music, Patna
University,
PATNA |

Bombay

- | | |
|---|-------------------------------|
| 36. Bharatiya Sangeet Shiksha-
pith,
BOMBAY | 37. Friends Circle,
BOMBAY |
|---|-------------------------------|

Bombay—(Contd.)

38. Gandharva Mahavidyalaya
Mandal,
POONA
39. Gandharva Mahavidyalaya,
AHMEDABAD
40. Gandharva Mahavidyalaya
Mandal,
BOMBAY-4
41. Gayan Samaj & Deval Club,
KOLHAPUR
42. Indian National Theatre,
BOMBAY
43. Kala Nilayam,
BOMBAY
44. Kalyan Gayan Samaj,
KALYAN (Bombay)
45. Lalit Kala Mandal,
RAJPIPLA (Bombay)
46. Little Ballet Troupe,
Periera Hill Road,
BOMBAY
47. Maharashtra Kalopasak
Mandal,
POONA
48. Natya Niketan Ltd.,
BOMBAY-1
49. Nadiad Kala Mandir,
NADIAD (Bombay)
50. Poona Bharat Gayan Samaj,
POONA
51. Saraswati Gayan Samaj,
PANDHARPUR
(Bombay)
52. Sur Singar Samsad,
BOMBAY-1
53. Union High School Music
Circle,
BOMBAY
54. Vyas Academy of Music,
Vyas Bhawan,
BOMBAY
55. Darpana,
AHMEDABAD
56. College of Indian Music,
Dance & Dramatics,
BARODA
57. Sri Vishnu Sangeet Vidya-
laya,
NASIK (Bombay)
58. Amateur Dramatic Party,
BOMBAY-19
59. Sangeet Nivedak Mandal,
AHMEDABAD-1
60. Akhil Maharashtra Natya
Vidya Mandir Samiti,
SANGLI (S. Satara)
61. Bharat Natya Sanshodhan
Mandir,
POONA-2
62. Gujarati Natya Mandal,
BOMBAY
63. Theatre Unit,
BOMBAY-20
64. School of Indian Music,
BOMBAY-4
65. Theatre Group,
BOMBAY-1
66. Sangeet Mahavidyalaya,
RAJKOT (Bombay)
67. Saurashtra Academy of
Dance, Drama & Music,
RAJKOT
68. Natya Sangh,
BOMBAY-1
69. Rang Bhoomi,
BOMBAY-7
70. Ballet Unit,
BOMBAY-26
71. Sangeet Vidyalaya,
RATNAGIRI
(Bombay)

Bombay—(Contd.)

- | | |
|---|-------------------------------------|
| 72. Shree Srayasadhak Mitra
Mandal,
Ratan Kunj,
BARODA | 73. Kalakshetra,
SURAT, (Bombay) |
|---|-------------------------------------|

Delhi

- | | |
|---|--|
| 74. Bharatiya Kala Kendra,
NEW DELHI | 83. Bharatiya Sangeet Sadan,
NEW DELHI |
| 75. Bharatiya Sangeet Vidyalaya,
Subzi Mandi,
DELHI | 84. Sri Sanmukhananda
Sangeetha Sabha,
NEW DELHI |
| 76. Delhi Natya Sangh,
NEW DELHI | 85. Gandharva Mahavidyalaya,
NEW DELHI |
| 77. Bharatiya Natya Sangh,
NEW DELHI | 86. Three Arts Club,
NEW DELHI |
| 78. Sangeet Bharati,
NEW DELHI | 87. Saraswati Samaj,
NEW DELHI |
| 79. Sangeet Niketan,
DELHI | 88. Kala Vihar,
NEW DELHI |
| 80. Indian National Theatre,
NEW DELHI | 89. Theatre Arts Society,
NEW DELHI |
| 81. Triveni Kala Sangam,
NEW DELHI | 90. Hindustani Theatre,
NEW DELHI |
| 82. Little Theatre Group,
NEW DELHI | 91. Delhi Karnataka Sangh,
NEW DELHI |

Kerala

- | | |
|--|---|
| 92. Kerala Kala Mandalam,
CHERUTHURUTHI | 95. Kerala Co operative Cine
Society Ltd.,
ALWAYE P.O. (Kerala State) |
| 93. Gandhi Seva Sadhan Katha-
kali Vidyalaya,
S. MALABAR | 96. The Kerala Fine Arts
Society,
ERNAKULAM
(Kerala State) |
| 94. Ananda Nritya Kalalayam,
QUILLON | |

Madhya Pradesh

- | | |
|---|--|
| 97. Artists Combine,
GWALIOR | 100. Madhya Bharati Kala
Parishad,
GWALIOR |
| 98. Malav Lok Sahitya Parishad,
UJJAIN | |
| 99. Shankar Gandharva
Vidyalaya,
LASHKAR (M.P.) | 101. Bhatkhande Lalit Kala
Samiti,
RAIPUR |

Madhya Pradesh—(Contd.)

102. Chatur Sangeet Maha-
vidyalaya Mahal,
NAGPUR-2

Madras

- | | |
|---|---|
| <p>103. Arts Academy,
MADRAS</p> <p>104. Egmore Dramatic Society,
EGMORE (Madras)</p> <p>105. Indian Fine Arts Society,
MADRAS</p> <p>106. Kalai Kazhagam,
DEVAKOTTAI,
(Madras)</p> <p>107. Kalakshetra,
ADYAR (Madras)</p> <p>108. Music Academy,
ROYAPETTAH, (Madras)</p> <p>109. Nataka Kazhagam,
MADRAS-14</p> <p>110. Madras Sectt. Party,
MADRAS-9</p> <p>111. Perambur Sangeet Sabha,
MADRAS</p> <p>112. Sri Parthasarati Swami
Sabha,
MADRAS</p> <p>113. Thyaga Brahma Gana
Sabha,
MADRAS</p> | <p>114. Sri Thyagaraja Sangeetha
Vidwath Samajam,
MADRAS-4</p> <p>115. Department of Music,
Madras University,
MADRAS</p> <p>116. Department of Music,
Annamalai University,
ANNAMALAI (S. India)</p> <p>117. Classical Bharatnatyam
School,
EGMORE (Madras)</p> <p>118. Mangala Gana Sabha
Bommallattam,
KUMBHAKONAM</p> <p>119. Sai Gana Sabha,
MADRAS-4</p> <p>120. Sarda Gana Sabha,
KARUR
(Tiruchinapalli Distt.)</p> <p>121. Bharat Fine Arts Club,
MADRAS-17</p> |
|---|---|

Mysore

- | | |
|--|---|
| <p>122. Sri Mallikarjun Natya
Amateur,
JAMKHANDI
(Bijapur Distt.)</p> <p>123. Sri Krishna Sangeet
Vidyalaya,
BIJAPUR</p> <p>124. Anand Prasarakar Karanatic
Natya Sangh,
BIJAPUR</p> | <p>125. Dharamarth Sangeet
Pathshala,
DHARWAR</p> <p>126. K.K.A.S.N. Mandali,
KAGINELLI (Dharwar)</p> <p>127. North Kanara Distt. Kala
Mandal,
SIRSI (N. Kanara)</p> <p>128. School of Culture,
BALGAUM</p> |
|--|---|

Mysore—(Contd.)

- | | |
|--|---|
| <p>129. Vijaya Dramatic Association,
GADAG</p> <p>130. Ayyanar College of Music,
BANGALORE</p> <p>131. Sri Bharath Seva Mandali,
BANGALORE-2</p> <p>132. Chaya Artistes,
BANGALORE</p> <p>133. Ganamandiram,
BANGALORE-4</p> <p>134. Karnataka Sangeet
Vidaylaya,
BANGALORE-4</p> <p>135. Vijaya College of Music,
BANGALORE-4</p> <p>136. Malleswaram Sangeetha
Sabha,
BANGALORE-3</p> <p>137. Veni Institute of Music,
BANGALORE-2</p> <p>138. Oriental Dummy Horse
Dance Institute,
BANGALORE</p> <p>139. Shree Ramseva Mandali,
BANGALORE CITY</p> <p>140. Mitra Vrunda,
MYSORE</p> <p>141. Sri Purandhara Tyagaraja
Sangeeta Pathashala,
MYSORE</p> <p>142. Sri Saraswathi Ganakala
Mandiram,
MYSORE</p> <p>143. Sri Sadguru Sangeeta
Pathshala,
MYSORE</p> | <p>144. Sri Varalakshmi Academies
of Fine Arts,
MYSORE</p> <p>145. Sangeeta Kalabhivardhini
Sabha,
MYSORE</p> <p>146. Ayyanar College of Music,
MYSORE</p> <p>147. Sai Ram Mandir,
BANGALORE-1</p> <p>148. The Bangalore Sangeeth
Sabha,
SESHADRIPURAM
(Bangalore)</p> <p>149. Varadachar Memorial Art
Association,
BANGALORE-2</p> <p>150. The Lalitha Kala Mandal,
BANGALORE-3</p> <p>151. Bala Bharathiya Sangha,
HASSAN</p> <p>152. Keshave Nrityashala,
BANGALORE-3</p> <p>153. Nrisimha Kala Kunj,
KARWAR (N. Kanara)</p> <p>154. Bharatha Natya Kalashala,
BANGALORE</p> <p>155. Arts Circle,
BELGAUM</p> <p>156. Karnatak Sangh &
Wachanalaya,
BELGAUM</p> <p>157. Prabhatha Kala Vidatu,
BANGALORE-4</p> <p>158. Kaniyara Seva Samaja,
BANGALORE-2</p> |
|--|---|

Orissa

- | | |
|--|--|
| <p>159. Kala Vikash Kendra,
Banka Bazar,
CUTTACK</p> | <p>160. Mahavir Natya Sangh,
CUTTACK</p> |
|--|--|

Orissa—(Contd.)

- | | |
|--|--|
| 161. National Music Association,
CUTTACK | 164. The Utkal Sangit Samaj,
CUTTACK |
| 162. The Orissa Sangeet
Parishad,
PURI | 165. Mayurbhanj Chhau Dance
Organisation,
BARIPADA |
| 163. Shree Gajendra Nath Pal,
CUTTACK | |

Punjab

- | | |
|--|--|
| 166. Bharatiya Sangeet Sabha,
PATIALA | 168. Pracheen Kala Kendra,
CHANDIGARH |
| 167. Sri Hariballabh Sangeet
Mahasabha,
JULLUNDUR CITY | |

Rajasthan

- | | |
|---|---|
| 169. Ajmer Music College,
AJMER | 171. Rajasthan Academy of
Dance, Drama & Music,
JODHPUR |
| 170. Bharatiya Lok Kala
Mandal,
UDAIPUR | |

Uttar Pradesh

- | | |
|--|--|
| 172. Bharatiya Kala Niketan,
CHANDAUSSI | 180. Nagri Natak Mandali,
BANARAS |
| 173. Bharatiya Sangita
Vidyalyaya,
LAKHIMPUR-KHERI | 181. Sangeet Samaj,
MEERUT |
| 174. Bhatkhande Sangeet
Vidyapith,
LUCKNOW | 182. College of Music & Fine
Arts,
BANARAS |
| 175. Bhatkhande College of
Hindustani Music,
LUCKNOW | 183. Department of Music,
University of Allahabad,
ALLAHABAD |
| 176. Sangeet Samaj College,
MEERUT | 184. Sangeet Parishad,
KASHI |
| 177. Vishwa Sewa Sadan,
MEERUT | 185. Bharatiya Sangeet & Lalit
Kala Vidyapith,
KANPUR |
| 178. Lok Kalakar Sang,
ALMORA | 186. Hari Sankirtan Sabha,
NAINITAL |
| 179. Kambhoj Saptakala
Niketan,
MEERUT | 187. Braj Mandal Sahkari Samaj,
MATHURA |

West Bengal

- | | |
|--|--|
| 188. Banga Vani,
NABADWIP
189. Harishikesh Sangeet
Vidyalaya,
NABADWIP
190. Sri Sri Ramkrishna Sura
Bharati,
WEST BENGAL
191. Sangita Bhawan,
SHANTINIKETAN
(W. Bengal)
192. Gitabitan,
CALCUTTA
193. Bohurupee,
CALCUTTA-17 | 194. Dekshinee,
CALCUTTA-29
195. Children Little Theatre,
CALCUTTA
196. Academy of Dance, Drama
& Music,
CALCUTTA-7
197. Shankar Mitter Kirtan
Shikshalaya,
CALCUTTA-26
198. Indian People's Theatre
Association,
CALCUTTA |
|--|--|

Financial Assistance

The Akademi grants financial assistance to its affiliated and recognized institutions and organizations for the following purposes :

1. For imparting higher training in dance, drama (including film) and music.
2. For the purpose of research and survey.
3. For publication of important works in music, dance, drama and film and journals on these (dealt under Publications Head).

The financial assistance given by the Akademi under certain rules and regulations is meant to promote and foster creative activity in the field of fine arts. Every year applications seeking assistance are received from the institutions undertaking projects of varied nature and importance. A sizeable portion of the Akademi budget is set aside for meeting expenditure under this head. The Akademi, in the past five years, financed a number of projects, both long and short-term, of varied descriptions.

Total grants sanctioned during the five years are as under :

1953-54	...	Rs. 75,000
1954-55	...	Rs. 1,00,000
1955-56	...	Rs. 2,00,000
1956-57	...	Rs. 2,61,000
1957-58	...	Rs. 4,00,000

SANGEET NATAK AKADEMI

4-A, Mathura Road, Jungpura,
NEW DELHI-14

APPLICATION FORM FOR RECOGNITION BY THE SANGEET NATAK AKADEMI

1. Name of the institution/organisation in full (in block letters).

2. Complete postal address (in block letters).

3. When established (date, month and year).

4. Whether registered and date of Registration.

5. Whether affiliated to any other organisation(s).

6. Whether the accounts have been audited. If so, the previous annual reports with audited account may be enclosed.

7. Whether the institution is in receipt of any grant, if so amount(s) and the source(s) be stated.

8. Field of activity (music, dance and/or drama) and number of members, ordinary or/and active.

9. (a) Whether the institution/organisation is conducting training classes or research.
(b) Number of students.
(c) Number and *names* of teachers and/or research workers with details of salaries paid to them, if any.

10. Details of productions (ballets or plays).
 - (a) Number of shows organised ;
 - (b) Occasions and places ;
 - (c) Whether ticketed performances ;
 - (d) Proceeds from the shows, if any, and purpose for which they were utilised.

11. Details of arrangements with other groups when their shows are organised, if any.

12. Details of music concerts and/or conferences organised.
 - (a) Names of important participating artists ;
 - (b) Whether ticketed performances;
 - (c) Proceeds from the shows, if any, and purpose for which they were utilised.

13. Details of equipment with the organisation.
 - (a) Library (number & subjects of books may be mentioned).
 - (b) Recording or Filming equipment.
 - (c) Stage properties, etc.
 - (d) Any other teaching equipment.

14. Any other information.

The following papers must accompany the application

1. Copy of the Constitution, Rules and Regulations
 2. Copy of Registration Certificate
 3. List of Office-Bearers
 4. Copy of the Statement of Audited Accounts
 5. Any other enclosures, if necessary
-

**Declaration to be made by the Secretary/President
of the Organisation**

I hereby declare that the statements made in this application are true to the best of my knowledge and belief, and that we will abide by the rules and conditions laid down by the Sangeet Natak Akademi.

Signature.....

Secretary/President

Important

All applications for Recognition *must* come either through the respective State Akademies, or where they do not exist, through the State Governments. An advance copy may, however, be sent direct to the Akademi.

SANGEET NATAK AKADEMI

4-A, Mathura Road, Jungpura,
NEW DELHI-14

APPLICATION FORM FOR FINANCIAL ASSISTANCE

1. Name of the Institution/Organisation
in full (in block letters).
2. Complete Postal Address with name of
the State (in block letters).
3. When established (date, month and
year).
4. Whether registered and when.
5. Whether affiliated to any organisa-
tion(s).
6. Whether recognised by this Akademi.
If so, when ? If not, state if applied for
recognition.
7. Whether the institution is in receipt of
any grant(s). If so, amount(s) and the
source(s) may be stated.
8. Field of activity (music, dance, drama
and/or film).
9. (a) Nature of the Project(s) for which
grant is required whether Research,
Survey, Production, Training
Equipment.
(b) Details of the Projects: Purpose Amount
 - 1.
 - 2.
 - 3.
 - 4.

10. Details about previous experience of the work proposed to be undertaken.
11. Details of equipment necessary for the project already possessed.
12. Likely period required for completing the project.
13. Names, qualifications and experience of the persons under whom the project will be carried out.
14. Other information regarding special qualifications of the organisation/institution for undertaking the proposed project.
15. Any other information.
16. Whether forwarded by the State Government/Akademi.

**Declaration to be made by the Secretary/President
of the Organisation**

I hereby declare that the statements made in this application are true to the best of my knowledge and belief, and that we will abide by the rules and conditions laid by the Sangeet Natak Akademi. We have not applied for any grant for these projects from any other source.

Signature.....
Secretary/President

Important

1. Under the column 'details of the project' the following information must be given. Separate plain sheet of paper may be used for the purpose, if necessary.

- (a) In case of research, the exact scope, name of the persons who would carry it out with detailed estimated break-up of expenses should be given.

- (b) In case of survey, the area, the nature and scope of the art form, equipment required, name of the person(s) who will carry it out with qualifications and previous experience must be stated.
 - (c) In case of production, the scope and nature of the production (whether play, ballet or any other form), synopsis of the script(s) if ready, names of director(s) producer and eminent participants should be given along with detailed estimated break-up of expenses under various heads.
 - (d) For training, the names and qualifications of the staff, the number of students already under training, the nature and scope of the training with details of monthly recurring and non-recurring expenses under various heads should be given.
 - (e) In case of equipment, the name(s) of the article(s) required, their use, likely prices, etc., must be given.
2. The following papers must accompany the application :
- (a) List of new office-bearers, if any ;
 - (b) Copy of the statement of audited accounts ;
 - (c) Report of activity during the last one year.

3. *All applications must come through the respective State Academies, or in their absence, through State Governments.*

An advance copy should, however, be sent to this office directly. But the application will be considered only if the original copy sent through the State Academy or Government reaches this office not later than a specified date.

4. Application for grant-in-aid for publication has to be made on a separate form, available from this office on demand.

5. The applicants should carefully furnish all the required details. They would themselves be responsible if any application is rejected for being incomplete.

6. The decision will be made available when ready and before that no further correspondence about the applications will be entertained or replied to. Any extra information, however, which may help in the consideration of the application may be forwarded which will be acknowledged.

Rules for giving financial assistance to institutions and organizations

1. An organisation applying for financial assistance must be recommended by the State Academy or by the State Government where there is no State Academy, and must also be in receipt of grant from the State Academy or from the State Government.

2. Every application must be accompanied by :—

- (i) A list of the officers of the organisation, and paid staff together with details of all salaries, allowances and honoraria attached to their posts, as on the date of application ;
- (ii) A copy of the constitution of the organisation ;
- (iii) An audited statement of the organisation's assets and liabilities as on the last day of the previous financial year, the organisation's audited accounts for the last three years ; and
- (iv) A past activity report of the organisation.

3. All applications for financial assistance shall be disposed of by the Executive Board, which may make a general grant-in-aid or an *ad hoc* grant for a specific purpose :

Provided that, if a grant is not provided for in the budget, it shall require the previous approval of the Finance Committee.

4. Every organisation receiving financial assistance shall furnish to the Akademi regularly a copy of its audited annual accounts, together with a copy of its annual report.

5. If an organisation receiving financial assistance from the Akademi amends its constitution without the previous concurrence of the Executive Board of the Akademi, it shall cease to be eligible for financial assistance.

Conditions for Financial Help

1. The Akademi provides grants for projects primarily in the nature of research, survey, development, revival or preservation of a particular art form which is in danger of becoming extinct. It is, therefore, always necessary to give full details of the project for which financial assistance is required as also the exact estimate and extent of such assistance. Applications which make a vague or general demand for unspecified amounts or for general maintenance grants will not be considered.

2. The Akademi can provide financial assistance only to those institutions or organisations which are entirely or mainly devoted to the work in the field of dance, drama and music. The institutions or organisations whose activities are of a much wider nature do not come under the scope of the Akademi.

3. All applications for financial aid must be accompanied by the constitution of the organisation applying, names of its office-bearers, auditor's statement of accounts and a report of its activities and work during the last year. They should also mention the amount of grant received from their State Government. It is not possible to consider any application without all this information.

4. All applications for financial aid **must** come either through their respective State Governments or State Academies. No application can be considered unless it fulfils this condition and unless the institution or the organisation applying is also in receipt of a State or Academy grant.

5. The Akademi has no budget or any provision for grant for building purposes.

6. The Akademi does not give any financial assistance to institutions or organisations **imparting elementary** teaching in music or dance, or to music circles or dramatic associations organising musical demonstrations or dramatic performances.

**Rules for recognition of important organisations in
the fields of dance, drama (including films)
and music**

1. Any *bonafide* non-proprietary institution or organisation in India conducting training or research work in the fields of these arts in any other way may apply for recognition as an institution or organisation for dance, drama (including films) and or music (Hindustani or Karnatic) by the Akademi through the State Academy or the State Government where there is no academy.

- (i) Provided that State Academies of dance, drama (including films) and music sponsored or recognised by the State Government concerned shall be granted recognition automatically.
- (ii) Provided further that departments of dance, drama (including films) and/or music in a recognised Indian University shall also be granted recognition automatically.

All organisations and institutions, which are working in the field of dance, drama (including films) and/or music, can be recognised whether or not they have any other organisation or institution affiliated to or associated with them or they are themselves affiliated with some other organisations. Branches of the same organisation or institution will, however, not be granted recognition separately.

2. It should be a registered body of not less than a year's standing. Provided that this limitation of one year shall not apply in the case of an organisation or institution applying for recognition before January 1, 1956.

3. Applications for recognition should be addressed to the Secretary and must be accompanied by :—

- (i) A list of office-bearers of the organisation and paid staff together with details of all salaries, allowances and honoraria attached to their posts, as on the date of application ;
- (ii) A copy of the constitution of the organisation ;
- (iii) An audited statement of the organisation's assets and liabilities as on the last day of the previous financial year, the organisation's audited accounts for the last three years ; and
- (iv) Report of the past activities of the organisation.

4. The Secretary shall call for any other information necessary and place the applications before the Executive Board at its next meeting.

5. The Board shall consider the applications and make recommendations to the General Council by a resolution passed by a two-thirds majority of those present and voting.

Provided that the Executive Board may, by a like majority, grant temporary recognition pending the General Council's decision.

6. The organisation shall be open to inspection by duly appointed representatives or officers of the Akademi.

7. The annual reports and audited accounts shall be submitted regularly to the Akademi.

8. An organisation so recognised shall not amend its constitution without the previous concurrence of the Executive Board of the Akademi. The Board also may at any time ask for a modification of

the constitution or other action to be taken. If action called for is not taken and reported to the Secretary within the given time, recognition will be liable to be withdrawn by the Council on the Executive Board's recommendation, such recommendations being liable to be rejected by the Council by a two-thirds majority of those present and voting.

9. A register of all such recognised organisations shall be maintained by the Secretary, and this register shall be open to inspection by any member of the General Council.

“The General Council may in exceptional cases and on the recommendation of the Executive Board, and for special reasons to be recorded, grant recognition to institutions though the requirements mentioned in the rules are not satisfied.”

FOLK ARTS

Importance and Urgency

A PART from the valuable services being rendered in the field of classical arts, recorded elsewhere in this report, mention should be made here of the role the Akademi is playing in the preservation and dissemination of our folk-lore. Being concerned at the rapid disappearance of our traditional folk songs, dances and dramatic forms taking place in almost all parts of the country as a consequence of various factors, the Akademi resolved to do its utmost to save the situation from further deterioration and irreparable loss.

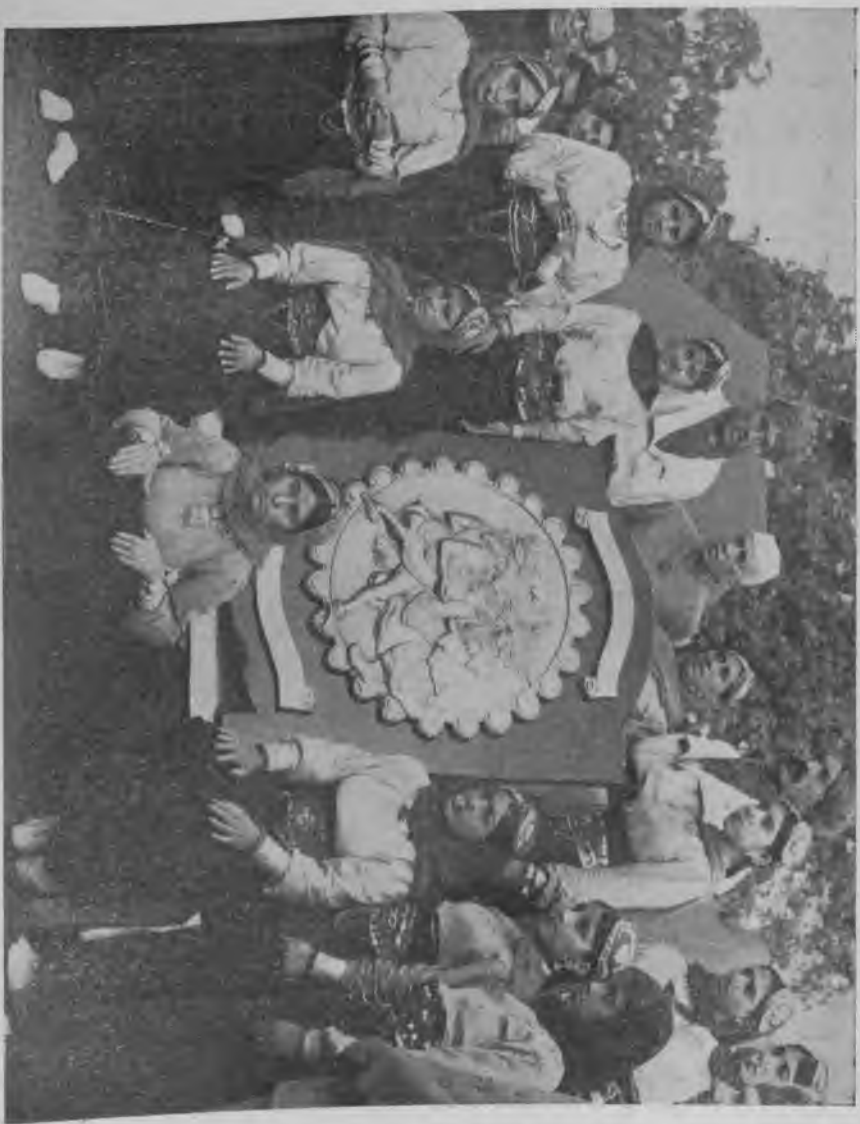
Considering that the rapid spread of literacy, urban influences and above all the onrush of commercialized means of entertainment are striking at the very roots of traditional modes of artistic expression, corrective steps had to be taken with certain amount of urgency and importance. The task, stupendous as it is, is neither meant for an individual institution to encompass nor is it within the resources of any institution, howsoever big and resourceful. The Akademi, in its brief life space of five years is alive to the magnitude of the task, and it is no secret that it is still struggling at the outer fringes of the problem.

The Akademi sponsored the following activities in the field during the period (1953-58) either through direct participation or by assisting other institutions and organizations recognized by the Akademi.

Activities

1. Realizing the urgency and importance of preserving the folk-arts, the Akademi took immediate steps to ensure the recording and filming, under expert hands, of all authentic folk-lore.

The music library of the Akademi has now a vast collection of recorded folk music drawn from a wide cross-section of the country. Though much remains to be done, our hoard of mechanically-recorded musical wealth is not only fast growing but has already



Chamba dancers from Himachal Pradesh, the first winners of the Sangret Natak Akademi Folk Dance Trophy, photographed with Shri Nehrū



*The Bihar troupe photographed with Shri Nehru from whom they received the Sangset. Natak Akademi trophy
(seen in the photograph) for the best performance in the Folk Dance Festival, 1958*

acquired a representative outlook, ranging from Western Rajasthan to Manipur and from the Kashmir Valley to the Nilgiris in the South.

The film library, though in formative stages, is a growing activity and a good deal of valuable work has been done in the last five years. A few interesting films on folk dance festivals is a part of our rich collection. The other films are on classical and traditional dances, documentaries on eminent musicians of the past and present, feature films on temple architecture depicting dance panels and several social and religious festivals.

2. A nucleus of a Folk-Arts Museum has already been created by acquiring valuable articles such as folk instruments, costumes, jewellery and many other items of folk interest. The Akademi attaches great importance to this budding activity and hopes that one day this small beginning may provide the basis for a National Folk Arts Museum.

3. During the report period, institutions have received financial aid from the funds of the Akademi for projects of folk arts of varied importance.

Puppet Theatre

4. Among numerous folk art traditions of our country the one which, among others, has received its due and legitimate share of encouragement is the Puppet Theatre. The Akademi was aware that this fascinating folk theatre form developed for generations in various rural areas and kept going without any proper encouragement is in urgent need of patronage and guidance. Therefore, as and when the opportunity offered itself, the Akademi came forward to assist any worthwhile effort towards its revival. At present, some recognised institutions are working in this field with the financial assistance of the Akademi on projects of significant importance.

National Folk Dance Festival

5. The Akademi has been closely associated with the National Folk Dance Festival held every year as a part of the Republic Day celebrations from its very inception. The Akademi has instituted an annual award for the best dance number on the occasion known as "Folk Dance Trophy (running)". Though the Trophy and the Runners' Awards are given on competition lines, it is desired that the competitive element should not be taken too seriously. The coveted trophy and the runners' awards have since its inception become a source of great incentive and encouragement and have

helped to instil a feeling of friendly competition among the participating State troupes. The judicious selection of dance troupes for different awards have also served to show and establish the right values to be preserved in our traditional folk arts. Every year a cultural survey of all the participating dance troupes is undertaken on the basis of a *questionnaire* to collect an authentic record of their regional folk-lore.

The Winners

The following is the list of winners of the folk dance trophy and runners' awards during 1954-58 :

Trophy 1954 : Chamba dance from Himachal Pradesh ; Special award to GEDI dance from Madhya Pradesh.

Winners of Silver Cups :

1. Tippani dance from Saurashtra.
2. Nati dance from Kulu, Punjab.
3. Luri Sawre from Bihar.
4. Manipur (Tribal).

Trophy 1955 : Bastar-Maria dancer from Madhya Pradesh.

Winners of Silver Cups :

1. Mahasu dances from Himachal Pradesh.
2. Thabal Chongbi dance from Manipur.
3. Jadur dance of Oraons from Bihar.
4. Rās dance from Saurashtra.

Trophy 1956 : Jitia dance of the Oraons of Bihar. Special Award to Karma dance of Baigas from Madhya Pradesh.

Winners of Silver Cups :

1. Hali dance of Gujarat from Bombay.
2. Shaila dance from Vindhya Pradesh.
3. Laho dance from Assam.
4. Chini dance from Himachal Pradesh.

Trophy 1957 : Rās and Korku dances from Bombay.



The Sangeet Natak Akademi Folk Dance Trophy

Winners of Silver Cups :

1. Bagurumba dance of Bodo maidens from Assam.
2. Lujhari dance from Bihar.
3. Pulyar Kali from Kerala.
4. Chauphala-Kedar dance from Uttar Pradesh.

Trophy 1958 :

Karam dance of the Dhangars of Bihar.

Winners of Silver Cups :

1. Karma of Oraons from Madhya Pradesh.
2. Nati Dance from Kulu, Punjab.
3. Nondi Chindu Dance from Pondicherry.
4. Brari Nati from Uttar Pradesh.

SPECIAL FUNCTIONS ORGANISED BY THE AKADEMI

DURING the five-year period, the Akademi undertook to organize from time to time cultural functions on behalf of the Government of India on many important occasions. The Indian capital, in the past few years, has progressively grown into an international city and has been the scene of many events of worldwide importance. The visiting foreign dignitaries, cultural delegations, international conferences, etc., have become a regular feature of Delhi and the Government, time and again, sought the help of the Akademi to organise suitable cultural programmes to give a glimpse of true 'cultural India'.

The Akademi, in these functions, big or small, has always endeavoured to give the foreign audiences an idea of our rich cultural heritage in the form of dance, drama and music, and knowing full well the impact these programmes left on the minds of the foreigners, ample care has always been taken to make them highly artistic, authentic and presented in the best Indian traditions.

Outstanding Functions

The following are some of the important functions organised by the Akademi :

1. During November-December, 1954, the Akademi organized dance and music programmes for the visiting cultural delegation from China, one of the earliest cultural delegations to visit this country.
2. Many visiting dignitaries from foreign countries were entertained to cultural programmes organized by the Akademi from time to time. The Prime Ministers of Indonesia and Yugoslavia, on State visits to India, were entertained to such programmes.
3. During the middle of 1955-56, the Akademi organized a cultural delegation to China on behalf of the Union



The Sangeet Natak Akademi organised a cultural programme in honour of the Indonesian Prime Minister on his State visit to India. Picture shows the visiting Premier greeting Shri Vilayat Khan and other artists after the programme



"Talvadiya Kutchri", one of the many items presented for the UNESCO delegates in whose honour the Sangeet Natak Akademi, organised a cultural programme



The members of the Mongolian Cultural Delegation photographed at a reception given by the Sangeet Natak Akademi



The leader of the delegation presenting Mongolian musical instruments to the Akademi

Ministry of Education. The delegation comprised of eminent artists and groups in the field of theatrical arts who received great ovation all over China. The reports from China indicated the great success of our cultural mission that brought home a deeper urge for expansion of mutual cultural exchange and appreciation among the Asian neighbours.

4. In December, 1955, the Akademi organised, on behalf of the Union Ministry of Education, a programme of dance and music for the visiting Uzbek delegation from the U.S.S.R. In this connection, a camp for about 200 Indian artists, who participated in the programmes, was organised and run by the Akademi for about 10 days at the Talkatora Gardens, New Delhi.
5. During November-December, 1956, the Akademi organised, on behalf of the Government of India, a series of programmes for the delegates to the 9th Annual General Conference of the United Nations Education, Scientific and Cultural Organization (UNESCO) held at New Delhi. The UNESCO Conference was an international event of first-rate importance, particularly in the cultural field. In all, eleven programmes were presented, including dance and music recitals by eminent classical and folk singers and instrumentalists, plays in Hindi, Bengali, Gujarati and English, folk and classical dances, children's programmes, ballet, puppet play and a festival of lights.

The programmes were visited by hundreds of foreign delegates who were thrilled to witness the choicest selections from our cultural treasure. The programmes were presented at Talkatora Gardens and other places in the capital.

6. The Akademi also organized in the past year cultural programmes for the visiting cultural delegation from Rumania and sponsored the programme of the Mongolian Cultural Delegation at New Delhi.

PUBLICATIONS

THE publication of literature on Indian dance, drama and music has occupied a place of considerable importance in the activities undertaken by the Akademi. The existing dearth of standard works, such as reference books, illustrated dictionaries, hand-books of technical forms and unpublished manuscripts, etc. has acutely hampered the serious pursuit of these subjects. In order to encourage this in particular and publication activity in general, the Akademi undertook to extend financial assistance to institutions, libraries and individual authors. On the basis of applications submitted for its approval, the Publication Committee of the Akademi considers and recommends the applications for necessary assistance after a close scrutiny of merits of each case.

Subsidized Publications

Apart from financing and undertaking publication of works of permanent importance, original research work, creative writing, textual reproduction of important unpublished manuscripts, literature on folk-lore, translations from foreign and Indian languages and such other works of scholastic merits are subsidized and sponsored by the Akademi.

In 1956-57, a sum of Rs. 34,100 was recommended towards publication grants which was raised to Rs. 59,000 in 1957-58. An outright purchase of books and periodicals is an indirect method of subsidizing and encouraging worthy efforts and this is often resorted to by the Committee. The paucity of good journals and periodicals, specialized in dance, drama and music has caught the attention and suitable grants are given to selected standard journals, devoted to the growth of contemporary activity.

The Akademi also undertakes its own publications and issues a quarterly bulletin. The bulletin was launched to give information relating to the four fine arts for which the Akademi was constituted, pertaining both to the research and contemporaneous activity. Its first issue appeared in April, 1954. During the five years of its

publication, the bulletin has grown from a mere record of public events or news into a full-fledged magazine, carrying articles from reputed authorities on varied subjects.

Encyclopaedia of Technical Terms and Texts

A scheme has been worked out for compilation of technical terms and texts under Dr. V. Raghavan.

Publications Aided by the Akademi and Already Out 1953-58

- (1) Ragatattvavibodha of Srinivasa ... Edited by V. S. Desai
- (2) Sangitachudamani of Kavi- ... Edited by Pandit D. K.
Chakravarti Jagadekamalla Velankar
- (3) Bharatarnava of Nandikaswara ... Edited by K. Vasudeva
Sastri
- (4) Khayal Gayaki Part I & II ... Edited by Yashwant
Sadashiv Pandit
- (5) Pallaki Sewa Prabandham ... Edited by Prof. P.
Sambamoorthy
- (6) Film Seminar Report ... Edited by Dr. R. M. Ray
- (7) Akademi Bulletins (Nos. 1 to
10 and Sembasiva Aiyar
Number)
- (8) Madras Academy Journal
(*Annual*)
- (9) Sangeet Kala Vihar
(*Monthly in Hindi & Marathi*)
- (10) Bihar Theatre (*Quarterly*)
- (11) Lok Kala (*Quarterly*)
- (12) Gujrati Natya
(*Monthly in Gujarati*)
- (13) Theatre News
(*Monthly in English*)
- (14) Natya Kala (*Monthly in Telugu*)
- (15) Natak (*Monthly in Marathi*)
- (16) Bhatkhande Sangeet Shashtra ... Edited by Vishnu Narain
III & IV Bhatkhande

- (17) A Scientific Study of Vaishnava ... Edited by Dr. Maheshwar
Music of Assam Neog
- (18) Natya Nritya & Natya—Their
Meaning and Relation
- (19) Vasudeva Kirtanamanjari.

Publications Aided by the Akademi—Under Preparation

- (1) Musical Instruments of India with Illustrations.
- (2) The Compositions of Kunwar Shyam of Delhi.
- (3) Folk Songs and Dances of India.
- (4) Dance and Music Panels in Indian Sculpture.
- (5) Translation from Marathi to Hindi of the life of Shri Vishnudas Bhawe, the Founder of Marathi Stage.
- (6) History of Dance Tradition in South (2 Volumes) Telugu by Nataraja Ramakrishna.
- (7) Bharatnatya Sastra in Telugu.
- (8) Abhinava Bharat Sara Samgraha.
- (9) Sangitha Sampradaya Pradarshini in Tamil.
- (10) Folk Songs of Andhra by Smt. Sita.
- (11) Manipur Rās by Shri Atombapu Sharma.

Publication Aided by the Akademi—In Press

Pen Portraits and Life Sketches of Musicians by Shri Vilayat Hussain Khan.

AKADEMI LIBRARY

TO promote research in the fields of dance, drama, music and films and for this purpose to establish a Central Library and Museum has been given its due share of importance in the manifold activities of the Akademi. Within the first year of the formation of the Akademi, provision was made to make a small beginning towards developing a nucleus for a fullfledged reference and research library. The library, which now contains nearly 4,000 books, is fast shaping into an uptodate reference library and shall soon be in a position to extend facilities to scholars for research work in fine arts.

The selection of books in the library covers a broad range of subjects pertaining to fine arts, with particular emphasis on comparative study of different cultures and humanities in relation to fine arts and other allied subjects. Books in different Indian regional languages are also being collected. The library has been able to get a good number of old and rare books, now procurable with great difficulty.

To keep abreast with the contemporary activity in theatre, dance and music, the library also maintains a reading room with over 50 periodicals and magazines, both Indian and foreign.

A small beginning has been made in the collection of unpublished manuscripts to undertake publication of these rare and important works. Steps have also been taken to prepare and publish a complete classified catalogue of manuscripts on Indian music and dance, available in various libraries all over the country.

LIST OF LIBRARY BOOKS

[Please see the list at the end of the report.]

AKADEMI MUSEUM

The Akademi made a modest beginning towards developing a museum of fine and folk arts and acquired a good deal of interesting material in the form of musical instruments, both classical and folk, Indian as well as foreign national costumes and ornaments, masks,

dolls and puppets, photographs of cultural interest and paintings of *Raga Malikas*, etc. Many a gift of rare articles from the visiting cultural delegations from foreign countries also forms a part of the museum. The Akademi attaches great importance to this activity which is still in its infancy.

A rational arrangement, classification, preservation and display of articles in order to make it academically useful have been a constant problem that still remains to be tackled. The limited floor space available in the office of the Akademi has greatly hampered the growth of this activity. However, considering its significant role in the promotion of research and experimentation, it continues to receive its due share of importance. It is hoped that this small beginning will provide a basis for a future national museum of fine arts.

GIFTS

Gift of Gramophone Records from Various Countries

1. A gift of folk and classical music of USSR	44	records
2. Gift from Indo-Japanese Friendship Association	15	"
3. Gift from the Institute of Cultural Relations, Budapest	5	"
4. Gift from Czechoslovakia presented to Dr. Radhakrishnan, Vice-President of India (now with the Akademi)	11	"
5. Gift from the Counsellor, Mr. Drago Kune, Yugoslav Embassy.	6	"
6. Gift from the late Maulana Abul Kalam Azad, Minister for Education, Government of India, New Delhi	6	"
7. Gift from the Information Department, Uttar Pradesh, Lucknow. (Folk Songs)	9	"
8. Gift from Rai Umakant Bali—Records on Voice of Culture		

Musical Instruments

1. China
2. Mongolia
3. Poland
4. Czechoslovakia

Costumes

1. Himachal Pradesh
2. Pondicherry
3. Rajasthan
4. Kerala
5. Mysore
6. Manipur

Gifts of Books From Iran

Presented by Rouhullah Khalighi

<i>Name of Author</i>	<i>Name of Book</i>
1. Rouhullah Khalighi	<i>Nazari--Bamoosiqui</i> Vol. I (A brief outline of Music) (International)
2. Rouhullah Khalighi	<i>Nazari--Bamoosiqui</i> Vol. II (A brief outline of Music) (Iranian Music)
3. Sarguzist (F. W.)	<i>Sarguzist Moosiqui</i> Vol. I (History of Iranian Music during the last one century)
4. Rouhullah Khalighi	<i>Ham Ahangi Moosiqui</i> (Harmony of Music)
5. Majam (F. W.)	<i>Majam-al-Advar</i> (Theory of Ancient Music)
6. Alinaqi Waziri	<i>Sarodhai Amozishgaha</i> (Songs of Schools)
7. Lutfullah Mufakham	<i>Tevarie Muquaddamate Moosiqui</i> (Theory of the origin of Music)
8. Manochar Mahmoodi	<i>Shash Ahang Mahali</i> (Six Folk Songs)
9. Lutfullah Mufakhan	<i>Saarodhai Amozishgaha</i> (Collection of Songs with Notation) (School Song)
10. Mehdi Berkashli	<i>Moosiqui Dawre Sasani</i> (With French Translation) (Music of Sasanian Period)

- | | | |
|-----|---|--|
| 11. | A. N. Waziri | <i>Dastoorie Violin Book I and II</i>
(Methods of Violin) |
| 12. | Jawad Maaroiefi | <i>Zeela</i>
(A dance tune for Piano) |
| 13. | | Violin—Book I |
| 14. | | Violin—Book II |
| 15. | | Violin—Book III |
| 16. | | Violin—Book IV |
| 17. | Alinaqui Waziri | <i>New Methods for Taar Book I</i> |
| 18. | -do- | <i>Talimat Moosiqui Vols. I & II</i>
(Methods for Taar) |
| 19. | -do- | <i>Sarodhai Madarasa Vol. I</i>
(School Songs) |
| 20. | Moosa Maaroufi | <i>Awaz Dashti Book I</i>
(Song of Dashti) |
| 21. | Lutfullah Mufakhan Payan | <i>Beest O Panj Quita Zarabi</i>
(25 Rhythmic Pieces for Taar & Violin) |
| 22. | Abul Hassan Saba | <i>Quitaat Zarabi (For Violin)</i>
(Some rhythmic pieces) |
| 23. | Md. Husein Shahriar
<i>Set to Music</i> by
Ronhullah Khalighi | <i>Hala Chira—A Poem</i> |
| 24. | Ahmad Forotan Raad | <i>Akord Sanasi (Connaitri less Accordes)</i>
Science of Triads |
| 25. | Abdul Hasan Saba | <i>Violin Book II</i>
(18 Notation Pieces) |
| 26. | Lutuffullah Mufakhan | <i>Hejdah Quita Pesh Dar Aamad</i>
(A collection of notation for Violin by various musicians) |
| 27. | A Text-Book for the Students of First Year) | <i>Dastoor Muquaddamate Taar o Seetar Part I</i>
(Primary method for Taar and Seetar) |
| 28. | | <i>Destoor Muquaddamate Part III</i>
(National Songs) |

- | | | |
|-----|--------------------|--|
| 29. | Lutfullah Mufakham | <i>Taranahai Milli</i> |
| 30. | Abul Hasan Saba | <i>Dawrah Awwal Violin</i> |
| 31. | -do- | <i>Dawrah Awwal Santoor</i> |
| 32. | Mehdi Barkeshli | <i>La Gamme De la Moosiqui Iranienne</i> |
| 33. | Diwani (F. W.) | <i>Diwani Amir Jahid</i>
(An encyclopeadia of artists,
musicians and scientists) |

List of Books Presented by Chinese Delegation

Modern Dramatic Works of China

- (i) *Steeled in Battles*
- (ii) *Dragon Beard Ditch*
- (iii) *When Spring breathes Upon No-Min River*
- (iv) *The White-Haired Girl*
- (v) *Wang Kwei and Li Hsiang-hsiang*
- (vi) *The Tragic Love of Liang Shan-pei and Chu Ying-tai*
(Opera of Chekiang Province)
- (vii) *Thrice besieging Chu Chai Drawn* (Peking Opera)
- (viii) *Selected Plays of Sha Yan*
- (ix) *Selected Plays of Tsao Yu*

Literature on 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 X-wang-Xo
- 9. Songs of New China
- 10. The New Year's Dance

RESEARCH SCHOLARSHIPS

IT has long been felt that the Akademi should, on its own initiative, encourage research work in fine arts. As the Government of India's cultural scholarships scheme does not pervue the field of research, the Akademi found it necessary to cover this activity by instituting research scholarships.

The scheme has been worked out and will soon be implemented.

Welfare Fund For Artists

Ever since the Akademi came into existence, the artists in indigent circumstances or due to old age have approached it for some sort of financial help. So far, the Akademi could not consider such requests and referred them to the Ministry of Education which has a scheme under which financial help is given to artists in such circumstances. It was found desirable to supplement the efforts of the Ministry by instituting "Artists' Welfare Fund" under the Akademi. However, the scheme is still pending and its practical implications are being examined by a committee.

Chronicle of Important Events and Dates (1951-1958)

<i>S. No.</i>	<i>Event</i>	<i>Date</i>
1951		
1.	Resolution adopted by the Union Ministry of Education to Constitute the Sangeet Natak Akademi	6th May, 1951
1953		
2.	Inauguration of the Sangeet Natak Akademi by the President at Parliament House	28th January, 1953
3.	First Meeting of the General Council of the Akademi	28th January, 1953
1954		
4.	Manipur Dance College founded at Imphal	January, 1954
5.	Institution of Folk Dance Trophy and Runners' Awards	January, 1954
6.	First National Music Festival and Investiture Ceremony of Akademi Awards and Fellowships	31st March, 1954
7.	Launching the Akademi Bulletin—(quarterly publication)	April, 1954
8.	Scheme for the establishment of the National School of Drama approved	April, 1954
9.	Institution of Akademi Awards for Dance and Drama	26th September, 1954
10.	Committee set up for the promotion of Community and Group Singing	26th October, 1954
11.	Cultural Programme organized for the visiting Cultural Delegation from China.	November-December, 1954
12.	First National Drama Festival held at New Delhi	November-December, 1954

1955

13. First meeting of the Committee for Standardization of Notation System February, 1955
14. National Film Seminar held at New Delhi 25th February-4th March, 1955
15. Investiture Ceremony of Akademi Awards held at New Delhi 27th March, 1955
16. Institution of the Akademi Awards for Film 17th September, 1955
17. Indian Cultural Delegation to China October, 1955
18. First National Drama Festival held at New Delhi 2nd November-12th December, 1955
19. Programme and Artists' Camp organized for the visiting Uzbek Cultural Delegation December, 1955

1956

20. Taking over the Manipur Dance College at Imphal 28th February, 1956
21. Condolence Resolution passed at the demise of Shri D. V. Paluskar March, 1956
22. Second National Music Festival held at Patna 14th-18th March, 1956
23. Investiture Ceremony of Akademi Awards held at New Delhi 11th April, 1956
24. National Drama Seminar held at New Delhi 25th-31st April, 1956
25. Sponsoring Drama Competition and Institution of Two Awards 30th September, 1956
26. Cultural Programme organized for the delegates to the 9th General Conference of UNESCO November-December, 1956
27. Condolence Resolution passed at the demise of Vidwan T. N. Rajratnam Pillai 13 December, 1956

1957

28. Investiture Ceremony of Akademi Awards 31st March, 1957
29. National Music Seminar held at New Delhi 31st March-6th April, 1957
30. Launching a Documentary Film on Kathak Dance 11th November, 1957

1958

31. Akademi's Amended Constitution approved and adopted by the General Council January, 1958
32. Resolution passed at the demise of Maulana Abul Kalam Azad 24th February, 1958
33. Programme arranged for the visiting Mongolian Delegation March, 1958
34. Investiture Ceremony of Akademi Awards 12th March, 1958
35. Condolence Resolution passed on the demise of Pandit Anokhey Lal March, 1958
36. Condolence Resolution passed on the demise of Vallathol Narayan Menon 14th March, 1958
37. National Dance Seminar held at New Delhi 31st March-6th April, 1958

SANGEET NATAK AKADEMI, NEW DELHI

Receipts and Payments Account for the year ended 31st March, 1954

<i>Receipts</i>	<i>Payments</i>		<i>Budget</i>		<i>Actual</i>	
	<i>Rs.</i>	<i>a. p.</i>	<i>Rs.</i>	<i>a. p.</i>	<i>Rs.</i>	<i>a. p.</i>
To Grants—received from Central Government	2,25,000	0 0	By Grants paid to Institutions	75,000/-	75,000	0 0
			“ Research & Publications Grants includes Rs. 600/8/- printing charges of Bulletin)	25,000/-	23,100	8 0
			“ Awards and Prizes	10,000/-	16,992	13 6
			“ National Festival & Music, Dance & Drama	15,000/-	11,932	14 0
			“ Establishment	20,000/-	14,773	7 6
			“ Car Allowance to the Secretary	...	1,725	0 0
			“ Rent, Rates & Taxes	3,000/-	1,698	2 0
			“ Printing and Stationery (includes cost of Duplicator)	5,000/-	4,095	10 6
			“ Advertisement		832	4 0
			“ Travelling Expenses	10,000/-	9,229	9 6
			“ Postage & Telegrams		743	10 0
			“ Miscellaneous & Unforeseen Expenses	2,580/-	6,681	14 3
			“ Inauguration Ceremony Expenses	...	554	9 6

	<i>Rs.</i>	<i>a.</i>	<i>p.</i>
By Furniture			
“ Filming & Recording	3,000/-	8,904	3 0
“ Museum (Instruments)	20,000/-	20,817	1 6
“ Library (Books & Periodicals)	6,000/-	5,803	3 0
“ Security with New Delhi Municipal Committee	6,000/-	5,466	11 9
“ Advance for Purchases of Carpet	...	132	0 0
“ Balance with the Akademi	...	2,500	0 0
	...	14,016	6 0
Total	2,25,000	0 0	
	...	2,25,000	0 0

Sd/-
Treasurer

Sd/-
Secretary

Sd/-
President

We have examined the above Receipts and Payments Account with the Books and Vouchers produced before us and certify that same is in accordance therewith.

Kashmere Gate,
DELHI

Dated, the 12th day of August, 1954

Sd/-

B.A., A.C.A., (England and Wales), F.C.A.
for WALKER CHANDIOK & CO.,
Chartered Accountants

SANGEET NATAK AKADEMI, NEW DELHI

Receipts and Payments Accounts for the year ended 31st March, 1955.

	Receipts		Payments		Budget		Actual	
	Rs.	a. p.	Rs.	a. p.	Rs.	a. p.	Rs.	a. p.
<i>To Balance as on 1st April, 1954</i>	14,016	5 0	By Rent, Rates and Taxes		5,000/-		4,029	10 0
„ Miscellaneous Receipts (Dresses)	9	15 0	„ Establishment		21,000/-		21,310	9 3
„ Donations	1,665	12 9	„ Car Allowance to Secretary				1,800	0 0
„ Deposit	1,000	0 0	„ Stationery and Contingencies		5,000/-		5,521	6 5
„ <i>Grant received from Ministry of Education</i>			„ Postage and Telegrams				1,109	2 3
Budgeted Grant	2,49,000	0 0	„ Travelling Expenses		10,000/-		9,309	4 0
Supplementary Grant	3,000	0 0	„ Professional Charges				750	0 0
Grant for Film Seminar	16,000	0 0	„ Miscellaneous Expenses		2,500/-		2,570	0 9
			„ Research and Publications (Including Rs. 17408/- being expenses on Bulletin)		25,000/-		24,740	8 0
			„ Filming and Recording		20,000/-		19,732	2 6
			„ Museum (Instruments)		10,000/-		7,361	13 9
			„ Library (Books and Periodicals)		3,500/-		5,251	4 9
			„ Furniture		5,000/-		4,758	4 0
			„ Grants paid to Institutions		1,00,000/-		1,00,000	0 0

	<i>Rs.</i>	<i>R.</i>	<i>a.</i>	<i>p.</i>
By National Festival of Music, Dance and Drama	15,000/-	10,000	0	0
" Film Seminar	26,000/-	40,000	0	0
" Awards and Prizes	20,000/-	23,472	3	9
" Deposit of Akademi of Hindustan music		1,000	0	0
Donation from Shri Prithvi Raj Kapur		1,665	12	9
<i>Balance as on 31st March, 1955</i>		309	15	6
Cash in hand		2,84,692	1	9
Total	2,84,692 1 9	Total		

Sd/-
Treasurer

Sd/-
Secretary

Sd/-
President

We have examined the above Receipts and Payments Accounts with the Books and Vouchers produced before us and certify that the same are in accordance therewith and refer you to our report No. S-59/4981, Dated 30th June 1955.

Kashmere Gate,
DELHI

Dated, this 30th day of June, 1955

Sd/-

B.A., A.C.A. (England and Wales), F.C.A.
for WALKER CHANDIOK & Co.,
Chartered Accountants.

Receipts and Payments Account for the period from 1st April, 1955 to 15th April, 1956

104

	<i>Rs.</i>	<i>a.</i>	<i>p.</i>
By Grants to Manipur College	36,000/-	15,000	0 0
„ Expenses on Drama Seminar	33,500/-	24,815	6 0
„ Suspense Advance to an Artist		250	0 0
„ Amount Recoverable from the Ministry of Education		34,132	14 3
„ Balance with the Akademi		23,176	15 0
Total	...	4,22,071	3 0
Total	...	4,22,071	3 0

Sd/-
Treasurer

Sd/-
Secretary

Sd/-
President

Sd/-

B.A., A.C.A. (England and Wales), F.C.A.
for WALKER CHANDIOK & Co.,
Chartered Accountants

4-I, Connaught Circus,

NEW DELHI

Dated, this 27th day of November, 1957

SANGEET NATAK AKADEMI, NEW DELHI

Receipts and Payments Account for the year ended 31st March, 1957

	Receipts		Payments		Budget	Actual	
	Rs.	a. p.	Rs.	a. p.	Rs.	Rs.	a. p.
To Balance as on 1st April, 1956	23,176	15 0	By Rent, Rates and Taxes		6,000/-	6,461	9 0
" Amount held in Suspense	694	10 3	" Establishment		35,500/-	37,660	2 0
" Grant received from Ministry of Education	5,16,500	0 0	" Stationery and Contingencies		11,000/-	15,129	7 6
" Fine Account	40	0 0	" Postage and Telegrams		-	1,835	14 6
" Amount of last year received from Ministry of Education	2,034	12 0	" Travelling Expenses		15,000/-	15,143	1 0
" Sale of Akademi Publications	165	0 0	" Miscellaneous Expenses			1,467	10 9
			" Research and Publications		40,000/-	19,472	3 0
			" Filming and Recording		30,000/-	21,849	8 9
			" Museum (Instruments etc.)		2,500/-	2,200	0 0
			" Library		15,000/-	11,672	2 0
			" Furniture		5,000/-	4,663	13 0
			" Grants paid to Institutions		2,61,000/-	1,29,300	0 0
			" Prizes and Awards		35,000/-	34,413	15 0
			" Expenses on Music Seminar and National Festivals		60,000/-		
			Music Seminar	23,704 8 9			
			Drama Seminar	12,150 14 9			
			Film Seminar	7,352 12 0			
						43,208	3 6

	Rs.	a.	p.
By Advances to Staff (including loan of Rs. 1750/-)	2,450	0	0
" Amount held in Suspense	638	0	0
" Amounts recoverable from :			
Ministry of Education	1,632	4	0
UNESCO and Buddha Jayanti	73,771	14	3
75,404	2	3	
" Balance as on 31st March, 1957	1,19,641	9	0
Total	5,42,611	5	3
Total	5,42,611	5	3

Sd/-

Treasurer

Sd/-

Secretary

In terms of our Report No. S.-59/8328 of even date.

Sd/-

President

Sd/-

B.A., A.C.A. (England and Wales), F.C.

for WALKER CHANDIOK & Co.,

Chartered Accountants

41-1, Connaught Circus,
NEW DELHI

Dated, this 27th day of November, 1957.

LIST OF GRAMOPHONE RECORDS





CLASSICAL VOCAL

S. No.	Singer's Name	Title	Record No.	Accn. No.
1.	Akhtari (Fyzabadi) -do-	Kahaan Gwayee Sari Rain Dardia Na Jani	19378 19379	18 "
2.	-do- -do-	Kaisi Bansia Bajai Me Tere Sang	5401 5402	4 "
3.	-do- -do-	Birha Ki Mari Mori Bari See Umariya	4211 4212	5 "
4.	-do- -do-	Mufat Hue Badnam Kaya Dard Ki	2573 2574	8 "
5.	-do- -do-	Saaj Wa Kina Saaj Kaya Mai Vo Badnasib Hoon	1217 1218	9 "
6.	-do- -do-	Saiyan Daga Dekh Na Sudh Aai Re Balam	5413 5414	10 "
7.	-do- -do-	Aaye More Munderba Ab Murli Wale Shyam	503 504	19 "
8.	Ahmedi Bai & Ketki Bai -do-	Tumhar Yehi Haal Tum To Kaise Pehroon Re Kanganwa	14102 14103	3 "
9.	Miss Azambai -do-	Ka Kariya Zeen Maro Baat Chalal Naai Chunerya	185 186	2 "

Classical Vocal (Contd.)

<i>S. No.</i>	<i>Singer's Name</i>	<i>Title</i>	<i>Record No.</i>	<i>Accn. No.</i>
10.	Ajab Cheez...(F. word) -do-	Ajab Cheez Hai Husan Yakta... Tap Judai Ne Phoonka	47 N 461 55 "	425 "
11.	Barve, Manhar -do-	Gunde Gunde Laori Malinya Beet Gaye Din Bhajan Bina	10751 N 26811 10752 "	279 "
12.	-do- -do-	.do- -do-	" "	280 "
13.	Bural, L. C. -do-	Jhuk Aai Re men Eho Raja Jati Hun Men	23 P 121 29 "	259 "
14.	-do-	-do-	G. C. 2-12929	260
15.	Dastoor, Firoz -do-	Dekho Sakhi Kanaiya Khalik Teri Nazariya	811 SA 3010 830 "	128 "
16.	Deodhar, B. R. -do-	Dekho Ri Na Mane Kana Athi Saras...	1899 SB 2323 1900 "	84 "
17.	Faiyaz Hussain Khan -do-	Ari Mero Nahin... Bazuband Khul Khul Jai	5476 N 36614 5478 "	518 "
18.	Gangoobai of Hubli -do-	Rang Kar Rasi Aawe Trana-Kamod-Tan Dere Na	1849 FT 3108 1851 "	154 "
19.	-do- -do-	Aali Re Albeli Sunder Nar Tore Bina Nahi Chain	1850 FT 3096 1858 "	153 "

20.	Gauhar Jan -do-	Mere Darde Jigar Ki Khaber ... Piya Bin Nahi Aawat Chain	13855 13867	P 22 "	151 "
21.	-do- -do-	Dildaar Dilaara Tanmandhan Vari Jaon Re Sanwalya Tope	2602 2604	N 6323 "	150 "
22.	-do-	Same Record (as above)		"	149
23.	-do- -do-	Zuban Khuli Bhi Na Thi..... Ras Ke Bhare Tore Nain	13248 13249	302 "	152 "
24.	Ghulamali Khan -do-	Latak Chale To Man... Mandir Dekh Dare	18840 18844	VE 5048 "	497 "
25.	-do- -do-	Prem Jiyara..... Sanyan Bolo.....	5685 5679	N 36480 "	495 "
26.	-do- -do-	Manwa Larje (Des) Bhor Bhayo (Gujri Todii)	5671 5672	N 36595 "	500 "
27.	-do- -do-	Kahe Ki Chhalbaliya (Des) Begun Aaye (Bhim Pilas)	18846 18848	VE 5054 "	166 "
28.	-do- -do-	Aaye Na Balam (Thumri) Prem Ki Maar Kataar (Sohni T)	18883 18845	VE 5052 "	484 "
29.	-do- -do-	Rut Basant Me (Raag Andali...) Bazuband Khul Khul Jaye	2799 2805	H 886 "	165 "
30.	-do- -do-	Kurbaan Samarye (Pahari) Piya Manmandir Me Aan Baso	2801 2804	H 965 "	163 "
31.	-do-	Same Record (as above)		"	164

Classical Vocal—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accn. No.
32.	Ghulamali Khan -do-	Rut Basant Me (Raag Adane Ki) Bezuband Khul Khul Jaye	2799 H 886 2805 "	158 "
33.	-do- -do-	Jaisi Karve Vasi Bharye Tirchhi Nazariya Ki Baan	18841 VE 5051 18842 "	499 "
34.	-do- -do-	Bhaj Re Harnaam (Darbari) Chhor De Mora Anchhara (Kamod)	5670 N 36705 5673 "	496 "
35.	-do- -do-	Yaad Piya Ki Aaye (Thumri) Naina More Taras Rahe (Bhairvi)	5674 H 36192 5676 "	501 "
36.	-do- -do-	Kate Na Birha Ki Raat (Filoo) Prem Ke Phande Me Aakar Sajni	18847 VE 5049 18849 "	498 "
37.	-do- -do-	Rut Basant Me (Raag Adane) Bazuband Khul Khul Jaye	2799 H 886 2805 "	157 "
38.	-do- -do-	Ab Main Kase Na Kahiyo Sajni Balamwa Aan Milo Ek Baar	2798 H 910 2806 "	159 "
39.	-do-	Same Record (as above)	-do- "	160 "
40.	-do- -do-	Tore Naina Jadoo Bhare Hum Sang Tum Sang Lagan.....	2800 H 1028 2803 "	161 "
41.	-do- -do-	Kurbaan Sanmarve (Pahari) Piya Manmandir Me Aan Baso	2801 H 965 2804 "	162 "

42.	Hat Doongi Gari (F. word) -do-	Hat Doongi Gari Re Sakhi Piyari Piyari Akhiyan	109250 109251	N	666 "	315 "
43.	Hangal, Gangubai -do-	Sun Sun Batiyan E Banta Banaye (Bhairav)	5689 10142	N	36258 "	155 "
44.	Indubala -do-	Mori Nindiya Na Jagao Raaj... Sajan Tum Kabe Ko Neha Lagaye	2404 2405	P	10359 "	176 "
45.	Jaddan Bai -do-	Tor Layi Raja, Jamunaya Ki Daar Lagat Karejwa Me Chott	1255 3199	GE	24055 "	516 "
46.	Jadhav Baburao, V. do-	An Veri Bhor Ki (Bhairav) Ghor Ghor Barsat (Surmalhar)	26468 26469	GE	3696 "	81 "
47.	Janki Bai -do-	Raghubar Aaj Raho More Piyare Chalo So Rahen Adhi Rait Bhail	13957 13971	P	1288 "	199 "
48.	-do- -do-	Fana Kaisi Baqa Kaisi Jab Uske..... Madina Me Mor Sanyan Bala Hai.....	13967 13968	P	1294 "	198 "
49.	-do- -do-	Main Kaise Rakhoo Pran Raseeli Tori Akhiyan Re Jiya.....	13640 13646	P	235 "	197 "
50.	-do- -do-	Os Se Kuchh Mera Bhi Fikradil..... Bahut Heran Karte Ho Nigahon Se.....	13151 13154	P	1088 "	196 "
51.	Kurdikar, Mogubai -do-	Chanak Mud Bhail Lawa Kahe Lajail Re Piya	21883 29205	GE	8427 "	322 "
52.	-do- -do-	Trana — Yaman (Yogtaal) <i>Matra</i> 15½ Trana — Bageshviri (Swari) <i>Matra</i> 15	24408 29204	GE	8473 "	517 "

Classical Vocal—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accn. No.
53.	Kerkar, Surshri Kesarbai -do-	Aaye Ri Mere (Shankara) Piya Ham (Jai Jaiwanti)	2298 P 10734 2299 "	221 "
54.	-do- -do-	Jaat Kahan Ho (Hori) Haan Re Deya (Todi)	2303 P 10732 2308 "	223 "
55.	-do- -do-	In Durjan (Multani) Athi Parchand (Puriya Dhanshri)	2295 P 10735 2296 "	225 "
56.	-do- -do-	Aaya Ri Mere (Shankara) Piya Ham (Jai Jaiwanti)	2298 P 10734 2299 "	224 "
57.	-do- -do-	Kaise Samjhaao..... (Bhairvi) More Re..... (Bibhas)	2304 P 10740 2305 "	490 "
58.	-do- -do-	Sanya Bhaila Jogi (Cheeni) Mai Kain..... (Sigrati)	2389 P 10739 2392 "	510 "
59.	-do- -do-	Kahe Ko Dari (Bhairavi Pt. I) -do- (" Pt. II)	1250 G 4037-A 1251 " -B	222 "
60.	-do- -do-	Balam Mora (Mand) Ankhdalyaa (")	2390 P 10731 2391 "	509 "
61.	Khadlikar, Indrabai -do-	Jhanan Jhanan Mori (Vihaag) Madhu Bansuri (Desh)	3656 N 26325 3658 "	174 "

62.	Khatoon, Miss Anis -do-	Jise Chao Vo Apne Hosh Se Taras Taras Ke Kati Umar	4646 4647	JNG 888 "	6 "
63.	Kali Jan	Dol Rahi Me Maani Gujeriya		GC 3-12136	249
64.	-do-	Nayya Mori Manjhdhar Karo Tum...		GE 3-12137	250
65.	-do-	-do-		"	251
66.	Laxmi Bai -do-	Kunjan Me Kehlo Bare Kanliya Mora Bansi Wala Kahna (Piloo)	1941 1943	N 1479 "	256 "
67.	-do- -do-	Tum Bin Mori Kaon Khabar (Bhairav) Bhajan Bina Nach Jaihye (Bhairav)	1946 1947	N 5613 "	257 "
68.	Mohomed Husain -do-	Khalik Ne Kaya Banali Hi Noor..... Teri Khajaye Lambardai Re.....	12612 12613	GC4-12612 "	293 "
69.	Malikarjun -do-	Lage Lage Re Sawaliya (Multani) Kaise Kaise Jaon (Basant)	1176 1177	Y 2136-A "	325 "
70.	Malka Jan (Agra) -do-	Biti Jaat Barkhat Rut Sajan Papihra Piyu Piyu Kare	13885 13896	P 3343 "	291 "
71.	-do- -do-	Hori Khelo Mose Nand Ke Laal Hori Khelat Aaj Rangeele Laal	13256 13270	P 1105 "	289 "
72.	-do-	Payal Mori Chhooto Jaye	13488	GC 13488	288
73.	Mehbubjan of Sholapur -do-	Tumpar Ho Jaye Meharki Nazariya Katat Nahi Sajni Piyabin	5660 6059	N 5740 "	273 "

Classical Vocal—(Contd.)

S. No.	Singer's Name	Title	Record No.	Acch. No.
74.	Mehnbjan of Sholapur -do-	Tum Jo Chaho To Mere (Gazal) Ab Na Sahoan Tori Baat (Thumri)	1677 N 5657 1678 "	276 "
75.	-do- -do-	Shri Girija Jaane Shri (Raag) Datguru Datguru.....(Sohni Bhajan)	2002 N 4126 2007 "	274 "
76.	Prof. Manohar	Jo Lok Kaliyan Kusi Kanda	20019	319
77.	Majooddin Khan -do-	Jadoo Ki Puriya Bhar Bhar Maar Suyyaan Bin Nahi Aawat Chain	12930 P 122 12931 "	284 "
78.	-do- -do-	Jhama Jham Pani Bhare Ri Kaon Prati Mori Akhiyaa Raja Ham Se...	12105 P 504 12129 "	285 "
79.	Moujodeen Khan -do-	Jadoo Ki Puriya Bhar Maar Sayya Bin Nahi Aawat Chain	1290 P 122 12931 "	283 "
80.	Mushtaq Hussain Khan -do-	Ab Mori Ram Ram (Raag Vilawal) Eri Sakhi (Piya Ki Thumri)	14163 GE 7039 14164 "	282 "
81.	Mittra, Dhiren -do-	Gori Kahe Ko Sharmai (Thumri) Teri Gali Chori Chori (Dadra)	20837 N 16732 20838 "	120 "
82.	-do- -do-	Bindiya Chankan Lagi (Thumri) Kanha Tut Abhu Nadiya Kinari	21195 N 16779 21196 "	121 "
83.	Mallikarjun Mansur -do-	Sohi Rasna Jo (Bhimpilaas) Har Nam Sumarle (Mishrakafi)	6088 N 5710 6089 "	317 "

84.	Mallikarjun Mansur -do-	Ham Raiyaan (Jeevanpuri) Diye Piya Bin Kaise (Desh)	4262 4500	N	5676	314 "
85.	Manme Mohan (first word) -do-	Manme Mohan Viraje (Tilak Kamod) Javo Javo Sakhi Madho Vanme (Tilang)	6410 6409	N	5744	492 "
86.	Nissar Hussein -do-	Kangan Mondariya Mori (Multani) Tarana (Miya Malhaar)	1608 1621	N	15809	470 "
87.	-do- -do-	Kanhari Nound Noundan (Kedaar) Tarana (Bhairvi)	1610 1622	N	15747	467 "
88.	Peara Saheb	Karle Singhaar (Asavari)		GC	2-12917	377
89.	-do-	Piya Ko Jana Na Doonga (Dadra)		GC	2-12916	272
90.	-do- -do-	Meri Suno Shyam Kanha Murli Wale Nand Ke Lal	12141 12197	P	3348	374 "
91.	-do- -do-	Botehro Samjhaya Re (Bhairvi) Piya Ko Jane Na Doonga (Dadra)	12915 12916	P	116	376 "
92.	-do-	Botehro Samjhaya Ri (Kavali)		GC	2-12915	370
93.	-do- -do-	Kamar Hai Nand Lala (Khamaj) Ab Mori Chhod De Kalai (Bagesri)	12769 12770	P	430	371 "
94.	Patki, Vimal -do-	Madhu Bansuri Madhuvan Bajat (") Dari Dari Rang (Adana)	10760 10761	N	26852	82 "
95.	Panna Bai (Muzaffarpur) -do-	Me Kaise Jaiho Mori Baje (Dadra) Bagiya Kaise Jaon (Dadra)	27043 27044	GE	7038	383 "

Classical Vocal—(Contd.)

<i>S. No.</i>	<i>Singer's Name</i>	<i>Title</i>	<i>Record No.</i>	<i>Accn. No.</i>
96.	Paluskar, D. V. -do-	Maru Kaon Kaj (Marwa) Chalo Man Ganga Yamuna Ke Teer	12922 12923	GE 3868 "
97.	-do- -do-	Hari Ke Charan Kamal (Raagshri) I Hari Ke Charan Kamal (") II	8301 8302	N 88155 "
98.	-do- -do-	Surja Rahi Ho (Hamir Teental) Are Man Ram Nam (Bilampat)	2557 2558	N 88100 "
99.	-do- -do-	Kaisku Maruwa Jayal Hamara (Bibhas) Langar Tore (Kalyal)	604 605	N 36518 "
100.	-do- -do-	Kaisi Niksi Chandni (Bahar) Koyaliya Bole (Talak Komod)	18907 18908	GE 3405 "
101.	-do- -do-	Piyoo Palan Lagi Mori Akhiyan Nand Ke Chhela Dheet Langarwa	602 603	N 36649 "
102.	-do- -do-	Kaliyan Sang Karat Rang Raliyan II Kaliyan Sang Karat Rang Raliyan I	53106 53107	GE 30291 "
103.	-do- -do-	Ayi Samdhan Mora Re (Miya Malhar) Badhya Lavo Lavo Re (Asavari)	4784 4785	N 35289 "
104.	-do- -do-	Jaake Kan Re (Kedar) Nike Ghungariya (Vilaskhani Todi)	18909 18910	GE 3458 "

105.	Paluskar, D. V. -do-	Piyoo Milan Lagi Mori Akhiyan Nand Ke Chhela Dheet Langarwa	602 603	N 36649 "	114 "
106.	Pukhraj, Malka -do-	Kaisa Jadoo Dara Balam Matware Sutiya Rang Chuye Ri (Dadra)	1276 1277	N 14638 "	337 "
107.	-do-	Pardesh Sanwariya Na Aaye	9884	N 14759	334
108.	-do-	Chali Ja Mori Nayya Kinare Kinare -do-	9885 -do-	" -do-	" 330
109.	Pabalkar, V. N. -do-	Chhabila Chhel Khele (Durga) Piya More Jaat (Bhim Pils)	6345 6346	N 5711 "	452 "
110.	Roshanara Begum -do-	Dole Re Man Hole Hole (Dadra) Kaise Karoon Me Singaar (Dadra)	118 119	N 80111 "	515 "
111.	Rafi -do-	Diwali Aa Hi Gaii Aayi Diwali Mauj Manalo.	2674 2678	N 88090 "	390 "
112.	Ratanjankar, S. N. -do-	Jai Jai Ram Jap Ram (Miya Ka Sarang) Madhumati Ayi (Kedar Bahar)	23291	GE 3437 "	416 "
113.	Ramaji -do-	Sanya Birsagyo (Piloo) Rang Dekh Jiyara (Bhairavi)	245014 a 245014 b	R 78 "	384 "
114.	Rasoolan Bai (Banaras) -do-	Kahe Piya Hose Karat Thatholi Matkiya Mori Chhin Layi (Thumri)	14125 14126	GE 2969 "	404 "
115.	Rajah	Eri Baori Kahe Chalat Itrayi	13037	GC 13037	411
116.	Rajguru Basavraj -do-	Jobnare Laliya (Bhairav Bhara) Kanganwa Mora (Kedar Trital)	1080 1081	N 26813 "	83 "

Classical Vocal—(Contd.)

S.No.	Singer's Name	Title	Record No.	Accn. No.
117.	Soqan (first word) -do-	Soqan Ghar Jaa (Dadra) -do-	N 163	316
118.	Shankar, Krishan Rao -do-	Too Sade Naal Gallan (Bhairvitappa) Dradeen Tana (Gond Sarang)	GE 3743	253
119.	Sharafat Hussain Khan -do-	Eri Aali Ri (Multani) Hazarat Ali Tum Ho (Behaag)	19308 19309	413
120.	Shamshadbai of Delhi -do-	Banki Nazariya (Dadra) Sakhi Koi Aise (Sohni)	2776 2777	415
121.	-do- -do-	Eri E Mai Koise (Bageshvari) Kaho Matson Preet (Multani)	2766 2767	414
122.	Saraswati Bai -do-	Kanhaiya Re Nahi More (Tilak Kamod) Dhariye Ginak Jaa (Piriya)	2026 2027	432
123.	Shamla -do-	Ajhu Na Aaye Sham (Nand) Na Bolo Sham (Vrindavani Sarang)	6473 6474	431
124.	Sundra Bai -do-	Aawat Hai Girdhari (Thumri) Kanha Charawat Gaii (Jhijhodi)	67 69	434
125.	Thakur, Onkarnathi -do-	Zansariya Zanke (Deshkar) E Mag Jai Ho (Champak)	7362 7364	354

126.	Thakur, Onkarnathi -do-	Balan Laag (Sudh Kalyan) Balan Laage (Zalad)	13222 13223	GE 3117 "	487 "
127.	-do- -do-	Nanandiya Kaise Nir Bharoo (Thumri) -do-	13206 13207	GE 3135 "	486 "
128.	-do- -do-	Mai Kanth Mora (Sugharai) Mitwa Balamawa (Nilambari)	7363 7365	VE 1014 "	488 "
129.	-do- -do-	Kadam Ki Chhaya (Deshi Todi) I II -do-	13370 13371	GE 3187 "	485 "
130.	-do- -do-	Malan Laii Chun Chun Kaliyan I II -do-	13366 13367	GE 3178 "	489 "
131.	Tarabai Surpur -do-	Aari Aaye Re Yali Piyabin (Kalyan) Sugri Raina Sundar Jag Rahi (Behag)	4379 4381	N 5687 N 5687	439 "
132.	Tendulkar, Krishnarao -do-	Gundela Ori Malaniya (Bageshwari) Jaavoji Javo Javo More (Thumri Kaj)	1635 1636	P 13382 "	232 "
133.	Vyas, Narayanrao -do-	Bhaji Raghuvver Sham Jugal Charna Tum Jago Mohan Pyare. (Bhairav)	6070 6071	N 5725 "	352 "
134.	Vinayakrao Patwardhan -do-	Sapne Me Aaye (Puriya) Mero To Girdhar Gopal (Jhunjhodi)	1578 2011	FT 2970 "	349 "
135.	Narayan Rao Vyas -do-	Vinati Suno More (Bageshwari) Thakur Tav Sharnaii (Rag Aasa)	2048 2050	N 4138 "	351 "
136.	-do- -do-	Sanvaro Charawat Gaiyaa (Sohni) Manmohan Murli Wala (Durga)	6068 6069	N 5733 "	350 "

Classical Vocal—(Concl.d.)

<i>S. No.</i>	<i>Singer's Name</i>	<i>Title</i>	<i>Record No.</i>	<i>Accon. No.</i>
137.	Vyas, Narayanrao -do-	Mathe Teri (Shankara) Balam Chhede (Khamaj Mand Thumri)	1965 N 5633 1967 "	348 "
138.	Vasant of Surat -do-	Ghan Ghan Baje (Patdeep Jhaptal) Jhan Jhan Jhan Payal Baje (Trital)	3168 P 13482 3169 "	450 "
139.	-do- -do-	Ban Ban Mohan Aaye (Bahar) Koiliya Kuk Sunave (Malkouns)	2013 N 5612 2015 "	451 "
140.	Wahidon Bai (Agra) -do-	Sakhi Ri Piya Bina (Thumri) Jhoola Kin Ne Dalo (Sawan)	7269 JNG 975 7270 "	455 "
141.	Wadkar, Indira -do-	Pashupat Girjapat (Basant) So Jane Ji Jane (Sankara)	151 A 245008 b 178 A 245008 a	175 "
142.	Wakankar of Bhor, K. H. -do-	Chalo Chalo Gokulmaa (Malgunzi) Kana Mukh Se Na Bolo (Mishrapilo)	5951 N 5714 5952 "	217 "
143.	Zamiruddin Khan -do-	Ja Ja Re Patangwa (Mia Ki Todi) Are Bira Bamna, More Piya Ko.....	6611 N 6850 6612 "	464 "
144.	-do- -do-	Urat Bandan Avir Bu Sakal Dukh Harni Mata (Tilak Kamod)	6166 N 6816 6167 "	463 "
145.	Zohra Bai -do-	Sanwaliya Re Kahe Mare Nazeriya. Napat Nadar Natwar.....	13197 P 349 13245 "	459 "

146.	Zohra Bai	Piya Ko Jaon Sakhi Ri	GC 13597	462
	-do-	Teri Kateeli Nigahon Ne	GC 13298	"
147.	-do-	Koyaliya Kook Sunawe (Zilla)	P 1165	461
	-do-		"	"

INSTRUMENTAL SHAHNAI

S. No.	Player's Name	Title	Record No.	Accn. No.
1.	Bismillah & Party of Banaras Shahnai -do-	Malkauns Todi	3678 N 14564 3677 "	508 "
2.	-do- -do-	Purbi Dhun Dhun Dadara	303 N 93002 304 "	505 "
3.	-do- -do-	Dadra Saaz Dadra Saaz	3679 N 14543 3680 "	506 "
4.	-do- -do-	Thumri Thumri	3681 N 14560 3682 "	507 "
5.	-do- -do-	Purbi Dhun Cheti	4081 N 24595 4082 "	503 "
6.	-do- -do-	Lalit Maru Bihaag	299 N 24847 300 "	502 "
7.	-do- -do-	Bataz Chod Babul Ka Panchhi Ban Me	301 N 24833 302 "	78 "
8.	-do- -do-	Jounpuri Hans Narayan	4083 N 24653 4084 "	504 "
9.	Shankarrao Gaikwad -do-	Shiv Shiv Samba Ga... Vari Pradesh Gogiya	6078 N 5925 6079 "	424 "

INSTRUMENTAL SITAR

S. No.	Player's Name	Title	Record No.	Accn. No.
1.	Fazal Hussain -do-	Instrumental Sitar (Jorth) -do- " Gat	7773 P 17555 7774 "	131 "
2.	Hulgur of Hubli, K. V. -do-	Been Khamaj " " Khamaj -do-	1929 N 5900 1933 "	255 "
3.	-do- -do-	" " Kalyan -do- " Yaman	1926 N 5902 1930 "	254 "
4.	Mohiuddin of Dacca, S. G. -do-	" " Gara -do- " Bhairvi	2321 N 5951 2323 "	426 "
5.	Mahommad Khan -do-	" " Bhairvi -do- " Bihag	9368 N 15902 9369 "	468 "
6.	Shankar, Pt. Ravi -do-	" " M. Bilampat -do- " H. Drut	23093 N 16996 23094 "	469 "
7.	-do- -do-	" " Bhatiar -do- " Gara	583 N 94754 584 "	465 "
8.	-do-	" " Thumri	24808 N 20202	401
9.	-do- -do-	" " Bilawal -do- " Parchdrut	23095 N 20027 23096 "	473 "
10.	-do- -do-	" " Ahirlalit -do- " Rasiya	631 N 94758 632 "	483 "

Instrumental Sitar (Contd.)

S. No.	Player's Name	Been Khambaj Sitar	Title	Record No.	Accm. No.
11.	Vahidkhan, Khansahib -do-	Been Khambaj Sitar	Todapillu Todakhamaj	755 N 15916 756 "	453 "
12.	-do- -do-	-do- -do-	Toda Pilloo Toda Khamaj	755 N 15916 756 "	519 "
13.	Vilayat Khan -do-	-do- -do-	Raag Desh Raag Pahari	2897 N 92550 2900 "	512 "
14.	-do- -do-	-do- -do-	Puriya Dhanashri -do- Astai	18830 GE 3360 18831 "	448 "
15.	-do- -do-	-do- -do-	Raag Bhairvi Raag Shamkalyan	3372 N 92575 3396 "	514 "
16.	-do- -do-	-do- -do-	Bhatiali Dhun Raag Bihag	2901 N 92558 2902 "	513 "

INSTRUMENTAL SAROD GAT

S. No.	Player's Name	Title	Record No.	Accn. No.
1.	Ali Akbar Khan do	Sarod Gauri Manjri Bilampat	2075 N 92523	472
		" " " Drut	2076 " "	"
2.	-do-	Alap Darbari Kanda	5104 N 16781	481
	-do-	Jod Darbari Kanda	5105 " "	"
3.	-do-	Raag Kirwani Alaap	3330 N 92574	478
	-do-	Raag Kirwani Gat	3331 " "	"
4.	-do-	Raag Jonpuri	2857 N 92562	482
	-do-	Raag Manj Khamaj	2858 " "	"
5.	-do-	Raag Madhuwanti	2860 N 92554	471
	-do-	Raag Pahari Jhijhoti	2861 " "	"
6.	-do-	Mishramand Nirmat I	3334 N 52569	479
7.	-do-	Raag Piloo Tin Tal	5106 N 16764	388
	-do-	Raag Shri Bilampat	5107 " "	"
8.	-do-	Raag Kafi Zilla	24807 N 20183	477
	-do-	Raag Desh	24808 " "	"
9.	Sakhawat Hussain Khan Fazal Hussain	" Mewar Sitar Bhairvi	7876 N 6179 7777 " "	130 "

INSTRUMENTAL VIOLIN

S. No.	Player's Name	Instrument	Title	Record No.	Accn. No.
1.	Paritosh Seal & K. Bhattacharya	Violin	Bataz Piya Milon Ko	13526 N 16348	378
2.	-do-	"	" Geet Suno	13527 "	"
3.	-do-	"	"	" "	"
3.	-do-	"	Do Dilo Ko...	20595 N 16703	380
	-do-	"	Samjhe The...	20596 "	"
4.	Paluskar, Dhundiraj	"	Mishra Kafi (Chcti)	6360 N 5921	124
	-do-	"	Khamaj	6357 "	"
5.	Gajananrao Joshi	"	Raag Bhaharg	8548 N 5988	167
	-do-	"	Raag Malhar	8550 "	"

INSTRUMENTAL HARMONIUM

S. No.	Player's Name	Harmonium	Title	Record No.	Accn. No.
1.	Kishori Lal -do-	"	Kalyan Gat Desh	15054 15055	231 "
2.	Mohamed Hussain -do-	"	Pilo Pilo	15056 15057	292 "
3.	Pahari -do-	"	Albela Chhela (Pahari) Pahari	150000 105001	369 "
4.	Hargovan -do-	"	Raj Mala Raj Mala	15160 15161	399 "
5.	Yakub Khan -do-	"	Pilu Barwa Pilu Barwa	15238 15239	457 "
6.	Shankar Rao Kapaleshwari -do-	"	Dhani Thumri Thumri Kafi Zilha	15292 15293	429 "

INSTRUMENTAL TABLA AND PAKHAWAJ

S. No.	Player's Name	Table	Title	Record No.	Accn. No.
1.	Alla Rakha -do-	Tabla	Panjabi Dhamar Zaptal	18901 18902	GE 3456 "
2.	Burhanpurkar, Govindrao -do-	"	Choutaal I Pakhawaj Choutaal II	1334 1335	N 15901 "
3.	Mumtaz Hussein (A.I.R.) -do-	Tabla	Teen Taal -do-	4520 4521	N 5969 "
4.	Thirakhwa, Ahmedjan (Rampur) -do-	"	Kayada Darja	4776	N 15906 53
5.	-do- -do-	"	Purab Tukada	4777	"
6.	-do- -do-	"	Dhamaar Zaptal	839 840	N 15933 "
7.	-do- -do-	"	Trital Peshkar Trital Kayada	834 835	N 15938 "
8.	-do- -do-	"	Trital Peshkar Trital Kayada Delhi	4774 4775	N 5996 "
9.	-do- -do-	"	Farukhawadi Chalan -do-	837 838	N 15934 "
10.	-do- -do-	"	Trital Kayada Delhi Trital Kayada Ajrada	4778 4779	N 15910 "

INSTRUMENTAL MISCELLANEOUS

S. No.	Player's Name	Title	Record No.	Accn. No.
1.	Ali Bux -do-	Sarangi Bhairvi Pilloo	3018 H 973 3019 "	29 "
2.	Abdul Aziz Khan of Patiala -do-	Vichitra Veena & Tabla (Darbari) Gogia Asavri	5243 N 6982 5244 "	493 "
3.	-do- -do-	" Thumri Pilo	3530 N 6780 3531 "	474 "
4.	Barve, Manohar -do-	Xylophone "	2702 N 6109 2706 "	278 "
5.	-do- -do-	Cheemi Bhup Dadra Kasht Trang Universal Player	2703 N 6191 3052 "	281 "
6.	-do- -do-	Musical Submarine Kasht Trang	1296-1 N 5955 1297-1 "	277 "
7.	Chotey Khan -do-	Sarangi Pilu Bharya Tilak Kamod	1443 JNG 11 1444 "	91 "
8.	Pannalal Ghosh -do-	Flute Thumri Pilo Kazri	10176 N 15923 10178 "	480 "
9.	Lahri, Gopal -do-	Clarionet-Solo "	2274 H 809 2275 "	171 "
10.	Mozumder, Nripen -do-	" (Purbi)	22930 GE 2695 22931 "	347 "
11.	Vahidkhan, Khansahib -do-	Kachhu Been Solo (Bhimpilas) " Bhimpilas Ka Jhahla	753 N 15919 754 "	520 "

LIGHT CLASSICAL (BHAJANS)

S. No.	Singer's Name	Title	Record No.	Acch. No.
1.	Banerji, Sabita -do-	Shyam Tore Nain Matwale ... Mere Geet Ki Laaj Na Khona ...	21041 N 16742 21042 "	436 "
2.	Bose, Km. Suprova -do-	Me Jhoom Jhoom Gun Gaon ... Badalde Apne Dil Ka Pyaar ...	19053 N 16620 19054 "	435 "
3.	Dey, K. C. -do-	Na Dhoondo Aur Na Ho Hairaan Dam Aaya Na Aaya Khabar Kaya Hai	181 N 6418 182 "	230 "
4.	Kanan Devi -do-	Radha Krishan—Part I Radha Krishan—Part II	18269 JNG 10018 18270 "	248 "
5.	Mullick, Pankaj -do-	Tere Mandir Ka Hoo Dipak ... Mere Hatecle Shayam ...	824 P 10727 825 "	395 "
6.	Marathe, Master Ram -do-	Sab Se Unchi Prem Sagai (Surdaskrit) Man Lago Mero Yaar Faqiri Me ...	21394 GE 3525 21395 "	403 "
7.	Paluskar, D. V. -do-	Jab Janki Nath ... Raghupati Raghav Raja Ram ...	18911 GE 3307 18912 "	118 "
8.	-do-	-do-	" "	116
9.	-do- -do-	Thumki Chalat Ramchandra ... Payoji Maine Ram Rattan ...	2559 N 88083 2560 "	521 "
10.	Ray, Juthika -do-	Naino Se Aaker Manme Basi Hai ... Aai Sharan Tumri Bhagwan ...	13445 N 16362 13446 "	189 "

11.	Ray, Juthika -do-	Sajanwa Nainan Mere Tumri Aor ... Mose Kaha Na Jai Manmohan Ke ...	17847 17848	N 16562 "	190 "
12.	-do- -do-	Mohe Neend Na Aawe ... Ghar Aawore Mithbola ...	9317 9318	N 16098 "	192 "
13.	-do- -do-	Aarti Teri Ho (Mira Bhajan) Ghari Ek Na Suhawe (,)	15947 15948	N 16542 "	193 "
14.	-do- -do-	Me Hari Ao Girdhari Tore Ang Se Ang Milake ..	15037 15038	N 16510 "	186 "
15.	-do- -do-	Kab Se Khadi Hoon Aas Lagai Me Kusum Kali Hun Pujan Ki...	9153 9154	N 16045 "	185 "
16.	-do- -do-	Kab Aawoge Krishan Morare Ganga Ke Us Paar	6174	N 6794 "	194 "
17.	-do- -do-	Aakhon Me Mathura Hai Mohan Manme Aawo Payare Mohan	16820 17309	N 16537 "	184 "
18.	-do- -do-	Nachungi Me To Girdhar Aage Sakhiri Mere Naina Baan Pari	7669 7670	N 6902 "	180 "
19.	-do- -do-	Mera Dil Tera Tha Tera Dil Mera ... Roti Akhiyan Na Samjhe Samjhaye ...	21733 21734	N 16786 "	181 "
20.	-do- -do-	Jogi Mat Ja Mat Ja Mat Ja ... Sadhan Karna Chahi Re Manwa ...	9868 9869	N 16087 "	182 "
21.	-do- -do-	Me To Liya Piya Mol Sakhi Ri Tihari Murli Me Shayam Bajaan	12527 12528	N 16247 "	183 "

Light Classical (Bhajans)—(Contd.)

S. No.	Player's Name	Title	Record No.	Acch. No.
22.	Ray, Juthika & Gupta, K.D. -do-	Preet Preet Sab Log Kahat Hain Ghar Me Tera Kaon Hai Apna	9155 9156	N 16181 "
23.	Seth, Vidya Nath -do-	Aankhon Ko Ashk Bar Kiye Jaate Ho Ve Hamen Tarpa Rahe Hain	15781 15782	GE 5162 "
24.	Saigol, K. L. -do-	Kaon Bujhaye Raam Phir Mujhe Didaye Dar	1125-5 1481	H 459 "
25.	-do- -do-	Radhe Rani (Furan Bhakta) Bhajo Man Bhav Se Shri Girdhari	258 259	H 59 H "
26.	-do- -do-	Panchhi Kahe Hot Udaas Suno Suno E Krishan Kala	1675 1676	VE 1502 "
27.	Siddheswaribai of Banaras -do-	Mathura Me Sahi Ab Hot Hoon Ugari	1214 1215	R 2368 A R " B
28.	Shanta Apte -do-	Kahan Chhupe Ho Natwar Barah Maas Basant	14793 14794	N 16599 "
29.	Sita Debi -do-	Mero To Girdhar Gopal Mene Chakar Rakho Ji	4799 4800	P 10642 "
30.	Umrizia Begum -do-	Meri Bhi Banegi Hofi Gun Gake Shyam Sunder Ne Manmohan Ne	683 684	GE 5193 "

31.	Umrizia Pegum -do-	Mera Sandesh Le Jaa—Part I Part II	6063 6040	GE	5149	446
32.	Vedi, Dileep Chandraji -do-	Jo Haquqaton Ki Bahar Thi Piya Nahi Aaye Me Ka Karun	1041 1042	H	369	111
33.	-do- -do-	Gorbardhan Girdhari Ek Baar Chhabhi Dikha Jaa	2870 2871	H	11470	112
34.	Yyas, Narayan Rao -do-	Mathuri Ari Sun Bansuri Sumara Na Karle Mere Man	1512 1520	N	5772	353

LIGHT CLASSICAL (GAZALS)

S. No.	Singer's Name	Title	Record No.	Accn. No.
1.	Asharafi, Saleh Mohd. -do-	Naseeb Aazmane Ko Zee Chahita Hai Rahe Rahe Ke Teri Yaad Satai To.....	1118 FT 15853 1119 "	327 "
2.	-do-	-do-	"	"
3.	Angurbala -do-	Jispar Nigah Charke Sitamgar ki..... Adayen Husn Shabe Vasl Didni Hogi	230 P 10577 233 "	1 "
4.	Anait Bai -do-	Zabat Ko Aazma Ke Dekh Liya Nigaho Me Veh Yun.....	12502 GE 5008 12513 "	21 "
5.	Alzal Hussain -do-	Kaya Poochhate Ho Kis Tareh Basar..... Na Poochh Kaya Teri Furquat me Haal...	13978 GE 5058 13979 "	26 "
6.	Amir Bux Qauwal & Party -do-	Siwa Khulad Se Bhi Hai Shane Madina Mohamad Mohamad Pukare Chala Jaa	10061 GE 1410 10189 "	27 "
7.	Akhtari Bai, Fyzabad -do-	Muhabbat Me Fareb Daayami..... Yoon Ilaaz Khatir.....	12863 JNG 1139 12864 "	17 "
8.	-do- -do-	Kaya Soze Muhabbat Me..... Dil Me Teri Nisaan.....	8432 JNG 1050 8433 "	16 "
9.	-do- -do-	Tasveer Ban Gaya Hun..... Yun To Chahe Yahan Saheb.....	10214 JNG 1078 10215 "	15 "
10.	-do- -do-	Ankhon Me Teri Pinhaa..... Kaya Veh Bhi Mai Batla Doon.....	11207 JNG 1089 11208 "	14 "

11.	Akhtari Bai Fyzabad -do-	Ham Rounke Hasti Ka..... Kaisa Falaq Hai.....	11935 11936	JNG 1123 "	13 "
12.	-do- -do-	Jalwa Jab Dar Asal Zalwa Ho Gaya Kasaf Me Rakh Ke Dil.....	9403 9406	JNG 1074 "	12 "
13.	-do- -do-	Uthiye To Kahan Jaayen..... Moosa Ki Zabaan Par	7221 730	JNG 981 "	7 "
14.	Faridi, Mohd. Ali -do-	Bazme Jalian Ke Anzmun Aara Tere Kamale Sitam Ki Yeh Yaadgar	12492 12494	GE 5005 "	287 "
15.	Faqir-ud-Din, Master -do-	Ikhlās Ke Rang Ranga De Shan Se..... Tumhare Haath Hamari Laaj	2594 2595	N 6606 "	126 "
16.	-do- -do-	Unki Sokhi Ne Mujhe Badnaam..... Mazruh Kar Ke Chhod Chale.....	14032 14033	GE 5089 "	127 "
17.	Faruq Ahmed Qawal & Party -do-	Rahe Haq Me Jan Dene Ko Khudawale Gunah Garane Unmat Jav Baruye.....	30041 30042	GE 3768 "	129 "
18.	Janki Bai -do-	Dil Sabebe Aulad Se Insaaf Talab. Jabka Khamosh Hui Bulbul Bastan...	13411 13412	P 1126 "	200 "
19.	Jharia, Kamala -do-	Mujhe Ruye Zeba Dekha Kamliwale Naghameye Vehadate Haq Dahar Me	35 36	N 4113 "	219 "
20.	-do- -do-	Haseen Ho Mahzabin Ho Hoor Ho Ya Shahe Arab Sayade Abrar Tumhin	5055 5056	" "	218 "
21.	-do- -do-	Adam Ka Jisam Jabkeh..... Meri Baat Ab Bhi Na Samjhi	3445 3446	JNG 831 "	220 "

Light Classical Gazals —(Contd.)

S. No.	Singer's Name	Title	Record No.	Accn. No.
22.	Khurshid Ahmed -do-	Milta Nahin Hai Apna Bhi..... Yeh Kaon Aaj Rah Rah Ke.....	15983 15984	RL 944 " 226
23.	Mumtaz Ali -do-	Rona Jo Tha Tumhari Zudaii Ka Dam Ka Mehmaan Ashike Jaanwaaz	5031 5034	N 14828 " 286
24.	Mukhtar Begum -do-	Na Bolo Tara Tara (Dadra) Dil Diye To Hain Na	3422 3423	VE 2501 " 272
25.	Mehbubjan of Sholapur -do-	Zalwe Husan Haqesqat..... Taras Rahi Akhiyaan...(Bhairvi)	1671 1676	N 5650 " 275
26.	Mohamdi Jan, Lucknow	Ankh Di Allah Ne.....	20650	313 (One side record)
27.	Master, Mohan -do-	Piyari Pradesh Na Jawe Hai Jaaki Bani.....Shad Jagat Me	102122 102131	321 "
28.	Majuddid Niazi, Lucknow -do-	Kisaye Shouk Kahun..... Chahate Hain Voh Keh Azhare	20726 20727	N 16787 " 324
29.	-do- -do-	Jin Bandhon Janzira Ke Paag..... Jana Yeh Kis Tareh Keh.....	23446 23447	GE 2791 " 323
30.	Nabi Jan -do-	Unhen Kaya Kal Koi Paye Na Paye Tabiyat Khud Bakhud Phir...	20691 20692	N 14835 " 344
31.	Peara Saheb -do-	Bekaar Bekaar Bahisaab Andar In Dinon Joshe Janoon Hai Tere...	12117 12118	P 1538 " 375

32.	Pukhraj, Malika, Jammu -do-	Be Zubani Zubaan Na Ho Jaye Jahid Na Keh Buri Keh Yeh Mastane	1112 1104	P 10710 "	335 "
33.	-do- -do-	Kayah Keh Gai Kisi Ki Nazar Ahede Rangin Ki Yaadgar	2631 9882	N 14768 "	339 "
34.	-do- -do-	Jahid Na Ke Buri Keh Yeh Mastane Be Zubani Zuben Na Ho Jaye	1104 1112	P 10710 "	338 "
35.	-do- -do-	Veh Kahate Hain Keh Ranjish Ki..... Har Ek Jalwa Rangin Meri Nigah.....	1105 1113	P 10711 "	333 "
36.	-do-	"	"	"	"
37.	-do- -do-	Abhi To Main Jawaan Hoon " Part II	3634 3635	N 14797 "	329 "
38.	-do- -do-	Main Jo Madhosh Hua Hoon Nigahe Yaar Jise Aashnaye Raz.....	8839 8848	P 10713 "	332 "
39.	-do- -do-	Jahid Na Keh Buri Keh Yeh Mastane Be Zubane Zubaan Na Ho Jaye	1104 1112	P 10710 "	341 "
40.	-do- -do-	Veh Kahaten Hain Ranjish Ki Baten Har Ik Jalwa Rangin Meri Nigah	1105 1113	P 10711 "	331 "
41.	-do- -do-	Are Meghusaro Sawere Sawere ... Veh Baten Teri Veh Fasane Tere	252 253	N 80113 "	340 "
42.	-do- -do-	Aahen Jo Mane Rokin ... Hale Dil Veh Puchhane Aane Lage	1279 1280	N 14645 "	336 "

Light Classical (Gazals)—(Contd.)

<i>S. No.</i>	<i>Singer's Name</i>	<i>Title</i>	<i>Record No.</i>	<i>Acch. No.</i>
43.	Pukhraj, Malika -do-	Ham Bhi Piyeen Tumhen Bhi Pilaye Taskeen Ko Ham Na Royen Jo Zoke ...	1238 N 14627 1239 "	328 "
44.	Ranganath Jadhav -do-	Main Aashike Rasool Hun Naare ... Kehten Hain Jise Makka Madina	25177 RL 2389 21578 "	410 "
45.	Saigal, K. L. -do-	Jalwa Gahe Dil Mein Marte Hi E Bekhabariya Dil Ko ...	2501 H 1498 2501 "	596 "
46.	-do- -do-	Aah Ko Chahiye Ek Umar Asar Hone ... Ghar Yeh Tera Sada Na Mera Hai	2468 H 1205 2487 "	592 "
47.	-do- -do-	Jaag Aur Dekh Zara Aalme Veeran ... Shukariya Hasti Ka Lekan	2500 H 1332 2502 "	595 "
48.	-do- -do-	Ibne Mriyam Hua Kare Koii ... Gamja Paikaan Hua Jaata Hain	2471 H 1134 2481 "	579 "
49.	-do- -do-	Main Unhen Chhedu Aur Voh Kuchh ... Ab Kaya Bataon Main ...	2484 H 1266 2499 "	588 "
50.	-do- -do-	Apni Hasti Ka Agar Husan Numaya ... Ishak Mujh Ko Nahin Behshat Hi ...	2482 H 817 2483 "	555 "
51.	-do- -do-	Gar Siyah Bakhant Ho Hona Tha ... Lai Hayat Aaye Kaza La Chali Chale	1671 VE 1501 1672 "	236 "

52.	Saigal, K. I. -do-	Shama Ka Jalna Hai Ya Sojish ... Rehmat Pe Teri Mere Gunahon Ko ...	7441 7442	H	11550 "	529 "
53.	-do- -do-	Har Ek Baat Pe Kahte Ho ... Vo Aake Khaab Main ...	1501 1508	H	671 "	537 "
54.	-do- -do-	Idhar Phir Bhi Aana Udhar Jaane ... Matwale Pane Se Jo Ghata Jhoom ...	2486 2488	H	1004 "	567 "
55.	-do- -do-	Maara Bagamza Kashat ... Rangeen Taraz Hanasat ...	2497 2498	H	841 "	557 "
56.	-do- -do-	Dil Se Teri Nigah Jigar Tak Utar ... Bahut Us Gali Ke Kiye Here Phere ...	2469 2485	H	931 "	564 "
57.	-do- -do-	Duniya Main Hun Duniyan Ka ... Kaon Virane Main Dekhega Bahaar	15935 15936	VE	1503 "	237 "
58.	Sunder Bai & Party -do-	Madine Waile Aaq Par Darudo Salam Meri Bigri Baat Banana Yaa Maula ...	1425 1426	H	438 "	295 "
59.	Taj & Party -do-	Jo Hain Khawaza Ke Parastaar ... Mohabbat Sayad-Ul-Leel Almi Ki	16366 16367	FT	13726 "	440 "
60.	Talat Mahmood, Lucknow -do-	Tumhen Aah Ban Ke Jalaaonga Pine Ki Hamko Aadat Dukhme ...	21095 21096	N	16744 "	438 "
61.	-do-	-do-	"	"	"	"
62.	Zaban Jan of Jhajar	Tum Ek Falaq Laao Naya Roz Jafa ...		GC	12122	79

(One Side Record)

LIGHT CLASSICAL (GEETS)

S. No.	Singer's Name	Title	Record No.	Accn. No.
1.	Ali Hussain (Bling Singer) -do-	Tum To Karat Barjori Chali Jaat Bharan Jan Banki Brij	71 N 6216 72 "	23 "
2.	-do- -do-	Mera Dil Mazor Muhammad Ke Sadke Rooye Anwar Pe Dil Diwana	528 N 6398 2423 "	24 "
3.	Chatterjee, Kumari Shanti -do-	Piya Chale Ho Lagaye Ab To Rang Rangile Phoolo	23476 GE 2804 23477 "	420 "
4.	Choudhury, Bina -do-	Ghungnat Men Aag Laga Deti Aaj Bada Toofan Hai	21193 N 16753 21194 "	85 "
5.	-do- -do-	Aaj Milan Ki Raat Birhan Ke Shringaar Anokhe	21270 N 16766 21271 "	86 "
6.	Dev, K.C. -do-	Jawo Jawo E Mere Sadhu Raho Guru..... Kaya Karan Hai Ab Rone Ka	614 N 6267 615 "	227 "
7.	-do- -do-	Jabtak Ankhen Wa Surat Teri Dekha Uske Kuche Men Jo Tu E Dil Gaya	2968 P 9844 2969 "	229 "
8.	Effendi, Yusuff -do-	Mukut Ghar Aawat Shyam Lachak Chale Chahun Chhunana Bichhwa Baje	5885 P 10675 5886 "	458 "
9.	Jan, Malka -do-	Biti Jat Varsha Rut Sajan Nahin Papiha Piya Piya Kare	13521 P 3343 1352 "	290 "

10.	Jan, Nagina -do-	Tanman Qurban Tujpar Sanwariya Hirdaya Mandir Bas Gai Moorat.....	906 836	N	6304 "	346 "
11.	Joshi, G.N. -do-	Gori Dhire Chalo Jaake Mathura.....	1652 1653	N	5639 "	168 "
12.	Mukerjee, Binapani -do-	Balam Aa Jaa Mai Kuchh Na Bolu Re	19620 19621	JNG	1262 "	80 "
13.	Mullick, Pankaj -do-	Praan Chahen Naina Na Chahen Yaad Aa Ke Na Aye	22246 22248	VE	2517 "	392 "
14.	-do- -do-	Maine Ne Aaj Piya Hoton Ka Piyala Yeh Raten Yeh Mosam Yeh Hasna	26589 26590	VE	2547 "	393 "
15.	-do- -do-	Yaad Aa Ke Na Aye Pran Chahen Naina Na Chahen	22248 22246	VE	2517 "	394 "
16.	Prakash Kaur -do-	Kaise Hirdaya Ka Dukhra Chhupaon Dukhya Jiyara Vyakul Naina	3663 3667	N	14837 "	391 "
17.	Peara Saheb	Chhab Dikhla Ja Sanwariya Re (Desh)	2-12920	GC	2-12920	373 (One side record)
18.	Rafi -do-	Bapu Ki Amar Kahani—Part III Bapu Ki Amar Kahani " IV		N	35313 "	320 "
19.	Roy, Km. Juthika -do-	Nirdhan Ki Kaya Diwali. (Diwaligeet) Aayi Diwali (Diwali Geet)	4570 4571	N	80082 "	179 "
20.	Rajurkar, W. S. -do-	Piyare Rasiya Bihar Suniye Arj..... Ginat Rahi Nishi Taare	1168 1169	NR	560 "	454 "

Light Classical (Geets)—(Contd.)

<i>S. No.</i>	<i>Singer's Name</i>	<i>Title</i>	<i>Record No.</i>		<i>Acen. No.</i>
21.	Saigal, K. L. -do-	Din Nike Bite Jaat Hain Sumaran Kar Avasar Bito Jaat Prani Tero Avasar	227 228	H 156H "	536 "
22.	-do- -do-	Laakh Sahi Pi Ki Batiyaa Lag Gayi Chhott	269 270	H 193H "	538 "
23.	Sarkar, Km. Shela -do-	Saajan Mai Hu Tumhari Door Kahin Koi Ro Rahi Hai	19300 19301	N 16616 "	433 "
24.	Usharani -do-	Sanyaa Tori Tirchhi Nazar Lagi..... Baitthi Soche Bruj Baam	2374 2375	P 10347 "	444 "
25.	-do- -do-	Mose Bolo Na Bolo Tohaar Marzi Chhote Devra Mai Tore Sang Na.....	3086 3087	N 6120 "	443 "
26.	Zohra Bai -do-	Tori Geeli Geeli Endi Endi (Basant) Piya Ke Milne Ki Aas Ri Sakhi	11770 11771	N 797 "	460 "

FILM SONGS

S. No.	Singer's Name	Title	Record No.	Accn. No.	Film's Name
1.	Amir Karnatki -do-	Aaj Karle Singaar Bhole Musafir Itna To	22819 22820	GE 3336 "	296 Ma Bap "
2.	Asiatic Pictures -do-	Badhe Chalo Badhe Chalo Anganwa Gunji Mangal Char	26458 26459	GE 3690 "	297 Mansarovar "
3.	Ashok Kumar -do-	Kise Karta Murakh Piyaar 2 Phir Phir Kaya Karta Re	9 10	N 5852 "	25 Achhut Kanya "
4.	Amar Nath -do-	Raten Na Rahin Vo Na Rahe... Voh Din Yaad Karo	9915 9920	JP 1077 "	104 Daassi "
5.	-do- -do-	Ankhon Main Bas Rahen Hain Yeh Chandni Yeh Saye...	1945 1946	N 14701 "	301 Papi "
6.	Binapani Mukerji -do-	Meri Valaaron Ka Silaa Tum Bade Ho Vo Ji	23981 23982	GE 3583 "	49 Durbaan "
7.	Baran, A. -do-	Kahe Man Bechain Sajni Shyame Mohabbat Saba...	20288 20642	H 1194 "	
8.	Chhaya Devi -do-	Ankhon Main Intzaar Ki... Balam Aaa Balam Aaa	23028 23029	GE 3367 "	42 Caravan "
9.	Durga, Vidya, Nargis -do-	Meri Aai Hai... Nadiya Kinare Mora Gaon	3171 3157	N 26756 "	96 Ham Ek Hain "

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accon. No.	Film's Name
10.	Durani, G. M. -do-	Dil Hi Ban Gaya Kiyun Dard Deke Bhul Gaye	23770 GE 3523 23771 "	33 33	Anban
11.	-do- -do-	Dil Pehlu Se Uchhla Jaye Shabe Gam Aap Mere Paas	1090 N 26838 1092 "	396 33	Dharkan
12.	Das Gupta, Kamal -do-	Mecna Ka Gaana (Toofaan Mail) Bheek Ka Gana	22775 GE 2688 "	94 33	Jawab I
13.	-do- -do-	Ai Chand Chhup Na Jana Baran Ka Makaan	22771 GE 2689 22780 "	95 33	Jawab
14.	Devika Rani -do-	Udi Hawa Main Jaati Hain Kit Gaye Ho Khewan Haar	11 N 5853 12 "	123 33	Achhut Kanya
15.	-do-	"	" "	33	"
16.	Dey, K. C. -do-	Mat Raho Bichare Ban Ke Karle Rup Singaar	3326 N 26330 3327 "	34 33	Andhera
17.	Dutt, Geeta & Mannadey -do-	Sajan Ki Ho Gai Gori Aan Milo Shyam Sanwale	7984 N 51705 7985 "	103 33	Devdas
18.	Hamida Bannu -do-	Sarovar Chhalak Chhalaik... Jai Jai Ambe Jai Jai Ambe	8965 N 26741 8834 "	397 33	Rajputani

19.	Hamida Begum -do-	Mujhe Kare Sanam Badnaam Tujh Ko Karu Main Salaam	2375 8172	N	26489	39	Babar
20.	Husna Banu -do-	Khushi Ke Tarane... Ansu Na Bahana...	8353 8352	N	26528	32	Aina
21.	Joshi, G. N. -do-	Sukhaswaamini..... Priti Main Man Aaj...	4728 4729	N	5682	169	Tulasi Das
22.	Kanan Devi -do-	Chaman Main Kaon Aaya Hai Fagun Ki Raat (Chorus)	19788 19880	JNG	10026	246	Ban Ful
23.	-do- -do-	Koii Hainen Batade... Maalin Batade Kis Ke Liye	19726 19879	JNG	10025	247	"
24.	-do- -do-	Saawan Ki Badli Ne Din Bipta Ke Tal Jayege	20106 20109	JNG	10030	244	"
25.	-do- -do-	Sakoon Dil Ka Mayassar... Ghungurwa Baje Chhananana	11519 11520	JNG	1093	245	Street Singer
26.	Khurshid & Vasanti " Vasanti & Arun	Yeh Thandi Hawaain... Kabhi Yaad Ansu Banke...	2552 2553	N	25844	41	Beti
27.	Mukerji, Binapani -do-	Hassi Teri Kiyun Chheen... Bali Umri Mori Guiiya	23983 23984	GE	3584	47	Durbaan
28.	-do- -do-	Aaj Hai Duniya Kitni... Main Kaise Batadoon Mera...	23977 23978	GE	3581	48	"
29.	-do-	"	"	"	"	"	"

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Acen. No.	Film's Name
30.	Mullick, Pankaj -do-	Piya Milan Ko Jaana Yun Darde Bhare Dil Ki Aa...	20241 20242	VE 2504 35	Kapalkundala 35
31.	Neeha -do-	Dil Hi To Ha Na Sango... Main To Sakhi Aaj Gai...	2812 4249	N 26018 35	Ek Raat 35
32.	-do- -do-	Aawaaj Aa Rahi Hai Chali Chal Ri Jamuna...	23828 23829	GE 3544 35	90 Bisvi Sadi 35
33.	Naseem -do-	Bujh Rahi Anson Ki Aag Dil Yaad Main Kisi Ki	3212 8697	N 26688 35	37 Begum 35
34.	Noorjehan -do-	Koi Prem Ka De Ka Sandesa Alam Par Alam	8013 8015	GE 5111 35	107 Dost 35
35.	-do- -do-	Jo Ham Paj Gujarai Hai Sanwariya Re Kahe Mare...	2688 2698	N 26570 35	300 Panna 35
36.	Nirmala Devi -do-	Tum Nahi Aate Ho Nahin... Panchhi Jaa...	4275 4358	N 26229 35	309 Sharda 35
37.	Paro -do-	Bhanwara Shikaari... Kuchh Rang Badal Rahi...	8915 8883	N 26725 35	310 Shikari 35
38.	Ranee -do-	Hai Kaon Yeh Pardesi Kabhi Chalti Hun Main Kabhi	17987 17988	N 16574 35	398 Rance 35

39.	Rajkumari & Chorus -do-	Sar Paj Kadam Ki Chhaiya... Naina Re Dekhe Unki Nain...	3248 3241	P 10719 "	35 "	Bhakta Surdas "
40.	-do- -do-	Kaya Yehi Jawani Hai Panchhi Mere Khushi Ka...	8135 8136	N 26533 "	43 "	Chand "
41.	-do- Zohrabai	Neele Gagan Par Laali Chhai Fasle Gul Aai	3515 3514	N 26579 "	299 "	Pannadai "
42.	Ray, Juthika -do-	Meera—Rana— Muraliya Dedo Radha Piyari	14490 14491	N 16424 "	188 "	Vachan "
43.	Rafiq Mohd. Naseem	Dil Diye Chale... Ankhon Se Ankhon Ka Intzar	8722 8721	N 26687 "	36 "	Begum "
44.	Saigal, K. L. -do-	Main Baithi Tuhi Phulwari "	2474 2475	H 862 "	558 "	1st Part 2nd "
45.	-do- -do-	Madhukar Shyam Hamare Chor Rain Gai Ab Hua Sawera	2942 3246	H 1027G "	569 "	Bhakta Surdas "
46.	-do- -do-		2944 2946	H 915 "	563 "	Parichaya "
47.	-do- -do-	Hamjoliyon Ki Thi Toliyan "	2472 2473	H 885 "	559 "	1st Part 2nd "
48.	-do- -do-	Haaye Kis But Ki... Ai Kaibe Taqdir...	19953 19963	H 1138G "	234 "	My Sister "
49.	-do- -do-	Thukra Rahi Hai Duniya... Kaya Hamne Bigara Hai Kiyu	3654 3655	H 1075G "	578 "	Bhanwara "

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accu. No.	Film's Name
50.	Saigal, K. L. -do-		2963 3168	566	Parichaya
51.	-do- -do-	Muskrate Huye Yoon Ankh... Ye Voh Jagah Hai Jahan...	3650 3651	574	Bhanwra
52.	-do- -do-	Kahe Ko Rad Machaii... Hat Gaii Lo Kali Ghata...	2912 2911	560	Lagan
53.	-do- -do-	Main Sote Bhaag Jaga Doonga Daata Yeh Kaisa Anyaaye...	2919 2920	561	
54.	-do- -do-	Main Nahin Makhan Khayo... Kadam Chale Aage	2941 3247	568	Bhakta Surdas
55.	-do- -do-	Bina Pankh Panchhi Hoon... Kahe Gumaan Kare Gori.....	3648 4784	572	Tansen
56.	-do- -do-	Allahu Allahu Allahu Foolon Pai Rijha Khayyam	3953 3973	594	Omer Khayyam
57.	-do- -do-	Do Naina Matware... Main In Foolon Sang...	19954 19961	581	My Sister
58.	-do- -do-	Allahu Allahu Allahu... Kiyun Rota Hai Insaan	3953 3967	593	Omer Khayyam

59.	Saigal, K. L., -do-	Haye Kis But Ki... Ai Katibe Taqdir...	19953 19963	H 1138	580	My Sister
60	-do- -do-	Chhupo Na Chhupo Na Jal Jane Do...	19962 20001	H 1140G	582	"
61.	-do- -do-	Us Mast Nazar Pai... Jeena Ka Dhang...	3580 3581	H 1245	589	Parwana
62.	-do- -do-	Toote Sapne... Mohabbat Main Kabhi...	3578 3579	H 1244	590	"
63.	-do- -do-	Kar Lijiye Chal Kar Meri... Mere Sapnon Ki Rani.....	3568 3569	H 1228	591	Shah Jehan
64.	-do- -do-	Kidhar Hai Tu Ai Meri..... Tu Aagahi Tu Aagahi	3497 3498	H 1173	583	Kurukshetra
65.	-do- -do-	Aai Hai Tu To Kaise Dil..... Mohabbat Ke Gul Haye.....	3496 3499	H 1174	584	"
66.	-do- -do-	Garibon Ki Duniyaan... Main Kismat Ka Maara...	3507 3511	H 1190	585	Tadbir
67.	-do- -do-	Rani Khol De Apne Dwaar Janam Janam Ka Dukhiya	3508 3509	H 1191	586	"
68.	-do- -do-	Hasraten Khamosh Hain... Main Panchhi Azaad.....	3506 3510	H 1196	587	"
69.	-do- -do-	Balam Aaye Baso More... Dukh Ke Din Beetat Nahin...	902 903	H 375	541	Devdass
				"	"	"

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accn. No.	Film's Name
70.	Saigal, K. L. -do-	Sapt Sur Teen Taal Gram... Diya Jalaaw (Raag Deepak)	4782 4783	H 1052 G 571	Tansen
71.	-do- -do-	Hamjolion Ki Thi Toliyan	2472 2473	H 885 238	1st Part
72.	-do- -do-	Kar Lijiye Chal Kar Meri... Mere Sapnon Ki Rani.....	3568 3569	H 1228 239	Shah Jehan
73.	-do- -do-	Nain Heen Ko Rah Dikha... Nis Din Barsat Nain Hamare	2940 3245	H 1026 G 241	Bhakta Surdas
74.	-do- -do-	Ham Apna Unhen Bana Na Sake Diya Jis Ne Dil Luta Gaya...	3652 3653	H 1074 G 243	Harjai
75.	-do- Rajkumari	Ao Dilruba, Kahan Tak... Ghir Kar Aai Badariya Kari	2354 2355	H 11332h 549	Karorpati
76.	-do- -do-	Nukta Chin Hai Game Dil... Yeh Tasruf Allah Allah...	511 513	H 211h 539	Yahudi Ki Ladki
77.	-do- Uma & Saigal	Ab Main Ka Karun Kit Jaon Main Man Ki Baat Bataun	1941 1939	H 652 545	Dharti Mata
78.	-do- -do-	Tamil Film Devadass	1249 1250	H 673 546	Devdass

79.	Uma & Saigal Pankaj Mullick	Kisne Yeh Sab Khel Rachaya Akhir Veh Din Aaya Aaj	1959 2146	H 710	547	Dharti Mata
80.	-do- -do-	Jo Nookari Dillade... Jagat Main Prem Hi Prain	2343 5827	H 11463	553	Karorpati
81.	-do- -do-	Piyari Piyari Surto... Sitam The Zulm The Afat...	2163 12148	H 718	548	Dushman
82.	-do- -do-	Ao Dilruba, Kahan Tak Ghir Ke Aasi Badariya Kari	2354 2355	H 11332h	105	Karorpati
83.	-do- -do-	Ik Rajee Ka Beta Lekar... Prem Ka Hai Is Jag Main...	6106 6107	H 11488	552	President
84.	-do- -do-	Ik Bangaia Bane Nayara... Sundar Nari Pritam Piyari	5826 6109	H 11511	551	
85.	-do- -do-	Piye Jaa Aur Piye Jaa Jo Beet Chuki So Beet...	7241 7242	H 11529	550	Pujarin
86.	-do- Pahari Sanyal	Saigal, Jeewan Ka Sukh Aaj Murakh Man Howat Kiyun...	2864 1260	H 417	542	Dhoop Chhaon.
87.	Saigal, K. L. -do-		2342 12651	H 777	554	Jiban Maran
88.	-do- -do-	Ham Apna Unhen Bana Na... Diya Jis Ne Dil Lut Gaya...	3652 3653	H 1074 G	575	Bhanwra
89.	-do- -do-	Mahi Naal Je Akh Laddi... Ao Sone Sakiya Meri Gali...	2493 2494	H 827	556	Punjabi Song

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accon. No.	Film's Name
90.	Saigal K. L. -do-	Kaon Buihaye Raam... Din Se Dugni Ho Jaaye...	1125 3285	H 1031G "	570 Bhakta Surdas "
91.	-do- -do-	Main Nahin Makhan Kahayo Kadam Chale Aage...	2941 3247	H 1025G "	233 " "
92.	-do- -do-	Baag Laga Dun Sajni Rumjhum Rumjhum Chhaal...	3649 4785	H 1054G "	573 Tansen "
93.	-do- -do-	Diwana Hun Diwana Hun... Jiwan Aasha Yeh Hai Mori	3266 13846	H 11814 "	576 Zindgi "
94.	-do- -do-		2943 2945	H 914 "	562 Parichaya "
95.	Surendra -do-	Kiyun Yaad Aa Rehne Hain Ab Kaon Hai Mera...	26640 26641	GE 3740 "	31 Anmol Ghadi "
96.	Sanyal, Pahari Saigal	Koi Preet Ki Reet Batade Hairate Nazara Aukhir...	565 566	H 2651h "	540 Karwan-E-Hayat "
97.	Shamshad Begum Chitralkar & Mukerjee	Aaii Ho Raja Ji... Chhoti Sethani Ji	10683 10680	N 26826 "	311 Safar "
98.	Sushila Rani -do-	Bandh Ke Rakhungi Tohe... Chamkat Hai Ang Ang.....	8222 8223	N 26506 "	109 Draupadi "

99.	Sushila Rani -do-	Sheetal Chandni Kheeli... Kaon Bagiya Ke Mere.....	8228 8229	N	26508	101	Draupadi
100.	-do- -do-	Suno Ab Shyam Bihari Suhagan Ab Kahe Ansu Dale	8213 8214	N	26510	108	"
101.	Sandhya & Sudhakar -do-	Ho Jaayen Hawa Yehi Hamari Raam Kathiriya	26359 26360	GE	3682	298	Nai Maa
102.	Shanta Apte -do-	Suno Suno Banke Prani..... Ab Maine Jaana Hai.....	3477 3479	N	5845	419	Amar Jyoti
103.	-do- -do-	Kisne Bulaya Mujhe Aag Lagado.....	3819 3820	N	26392	418	Kadambari
104.	Shamim & Brijmala Shamim	Jawani Ki Baton Aati Hai Majboor Hai Is Dil Se.....	3465 3466	N	26311	99	Gouri
105.	Sitara -do-	O Mere Dilruba Aaja Chupke Chupke Mere Dil.....	3516 3517	N	26534	44	Chand
106.	-do-	"	"	"	"	45	"
107.	Surendra -do-	Prem Bina Sab Soona Hota Bhanwara Madhuban Mat Jaa	23593 23594	GE	3475	38	Bhartrathari
108.	Surendra & Validanbai -do-	Dil Chhen Ke Jaata Hai..... Ham Aur Tum Aur Yeh...	2624 2627	N	15877	30	Ali Baba
109.	Shyama & Moti -do-	Mata Mata Bharat Mata..... Chham Chham Chham.....	3701 3702	JP	1069	442	Takdir

Film Songs—(Contd.)

S. No.	Singer's Name	Title	Record No.	Accn. No.	Film's Name
110.	Sardar Akhtar Sheela	Dhoye Mohbe Chat..... Geet Suno Voh Geet Sanya	2408 2420	N 15843 "	302 Pukar "
111.	Snehaprabha Ishwarlal & Gope	Bhulana Na Yad Karo Na Bananevale Ghada Mujh Ko.....	2516 2514	N 25831 "	303 Pyas "
112.	Talat Mahmood -do-	Kis Ko Khabar Thi..... Lagi Re Yeh Kaisa	8133 8195	N 51712 "	400 Devdas "
113.	Uma Devi Pankaj, Uma & Saigal	Jago Sajiniya Jago Duniya Rang Rangili Baba	1880 1958	N 650 "	544 Dharti Mata "
114.	Uma, Saigal & Pahari Pahari Sanyal	Prem Ki Ho Jai Jai Yeh Kuch Ke Vakant Kaisi	590 568	H 264h "	533 Chandidas " Karwan-e-Hayat
115.	Varman, Sachindeb Amir Bai	Umeed Bara Panchhi... Pehle Na Samjha Pyaar Tha	41 3678	N 26914 "	100 8 Days "
116.	Vasanti Chorus Party	Jal Deepak Diwali Aaii Ghar Ghar Deep Jale	1440 1439	N 25673 "	101 Diwali "
117.	Vasanti -do-	Akhiyan Ke Tum Tare Pyare Yeh Jogan Khojan Nikri Hai	211 212	N 5884 "	447 Amar Jyoti "
118.	Zohra of Ambala -do-	Sohani Sohani..... Bha Bha Gaii Bha Gaii	23644 23645	E 3504 "	441 Tallash "

INSTRUMENTAL FILM ORCHESTRA

<i>S. No.</i>	<i>Player's Name</i>	<i>Title</i>	<i>Record No.</i>	<i>Accn. No.</i>	<i>Film's Name</i>
1.	Alli, E. R. -do-	Tarz : Jadoogar Balma " Tum Dilli Main Agre	26113 26114	GE 3613 "	125 Pehle Aap "
2.	Boral, R. C. Saigal, K. L.	Orchestra Hindi Geet Kaite Kaite ...	3158 1124	H 1600 "	597 Hindi Geet "
3.	Columbia Studio -do-	Orchestra Dhire Dhire Aa ... " Ab Tere Siwa ...	21174 21175	GE 3259 "	93 Kismat "
4.	Chatterjee, Pabitra -do-	Sitar W. Orch. Jhute Hain ... " Ai Sawan Ke Badlo ...	26426 26427	GE 2945 "	387 Ratan "
5.	Chatterjee, G. C. -do-	Piano, Violin & Tabla "	3677 3678	P 9932 "	143 "
6.	-do- -do-	" "	3673 3674	P 17515 "	144 "
7.	-do- -do-	" "	15367 15368	P 9932 "	147 "
8.	Gopal -do-	Tarz : Naino Main Krishan " O Jane Wale ...	27021 27022	GE 7031 "	170 Sanyasi "
9.	Ibrahim Master -do-	" Zindgi Ka Karwaan " O Jane Wale	3099 3100	N 5979 "	177 Laila Majnu "

Instrumental Film Orchestra—(Contd.)

S. No.	Player's Name	Title	Record No.	Accn. No.	Film's Name
10.	Mookerjee, K. C. -do-	Violin, Piano, and Tabla	1450 1451	N 4038	145
11.	-do- -do-	Piano, Violin, Tabla	1454 1455	N 4055	146
12.	Mukherjee, Bani -do-	"	5347 3548	N 7211	172
13.	Mukherjee, Aboni -do-	Orchestra	197 198	N 7004	22
14.	Munah, Sheikh -do-	Tune Multan (Bagpipes) Tune Sahana (,,)	17750 17751	GC 17750 GC 17751	428
15.	New Theatres Orchestra : Saigal, K. L.	Koi Manush Kitna Hi Bura	3157	H 964	565
16.	Nizami, Firoz -do-	Kiyun Dekh Rahi Ho Mujhe Title Music Bari Baat	2368 2477	N 26469 N "	40
17.	Naushad Ali -do-	Title Music Film Geet Dance Music	22581 22582	GE 3307 "	98
18.	-do- -do-	Title e Music Title Musi-	22542 22543	GE 3295 "	312

19.	Ranjit Ray's Orchestra : -do-		13809 13810	N 27015 "	406 "
20.	Seal, Paritosh -do-	Violin, Piano "	17104 17916	N 16566 "	382 "
21.	-do- -do-	Orchestral Accompaniment "	19937 19938	N 16651 "	379 "
22.	Shafi, M. -do-	Sitar "	23836 23837	GE 3552 "	421 Ratan "
23.	Sudhir Das & others -do-	Clarinet & Xylophone "	22727 22728	GE 2678 "	97 Hamari Baat "
24.	Sailesh & Amar Nath -do-	" "	16360 16361	N 16497 "	427 "
25.	Sarcar, Rajen -do-	" "	19193 19194	N 27451 "	405 Tan Sen "
26.	Shambhu Nath -do-	Naach Shiksha Part—1 " 2	111 112	N 24795 "	423 "
27.	-do-	"	"	"	491 "

LIST OF FILMS, PHOTOGRAPHS AND
TAPE-RECORDINGS OF MUSIC

FILMS

Classical Dance

1. Kathak Dance by Shri Shambhoo Maharaj	700 Feet
2. Malati Madhav—a dance-drama based on Kathak Style	100 „
3. Manipuri Dance filmed at Imphal : Manipuri Drums—performed by various Gurus	400 „
Lai Harouba—performed by a Maiba & Maibi	400 „
Rās	600 „
4. Manipuri Dance as depicted by Guru Amubi Singh	200 „
5. Manipuri Dances Pung Cholom, Rās, Khamba Thoibi and Naga as performed by Nrityasram	400 „
6. Kathakali Hastakas as depicted by Guru Kunchu Kurup	200 „
7. Kathakali, Chhao Dance, Jhumura (satria) Rasdhari and Odissi	400 „
8. A documentary showing Thyagaraja Samadhi at Tiruvaiyar, Bhagwat Mela at Mellatur, Chidambaram Temple dance panels, etc.	400 „
9. A documentary on Mysore School of Bharata Natyam as performed by Smt. Venkatalakshamma, and Smt. Suddaramma	300 „
10. Bharata Natyam by Smt. T. Balasarasathi (both black and white colour)	200 „
11. A documentary featuring Vedantam Laxminarayan Shastri, (Kuchipudi) and Mylapore Gouri Amma also showing musical stone-steps of Darasuram	400 „
12. A documentary on Satria dance of Assam filmed at the Kamalabara Satra, Sibsagar	400 „
13. A documentary on Yakshagana dance-drama, filmed at Brahmavar, South Kanara	300 „
14. A documentary featuring the Mahari dance of Puri Temple and the sculptures of Konarak	400 „
15. Kandyen dance by Guru Guneya	100 „

Folk Dance

1. Folk Dance Festival of 1954 including Republic Day Parade	1,200 Feet
2. Folk Dance Festival of 1955 including Republic Day Parade	4,000 „
3. Folk Dance Festival of 1956 (in colour)	1,600 „
-do- (in black and white)	800 „
4. -do- 1957 (colour)	900 „
5. -do- 1958 ...	900 „
6. First Madras State Folk Dance Festival held at Tanjore	800 „
7. Patta Kunita Dance of Karanataka filmed at Devanahalli, Bangalore	100 „
8. Ho marriage dances filmed at Chaibasha, Bihar	100 „
9. Gouri Dance, Cutchi Ghorī dance and Bhil dance filmed at various centres in Rajasthan	400 „
10. Dances of Garhwal Pandava, Chouphala, etc., taken at Paudi Garhwal and the villages around.	300 „

General

1. Film showing the Ragmala paintings in the Prince of Wales Museum, Bombay and Talamala Painting at Bharatiya Itihasa Sanshodhak Mandal, Poona	200 Feet
2. A documentary on the music and dance panels of Hampi	200 „
3. Eminent Musicians of the past and present—based on the portraits from the collection of Shri Manmath Nath Ghosh of Calcutta	200 „
4. Eminent Musicians of the South—based on portraits in Ramamandiram, Mysore	100 „
5. Eminent Dancers—Based on portraits at Maharaj Bindadins House in Lucknow	100 „
6. Eminent Musicians—Short film record of Shri Sadiq Ali Khan, Pandit Ayodhya Prasad, Shri Yusuf Ali Khan, etc.	300 „
7. Eminent Musicians—A complete record of musicians performing at the First National Music Festival held at Red Fort in 1954	1,000 „
8. A feature on the Puppets of South and North India	300 „

9. Rajasthan Tour of the Central Folk Dance Committee	400 Feet
10. Visit of the Chinese Cultural Delegation to India	150 „
11. Visit of the Rumanian Cultural Delegation	200 „
12. Visit of the Yugoslav Cultural Delegation	200 „
13. Visit of the Mongolian Cultural Delegation	200 „
14. Cultural Melas : South Indian Cultural Festival, Phoolwalon ki Sair, etc.	200 „
15. Visit to Manipur featuring Shri Govind Temples, etc.	100 „
16. Phagleela, Gowardhanleela, Barkha Bahar, Ballets of Bharatiya Kala Kendra	200 „
17. Ramleela at Ramleela Grounds	150 „
18. Ramleela Ballet of 1957	300 „
19. Ramleela Ballet of 1958	600 „
20. Radhashami celebrations in Brindaban and Rās performance at Behariji Ka Mandir	200 „
21. Holi Festival at Barsana	150 „

Akademi Functions

1. Akademi Awards :	150 Feet
1954	150 „
1955	100 „
1956	100 „
1957	100 „
1958	100 „
2. Film Seminar	150 „
3. Drama Seminar	150 „
4. Music Seminar	100 „
5. Dance Seminar	400 „
6. Folk Dance Trophy Awards 1955, 1956, 1957 and 1958	400 „
7. Chairman's Reception on Basant Mubarak Day	150 „

TAPE-RECORDINGS

Classical Vocal

	<i>Musician</i>	<i>Duration</i>	<i>Tape No.</i>
(1)	1. Dagar Brothers	30 Minute	2 b
	2. -do-	30 "	20 b
	3. Dagar Brothers	45 "	39 c
	4. -do-	60 "	62 b
	5. -do-	60 "	85 a
	6. -do-	30 "	103 a
(2)	1. Shri Amir Khan	30 "	3 b
	2. -do-	45 "	6 a
	3. -do-	60 "	8
	4. -do-	45 "	32 d
	5. -do-	30 "	39 a
	6. -do-	30 "	72 b
	7. -do-	45 "	73
(3)	1. Shri Bhimsen Joshi	30 "	4 a
	2. -do-	45 "	26 a
	3. -do-	30 "	33 d
	4. -do-	30 "	85 b
	5. -do-	60 "	81
(4)	1. Shri Narayan Rao Vyas	30 "	5 a
	2. -do-	30 "	6 b
(5)	1. Smt. Girja Devi	45 "	9 a
	2. -do-	45 "	27 a
	3. -do-	60 "	41 a
(6)	1. Shri Bade Ghulam Ali Khan	30 "	9 b
	2. -do-	60 "	11
	3. -do-	60 "	23 b
	4. -do-	30 "	24 c
	5. -do-	30 "	28 c
	6. -do-	60 "	68
	7. -do-	30 "	69 a
	8. -do-	120 "	76
	9. -do-	120 "	77
	10. -do-	120 "	78
	11. -do-	30 "	91
	12. -do-	30 "	101
(7)	(Late) Shri D. V. Paluskar	30 "	12 b
(8)	1. Salamatali & Nazakatali	30 "	17 b
	2. -do-	60 "	18

	<i>Musician</i>	<i>Duration</i>	<i>Tape No.</i>
(9)	Smt. Mogubai Kurdikar	30 Minute	19 b
(10)	Begum Akhtar	60 „	21 a
(11)	1. Shri Siyaram Tiwari	30 „	24 a
	2. -do-	30 „	75 c
(12)	1. Shri Hari Shankar Misra	30 „	25 a
	2. -do-	30 „	62 a
	3. -do-	30 „	30 d
(13)	1. Smt. Rasoolan Bai	30 „	25 c
	2. -do-	30 „	64 b
(14)	Shri Mojuddin	30 „	25 d
(15)	1. Smt. Gangubai Hangal	4 „	26 a
	2. -do-	60 „	37 a
(16)	Smt. D. K. Pattammal	45 „	28 a
(17)	Shri Vilayat Husein Khan	60 „	29
(18)	Shri Raghu Jha	30 „	30 b
(19)	Smt. Nilima Lahiri	30 „	30 c
(20)	Maharajpuram Shri Viswanath Iyer	20 „	31 b
(21)	1. Shri Anant Manohar Joshi	20 „	31 c
	2. -do-	45 „	47
	3. -do-	45 „	60
(22)	Shri Sharafat Husein Khan	30 „	32 b
(23)	Shri Prasoon Bannerji	30 „	33 a
(24)	Shri Ramachatur Mallik	30 „	33 c
(25)	Shri Ramprasad Misra	30 „	39 b
(26)	1. Shri Altaf Husein Khan	60 „	42
	2. -do-	120 „	46
	3. -do-	30 „	72 a
	4. -do-	30 „	75 b
(27)	1. Shri A. Kanan	45 „	48 b
	2. -do-	30 „	49 a
(28)	Smt. Madhuri Mattoo	30 „	49 b
(29)	Smt. T. Balasaraswathi	30 „	50
(30)	Shri Mubarak Husein & Party (Quawali)	20 „	28 a
(31)	1. Shri Mustaq Husein Khan	60 „	52
	2. -do-	45 „	65
	3. -do-	30 „	72 b
	4. -do-	45 „	87
(32)	Prof. Jathar specimens of Gokhale Gharana Gayaki	30 „	53

	<i>Musician</i>	<i>Duration</i>	<i>Tape No.</i>
(33)	Asthan Vidvan C. Ramchandra Rao Bangalore	60 Minute	56 a
(34)	Shri A Subba Rao	30 „	56
(35)	1. Shri Krishna Rao Shankar Pandit	30 „	61
	2. -do-	30 „	79 c
(36)	Shri Dhiren Bhattacharya	60 „	70 a
(37)	Shri Musiri Subrahmaniya Iyer	30 „	71 b
(38)	Alathur Brothers	45 „	74 a
(39)	Shri Chand Khan	30 „	79 b

Classical Instrumental

1.	Smt. (Late) Veena Dhanan Veena			
	Rerecorded from Discs	30 Minute	1	
	-do-	60 „	38	
2.	Shri Ali Akbar Khan	Sarod	60 „	2a
	-do-	-do-	60 „	10
	-do-	-do-	30 „	12 a
	-do-	-do-	120 „	22
	-do- with Ravi Shankar			
		Sarod-Sitar Duet	30 „	17 a
	-do-	-do-	30 „	19 c
3.	Shri Radhika Mohan Moitra	Sarod	30 „	3 a
	-do-	-do-	30 „	4 b
	-do-	-do-	60 „	23 a
	-do-	-do-	30 „	24 b
	-do-	-do-	15 „	71 c
	-do-	-do-	30 „	72 a
4.	Shri Ahmad Raze	Vichitra Veena	30 „	5 b
5.	Shri Ravi Shankar	Sitar	60 „	7
	-do-	-do-	15 „	28 c
	-do-	-do-	60 „	41 b
	-do- duet with Shri Ali Akbar	-do-	30 „	17 a
	-do-	-do-	30 „	19 c
6.	Shri Yusuf Ali Khan	Sitar	30 „	14
	-do-	-do-	30 „	15
	-do- Re-recorded from discs.		15 „	83 c

7.	Shri Gopal Misra	Sarangi	30 Minute	19 a
	-do-	-do-	45 „	25 c
8.	Shri Bismillah Khan	Shahnai	30 „	20 a
	-do-	-do-	45 „	30 a
	-do-	-do-	60 „	74 b
	-do-	-do-	30 „	75 a
	-do-	-do-	30 „	88 b
9.	Shri Ramnarain	Sarangi	30 „	21 a
10.	Shri Ilyas Khan	Sitar	30 „	21 c
	-do-	-do-	60 „	37 a
11.	Swami Parvatekar	Veena	30 „	25 b
12.	Shri Abdul Halim Jaffar	Sitar	45 „	26 b
13.	Shri Dabbir Khan	Veena	45 „	27 a
14.	Shri (Late) Govind Rao Burhanpurkar	Pakhawaj	30 „	27 b
	-do-	-do-	15 „	31 d
	-do-	-do-	20 „	32 a
15.	(Late) Shri Rajratnam Pillay	Nagaswaram	15 „	31 a
16.	Shri Gajanan Rao Joshi	Violin	30 „	32 c
17.	Shri Alla Rakha	Tabla	30 „	33 b
18.	Shri Palghat Mani	Mridangam	60 „	36 a
	-do-	-do-	30 „	82 b
19.	Shri Habibuddin	Tabla	30 „	39 d
20.	Shri Istyaq Ahmad	Sarod	45 „	45
21.	Shri Deep Chand	Shahnai	30 „	48 a
22.	Shri T. Vishwanathan	Flute	30 „	55
	-do-	-do-	30 „	93
23.	Shri L.S. Narayanswamy Bhagawatar	Violin	60 „	56 b
24.	Smt. Turumala Rajama	Veena	60 „	57
25.	Shri Lalmani Misra	Veena	30 „	69 b
26.	Shri T. Chowdiah	Violin	30 „	75 a
27.	Shri Veeraswamy Pillay	Nagaswaram	45 „	79 a
28.	Shri Papa Venkata- ramaiah	Violin	90 „	82 a
29.	Shri Imdadkhar (Re-recorded from Discs)	Sitar	15 „	83 b

Classical and Traditional Dance Music

Kathak Dance :

<i>Musician</i>	<i>Duration</i>	<i>Type No.</i>
Shri Brijmohan Maharaj	90 Minute	2/1
-do-	60 „	2/2
-do-	15 „	2/3
-do-	30 „	2/17
-do-	30 „	2/18
Shri Shambhoo Maharaj	45 „	W8

Manipuri Dance :

Shri Singhajit Singh & Party	30 „	2/4
-do-	30 „	2/5
-do-	30 „	2/6
-do-	5 „	2/16

Rajkumar Senarik Singh :

Radhabhisara and other specimen of Manipuri style prevailing in Silchar	30 „	2/13
---	------	------

Mysore Bharata Natyam Dance :

Smt. Venkatalakshamma	60 „	2/7 a
Smt. Sundaramma	60 „	2/7 b

Bhagawatamela at Melattur :

Shri Balu Bhagawatar and Vidwan Subbiah	120 „	2/8
Selected songs from Bhagwatmela Shri Balu Bhagwatar and Vidwan Subbiah	45 „	2/9 a

Kandyan Dance :

Shri Chitrasena & Party Re-recorded from Miss Maya Rao's tape	30 „	2/10
Shri Guneya & Party		

Satriya Dance Music :

Recorded at Kamalabari Satra Shri Maniram Gayan Mukhtiyar & Party—Borgeet, Oja pali	60 „	2/14
Borgeet & Music of various Satriya dances	60 „	2/15

Akademi Functions

1. (a) *Recordings of Akademi Functions* :
Presentation of Folk Dance Trophy, January, 1955—Speeches by Shri Kanungo, Dr. Radhakrishnan, Smt. Nirmala Joshi 60 Minute
(b) Recitation of Bengali Poems—Shri Sachin Sen Gupta.
2. Programme by members of the Indian Cultural Delegation to China, May, 1955—Indrani Rehman (Bharata Natyam) Abdul Halim Jaffar Khan (Sitar) D. V. Paluskar (Vocal). 30 "
3. Programme by members of the Indian Cultural Delegation to China, May 1955—D. V. Paluskar (Vocal), Anuradha Guha (Kathak), Shirin Vajifdar and Krishna Kutty (Kathakali) 30 "
4. Programme by members of the Indian Cultural Delegation to China May, 1955—Shirin Vajifdar & Krishna Kutty (Kathakali) Radhika Mohan Moitra (Sarod), Singajit & Party (Mainpuri), Debabrata Viswas & Party (Folk Songs), Deepak Brothers (Folk Songs). 45 "
5. Dance and Music Recital in honour of Madame Soong Ching Ling, December 1955—Bharata Natyam (Vasanta & Party) Brij Mohan & Party (Kathak) Nrityashram Troupe (Manipuri), Lok Kala Mandal (Kathputli-Ghumar), Instrumental Ensemble by Istiaq Ahmed and Nand Lal Ghosh, Parva Nritya—Madhya Pradesh 60 "
6. Programme in honour of Marshal Tito, December, 1954—Nrityashram Troupe Manipuri). 30 "
7. Inauguration of National Dance Festival November 2, 1955—Speeches by Shri Kanungo, Dr. Rajendra Prasad, Pandit Haksar and Smt. Nirmala Joshi, Shri Shambhoo Maharaj (Kathak) 60 "
8. Inauguration of Music Conference and Tan Sen Urs. March 8, 1956—Speeches by Pandit Haksar, Smt. Nirmala Joshi, Music by Shri Bismillah Khan (Shahnai), Dagar Brothers (Dhrupad). 60 "
9. Akademi Awards Function, April 11, 56—Speeches by Shri Kanungo, Dr. Rajendra Prasad and Music Performance by Shri Bismillah Khan and other Award Winners. 120 "

10.	Programme of Recorded Music at Constantia, —New Delhi (Vocal).	60	Minute
11.	Programme at N. P. L. for UNESCO	60	„
12.	Drama Seminar Inauguration	60	„
13.	Talvadya Kacheri at N. P. L.	15	„
14.	Folk Dance Festival Trophy Awards—Prime Minister's Speech.	60	„
15.	Programme of Recorded Music	60	„
16.	Inauguration of National Dance Festival	60	„
17.	Recording of Programme at Talkatora, November 22, 1956—Shri Radhika Mohan Moitra, Little Ballet Troupe.	60	„
18.	Presentation of Akademi Awards—1957.	60	„

Music Seminar Discussion

19.	Inauguration Proceedings, etc.	120	Minute
20.	-do-	120	„
21.	-do-	120	„
22.	-do-	120	„
23.	-do-	120	„
24.	-do-	120	„
25.	-do-	120	„
26.	-do-	120	„
27.	-do-	120	„
28.	-do-	120	„
29.	-do-	120	„
30.	-do-	120	„
31.	-do-	120	„
32.	-do-	120	„
33.	N. P. L. Function for Madame Sun Yat Sen	15	„
34.	Dance Seminar Proceedings	120	„
35.	-do-	120	„
36.	-do-	120	„
37.	-do-	120	„
38.	-do-	120	„
39.	-do-	120	„
40.	-do-	120	„

41.	Dance Seminar Proceedings	120	Minute
42.	-do-	120	"
43.	-do-	120	"
44.	-do-	120	"
45.	-do-	120	"
46.	-do-	120	"
47.	Akademi Awards—1958	120	"

Folk Songs

1.	Andhra Folk Songs (recorded on June 30, 1955)	30	Minute
2.	Vidyapati's songs, Vaisali Songs Holi, Chaiti (November 17, 1955) Smt. Anasuya and Smt. Sita Devi, Saroja Devi and Party	30	"
3.	Bihar Folk Songs (January 19, 1956) Jitna Party	30	"
4.	Cutch Fishermen's Song ; Sailor's Song ; Songs of Rains, Soratha Duet, Abdulla, Pir Mohd., Sameja, Mohan Lal, Rayani and Barot	60	"
5.	Himachal Pradesh Folk Songs of Rareng Village	60	"
6.	Hyderabad Instrumental Music of Raj Gonds	30	"
7.	Madhyabharat Cunariya (Chaumasa), etc. (recorded and sent by Madhyabharat Akademi)	60	"
8.	Madhya Pradesh Baiga Songs	30	"
9.	-do-	30	"
10.	Manipuri Duet between Husband and Wife Ras Song composed by Guru Amubi Singh—Sung by Nadia Singh	30	"
11.	Orissa Folk Songs	30	"
12.	Punjab Kulu Karthi Song, Phagun Song, Nati Song etc.	30	"
13.	Rajasthan Ghumar, Malan Mojro Machhor Pabuji Ka Pad, Panihari etc. Copied from Bharatiya Lok Kala Mandal, Udaipur.	120	"
14.	Rajasthan Nimbua Mand Copied from Bharatiya Lok Kala Mandal, Udaipur.	120	"

15.	Rajasthan—Algozha, Poongi, Tera Tali, Bhajan,—Fire Dances of Bikaner etc. Copied from Bharatiya Lok Kala Mandal, Udaipur.	30	Minute
16.	Rajasthan—Malan, Gouri Bhil songs Copied from Bharatiya Lok Kala Mandal, Udaipur.	30	„
17.	Rajasthan—Ghoomar, Dhola Maru etc.— Ratan Bai and Narayan, recorded at Udaipur.	30	„
18.	Rajasthan—Swang, Marwari, Dhola Maru, Gorband-Moomal (October 2, 1955)— Katputli Party recorded at Jaipur	45	„
19.	Rajasthan—Folk Songs and other Composi- tions recorded at Jaipur—Mukul	30	„
20.	Rajasthan—Poongi. Holi etc. (October 5, 55) —Poongi by Hiranath Holi Allarakhi etc. recorded at Jaipur	60	„
21.	Rajasthan Desado, Ghoomar Ghudes, Moomal Panibari etc.—Leela Benjamin	30	„
22.	Uttar Pradesh—Kumaon Hills ; Neoli (2 styles) Mohan Upreti	15	„
23.	Vindhya Pradesh—Shaila, Karma, Nasta- rang, Hansa Chola, Sawan, Kajari, Phag, Chhatti etc.	30	„
24.	Uttar Pradesh—Kumaon Hills Neoli (2 styles) and Ritu Rain—Mohan Upareti	30	„
25.	Vindhya Pradesh—Dolgæet, Kawwali	30	„
26.	Folk Songs of Kumaon	60	„
27.	-do-	60	„
28.	-do-	60	„
29.	-do-	60	„
30.	-do-	60	„
31.	-do-	60	„
32.	-do- Rajasthan	60	„
33.	-do- Orissa	60	„
34.	-do- Rajasthan	30	„
35.	-do- „	30	„
36.	-do- Bengal	30	„
37.	-do- „	30	„
38.	-do- Malwa	60	„
39.	-do- Rajasthan	60	„

40.	Re-recordings of Folk Songs of Kashmir— Chamba—Sailor's song (Saurashtra), Garba, Bhajan—Lushai	30	Minute
41.	Rās Dhari Music of Brindaban	30	„
42.	Re-recordings of Folk-songs of U.P., Kashmir, Chamba, Cutch	30	„
43.	Folk songs of Bengal recorded at Silchar	60	„
44.	Bhajans sung at Brindaban	30	„
45.	Brindaban Rakhi Purnima	30	„
46.	(a) Folk Songs of Himachal	45	„
	(b) Folk Songs of Pondicherry	30	„
47.	(a) Folk Songs of Punjab (Kulu)	45	„
	(b) Songs of Himachal		
48.	Folk Music of Yugoslavia recorded from tape given by Dr. Mirka Pavlovitch		
49.	Folk Music of Yugoslavia	30	„
50.	Holi Songs	30	„
51.	Songs of Ho-tribals—recorded at Chaibasa	30	„
52.	Ceremonial and Marriage Songs of Garhwal—recorded at Dehra Dun	120	„
53.	Alha Song of U. P.	45	„
54.	Folk Songs of Kumaon—sung by Shri Mohan Chandra Upreti	120	„
55.	(a) Folk Songs of Nepal—recorded at Dehra Dun		
	(b) Socio-Religious Songs of Kumaon—re- corded at Dehra Dun	120	„
56.	Garhwali Songs—recorded at Dehra Dun, Songs by Shri Madan Singh Negi	30	„
57.	Ceremonial and Religious Songs of Kumaon—recorded at Dehra Dun	120	„
58.	Garhwali Folk Songs by Shri Gammalal and Shankarlal	120	„
59.	Garhwali Folk Songs by Shri Gammalal and Shankarlal	120	„
60.	Garhwali Songs—recorded at Dehra Dun	120	„
61.	Kumaon Folk Melodies containing elements of Classical Raga	120	„
62.	Socio-Religious Songs of Kumaon— recorded at Dehra Dun	120	„
63.	U. P. Folk Songs by Shri R. N. Sukla	45	„

Folk Dance Festival

1.	Troupes from Sikkim, Rajasthan, Travancore-Cochin, Bihar, Madhyabharat, Bombay and Punjab	60	Minute
2.	Punjab, Saurashtra, Orissa, Himachal Pradesh, Uttar Pradesh, PEPSU, Jammu, Kashmir, and Assam	60	„
3.	Assam, Pondicherry, Madhya Pradesh, Manipur, Hyderabad, N. E. F. A.	60	„
4.	Manipur (Kuki), Madras	30	„
5.	Sikkim, Assam, Travancore-Cochin, NEFA, Madhyabharat, Rajasthan, Madras, Punjab, Bombay, Saurashtra, and Chamba	60	„
6.	Shahnai (Umrao Singh and Party), Opening item, Sikkim, Assam, Rajasthan, Vindhya Pradesh, Bombay, Goa, Travancore-Cochin, Bihar, NEFA, Madhyabharat	60	„
7.	Folk Dance Troupes	60	„
8.	-do-	60	„
9.	-do-	60	„
10.	Manipur, Mysore, Hyderabad, Madras, Orissa, Bombay, Sikkim, Punjab, Assam, Vindhya Pradesh, Madhya Pradesh	120	„
11.	West Bengal, Himachal Pradesh, Bombay, Madras, Assam, PEPSU, Rajasthan, Naga Hills, NEFA, Travancore-Cochin, Manipur, Jammu and Kashmir, Saurashtra, Bihar	120	„

Folk Dance Festival at Tanjore

12.	Tanjore	120	Minute
13.	Trichy, Ambur, Coimbatore, Tanjore, Sakkaipattu by Pichai Muttu and Party, Kavadi Chindu and other songs Ambar Ganesh Ratnam, Oilattam, Kuravan Korati (sounds of instruments like Pambai Tamuk Taval, Karakam, Kirkitti)	120	„
14.	Kanchipuram, Ramnad District, Trichy, Tirunelveli, Tanjore, Bangalore, Coimbatore—Kaichilamba, Karakamattam, Kavadiattam, Koravan Korathi, Dummy Horse, Oilattam	120	„
15.	Kanchipuram—Kaichilamba Pattu, Kavadi Pattu, Natnam, Hunting Songs and Kummi Tiruvidadamatagu, Madura—Marriage Songs, Sounds of Urumi Melam (Folk instrumental Orchestra). Coimbatore—Oillattam Variety	120	„

- | | | |
|-----|---|------------|
| 16. | Tanjore, Malabar, Pondicherry, Therukkuthu, Ottamthulla, Puppet, Vanchi Pattu, Unjal Songs, i.e. Marriage Songs, Koravanji-Sarabhoji, Koravanji—Dance Music | 120 Minute |
|-----|---|------------|

Folk Dance Festival 1957

- | | | | |
|-----|--|----|---|
| 17. | Korku Dance Music from Vidarbha | 30 | „ |
| 18. | Oraon, Assam, West Bengal, Himachal Pradesh and Vidarbha Dance Music | 30 | „ |
| 19. | Kerala, Himachal Pradesh, and Kashmir Dance Music | 30 | „ |
| 20. | NEFA, Kerala and West Bengal Dance Music | 30 | „ |
| 21. | Garhwal Dance Music | 30 | „ |

Ballet Music

- | | | | |
|----|--|-----------|---|
| 1. | Madanotsav and Phagleela. presented by Bharatiya Kala Kendra, March 9, | 45 Minute | |
| 2. | Manini-Odissi dance-drama, | 45 | „ |
| 3. | Kathputli-Bharatiya Kala Kendra, Talkatora Gardens, New Delhi | 60 | „ |
| 4. | Dhola Maru, Kathputli performance, Bharatiya Kala Kendra | 60 | „ |
| 5. | Ramleela Ballet, 1958, Bharatiya Kala Kendra | 60 | „ |

Wire Recordings

- | | | | |
|-----|---|-----------|---|
| 1. | Manipuri Rās-music by Liklai | 30 Minute | |
| 2. | Manipuri Kirtan and Other Songs | 60 | „ |
| 3. | Manipuri Songs (also specimen recording of Late Shri Thambow Singh) | 60 | „ |
| 4. | Manipuri Kirtan and Other Songs | 60 | „ |
| 5. | Kirtan Songs of Bengal | 30 | „ |
| 6. | Kirtan Songs of Bengal | 30 | „ |
| 7. | Compositions of Swati Tirunal, sung by Shri M. R. Sastry | 30 | „ |
| 8. | Kathak Dance by Shri Shambhoo Maharaj | 45 | „ |
| 9. | Smt. Anjani Bai Malpekar and Mustaq Husein Khan | 15 | „ |
| 10. | Smt. Anjani Bai | 15 | „ |
| 11. | Shi Rajbali Khan | 15 | „ |
| 12. | Smt. Kesarbai | 15 | „ |
| 13. | Smt. T. Balasaraswathi and Jayammal | 15 | „ |
| 14. | Smt. T. Balasaraswathi and Jayammal | 15 | „ |
| 15. | „ „ | 15 | „ |
| 16. | Smt. T. Balasaraswathi | 15 | „ |
| 17. | -do- | 15 | „ |

18.	Shri Vilayat Husein Khan	15	Minute
19.	-do-	15	„
20.	-do-	15	„
21.	-do-	15	„
22.	Folk Songs of Lushai Hills	15	„
23.	Folk Songs of Himachal Pradesh	15	„
24.	Folk Songs of Assam, Goa and Himachal Pradesh	15	„
25.	Folk Songs of Rajasthan	30	„
26.	Folk Songs of Ajmer	15	„
27.	Folk Songs of Kumaon	15	„
28.	Folk Songs of PEPSU	15	„
29.	Folk Dance Music of 1954	15	„
30.	Shri Kumar Gandharva	30	„
31.	Puppet Dance Music—Prithvi Raj Sanjukta	15	„
32.	-do-	15	„
33.	Folk Music of Saurashtra	15	„
34.	-do-	15	„
35.	Shri Shivram Buwa Vaze	15	„
36.	-do-	15	„
37.	-do-	15	„
38.	-do-	15	„
39.	-do-	15	„
40.	-do-	15	„
41.	-do-	15	„
42.	-do-	15	„
43.	Shri Bade Ghulam Ali Khan	15	„
44.	Smt. Anjani Bai Malpekar	15	„
45.	-do-	15	„
46.	-do-	15	„
47.	-do-	15	„
48.	Manipuri Rās, sound of Pena ; Khulang Isei Basak, etc.		
49.	Shri Mirashi Buwa	15	„
50.	-do-	15	„
51.	Shri Dharamraj Thapa (Nepali Folk-songs)	15	„
52.	-do-	15	„
53.	Folk Songs by Shri Saraswathi Gana Nilayam, Madras	30	„
54.	Smt. C. Saraswathi Bai, Viswamitra Yaga Samrakshanam	30	„
55.	-do-	30	„
56.	Shri Mustaq Husein Khan	30	„
57.	-do-	30	„
58.	Shri T. L. Venkatarama Iyer, Invocation, etc.	30	„
59.	Shri V. Sethuramaiah, Madras Ragamalika	30	„
60.	Shri Chowdiah, Violin	15	„
61.	-do-	15	„
62.	-do-	15	„

LIST OF LIBRARY BOOKS

REFERENCE BOOKS

Encyclopaedias

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
1.		Encyclopaedia Britannica	
		A to Anno	No. 1 1185
2.	-do-	Annu to Baltic	No. 2 1186
3.	-do-	Baltim to Brail	No. 3 1187
4.	-do-	Brain to Castin	No. 4 1188
5.	-do-	Castir to Cole	No. 5 1189
6.	-do-	Coleb to Damasci	
		No. 6	1190
7.	-do-	Damascu to Educ	
		No. 7	1191
8.	-do-	Edwa to Extract	No. 8 1192
9.	-do-	Extracti to Gamb	
		No. 9	1193
10.	-do-	Game to Gunm	No. 10 1194
	-do-	Gunn to Hydrox	
11.		No. 11	1195
	-do-	Hydroz to Jerem	
12.		No. 12	1196
13.	-do-	Jerez to Libe	No. 13 1197
14.	-do-	Libi to Mary	No. 14 1198
15.	-do-	Maryb to Mushe	
		No. 15	1199
16.	-do-	Mushr to Ozon	No. 16 1200
17.	-do-	P to Planti	No. 17 1201
18.	-do-	Plants to Raym	No. 18 1202
19.	-do-	Rayn to Sarr	No. 19 1203
20.	-do-	Sars to Sorc	No. 20 1204
21.	-do-	Sord to Texas	No. 21 1205
22.	-do-	Textile to Vasc	No. 22 1206
23.	-do-	Vase to Zygo	No. 23 1207
24.	-do-	Index and Atlas	No. 24 1208

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
25.	Hastings, James	Encyclopaedia of Religion and Ethics Vol. 1 A-Art	1685
26.	-do-	-do- Vol. 2 Arthur-Bunyan	1686
27.	-do-	-do- Vol. 3 Burial-Con- fessions	1687
28.	-do-	-do- Vol. 4 Confirmation- Drama	1688
29.	-do-	-do- Vol. 5 Dravidians- Fichte	1689
30.	-do-	-do- Vol. 6 Fiction-Hyksos	1690
31.	-do-	-do- Vol. 7 Hymns-Liberty	1691
32.	-do-	-do- Vol. 8 Life-Mulla	1692
33.	-do-	-do- Vol. 9 Mundas- Phrygians	1693
34.	-do-	-do- Vol. 10 Picts-Sacra- ments	1694
35.	-do-	-do- Vol. 11 Sacrifice- Sudra	1695
36.	-do-	-do- Vol. 12 Suffering- Zwingli	1696
37.	-do-	-do- Indexes	1684
38.	Runes, D. D. & other	Encyclopaedia of the Arts	1168
39.		The Imperial Gazetteer of India Vol. V Abazai to Arcot	540
40.		-do- Vol. VI Argaon-Bardwan	541
41.		-do- Vol. VII Bareilly-Berasia	542
42.		-do- Vol. VIII Berhampore- Bombay	543
43.		-do- Vol. IX Bomjur-Central India	544
44.		-do- Vol. X Central Pro- vinces-Coompta	545
45.		-do- Vol. XI Coondapoor- Edwardesabad	546
46.		-do- Vol. XII Einme Gwalior	547
47.		-do- Vol. XIII Gyaraspu-Jais	548
48.		-do- Vol. XIV Jaisalmer-Kara	549
49.		-do- Vol. XV Karachi-Kota- yam	550

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
50.		The Imperial Gazetteer of India Vol. XVI Kotchandpur- Mahavinyaka	551
51.		-do- Vol. XVII Mahbubabad- Moradabad	552
52.		-do- Vol. XVIII Moram- Nayagarh	553
53.		-do- Vol. XIX Nayakanhatti- Parbiiani	554
54.		-do- Vol. XX Pardi-Pusad	555
55.		-do- Vol. XXI Pushkar-Salween	556
56.		-do- Vol. XXII Samadhiala- Singhana	557
57.		-do- Vol. XXIII Singhbhum- Chod-Zong	558
58.		-do- Vol. XXIV Travancore- Zira	559
59.		-do- Vol. XXV Indexes	560
60.		-do- Provincial Series Madras I	909
61.		-do- Provincial Series Madras II	910
62.		-do- Mysore and Coorg	918
63.		-do- Hyderabad State	1786
64.	Rice, Lew	-do- Mysore Vol. I	907
65.	-do-	-do- Mysore Vol. II	908
66.	Buchanan, Francis	Journal of Francis Buchanan kept during the survey of the District of Bhagalpur in 1810-11.	2254
67.	-do-	Journal of Francis Buchanan (Afterwards Hamilton) Patna and Gaya in 1811-12	2258
68.	Cunningham, A.	Report of tours in the Gange- tic provinces from Badaon- Bihar in 1875-76 and 1877-78	2239
69.	Buchanan, Francis	Purnea Report in 1809-10	2260
70.	-do-	Journal of Francis Buchanan kept during the survey of the district of Shahabad in 1812-13	2257
71.	Briffault, Robert	The Mothers Vol. I	1596

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
72.	Briffault, Robert	The Mothers Vol. II	1597
73.	-do-	-do- Vol. III	1598
74.	Neumann, Erich	An Analysis of the Archetype 'The Great Mother'	1775
75.	Hyamson, A. M.	A Dictionary of Universal Bio- graphy of all ages and of all people	1831
76.	Barker L. M.	Pears Cyclopaedia	1503
77.	Frazer, J. G.	The Golden Bough Part I Vol. I	1209
78.	-do-	-do- " I " II	1210
79.	-do-	-do- " II	1211
80.	-do-	-do- " III	1212
81.	-do-	-do- " IV " I	1213
82.	-do-	-do- " IV " II	1214
83.	-do-	-do- " V " I	1215
84.	-do-	-do- " V " II	1216
85.	-do-	-do- " VI	1217
86.	-do-	-do- " VII " I	1218
87.	-do-	-do- " VII " II	1219
88.	-do-	-do- " VIII Index	1220
89.	-do-	-do- Supplementary Vol.	1221
90.	Moraes, Frank	The Times of India Directory and Year Book including Who's Who 1954-55	1730
91.	-do-	-do- 1955-56	1336
92.	-do-	-do- 1956-57	808
93.	-do-	-do- 1957-58	974
94.		The International Who's Who 1956	664
95.	Sahu, S. L.	The Samachar Directory and Year Book including Who's Who 1957-58	2251
96.		Parliament of India—Lok Sabha, Who's Who 1956	1887
97.		Parliament of India—Rajya Sabha, Who's Who 1955	1886
98.	Publication Division	India—A Reference Annual 1955	1095
99.	-do-	India 1955	1727
100.	-do-	India 1956	1750
101.	-do-	India 1957	2262

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Dictionaries

1.	Vishva Bandhu	A Vedic Word-concordance (Vedanga Section) Vol. 8	2356
2.	-do-	-do- (Brahmana Section) Vol. 1	2159
3.	-do-	-do- (Brahmana Section) Vol. 2	2160
4.	-do-	-do- (Samhita Section) Vol. 3	2161
5.	-do-	-do- (Upanisad Section) Vol. 4	2162
6.	-do-	-do- (Upanisad Section) Vol. 5	2163
7.	-do-	-do- (Samhita Section) Vol. 6	2164
8.	-do-	-do- (Samhita Section) Vol. 7	2165
9.	-do-	-do- (A Complete Etymological Dictionary of the Vedic Language)	2158
10.	Monier, W. M.	A Dictionary of English and Sanskrit	377
11.	Cary, M. & other	The Oxford Classical Dictionary	2244
12.	Neilson, W. A.	Webster's New International Dictionary of the English Language) Vol. I	1944
13.	-do-	-do- Vol. II	1945
14.	Winick, C.	Dictionary of Anthropology	923
15.	Shipley, J. T.	Dictionary of World Literary Terms.	1645
16.	Edwards, T.	The New Dictionary of Thoughts	1145
17.	Lampriere, J.	Lempriere's Classical Dictionary of proper names mentioned in ancient authors	2243
18.	Cadilhac, A. G. di.	Galletti's Telugu Dictionary	563
19.	Macdonell, A. A.	Sanskrit-English Dictionary	1114
20.	Rishi, V. R.	Russi Hindi Shabd-kosh	1561
21.	Little, W.	The Shorter Oxford English Dictionary	1949
22.	Kalika Prasad	Brihut Hindi Kosh	1308

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
23.	Sankrityayan, R.	Doha Kosh	849
24.	Bhagwatdutt	Vedic Kosh	2155
25.	Sharma, C. P. D.	A Dictionary of Indian Classical Characters (Bharatiya-Charitambudhi)	1115
26.	Dwivedi, R.	Sahityashastra Ka Paribhashik Shabd Kosh	839

Art

1.	Archer, W. G.	Indian Painting	1147
2.	Ashton Leigh	The Art of India & Pakistan	1233
3.	Ashepkov, E. A.	Russian Peoples Architecture in Eastern Siberia	1321
4.	Anand, Mulk Raj	The Hindu View of Art	355
5.	-do-	-do-	909
6.	Barrett, Douglas	Sculptures from Amaravati in the British Museum	777
7.	Bell, Clive	ART	809
8.	Binyon Laurence	Art of the Far East	1815
9.	Bose, Nandlal	An Album of Nandlal Bose	345
10.	Baur, John I	Revolution and Tradition in Modern American Art	1430
11.	Coomaraswamy, Ananda K.	History of Indian and Indonesian Art	1115
12.	-do-	Introduction to Indian Art	647
13.	Collingwood, R. G.	The Principles of Art	806
14.	Den Linden, Zur	Deutsche Staatsoper Berlin (German)	1162
15.	-do-	-do-	1989
16.	Edwards Michael (Ed.)	Memoirs of the Mogul Court	1806
17.	Folk (First Word)	Folk Arts of New China	1739
18.	Finkelstein, Sidney	Art and Society	1741
19.	Garde, J. M. (Ed.)	The Bagh Caves in Gwalior State	886
20.	Gray, Basil	Treasures of Indian Miniatures	1244
21.	Goetz Harmann	The Art and Architecture of Bikaner State	1232
22.	Goswami, A.	Indian Temple Sculpture	1850
23.	-do-	-do-	1851

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
24.	Gill Eric	ART	920
25.	Goswami A. (Ed.)	Glimpses of Mughal Architec- ture	632
26.	-do-	Indian Art and Heritage	1065
27.	Gangoly, O. C.	KONARAK	779
28.	-do-	South Indian Bronzes	781
29.	Holme, Rathbone	Decorative Art	1156
30.	Hitchcock, H. R.	Built in U.S.A. : Post-War Architecture	1432
31.	Hungarian (FirstWord)	Hungarian Decorative Folk Art	1097
32.	Hauser, Arnold	The Social History of Art Vol. I	1737
33.	-do-	-do- Vol. II	1738
34.	Handicrafts (First Word)	Handicrafts of India	826
35.	Iyer, K. Bharatha	ART & THOUGHT	776
36.	Jogelkar, S. A.	Srinagar Nayika (Hindi)	1230
37.	Harvell, E. B.	The Basis for Artistic and In- dustrial Revival of India	910
38.	Khandalvala, Karl	LALIT KALA (Journal)	
39.	Kramrisch, Stella	The Hindu Temple Vol. I	1218
40.	-do-	-do- Vol. II	1219
41.	-do-	The Indian Sculpture	636
42.	-do-	Indian Art and Art Crafts	967
43.	-do-	Dravida and Kerala in the Art of Travancore	584
44.	-do-	The Art of India Through Ages	1109
45.	Krishnadasa, (Ed.)	Mughal Miniatures	694
46.	Kuhnel, Ernst	Indische Buchmalereien (In German)	1688
47.	Mauchope, R .S.	Buddhist Cave Temples of India	994
48.	Mikov, Vasil	Antichnata Grobnitsa Pri- Kazanlka (In Russian)	2020
49.	Moti Chandra	Mewar Paintings in 17th Cent.	1164
50.	Mookerjee, Ajit	Folk Toys of India	1877
51.	-do-	Folk Art of Bengal	778
52.	Monod-Bruhl	Indian Temples	1280
53.	Munshi, K. M.	Saga of Indian Sculpture	736
54.	-do-	Somnath the Shrine Eternal	1117
55.	Polish (First Word)	Polish Art Exhibition	2003
56.	Raghavan, Dr. V. (Ed.)	Srngaramanjari of Saint Akbar Shah	1108

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
57.	Ramachandra Rao, P. R.	The Art of Nagarjunikonda	1066
58.	Randhawa, M. S.	The Krishna Legend in Pahari Painting	693
59.	Richter, Irma A. (Edr. and Tr.)	Paragone	1012
60.	Saraswati, S. K.	A Survey of Indian Sculpture	953
61.	Samar, Devi Lal	Bharatiya Lalit Kala (<i>Hindi</i>)	1782
62.	Seltman Charles	Approach to Greek Art	1720
63.	Shanti Swarup	The Arts of India and Pakistan	1235
64.	Salar (First Word)	Salar Jung Museum Souvenir	...
65.	Sivaramamurti, C.	Madras Government Museum (Amaravati Sculptures in the Madras Govt. Museum)	602
66.	Smith, Vincent A.	A History of Fine Art in India and Ceylon	1109
67.	Stchoukine, Ivan	La Peinture Indeinue (In <i>French</i>)	1990
68.	Stoikov, Georgi	Boyana Church (<i>Bulgarian</i>)	1986
69.	Stooke, H. J.	The Laud Ragamala Miniatures	49
70.	Stutterheim, Von Willem	Rama-legenden Und Rama- reliefs in Indonesien (In <i>German</i>)	1833
71.	-do-	-do- Tafelband Plates	1834
72.	Tagore, Abanindra- nath	His Early Works	1803
73.	Tolstoy, Leo	What is Art ? Essays on Art	925
74.	Tomov, Evtim	Bulgarian Graphic Art	1988
75.	Vassilev Dimitar, D. A.	Wood Carving in Bulgaria	1987
76.	Venkatachalam, G.	Mirror of India Art	947
77.	Waley, Arthur	The Year Book of Oriental Art and Culture 1924-25 Vol. I Text	1841
78.	-do-	-do- Vol. II (Plates)	1842
79.	Watson, Francis	Art and Ideology	979
80.	Yazdani, G.	AJANTA Part I Text	1949
81.	-do-	-do- „ II „	1947
82.	-do-	-do- „ IV „	1948
83.	Wilenski, R. H.	The Study of Art	929
84.	Zimmer, Heinrich	The Art of Indian Asia Vol. I	1679
85.	-do-	-do- Vol. II	1680

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Aesthetics

1.	Abhinav Gupta	Dhanyelok-ochana	829
2.	Bhattacharya, Bishnu-pada	Dhavanyaloka of Anandavardhana Vol. I	1105
3.	-do-	-do- Vol. II	1106
4.	Bragdon, Claude	The Beautiful Necessity	956
5.	Browning, K.	An Epitome of the Science of the Emotions	916
6.	Chaudhury, Pravas-jivan	Studies in Comparative Aesthetics	1117
7.	Carritt, E. F.	The Theory of Beauty	808
8.	Caudwell, Christopher	Studies in a Dying Culture	1734
9.	Cousins, James H.	The Faith of the Artist	959
10.	Croce, Benedetto	Aesthetic	876
11.	Cousins, James H.	A Study in Synthesis	962
12.	-do-	The Aesthetical Necessity in Life	912
13.	-do-	The Philosophy of Beauty	933
14.	Dewey, John	Art as Experience	871
15.	Edman, Irwin	Arts and the Man	922
16.	Gilbert, Katharine Evertt	A History of Esthetics	37
17.	Ghose Aurobindo	The National Value of Art	981
18.	Herten, A. E.	ART (In Russian)	1313
19.	Jinarajadasa, C.	Art as a factor in the Soul's Evolution	948
20.	-do-	Art as Will and Idea	926
21.	-do-	Karma-less-ness	932
22.	-do-	Art and the Emotions	991
23.	Langer, Susanne K.	Feeling and Form	872
24.	Louis Harp	Social Roots of the Art	1884
25.	Mitra, Haridas	Contribution to a Bibliography of Indian art and Aesthetics	1043
26.	Nedoshivin, G.	Essays on the Theory of Art	1314
27.	Pandey, K. C.	Comparative Aesthetics Vol. I Vol. II (Western Aesthetics)	818
28.	Rakesagupta	Psychological Studies in Rasa	1242
29.	Rukmini Devi	The Message of Beauty to Civilization	978

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
30.	Richards, I. A.	Principles of Literary Criticism	807
31.	Shastri, A. C.	Studies in Sanskrit Aesthetics	1844
32.	Plekhanov, G. V.	Art and Social Life	1744
33.	Seelaskandha, C. A.	VRITTARATNAKARA (Sanskrit)	1096
34.	Agrawal, Vasudev- sharan	Kala aur Sanskriti (Hindi)	1030

DANCES

Theory of Dances of India

1.	Chaturvedi, S. R.	Abhinaya Natya Shastra (Hindi)	491
2.	Blackman, E. L.	Religious Dances	2029
3.	Ghosh, M.	The Natyasastra ascribed to Bharata-Muni	1107
4.	Gopinath	Abhinayankuram (Malayalam)	1221
5.	-do-	-do- (Sanskrit)	1263
6.	-do-	-do-	1483
7.	Kavi, M. R. (Ed.)	Natyasastra of Bharatamuni I	376
8.	-do-	-do- II	372
9.	-do-	-do- III	373
10.	-do-	Bharatakosa	583
11.	Kedarnath, (Ed.)	Natyasastra of Bharatamuni	1114
12.	Martin, John	Introduction to the Dance	489
13.	Shastri, V., (Ed.)	Natya Sastra Sanghrah I	4428
14.	-do-	-do-	453
15.	Shukla, N. S., (Ed.)	Natyasastra (Gujarati)	594
16.	Prahlal Dass	Nrityabigyan	739

Dances of India

17.	Ambrose, Kay	Classical Dances and Costumes of India	15
18.	Anand, M. R.	The Dancing Foot	384
19.	Ayengar, C. R. S.	Indian Dance	600
20.	Banerji, Projesh	Dance of India	403
21.	Bowers, Faubion	The Dance in India	402

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
22.	Banerji, Projesh	Dance of India	1649
23.	Coomaraswamy, Ananda	The Dance of Shiva	397
24.	Chatterji, Usha	La Danse Hindoue (French)	1142
25.	Dayal, Leela Row	Manipuri Dances	50
26.	Ghosh, M.	Nandikeshvara's Abhinayadarpanam	1141
27.	Gopinath, N.	Abhinaya Prakasika	1085
28.	Gopinath	The Classical Dance Poses of India	1291
29.	-do-	-do-	1217
30.	Folk (First Word)	Folk Dances of India	1872
31.	Frederic, Louis	La Danse Sacree De L, Inde. (French)	1144
32.	Indian (First Word)	Indian Dance	1342
33.	Iyer, K. B.	Kathakali	1382
34.	Jagdish Chandra	Natraaj	1904
35.	Mahadick, A. K.	Gopha (Ras)	452
36.	Naidu, V. N.	Tandava Laksanam	1526
37.	Nair, R.	Natya Rachana	833
38.	Pathak, R.	Raas Ane Garba (Gujarati)	1362
39.	Premkumar	The Language of Kathakali	17
40.	Panchal, G.	Manipuri Nartana	584
41.	Row, Leela	Nritta Manjari	386
42.	Ragini Devi	Dances of India	654
43.	-do-	-do-	604
44.	-do-	Nrityanjali	1253
45.	Ramkrishna Natraj	Nartana Bala (Telugu)	882
46.	Roy, B. K.	Uday Shankar the Man and his Art	1048
47.	Ram Gopal	Indian Dancing	2
48.	Subbarao, T.V., Ed.	Abhinaya Darpanamu (Telugu)	211
49.	Singh, H. K.	Manipuri Dances	1068
50.	Sharma, Surachand	Maithei Jagoi in Manipuri	873
51.	Samar, Devilal	Rajasthan Ke Lokanuranjana (Hindi)	1722
52.	Srinivasan, R.	Indian Classical Dance	586
53.	Shinde, M. K.	Natya Sahitya (Marathi)	1876

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
54.	Sambamurthi, P.	Bharata Siddhantam (Tamil)	213
55.	Zoete, Beryl De	The Other Mind	10
56.	-do-	Dance and Magic Drama in Ceylon	1233

Ballets and other Dances of other Countries

57.	Alley, Rewi	Peking Opera	1104
58.	Beaumont, Cyril	Ballets Past and Present	1595
59.	-do-	Ballets of Today	1594
60.	Bellow, H.	Ballet in Moscow Today	1919
61.	Britten, B.	Peter Grimes	573
62.	Benois Alexander	Reminiscences of the Russian Ballet	506
63.	Beresovsky, V. B.	ULANOVA and the Development of Soviet Ballet	47
64.	Crosland, Margaret	Ballet Carnival	666
65.	Denby, Edwin	BALLET	508
66.	Dent, E. J.	Mozart's Operas	488
67.	-do-	Mozart's Cosi Fan Tutte	572
68.	Davidson, G.	Stories of the Ballets	1591
69.	-do-	Ballet Bibliographies	1606
70.	Fisher, H.	Ballerinas of Sadler's Wells	1614
71.	-do-	Alicia Markova	1613
72.	-do-	The Story of the Sadler's Ballet	1612
73.	-do-	Festival Ballet	07
74.	-do-	Violetta Elvin	06
75.	Haskell, A. L.	Baron Encore	51
76.	-do-	Baron at the Ballet	52
77.	-do-	Balletomania	385
78.	-do-	The Ballet Annual 1955	1601
79.	-do-	-do- 1956	495
80.	-do-	-do- 1957	1600
81.	Herbert, A. P.	A Book of Ballads	1809
82.	Guthrie, Tyrone	Opera in English	571
83.	Klingenbeck, F.	Das Walzerbuch (German)	659

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
84.	Kvapil, Jaroslav	RUSALKA	1103
85.	-do-	-do-	1813
86.	Lido, Serge	BALLET 6	741
87.	Lieven, P.	The Birth of Ballets-Russes	04
88.	Lifar, Serge	A History of Russian Ballet	438
89.	Lvov-Anokhin, B.	Galina Ulanova	620
90.	McSpadden, J. W.	Opera Synopses	481
91.	Monahan, J.	Fonteyn (A Study of the Ballerina in Her Setting)	1611
92.	Newman, Ernest	More Opera Nights	20
93.	Nicolaeva-Legat, N.	Ballet Education	507
94.	Pirchan, Emil	Harald Kreutzberg	658
95.	Roslavleva, N.	Maya Plisetskaya	621
96.	Turner-Bell, E.	Music for Fifty Figure and Character Dances	493
97.	-do-	Fifty Figure and Character Dances	494
98.	Zur Weidereroffnung	Deutsche Staatsoper Berlin (German)	1989
99.	-do-	-do-	1162

Dance Technique and Dance in other Countries

(Ballet in European Countries)

100.	Enkelmann, S.	Ballet in Deutschland	1719
101.	Kirstein, Lincoln	The Classic Ballet — <i>Basic Technique and Terminology</i>	1943
102.	Sip, L.	Opera in Czechoslovakia	1399
103.	Slonimsky, Y.	The Bolshoi Theater Ballet	622
104.	Stetson, B.	Modern (Ballroom) Dancing	383
105.	Swinson, C.	Six Dancers of Sadler's Wells	08
106.	Teasdale, M. S.	Handbook of 20th Century Opera	6
107.	Turner, W. J.	The English Ballet	5
108.	Valois N. De	Invitation of the Ballet	440
109.	Williamson, A.	The Art of Ballet	1593
110.	-do-	Gilbert & Sullivan Opera	754

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
<i>Technique</i>			
111.	Bartley, E. M.	Rhythmbar Dancing in the Ballroom	27
112.	Kozman, H. C.	Character Dances for School Programmes	492
113.	Salle, D. La	Rhythms and Dances for Elementary Schools	491
114.	Wright A. P.	How to Dance	350

Folk Dances

115.	Armstrong, L.	Dances of Spain, South Centre and North West	407
116.	-do-	Dances of Spain, North-East and East	408
117.	-do-	Dances of Portugal	420
118.	Asada, M.	Dances of Japan	1729
119.	Bensel, E. V.	Dances of Netherlands	419
120.	Buday, G.	Dances of Hungary	422
121.	Breuer, K.	Dances of Austria	416
122.	Crosfield, D.	Dances of Greece	404
123.	Collan, A.	Dances of Finland	421
124.	Coast, J.	Dancing out of Bali	811
125.	Emmanuel, M.	The Antique Greek Dance	1527
126.	Fyfe, A.	Dances of Germany	414
127.	Galanti, B. M.	Dances of Italy	412
128.	Katsarova, R.	Dances of Bulgaria	405
129.	Karpeles, M.	Dances of England & Wales	472
130.	Lubinova, M.	Dances of Czechoslovakia	415
131.	Lawson, J.	European Folk Dance. (Its National and Musical characteristics)	1008
132.	Lorenzen, P.	Dances of Denmark	413
133.	Marcel-Dubois, C.	Dances of France	406
134.	Milligan, J. C.	Dances of Scotland	418
135.	Salven, E.	Dances of Sweden	411
136.	Semb, K.	Dances of Norway	423

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
137.	Tennevin, N.	Dances of France	410
138.	Terry, W.	Dances of America	1166
139.	Yang, H.	The Fisherman's Revenge	2064
140.	Witzig, L.	Dances of Switzerland	409
141.	Zoete, B. De	Dance & Drama in Bali	1231

Indian Music

1.	Aiyar, M. S. R.	Ramamatya's Svaramelaka-lanidhi, (A Work on Music)	894
2.	Apte, V. G.	Sangeet Ratnakara : (Sanskrit) Part I	1640
3.	Antcliffe, H.	The Successful Music Teacher	943
4.	Ayyar, S. C.	The Grammar of South Indian (Karnatic) Music	160
5.	Abhyankar, T. B.	Swaramanjari (Sanskrit)	649
6.	Adil Shah II, I.	KITAB-I-NAURAS	623
7.	-do-	-do-	623
8.	-do-	-do-	623
9.	Apte, V. G.	Sangeet Ratnakara : Part II (Sanskrit)	1641
10.	Agha Sahib, B.	Guldeste Nagmaat (Hindi)	609
11.	Anantapadmanabhan, C. S.	The Veena	1112
12.	-do-	-do-	614
13.	Atiya, Begum	Sangit of India	892
14.	Ayyar, C. S.	108 Kritis of Sri Tyagaraja	1769
15.	-do-	The Grammar of South Indian Music (Karnatic)	995
16.	Agnihotri, R. M.	Geet Suman Bihar Part I (Hindi)	1191
17.	Aathala, S. S.	The Self Harmonium Teacher	1155
18.	Adityaramji, S.	Sangeetaditya Part I	599
19.	Ayyar, C. S.	The Art and Technique of Violin Play	977
20.	Aprakashit (First Word)	Aprakashit Raag (Hindi)	1187
21.	Bheempura, V.	Sitar Ki Tisri Pustak (Hindi)	1390

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
22.	Bhatt, V.	Sangeet Archana (Hindi)	1172
23.	Bhagwan Dass	Mridang Tavla Prabhakar „	1849
24.	Bheempura, V.	Sitar Ki-Dusri Pustak „	1392
25.	-do-	Sitar Ki Pehli Pustak „	1391
26.	Bhide, B. G.	Hindi Harmonium Guide	1169
27.	Bheempura, V.	Sangeet Parichayamrit (Hindi)	1166
28.	Brahmanand	Sangeet Chandrika	828
29.	Bhaghavathar, N. V. N.	Musical Compositions	837
30.	Bhatt, V. N.	Baal Sangeet Shiksha	
		Part I (Hindi)	1520
31.	-do-	-do- „ II „	1521
32.	-do-	-do- „ III „	1521a
33.	-do-	Sangeet Kadambiri „	1535
34.	-do-	Sangeet Seekar „	1534
35.	Bandhopadhaya	Sitar Marg „	778
36.	Bhatkhande, V.	Kramik Pustak Malika	
		Pustak 1st (Hindi)	1773
37.	-do-	-do- Pustak 2nd „	1774
38.	-do-	-do- Pustak 3rd „	1775
39.	-do-	-do- Pustak 4th „	1776
40.	-do-	-do- Pustak 5th „	1777
41.	-do-	-do- Pustak 6th „	1778
42.	Brahmanand	Sargeet Chandrika Pustak	
		2nd „	828
43.	Bandhopadhyaya	Geetalankaar „	1344
44.	Behl, L. C.	Prem Path Sangeet „	295
45.	Aprakashit (First Word)	Aprakashit Raag „	1186
46.	Bhide, G.	Shastriya Raag-Geet Prave- shika „	1576
47.	Bhatkhande, V. N.	Geetmaalika Part 7 (Marathi)	585
48.	Bali, R. U. N.	Rajat Jayanti Granth Nov. 1952 (Marris College, Lucknow)	187
49.	Bandyopadhyaya, P.	The Evolution of Songs and Lives of Great Musicians	781
50.	Bhatkhande, V. N.	Bhatkhande Sangeet Shastra	
		Vol. 1 (Hindi)	1133
51.	-do-	-do- Vol. 2 „	1487
52.	-do-	-do- Vol. 3 „	1718
53.	-do-	-do- Vol. 4 „	511

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
54.	Bhatkhande, V. N.	A Comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries	891
55.	-do-	-do-	591
56.	Bapat, G.	Kalyaan Gayan Samaaj (<i>Hindi</i>)	692
57.	Bhatkhande (First Word)	Bhatkhande University of Indian Music (Question papers)	1340
58.	Bhawe, S. R.	Thumri Sangrah (Rahat Ali) Part I (<i>Hindi</i>)	1194
59.	-do-	-do- Part II	„ 1195
60.	-do-	-do- Part III	„ 1196
61.	Bapat, D. R.	Vedic Sangeet	„ 1076
62.	Basu, S. R.	Sangeet Samuchaya	„ 1593
63.	Bandopadhyaya	Sangeet Rahasiya	„ 1940
64.	Bandyopadhyaya	The Evolution of Songs and Lives of Great Musicians	1004
65.	-do-	The Origin of Raga	902
66.	-do-	The Music of India	900
67.	Bhatkhande, V. N.	A Short Historical Survey of the Music of Upper India	593
68.	-do-	-do-	890
69.	-do-	Hindustani Music	898
70.	Batra, R. L.	Science and Art of Indian Music	1015
71.	Bhatt, V. N.	Sangeet Sopaan (<i>Hindi</i>)	1130
72.	Bondopadhyaya, RmP.	Mridanga-Darpana (<i>Bengali</i>)	1144
73.	Banerji, H. S.	Banerjee's Gita Sutra Sar Vol. II Part II	1007
74.	Clements, E.	Introduction to the Study of Indian Music	986
75.	Chaubey, S. K.	Indian Music Today	903
76.	Clements, E.	Lectures on Indian Music	895
77.	Choudhury, B. J. R.	Hindustani Music its History and Technique	177
78.	Coomaraswamy, A. K.	Thirty Songs from the Punjab and Kashmir	1110
79.	Digamber, V.	Raag Barva (<i>Hindi</i>)	1558

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
80.	Digamber, V.	Sangeet Baalbodh (Hindi)	1548
81.	-do-	Sangeet Baalprakash „	613
82.	-do-	Raag Pravesch „	1359
83.	-do-	Sangeet Tatvadarshak „	1556
84.	-do-	Raga Malkaush „	1555
85.	Dev Rao	Mridang, Tavlavadan Subodh Part I (Hindi)	1573
86.	-do-	Bharatiya Taalmanjri „	1139
87.	Dharma, K. D.	Dharma Sangeet	457
88.	Deval, K. B.	The Hindu Musical Scale	1016
89.	Digambar, V.	Raga Parvesh, Part VII (Hindi)	1543
90.	-do-	Swalpalaap Gayan, Part III „	1544
91.	Desai, V. S. (Ed).	RAGATATTVAVIBODHA (Sanskrit)	1965
92.	-do-	-do- „	1965
93.	Day, C. R.	The Music and Musical Instru- ments of S. India	1445
94.	Dharampur, V. D.	Sangit Bhava, Vol. I	1005
95.	-do-	-do- Vol. II	1006
96.	Danielou, A.	Northern Indian Music Vol. I	8
97.	-do-	-do-	982
98.	-do-	Introduction to the Study of Musical Scales	983
99.	-do-	Northern Indian Music Vol. I	869
100.	-do-	-do- Vol. II	870
101.	-do-	-do- Vol. II	805
102.	Deekshit, M. G.	Satya Sangeet Nirnaya Likha- yate (Sanskrit)	2012
103.	Digamber, V.	Vishnu Digamber Ank (Marathi)	1996
104.	Dharampur, V. D.	Pt. Vishnu Narayen Bhatkhande	1035
105.	Engle, K. G.	Gokhle Gharane Ki Gayaki (Hindi)	1714
106.	Edmond	Chhotte Chhotte Kanth „	717
107.	-do-	Nanhe Gayak „	716
108.	Engle, K. G.	Geet Bodhini Part I (Marathi)	1394
109.	Framjee, F.	English Text Book on Theory of Indian Music	896
110.	-do-	-do-	645

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
111.	Framjee, F.	Encyclopaedia (Hindustani Sangeet) (<i>Marathi</i>)	1526
112.	-do-	-do- „ Book 3 „	1530
113.	-do-	-do- „ Book 4 „	1570
114.	-do-	-do- „ Book 5 „	1531
115.	-do-	-do- „ Book 6 „	1569
116.	-do-	Sitar Guide Sangrah I (<i>Hindi</i>)	1723
117.	-do-	Behag and Behagda Rags „	610
118.	-do-	Text Book on the Practical Study of Indian Music	1571
119.	Fyzee-Rehamini, A. B.	The Music of India	966
120.	Gundo, K.	Life of Shri Balkrishna Buwa Ichalkaranzeekar (<i>Marathi</i>)	1090
121.	Gokhale, G. R.	Sangeet Shikshak Part I „	617
122.	Gurav, S.R.R.C.	Mridang-Tavla Shikshak Part I (<i>Hindi</i>)	1161
123.	Garg, L. N.	Humare Sangeet Ratna Part I (<i>Hindi</i>)	904
124.	-do-	-do- „	1165
125.	Goswami, B. N.	Baal Geetavali „	791
126.	Gangoli, O. C.	Ragas and Raginis	18
127.	Ghanshyamdass	Bharatiya Sangeet Vigyan „	1800
128.	Govindakavi, P.	Taladasapranapradeepika (<i>Telugu</i>)	446
129.	Gayan Samaj, India	Hindu Music & The Gayan Samaj	1001
130.	Gupta, S. L.	The Science of Music Versified (<i>Hindi</i>)	2011
131.	Hamid Hussain Khan	Asli Taaleem Sitar „	1145
132.	Inayat Khan	The Gayan of Hazrat Inayat Khan	1072
133.	Joshi, U.	Bharatiya Sangeet Ka Itihas (<i>Hindi</i>)	2000
134.	Johnson, W. W.	The Gramophone in Education	914
135.	Jog, V. G.	Bela Shikshak (<i>Hindi</i>)	1126
136.	Moolji, N.	Sangeet Panchratan „	1153
137.	Mathur, I. P.	Tansen „	1532
138.	Meenappa	Mooladhaar (<i>Marathi</i>)	601
139.	Kulshresth, J. S.	Sangeet Shastra (<i>Hindi</i>)	1536
140.	Kuppuswami, S. R.	A Short Survey into the Music of North and South India	1069
141.	-do-	-do-	897

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
142.	Krishnarao, H.P.	The Psychology of Music	906
143.	Krishandass	Vadhyamanjri (Hindi)	1134
144.	-do-	Sitardarpana „	1173
145.	Kannomal	Sahitya Sangeet Niroopan „	1189
146.	Kabnoorkar, B. R.	Abhiyaya Sangeet Shastra Pravesh „	1582
147.	Kirtikar, P.	Theory of Indian Music Book I and II	1017
148.	Krishnarao, H. P.	The Psychology of Music	941
149.	Lihinla, V. S.	Hindustani Sangeet Padhati Part II (Marathi)	602
150.	-do-	-do- „ III „	597
151.	-do-	-do- „ IV „	596
152.	Mahammad Shah	The Sangita-Malika (Sanskrit)	1246
153.	Meerwarth, A. M.	A Guide to the Collection of Musical Instruments	1444
154.	Mukhopadhyaya, K.K.	Sangeet Saar Sangrah Part II (Hindi)	1160
155.	Mukherjee, J. N.	Indian Music Salon	1049
156.	Macpherson, S.	The Musical Education of the Child	915
157.	Misra, S.	Music Profiles	1654
158.	Myers, C. S.	Music of the Veddas	1442
159.	Mukerji, D. P.	Indian Music an Introduction	940
160.	Madhya Pradesh Kala-Parishad	Madhyabharat Men Sangeet Shailiyon Ka Vikas-Raag- Raaginiyon Ki Rachnayan Tatha Saadhana (Hindi)	818
161.	Mukhopadhyaya, H. N.	Dhrupad Swarlipi „	1785
162.	Mangat Ram	Sangeet Prabha „	1577
163.	Mukhopadhyaya, K. K.	Sangeet Sar Sangrah Part I „	1159
164.	Mahatma, S. S.	Tantu Vadya-Sitar Teacher (Marathi)	618
165.	Narasimhacharya, V.V.	Tala Lakshanam	1018
166.	Nawab Ali	Marifunnaghmat (Hindi)	1141
167.	Niyogi, P.	Sur Ka Jharna „	1594
168.	Nigam, V. S.	Sangeet Kaumudi Part I „	1148
169.	-do-	-do- „ II „	1150

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
170.	Nigam, V. S.	Sangeet Kaumudi Part III (<i>Hindi</i>)	408
171.	-do-	-do- „	407
172.	-do-	Sangeet Kaumudi Part I (<i>Hindi</i>)	406
173.	-do-	-do- „ III „	1586
174.	-do-	-do- „ IV „	409
175.	Naidu, C. B.	A Key to Hindu Music „	1003
176.	Patwardhan, V. N.	Raag-Vigyan Part I „	1089
177.	-do-	-do- „ II „	1088
178.	-do-	-do- „ III „	1583
179.	-do-	-do- „ III „	1086
180.	-do-	-do- „ IV „	1084
181.	-do-	-do- „ V „	1087
182.	Pandit, Y. S.	Hindustani Khayal Gayaki Part I „	1082
183.	-do-	-do- „ I „	1082
184.	-do-	Bharatiya Sangeet Maala „ II „	1083
185.	Pandit, A.	Sangeet Parijaat „	1595
186.	Pandit, K. R. S.	Sangeet Alaap Sanchari „	1361
187.	Pandit, Y. S.	Bharatiya Sangeet Maala Part III „	1081
188.	Pandit, K. R. S.	Harmonium, Shikshak „ II „	1365
189.	-do-	-do- „ I „	1363
190.	Pathak, S. D.	Violin Shikshak „	1152
191.	Popley, H. A.	The Music of India	934
192.	-do-	-do-	1528
193.	Pluskar, V. D.	Sangeet Pratham Bhag (Raga Vihag) (<i>Hindi</i>)	1367
194.	-do-	Raga Pravesh Part XII „	1371
195.	-do-	Sangeet Baalbodh Part 1st „	1157
196.	-do-	-do- „ 2nd „	1158
197.	-do-	Raga Pravesh „ 2nd „	1484
198.	-do-	Hori „ 1st „	1546
199.	-do-	Swalpalaap Gayan „ 4th „	1560
200.	-do-	Raga Pravesh „ 10th „	1561
201.	-do-	Swarpalaap Gayan „ 1st „	1562

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
202.	Pluskar, V. D.	Raga Pravesh Part 19th (<i>Hindi</i>)	1563
203.	-do-	-do- „ 3rd „	1564
204.	-do-	-do- „ 16th „	1565
205.	-do-	-do- „ 9th „	1566
206.	-do-	Bharatiya Sangeet Lekhanpadhati Part I „	1567
207.	-do-	Balodaya Sangeet „ 2nd „	1568
208.	-do-	Ankit Alankaar „ 1st „	1547
209.	-do-	Raga Pravesh „ 5th „	1549
210.	-do-	Swalpalaap Gayan „ 2nd „	1550
211.	-do-	Sitar Ki Pustak „ 2nd „	1551
212.	-do-	Raga Pravesh „ 1st „	1552
213.	-do-	Tappa Gayan „ 1st „	1554
214.	-do-	Sangeet Baalprakash „ 3rd „	1553
215.	-do-	Raga Bhairava „	1557
216.	Patki, J. D.	Kalavanto Ki Gayaki „ 1st „	1362
217.	Pluskar, V. D.	Sangeet Balbodh Part 3rd (<i>Hindi</i>)	1360
218.	-do-	Raga Kalyana „	1559
219.	-do-	Sangeet Bal Prakash „ 4th „	614
220.	-do-	Raga Pravesh „ 12th „	616
221.	-do-	-do- „ 7th „	615
222.	-do-	Sangeet Bal Prakash „ 2nd „	612
223.	-do-	Balodaya Sangeet „ 1st „	1539
224.	-do-	Raga Pravesh „ 14th „	1540
225.	-do-	Rashtriya Sangeet „	1369
226.	-do-	Sangeet Bal Prakash „ 2nd „	1370
227.	-do-	Raga Pravesh Lalit „ 18th „	1372
228.	-do-	Sangeet Bal Prakash Part 1st „	1525
229.	-do-	Raga Pravesh „ 8th „	1537
230.	-do-	Balodaya Sangeet „ 3rd „	1541
231.	-do-	Raga Pravesh „ 4th „	1542
232.	-do-	Ahwaal „	1538
233.	Pathak, B. N.	Sangeet Pravaal „ 1st „	1154

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
234.	Pandit, K. S.	Tavla Vadan Shiksha Part 1st (<i>Hindi</i>)	1355a
235.	-do-	Sitar Va Jaltrang „ 1st „	1352
236.	-do-	Sangeet Saragam Sar „ 1st „	1581
237.	-do-	Harmonium Shiksha „ 2nd „	1591
238.	-do-	-do- „ 1st „	1584
239.	-do-	Sangeet Sargam Sar „ 1st „	1355
240.	-do-	Sangeet Pravesh „ 2nd „	1354
241.	-do-	-do- „ 1st „	1351
242.	Paddeya, A. C.	Rag Darshan „ 1st „	1171
243.	Patankar, J. S.	Madhur Chizen „ 1st „	608
244.	-do-	-do- „ 2nd „	607
245.	Patwardhan, V. N.	Raag Vigyan „ 4th „	1578
246.	-do-	-do- „ 2nd „	1123
247.	-do-	-do- „ 3rd „	1075
248.	-do-	-do- „ 2nd „	1074
249.	-do-	-do- „ 5th „	1122
250.	Poduval, R.	The Music of Kerala and Other Essays	1070
251.	Pathan, R. K.	Inayat Harmonium Shikshak Part 1st (<i>Hindi</i>)	595
252.	Rainbow, B.	Music in the Classroom	10
253.	Ratanjankar, S. K.	Sangeet Shiksha Part 3rd „	1589
254.	-do-	-do- „ 1st „	1588
255.	-do-	-do- „ 2nd „	1579
256.	Baga (First Word)	Raga Lakshana	97
257.	Rudhyar, D.	The Rebirth of Hindu Music	984
258.	Ratanjankar, S. N.	Abhinavgeetmanjari (<i>Hindi</i>)	1147
259.	Ratanjankar & Natu	Taantrang Part 1st „	1587
260.	Ratanjankar, S. N.	Taansangrah „ 1st „	1192
261.	-do-	-do- „ 2nd „	1193
262.	Raja, C. K.	Sangitaratnakara of Saranga- deva Vol. I	115

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
263.	Raja, C. K.	Sangitaratnakara, of Saranga- deva Vol. I	1014
264.	Raman, C. V.	Bulletin No. 15. (The Indian Association for the Cultiva- tion of Science) (Mechani- cal Theory of bowed strings and of Musical Instruments of the Violin Family)—Part I	1979
265.	Rosenthal, E.	Story of Indian Music and its Instruments	1780
266.	Ramachandran, K.	Introduction to the Principles of Layam Part I	989
267.	Ranade, G. H.	Sangeetanche Atmcharitra (<i>Marathi</i>)	1077
268.	Ratanjankar, S.	Hindustani Sangeet Ki Swarlipi (<i>Hindi</i>)	1393
269.	-do-	-do-	1346
270.	-do-	-do-	2007
271.	-do-	-do-	1393
272.	Ranade, G. H.	Hindustani Music	960
273.	-do-	-do-	901
274.	-do-	-do-	1066
275.	Ramasarnananda	History of Indian Music Part I	1333
276.	Singh, O. C.	What is Music ? Does it Help Education ?	975
277.	Sambamoorthy, P.	Catalogue of the Musical Ins- truments exhibited in the Government Museum, Madras	1443
278.	Sundersing	Musical Staff Notation (<i>Hindi</i>)	1190
279.	Rao, N.	Sangeet Vyayaam	399
280.	Ramachandran, N.	The Ragas of Karnatic Music	888
281.	-do-	-do-	681
282.	Raga (First Word)	Raga-Sangrah (<i>Hindi</i>)	1435
283.	Sastri, K. V.	Sangita Drapanam, of Catura Damodara (<i>Sanskrit</i>)	610
284.	Sahasrabuddhe, B.	Sangit Sar Part I „	592
285.	Sharmopadhyaya, R.	Sangeet Prabhakar (<i>Hindi</i>)	1349
286.	Sambamoorthy, P.	South Indian Music Book II	401
287.	-do-	-do- -do-	396
288.	-do-	-do- Book III	994

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
289.	Sambamoorthy, P.	South Indian Music Book IV	993
290.	-do-	The Teaching of Music	1000
291.	-do-	The Melakarta Janya Raga Scheme with an Explanatory Chart	388
292.	-do-	Pallaki Seva Prabandham (Telugu)	1707
293.	-do-	A Dictionary of South Indian Music and Musicians (Vol. I. A-F)	965
294.	-do-	-do- -do-	385
295.	-do-	Pallaki Seva Prabandham (Telugu)	1252
296.	-do-	South Indian Music Book II	997
297.	-do-	-do- -do-	1801
298.	Swarup, B.	Theory of Indian Music	942
299.	Sastri, S. S.	Samgraha-Cuda-Mani (Sanskrit)	1237
300.	Singh, L. K.	Dhwani Aur Sangeet	1338
301.	Sahukar, M.	The Appeal in Indian Music	1058
302.	Satyanarayana, R.	The Vedic Octave and Extracts from Sangita Sara in Abhinava Bharata Sara Sangraha	1293
303.	-do-	-do-	1995
304.	Sharma, P. D.	Uttriya Sangeet Shastra (Hindi)	394
305.	Sastri, S. S.	The Sangita Saramrta of King Tulaja of Tanjore	95
306.	Shanti, N.	Lectures on Indian Music	970
307.	Sastri, S. S.	Sangitaratnakara of Sarngadeva Vol. I	112
308.	-do-	-do- Vol. II	113
309.	-do-	-do- Vol. III	114
310.	-do-	The Mela Raga Malika of Maha Vaidya Natha Sivan	1128
311.	-do-	-do-	1236
312.	Sastri Vasudeva, K.	Sangita Darpanam of Catura Damodra (Sanskrit)	451
313.	-do-	-do-	610
314.	Sharma, A.	Bharatiya Sangeet Kala (Marathi)	1170
315.	Swarup	Theory of Indian Music	972

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
316.	Stewart, R.	How to Pass Music Examinations	917
317.	Subarao, B.	Raga Nidhi Vol. I	1059
318.	-do-	-do-	1855
319.	-do-	-do-	1854
320.	-do-	-do-	1853
321.	-do-	-do-	1852
322.	-do-	-do-	1856
323.	-do-	-do-	1857
324.	Sastri, S. S.	Ragivibodha of Somnatha	1238
325.	-do-	Caturdandi Prakasika of Ven- katamakhin (Telugu)	124
326.	Sambamoorthy, P.	Guide Book on the Teaching of Music in Forms I-III	971
327.	-do-	The teaching of Music	394
328.	Sangeet (F. W.)	Sangeet Kala Vihar (Year 4)	54
329.	-do-	-do- (Year 5)	55
330.	Sukhathankar, S. R.	Kramik Dusri Pustak (Shastra Pravesh Part I)	1368
331.	Shastri, K. S. R.	The future of Indian Music	976
332.	Strangways, A. H. F.	The Music of Hindostan	999
333.	Sastri, K. S.	Sangitakritis	589
334.	Sastri, S. S.	Ragavibodha of Somanatha	1125
335.	Sangeet (First Word)	Sangeet Kala Vihar Year 1949 (Hindi)	56
336.	-do-	-do- Year 1950 „	57
337.	Shahinda	Indian Music	907
338.	Sadashiv, Y. R.	Khayal Gayaki Hindustani Part II	814
339.	Sambamoorthy, P.	South Indian Music Book V	992
340.	Sakhare, M. R.	Sangit-Gangadharam of Nan- jaraja (Sanskrit)	647
341.	Shukal, N. R. S.	Sangeet-Sastra (Marathi)	587
342.	Sambamoorthy, P.	Indian Melodies in Staff Notation	990
343.	-do-	-do-	1974
344.	Sharma, N. L.	Tabla Vigyaan (Hindi)	605
345.	Sambamoorthy, P.	Musical Compositions of Chey- yur Chengalvaraya Sastri- yar and his opera Sundaresa Vilasamu. Vol. I	710

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
346.	Sambamoorthy, P.	Sruti Vadyas (Drones)	719
347.	-do-	Great Composers Bk. II (Tyagaraja)	1256
348.	-do-	South Indian Music Book I	996
349.	-do-	-do-	393
350.	-do-	The Flute 2nd Edn.	980
351.	Sastri, V. N.	Bharat Bhajanam (<i>Sanskrit</i>)	1658
352.	Srivastava, B. P.	Beela Vigyaan (<i>Hindi</i>)	1162
353.	Srivastava, H. C.	Vaagh-Sastra „	561
354.	Shirali, V. D.	Hindu Music and Rhythm	1008
355.	Shukla, G. L.	Sangeetamrit: „	1127
356.	Sharma, M. R.	Sangeet-Dhaara „	1131
357.	Sahai, B. N.	Report of Second Convocation and First All-India Music Conference 1935	1053
358.	Tagore, S. M.	The Five Principal Musicians of the Hindus	580
359.	-do-	Hindu Music	1438
360.	Thakur, O. N.	Pranav Bharati (<i>Hindi</i>)	1701
361.	Tagore, S. M.	The Marques of Ripon (Book on Indian Music)	889
362.	Thakur, O. N.	Sangeetanjali (<i>Hindi</i>)	888
363.	Thakurdass, M. R.	Sangeet Susma (<i>Marathi</i>)	1345
364.	Tarlegavkar, R. M.	Shishu Sangeet (<i>Hindi</i>)	1358
365.	Tagore, R. N.	Sangita-Gitanjali	1163
366.	Tagore, S. M.	Universal History of Music	1439
367.	Umedkar, B. B.	Ragsumanmaala. Part I (<i>Hindi</i>)	1174
368.	Vyas, S. G.	Sitar Vadan Part 2nd „	1357
369.	Varma, B. N.	Bansi Manjari „	1353
370.	-do-	Bansi Manjari Pratham Khand „	1356
371.	-do-	Taal Manjari 3 Khand „	1348
372.	-do-	Taal Manjari „	1343
373.	Varma, M. N.	Tabla Manjari 1st Khand „	1347
374.	Varma, B. N.	Bansi Manjari 2nd Khand „	1585
375.	-do-	Taal Manjari 2nd Khand „	1364
376.	Vaishya, L. D.	Sangit Digdarshan „	1590
377.	Vyas, S. G.	Sangeet Vyaskriti Part 2nd „	1366

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
378.	Vyas, S.G.	Sangeet Vyaskriti Part 1st (Hindi)	1524
379.	-do-	Prathmik Sitar Vaadan Part I	1128
380.	-do-	Sitar Lehri Part 1st	1580
381.	-do-	Sangeet Vyaskriti Part 4th	1575
382.	Vasu, N. N.	Raagkalpdrum: Part 2nd (Sans)	1179
383.	-do-	Raga-Kalpadruma Vol. I	581
384.	-do-	-do- Vol. II	582
385.	Venkatamakhin	The Chaturdandi Prakasika	123
386.	Vrahmanand, G.	Sangeet Chandrika Part 1st (Hindi)	826
387.	Vishnu Maurne	Raga Chandrikar Saar (Sanskrit)	
388.	Veer, R. A.	Sangeet Parichaya Vol. 2nd (Hindi)	397
389.	-do-	-do- Vol. 1st	395
390.	-do-	-do- Vol. 3rd	396
391.	Vajhe, R. K.	Sangeet Kala Prakash Vol. 1st	1350
392.	-do-	-do- Vol. 2nd	1572
393.	-do-	-do- Vol. 1st	1091

Music of West and Other Countries

1.	Apel, W.	Harvard Dictionary of Music	668
2.	Abraham, G.	Eight Soviet Composers	574
3.	Arundell, D.	The Critic at the Opera	1581
4.	Brook, D.	Five Great French Composers	565
5.	-do-	Composers' Gallery	568
6.	Buck, P. C.	Psychology for Musicians	913
7.	Bacharach, A. L. (Ed.)	British Music of Our Time	578
8.	-do-	The Music Masters	704
9.	-do-	The New Musical Companion	1169
10.	Beatty-Kingston, G.	Music and Manners	927
11.	Blesh, R.	Shining Trumpets (A History of Jazz)	1907
12.	Blom, E.	Some Great Composers	575
13.	Bonavia, F. (Ed.)	Musicians on Music	1880

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
14.	Bartholomew	Acoustics of Music	957
15.	Barlow, H.	Dictionary of Musical Themes	1729
16.	Biancolli, L. (Ed.)	The Analytical Concert Guide	1580
17.	Culver	Musical Acoustics	951
18.	Cardus, N.	Ten Composers	569
19.	Cott, T.	The Victor Book of Musical Fun	472
20.	Chase, G.	America's Music	1167
21.	Darnton C.	You and Music	936
22.	Danielou, A.	Introduction to the Study of Musical Scales	16
23.	Dart, T.	The Interpretation of Music	1067
24.	Dunk, J. L.	The Structure of the Musical Scale	952
25.	Einstein, A.	Mozart	1610
26.	-do-	A Short History of Music	435
27.	-do-	Schubert	476
28.	Ewen, D.	The Home Book of Musical Knowledge	1906
29.	Elwell,	The Sounds We Hear	969
30.	English (First Word)	English Dance and Song	1807
31.	Elwes, H.	Thoughts on Music	963
32.	Fielden, T.	Music and Character	928
33.	Farmer, H. G.	Historical Facts for the Arabian Musical Influence	846
34.	Folk (First Word)	Folk Music (International catalogue of Recorded Music) (In French)	1646
35.	Finkelstein, S.	How Music Expresses Ideas	1795
36.	Foster, S.	Songs of Stephen Foster	720
37.	Fogerty, E.	Rhythm	1828
38.	Fluck, A.	The Sour Sweet Music	1959
39.	Ferguson, D. N.	Piano Interpretation	1574
40.	Farmer, H. G.	Maimonides on Listening to Music	842
41.	-do-	Music, The Priceless Jewel	843
42.	Foss, H.	London Symphony	1714
43.	Fellowes, E. H.	English Cathedral Music	479
44.	Farmer, H. G.	A History of Arabian Music	798

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
45.	Grove, S. G.	Beethoven Schubert Mendelssohn	560
46.	Galpin, F. W.	A Textbook of European Musical Instrument	480
47.	Geiringer, K.	Musical Instruments	563
48.	Herzfeld, F.	Adagia und Scherio (Short stories about great masters) (In German)	663
49.	Haweis, H. R.	Music and Morals	950
50.	Hill, R.	The Concerto	579
51.	-do-	Music 1950	576
52.	Harrison, S.	You Shall Have Music	918
53.	Hartog, H.	European Music in the 20th Century	726
54.	Hess, Gerhardt (D.M.)	Recital	1719
55.	Howes, F.	Man, Mind, and Music	987
56.	Huntington, H. E.	Tune up	12
57.	Illing, R.	A Dictionary of Music	974
58.	Inayat Khan	The Mysticism of Sound	1101
59.	Jeans, S. J.	Science and Music	930
60.	Jeppeson, K.	Counterpoint (The Polyphonic Vocal Style of the 16th century)	1571
61.	Kennedy, J.	Commonsense and Singing	954
62.	Kolodin, I.	Orchestral Music	2013
63.	Kunst, J.	Music in Jawa Vol. I	586
64.	-do-	-do- Vol. II	587
65.	Kunst, J.	Ethno-Musicology	1823
66.	Kralik, H.	Das Grosse Orchester (The Great Orchestra)	657
67.	Kyagambiddwa, J.	African Music	38
68.	Leonard, R. A.	A History of Russian Music	1918
69.	Lightfoot, J.	The Theory of Music	964
70.	Lambert, C.	Music Ho !	935
71.	-do-	-do-	392
72.	Leichtentritt, H.	Musical Form	352
73.	Lowinsky, E. E.	Secret Schromatic Art in the Netherlands Motet	478
74.	Ludwig, E.	Beethoven (A Life of a Conqueror)	681

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
75.	Larsen, J. P.	Handel's Messiah	1572
76.	Melsa	The Art of Violin Playing	939
77.	Macpherson, S.	Music and its Appreciation	475
78.	McEwen, J. B.	Foundations of Musical Aesthetics	973
79.	Meyer, L. B.	Emotion and Meaning in Music	351
80.	Matthew, J. E.	A Popular History of Music (St. Ambrose-Mozart)	1009
81.	McCarthy, A.	The Directory of Recorded Jazz and Swing Music Vol. 5	1584
82.	McCarthy, A. J.	Jazz Book 1955	1605
83.	-do-	Jazz Directory Vol. 6	1575
84.	Miller, P. L.	Vocal Music	2005
85.	Nichols, J. R.	Bells thro' the Ages	562
86.	Olkovsky, A.	Music under the Soviets	24
87.	Parry, S. C. H.	BACH (The Story of the Development of a Great Personality)	561
88.	-do-	Studies of Great Composers	570
89.	Palmer, K.	Teach Yourself to Compose Music	35
90.	Piggott, H. E.	Songs that made History	844
91.	Principal (First Word)	The Principles of Forms and General-Composition of Melody	1063
92.	Rolland, R.	Beethoven, the Creator	557
93.	Ruppel, K. H.	Music in Germany	340
94.	-do-	-do-	848
95.	-do-	-do-	312
96.	Rusette, L.E. de	Music under Eight	955
97.	Robertson, A.	Music 1952	577
98.	Reeser, E.	A Bird's Eye History of Music	558
99.	Revesz, G.	Introduction to the Psychology of Music	784
100.	Russell, T.	Philharmonic. (The inside story of an orchestra : its personnel, organization, and administration)	937
101.	Schoenberg, A.	Style and Idea	638
102.	Schonberg, H.C.	Chamber and Solo Instrument Music	2014

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
103.	Sachs, C.	The Rise of Music in the Ancient World— East and West	1440
104.	Scherchen, H.	The Nature of Music	437
105.	Sachs, H.	A short History of World Music	958
106.	Storr, M.	Music for Children	482
107.	Spencer, H.	Literary Style and Music	938
108.	Spaeth, L.	The Art of Enjoying Music	924
109.	Smith, C. T.	Music and Reason	944
110.	Smith, H.	The World's Earliest Music	1794
111.	Seashore, C. E.	Psychology of Music	949
112.	Shaw, B.	Music in London 1890-94 Vol. I	1516
113.	-do-	-do- Vol. II	1517
114.	-do-	-do- Vol. III	1518
115.	Schweitzer, A.	J. S. Bach Vol. I	796
116.	-do-	-do- Vol. II	797
117.	Scott, C. K.	The Fundamentals of Singing	19
118.	Scott, C.	Music (Its secret influence through-out the ages)	931
119.	Scholes, P. A.	The Oxford Companion to Music	1671
120.	Sacchi, F.	The Magic Baton	1588
121.	Sachs, C.	The History of Musical Instruments	875
122.	Saechinger, G.	Schnabel's biography	1589
123.	Smith, W. C.	Music Publishing in the British Isles	1590
124.	Tracey, H.	Chopin Musicians	567
125.	Turfery, C.	The Musical Production	1683
126.	Tovey, D. F.	Beethoven	566
127.	Tanabe, H.	Japanese Music	2051
128.	UNESCO	Music in Education	32
129.	Waesberghe, S. van	Aribonis De Musica	2053
130.	Warriner, J.	Handbook on the Art of Teaching Music	946
131.	Watson, F. R.	Acoustics of Buildings	1013
132.	Wirz, P.	A Description of Musical Instruments	753
133.	Wood, A.	The Physics of Music	953
134.	Young, P. M.	A Critical Dictionary of Composers and their Music	1644
135.	Zuckerkandl, Victor	Sound and Symbol	1810

Dramas

1.	Aung, M. H.	Burmese Drama	760
2.	Ashton, J. W.	Types of English Drama	778
3.	Aristophanes	The Frogs	728
4.	Anderson, R.	Tea and Sympathy	989
5.	Acharya, R. K.	Karpoormanjari	1239
6.	Anouilh, J.	Antigone and Eurydice	1765
7.	Bennett, R.	Let's do a Play	753
8.	Bhehan, B.	The Quare Fellow (A Comedy Drama)	1762
9.	Bhavabhuti	Rama's Later History	1848
10.	-do-	Malati-Madhava	1102
11.	-do-	Mahavircharitram (Sanskrit)	1625
12.	-do-	Malati-Mahadhava „	1622
13.	Bhatnagar, K.	Kundmaala „	1635
14.	Bhojdev	Saraswatikanthabharnam „	1639
15.	Bhasa	Svapnavasavadatta (A play in six)	1620
16.	-do-	Svapnavasavadattam	1101
17.	-do-	Vision of Vasavadatta	1072
18.	-do-	Pratima-Nataka	810
19.	-do-	Plays ascribed to Bhasa	651
20.	-do-	Pratima-Nataka	1631
21.	-do-	Urubhangam	1619
22.	Bowers, F.	The Dramatic Works of Thomas Dekker	959
23.	-do-	-do- Vol. II	960
24.	Bose, B.	The Drama of Kalidasa	389
25.	-do-	The Drama of Shri Harsha	1067
26.	Brajrattandas	Hindi Natya Sahitya (Hindi)	522
27.	-do-	-do- „	1788
28.	Brand, M.	Strangers in the Land	1742
29.	Bradbrook, M.C.	The Growth and Structure of Elizabethan Comedy	1771
30.	Brown, I.	Dark Ladies	1602
31.	Bullough, G. Ed.	Narrative and Dramatic Sources of Shakespeare Vol. I	1698

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
32.	Banabhatta's	Shukanasopadesha	1779
33.	Cartmell, V. H.	Plot Outlines of 100 Famous Plays	379
34.	Cole, T.	Acting	1271
35.	Ching-Chim, H.	The White-Haired Girl	1783
36.	Clinton-Baddley, C.	All Right on the Night	1825
37.	Chute, M.	Shakespeare of London	1693
38.	Cocteau, J.	The Human Voice	1608
39.	Coomaraswamy, M.	Arichandra	1226
40.	Coggin, P. A.	Drama and Education	1670
41.	-do-	-do-	346
42.	Colette	Mistsou	1761
43.	Coward, N.	Nude with Violin	991
44.	Disher, M. W.	Melodrama	747
45.	Dillon, W.	The Natakakalsanaratnakosa	1629
46.	Duckworth, G. E.	The Complete Roman Drama Vol. I	956
47.	-do-	-do- Vol. II	957
48.	Dalal, R. S.	Victory	738
49.	Daniels, M.	The French Drama of the Unspoken	988
50.	Daviot, G.	Plays	1763
51.	Davidson, G.	Standard Stories from the Operas	1735
52.	-do-	Modern Operas Stories	1736
53.	Egri, L.	The Art of Dramatic Writing	1677
54.	Ellis-Fermor, U.	The Irish Dramatic Movement	1286
55.	-do-	-do-	380
56.	Evans, B. K.	A Short History of English Drama	381
57.	Ellis-Fermor, U.	The Frontiers of Drama	1703
58.	Fast, H.	Thirty Pieces of Silver	1757
59.	Fisher, A.	Patriotic Plays and Programs	987
60.	Flecker, J. E.	Hassan	1710
61.	Forsyth, J.	Emmanuel	1717
62.	-do-	Three Plays	975
63.	Gopinath	Bhartrihari	1768
64.	Ghanasyama's	Anandasundari	770

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
65.	Galsworthy, J.	Ten Famous Plays	985
66.	-do-	Escape	1601
67.	-do-	The Roof	1603
68.	-do-	Loyalties	1602
69.	Gielgud, V.	British Radio Drama, 1922-56	873
70.	Giraudoux, J.	Tiger at the Gates	1704
71.	Gittings, R.	Out of the Wood	1709
72.	Guha-Thakurta, P.	The Bengali Drama	1098
73.	Greenwood, O.	The Playwright	1288
74.	Gupta, P. L.	Prashad Ke Natak (Hindi)	652
75.	Gaver, J.	Critics' Choice	1829
76.	Gassner, J.	A Treasury of the Theatre	1943
77.	-do-	Masters of the Drama	1260
78.	Hark, M.	Junior Plays for all Occasions	984
79.	Hassall, C.	The Player King	1768
80.	Hunt, Hugh	Old Vic Prefaces	1722
81.	Hussey, M.	The Chester Mystery Plays	1767
82.	Hughes, C.	Enchanting Bellamy	1696
83.	Hackett, W.	Radio Plays for Young People	1659
84.	Heinn, T. R.	The Harvest of Tragedy	1697
85.	Hall, F. (Ed.)	The Vasavadatta (A Romance)	1725
86.	Harshdev's	Ratnavalinatikā	1073
87.	Harsa's	Ratnavali	1746
88.	-do-	Priyadarsika	588
89.	Hark, M.	Special Plays for Special Days	986
90.	Ibsen's	Ibsen's Plays	1658
91.	Inayat Khan	Three Plays	1102
92.	Ibsen, H.	Four Plays	1610
93.	Jaidev	Gita Govindam with Abhinaya (Sanskrit)	445
94.	James, H.	The Complete Plays of H. James	1608
95.	Jagirdar, R. V.	Drama in Sanskrit Literature	644
96.	Jaideva's	Prassannaraghavam	1624
97.	James, D. G.	The Romantic Comedy	1772
98.	Jones, W.	Nine Mime Plays	709
99.	Kemp, R.	Four One-act Plays	1769
100.	Krishnadass	Humari Natya Prampara	721

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
101.	Kalidasa's	Malavikagnimitra of Kalidas	1080
102.	-do-	-do-	1626
103.	-do-	Kalidasiya Natakakathamajari	1633
104.	-do-	Notes and Translation in English	1633
105.	-do-	Vikramorvasiya of Kalidasa	1621
106.	-do-	Abhijnana-Sakuntala of Kalidasa	1630
107.	-do-	The Vikramorvasiyam of Kalidasa	1618
108.	-do-	The Vikramorvasiyam	1777
109.	-do-	Malvikagnimitram	1071
110.	Kalidasa's	Geographical Aspect of Kalidasa's Works	1248
111.	-do-	Sakuntala	997
112.	Kamerman, S. E.	Little Plays for Little Players	1660
113.	Keith, A. B.	The Sanskrit Drama in its Origin, Development, Theory and Practice	1269
114.	Kavikarnapura	Chaitanyachandrodaya	1638
115.	Kitto, H. D. F.	Form and Meaning in Drama	1921
116.	Knights, L. C.	Drama and Society in the Age of Johnson	2028
117.	Kerr, W.	How Not to Write a Play	22
118.	Lucas, F. L.	Tragedy	1731
119.	-do-	Greek Drama for Everyman	662
120.	Lumley, F.	Trends in 20th Century Drama	1883
121.	Lamm, M.	Modern Drama	444
122.	Laver, J.	Drama, its Costume & Decor.	1272
123.	Lever, K.	The Art of Greek Comedy	383
124.	Maugham, W. S.	Trio	857
125.	Mo Jo, K.	Chu Yuan (A Play in Five Acts)	219
126.	Murray, Gilbert	The Complete Plays of Aeschylus	2
127.	-do-	The Knights	1705
128.	-do-	Collected Plays of Euripides	1730
129.	Mysers, H. A.	Tragedy : A View of Life	665
130.	Mahendra, R.	Hindi Natak Ke Siddhant Aur Natakhar	653
131.	Mankad, D. R.	The Types of Sanskrit Drama	642

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
132.	Macneice, L.	The Dark Tower	1611
133.	Mishima, Y.	Five Modern Noh plays	1592
134.	Marlowe, C.	The Works of Marlowe, C.	1681
135.	Manvell, Roger (Ed.)	Three British Screen Plays	18
136.	Maugham, W. S.	The Collected Plays Vol. I	1005
137.	-do-	-do- Vol. II	1006
138.	-do-	-do- Vol. III	1007
139.	Mitra, S.	Addinaya Natak Mancha	1084
140.	Mishra, K. (Ed)	Prabodhchandrodyaam	1241
141.	Miller, H. (Ed)	The Best One Act Plays of 1954-55	1888
142.	-do-	-do- 1956-57	1686
143.	Mujeeb, M.	Ordeal 1857 (A Historical Play)	2054
144.	Miller, H. L.	Plays for Living and Learning	981
145.	Narayana's B.	Venisamharm (Sanskrit)	1623
146.	Nagendra	Bharatiya Natya Sahitya	1023
147.	Newton, E.	Drama in the Making Bk. I	28
148.	-do-	-do- Bk. II	29
149.	-do-	-do- Bk. III	30
150.	-do-	-do- Bk. IV	31
151.	Nicoll, A.	World Drama (from Aeschylus to the Present Day)	1279
152.	-do-	World Drama (from Aeschylus to Anouilh)	441
153.	O'Casey, S.	Collected Plays Vol. I	982
154.	-do-	-do- Vol. II	983
155.	-do-	-do- Vol. III	1598
156.	-do-	-do- Vol. IV	1599
157.	-do-	Oak Leaves and Lavender	1609
158.	Obey, A.	Noah (A Play in Five Scenes)	1715
159.	Oates, W. J.	The Complete Greek Drama Vol. I	954
160.	-do-	-do- Vol. II	955
161.	Osborne, J.	Look Back in Anger	976
162.	Ojha, D.	Hindi-Natak: Udhbav aur Vikaas	1121
163.	Priestley, J. B.	Time and the Conways	1716
164.	-do-	The Plays of J. B. Priestley Vol. I	1576
165.	-do-	-do- Vol. II	1577
166.	-do-	-do- Vol. III	1578

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
167.	Pande, C.	Kalidas	772
168.	Paradis, M. B.	One Act Plays for all Girl Casts	1676
169.	Pande, C.	Shudrak (Ek raja tatha kavi)	773
170.	Patrick, J.	The Teahouse of the August Moon	1706
171.	Peacock, R.	The Art of Drama	656
172.	Peterson, Peter.	Hitopadesa by Narayana	1778
173.	Pirandello, D.	Six Characters in Search of an Author	1711
174.	Picasso, P.	Desire (A Play)	1604
175.	Powys, L.	Skin for Skin	1712
176.	Priestley, J. B.	People at Sea	1606
177.	-do-	The Linden Tree	1597
178.	-do-	The Art of the Dramatist	740
179.	Payne, R.	The Great Charlie	1743
180.	Ranade, B. G.	Bhagyanagrinteel Mrathi Rangabhoomiche Adharsatak (in Marathi)	874
181.	Rezhissur, V.	(Russian)	1093
182.	Rossiter, A. P.	English Drama from early times to the Elizabethans	1682
183.	Ryder, A. W.	The Little Clay Cart	1632
184.	Ridgeway, W.	Dramas and Dramatic Dances of non-European Races	631
185.	Shakespeare	The Merchant of Venice	1826
186.	-do-	The Complete Works of Shakespeare	1054
187.	Somaprabhacharya	Nalakha (The Story of Nala)	1070
188.	Shukla, V. K.	Bharatendu Kal Natya Sahitya	1636
189.	Shaw, B.	The Complete Plays of Bernard Shaw	958
190.	-do-	The Rehearsal Copies of Bernard Shaw's Plays	1492
191.	Speaight, G.	Juvenile Drama	593
192.	Synge, J. M.	Plays	171
193.	Sakaill, S. Z.	The Story of Cuddles	1824
194.	Sartre, Jean-Paul	Three Plays	1776
195.	Sharma, K. M. K.	The Rajamrganka of Bhoja	1569
196.	Sartre, J. P.	Two Plays	1607

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
197.	Sennett, M.	King of Comedy	1702
198.	Sprague, A. C.	Shakespearian Players and Performances	1587
199.	Sitwell, S.	Liszt	1812
200.	Toraskar, A. V.	Naganand of Harshadev	1634
201.	Turgnev, I	Month in the Country	1707
202.	-do-	Three Famous Plays	1612
203.	Tagore, R.	Three Plays	3
204.	Taylor, S.	Sabrina Fair	1770
205.	Tchekoff, V.	Four Short Plays	1605
206.	-do-	Three Sisters	1726
207.	-do-	The Cherry Orchard	708
208.	-do-	-do-	1727
209.	Thomson, G.	Aeschylus and Athens	1515
210.	Tillyard, E. M. W.	Shakespeare's History Plays	1723
211.	Trewin, J. C.	The Night has been Unruly	690
212.	Teh-Chih, T.	Saturday Afternoon at the Mill	972
213.	-do-	-do-	2062
214.	Trewin, J. C.	Plays of the Year 1949-50 Vol. 3	1751
215.	-do-	-do- 1950 Vol. 4	1613
216.	-do-	-do- 1950-51 Vol. 5	1752
217.	-do-	-do- 1951 Vol. 6	1753
218.	-do-	-do- 1951-52 Vol. 7	1754
219.	-do-	-do- 1952-53 Vol. 8	1755
220.	-do-	-do- 1953 Vol. 9	1756
221.	-do-	-do- 1953-54 Vol. 10	1757
222.	-do-	-do- 1954 Vol. 11	1758
223.	-do-	-do- 1954-55 Vol. 12	1759
224.	-do-	-do- 1955 Vol. 13	1885
225.	-do-	-do- 1955-56 Vol. 14	624
226.	Visakhadatta's	Mudraraksasa	1617
227.	Walton, G.	The Children's Theatre Book	1259
228.	Whiting, J.	Ring up the Curtain	1758
229.	Wilde, O.	The Importance of Being Earnest	1759
230.	-do-	The Works.....	1813
231.	Williams, T.	27 Wagons Full of Cotton	1761

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
232.	Williams, T.	Summer and Smoke	1760
233.	-do-	Baby Doll	1718
234.	-do-	Four Plays	353
235.	Williamson, A.	Old vic Drama	748
236.	-do-	Old vic Drama 2. 1947-57	1679
237.	Williams, R.	Drama from Ibsen to Eliot	1734
238.	Williams, E.	Tresspass	1708
239.	Wood, R.	Shakespeare at the Old Vic	1766
240.	Wilde, O.	Salome	1725
241.	Wood, E. R.	Specimens of Contemporary Drama	1099
242.	Yen, H.	The Test (A Play in Five Acts)	2063

Theatre

1.	Abalkin, N.	System of Stanislav and Soviet Theatre	1322
2.	Afanasiev, R.	Moscow Theatre	2005
3.	Alexander, M	Behind the Footlights	1733
4.	Bannister, W.	James Bridie and his Theatre	744
5.	Beare, W.	The Roman Stage	2027
6.	Beerbohm, M.	Around Theatres	25
7.	Bax, C.	All the World's a Stage	509
8.	Bentley, E.	In Search of Theatre	1281
9.	Barrett, W.	On Stage for Notes	1669
10.	Blum, D.	A Pictorial History of the American Theatre	1161
11.	Barrett, J. L.	Reflections on the Theatre	749
12.	Boas, G.	Shakespeare and the Young Actor	746
13.	Bor, V.	Theatre Harvest 1951-52	1255
14.	-do-	Theatre Harvest	263
15.	Braun, H.	The Theatre in Germany	847
16.	-do-	Theatre in Germany	313
17.	Bridges-Adams, W.	The Irresistible Theatre Vol. I.	739
18.	Brook, D.	The Romance of the English Theatre	745

<i>S.No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
19.	Bowers, F.	Japanese Theatre	1285
20.	Brown, I.	Shakespeare Memorial Theatre 1954-55	1582
21.	-do-	-do- 1951-53	21
22.	-do-	-do- 1955-56	670
23.	Bowers, F.	Theatre in the East	1917
24.	Chambers, E. K.	The Elizabeth Stage Vol. I	1050
25.	-do-	-do- Vol. II	1051
26.	-do-	-do- Vol. III	1052
27.	-do-	-do- Vol. IV	1053
28.	Craig, E. G.	On the Art of the Theatre	657
29.	Chen, J.	The Chinese Theatre	599
30.	Cherkasov, N. K.	Note of the Soviet Actor (Russian)	1826
31.	Cleaver, J.	The Theatre Through the Ages	559
32.	-do-	-do-	1383
33.	Cocteau, J.	Maalesh (A Theatrical Tour in the Middle East)	1913
34.	Cotes, P.	A Handbook for the Amateur Theatre	727
35.	Dean, B.	Theatre at War	729
36.	Derval, P.	The Folies Bergere	19
37.	Downs, H.	The Critic in the Theatre	1283
38.	-do-	Theatre and Stage Vol. I	433
39.	-do-	-do- Vol. II	434
40.	Ernst, E.	The Kabuki Theatre	1150
41.	Findlater, R.	Michael Redgrave Actor	11
42.	Gassner, J.	Form and Idea in Modern Theatre	964
43.	Granville, W.	A Dictionary of Theatrical Terms	65
44.	-do-	The Theatre Dictionary	639
45.	Gorelik, M.	New Theatres for Old	1912
46.	Gorchakov, N. A.	The Theatre in Soviet Russia	1234
47.	Hartnoll, P.	The Oxford Companion to the Theatre	1664
48.	Hillestrom, G.	Theatre and Ballet in Sweden	851
49.	-do-	-do-	225

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
50.	Hobson, H.	Theatre 2	564
51.	-do-	Theatre	387
52.	-do-	International Theatre Annual	1675
53.	Hogan, C. B.	Shakespeare in the Theatre 1701-1800	737
54.	-do-	Shakespeare in the theatre— 1750-1800	738
55.	Kawatake, S.	An illustrated history of Japanese theatre arts	807
56.	Khodorkovsky, L. K.	Buryat-Mongol theatre (Russian)	1318
57.	Lewrenson, T. E.	The French stage in the XVIIth century	978
58.	Lederman, M.	Stravinsky in the theatre	979
59.	Lewes, G. H.	On actors and the art of acting	2004
60.	Lindsay, A.	The Theatre	1481
61.	Lvov, N.	Theatre of Kirghiz	1317
62.	Macqueen-Pope, W.	Haymarket, Theatre of Perfection	487
63.	do-	Ladies first	46
64.	Mander, R.	Theatrical Companion at Coward	1680
65.	Marriott, J. W.	Theatre	1266
66.	Mander, R.	The Artist and the Theatre	12
67.	Mawer, I.	The Art of Mime	883
68.	Melvill, H.	Designing and Painting Scenery	755
69.	Mukhopadhya, K.	Soviet stage (Bengali)	629
70.	Nicoll, A.	Stuart Masques and the Renaissance Stage	733
71.	Niklaus Thelma	Harlequin	2052
72.	Nathan, G. J.	The Theatre Book of the Year 1944-45	11
73.	Noble, P.	British Theatre	4
74.	Obraztsov, S.	My Profession. (Russian)	1377
75.	Parker, A.	Pageants (Their Presentation & Production)	15
76.	Parker, J.	Who's Who in the Theatre	689
77.	Pirchan, Emil	Buhnenbrevier. (German)	661
78.	Pogodin, N.	Theatre and Life (Russian)	1377
79.	Richardson, J.	Rachel	23

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
80.	Samachson, J.	The Dramatic Story of the Theatre	691
81.	Scott, A. C.	The Classical Theatre of China	667
82.	-do-	The Kabuki theatre of Japan	1673
83.	Scott, W. S.	The Georgian theatre	483
84.	Sharrdian, A.	Balshoi Theatre of the USSR (Russian)	1815
85.	Short, E.	Introducing the Theatre	1276
86.	Stanislavsky, K.	Articles, Speeches, Debates & Letters. (Russian)	1310
87.	Stephens, F.	Theatre World Annual No. 1	866
88.	-do-	-do- „ 3	751
89.	-do-	-do- „ 4	750
90.	-do-	-do- „ 5	867
91.	-do-	-do- „ 7	752
92.	Trewin, J. C.	Edith Evans	757
93.	Tynan, K.	Alec Guinness	759
94.	Volkov, F. G.	Russian Theatre of his Time (Russian)	1312
95.	Webster, T. B. L.	Greek Theatre Production	1879
96.	Wilson, A. E.	Half a Century of Entertainment	1493
97.	Williamson, A.	Contemporary Theatre 1953-56	669
98.	-do-	Theatre of Two Decades	743
99.	Yershov, P.	Comedy in The Soviet Theatre	809

Indian Theatre

100.	Anand, M.	The Indian Theatre	227
101.	Banerjee, B. N.	Bengali Stage	179
102.	Bharatiya Natya Sangh, Delhi	Theatre for the People in India	715
103.	Fergusson, F.	The Idea of a Theatre	919
104.	Gujrati Natya Mandal	Gujrati Natyashatabdi Mahotsav-Samarak Grantha	933
105.	Gupta, C. B.	The Indian Theatre	1289
106.	-do-	-do-	713
107.	Gupta, N. D.	Indian Stage Vol. I	637

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
108.	Gupta N. D.	Indian Stage Vol. II	638
109.	-do-	-do- Vol. III	639
110.	-do-	-do- Vol. IV	640
111.	Horriwitz, E. P.	The Indian Theatre	722
112.	Jai Dayal	I go South with Prithviraj and his Prithvi Theatre	428
113.	Mankad, D. R.	Ancient Indian Theatre	732
114.	Phadake, R. K.	Natya Pramersh (Hindi)	1267
115.	Wilson, H. H.	The Theatre of the Hindus	1243

Puppetry

116.	Bussel, J.	The Puppet Theatre	1797
117.	Malik, J.	Puppetry in Czechoslovakia	1480
118.	Marsh, W. A.	Plays and Patterns for Glove Puppets	1282
119.	Puppet (F. W.)	The Puppet Theatre in Czecho- slovakia	1334
120.	Ridge, A.	Puppet Plays for Children	398
121.	Speaight, G.	The History of the English Puppet Theatre	1292
122.	Wall, L. V.	The Puppet Book	1798
123.	White, G.	A Book of Dolls	977

Costums

1.	Barton, L.	Costuming the Biblical Play	484
2.	Bradshaw, A.	World Costumes	1004
3.	Brijbhushan, J.	Indian Jewellery, Ornaments and Decorative Designs	594
4.	Brooke, I	Western European Costume Book I	501
5.	-do-	-do-	„ 2 502
6.	-do-	English Costumes of the Later Middle-ages	499
7.	-do-	-do- Age of Elizabeth	498
8.	-do-	-do- 17th Century	497

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
9.	Brooke, I.	English Costumes of the later Middle ages—18th Century	500
10.	-do-	-do- 19th Century	496
11.	Calthrop, D. C.	English Costumes	504
12.	Davenport, M.	The Book of Costume Vol. I	1676
13.	Druitt, H.	A Manual of Costume as Illustrated by Monumental Brasses	1820
14.	Ema, T.	A Brief History of Japanese Costume (<i>In Japanese</i>)	1685
15.	Forman, R.	Scene Painting	659
16.	Ghurye, G. S.	Indian costume	1655
17.	Hansen, H. H.	Costume Cavalcade	17
18.	Houston, M. G.	Medieval Costume in England & France	505
19.	do-	Ancient Egyptian, Mesopotamian & Persian Costumes	5
20.	Hainaux, R.	Stage Design Throughout the World since 1935	692
21.	Leacroft, R.	Civic Theatre Design	1915
22.	Lister, M.	Stage Costume	861
23.	Laver, J.	Costume Illustration in the 17th and 18th Century	1231
24.	-do-	Taste and Fashion	485
25.	Lambourne, N.	Dressing the Play	26
26.	do-	-do-	702
27.	Motichandra	Pracheen Bharatiya vesh-bhusha (<i>Hindi</i>)	1251
28.	Myersecough, W. R.	Stage and Film Decor	660
29.	Pirchan, E.	Das Maskenmachen Und Schminken (<i>German</i>)	662
30.	Primmer, K.	Scandinavian Peasant Costume	503
31.	Riley, O. L.	Masks and Magic	33
32.	Shoberl, E.	The World in Miniature Hindustan	Vol. I 791
33.	-do-	-do-	Vol. III 792
34.	-do-	-do-	Vol. V 793
35.	Truman, N.	Historic Costuming	1491
36.	Wheeler, M.	Textiles and Ornaments of India	582
37.	White, A. V.	Making Stage Costumes for Amateurs	731
38.	Zinkeisen, D.	Designing for the Stage	703

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Stage Technique

1.	Battye, M.	Stage Movement	858
2.	Bamford, T. W.	Practical Make-up for the Stage	854
3.	Bentham, F.	Stage Lighting	1277
4.	Birch, D.	Training for the Stage	655
5.	Boyle, W.	Central and Flexible Stage	1914
6.	Boyd, A. K.	The Technique of Play Production	1095
7.	Brandon-Thomas, J.	Practical Stagecraft for Amateurs	1258
8.	Bradwell, E.	Play Production for Amateurs	48
9.	Bradbury, A. J.	Stagecraft	860
10.	Burger, I. B.	Creative Play Acting	1270
11.	Corry, P.	Lighting the Stage	1230
12.	Coquelin, C.	The Art of the Actor	01
13.	Carter, C.	Play Production	864
14.	Cole, T.	Directing the Play	1650
15.	Coffin, L. C.	Stage Speech	863
16.	Ede, C.	Drama Festivals and Adjudication	961
17.	Hamilton, P.	The Amateur Stage Handbook	992
18.	Hunt, H.	The Director in the Theatre	354
19.	Lane, Y.	Stage Make-up	1273
20.	Lambourne, N.	Staging the Play	1905
21.	Lea, G.	Modern Stagecraft for the Amateur	1262
22.	Melvill, H.	Theatrecraft (the A to Z of Show-Bussiness)	742
23.	Mackinlay, L.	Musical Productions	963
24.	Melvill's H.	Magic of Make-up for the Stage	756
25.	Pelbean, N.	Acting on the Amateur Stage	400
26.	Punt, N. A.	The Singer's and Actor's Throat	198
27.	Redgrave, M.	The Actor's Ways and Means	13
28.	Selden, S.	Stage Scenery and Lighting	1274
29.	Sequeira, H.	Stage Make-up	862
30.	Stacey, R.	Running an Amateur Society	962
31.	Stanislavski, C.	Building a Character	1731
32.	Stewart, H. D.	Stagecraft	1275
33.	Strenkovsky, S.	The Art of Make-up	1908

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
34.	Turner, J. C.	Voice and Speech in the Theatre	1287
35.	Williams, R.	Drama in Performance	1284
36.	White, E. G.	Problems of Acting and Play Production	990
37.	-do-	Acting	859

Films

1.	Anderson, L.	Making of Film	706
2.	Balcon, M.	Twenty years of British Film 1925-45	1490
3.	Balazs, Bela	Theory of the Film	443
4.	Blakeston, O. (Ed)	Working for the Films	1510
5.	Bolen, F.	Films on Art	33
6.	Carrick, E.	Designing for Films	701
7.	Commerce Dpt.	Motion Pictures in India	1991
8.	Cocteau, J.	Diary of a Film	1514
9.	Cocteau	On the Film	856
10.	-do-	-do-	1735
11.	Dickinson, T.	Soviet Cinema	13
12.	Frelik, C.	Art of the Film Director (<i>Russian</i>)	1319
13.	Fisler, H.	Composing for the Films	1732
14.	Film Federation of India	Indian Motion Picture Almanac and Who's Who 1953	261
15.	Gillett, E. (Ed.)	Collins Film Book	1488
16.	Hardy, F.	Filmgoers Review	53
17.	Harrison, R.	The True Book about Films	348
18.	Jerome, V. J.	The Negro in Hollywood Films	1733
19.	Lindgren, E.	The Art of the Films	705
20.	Montgomery J.	Comedy Films	03
21.	Manvell, Roger (Ed.)	Film	1811
22.	-do-	The Cinema 1950	1812
23.	-do-	Experiment in the Film	1513
24.	Moore, J. W.	Film Plans and Script	2000
25.	Ministry of Informa- tion and Broadcasting	Report of the Film Enquiry Committee 1951	1982
26.	Orrom, M.	Preface of Film	347

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
27.	Pudvokin	Film Technique and Film Acting	868
28.	-do-	-do-	399
29.	Panna Shah	The Indian Film	390
30.	Report (First Word)	Report of the Indian Film Industry Mission to Europe and America	1978
31.	Ross, Lillian	PICTURE	855
32.	Robson, E. W. and M. M.	The Film Answers Back	1515
33.	Ray, R. M. (Ed.)	Sangeet Natak Akadami Film Seminar Report 1955	1966
34.	-do-	-do-	1966
35.	Spenser, A. D.	The Cinema To-day	849
36.	Swedish (First Word)	The Swedish Short Film	852
37.	Sergei, E.	Film Form	439
38.	Soviet (First Word)	The Soviet Cinematography	1509
39.	Sternberg, H.	Silk Screen Colour Printing	1814
40.	Soviet (First Word)	Soviet Film at the International Film Festival in India—1952	824
41.	Thirifays, Andre (Ed.)	Films on Art	40
42.	United States Information Services India	"Film Catalogue"	680
43.	-do-	Films Filmstrips Slides	2017
44.	Wortzilius, H.	Biografbladet	850
45.	Wright, B.	The Use of the Film	1502

Broadcasting and Television

1.	Bauchard, P.	The Child Audience	53
2.	Dumazedier, J.	Television and Rural Audit Education	50
3.	International Inst., of Intellectual Co-operation, Paris	The Educational Role of Broadcasting	42
4.	Storck, H.	The Entertainment Film for Juvenile Audience	55
5.	Stepmann, C. A.	Television and Education in the United States	54
6.	Terrou, F.	Legislation for Press Film and Radio	41

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
7.	UNESCO	Broadcasting to Schools	43
8.	-do-	Press Film Radio 1949	49
9.	-do-	Press Film Radio 1950	48
10.	-do-	The Film Industry in Six European Countries	1511
11.	Williams, J. G.	Radio in Fundamental Education	52

Photography

1.	Alton, J.	Painting with Light	1495
2.	Beaton, C.	Photobiography	1489
3.	British (First Word)	The British Journal Photographic Almanac 1950	1997
4.	-do-	-do- 1951	1499
5.	-do-	-do- 1951	1498
6.	-do-	-do- 1952	1500
7.	-do-	-do- 1953	1501
8.	Deans, M.	Meeting at the Sphinx	510
9.	Johnson, P.	The World of the Leica	1494
10.	Kodak (First Word)	Kodak Color Handbook	2021
11.	Photography	The Photography of Coloured Objects	1429
12.	Photograms	Photograms of the year 1955	1496
13.	Strasser, A.	Amateur Movies	1583
14.	Wall, E. J.	Practical Colour Photography	1436

Bibliographies

1.	Abbott, Justin E.	BHAHINA BAI	879
2.	-do-	TUKARAM	886
3.	-do-	EKNATH	884
4.	-do-	Bhikshugita	880
5.	-do-	Stories of Indian Saints Vol. I	878a
6.	-do-	-do- Vol. II	878b
7.	-do-	Dasopant Digambar	883
8.	-do-	BHANUDAS	881

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
9.	Anderson, Marian	My Lord, What a Morning	1141
10.	Andzhaparidze, V.	Life of Andzhaparidze, V. (Russian)	1422
11.	Armstrong, Louis	Satchmo	1728
12.	Algeranoff, H.	My Years with Pavlova	725
13.	Barsova, Valeria	Life of Barsova Valeria	1409
14.	Baturin, Alexander	Life of Baturin, Alexander	1410
15.	Biancolli, Louis	The Flagstad Manuscript	1701
16.	Brajrattan Dass	Bharatendu Harishchandra (Hindi)	650
17.	Calvocoressi, M. D.	MUSSORGSKY	474
18.	Cherkasov, N.	Life of Charkasov, N.	1424
19.	-do-	Notes of a Soviet Actor	993
20.	Chaturvedi, Naram- deshwar	Kavi Taansen aur unka Kavya (Hindi)	2031
21.	Devidova, Vera	Life of Devidova, Vera (Russian)	1418
22.	Derzhuiszkaya, Ksenia	Life of Derzhuiszkaya, Ksenia	1415
23.	Edwards, J. F.	Dayaneshwar the out-caste- Brahman	885
24.	Fucik, Julius	Biography of Julius Fucik	265
25.	Grock	Grock King of Clowns	1570
26.	Hasrat, B. J.	Dara Shikuh : Life and Works	606
27.	-do-	-do-	1113
28.	Humlova, Olga	Antonin Dvorak	1400
29.	-do-	-do-	1697
30.	-do-	-do-	1806
31.	Jhalankikar, Rama- bhatta	KAVYAPRAKASA OF MAMATA	371
32.	Keirkegaard Soren	The Danish Philosopher	2009
33.	Kondrotov, Yuri	Life of the Kondrotov, Yuri (Russian)	1413
34.	Kozlovsky, I. S.	Life of Kozlovsky, I. S. (Russian)	1416
35.	Kuzmina, E.	Life of Kuzmina, E. (Russian)	1425
36.	Kudryavtsev, B. B.	The Life and Work of Lomo- nosav (Russian)	1706
37.	Lepeshuiszkaya, O.	Life of Lepeshuiszkaya, O. (Russian)	1407
38.	Lysitiyan, Pavel	Life of Lysitsyan, Pavel (Russian)	

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
39.	Malvern, Gladys	The Dancing Star	1600
40.	Maryamov, A.	Peoples Artist of the USSR	1094
41.	Maretskaya, V.	Life of Maretskaya, V.	1420
42.	Mikhail Gorbhovich	Life of Mikhail Gabhovich	1414
43.	Matousek, Miloslav	Zdenek Nejedly (Personality in Czechoslovakian Culture)	262
44.	Maksakova, Maria	Life of Maksakova, Maria	1402
45.	Magarshack, David	Gogal (A Life)	654
46.	March, Robert C.	Toscanini and the Art of Orchestral Performance	1732
47.	Micko, Miroslav	Mikolas Ales (Russian)	624
48.	Mikhailov, Mixim	Life of Mikhailov, Mixim (Russian)	1417
49.	Mirza, M. W.	The Life and Works of Amir Khusrau	998
50.	Roy, D. K.	Among the Great	911
51.	Robertson, Alec.	Dvorak	473
52.	Reizen, Mark	Life of Reizen Mark	1406
53.	Reed, P. B.	Dharma Kumari Devi	458
54.	Ram Gopal	Rhythm in the Heavens	1178
55.	Rajendra Prasad	Autobiography	1160
56.	Ruggles, Eleanor	Prince of Players—Edwin Booth	707
57.	Puritz, Elizabeth	The Teaching of Elizabeth Schumann	1700
58.	Pearson, H.	Gilbert—His Life and Strife	1724
59.	Pickford, Mary	Sunshine and Shadow	1811
60.	Payne, Robert	The Great Charlie	1743
61.	Purandaradasa	Life of Purandaradasa	1868
62.	Plyetskaya, Maya	Life of Plyetskaya, Maya	1405
63.	Sen, Dinesh Chandra	Chaitanya and His Companions	1118
64.	Seton, Marie	Sergei M. Eienstein	16
65.	Semenova, Marina	Life of Semenova, Marina (Russian)	1404
66.	Sobinov, Leonid	Life of Sobnov, Leonid „	1408
67.	Smolstov, Vietor	Life of Smolstov, Victor „	1411
68.	Sourek, Otakar	Antonin Dvorak	1065
69.	-do-	-do-	1779

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
70.	Spiler, Natalia	Life of Spiler, Natalia (<i>Russian</i>)	1403
71.	Stanislavsky, Constantin	My Life in Art	436
72.	-do-	-do-	1786
73.	Stepanova, Elena	Life of Stepanova, Elena	1412
74.	Silva-Vigier, Anil De	The Life of the Buddha	1672
75.	Stokes, Sewell	Without Veils (The Intimate— Biography of Gladys Cooper)	1827
76.	Tenin, B.	Life of Tenin, B.	1311
77.	Toye, Francis	Rossini (A Study in Tragi- Comedy)	1694
78.	Vanin, V.	Life of Vanin, V.	1421
79.	Vijayadasa	A Short Biography of Vijayadasa	1869
80.	Zhakov, O.	Life of Zhakov, O.	1423
81.	-do-	-do-	1426

Sociology

1.	Bethell, S. L.	The Cultural Revolution of the 17th Century	1507
2.	Bois, G. D.	Social Forces in South-East Asia	1512
3.	Davies, A. P	Man's Vast Future	1437
4.	Community Projects Administration, Govt. of India	Manual on Social Education	1717
5.	Gillin, J. L.	Cultural Sociology	1793
6.	Moscatti, S.	Ancient Semitic Civilizations	1792
7.	Malone, D.	Jeffersonian Heritage	1444
8.	Planning Commission, New Delhi	Social Welfare in India	1657
9.	UNESCO	The Teaching of the Social Science in India	44
10.	"	Inter-relations of Cultures	1099
11.	"	The Old and the New World	47
12.	"	Inter-relations of Cultures	46
13.	"	Race and Culture by Leiris M.	45

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Archaeology

1.	Barua, B.	Barhut Book I	1183
2.	Clark, G.	Archaeology and Society	1604
3.	Cottrell, L.	Lost Cities	1232
4.	Kenyon, K.	Digging up Jericho	1773
5.	Lissner, I.	The Living Past	1737
6.	Marshall, J.	A Guide to Sanchi	1816
7.	Nag, K.	Art and Archaeology Abroad	1791
8.	Palmer, J.	Going to Museums	1504
9.	Sastri, H.	A Guide to Elephanta	1817
10.	Subbarao, B.	The Personality of India	390
11.	Vasu, N.	The Archaeological Survey of Mayurabanja Vol. I	1241

Anthropology

1.	Adivasis (F. Word)	The Adivasis	1728
2.	Biddulph, Col. H.	The Pirates of Malabar	1796
3.	Burce, C. G.	Kulu and Lahoul	780
4.	Baker, R. St. B.	Africa Drums	1506
5.	Carstairs, G. M.	The Twice-Born	1586
6.	Dunbar, Sir G.	Other Men's Lives	1565
7.	Drucker, P.	Indians of the North-West Coast	1721
8.	Edgar, J. W.	Report of a visit to Sikkim and the Tibetan Frontier	1798
9.	Frazer, J. G.	The Native Races of Asia and Europe	581
10.	Gifford, E. W.	Anthropological Records 18 : 1	821
11.	Havell, E. B.	Banaras (The Sacred City)	1118
12.	Heyerdahl, T.	American Indians in the Pacific	1579
13.	Johnstone, S. J.	My Experiences in Manipur and the Naga Hills	785
14.	Kloss, C. B.	In the Andamans and Nicobars	2065
15.	Majumdar, D. N.	An Introduction to Social Anthropology	1910
16.	Milward, M.	Artist in Unknown India	967

S. No.	Author	Title	Accn. No.
17.	MacMunn, Sir G.	The Martial Races of India	782
18.	Thomson, T.	Western Himalaya and Tibet	517
19.	Tucker, A. N.	Tribal Music and Dancing in the Southern Sudan (Africa), at Social and Ceremonial Gatherings	845
20.	Thurston, E.	Ethnographic Notes in Southern India	919

Indian Tribal Study

1.	Biswas, P. C.	Santals of the Santal Parganas	1069
2.	Dube, S. C.	The Kamar	603
3.	Eha	The Tribes on My Frontier	2167
4.	Elwin, V.	Bondo Highlander	1656
5.	-do-	The Tribal Art of Middle India	1665
6.	-do-	Maria Murder and Suicide	1916
7.	-do-	The Religion of an Indian Tribe	1662
8.	Elliot, H. M.	Memoirs of the Races of the North-western Provinces of India Vol. I	512
9.	-do-	-do- Vol. II	513
10.	Fuchs, S.	The Children of Hari	585
11.	Gayer, G. W.	Lectures on Some Criminal Tribes of India	1794
12.	Goetz, H.	The Early Wooden Temples of Chamba	2242
13.	Ghurye, G. S.	The Mahadev Kolis (A Scheduled Tribe)	629
14.	Haimendrof, C.	The Reddis of the Bison Hills	2259
15.	-do-	The Raj Gonds	1068
16.	Hoffmann, J.	Memoirs of the Asiatic Society of Bengal Vol. II, No. 5, pp. 85-120 (Mundari Poetry, Music and Dances)	1075
17.	Hutton, J. H.	Memoirs of the Asiatic Society of Bengal Vol. XI, No. 1, pp. 1-72 (Diaries of two tours in the unadministered area East of the Naga Hills)	2261

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
18.	Hutton, J. H.	The Maria Gonds of Bastar	562
19.	Hatch, W. J.	The Land Pirates of India	1799
20.	Ibbetson, D.	Panjab Castes	538
21.	Indrajit Singh	The Gondwana and the Gonds	1648
22.	Iyer, L. K. A.	The Mysore Tribes and Castes Vol. I	1130
23.	-do-	-do- Vol. II	1131
24.	-do-	-do- Vol. III	1132
25.	-do-	-do- Vol. IV	1133
26.	-do-	-do- (Appendix)	1134
27.	Lyall, C.	The Khasis	1083
28.	Menpes, M.	The People of India	2169
29.	Muhammad, G.	Memoirs of the Asiatic Society of Bengal Vol. I, No. 7, pp. 93-127. (Festivals and Folklore of Gilgit).	1074
30.	Mills, J. P.	The Ao Nagas	1651
31.	Macphail, J. M.	The Story of the Santal : With an account of the Santal Rebellion	794
32.	Majumdar, D. N.	The Affairs of a Tribe	802
33.	Marshall, W. E.	A Phrenologist amongst the Todas	1081
34.	Macmunn, S. G.	The Underworld of India	783
35.	Mills, J. P.	The Rengma Nagas	1656
36.	Naik, T. B.	The Bhills (A Study)	389
37.	Penh��ll, T. L.	Among the Wild Tribes of the Afghan Frontier	522
38.	Pagdi, S. R.	Among the Gonds of Adilabad	601
39.	Russell, R. V.	The Tribes and Castes of the Central Provinces of India Vol. I	564
40.	-do-	-do- Vol. II	565
41.	-do-	-do- Vol. III	566
42.	-do-	-do- Vol. IV	567
43.	Rambach, P.	Primitive India	1064
44.	Seligman, C. G.	Pagan Tribes of the Nilotic Sudan	2143

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
45.	Sherring, C. A.	Memoirs of the Asiatic Society of Bengal Vol. I, No. 8, pp. 93-119. (Notes on the Bhotias of Almora and British Garhwal)	1076
46.	Thomas, P.	Hindu Religion Customs and Manners	1667
47.	Thurston, E.	Castes and Tribes of Southern India Vol. I	911
48.	-do-	-do- Vol. II	912
49.	-do-	-do- Vol. III	913
50.	-do-	-do- Vol. IV	914
51.	-do-	-do- Vol. V	915
52.	-do-	-do- Vol. VI	916
53.	-do-	-do- Vol. VII	917
54.	Uxbond, F. A.	Munda-Magyar-Maori	528
55.	Whitehead, G.	In the Nicobar Islands	1797

Folk Lore

1.	Karpeles, Maud	Folk Songs of Europe	1752
2.	Folklore Studies Series	Minstrel Tales from Southeastern Turkey	827
3.	-do-	A Collection of Irish Riddles	828
4.	-do-	Clareti Enigmata The Latin Riddles of Claret	1060
5.	Leach Maria (Ed.)	The Standard Dictionary of Folklore Mythology and Legend	
		Vol. I	1677
6.	-do-	Vol. II	1678
7.	Thompson, Stith	Motif-Index of Folk-Literature	
		Vol. I	1681
8.	-do-	-do- Vol. II	D-E 643
9.	-do-	-do- Vol. III	F-H 644
10.	-do-	-do- Vol. IV	J-K 796
11.	-do-	-do- Vol. V	L-Z 1238

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
Indian Folk-Lore			
1.	Chatak, G.	Garhwali Lokgeet (Hindi)	402
2.	Dube, S. C.	Field Songs of Chhattisgarh	1652
3.	Dugarh, Ramnarayan	Muhnot Nensi Ki Khyaat (Hindi) Vol. I	1012
4.	-do-	-do- Vol. II	1013
5.	Dutt, Toru	Ancient Ballads and Legends of Hindustan	391
6.	Enthoven, R. E.	The Folklore of Bombay	922
7.	Isvaran	Song of the Gipsymaiden	613
8.	Kunjabehari Dass	A Study of Orissan Folk-lore	636
9.	Krishan Dass	Lokgeeton Ki Samajik Vyakhya	1791
10.	Lok-Kala (First Word)	Lok-Kala-2	1999
11.	Menariya, P. L.	Rajasthani Lok Geet	851
12.	Malvi (First Word)	Malvi Kavita	1431
13.	-do-	-do-	1712
14.	Mishra, J.	Introduction to the Folk Literature of Mithila Part I Poetry	600
15.	Parmar, S.	Bharatiya Lok Sahitya	870
16.	-do-	Malvi Lok Geet	111
17.	Pareek, S. K.	Rajasthani Lok-Geet	820
18.	Randhava, M. S.	Kullu Ke Lok Geet	1079
19.	-do-	Kangra Ke Lok Geet	1077
20.	Rakesh Ram Iqbal Singh	Maithili Lok-Geet	823
21.	Rishi, V. R.	Russi Lok Sahitya	398
22.	Randhava, M. S.	Hariyana Ke Lok-Geet	1078
23.	Mahadick, S. K.	Loke Geet	447
24.	Samar, D. L.	Rajasthani Lok-Natya	836
25.	-do-	Rajasthani Lok-Nritya	835
26.	-do-	Rajasthani Lok-Sangeet	834
27.	Singh, D. P.	Bhojpuri Lok-Geet Me Karun- Ras	1960
28.	-do-	-do-	853
29.	Sita	Dhooli-Dhusrit Maniyan	295

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
30.	Sen, D. C.	Eastern Bengal Ballads	
		Vol. II Part I	1135
31.	-do-	-do- Vol. III ,, I	1136
32.	-do-	-do- Vol. IV ,, I	1137
33.	-do-	Mymensingh Geetika (<i>Bengali</i>)	1116
34.	Satyarthi, Devendra	Bela Phoole Aadhi Raat	1379
35.	Trigunaik, J.	Bansuri Baj Rahi	846
36.	Upadhyaya, K. D.	Lok Sahitya Ki Bhoomika	950
37.	-do-	Bhojpuri Gram-Geet	1021
38.	-do-	Bhojpuri Lok-Geet	852
39.	Varma, G. R.	Rajasthani Lokotsav	1223
40.	Vyas, S. N.	Me Dharti Punjab Ki	1339

Indian Mythology

1.	Aymar, B.	Treasury of Snake-lore	583
2.	Anaryan	Early Ideas (A Group of Hindoo Stories)	1088
3.	Barua, B.	Barhut Book II (Jataka-Scenes)	1184
4.	Bain, F. W.	The Ashes of a God	895
5.	-do-	A Mine of Faults	894
6.	-do-	A Draught of the Blue	891
7.	-do-	An Incarnation of the Snow	893
8.	-do-	An Essence of the Dusk	892
9.	-do-	Bubbles of the Foam	896
10.	-do-	A Syrup of the Bees	897
11.	-do-	The Substance of a Dream	899
12.	-do-	The Descent of the Sun	888
13.	-do-	The Livery of Eve	898
14.	-do-	A Digit of the Moon	887
15.	-do-	A Heifer of the Dawn	889
16.	-do-	In the Great God's Hair	890
17.	Bompas, C. H.	Folklore of the Santal Parganas	1082
18.	Bezbarao, L. N.	Tales of a Grandfather from Assam	1245

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
19.	Cowell, E. B.	The Jetaka or Stories of the Buddha's Former Births Vols. I & II	588
20.	-do-	-do- Vols. III & IV	589
21.	-do-	-do- Vols. V & VI Index	590
22.	Daniel, W.	Eastern Legendary Tales and Oriental Romances	1819
23.	Dowson, John	A Classial Dictionary of Hindu Mythology and Religion, Geography, History and Literature	1585
24.	Devis, F. H.	Myths and Legends of Japan	995
25.	Elwin, V.	Tribal Myths of Orissa	1664
26.	-do-	Myths of Middle India	1663
27.	Kausalyayan B. A.	Jatak Part I	1031
28.	-do-	-do- „ III	1032
29.	-do-	-do- „ IV	404
30.	-do-	-do- „ V	405
31.	-do-	-do- „ VI	1033
32.	Kakati, Banikanta	Visnuite Myths and Legends	887
33.	Murray, A. S.	Manual of Mythology	1818
34.	Mackenzie, D. A.	Indian, Myth and Legend	630
35.	Nebesky-Wojkowitz, R. De.	Orachels and Demons of Tibet	1687
36.	Radin, Paul	African Folktales and Sculpture	1149
37.	Ram Singh	Dhola-Maru-Ra Duha	1956
38.	Peter Peterson	Hitopadesa by Narayana	1778
39.	Swgnnerton, C.	Romantic Tales From the Punjab	625
40.	Sing, Triveni Prasad	Hindu Dharmik Kathayon ke Bhoutik Arth	1044
41.	Spence, Lewis	Myth and Ritual in Dance, Game and Rhyme	490
42.	Thomas, P.	Epics, Myths and Legends of India	1801
43.	Zimmer, H.	Myths and Symbols in Indian art	1227

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Indian History (Ancient Period)

1.	Altekar, A. S.	The Rashtrakutas and their Times	1222
2.	-do-	State and Government in ancient India	767
3.	Akwarth, H. A.	Powade (Marathi)	650
4.	Acharya, J. V. M.	Studies in Indian Literary History	1213
5.	-do-	-do- Vol. II	1214
6.	Bhandarkar's	Early History of the Deccan	1182
7.	Bapat, P. B.	Bodh Dharm Ke 2500 Varsha	1993
8.	Barua, B. M.	Asoka and his Inscriptions	1108
9.	Bose. N. S.	History of the Chandellas	1151
10.	Bhattacharyya. B.	An Introduction to Buddhist Esoterism	1126
11.	Beal, Samuel	Travels of Hiouen-Thsang Vol. I	1807
12.	Bandyopadhyaya, N. C.	Kautilya	1123
13.	Childe, G. V.	New Light on the most ancient East	1695
14.	Das, A. C.	Rigvedic India	1225
15.	Deshmukh, P. R.	The Indus Civilization in the Rigveda	734
16.	Desai, D.	The Mahamandalesvaras under the Chalukyas of Kalyani	1828
17.	Devee, Sunity	The Life of Princess Yashodara the wife of the Lord Buddha	774
18.	Dunbar, G.	History of India Vol. I	1829
19.	-do-	-do- Vol. II	1830
20.	Edgerton, F.	Vikrama's Adventures	1001
21.	Gokhale, B. G.	The Story of Ancient India	1157
22.	Kosambi, D. N.	Bhagwan Buddha (Kannada)	1926
23.	Kulkarni, G. R.	Bhagwan Buddha (Gujrati)	878
24.	Kosambi, D. N.	Bhagwan Buddha (Gujrati)	568
25.	-do-	An Introduction to the Study of Indian History	926
26.	Leeuw, J. E. Van L. De.	The "Scythian" Period	786

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
27.	Law, B. C.	India as described in Early Texts of Buddhism and Jainism	1637
28.	Mookerji, R. K.	Asoka (Gaekwad Lectures)	1873
29.	Majumdar, R. C.	An Advanced History of India	1674
30.	Munshi, K. M.	The Classical Age	1846
31.	Majumdar, R. C.	Ancient India	768
32.	McCrindle's	Ancient India (As described by Ptolemy)	1112
33.	Nehru, J. L.	Pita Ke Patra Putri Ke Naam (Hindi)	1962
34.	Powell-Price, J. C.	A History of India	903
35.	Pandey, R. B.	Vikramaditya of Ujjayini	821
36.	Pandey, S. M.	Kautilya Ki Rajyavyavastha	1122
37.	Pires, E. A.	The Maukharis	1062
38.	Rahula, Walpola	History of Buddhism in Ceylon	1040
39.	Rapson, E. J.	The Cambridge History of India	617
40.	Steel, Flora-Annie	India	1159
41.	Sinha, B. P.	The Decline of the Kingdom of Magadha	769
42.	Sudhakar, C.	The Sakas in India	1152
43.	Saletore, B. A.	Ancient Karnataka Vol. I	1202
44.	Sastri, K. A. N.	The Cholas	1124
45.	-do-	A Comprehensive History of India Vol. II	1566
46.	Smith, V. A.	Early History of India including Alexander's Campaigns	1788
47.	Snellgrove, David	Buddhist Himalaya	1782
48.	Sastri, K. A. N.	Age of the Nandas and Maurayas	616
49.	Tod, James	Annals and Antiquities of Rajasthan	761
50.	Toy, Sidney	The Strongholds of India	1781
51.	Walters, Thomas	On Yuan Chwang's Travels in India Vol. I	515
52.	-do-	-do- Vol. II	514
53.	Way (First Word)	The Way of the Buddha	902

Indian Culture

1.	Aiyangar, S. K.	Some Contributions of South India to Indian Culture	1120
----	-----------------	---	------

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
2.	Acharya, P. K.	Glories of India	523
3.	Agrawal, V.	Harshcharit (<i>Sanskrit Addhyan</i>)	850
4.	Aurobindo, Sri	The Foundation of Indian Culture	392
5.	Beniprasad	Hindustan Ki Purani Sabhayta	1567
6.	Barua, B. K.	Studies in Early Assamese Literature	634
7.	Bhandarkar, D. R.	Indian Culture	
		Vol. XIV No. 2	804
8.	-do-	-do- Vol. XIV No. 4	
		April-June 1948	806
9.	-do-	-do- Vol. XIV No. I	
		July-Sept. 1949	798
10.	-do-	-do- Vol. XIV No. I	
		July-Setp. 1947	803
11.	Chakravarti, A.	Tirukkural	1247
12.	Cultural (First Word)	The Cultural Heritage of India I	673
13.	-do-	-do- Vol. II	674
14.	-do-	-do- Vol. III	1922
15.	-do-	-do- Vol. IV	1923
16.	Das, A. C.	Rigvedic Culture	1224
17.	Dinkar, R. D. S.	Sanskrit Ke Char Adhyaay	1675
18.	Dutt, R. C.	History of Civilization in Ancient India	1750
19.	Dava, J. H.	Immortal India Vol. I	1844
20.	Datta, B. N.	Indian Art in Relation to Culture	1772
21.	Durant, Will	Our Oriental Heritage	1897
22.	Dwivedi, H. P.	Pracheen Bharat Ke Kalaatmik Vinod	606
23.	Fick, R.	The Social Organization in North-east India in Buddha's Time	1827
24.	-do-	-do-	599
25.	Garratt, G. T.	The Legacy of India	899
26.	Ghoshal, U. N.	A History of Hindu Public Life	1237
27.	Hiriyanna, M.	Sanskrit Studies	605
28.	Iyengar, M. V.	Popular Culture in Karnataka	627
29.	Jain, J. C.	Life in Ancient India as depicted by the Jain Canons	1643
30.	Jaisi, M. M.	Padamavati of Malik Muhammad Jaisi	1197

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
31.	Gokhale, B. G.	Ancient Indian History and Culture	1790
32.	Goldstucker, T.	Sanskrit and Culture	1834
33.	Grouset, Par R.	Les Civilisations De L'Orient L' INDE. (French)	1898
34.	Ghoshal, U. N.	Studies in Indian History and Culture	901
35.	Kunte, M. M.	Vicissitudes of Aryan Civilization in India	1787
36.	Karmarkar, A. P.	A Cultural History of Karnataka	615
37.	Law, N. N.	Promotion of Learning in India during Muhammadan Rule	1800
38.	Marshall, John	A Guide to Taxila	1180
39.	Majumdar, R. C.	Ancient Indian Colonization in South East Asia	1179
40.	Macdonell, A. A.	India's Past (A Survey of Her Literatures, Religions, Languages and Antiquities)	388
41.	Majumdar, D. N.	The Matrix of Indian Culture	645
42.	May, R. Le	The Culture of South-East Asia	1096
43.	Mukerji, R. K.	Hindu Sabhaita	869
44.	Munshi, K. M.	Indian Inheritance Literature, Philosophy and Religion Vol. I	686
45.	-do-	-do- Vol. II	687
46.	-do-	-do- Vol. III	688
47.	Nivedita, Sister	The Web of Indian Life	1749
48.	Pandeya, R. B.	Hindu Sanskar	925
49.	-do-	-do-	1243
50.	Ramakrishna, V. G.	The Economy of a South Indian Temple	118
51.	Raghavan, V.	The Indian Heritage	1896
52.	Ruthnaswami, M.	India from the Dawn	1055
53.	Ramachandaran, T. N.	Bulletin of the Madras Government Museum. (The Nagapattinam and other Bhudhist Bronzes in the Madras Museum	596
54.	Rawlinson, H. G.	India (A Short Cultural History)	884
55.	Sankarananda, S.	The Rigvedic Culture of the Pre-Historic Indus Vol. I	1522
56.	-do-	-do- Vol. II	1642
57.	Sankrityayan, R.	Rigvedic Arya	2035
58.	Sadananda, S.	Hindu Culture in Greater India	535

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
59.	Sengupta, Padmini	Everyday Life in Ancient India	966
60.	-do-	-do-	1563
61.	Sidhanta, N. K.	The Heroic Age of India	1479
62.	Sastri, K. N.	New Light on the Indus Civilization	1154
63.	Spencer, Cornelia	Made in India	1224
64.	Sastri, K. S. R.	Hindu Culture and the Modern age	387
65.	Sunoto, K.	Indonesian Culture	1716
66.	Seshiengar, A.	Indian through the Ages	735
67.	Sankarananda, S.	The Indus People Speak	1519
68.	Tilak, B. G.	Arctic Home in the Vedas	1158
69.	Upadhayaya, B. S.	Kali Daas Ka Bharat Vol. I	815
70.	-do-	-do- Vol. II	816
71.	Vikasha	The Glimpses of Indian Culture	365
72.	Woodrofe, John	Is India Civilized ?	1795
73.	Wales, H. G. Q.	The Making of Greater India	641

History (Antiquity, Iconography and Indology)

1.	Duncker, M.	The History of Antiquity Vol. IV	1754
2.	-do-	-do- Vol. V	1755
3.	-do-	-do- Vol. VI	1756
4.	Agrawal, J. N.	Sarupa Bharati	530
5.	Balasubrahmanyam, S. R.	The Oldest Chidambaram Inscriptions	91
6.	Bandhu, V.	Siddha-Bharati Part I	1239
7.	-do-	-do- Part II	1240
8.	Banerjea, J. N.	The Development of Hindu Iconography	1881
9.	Das-Gupta, D. C.	Educational Psychology of the Ancient Hindus	1765
10.	Indian (First Word)	Indian Antiquities Vol. I	1832
11.	-do-	-do- Vol. III	1840
12.	-do-	-do- Vol. V	1833
13.	-do-	-do- Vol. VI	1841
14.	Kale, P. V.	A Volume of Studies in Indology	1746
15.	Law, B. C.	Indological Studies Part I	1838
16.	-do-	-do- Part II	1839
17.	-do-	-do- Part III	1762
18.	-do-	-do- Part III	1837
19.	-do-	Historical Geography of Ancient India	1764

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
20.	Pandey, R. B.	Indian Palaeography Part I	531
21.	Shukl, D. N.	Hindu Science of Architecture (Hindi)	1627
22.	Sankalia, H. D.	The Archaeology of Gujarat	1381

Islamic History

1.	Abul Fazl	AIN I AKBARI Vol. I	579
2.	-do-	-do- Vol. II-III	580
3.	Atta, M. M.	The Islamic Call	762
4.	Elliot, H. M.	The History of India	1744
5.	Elliot & Dowson's	History of India Vol. II	924
6.	Ishwari Prasad	The Life and Times of Humayun	1903
7.	Sankrityayan, R.	Akbar (Hindi)	928
8.	Shurreef, J.	Qanoon-E-Islam	1832
9.	Yusuf Husain	Glimpses of Medieval Indian Culture	375
10.	Umar, Md.	Phatoohate-E-Firozshahi (Hindi)	929
11.	Vaidya, C. V.	History of Medieval Hindu India Vol. II	1745
12.	Haig, W.	The Cambridge History of India Vol. IV	900

History (British Period)

1.	Caunter, H.	The Oriental Annual (Scenes in India)	(1838) 1839
2.	-do-	-do-	(1834) 1836
3.	-do-	-do-	(1835) 1837
4.	-do-	-do-	(1836) 1838
5.	-do-	-do-	(1837) 628
6.	-do-	-do-	(1839) 1840
7.	Chanda and Majumdar	Letters and Documents relating to the life of Rajarammohun Roy	Vol. I 533
8.	Desai, A. R.	Social Background of Indian Nationalism	1736
9.	Forrest, G. W.	Cities of India Past and Present	626
10.	Gupta, S. S.	War of Independence	1802
11.	Hilton, R.	The Indian Mutiny	1110
12.	Kaye, J. W.	History of the Sepoy War Vol. I	570
13.	-do-	-do-	Vol. II 572
14.	-do-	-do-	Vol. III 574

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
15.	Kaye, J. W.	Index to Kays Sepoy War and Mallesons' Indian Mutiny	569
16.	Knighton, W.	The Private Life of an Eastern King	1689
17.	-do-	Elihu Jan's Story. 'The Private Life of an Eastern Queen.'	1228
18.	Leasor, James	The Red Fort	592
19.	Manshardt, Clifford	The First Decade (Aug. 15, 1947—Aug. 15, 1957)	830
20.	Malleson, G. B.	The History of the Indian Mutiny, 1857-58 Vol. I	576
21.	-do-	-do- Vol. II	577
22.	-do-	-do- Vol. I Contemporary	571
23.	-do-	-do- Vol. II	573
24.	-do-	-do- Vol. III	575
25.	Mundy, G. C.	Journal of A Tour in India	519
26.	Nigam, N. K.	Delhi in 1857	1116
27.	Russell, W. H.	My Indian Mutiny Diary	723
28.	Rizwi, S. A. A.	Swantra Dilli (Hindi)	2037
29.	Savarkar, V. D.	The Indian War of Independence 1857	611
30.	Sleeman, W. H.	Rambles and Recollections of an Indian Official Vol. I	633
31.	-do-	-do- Vol. II	634
32.	-do-	A Journey through the Kingdom of Oudh, in 1849-1850 Vol. I	787
33.	-do-	-do- Vol. II	788
34.	Verney, G. L.	The Devil's Wind	591

Provincial History

1.	Burnes, James	A Narrative of a visit to the court of Sind, a Sketch of History of Cutch	1789
2.	Barua, B. K.	A Cultural History of Assam (Early Period) Vol. I	635
3.	Beattle, M. H.	On the Hooghly	1740
4.	Chittaranjan Dass	Studies in Medieval Religion and Literature of Orissa	1111
5.	Das Gupta, T. C.	Aspects of Bengali Society from Old Bengali Literature	597
6.	Houlton, Sir John	Bihar the Heart of India	36
7.	Josyer, G. R.	History of Mysore and the Yadava Dynasty	1127

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
8.	Kaumudi	Kashmir its Cultural Heritage	607
9.	Malcolm, John	A Memoir of Central India Vol. I	1743
10.	-do-	-do- Vol. II	1742
11.	Misra, Binayak	Orissa under the Bhauma Kings	1385
12.	Menon, K. P. P.	History of Kerala Vol. I	1092
13.	-do-	-do- Vol. II	1093
14.	Nath, R. M.	The Background of Assamese Culture	630
15.	Rawlinson H. G.	Ras Mala Vol. I	1203
16.	-do-	-do- Vol. II	1204
17.	Srinivasan, C. K.	Maratha Rule in the Carnatic	529
18.	Sankrityayan, R.	Kinnar-Desh (Hindi)	1009
19.	Trivedi, D. S.	Primourya Bihar „	844
20.	Viraraghavacharya, T. K. T.	History of Trupati	534
21.	Varma, D.	Madhya Desh „	838

Historical Proceedings and Collections of Papers

1.	Bhandarkar, D. R.	Indian Culture Vol. XIV, No. 3 (January-March, 1948)	805
2.	Sharma, H. D.	The Poona Orientalist	702
3.	Sinor, Denis	Proceedings of the Twenty-Third International Congress of Orientalists	1678
4.	Utgikar, N. B.	Collected Works of Sir, R. G. Bhandarkar Vol. I	1892
5.	-do-	-do- Vol. II	1893
6.	-do-	-do- Vol. II	1894
7.	-do-	-do- Vol. III	1895
8.	Wheller, J. T. & Other	European Travellers in India	1808

Philosophy

1.	Brunton, P.	Indian Philosophy and Modern Culture	1508
2.	Braden, C. S.	The Scriptures of Mankind	2238
3.	Coomaraswamy, A. K.	Essays in National Idealism	908
4.	-do-	Buddha and the Gospel of Buddhism	1889
5.	-do-	Hinduism and Buddhism	642
6.	Cave, S.	An Introduction to the Study of some living Religions of the East	2240

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
7.	Cartman, J.	Hinduism in Ceylon	1039
8.	Chakravarti, P.	Origin and Development of the Samkhya System of Thought	1235
9.	Dutt, N.	Aspects of Mahayana Buddhism and its relation to Hinayana	516
10.	Handiqui, K. K.	Yasastilaka and Indian Culture	1242
11.	Josyer, G. R.	Religion and Culture	1710
12.	Kumarappa, B.	The Hindu Conception of the Deity	1564
13.	Langer, S. K.	Philosophy in a New Key	921
14.	Mookerji, R. K.	Men and Thought in Ancient India	1845
15.	Macnicol, N. (Orr, W. G.)	A Sixteenth-Century Indian Mystic	
16.	Pandey, K. C.	Abhinavagupta and Historical and Philosophical Study	1261
17.	Ranade, R. D.	Indian Mysticism in Maharashtra	532
18.	Raychaudhuri, H.	Materials for the Study of the Early History of the Vaishnava Sect.	1119
19.	Ranka, R. K.	Bhagwan Mahavir aur Unka Saadhana Marg (<i>Hindi</i>)	1713
20.	Radhakrishnan	The Principal Upanishads	1607
21.	Schweitzer, A.	Indian Thought and Its Develop- ment	1699
22.	Thomson, G.	The First Philosophers	1909
23.	Waley, A.	The Real Tripitaka	1609
24.	Yaduvanshi	Shaivismat	840
25.	Zimmer, H.	Philosophies of India	1146

Vedas

1.	Bloomfield, M.	A Vedic Concordance	1831
2.	Basu, B.D.	The Sacred Books of the Hindus	2247
3.	Griffith, T. H.	The Hymns of the Rigveda Vol. II	640
4.	Hariyappa, H. L.	Rigvedic Legends through the Ages	374
5.	Muller, M.	The Bhagavadigita with the Sanatsugatiya and the Anugita Vol. VIII	2133
6.	-do-	The Satapatha-Brahmana Vol. XLI	2172
7.	-do-	-do- Vol. XLIII	2173
8.	Lokesh Chandra	Sankhayana-Srautasutra	525

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
9.	Sharma, R. S.	Atharav Ved Sanhita	Vol. 1-2 1170
10.	-do-	-do-	Vol. 3-4 1171
11.	-do-	-do-	Vol. 5-6 1172
12.	-do-	-do-	Vol. 7-8 1173
13.	-do-	-do-	Vol. 9-11 1174
14.	-do-	-do-	Vol. 12-18 1175
15.	-do-	-do-	Vol. 19 1176
16.	-do-	-do-	Vol. 20 1177
17.	Trivedi, R. G.	Rigved Sanhita	1st Ashth. 1139
18.	-do-	-do-	5th Ashth. 1140

Epics & Puranas

1.	Dutt, M. N.	The Garuda Puranam	784
2.	-do-	Vishnupuranam	1090
3.	-do-	Agni Puranam	Vol. I 1091
4.	Hazara, R. C.	Studies in the Puranic Records on Hindu Rites and Customs	801
5.	Mankad, D. R.	Puranic Chronology	1882
6.	Tripathi, R. P.	Mastya Mahapurana (Hindi)	1724
7.	-do-	Vaayoo Mahapurana	1478
8.	Varaha (First Word)	Varaha Purana (Sanskrit)	366
9.	Venkateshwar	Shivmaha Purana	367
10.	-do-	Vishnudharmottara Purana (Sanskrit)	

Mahabharat

1.	Dwaipayana, V. K.	The Mahabharata	1783
2.	Betab, N. P.	Mahabharata (Pauranic Natak)	1844
3.	Mullick, P. N.	The Mahabharata as was, is and ever shall be (A Critical Study)	1900
4.	Roy, P. C.	The Mahabharata	Vol. I 1210
5.	-do-	-do-	Vol. II 1211
6.	-do-	-do-	Vol. III 1212
7.	-do-	-do-	Vol. IV 1223
8.	-do-	-do-	Vol. V 1227
9.	-do-	-do-	Vol. VI 1228
10.	-do-	-do-	Vol. VII 1891
11.	Sharma, D. P.	Hindi Mahabharat	Vol. I 1294
12.	-do-	-do-	Vol. II 1295
13.	-do-	-do-	Vol. III 1296

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
14.	Sharma, D. P.	-do-	Vol. IV 1297
15.	-do-	-do-	Vol. V 1298
16.	-do-	-do-	Vol. VI 1299
17.	-do-	-do-	Vol. VII 1300
18.	-do-	-do-	Vol. VIII 1301
19.	-do-	-do-	Vol. IX 1302
20.	-do-	-do-	Vol. X 1303
21.	Raghavan, V.	The Mahabharata (Condensed in the poet's own words)	832
22.	Sukthankar, V. S.	On the Meaning of the Mahabharata	1100

Ramayana

1.	Valmiki	The Ramayana of Balmiki	799
2.	Nabhaji	Nabhajikrit Shri Bhaktmaal	1226
3.	Hill	The Holy Lake of the Acts of Rama	1097
4.	Srinivasa, V. S.	Lectures on the Ramayana	1843
5.	Varadaraju, Katta	Sri Ramayanamu	455
6.	Betab, N. P.	Ramayan	1843
7.	Valmiki	Valmikiya Ramayanam (Sanskrit)	1890

Bhagavata Geeta

1.	Archer, W. G.	The Loves of Krishna	631
2.	Bose, D. N.	Harivamsha	1835
3.	Sen, M. L.	Lord Shreekrishna His Life and Teachings	2152
4.	-do-	-do- Vol. II	2153
5.	-do-	-do- Vol. III	2154
6.	Sharma, Pt. Atombapu	Srimad Bhagawat Gita	1814
7.	Sanyal, J. M.	The Srimadbhagabatam Vol. I	1205
8.	-do-	-do- Vol. II	1206
9.	-do-	-do- Vol. III	1207
10.	-do-	-do- Vol. IV	1208
11.	-do-	-do- Vol. V	1209

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
---------------	---------------	--------------	------------------

Fables In Sanskrit

1.	Edgerton, F.	Vikrama's Adventures Or The Thirty-two Tales of the throne Vol. 27	1002
2.	Hertel, J.	The Panchantantra : A Collec- tion of Ancient Hindu Tales Vol. 11	998
3.	-do-	-do- Vol. 14	996
4.	-do-	The Panchantantra—Text of Purnabhadra Vol. 13	1000
5.	-do-	-do- Vol. 12	999

Sanskrit Poetry & Miscellaneous

1.	Abbot, J. E.	Nectar from Indian Saints	882
2.	-do-	Ramdas	1199
3.	Santi : (Hoens, D. J.)	A Contribution to Ancient India Religious Terminology	536
4.	Josyer, G. R.	Maharaja Bhojaraja's Sringara Prakasha—The Great Tenth Century Work on Sanskrit and Prakrit Rhetoric	1306
5.	Lahiri, P. C.	Concepts of Riti and Guna in Sanskrit Poetic in their His- torical Development	789
6.	Munshi, K. M.	Visuddhimagga of Buddhaghos- sacriya	524
7.	Mahatma Gandhi	Prayers, Praises and Psalms	831
8.	Mitra, P. D.	The Mirror of Composition, a Treatise on Poetical Criti- cism being an English Trans- lation of The Sahitya-Darpana of Viswanatha Kabiraja	609
9.	Mishra, R. C.	Champubharatam	1129
10.	Kaghavan, V.	Srngaramanjari of Saint Akbar Shah	1108
11.	Shastri, J. L.	Bhojaprabhanda of Ballaladev of Benaras	771
12.	Shrigondekar, G. K.	Manasollasa of King Somesvara	804
13.	Sharma, P. L.	Ras Vilaas :	152
14.	Sankaracharya, Sri	Saundarya-Lahari	646
15.	Someshvar Dev	Surthotswam	1726
16.	Suvarn (First Word)	Suvaran-Mahotsav Granth. 1947	679
17.	Tripathi, R. P.	Shishupaad Vadha	1022
18.	Zaiuddin, M.	A Grammar of the Braj Bhakha	968

<i>S. No.</i>	<i>Author</i>	<i>Title</i>	<i>Accn. No.</i>
Novels			
1.	Chien, Hsiao	How the Tillers Win Back Their Land	220
2.	Czernin, F.	This Salz Burg !	820
3.	Hsun, Lu	The True Story of Ah Q	224
4.	Ko, Hu	Steeled in Battles	1698
5.	Tun, Mao	Spring Silkworms and other Stories	1708
6.	Rawlings, M. K.	The Yearling	1434
7.	Shu-Li, Chad	Rhymes of Lu Yu-Tsai and other Stories	222
8.	Khushwant Singh	The Mark of Vishnu	661
9.	Yen, Shih	It Happened at Willow Castle	223
Poetry			
1.	Arnold, E.	The Light of Asia	1094
2.	-do-	-do-	1003
3.	Abbott, J. E.	Stotramala No. 6	877
4.	Archer, W. G.	The Dove and the Leopard	1061
5.	Aurobindo, Sri	Collected Poems and Plays Vol. I	968
6.	-do-	-do- Vol. II	969
7.	Dames, M. L.	Popular Poetry of the Baloches Vol. I	526
8.	-do-	-do- Vol. II	527
9.	Kocher, D. P.	Two Great Poetesses	1427
10.	Lallu Lal	The Prema Sagara (English)	637
11.	Milton, J.	Samson Agonistes	1596
12.	Pandit, R. S.	Ritusamhara or The Pageant of the Seasons	1062
13.	Thakur Dass	Mother Dear at thy Lotus Feet	699
14.	Vidyapati	Bangiya Padabali	1056
15.	Vaptsarov, N. Y.	Poems	1799
16.	Waley, A.	Yuan Mei. (18th Century Chinese Poet)	1573
17.	William Beare	Latin Verse and European Song	1751
18.	Yun, Chu	Ancient Chinese Patriot Poet	221

हिन्दी ड्रामा

१. अरक, उपेन्द्रनाथ	अंधी गली	८६३
२. -ऐ-	अंजो दीदी	७७
३. -ऐ-	अलग-अलग रास्ते	६६
४. -ऐ-	कंद और उड़ान	३५६
५. -ऐ-	आदि मार्ग	५०१
६. -ऐ-	तूफान से पहले	१२३
७. -ऐ-	प्रतिनिधि एकांकी	१६५
८. -ऐ-	छठा बेटा	१११
९. -ऐ-	नये रंग-एकांकी	७१
१०. -ऐ-	जय-पराजय	७६
११. -ऐ-	देवताओं की छाया में	११२
१२. -ऐ-	चरवाहे	१२४
१३. -ऐ-	स्वर्ग की भलक	६१
१४. -ऐ-	पर्दा उठाओ पर्दा गिराओ	३७१
१५. अवस्थी, सद्गुरुशरण	मुद्रिका	१६२
१६. -ऐ-	नाटक और नायक भाग १	३७२
१७. -ऐ-	नाटक और नायक भाग ३	३८१
१८. -ऐ-	नाटक और नायक भाग ४	३८२
१९. -ऐ-	नाटक और नायक भाग ५	३८३
२०. -ऐ-	नाटक और नायक भाग ६	३८४
२१. अवस्थी, लीला	रेवा प्रांगण	८६०
२२. अटल, श्री देवदत्त	शेखर	३३८
२३. -ऐ-	शान्ति-दूत	२३८
२४. अग्रवाल, श्री भारतभूषण	और खाई बढ़ती गई	१६२५
२५. -ऐ-	नये एकांकी	५२६
२६. अग्रवाल, बी० पी०	आज का किसान	३०५
२७. अरुण	रेलगाड़ी के डिब्बे	१०१

२८. ओझा, दशरथ	भारत-विजय	२६०
२९. आनन्दकुमार	खटोला	२४४
३०. आरगूनी, शमसुद्दीन शाह	शेखावतशेर उर्फ भूरसिंह डाकू	८१९
३१. अज्ञात, भूपालसिंह	भारत-समस्या	३३२
३२. अनिलकुमार	महामाया	२०२२
३३. —ऐ—	ग्रहों का निर्माण	२०१९
३४. करुणाकर, बनारसीदास	सिद्धार्थ बुद्ध	१३८७
३५. कालिदास	अभिज्ञान शाकुन्तल	१२८
३६. कपूर, पृथ्वीराज	दीवार	४२९
३७. —ऐ—	पैसा	४३१
३८. कपूर-ऐ-मदनलाल	करवट	३२४
३९. कासिमअली सैयद	बाल एकांकी	१२९
४०. खत्री, एस० पी०	सात एकांकी	५०२
४१. —ऐ—	नाटक की परख	४९९
४२. खन्ना, हरिश्चन्द्र	रेडिया-नाटक	१६१
४३. —ऐ—	अमर-बेल	२३२
४४. —ऐ—	—ऐ—	२७६
४५. कृष्णचन्द्र	नए गुलाम	१३०
४६. करुणाकर, बनारसीदास	सिद्धार्थ बुद्ध	२३७
४७. कुमार, सिद्धनाथ	सृष्टि की सार्थ और अन्य	
४८. कुलश्रेष्ठ, स० न०	काव्य-नाटक	१३३
४९. कृष्णचन्द्र	अंजुलीना	१२६८
५०. गुप्त, मैथिलीशरण	सराय के बाहर	२३६
५१. —ऐ—	तिलोत्तमा	२०१
५२. गुंजन, बी० मुखर्जी	चन्द्रहास	२००
५३. गोकुलचन्द्र	शक्ति पूजा	८५६
५४. गोकुलचन्द्र शास्त्री	हिरोल	२२७
५५. गुप्त, श्री सियारामशरण	मीरा	१५७
५६. —ऐ—	पुण्य-पर्व	१९८
५७. गुप्त, विन्ध्याचलप्रसाद	उन्मुक्त	१९७
५८. —ऐ—	अमिट रेखाएँ	१४६
५९. गुंजन, बी० मुखर्जी	शीशदान	३४०
	शक्ति-पूजा	१०५

६०. गुप्त, मन्मथनाथ	त्याग और बलिदान	८५८
६१. —ऐ—	मंभधार	२३३
६२. गुप्त, वीरेन्द्र कुमार	मुभद्रा-परिणय	१०२
६३. गुप्त, सीताराम	मीर साहब	३१२
६४. गोविन्ददास सेठ	अशोक	३१६
६५. —ऐ—	प्रकाश	२०३२
६६. —ऐ—	सेवा-पथ	१७३
६७. —ऐ—	रहीम	१०६
६८. —ऐ—	महत्त्व किसे	७४
६९. —ऐ—	दो नाटक	१२२
७०. —ऐ—	गरीबी या अमीरी	२०२
७१. —ऐ—	गोविन्ददास ग्रन्थावली	३२५
७२. —ऐ—	षड्-दर्शन	२६४
७३. —ऐ—	हर्ष	३७२
७४. —ऐ—	भिक्षु से गृहस्थ और गृहस्थ से भिक्षु	३२०
७५. —ऐ—	दुःख क्यों ?	२८५
७६. —ऐ—	भारतेन्दु	२२६
७७. —ऐ—	स्नेह या स्वर्ग ?	३१३
७८. —ऐ—	कुलीनता	२६२
७९. —ऐ—	सिद्धान्त-स्वातन्त्र्य	२०३०
८०. —ऐ—	विश्व-प्रेम	२०३१
८१. गर्ग, हरीराम	भिक्षा	८६
८२. चतुर्वेदी, आचार्य सीताराम	सिद्धार्थ	८६
८३. —ऐ—	शबरी	१४२
८४. —ऐ—	अनारकली	८७
८५. चौहान, शिवदानसिंह	युग-छाया	५०३
८६. —ऐ—	—ऐ—	६०
८७. चौमुवाल, रामेश्वर	भीम विक्रम	२४८
८८. चिरंजीत	दादी मां जागी	१६६
८९. चोपड़ा, मोहन	समय के स्वर	७५
९०. चन्द्रा, कृष्ण बहादुर	उजाला	२०१७
९१. चतुर्वेदी, आचार्य सीताराम	देवता	३७६
९२. —ऐ—	सेनापति पुण्यमित्र	३७७

६३. चतुरसेन, आचार्य	अजितसिंह	३०८
६४. —ऐ—	पांच एकांकी	५१६
६५. चतुर्भुज	श्रीकृष्ण	१६५१
६६. —ऐ—	कलिंग-विजय	१८७५
६७. जैदी, कुदसिया	चचा छक्कन के डामे भाग २	१०३८
६८. —ऐ—	—ऐ— भाग १	१०३७
६९. जगदीश	प्रादुर्भाव	२८६
१००. जैन, श्रीचन्द्र	मोरी धरती मैया	२०३८
१०१. जैनेन्द्रकुमार	पाप और प्रकाश	६८
१०२. —ऐ—	मगदालिनी	२३१
१०३. भा, दयानाथ	कर्मपथ	१७६
१०४. टंडन, रामचन्द्र	धरती हमारी है	३६३
१०५. टंडन, प्रेम नारायण	दिवा स्वप्न	२८७
१०६. ठाकुर, रवीन्द्रनाथ	विसर्जन और नष्टनीड़	८२
१०७. —ऐ—	चित्रांगदा	८३
१०८. —ऐ—	तपती	८५
१०९. —ऐ—	नन्दिनी और डाकघर	८४
११०. —ऐ—	मेरे नाटक	१५४
१११. पंत, गोविन्दवल्लभ	वरमाला	३३४
११२. —ऐ—	अंतःपुर का छिद्र	२६६
११३. —ऐ—	ययाति	७०
११४. प्रसाद, जयशंकर	कामना	१८२
११५. —ऐ—	चन्द्रगुप्त	२०४
११६. —ऐ—	एक घूंट	१८१
११७. —ऐ—	स्कन्दगुप्त विक्रमादित्य	२०५
११८. —ऐ—	जनमेजय का नाग-यज्ञ	१८४
११९. —ऐ—	राज्यश्री	१८३
१२०. —ऐ—	विशाख	१७६
१२१. —ऐ—	ध्रुवस्वामिनी	२०३
१२२. —ऐ—	अज्ञातशत्रु	१६६
१२३. पाण्डेय, सुधाकर	अवशेष	२२६
१२४. पांडेय, रूपनारायण	एकांकी सप्तक	२५६
१२५. पंत, गोविन्दवल्लभ	राजमुकुट	२८०

१२६. प्रेमचन्द	प्रेम की वेदी	६८
१२७. पांडेय, रूपनारायण	पद्मिनी	१७३
१२८. प्रसाद, श्रीद्वारका	आदमी	२३५
१२९. प्रशान्त	बाल-अभिनय	२९७
१३०. पंत, सुमित्रानन्दन	ज्योत्स्ना	१८०
१३१. प्रेमी, हरिकृष्ण	शपथ	३७३
१३२. —ऐ—	बादलों के पार	१७१
१३३. —ऐ—	प्रकाश स्तम्भ	२१४
१३४. —ऐ—	छाया	६०
१३५. —ऐ—	स्वप्न-भंग	१६६
१३६. —ऐ—	उद्धार	२१०
१३७. —ऐ—	शतरंज के खिलाड़ी	२११
१३८. —ऐ—	प्रतिशोध	१६८
१३९. —ऐ—	विष-पान	१७०
१४०. —ऐ—	बन्धन	२८८
१४१. प्रभाकर, विष्णु	प्रकाश और परछाई	२६२
१४२. —ऐ—	क्या वह दोषी था	१४४
१४३. प्रेमी, हरिकृष्ण	कीर्ति-स्तम्भ	२४०
१४४. प्रभाकर, विष्णु	नव प्रभात	३२९
१४५. —ऐ—	हमारा स्वाधीनता संग्राम	२५२
१४६. प्रेमचन्द	चन्द्रहार	६७
१४७. प्रभाकर, विष्णु	इन्सान और अन्य एकांकी	३१५
१४८. —ऐ—	सरकारी नौकरी	२९६
१४९. पंत, सुमित्रानन्दन	शिल्पी	१३१
१५०. बिस्मिल, लालचन्द	आहुति	४३२
१५१. वापिराजु, अडिवि	नारायण राव	२००७
१५२. बिन्दु, श्रीनारायणप्रसाद	सत्य का सैनिक	२२५
१५३. विसुनपुरी, देवेन्द्र	सृष्टि का अन्त	३२८
१५४. बच्चन सिंह	हिन्दी एकांकी	२१६
१५५. पंत, गोविन्दबल्लभ	अंगूर की बेटी	२२४
१५६. बोस, काली	सेवक	१८२०
१५७. बहादुर, उमाशंकर	कालपथ	३२३
१५८. बेनीपुरी, श्रीरामवृक्ष	संघमित्रा और सिंहल-विजय	१३६

१५६. बेनीपुरी श्रीरामवृक्ष	सीता की माँ	८१
१६०. -ऐ-	शकुन्तला	१३८
१६१. -ऐ-	अमर ज्योति	१३२
१६२. -ऐ-	विजेता	१३४
१६३. -ऐ-	तथागत	२७३
१६४. -ऐ-	अम्बपाली	३५१
१६५. भटनागर, कैलाशनाथ	श्रीवत्स	२१६
१६६. -ऐ-	मिहिरकुल	१४१
१६७. भावुक, इन्द्रसेन सिंह	मोल का दूध	२६६
१६८. -ऐ-	दो लाड़ले	२६८
१६९. भट्ट, बालकृष्ण	दमयन्ती-स्वयम्बर	२४५
१७०. भटनागर, कैलाशनाथ	कवि-सम्राट् कालिदास	१७६१
१७१. भटनागर, महेन्द्र	रश्मियाँ	२२३
१७२. भारती, धर्मवीर	नदी प्यासी थी	१४८
१७३. भास	स्वप्न वासवदत्ता	१३८५
१७४. भुवनेश्वर सिंह	फैसला	२२२
१७५. भट्ट बदरीनाथ	लवङ्गधोंधों	२४६
१७६. -ऐ-	दुर्गावती	३३०
१७७. भारद्वाज, कृष्णदत्त	चार अभिनव एकांकी	१४०
१७८. भट्ट, उदयशंकर	स्त्री का हृदय	१६२
१७९. -ऐ-	पदों के पीछे	५०४
१८०. भट्ट, केशवराम	सज्जाद सम्बुल	३२१
१८१. भटनागर, कैलाशनाथ	चाणक्य-प्रतिज्ञा	२७७
१८२. भट्ट, उदयशंकर	समस्या का अन्त	५००
१८३. -ऐ-	आदिम-युग	३६३
१८४. -ऐ-	जीवन और संघर्ष	३२७
१८५. -ऐ-	कालिदास	५०५
१८६. भटनागर, उदयसिंह	जागीरदार	३०२
१८७. भट्ट, उदयशंकर	विद्रोहिणी अम्बा	११४
१८८. -ऐ-	सगर-विजय	११३
१८९. -ऐ-	अंधकार और प्रकाश	७२
१९०. -ऐ-	शक-विजय	१२१
१९१. -ऐ-	धूमशिखा	३०४

१६२.	भट्ट उदयशंकर	विक्रमादित्य	२१३
१६३.	-ऐ-	एकला चलो रे	५८
१६४.	-ऐ-	नया समाज	१०६
१६५.	-ऐ-	मुक्ति-पथ	३०६
१६६.	-ऐ-	क्रान्तिकारी	५६
१६७.	मेहरोत्रा, कृष्णमूर्ति	सप्त एकांकी	३२६
१६८.	मिश्र, लक्ष्मीनारायण	राक्षस का मन्दिर	१४५
१६९.	-ऐ-	चक्रव्यूह	२०७
२००.	-ऐ-	कवि भारतेन्दु	१५५
२०१.	-ऐ-	कावेरी में कमल	१३६
२०२.	-ऐ-	गरुडध्वज	१५६
२०३.	-ऐ-	प्रलय के पंख पर	१३५
२०४.	-ऐ-	दशाश्वमेध	३६६
२०५.	-ऐ-	वत्सराज	३६६
२०६.	-ऐ-	राजयोग	१८७
२०७.	-ऐ-	किशोर नाटकावली	१६४
२०८.	-ऐ-	वितस्ता की लहरें	२०६
२०९.	-ऐ-	मुक्ति का रहस्य	२२०
२१०.	-ऐ-	नारद की वीणा	१४७
२११.	-ऐ-	सिन्दूर की होली	१६०
२१२.	मिश्र, जयदेव	रेशमी गांठें	११८
२१३.	मिश्र, शारदादेवी	विवाह मण्डप	२५८
२१४.	मिश्र, शारदा	त्रिकोण	६२
२१५.	मिश्र, विष्णुशर्मा	अतीत-ज्योत्स्ना	३१८
२१६.	मिश्र, रघुवीर शरण	वीर बालक	११०
२१७.	-ऐ-	भारत माता	६२
२१८.	-ऐ-	परीक्षा	२५४
२१९.	मिलिन्द, जगन्नाथ प्रसाद	प्रताप-प्रतिज्ञा	२१२
२२०.	-ऐ-	गीतम नन्द	६५
२२१.	माचवे, प्रो० प्रभाकर	नवधा	३३५
२२२.	मानव, विश्वम्भर	लहर और चट्टान	५२१
२२३.	मांगलिक, मुरारीशरण	बुद्धदेव	२१७
२२४.	मार्कण्डेय	पत्थर और परछाइयाँ	१४६

२२५. मायुर, जगदीशचन्द्र	भोर का तारा	६१
२२६. -ऐ-	कोणार्क	३५२
२२७. -ऐ-	ओ मेरे सपने	११६
२२८. मैणवाल, हरिनारायण	कृष्ण-वियोगिनी	१५८
२२९. मेहता, रमेश	फंसला	१७४७
२३०. -ऐ-	दामाद	१७४८
२३१. -ऐ-	हमारा गाँव	१७४९
२३२. मुन्शी, लीलावती	कुमार देवी	१२६
२३३. मुन्शी, कन्हैयालाल माणिकलाल	दो फक्कड़	१५३
२३४. -ऐ-	ध्रुवस्वामी देवी	५०७
२३५. -ऐ-	वाह रे मैं वाह !	५७
२३६. -ऐ-	दो पौराणिक नाटक	५०६
२३७. मनुज, मूलजी	भीष्म व्रत	२५३
२३८. महेन्द्र, रामचरण	हिन्दी एकांकी और एकांकीकार	५२३
२३९. योधेय, अभय कुमार	जाट्य पारिजात	२४१
२४०. रस्तोगी, विनोद	गोपा का दान	२०२०
२४१. -ऐ-	पुरुष का पाप	३४२
२४२. -ऐ-	कसम कुरान की	११६
२४३. राजकुमार	सही रास्ता	३४३
२४४. राय, गुलाब	प्रसास जी की कला	६४८
२४५. राघव, रागिय	तूफान	२०४२
२४६. -ऐ-	एक सपना	२०४१
२४७. -ऐ-	रामानुज	६४
२४८. -ऐ-	वेनिम का सौदागर	८६८
२४९. -ऐ-	जैसा तुम चाहो	८६७
२५०. -ऐ-	आथेलो	८६५
२५१. -ऐ-	मैकबेथ	८६४
२५२. -ऐ-	हैमलेट	२०३९
२५३. -ऐ-	विरूढक	४००
२५४. -ऐ-	सम्राट् लियर	२०४०
२५५. -ऐ-	जूलियस सीजर	८६६
२५६. रांगरीकर, मो० ग०	भाभी	१०७३

२५७. राय, द्विजेन्द्रलाल	उस पार	१७७
२५८. -ऐ-	शाहजहाँ	१७२
२५९. -ऐ-	सिंहल-विजय	१६४
२६०. -ऐ-	राणा प्रताप सिंह	५१३
२६१. -ऐ-	भीष्म	११७
२६२. -ऐ-	सूम के घर धूम	५१५
२६३. -ऐ-	मेवाड़-पतन	१७८
२६४. -ऐ-	सीता	१७४
२६५. -ऐ-	दुर्गादास	१७५
२६६. -ऐ-	मेवाड़-पतन	२४३
२६७. -ऐ-	अहल्या	१६३
२६८. वर्मा, केशव चन्द्र	रस का सिरका	१८९
२६९. वर्मा, भगवती चरण	वासवदत्ता का चित्रालेख	१८६
२७०. -ऐ-	बुभुक्षा दीपक	३६०
२७१. वर्मा, रमेश	इतिहास के अंचल से	७८
२७२. वर्मा, राम कुमार	पांचजन्य	८६२
२७३. -ऐ-	ध्रुव तारिका	३५४
२७४. -ऐ-	चारुमित्रा	३५८
२७५. -ऐ-	ऋतुराज	५०९
२७६. -ऐ-	सत्य का स्वप्न	२७०
२७७. -ऐ-	कौमुदी महोत्सव	५१०
२७८. -ऐ-	आठ एकांकी नाटक	२७४
२७९. -ऐ-	चार ऐतिहासिक एकांकी	२६९
२८०. -ऐ-	रजत रश्मि	५११
२८१. -ऐ-	सप्तकिरण	७९
२८२. -ऐ-	रेशमी टाई	५१२
२८३. -ऐ-	सरस एकांकी नाटक	१६९
२८४. -ऐ-	शिवाजी	२०८
२८५. -ऐ-	पृथ्वीराज की आँखें	२८६
२८६. -ऐ-	विक्रमाचन	२८४
२८७. -ऐ-	रम्य-रास	२९३
२८८. -ऐ-	दीपदान	१८५
२८९. -ऐ-	इन्द्रधनुष	१५९

२६०. वर्मा, राम कृष्ण	ग्राम सुधार नाटक माला	२६३
२६१. वर्मा, राम सिंह	रेशमी रूमाल	२५७
२६२. वर्मा, वृन्दावन लाल	कनेर	१५२
२६३. -ऐ-	नीलकण्ठ	२७१
२६४. -ऐ-	जहाँदारशाह	१५१
२६५. -ऐ-	केवट	१५०
२६६. -ऐ-	राखी की लाज	१२७
२६७. -ऐ-	हंस-मयूर	३७४
२६८. -ऐ-	बाँस की फाँस	६४
२६९. -ऐ-	काश्मीर का कांटा	६५
३००. -ऐ-	पूर्व की ओर	३७०
३०१. -ऐ-	लो, भाई पंचो ! चलो !!	८०
३०२. -ऐ-	फूलों की बोली	६२
३०३. -ऐ-	भाँसी की रानी	२०२२
३०४. वर्मा, सत्यजीवन	प्रेम की पराकाष्ठा	२८२
३०५. वरेरकर, बी० बी०	अ-पूर्व बंगाल	१०३
३०६. -ऐ-	कला के लिए	११५
३०७. वाजपेयी, किशोरीदास	सुदामा	२५५
३०८. वात्स्यायन	मुकुट	१६७
३०९. वाजपेयी, भगवती प्रसाद	छलना	३६८
३१०. विद्यालंकार, चन्द्रगुप्त	रेवा	८५५
३११. वामंती देवी	किसान	३३७
३१२. -ऐ-	मानव-विजय	२३६
३१३. श्रीमती विन्ध्यवासिनी देवी	मानव	८११
३१४. -ऐ-	मानव	१०७८
३१५. विराज	आजाद हिन्द का तिरंगा झण्डा	२७२
३१६. वेंकटेश्वरराव, पद्मनभनि	रानी रुद्रमा	८५६
३१७. शर्मा, ओमप्रकाश	साँझ का सूरज	२०२४
३१८. शर्मा, अविनाशकान्त	इतिहास और कल्पना	२०६
३१९. शर्मा, गोकुलचन्द्र	जयद्रथ-वध	२८३
३२०. शर्मा, पांडेय बेचन	महात्मा ईसा	१८८
३२१. शर्मा, पृथ्वीनाथ	अपराधी	२७६

३२२. शर्मा, पृथ्वीराज	उर्मिला	२३०
३२३. शर्मा, राजेन्द्र	ग्राम पंचायत	५६
३२४. शर्मा, रामसरन	सफ़र की साधिन	८८
३२५. शरत्, सत्येन्द्र	कुन्द माला	५१७
३२६. शास्त्री, आचार्य चतुरमेन	पग-ध्वनि	१०४
३२७. —ऐ—	धर्मराज	१२५
३२८. शास्त्री, देवदत्त	कौमुदी-महोत्सव	२५७
३२९. शास्त्री, राजाराम	देवहूति	१६५
३३०. —ऐ—	उलझन	२३४
३३१. —ऐ—	शिकार	१००
३३२. शास्त्री, संत गोकुलचन्द्र	बच्चों का मंच	३००
३३३. —ऐ—	पर्दे के खेल	३०१
३३४. शिकारू मुरासाकी	गेंजी की कहानी	१०५८
३३५. श्रीधराणी, कृष्णलाल	बरगद	३५३
३३६. श्रीवास्तव, जी० पी०	बौछार	३०३
३३७. —ऐ—	उलट-फेर	३१०
३३८. —ऐ—	नौक-भोंक	३२२
३३९. —ऐ—	लक्कड़ बध्वा	३११
३४०. श्रीवास्तव, प्रतापनारायण	विवाह विभ्राट	२०२१
३४१. स्नेह	कल और आज	३३६
३४२. सन्तोष	मृत्यु की ओर	३१६
३४३. सब्बरवाल, कंचनलता	आदित्यसेनगुप्त	२८१
३४४. —ऐ—	अमिया	३५५
३४५. सक्सेना, शंभूदयाल	नन्दरानी	३५६
३४६. —ऐ—	सगाई	३६४
३४७. सन्त, शान्ता	मंच के दृश्य	८५४
३४८. सक्सेना, शंभूदयाल	आर्य मार्ग तथा अन्य एकांकी	३४४
३४९. सहगल, प्रो० सीताराम	महाकवि भास के तीन नाट	१८४२
३५०. संन्यासी, श्यामू	भाई और बहिन	३६२
३५१. सामर, देवीलाल	मृत्यु के उपरान्त	२१८
३५२. सागर, रामानन्द	कलाकार	४३०
३५३. —ऐ—	गोरा	५२७

३५४. सांकृत्यायन, राहुल	शैतान की आँख	२२१६
३५५. -ऐ-	सतमी के बच्चे	२२२४
३५६. -ऐ-	राजस्थानी रनिवास	२२२३
३५७. -ऐ-	विस्मृति के गर्भ में	२२२२
३५८. -ऐ-	भागो नहीं दुनिया को बदलो	२२२१
३५९. -ऐ-	अनाथ	२२१८
३६०. सिंह, नानक	आदम खोर	२००१
३६१. सिंह, शम्भूनाथ	घरती और आकाश	२२४
३६२. सिंह, राजा लक्ष्मण	शकुन्तला-नाटक	२४६
३६३. -ऐ-	-ऐ-	१३८८
३६४. -ऐ-	-ऐ-	१६०
३६५. सिंहल, मदनगोपाल	तुलसी और सूर	६६
३६६. -ऐ-	रंगभूमि	३०६
३६७. सुकुमार, शिवकुमार ओझा	सोहागदान	३३१
३६८. सुदर्शन	भाग्य-चक्र	५२४
३६९. -ऐ-	सिकन्दर	५२४
३७०. -ऐ-	आनरेरी मजिस्ट्रेट	२६०
३७१. -ऐ-	अंजना	६६
३७२. सूर्यकान्त	आठ एकाकी	२६७
३७३. सेन, आचार्य चतुर	राजसिंह	३०७
३७४. हरिकृष्ण	डेढ़ अरब	२०२३
३७५. हरिश्चन्द्र, भारतेन्दु	सत्य हरिश्चन्द्र	१७
३७६. -ऐ-	सत्य हरिश्चन्द्र	२६४
३७७. -ऐ-	श्री चन्द्रावली नाटिका	२६८
३७८. -ऐ-	कर्पूर-मंजरी	२६१
३७९. हंबड वि० रा०	बाजीराव मस्तानी	१७७१
३८०. त्रिपाठी, रामनरेश	अजनबी	४०२
३८१. -ऐ-	बा और बापू	२४७
३८२. -ऐ-	पैसा परमेश्वर	७३
३८३. -ऐ-	कन्या का तपोवन	२६५
३८४. -ऐ-	पेखन	३४१
३८५. -ऐ-	जयन्त	२५०

३८६. त्रिपाठी, रामनरेश	दिमागी ऐयाशी	२५१
३८७. त्रिवेणी प्रसाद	हिमालय	२२२०

हिन्दी काव्य साहित्य

१. अग्रवाल, सरयूप्रसाद	अकबरी दरबार के हिन्दी-कवि	५६०
२. -ऐ-	-ऐ-	४६४
३. उपाध्याय, प्रभाकरेश्वर	प्रेमघन-सर्वस्व प्रथम भाग	१०२४
४. -ऐ-	-ऐ- द्वितीय भाग	१०२५
५. गुप्त, दीनदयाल	अष्टछाप और वल्लभ-सम्प्रदाय	१०२७
६. -ऐ-	-ऐ-	१०२६
७. गुप्त, शशिभूषणदास	श्री राधा का क्रमविकास	१०१६
८. गुप्त, माताप्रसाद	जायसी ग्रंथावली	१२३४
९. गौतम, मनमोहन	सूर की काव्य-कला	२०४३
१०. चतुर्वेदी, नर्मदेश्वर	संगीतज्ञ कवियों की हिन्दी रचनाएं	२७८
११. -ऐ-	कवि तानसेन और उनका काव्य	२०३१
१२. चतुर्वेदी, परशुराम	उत्तरी भारत की संत-परम्परा	११६५
१३. झा, बदरीनाथ	रसगंगाधर	२०४७
१४. द्विवेदी, गोपीकृष्ण शास्त्री	हिन्दी राजतरंगिणी प्रथम खण्ड	१५६८
१५. नगेन्द्र	हिन्दी वक्रोक्तिजीवित	१०२८
१६. निर्भय, गौरीशंकर द्विवेदी	गीतगान	१३०५
१७. दांडेकर, शंकर वामन	अभंग-संकीर्तन भाग दूसरा	६५६
१८. द्विवेदी, आचार्य हजारीप्रसाद	हिन्दी साहित्य का आदिकाल	८४५
१९. -ऐ-	नाथ-संप्रदाय	१०३६
२०. दीक्षित, आनन्दप्रकाश	वेलि क्रिसन स्वमणी री	१७८६
२१. दीक्षित, राजपति	तुलसीदास और उनका युग	४६८
२२. पुरोहित, राधेश्याम	टेगौर का साहित्य-दर्शन	१३८६
२३. ब्रजरत्नदास	नंददास ग्रंथावली	१०१४
२४. -ऐ-	भारतेन्दु ग्रंथावली दूसरा भाग	१०१५
२५. माधव, भुवनेश्वरनाथ मिश्र	रामभक्ति साहित्य में मधुर उपासना	८४८
२६. मिश्र, निश्वनाथप्रसाद	भिखारीदास प्रथम खण्ड	१०१७
२७. -ऐ-	-ऐ- द्वितीय खण्ड	१०१८

२८. मिश्र, विश्वनाथप्रसाद	भूषण	१०४६
२९. —ऐ—	घनश्रानंद	१११९
३०. —ऐ—	बिहारी	१०४७
३१. —ऐ—	बिहारी की वाग्बिभूति	१०४५
३२. मिश्र, रामदहिन	काव्य-दर्पण	११२०
३३. दीक्षित, हीरालाल	आचार्य केशवदास	११२१
३४. मेनारिया, मोतीलाल	राजस्थानी भाषा और साहित्य	८२४
३५. रामलाल	भारत के संत-महात्मा	२०४६
३६. राम, प्रो०	सूर सागर	४६३
३७. वर्मा, डा० ब्रजेश्वर	सूरदास	४६६
३८. वाजपेयी, नंददुलारे	सूर सागर दूसरा खंड	१२५७
३९. —ऐ—	सूर सागर पहला खंड	१२५४
४०. वियोगी हरि	संत-मुधा-सार	६४८
४१. शबनम, पद्मावती	मीरा बृहद् पद संग्रह	१०२०
४२. वृन्दावत दास जी	श्रीनवनीत चोर पच्चीसी	३६३
४३. शास्त्री, डा० धर्मेन्द्र ब्रह्मचारी	संत-कवि दरिया	८४१
४४. शास्त्री, शालग्राम	साहित्यदर्पण	७६६
४५. शर्मा, हरिशंकर	रस रत्नाकर	८१९
४६. शर्मा, हरद्वारीलाल	सौन्दर्य शास्त्र	१०२९
४७. शर्मा, पुरोहित हरिनारायण	ब्रजनिधि-ग्रन्थावली	१०११
४८. स्नातक, विजयेन्द्र	राधावल्लभ सम्प्रदाय सिद्धान्त और साहित्य	९२७
४९. सारस्वत, पं० केदारनाथ शर्मा	काव्य-मीमांसा	८४३
५०. सिंह, डा० भगवती प्रसाद	रामभक्ति में रसिक संप्रदाय	२०४५
५१. सिंह, श्रीप्रताप	भक्तमाल	१२२०
५२. हरिदत्त शास्त्री	ऋक्-सूक्त-संग्रह	१८४५
५३. हरिदासजी महाराज	अष्टादश सिद्धान्त के पदों की टीका	३६४
५४. हरेकृष्ण	रास लीला	३५८
५५. शुक्ल, रामचन्द्र	तुलसी-ग्रन्थावली दूसरा खण्ड	४९७
५६. बाबा तुलसीदास	शृंगार-रस-सागर	९७१
५७. बंगीय हिन्दी परिषद्, कलकत्ता	मीरा स्मृति ग्रंथ	४९२

उर्दू साहित्य

प्रश्क, श्री उपेन्द्रनाथ	उर्दू काव्य की एक नई धारा	६५१
अहमद, बहाउद्दीन	अंगारे और फूल	१२२२
काश्मिक, उमरावसिंह	महाकवि अकबर और उनका उर्दू काव्य	१०१०
४. गालिब	गालिब जीवनी और संकलन	२०३४
५. अमरोहवी मुवनी	दीवाने गालिब	२०३६
६. गुप्त, रघुवंशलाल	उमर खयाम की रुबाइयाँ	२०१८
७. गुप्ता, नरालाल श्रीचन्द्र	रसीले रसिया	३६२
८. इलाहाबादी, अकबर	अकबर की शायरी	६३५
९. गौड़, कृष्णदेव प्रसाद	गालिब की कविता	२०२६
१०. चतुर्वेदी, बनारसीदास	जनपद	१६७
११. चोपड़ा, हीरालाल	डा० इकबाल और उनकी शायरी	६४३
१२. चौहान, भीष्मसिंह	आगे देश बढ़ाओ	१६७१
१३. जैन, नारायणप्रसाद	उर्दू शायरी	६४४
१४. झा, डा० अमरनाथ	उर्दू पोयट एण्ड पोयट्री	६४६
१५. जोश मलीहाबादी	जोश मलीहाबादी जीवनी और संकलन	२०२८
अद अनुवादक	जौक की शायरी	६६६
५ सुमित्रानंदन	रजत शिखर	१६१
क गोरखपुरी	जंजीरें टूटती हैं	६४७
५-ऐ-	नज़ीर की बानी	६४५
५-ऐ-	राग विराग	६४८
५-ऐ-	धरती की करवट	६४६
५-ऐ-	वतन के गीत	६४२
२५. फरीदी, शाह नसीर	तीरे नज़र	६३७
२३. विस्मिल, इलाहाबादी	बिस्मिल की शायरी	६३६
२४. -ऐ-	नूह की शायरी	६३८
२५. -ऐ-	मजाज़-जीवनी और संकलन	२०३३ Indira
२६. मजाज़	दीवान-ए-जफ़र	२०३३ Indira
२७. मिश्र, बालमुकुन्द	भंवर गीत	२०३३ Indira
२८. मेहरोत्रा, विश्वम्भरनाथ	श्रीराधा लाइ पन्चीसी	२०३३ Indira
२९. भागवती, पं० रामलाल शर्मा	विनोद और व्यंग	२०३३ Indira
३०. सिंह, पारसनाथ		२०३३ Indira

क्रम संख्या	लेखक	पुस्तक
३१. सिंहल, मदनगोपाल	शिवा	२४२
३२. साहिर लुधियानवी	साहिर लुधियानवी-जीवनी और सकलन	२०२६
३३. हुसैन, डा० सैयद एजाज	महाकवि मीर	६४०
३४. हुनर, महमूद अहमद	दीवान गालिब	६३४
३५. त्रिपाठी, रामनरेश	कविता-कौमुदी चौथा भाग	६५२

अभिनन्दन-ग्रन्थ

१. अग्रवाल, वामुदेवशरण	साहित्य-वाचस्पति सेठ कन्हैयालाल पोद्दार अभिनन्दन-ग्रन्थ	१३८०
२. काशी नागरी प्रचारिणी सभा	श्री सम्पूर्णनिंद अभिनन्दन ग्रन्थ	१२४६
३. -ए-	हीरक जयंती ग्रन्थ	१२४५
४. डा० राजेन्द्रप्रसाद	नेहरू अभिनन्दन-ग्रन्थ	१६६६
५. डा० नगेन्द्र	सेठ गोविन्ददास अभिनन्दन ग्रन्थ	१६७०
६. डा० मोतीचन्द्र	पंचतन्त्र	१८१८
७. वन्द्योपाध्याय, ताराशंकर	आरोग्य-निकेतन	१०५७
८. महान्ती, गोपीनाथ	अमृत-सन्तान	२०५
९. पिल्ले, तकषी शिवशंकर	दो सेर धान	
१०. वन्द्योपाध्याय विभूतिभूषण	आरण्यक	

५.

५५. चु.

५६. बाबा

५७. बंगोय

Members of the General Council as on March 31, 1958

Chairman :

Dr. P. V. Rajamannar, Chief Justice, 9, Victoria Crescent, Egmore, Madras.

Vice-Chairman :

Smt. Kamaladevi Chattopadhyaya, 2, Canning Lane, New Delhi or Dilpazir Building, 1st Floor, Warden Road, Bombay.

Treasurer :

Shri D. S. Nakra, Joint Secretary, Ministry of Finance, Government of India, New Delhi.

Nominees of the Government of India

1. Rai Uma Nath Bali, Bhatkhande Sangit Vidyapith, 1, Kaiserbagh, Lucknow.
2. Maharajkumar Birendra Kishore Roy Choudhury, 55, Ballygunge Circular Road, Calcutta-19.
3. Shri P. N. Kirpal, Joint Secretary, Ministry of Scientific Research and Cultural Affairs, Government of India, New Delhi.
4. Vacant.

Nominees of State Governments

- | | |
|----------------------------|---|
| <i>Andhra</i> | 1. Padmasri Sthanam Narsimharao, c/o All India Radio, Hyderabad. |
| <i>Assam</i> | 2. Prof. M. Neog, Chenikuthi, Gauhati P. O. (Assam). |
| <i>Bihar</i> | 3. Shri Ramdhari Singh 'Dinkar', M. P., 55, South Avenue, New Delhi. |
| <i>Bombay</i> | 4. Dr. D. G. Vyas, Sekhsaria Building, 40, Parekh Street, Sandhurst Road, Bombay-4. |
| <i>Jammu & Kashmir</i> | 5. Shri Patanjali Dev Sharma, Kachi Chawani, Jammu. |
| <i>Kerala</i> | 6. Shri Chembai Vaidyanatha Bhagvathar, Chemkai Village, Kottayi P. O. via Palghat. |
| <i>Madhya Pradesh</i> | 7. Shri S. N. Ratanjankar, Vice-Chancellor, Indira Kala Sangeet Vishwavidyalaya, Khairagarh, (M. P.). |
| <i>Madras</i> | 8. Shri Musiri Subramania Iyer, Principal, Central College of Karnatic Music, Madras. |

- | | |
|----------------------|--|
| <i>Mysore</i> | 9. Shri K. P. Ramanathiya, Chairman, Mysore Academy of Dance, Drama and Music, New Public Office, Bangalore. |
| <i>Orissa</i> | 10. Shri N. Kanungo, 6 York Road, New Delhi. |
| <i>Punjab</i> | 11. Shri G. D. Sondhi, Bombay Lodge, Subathu (Simla Hills). |
| <i>Rajasthan</i> | 12. Shri Brahmanand Goswami, Principal, Rajasthan Kala Sansthan, Jaipur. |
| <i>W. Bengal</i> | 13. Dr. D. M. Sen, Secretary to the Government of West Bengal, Education Department, Calcutta. |
| <i>Uttar Pradesh</i> | 14. Bhagwati Sharan Singh, Administrator, Bhatkhande College of Hindustani Music, 1, Kaiser Bagh, Lucknow. |

Eminent Artistes Nominated by the Government of India

1. Shri Mustaq Husain Khan, Old Kotwali, Rampur (U.P.).
2. Shri Ariyakudi Ramanuja Iyengar, Thakambalayam Street, Kumbakonam.
3. Smt. Devika Rani Roerich, c/o The Indian Bank Ltd., Infantry Road, Bangalore Cantt.
4. Shri Prithviraj Kapoor, M.P., Prithvi Theatres, Royal Opera House, Queens Road, Bombay.
5. Shri Alauddin Khan, Maihar (V.P.).
6. Shri Sachin Sen Gupta, 28-A, Bhupen Bose Avenue, Calcutta-4.
7. Shri Udai Shankar, 38, Golf Club Road, Calcutta-33.
8. Shri Ram Gopal.

Nominees of the Sahitya Akademi

1. Shri B. V. (Mama) Warerkar, M.P., Haji Kasam Wadi, French Bridge, Bombay-7. or 191, South Avenue, New Delhi.
2. Smt. Mahadevi Verma, c/o. Sahityakar Sansad, 58, Rasulabad, Prayag (Allahabad).

Nominees of the Lalit Kala Akademi

1. Shri G. Venkatachalam, 6, St. John's Road, Bangalore.
2. Shri Shiavax Chavda, Ava Chambers, Behind Metro Cinema, Dhobi Talao, Bombay-1.

Elected Representatives of Recognised Institutions

1. Shri B. R. Deodhar, Principal, School of Indian Music, Modi Chambers, Opp. Opera House, Bombay 4.
2. Shri Omkarnath Thakur, Department of Music, Banaras Hindu University, Banaras.
3. Shri Basant Roa Rajopadhya, Vyas Academy of Music, Vyas Bhuvan, 148, Hindu Colony, Dadar, Bombay.
4. Smt. G. Channana, Principal, Ganamandiram, III Cross, Basavangudi, Bangalore-4.
5. Shri Hari Uppal, Bharatiya Nritya Kala Mandir, Jahajikothi, Patna-3.
6. Smt. T. Balasaraswathi, 4, Varadarajulu Naidu Road, Egmore, Madras-8.
7. Shri S. S. Vasan, 23, Edward Elliot Road, Madras.
8. Thakur Jaidev Singh, c/o. All India Radio, New Delhi.
9. Dr. V. Raghavan, Head of the Sanskrit Department, Madras University Building, Madras.
10. Smt. Bindhya Basini Devi, Vindhya Kala Mandir, Kazipur, Patna-4.

Members of the Executive Board as on March 31, 1958

<i>Chairman :</i>	Dr. P. V. Rajamannar
<i>Vice-Chairman :</i>	Smt. Kamaladevi Chattopadhyaya
<i>Treasurer :</i>	Shri D. S. Nakra
<i>Member :</i>	Rai Uma Nath Bali
”	Shri P. N. Kirpal
”	Dr. D. G. Vyas
”	Shri S. N. Ratanjankar
”	Shri N. Kanungo
”	Shri Brahmanand Goswami
”	Smt. Devika Rani Roerich
”	Shri Prithviraj Kapoor, M.P.
”	Shri Udai Shankar
”	Shri B. R. Deodhar
”	Dr. V. Raghavan

Members of the Finance Committee

<i>Chairman :</i>	Shri D. S. Nakra
<i>Member :</i>	Smt. Kamaladevi Chattopadhyaya
”	Shri Sachin Sen Gupta
”	Dr. G. F. Lakhani
”	Shri Uma Nath Bali

