



MANIPURI



MOHINIATTAM

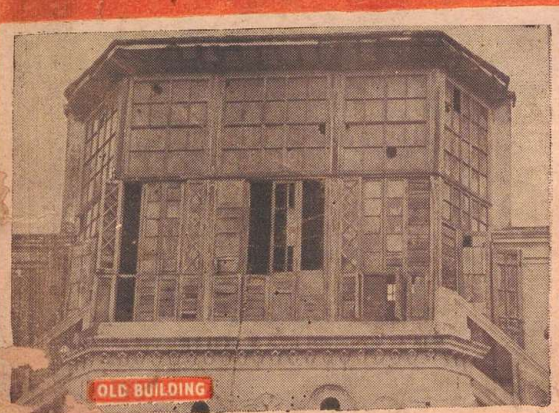


BHARATNATYAM

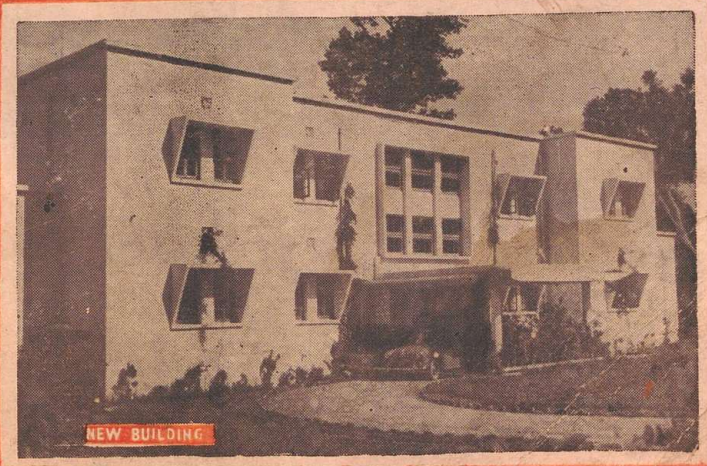
Twenty
Years
of
BHARTIYA
NRITYA
KALA
MANDIR
PATNA



KATHAKALI



OLD BUILDING



NEW BUILDING



BULLETIN No. 3

BHARTIYA NRITYA KALA MANDIR

Academy of Indian Traditional Dance

P A T N A

Estd. 1949

(Registered under the Societies Act XXI of 1860)

20th Year Celebration

1949—1969

Published by
Shri Hari Uppal,
Director, Bhartiya Nritya Kala Mandir, Patna-3

Price Rs. 1/-

Printed at Gyanpeeth Private Ltd., Patna-4

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*Editor of the Bulletin
Shri B. M. K. SINHA,
Vice-Chancellor, Magadh University.*

Rashtrapati Bhawan, New Delhi-4
2nd September, 1969

Dear Sir,

Thank you for your letter of 29th.

I am afraid it may not be possible for me to participate in the 20th Anniversary celebrations of the Bhartiya Nritya Kala Mandir as I am not free in the third week of September. I wish success to your function.

Yours sincerely
Sd. V. V. Giri

Prime Minister's Secretariat, New Delhi-11
September 10, 1969

"The Prime Minister thanks you for your letter. She sends her best wishes for the success of the twentieth annual function of the Bhartiya Nritya Kala Mandir, Patna, being held this month."

Minister of Tourism & Civil Aviation,
September 11, 1969

Dear Shri Hari Uppal

I was glad to know from your letter that the Bhartiya Nritya Kala Mandir, Patna is shortly celebrating its Twentieth Anniversary. This institution has done excellent work in spreading a knowledge of classical and folk dancing, and I send you and your colleagues my good wishes on this occasion.

Yours Sincerely
Sd. Karan Singh





Late Dr. Anugrah Narayan Sinha, Finance Minister,
Govt. Of Bihar was our first President.



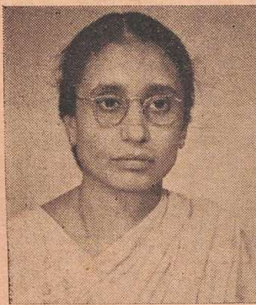
Shri Jayaprakash Narayan



Our President Shri K. Abraham Adl, Member,
Board of Revenue, Bihar.



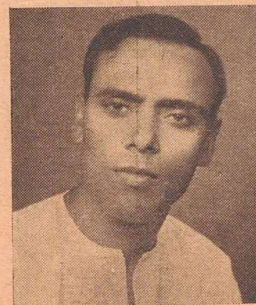
Shri Hari Uppal, Founder-Director, Members of the Teaching Staff and Academic Council
Bhartiya Nritya Kala Mandir, Patna. Graduate in Dance (Kathakali and Manipuri) from Visva-Bharati University, Santiniketan, followed by specialised training in Kathakali under Guru Kunjukurup at Kerala Kalamandalam, Cochin and in Manipuri under Guru Amubhi Singh at Manipuri Dance College, Imphal.



Smt. Yamuna Bai, Mayuram, Tamilnad, Prof. of Bharat Natyam Dance



Kumari Bina Das, Nritya-Visharad, Prof. of Manipuri Dance



Shri Sumitra Nandan, Nritya Visharad, Lecturer in Manipuri (Instrumental)



Shri Ibomacha Singh, Jawahar Lal Nehru Manipuri Dance Academy, Imphal, Lecturer in Manipuri (Instrumental)



Kalamandalam Sheela Panicker, Lecturer in Mohini Attam



Kumari V. Mythili, Kalakshetra, Madras, Prof. of Bharat Natyam Dance

Shrimati RUKMINI DEVI ARUNDALE,
Kalakshetra, Madras.

Prof. MOHAN KHOKAR,
Sangeet Natak Akademi, New Delhi.

Dr. V. RAGHAVAN,
Music Academy Madras.

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Kerala Kala Mandalam, Kerala.

Principal B. R. DEODHAR.

Principal SUSHIL BHANJA CHAUDHARY,
Santiniketan.

Shri GURU AMUBHI SINGH,
Principal, Jawahar Lal Nehru, Manipuri Dance Academy, Imphal.

Shri HARI UPPAL.
Director, Bhartiya Nritya Kala Mandir, Patna.

(This Council has been formed specially with a view to fixing and maintaining uniformity in the standards of dance as prescribed in the art and educational institutions of India.)

Kumari Amumacha Devi, Jawahar Lal Nehru Manipuri Dance Academy, Imphal, Lecturer in Manipuri Dance



Kalamandalam Raman Kutty Marar, Lecturer in Kathakali (Instrumental)



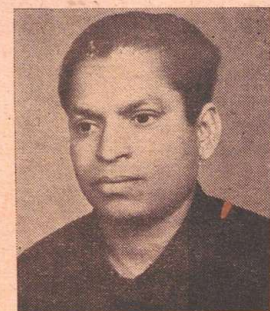
Shri P.T. Ambalam, Mayuram, Tamilnad, Lecturer in Bharat Natyam (Instrumental)



Kala Mandalam Shri Natrajan, Lecturer in Kathakali Dance



Shri Nandanji, Lecturer in Vocal Music



Embassy of The United States of America, New Delhi

September 12, 1969

Dear Mr. Uppal :

Congratulations on your twentieth birthday. It is a pleasure for me to extend Kala Mandir my best wishes on this happy occasion. As Director and founder I know you must feel proud in seeing the institution grow from a minuscule beginning to that of a vigorous and flourishing school for Indian dances. The Kala Mandir is enriching the cultural life of Patna and indeed the whole nation. Let me wish you personal success and a long and productive life in the coming years for your institution.

Very sincerely yours,
Sd. Kenneth B. Keating



“Wish 20th anniversary celebrations of Kala Mandir all success.”

G. S. PATHAK,
Vice-President of India

“I send good wishes to your Kala Mandir on the occasion of its Twentieth Anniversary.”

—S. Radhakrishnan

I wish your Kala Mandir a successful future in promoting art.

K. M. Munshi

I am glad to know that the Bharatiya Nritya Kala Mandir is celebrating its 20th anniversary on September 20 and 21, 1969. The Nritya Kala Mandir has grown through the years because of its sincere dedication to the promotion of the arts and it has greatly enriched the artistic and cultural life in Bihar. I am particularly happy that the Kala Mandir has arrangements for teaching of various styles of classical dances. Institutions like the Kala Mandir are rendering valuable service in the cause of the promotion of our arts and culture.

I send my felicitations and good wishes on this occasion.

K. P. S. Menon

Thank you very much for your letter of September 7. I would have been happy to attend the function, but I greatly regret that my engagements here will not permit me to do so.

I, however, wish all success to your function.

L. P. Singh,
Home Secretary, Govt, of India, New Delhi,

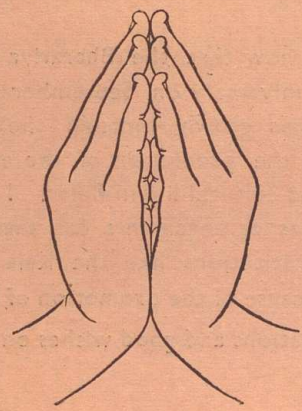


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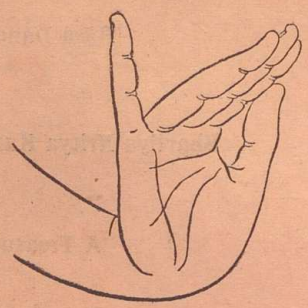
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Editorial

Looking Inside

This institution is passing through the 20th year of its existence, not a long period, in one sense, for it is said "Art is long and life is short". This institution is a symbol of art. It has to go a long way; it has yet to reach its fruition.

The Director, in one of the pages of this bulletin, has naturally cast a longing lingering look behind; the delapidated Jahazi Kothi without light, without fan, even without proper flooring on which the controlled but ecstatic feet of dancers could fall rhythmically and generate a feeling of sweetness and harmony within. He has also recalled, not with any ill-will, the contempt with which his early efforts were looked upon; but he has, at the same time not forgotten the sincere sympathy and co-operation which he received from a section of people, competent, though small. All his honest efforts have now, at long last, borne fruit, and a beautiful house, with a much more beautiful auditorium has become the proud possession of this institution.

This is, however, not the end, but the beginning of a new life. Uptil now dances have been confined to young girls alone, but it is now going to start an open-air stage where thousands of people would sit together under the canopy of glistening stars and forget themselves in the continuous flow of beauteous forms and wave after wave of divine music.

This, purely artistic entertainment, will have to be different from what we are accustomed to in the films of to-day. Art is hardly art on the silver screen-dance which should be

pure and ennobling, is vulgarised; and songs which should awaken and elevate our deepest emotions are simply sexualised. On the open-air stage of the Mandir, every sight and every sound will fill you with a sense that life is pure, life is joy, and life is bliss.

Even the social dance which is in the offing will be a creation of pure art and refined beauty, where men and women, boys and girls, will mix and mingle in an aesthetic atmosphere, feeling one, as if in the home of our divine creator above and in the white radiance of art below. Let art combine and join which politics has disintegrated and dismembered.

Sometimes we wonder how in the present climate of disruption of all social and moral



B. M. K. S.

values, this Mandir is forging ahead unblemished and unsullied. The secret lies somewhere. Is it in the sincerity and honesty of the members of the Managing Committee? Is it in the integrity of its Director? Is it in the personality of the President of the Managing Committee? Or is it in the high sense of beauty and unbreakable sense of duty of the teachers and artists who work in the Mandir? Perhaps, the answer is—in one and all the factors mentioned above. Even one rotten thing is enough to spoil all. But it is good luck that members, all of them, have worked for the good of the institution; the President is art and culture personified; the Director is a true missionary and the teachers and artists, both men and women, are devoted workers and have worked with a sense of dedication to the cause of art. Other institutions are crumbling under the weight of corruption, but the Mandir is going from strength to strength, from beauty to beauty, merely because all those intimately connected with the institution believe in and act up to the ideal of 'service above self', and are imbued with a sense of duty born of a faith in the destiny of art.

Another object, attached to the institution and noteworthy of attention, is its small museum, almost in its infancy, but very promising indeed and opening up a new avenue of investigation and research. The museum is a collection of old costumes and old musical instruments used in villages and various tribal areas of Bihar. If we do not see them, we have no idea of how folk dances were executed in the past. The old costumes and old instruments create the setting and help us in understanding, in full details, the entire dance movements. This museum is not merely a collection of curios for idle visitors, it is meant to communicate ideas and forms in the

art of dancing, even as books are in educational institutions. But this collection is an expensive affair. The fund at the disposal of the institution has been very meagre; even with the meagre fund, the institution has bought what the fund could buy. Never the less, though small, it has created a new vista which the art lovers may relish.

A very important consideration in the art of Indian dancing is that it has to be cultivated in its old pristine purity. Any admixture of modernity is likely to spoil its grace and beauty. Those who are interested in copying modern western cheap dancing forms, let them do so and have their pleasure; but our old Indian dance forms have to be saved from modernity and preserved and practised in their old recondite ways and patterns. The adulteration of form may mean the adulteration of spirit; and if the spirit is adulterated, the life and soul of the art is lost. The museum is a constant reminder that if the old is old, let it be genuine and then alone it is worthy of respect and worth the value we attach to it.

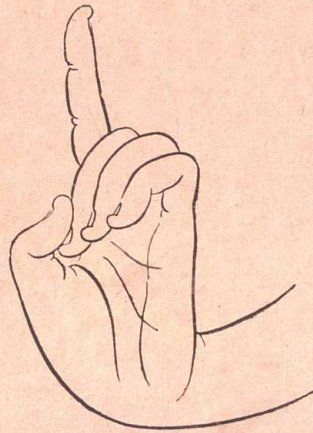
This institution is not only local in its activity and influence, it is trying to spread its influence far and wide. It has given shows in places like Delhi and Bombay and everywhere the shows have received unstinted admiration from art lovers and art critics. A student and now a teacher of this very institution, called Miss Bina Das, has blossomed into a superb dancer, both Katha Kali and Manipur styles and has achieved astonishing finesse and perfection in her art. Her leading performance at Bombay with a troupe of this institution has secured glory for the Mandir. As a result, invitations have been received for performances abroad; but proper opportunity and time are being awaited for the

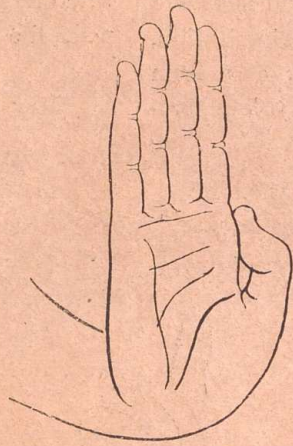
same. The institution has, in the making, not one Bina Das, but a few others too, who, in due course, would be a source of pride to Bihar.

The Indian air is surcharged today with the talk of national and emotional integration. Seminars have been held and ways and means are being found out how to achieve this integration. But unfortunately the more we talk about integration, the more disintegrated we become and it becomes difficult to think of India as one whole. But it is a matter of intense satisfaction that this institution has achieved silently and imperceptibly what others have not achieved with loud talks and expensive seminars. Here, in this institution, artists, from all corners of India, even from the borders of India come and work as bro-

thers and sisters. There is no south, no north, no east, no west here. It is all one India, one nation and one community of civilised human beings. There is no language problem; there is no territorial problem; there is no religious problem; there is no caste problem. There is one will to live, and to live in harmony and peace and loving kindness. The political theory of 'peaceful co-existence' is unknown to them; the social theory of communism or socialism is unknown to them; the religious theory of tolerance or brotherhood is unknown to them. And yet the artists from the different parts of India live as if they were one, with one goal and one purpose i.e. to say, to make life worth living.

May God bless all.





MY FANTASY AND MY FAITH

—HARI UPPAL

As I Look Back

The Bhartiya Nritya Kala Mandir is twenty years' old. It has established itself as a premier dance institution of the country. Many hurdles have been cleared and many more have to be negotiated.

I have had the privilege of serving this institution from its very inception. As I look back on the two decades of its growth from its infancy to its adolescence and then to its youth, my mind gets filled with the memories of many trials and tribulations in the task of

making this institution what it is today. At the same time there are recollections of the moments of elation and the sense of achievement which filled the heart as each year passed by.

Two decades should mean promise of maturity in some directions at least. For this institution, it has meant primarily physical stability as also a wider acceptance of dance as an art among the intelligensia or educated people of Bihar. Many interesting and significant episodes come to my mind



Late Shri Lal Bahadur Shastri, the then *Communication Minister* laying the foundation of the Kala Mandir Building at Chhajubagh in 1956. Hari Uppal, Director of Kala Mandir is helping Shri Shastri in laying the stone, while Mrs. L. P. Singh watches it keenly.

preciation of dance as a respectable avocation in Bihar.

Coming back to my home state in 1949 after my graduation from Saanti-Niketan and later studies under Guru Kunju Kurup and Vallathol's Kerala Kala Mandalam, it was but natural that I should have decided to make Bihar a homeland of the dances of India. The task was too exacting perhaps not to be fulfilled in my life time, but yet I felt satisfied to set my foot on the path to progress convinced that a task well begun is half done. Temptations were many and from many sides, there were invitations to join films and dance troupes—but I had to shun them as my heart craved to make dancing available to all and popular among the respected folk of Bihar.

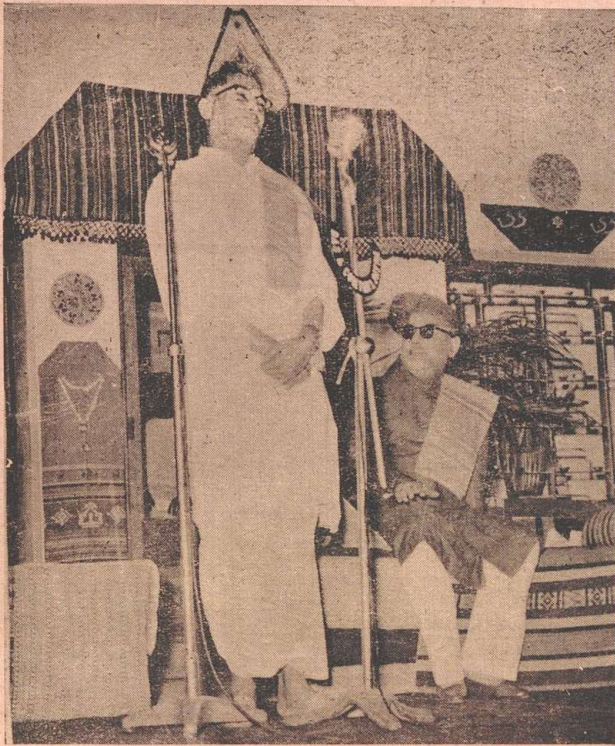
I still vividly remember that evening when respected Shri Jayaprakash Narayan gave me two hundred rupees and asked me to find out a place for building up a temple of dancing so that this neglected art could be propagated in its true perspective. Smilingly he had looked at his wife, Prabhawatiji, suggesting that she might be my first disciple. Though she expressed her inability to agree to the suggestion due to her advanced age, she immediately asked Mrs. Sushila Koirala, (wife of Mr. B. P. Koirala, ex—Prime Minister of Nepal), who was present there, to help her out. Gladly Mrs. Koirala stepped into the breach and accepted to be my first student. Within a week I got a few more students—Kusum and Kumud, daughters of Shri K. P. Sinha, then Principal, Patna College, Renu, sister of Mrs. Ramola Nandi, Principal, Magadh Mahila College, Mrs. Vijaya Deshpande, Asha Merdhekar, Neena Dutta, Nita Bose and Bina Das, who still continues to be in Kala Mandir but in a changed role, as a pro-



Smt. Sushila Koirala performing a Manipuri dance number.

fessor. The number of students grew and within a six-month period, it swelled to 30.

Getting a suitable building continued to be a problem during all these months. I, however, rented a room in Jahazi Kothi, a building in Kadamkuan. It had neither electric connection nor any other amenities. And that relate to the gradual but growing ap-



Sri Jayaprakash Narayan is addressing the convocation of the Kala Mandir in 1958. Dr. Zakir Hussain, the then Governor of Bihar is sitting by his side.

I was alone, beset with the task of taking all the dance classes. I was not in a position even to appoint a peon, not to speak of a teacher. Later electric connection was given to this room, but it remained without any door. For fear of theft, I took back home the electric blub and the time-piece every night after the classes were over.

To render an account of the twenty years of the Kala Mandir, one would have to recognise the intertwining threads of the individual, the institution and the art form in particular. As an artist is in a somewhat different category from other professional individuals, success of an institution depends

upon the extent to which he has enabled the public to discern the soul of the art and to see that it is essentially spiritual in substance.

To popularise art is not to vulgarise it. On the contrary, it is the work of dedication of the artists to educate, refine and ennoble the public mind to appreciate the deeper values of Art.

So I called a meeting of art lovers of the capital and explained to them my scheme of things. Quick came the response and each one of them started taking interest in my scheme from the moment it was unfolded. Consequently a committee was formed. It included Shri J. C. Mathur, I. C. S, then Education Secretary, Shri S. N. Jha, Journalist, Shri. P. K. Sen Gupta, Shrimati Prabhawati Devi, Shrimati Aruna Haldar, Shri Radh Mohan, Shri S. H. Rizvi, Shri Upendra Maharathi, Shrimati Gini Dutt and others.

Late Dr. A. N. Sinha, former Finance Minister, Bihar, ter, became the first President. After his passing away Shri K. Abraham, I. A. S., then Education Secretary, Govt. of Bihar became the President of Kala Mandir.

I shall be failing in my duty if I do not mention the names of late Shri Madhav Shri Hari Aney and Shri R. R. Diwakar, former Rajyapals of Bihar, Late Dr. S. K. Sinha, former Chief Minister of Bihar, late Dr. A. N. Sinha, former Finance Minister of Bihar, Shrimati L.P. Singh, wife of Home Secretary, Shrimati B. Abraham and Shri K. Abraham, I.A. S., Additional Member, Board of Revenue. Help, inspiration and encouragement came galore from all these ladies and gentle-

men and the Kala Mandir and with it dancing as a movement, not withstanding heavy odds came to stay in the capital city of Patna.

As I See It Today

In Chhajjubah, Patna, stands today an imposing building. This is the Bhartiya Nritya Kala Mandir, a must in the itinerary of any artist or V. I. P. visiting Patna. It is so because its reputation has reached far and wide in the country.

Though it is situated in the heart of the city and also not away from its distractions, yet nothing detracts a visitor once he steps into the compound of Kala Mandir. A well-kept circular green lawn, groves of trees and shrubs, artistically clipped branches of trees, terra-cottas, flowering creepers and birds warbling in the branches make an attractive setting and also break the drabness of the scene outside. In tune with its pleasing prospects, at times classes are held in the open students learning dancing under tree shades.

When the Kala Mandir was started, it had

no building of its own. It came up much later in 1958, about nine years after it was set up. There have been several memorials of Dr. Anugrah Narain Sinha, but this building can justly claim to be memorial mot closely linked to him. On his deathbed, Dr.



Lats Dr. Shrikrishna Singh, the then Chief Minister of Bihar is performing the opening ceremony of the class rooms and administrative block by lighting the lamp in 1958. Shri Hari Uppal, Director is seen helping him.



Dr. S. Radhakrishnan, then President of India, lighting the sacred lamp to mark the opening of the auditorium of Kala Mandir on 8th January, 1963.

Sinha summoned Shri K. Abraham, who was then the Vice-President and told him : "I have one last request to make of you. See that the building of the Kala Mandir is completed without delay. Also see that the Kala Mandir is put on a sound footing." I am happy that this last wish of Dr. A. N. Sinha was fulfilled. To-day the Kala Mandir has a splendid auditorium and stage richly furnished and scientifically fitted with modern devices.

After the land was acquired, the late Shri Lal Bahadur Shastri, then Railway Minister of India laid the foundation of the building in 1956. Seven years later, in 1963, Dr. S.

Radhakrishnan, then President of India, formally opened the auditorium of the Kala Mandir. Performing troupes from U. S. S. R: U. S. A. and U. K. came to perform in this auditorium.

The Kala Mandir gives training in Manipuri, Kathakali, Mohini-Attam, Bharat-Natya-yam and folk dances of Bihar. It has got a team of teachers from different parts of the country. They hail from the places which are the traditional centres of those dance forms.

One of the many advantages available to the students is that a student by joining one of the departments is allowed the benefit of

attending courses in any other department, if he or she shows marked aptitude for such courses, without having to pay any extra fees. The session of the Kala Mandir commences from the month of July every year and lasts for one calendar year. Usually the classes are held on six days of the week. There are two examinations held each year. The half-yearly examination is held in December and the annual in July.

Dance lessons are accompanied by the Mridang, Mandalam and other musical instruments and the students are expected to learn the "Bols".

Diploma of "Nritya Visharad" is granted to a student after completion of four years training at the Kala Mandir

The Kala Mandir has also devised a short-term course of coaching for foreign students and also a brief course of elementary training in dancing. The session for foreign students begins in July and ends in December. In special cases, coaching is undertaken in the midst of the session also. There are now more than 150 students on the roll and a team of 15 teachers. More than one thousand students have passed out from this institution after completing their training in classical dance forms.

The Kala Mandir imparts, not only technical lessons in dancing, but also endeavours to afford every opportunity to its students to obtain a general cultural background which



Dr. S. Radhakrishnan, President of India, receiving the tribal instrument called "Banam" and a copy of the Survey report on Folk Dances of Bihar from Shri Hari Uppal on the occasion of the opening function of auditorium.

may later become their valuable equipment in life.

As such, besides instruction, the Kala Mandir has also launched several schemes as part of its curriculam to bring about a radical change in the cultural outlook of the people of Bihar and to revive and preserve those which have already fallen into disrepute and neglect.

To help preserve the folk dances in their original and unalloyed form, they were introduced, in the curriculam of the Kala Mandir. This I did, after completing a survey of the folk dances of Bihar in course of which I found out how baneful influences were slowly and imperceptibly creeping into the folk forms.

During my tours from one end to the other in the tribal belt of Chotanagpur and Santhal Parganas, the beauty, naturalness and grandeur of the different folk dance items and the artistry of their performances thrilled me.

Not satisfied with merely introducing folk dances in the curriculam of the Kala Mandir, I felt that something more had to be done for a thorough appraisal of the folk dances in their wider ramifications. Such a purpose could not have been better served than through a seminar.



Shri Hari Uppal, Director is performing the Ballet "Usha Avahan" in honour of the visit of Dr. S. Radhakrishnan, then President of India to the Kala Mandir.

The four-day seminar proved a great success. Specialists in folk forms read out papers while the dancers illustrated the salient points made in their papers. Discussion of different aspects of the folk dances and an exhibition of folk materials were also held.

Still not satisfied, I felt that what was actually required for preserving the folk dances was an Institute or Centre of Tribal dancing where arrangements could be provided for imparting training in prominent tribal dance forms as it was not possible to teach all the varieties of folk dances prevalent

among the nearly three dozen tribes in our state.

Accordingly a branch institution of Kala Mandir was established at Ranchi to popularise the creative festival and social dances.

A word about the survey report on the folk dances. The first part dealing with the folk dances of Chota Nagpur has already been published. The second dealing with the folk dances of Santhal Parganas, however, is yet to come out.

The survey reveals an amazing wealth of folk art, particularly in dancing and singing, each tribe having its own dance forms and the supporting handicrafts are characteristic of small groups ethnically common but widely differing in details. Some items are common to both the Dravidian and the Kolarian groups.

Among the major tribes who have maintained their distinct dance patterns in terms of the variety of items and dancing skill are the Oraon, Munda, Santhal Ho and Khadia. But no less important and significant are the dances of minor tribes like Birjia, Asur, Birhore, Savaria-Paharia, Malpaharia, Kherwers, Parahia, Nagesia Kisan and others though their dances are not characterised by the same variety of items as is to be found in case of major tribes-

Library

Attached to the Kala Mandir is a rich and growing library.

Museum

I set up a folk art museum, containing my collection of folk materials such as costumes jewellery and rare musical instruments as used in folk dances as well as terra-cotta figurines representing dancing scenes. The collections, made in course of my survey work



Miss Donna William of America, student of the Kala Mandir, is performing Bharat Natyam.

of folk dances in Bihar, are utilized for providing authenticity to the scenes and characters of a dance ballet dealing with any historical or other theme of any period or clime. The folk materials are of utmost value for a dancer and more so for an institution devoted to teaching and research and dance ballet composition. The museum could be set up with the help of Sangeet Natak Academy, New Delhi.

In these days of rapid and quick advancement, a scheme for constant exchange of ideas becomes a necessity. In order to provide this, a plan of "Visiting Professorship" has been instituted by the Kala Mandir.

Under this plan, great exponents of the art of dance were invited. They stayed in the Kala Mandir for short periods and gave students and teachers

of the Kala Mandir the benefit of their valuable insight and experience. Guru Atomba Singh of Imphal also joined the Kala Mandir as its visiting Professor in August 1962.



Kumari Bina Das performing Mohani attam.

A scheme "International cultural programme" has also been entrusted to the Kala Mandir by the Ministry of Scientific Research and Cultural Affairs, Government of India. Under the scheme, the students and

public get the benefit of witnessing performance of master artists.

The provision for extra-mural lectures is another useful feature of the Kala Mandir. It has helped to make it a forum for exchange of views on the subjects pertaining to dance drama and music.

Under this scheme every year two eminent persons, who have made their mark in the field of art and culture, are invited to deliver a series of lectures. Up till now the Kala Mandir has invited Shri J. P. Narayan, Shrimati Rukmini Arundale, Shri J.C. Mathur, I. C. S., Dr. Narayana Menon and Shri S. H. Vatsyayan to deliver such lectures at the Kala Mandir.

Honouring of artists is another welcome feature of the Kala Mandir. It organised two special functions to honour the two sets of nine old artists of Bihar in the field of dance, drama, music and stage crafts and awarded "Tamra-Patras" to them.

A number of ballets were also produced and directed by me at the Kala Mandir. Some of them could rightly be described as "experiments in composition". They included a full-length dance ballet on Meghdoot (Kalidas) in 1948, on Hindi Sahitya Ka Itihas (History of Hindi Literature) in 1950, on Ramayan in 1955, on Chitrangada (Tagore) and on Usha Avahan based on hymns from Rig-veda in 1963.



A class room scene of the Kala Mandir.



Shri Hari Uppal, Director is seen with the senior students of the Kala Mandir demonstrating Manipur dance.

The Kala Mandir is recognised by the Government of Bihar as well as the Sangeet-Natak Academy, New Delhi. The institution receives a recurring grant of Rs. 50,000 per year from the Government of Bihar to meet its deficit and also non-recurring grants for its development in all spheres.

The Bhartiya Nritya Kala Mandir can justifiably claim today that it is due to its sincere efforts and endeavours that Bihar has now, once again, got its place on the cultural map of India.

Looking Ahead

During the last two decades the B.N.K.M.

has registered a slow and steady progress. Among its achievements are :

1. Building and Auditorium;
2. Syllabus of studies;
3. Survey of Folk Dances;
4. Ballets;
5. Museum;
6. Seatares; and
7. Visiting Professorships

But there is also the vast undone. To-day planning is in the air. But in artistic activities there must always be a margin or spontaneity and unexpectedness. We can not fully foresee or determine the future, except to



Students in a Bharat Natyam Class.

hope that in whatever directions the B. N. K. with the life of the people, their hopes and
M. will grow and it will never lose contact fears, agonies and ecstasies.



A batch of students of First Year Mohiniattam are practising in their class.

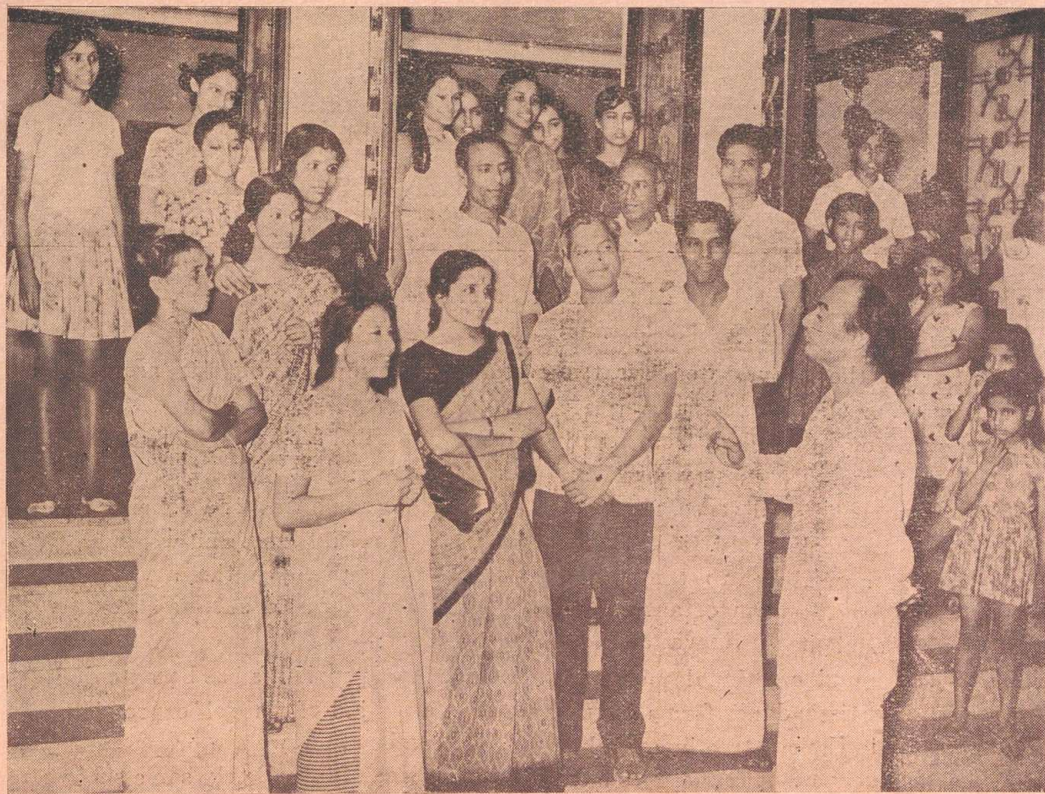
Among our unfulfilled promises some have suggested that the B. N. K. M. should open branches in the larger towns of Bihar and grant diplomas to successful students. While this will widen the range of our activities, it will be also a step towards a university at not too distant a date. This adds to our responsibility but is also perhaps a logical end of our labour and should be kept in view.

It is also felt that B. N. K. M. should from time to time take out troupes to different zones of India and present—with the help of period pieces, like jewelery, terra cotta, textile, costumes, musical instruments, etc.—the evolution of the culture of the state of Bihar as

well as items of interest in which B. N. K. M. has specialized and experimented.

The B. N. K. M. might, at the same time, undertake, with the help of the government of Bihar, or of India, the filming of suitable dances, for instance, rare folk dances which are on the point of dying out and need to be preserved.

An open-air stage has been one of our as well as the city's — needs. The Government of Bihar has already sanctioned land for the purpose and construction is expected to be completed during the next three to four years. This is bound to help and enlarge our activities in various ways.



Director Hari Uppal explaining a point to the teachers and students of the Kala Mandir.



A class room scene of the Kala Mandir.

In addition to the above, we have two other projects in our mind—one is a complete ballet on the history of Bihar from early times to modern age. The history of Bihar, which is so picturesque and tense, must not remain confined to books only, it has to be made visible and appealing to the heart. Bihar has always played an important part in all the three ages, ancient, mediaeval and modern and which high and emotional moments, when displayed in artistic dance forms, would be superb not only in their attractiveness, but also in their significance. A few scenes have already been sketched, more are in the mind

and an unknown multitude are still in the womb of imagination. I am sure my inspiration will not fail me in the end.

Another project which has been agitating my mind for some time is a scheme for Social Dancing, so that men and women both may partake of and enjoy the rhythm of life. The main pattern of such a scheme will be as followed :—

1. For most people life has become dull, without any kind of real self-expression.
2. To combat this we are proposing a simple measure; of bring back some sense of rhythm and harmony into our lives through

an adaptation of regional dance forms. These, we believe, will be useful, physically, psychologically and aesthetically.

3. The dance items, to begin with, will be simple, capable of being learnt by any age group.

Men and women will form different groups and will be taught separately.

This scheme will be free from some of the defects of the western Ballroom dancing and

will be suited to Indian tastes and Indian conditions. The system of community dancing has left a distinct stamp on the life and culture of the tribal people; so the social dancing, as envisaged by me and if introduced, may bring about a distinct change in our outlook and may enrich our life aesthetically.

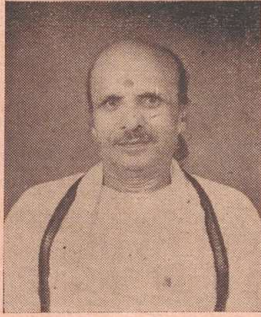
In the Gita Sri Krishna said : *Nastantya vistarasya me*, there is no end to my extensions. Let that be our motto too.



A class room scene of the Kala Mandir.



Students of junior classes practicing Bharat Natyam.



THE RĀSA DANCE :

Its Spiritual Significance

By

Dr. B. N. MISHRA 'Madhav'

Reader in Hindi

The Rasa symbolises the cosmic dance of the Eternal. He with the Eternal She in the innermost recess of the human soul which is verily the divine playground—the eternal Brindaban. Between this eternal He and eternal She who is the lover and who the beloved is difficult to say. In fact both are enjoying the divine game. He loves Her and She Him; He without Her is unmanifest and She without Him can not exist. Thus both are equal partners in the Leela. The question of Ashraya and Vishaya should not arise in such a circumstance.

He and She are one and the same. The duality is just for the Leela. So says Kavi Karnapur in his *Alankar Kaustubha* (5. 34)

प्रेयांस्तेऽहं त्वमपि च मम प्रेयसीति प्रवादः,
 त्वं मे प्राणा अहमपि तवास्मीति हन्त प्रलापाः,
 त्वं मे स्यामहमिति च यत्तच्च नो साधु राधे,
 व्याहारे नो नहि समुचितो युस्मदस्मत्प्रयोगः ।

“That I am your lover and you are my beloved is just a concept. You are my heart and soul and so am I yours is also far from truth. You are mine, I am yours—this also does not stand the test. In sooth, there can be no ‘I’ and ‘You’ in our context.”

Thus, the one in two and the two in one. Essentially one, but two for the Leela. This Leela is eternally new ‘क्षणे क्षणे नवं नवम्’। This adds to the charm a grace signifying ‘रस’ which is itself divine ‘इसोवैसः’. But that is not all. The other part is इसं ह्येवायं लब्ध्वाऽऽन्दी भवति’—



Manipuri 'Krishna Abhisar' being performed in open air by Chitra, a student of the Kala Mandir.



Students practicing a folk dance number.

which means—although He is all Rasa Himself, He is ever thirsty for the Rasa and gets ecstatic satisfaction when He finds this Rasa to be enjoyed in His counterpart—the human soul i.e. verity, ‘Radha Rani. This is the primary cause of the eternal Leela of Krishna and Radha with Gopies of Braj, “तत्र नहि किञ्चित् प्रयोनमस्ति, लीला एवं प्रयोजन्वात्” ।

In every human heart, in its innermost recesses, the Leela goes on eternally. The noise and bustle of the world and the upsurging waves of desires within do not allow one to realise and enjoy the Leela. It is therefore that the sadhakas get into love-trance, ‘Bhava Samadhi’ to be in tune with the cosmic play. They get into ‘it’ and become part and parcel of the same in every breath of their nostril, in every fibre of their being. This is the ultimate purpose of the Leela—the merging of the many into ‘One’.

Now we shall enter into the Rasa. Krishna has drawn a thousand and thousand cowherd damsels-gopies through the magic of his flute and-

निशम्य गीतं तदनङ्गवर्द्धनं ब्रजस्त्रियः कृष्णगृहीतमानसाः ।
आजन्मुरन्वोन्यमलसितोद्यमाः स यत्र कान्तो ज्वलोल
कुण्डलाः ॥

The earnings of the Gopies were swinging as they had come almost running, for their soul was captivated by the divine music of the Divine Lover. The Rasa commences. In full moon-light flooded night in a pretty big circle stand Gopies in a mood of divine ecstasy to dance with their loved one. As many Gopies so many Krishna, every Gopi entwined by Krishna in her left and in her right. In the centre is the Blessed couple Radha and Krishna. Thus the Rasa begins :

अङ्गनामङ्गना अन्तरे माधवो
 माधवो माधवो चान्तरेउङ्गना ।
 इत्यमाकल्पितं मण्डलं सुन्दरं
 सञ्जगौ वेणुना देवकीनन्दनः ॥

Every Gopi—they are thousands in number, finds her left hand in the right hand of Krishna and her right hand in the left hand of Krishna and the dance commences in the shape of a big circle—mandalakar. Just as a child plays with his own reflection in a mirror so did Krishna play with Brajasundaries—the cowherd damsels of Braja.

As the Rasa had commenced, all the heavenly Gods with their consorts in their respective chariots appeared in the sky and

enjoyed the Rasa immensely. The instruments that were accompanying the Rasa were too many to be counted—Mridanga, Mwali, Vina, Sarangi, Cymbals, Muraja, Sitar etc. etc. Added to these were the Kardhani and Payals embracing the bodies of the Gopies.

The Rasa goes on and on in the Nitya Brindaban and the Mana Brindaban of the Bhaktas even today and they see and enjoy it even today in the innermost chamber of their soul. The Rasa Leela of Brindaban is just a replica of the Rasa eternally going on in the Eternal Brindaban which divinely reflects itself in the heart of devoted souls where Radha and Krishna enjoy each other in their eternal Leela. ☆



Students coming down from the stage after rehearsal.



TIBETAN DANCES

By

Shri ARTSA TULKA

Dance is a thing which gives joy not only to others, but also to the dancer himself. It has immense powers. It attracts people. Though it is not possible for every one to be a finished dancer, for this presupposes certain God-gifted powers, there is an under-current of dance feeling in every human soul and every one should try to cultivate this as best as he can. He will then find that he has considerably lightened the burdens of human life.

In Tibet, dance is of different kinds. There is religious or devotional dance, specially suited for worshipping and capable of rousing religious feelings; there is historical dance such as is performed on a historical day with a view to paying homage to an event of great importance. Social dance is another type. Besides this, one type is very common which is called martial dance, which is performed on the eve of or during a battle field. This is done in accompaniment to music. This kind of music fills one with a military spirit and strengthens and cheers up the heart.

Tibetan dance has attained a high stage of development. The effect of dance upon the human mind and heart is great. Dance has the power of soothing the oppressed heart and of infusing courage and cheerfulness into it. So great is its power that under its influence even madness is sometime cured, Even wild and savage animals, to say nothing of human

beings, cannot resist the charms of dance. The man who has no eye for dance and who finds no delight in it, is capable of any crime.

There are several branches in religious dance. In Tibet there are different types of Buddhists as (1) Gelgapa (गेलुगुपा) in which dancers put on yellow caps, (2) the Yinbhapa (नीभापा) in which they put on red caps, and (3) Kajyupa (कज्युपा) in which black caps are worn. These depend upon different sects. गेलुगुपा people believe in Buddha and their religion began from zechonkhapa (जेचोखापा). They believe in Yamarāja Mahākāla and goddess Kali, as their guard. When they begin to dance, they dance mostly for Mahākāla. The dancers put on different dresses representing different Gods and they appear as the replica of the Gods. They take weapons appropriate to the Gods. And at the time of dancing they recite different mantras of the Gods. The dance party consists of 50 to 60 men and they are religious people. They dance uttering mantras and play on *Dholaka*, *Jhala*, *Sahnai* and *Simhas* at the time of dancing. Young men of good physique are chosen among the religious people of temples and they are trained fully for dance. This religious dance is performed on the last day of the year. People of suburban areas gather together and they see the dance. The day of dance is reckoned as one of the happiest day of the people. It is believed that one who

sees the dance gets good fortune for the coming year.

जीभापा people recognise Guru Padmasambha of Indian origin as their chief Guru. This is the first Buddhist sect of Tibet. These people recognise many Gods for their guard besides Lord Buddha. The dance of these people is based on the life of Guru Padmasambha, for example, where he was born, in which Kula he was born, where he was educated, how he come to Tibet and how he propagated Buddhism in Tibet. This dance is performed on the birth day of the Guru. The tantrikas of Tibet also participate in it, besides the Sanyasin. The dancers wear the dress of Guru Padmasambha and put on the replica of the Guru on their face, and they put on also the dresses of the king, queen and the ministers. To-day in Dalhousie this dance is performed with great joy and pomp.

काज्युपा people recognise Milaralapa as their Guru. This is like जीभापा. These people also celebrate their dance based on the life of Milaralapa. The dance portrays Milaralapa as he was in his childhood, with his Guru and what were the teachings of his Guru.

Social dance is of two kind—1. Historical, and 2. Modern.

The sage Thanthogyalapo established the historical dance in the 11th century A.D. The books which are translated from the Sanskrit language contain several information about the Buddha's childhood which are depicted in dance forms. This dance is performed with the help of men and women. This dance

is performed once in a day. This dance is performed by a gang of people-dancers. At the time of Dasahara, this dance is performed. During rainy days a special form of worship is held in every temple. This type of worship was performed even in ancient India and now a days this form of worship is held in almost all the Buddhist countries of the world. This religious festival was first celebrated for divine help to the cultivators, because this is the best time for agriculture. In the time of Dasahara people have no work. Thus people enjoy themselves freely. Big



Late Dr. Zakir Hussain, then Governor of Bihar used to take keen interest in the affairs of the Kala Mandir. Here he is seen talking to the students after their performance.

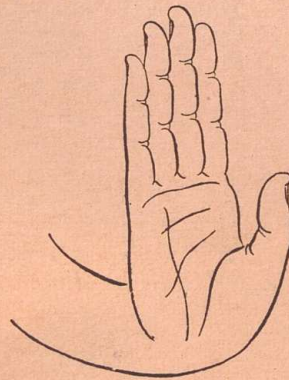
landlords call the dancers at their homes and they dance there. The dancers put on the ancient dress of Tibet and they sing and have plenty of fun.

On this occasion people wear good dresses and they take good food also and gather in a garden and enjoy the dance and they give themselves to all sorts of mirth and gaiety. This dance is recognised as the national dance of Tibet. Even now this dance is performed in the refugee camp of the Tibetans in India.

Modern dance: This type of dance is of several types because good many states and

most of the villages perform this cultural or traditional dance. In this dance the people dance according to their own fashion. They are arranged in two lines; one line belongs to men and the other to the women. They dance with questions and answers on their lips. The dance continues for several days together. The dancers put on the national dress of Tibet on this occasion.

This dance is open to all and appreciated by all. Everybody according to his sweet will may take part in it and enjoy himself or herself to the utmost.



BHARTIYA NRITYA KALA MANDIR

From Day to Day

1958. 18th March—A dance performance was given by the students of the Kala Mandir in honour of the visit of Shri Guru Atomba Singh, a great master of Manipuri Dance and recipient of Akademy Award. The performance was highly appreciated by the Great Master.
1958. 30th March to
7th April—All India Dance Seminar was organised at New Delhi under the auspices of the Sangeet Natak Academy and Shri Hari Uppal, Director of the Bhartiya Nritya Kala Mandir, Patna was nominated by the Chairman, Sangeet Natak Akademy as one of the members of the Organising Committee of the Seminar to organise the same. Shri Uppal also read a paper on "Dance Tradition in Bihar" which was much appreciated.
1959. 15 January—Kathakali, Manipuri and Bharatnatyam dance numbers were presented in honour of the visit of Chinese artist delegation. Dance performances impressed very much the members of the delegation who in appreciation of the work observed as follows :
"Beautiful dance is also a beautiful poem. We can never forget after seeing it."
- 28 January—Dance performances were given on the occasion of the Children Film Council on 28-1-1959, The shows very much appreciated by the public as well as art-loving people.
- 29th January—Kuthkali, Manipuri and Bharatnatyam dance numbers were presented under the auspices of the Rotary Club. All were moved to see the performances of the students of the Kala Mandir.
- 5th February—A Manipuri 'Krishana Abhiasar' was presented by the students of the Kalamandir on the occasion of the reception of Shri Lal Bahadur Sashtri, Union Minister. The performance was a great success.
- 7th February—Students of the Kala Mandir presented dance performances at the Lady Stepheson Hall under the auspices of Bihar Engineering Services Association. Students impressed the audience very much with their high standard of art demonstration.
- 8th November—Dance performances were presented in honour of the visit of Mr. E. L. Collins, Editor-in-Chief, South East Asian Desk, central Office of Information, London and Mr. P. J. F. Stores, Regional Information Officer, British Information Services, Calcutta, by the students of the Kala Mandir. The visitors were very much impressed with



Kumari Bina Das "Puttana moksham" story in Kathakali at C. J. Hall, Bombay.

the high standard of demonstration. In appreciation of the work done by the Kala Mandir, they observed as follows :

“I have been most impressed with the obviously high standard of dancing achieved by the pupils of Shri Uppal and I have been most delighted to witness the sample of Indian dancing. I wish the institution every succes in the future.”

1959. 18th November—The Kalamandir organised traditional Kathakali dance the Vallathol's Kathakali party from Kerala. The dance party consisted of Guru Ramankutty Nair, Shri Krishna Nair, Miss Suneethi Raja and others, The late Dr. S. K. Sinha, Chief Minister, Bihar was the chief guest at the function.
1960. 27th February—The students and staff of the Kala Mandir presented Kathakali, Manipuri and Bharatnatyam dance numbers at Bodh Gaya under the auspices of the All World R. I. District Conference. Dance performances of the students on the occasion were highly appreciated by all present there and they spoke very highly of the standard achieved by the students of the Kala Mandir.
- 17th April—The students of the Kala Mandir gave a short programme of Kathakali, Manipuri and Bharatnatyam dance numbers in honour of the visit of Smit. Kamala Devi Chattopadhyay, Vice-President of the Sangeet Natak Akademy. The performance of the sutudents very much impressed her and she, in appreciation of the work done in the Kala Mandir, observed as follows :
- “I am very glad to have been able to visit this institution and to see the very useful work it is doing. I wish it success.”
- 4th September—Shri Narayan Kutty Pannikar, Prof. of the Kala Mandir, presented Kathakali—Putana Moksham on the occasion of Onam Festival under the auspices of Malayalee Samajam of Patna.
- 11th September—Miss Leela Abraham and Miss Vanita Lal Das presented Manipuri—Krishna Abhisar and Bharatnatyam—Jatisvara on the occasion of Onam Festival held under the auspices of Kerala Samajam. Patna.
- 26th September—Miss June Guha, Miss Mullika Sinha, Miss Meera Mridubhasini and Miss Usha Sinha students of the Kala Mandir and Miss Bina Das, teacher of the Kala Mandir presented Manipuri Krishna Abhisar, Brinda Nritya and Vishakha Nritya and Kathakali Peacock Dance at the variety entertainment held under the auspices of the Eastern Railway, Dinapore Division.
- 7th November—Students of the Kala Mandir presented Manipuri dance at the All India State Homoeopathic Board Conference held at Sahu Jain Hall Patna.

- 5th December*—Miss Leela Abraham and Miss Padmaja Sohoni, students of the Kala Mandir presented Manipuri—Krishna Abhisar and Bharatnatyam—Allaripu and Jatisvara at the Darbar Hall, Raj Bhawan, Patna in honour of the visit of Their Imperial Highnesses Crown prince and Princess of Japan.
1961. *19th January*—Miss Leela Abraham and Miss Padmaja Sohoni, students of the Kala Mandir gave performances of Manipuri Khamba Thoibi dance at the Bihar Womens' Conference held in the Lady Stephenson Hall, Patna.
- 21st January*—Miss Madhu Kumari, a student of the Kala Mandir gave Manipuri dance performance at Rajendra Nagar, Patna on the occasion of Sarswati Puja, organised by the gentries of the town. Her performance was highly appreciated by all.
1961. *7th September*—Miss Purnima Kashtrya, a student of the Kala Mandir presented Manipuri dance number at the Bankipur Club on the occasion of Rabindra Centenary celebration. Her performance received high applause from all.
- 19th September*—Miss Vanita Lal Das, a student of the Kala Mandir gave Manipuri dance performance at the Bankipur Club under the auspices of the Bihar State Womens' Welfare Conference. Here performance received full appreciation of the public.
- 9th October*—Miss Nanda Dutta, a student of the Kala Mandir gave Manipuri dance number at the Bankipore Girls' School on the occasion of the Annual Function of the school. Her performance very much impressed the audience present on the occasion.
- 26th. November*—Miss Abha Gupta presented Bharatnatyam Allaripu-Jatisvara; Miss Nanda Dutta and Miss Mitali Mukherjee presented Manipuri dance—Lai Haroba; Miss Manjula Sen presented Bharatnatyam—Varnam and Miss Bina Das, a teacher of the Kala Mandir presented Kathakali—Mayoor Nritya on the occasion of All India Kashtriya Mahasabha held at Patna. Their performances were highly appreciated by the delegates coming from all over India.
- 14th December*—Miss Preeti Singh presented Bharatnatyam Allaripu, Miss Nanda Dutt and Miss Chandana Banerjee presented Manipuri Radha, Krishna, Miss Sarita Sinha presented Kathakali Panthattam, Miss Geeta Kshatriya and Shri Narayankutta, Prof. of the Kala Mandir presented "Byadh and Damayanti"—a Kathakali dance drama on the occasion of the All India Road Congress held at Patna. Their performances received high applause from the delegates coming from all over India.
1962. *4th to 6th January*—Shri Hari Uppal, Director of the Kala Mandir was elected Secretary, Cultural Sub-Committee, All India Congress Session, 1962 to organise cultural programme on the occasion.

Shri Uppal very successfully organised the programme with renowned artists from all over India and their performances were a great success.

28th January— Miss Shashikala, a student of the Kala Mandir gave Bharatnatyam dance number at the Raj Bhawan Garden Theatre on the occasion of the Republic Day Celebration. Her performance impressed all and she was awarded a special medal for her good performance, by the Governor of Bihar.

9th February— Miss Shashikala, a student of the Kala Mandir presented Bharatnatyam dance number at the Bihar Veterinary College on the occasion of Sarswati Puja. Her dance was, highly appreciated by all.

13th April— Miss Vanita Lal Das, a student of the Kala Mandir gave Manipuri dance number at a function organised by Shri T. P. Singh I. C. S, in honour of the visit of Dr. Zakir Hussain, ex-Governor of Bihar.

14th April— At a function held on the occasion of New Year's Day Bongali, the following students of the Kalamandir presented the following dance items which were highly appreciated by all.

- | | | |
|---|---|-----------------------------|
| (1) Miss Chandana Banerjee
and Miss Runa Nandi | } | Bharatnatyam Allaripu. |
| (2) Miss Archana Banerjee. | | Kathakali : Pandari & Sari. |
| (3) Miss Mitali & Miss Alpana
Mukherjee | } | Manipuri : Radha Krishna. |

1962.

3rd May— Dance performances Kathakali, Manipuri and Bharatnatyam were organised in honour of the visit of Shri Ambika Saran Singh, Dy. Finance Minister, Govt. of Bihar. Patna. He was highly impressed with the working and efforts made by the Kala Mandir.

10th May— Shri S. N. Majumdar, Vice-president of the Sangeet Natak academy, New Delhi paid an official visit to the Kala Mandir and saw its working, stage, class rooms and auditorium built at a cost of Rs. 5 lacs. The rare collection of folk materials, books on dance preserved in the Museum of the Kala Mandir had been a matter of great interest to him. In the end he was pleased to observe as follows:

“The Bhartiya Nritya Kala Mandir of Patna from a small beginning about thirteen years ago has grown into its present attractive stature. I offer my congratulations to Shri Uppal the guiding spirit of this institution, and to all those who have been and are still associated with him.

Bihar is rich in folk dances and folk songs. It has a rich heritage in its tribal people with their dance and music. The Nritya Kala Mandir has a fascinating field of work.

I wish this institution success.”

25th July— A Japanese art delegation with renowned artist from Japan under Prof. S. Kasugai, D. Litt. visited the Kala Mandir and saw the dance performances presented in their honour by the students of the Kala Mandir. They were highly pleased to see the dances of the students.

1963

The year 1963 has been period of great importance in the history of the Bhartiya Nritya Kala Mandir. It built its own new auditorium at a cost of Rs. 5 lacs fitted with most up-to-date devices under the guidance and supervision of Shri Tapas Sen, a renowned electrician of Calcutta and seating arrangements for about 700 persons.

January 7.

The opening ceremony of the auditorium was performed by Dr. S. Radhakrishnan, President of India. Mr. A. S. Ayyangar, Governor of Bihar was the Chief Guest. During the course of inaugural speech, Dr.



Sita Swamber presented on January 8, 1963 on the occasion of the opening ceremony of the Auditorium by Dr. S. Radhakrishnan, president of India, by Narayankutty Pannikar as Parasuram, Renubala Sahay as Lashrath, Bina Das as Ram, Archana Bauerji as Sita and Sarita Sinha as Lakshman.

S. Radhakrishnan observed "I am happy to be here to open the stage and the auditorium. This shows when an individual concentrates on a particular purpose, all other forces gather together to help him. It is in this way that an individual Shri Uppal carried out his mission for the greater good of the society. I hope, it will succeed in spreading the message of art and culture even in the remotest part of State."

A dance demonstration by the Director, teachers and students were presented on the occasion. The following were the detailed programme:

1. USHA AVAHAN-- a dance ballet by
 1. Shri Hari Uppal,
Director, Bhartiya
Nritya Kala Mandir,
 2. Smt. Chitra Dutt
Choudhary,
 3. Miss Minoi Devi,
teacher,



Some of the students who got degree of "Nritya Visharad" in the year 1967.

- Standing (R. to L.) Mitali Mukherji, Nanda Dutt, Preeti Singh, Alpana Mukherji, Madhu Jaiswal, Jagriti Mukherji, Chandna Banerji & Geeta Anand.
- Sitting on chair (R. to L.) Madhu Srivastava, Sharda Thakur, Vijaya Deshpandey, Shri H. Uppal (Director), Shanti Dutt, Rukmini Dutt, Reet Anand.
- Sitting ground (R. to L.) Usha Aryani, Kavita Chaudhary, Mallika Sinha, Pushpa Sinha, Meera Mridubhasini.



Kumari Bina Das performing "Dash-Awatar" in Katha Kali at the National Metallurgical Laboratory auditorium at Jamshedpur on the occasion of the international symposium on non-ferrous metals this year.

4. Miss Pushpa Sinha.
5. Miss Geeta Anand.
6. Miss Kavita Choudhary and
7. Miss Uma Rajgopalan.

This dance ballet was in Kathakali and Manipuri styles and it was based on Vedic Mantras from the Rig Veda invoking the Goddess Usha.

2. KUNJ RAS —Manipuri — by
 1. Miss Nanda Dutt,
 2. Miss Prativa Prasad,
 3. Miss Chandana Banerjee,
 4. Miss Arati Sinha,
 5. Miss Mallika Sinha and
 6. Miss Meera Bose.

This Ras presented the daily life and play of Radha Krishna, who were inseparable.

3. KRISHNA LEELA—Bharatnatyam—by
 1. Miss Geeta Gauri,
 2. Miss Sashi kala,
 3. Miss Vedanta Uppal,
 4. Miss Nandita Mukherjee,
 5. Miss Priti Singh,
 6. Miss Madhu,
 7. Miss Suchitra Bishnoi &
 8. Miss Usha Sharma.

This yearning of Radha for Krishna and their final meeting formed the main theme of this dance item.

4. SITA SWAMBAR—Kathakali—by
 1. Prof. Narayan Kuty Pannikar,
 2. Miss Renubala Sahay,
 3. Miss Bina Das, Lecturer,
 4. Miss Sarita Sinha,
 5. Miss Kalyani Saha and
 6. Miss Archana Banerjee.

An episode from Ramayan based on one of the Kathakali play written by Raja of Kottarakkara.

All these performances were highly appreciated by the gentries and art-loving people of the town.

The Kalamandir, to preserve the old dance costumes, musical instruments and ornaments, has opened a Museum of its own at the institution. The opening of the Museum was performed by Shri Satyendra Narayan Sinha, Education Minister, Govt. of Bihar. Shri S. N. Majumdar, Vice-President, Sangeet Natak Akademi, New Delhi was the Chief Guest. Shri Majumdar in his speech on the occasion observed "The Museum which is solely needed for the proper training of students, will develop as a fully representative museum of theatre arts in the State."

January 8.

Mr. S.V. Sohoni, Commissioner, Patna Division, who was presiding over the function, said that the collection of these ancient historical relics of art was needed for the promotion of artistic endeavour. He further said that the museum would help the revival of the ancient tra-



Shri Hari Uppal and his students performing a Manipuri number.

ditional forms of art and contribute to the building up of healthy media entertainment. It was also a source of inspiration and guidance.

Dance demonstration by the staff and students of Kalamandir was the special feature of the occasion and it was very much appreciated by all.

January 11

A Sanskrit drama "Madhyamvyayog" was staged in the auditorium of the Kalamandir on the occasion of the opening of the stage and auditorium of the Kalamandir. Shri A. S. Ayyangar, Governor of Bihar presided over the function.

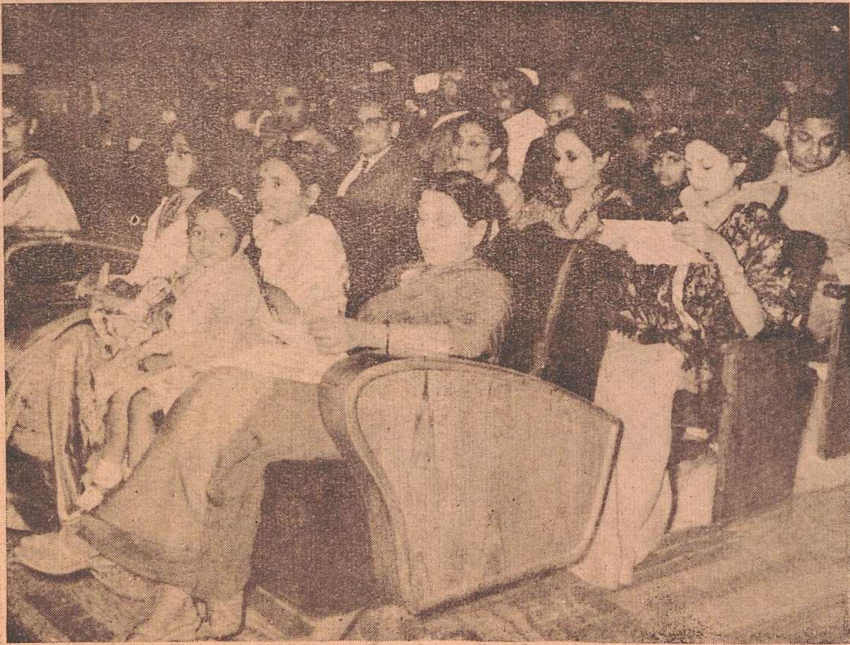
January 25&26.

The Kalamandir organised "Tibetan dance" put up by a Tibetan Amdo Drama Troupe at its auditorium on the 25th and 26th January, 1963. Shri A. S. Ayyangar, Governor of Bihar was Chief guest on the 1st day and Dr. G. Jacob, Vice-Chancellor, Patna University, Patna was the Chief Guest of the 2nd days performance.

February 15

A reception was given in honour of the visit of Shrimati L. P. Singh, Ex-Vice President of the Kalamandir.

A dance demonstration by the students and staff of the Kala Mandir was presented on the occasion. Shrimati Singh in her speech on



Smti L. P. Singh, one of our Vice-Presidents, now in Delhi is witnessing a two-hour dance performance given in her honour by the Kala Mandir students in our auditorium.

the occasion observed that it was purely an earnest effort of one man—Shri Hari Uppal that the Kalamandir has reached this stage of honour and dignity in the state of Bihar.

February 19

2. Shri V.N. Patwardhan. Principal, Vishnu Digambar Sangeet Vidyalaya, Poona, said.

“I was very much pleased to visit the Bhartiya Nritya Kala Mandir, Patna. It is really a creditable work done by Shri Hari Uppaljee, Director of the said institution, in such an atmosphere which is not at all favourable for the uplift of music and other fine arts. The auditorium of the institution is an artistic Hall suitable for Dancers. The lighting arrangement is also very



Kumari Nandita Mukherjee of the Kala Mandir performing a Bharat Natyam number at the N. M. L. auditorium at Jamshepur this year.

suitable for the Dance performances. The Hall is well decorated.

I was impressed with the teaching work done by the institution.

I wish all success and prosperity to the institution.”

3. Miss Ruth Stephan, Poetess from U. S. A. said,

“Fro Hari Uppal : Your hand pluck stars from Indian skies,

March 19

Throws them against a drum to beat;
Between the sound of forest field,
Oh Grace 'Being name, my bird that flies.'

April 23

As envisaged the Kalamandir, besides teaching work, has also launched a scheme—Extra Mural lectures to create an abiding interest among the students of the Kala mandir, general public and the intelligentsia with regard to the importance and significance of dancing as a distinct art form and its singular contributions to other arts. Under this scheme, it invited Shri J. C. Mathur, I. C. S. to give a talk on the "Folk Drama" of India.

Shri Mathur while giving his talk on "Folk Drama" said "If we do not awake for the survival of ancient art and culture, they will disappear soon. Dance and drama are manifestations of the varied traditions of the country".

Shri Mathur paid high tributes to Mr. Hari Uppal and his associates for having built up the Bhartiya Nritya Kala mandir in such a magnificent way.

May 10.

Shri Hari Uppal, invited the ex-President of Mexico Shri Emilio Potress Geeb at Tea in the Kala Mandir. While speaking on the occasion he said that he was much impressed to see the Kalamannir, its auditorium and stage. He had much appreciation for the Indian art and culture. He thanked Shri Uppal and wished success to the Kalamandir.

May 27.

1. Mr. Y. N. Khanal, Nepal's Ambassador in India said,
"I have tremendously enjoyed going round this Centre of Culture. I wish it success."

2. Dr. Clouif Maksoud, Representative of the Arab League in India said,

"I am highly pleased to see the Bhartiya Nritya Kala Mandir and its working."

May 28.

Shri Lionel Edirisinghe, Chief Lecturer, Music and Dancing, Govt. College of Fine Arts, Colombo, Ceylon gave a talk on "Music and Dancing" at the Kala Mandir. His talk gave vivid knowledge of the Music and Dancing in Ceylon to the people of this place and it was liked very much by all.

July 29.

1. Mr. Igor Boni, Assistant to the Head of the Cultural Department, U.S.S.R. Embassy visited the mandir and observed"

"I am much pleased to see the Bhartiya Nritya Kala Mandir, its working and dance performances by the students. The institution, in the long run, will be a pride for the whole of Asia."

October 8.

Mr. G. Dobering, Acting Regional Trade Representative of German Democratic Republic visited the Kala Mandir and was impressed to see its working and museum. He observed,

“The most interesting collection I have seen in this field. The arrangement is first class.”

October 23.

Smt. Kamala Devi Chattopadhyaya visited the Kala Mandir and observed,

“I am very delighted with all I have seen here.”

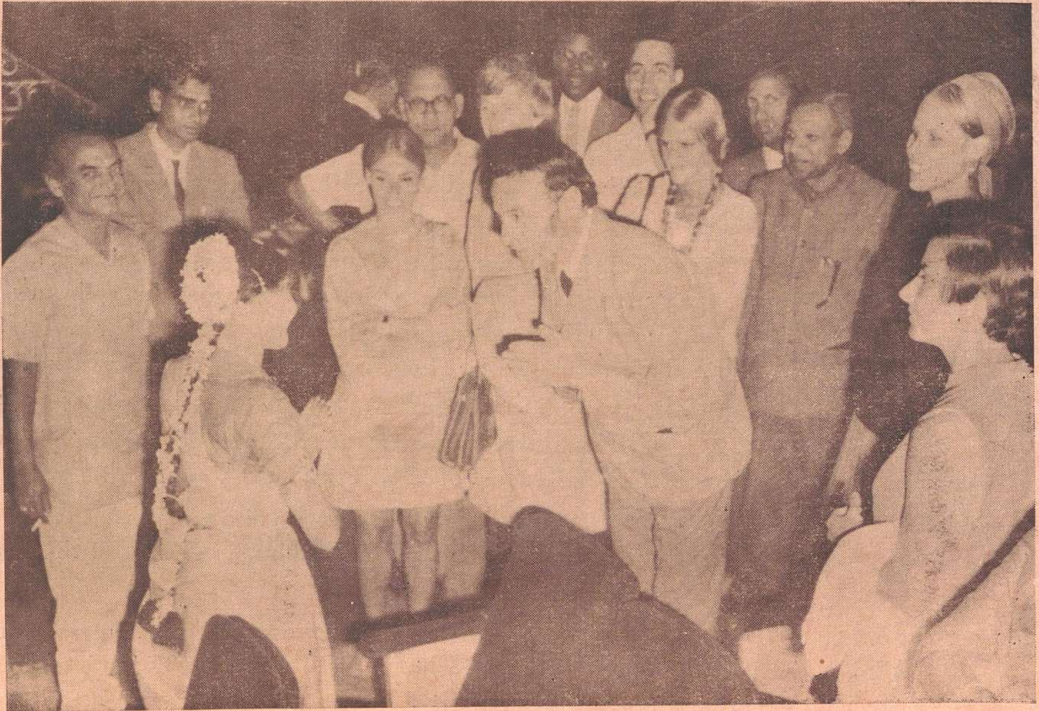
November 1.

Smt. Rukmini Arundale visited the Kala Mandir and was much impressed with the collection and activities of the Kala Mandir. She observed,

“I offer my congratulations to Shri Hari Uppal for having developed a beautiful home for the Arts. All my good wishes.”

November 12.

Mr. M. Koireng Singh, Chief Minister, Manipur, Imphal visited the Kala Mandir and was much impressed to see its working and collections in museum. He observed,



Dancer Murray Loius of America and his party being greeted by a student of the Kala Mandir, who also performed for them.

“ It is a great pleasure for me to visit this institution. It is also a great pleasure to see the teaching of the Manipuri Dance here in this institution. My best wishes for its progress.”

December 4.

A function in honour of the Vakta Vatsalam Committee was organised in the auditorium of the Kala Mandir. The Honourable members of the Committee were highly impressed to see the classical dances such as Kathakali, Manipuri and Bharatnatyam presented by the students of the Kala Mandir on the occasion.

(1) Mrs. Grace Meeker, Dy. Minister for Education, Mysore, observed,

“ A truly ‘integrating’ cultural centre and a fine collection.”

(2) Smt. K. K. Barua Dy. Minister, Education, Assam, observed, “Highly impressed by the dance presented and the medium.”

(3) Smt. Radha Kakhar, Regional Inspectress of Girls School, Lucknow, observed,

“Really a grand programme. Heartiest congratulation.”

December 15.

A four member delegation from LONDON visited the Kala Mandir. They observed as follows :

(i) “I arrived heavy but I went away light. Inspiring.

(ii) Wonderful. Thank you.

(iii) A real privilege and pleasure.”

December 19.

Dr. S. C. Seth & Mrs. Padma Seth, Ministry of Education, New Delhi, said,

“This place is bubbling with culture, energy and dedication. With the guidance and devotion of its Director and his colleagues, it is bound to grow from strength to strength. This organisation is undoubtedly a remarkable and a worth while human investment.”

1964
January 3 & 4.

Prominent persons like Mr. P. B. Gajendragadkar, Chief Justice of India, Mr. M. C. Setalwad, Ex-Attorney General of India, Mr. C. K. Daphtari, Attorney General of India visited the Kala mandir.

January 6.

Kathakali, Manipuri and Bharatnatyam dance performances were presented in honour of the visit of the Presiding Officers of the Legislative bodies in India.

The programme included Folk dances from Sone Dimara (Hazari-bagh), Folk songs of Janak Sahani, Darbhanga and Vidyapati Songs by Miss Rama Sen.

Sardar Hukum Singh, Speaker, Speaker Lok Sabha presided over the function.

January 7.

Sri T. Manilal Singh, Assembly Secretary, Imphal:

“Splendid. Displayed nicely Manipuri Dance and culture here.”

January 9.

Mr. A. Parampithara, Speaker, Kerala:

“Very well impressed with the general set up and organisation of this Bhartiya Nritya Kala Mandir particularly, the Kathakali section which is real Kerala life implanted in Bihar. One feels refreshed by the delightful artistic surroundings and atmosphere.

January 18.

A conference of All India Family Planning was held in the auditorium of the Bhartiya Nritya Kala Mandir. A cultural programme was put up by the students of the Kala Mandir which was highly appreciated by all.

Sri A. S. Ayyangar, Governor of Bihar was the Chief Guest and Shri K. B. Sahay, Chief Minister of Bihar presided over the function.

January 19.

Under the auspices of the Bihar Shilpi Sangh and under the Presidency of Shri Hari Uppal, Miss Shobhana presented Bharatnatyam dance items (solo) for about 2 hours in the auditorium of the Bhartiya Nritya Kala Mandir. Her performance really thrilled all and the audience highly praised her for her achievement in the field of dance.

February 1.

On the occasion of the Vegetarian Congress Session held at Patna Miss Vijaya Ayyangar, a student of the Kala Mandir gave two items of Bharatnatyam dance number at the Lady Stephenson Hall, Patna. Shri A. S. Ayyangar, Governor of Bihar presided over the function. The performance of Miss Ayyangar was highly appreciated by all.

February 2.

Miss Anne mai Shutts, Australia visited the Kala Mandir and observed as follows :

“A most interesting collection of museum pieces. I wish you all the very best in the development of this rich art and congratulate you on its present development.

February 10.

Members of Sikkim Goodwill delegation visited the Kala Mandir. They were thrilled to see the dances presented in their honour.

“The Delegation members are very much impressed by the song sung by one of the trainees of this institution. The song is sung through her clear throat and of full of melody. Not only song but other dances—Manipuri Dance, Kathakali Dance and Bharat Natyam Dance which are displayed in different training rooms by various trainees are indeed commendable. This institution seems to have produced a good many dancers. Even we have found one of the American Professors dancing very nicely a Kathakali Dance. Hope this venture of the Govt. will protect the culture of the country.”

February 18.

The Kala Mandir today celebrated its "Vasant Utsava" with great pomp and splendour. The significance of the celebration was that three foreign students who were taking training in the Kala Mandir presented classical dances such as : Manipuri, Katha kali and Bharatnatyam. Their achievements in this field was a great success to them as well as to the Kala Mandir. No one could ever imagine that a foreign student could do so nice within such a short time.

Shri A. S. Ayyangar, Governor of Bihar inaugurated the function. Shri R. L. Yadav, P. W. D. Minister presided over the function. Shri mati Kishori Sinha was the Chief Guest.

March 6.

Shrimati Kamala Devi Chattopadhyaya, Chairman, All India Handicrafts Board and Dr. Freda Waldon, Ex-President, Canadian Library Association and her two companions visited the Kala Mandir today.

Manipuri dance numbers were presented in honour of their visit, by the students of the Kala Mandir.

Manipuri — Khamba Thoibhi by Miss Betty Leham and
Miss Mala Caur.

Krishna Abhisar by Miss Mamta Gaur.

March 13.

Students of the Kala Mandir gave Bharatnatyam dance performance in the Lady Stephenson Hall under the auspices of the Andhra Association.

March 25.

Students of the Kala Mandir presented Bharatnatyam dance numbers in the Patna women's College, Patna which was highly appreciated by all.

March 29.

Miss Vijaya Ayyangar, a student of Kala Mandir, presented Bharatnatyam dance numbers at Purnea on the occasion of the Annual function of the "Kala Bhawan" there. More than 50,000 persons participated at the function and they all were moved to see the dance performances presented by Miss Ayyangar.

PUBLICATION.

The Bhartiya Nritya Kala Mandir brought out its Bulletin No. 2 and a part of the Survey Report on the occasion of the opening function of its auditorium by Dr. S. Radhakrishnan, President of India on the 7th January, 1963.

The Bulletin, besides activities of the Kala Mandir, contains rare articles on dance from the pen of eminent persons in the field of dance and allied arts from all over India. It is moderately priced and useful in all private and public libraries for the benefit of public and art-loving people in general.

The Survey Report, which is the first part of the work of Shri Hari Uppal, is profusely illustrated and provides details about Dances of oroons and non-tribals of Chotanagpur. Other folk dance are to be covered at a later date. Within this limited report he has recorded innumerable number of songs, taken hundred of photographs and has made personal observations of hundreds of actual dance performances. He has tried to preserve a precious part of our cultural heritage, because under the stress of industrialisation and the general uplift of the tribal people to a better and more comfortable living, the danger of this heritage being lost was very great.

The Survey Report is printed on fine art papers and is moderately priced. It is very useful for the schools, colleges, private as well as public libraries.

Copies of the Survey Report and the Bulletin No. 2 along with a tribal instrument "Banam" were presented to the President on the occasion of the opening ceremony which he appreciated very much.

So, in short, the Kala Mandir is doing immense work in all its spheres for fulfilment of its mission and to give artistic life to the people of Bihar in general and that of Patna in particular.

April 3

Shri B. Gopal Reddy, Union Minister for Information and Broadcasting visited to-day. Miss Bina Das, a teacher of the Kala Mandir presented Kathakali and Manipuri dance numbers on the occasion in honour of his visit. Sri Reddy was much pleased to see the dance items and the Museum of the Kala Mandir.

He was further pleased to observe :

"I am really very happy to visit this institutions which is devoting itself entirely to Indian dances.

April 12

The Kala Mandir took pleasure in presenting certain dance items such as Kathakali, Manipuri and Bharat Natyam on the occasion of the All India Library Conference held in the auditorium of the Kala mandir.

1. Bharat Natyam-Allaripu-Jatiswaram by Miss Nandita Mukherjee
and Miss Mitali Mukharjee
2. Manipuri (Khamba Thoibi) by Miss Chandana Banerjee and
Miss Mitali Mukherjee.
3. Manipuri (Basant Ras) by Miss Mamta Gaur-Krishna,
Miss Pratibha-Pd.-Radha,
Miss Mallika-Sinha-Sakhi,
Miss Mala Gaur-Sakhi,
Miss Alpana Mukherjee-Sakhi
Miss Reeta Anand-Sakhi.
4. Panthatam (Kathakali) by Miss Archana Banarjee.

Delegates, who had come from all over India, were much impressed with the items presented by the students of Kala Mandir.

Mr. S. N. Sinha, Bihar Education Minister, presided over the function.

Mr. M. C. Chagla, Union Minister of Education, who was the Chief Guest of the function, visited the Museum of the Kala Mandir and were highly impressed to see the old collections of the museum.

“Something were rare”—he remarked.

April 12

Mr. A. K. Ghosh, Secretary, Ministry of Education, New Delhi visited the Kala Mandir and saw its museum.

“I paid a very brief visit to the Bhartiya Nirtya Kala Mandir this afternoon and was greatly impressed by all I saw” he observed with great delight.

April 13

Miss Geet Kshatrya presented Bharat Natyam dance items at the Rotary Club, Patna. Her dance performance was much appreciated by all.

April 14

Dr. D. K. Kapoor, Archaeological Survey of India, New Delhi visited the Kalamandir. He went round the museum where old and rare articles such as costume, jwelleries and musical instruments have been preserved,

“To pay a visit to the Nirtya Kala Mandir is really a great opportunity to devotees of the Sangit Kala to get the inspiration which gives thy soul soon high. It feels itself inarcestacy which gives the real happiness. The institution should be helped in every possible way (Mansa Vacha Karmna).

April 14

Shri V. K. Rangra of Scientific Office, Ministry of Defence, Govt. of India, New Delhi visited the Kalamandir.

“There is thrilling experience to be with Shri Uppal, who is very much an artist devoted deeply to his cause. Bhartiya Nritya Kala Mandir is elevating oneself to the higher world of art where the soul gets peace and real happiness. Shri Uppal and his troupe should be encouraged by all means.”

April 29

Prof. V. Shrivastava visited the Kala Mandir and its museum to-day.

He was pleased to observe as follows :

“I got into a different world when I got into the museum and the auditorium. Shri Uppal has revived a dying art and has transplanted the plant of the South in the North and watering the the plant with tender care. Long live Shri Uppal.”

May 1. Shri Narendra Sharma, Director, Bhartiya Kala kendra, 2, Mata Sundari Road, New Delhi visited the Kala Mandir to-day.

He observed as follows :

"I have great pleasure in visiting Bhartiya Nritya Kala Mandir. I like the atmosphere and the work of the institution. It is a surprise that the institution provides facility in teaching a number of dance styles of country. I congratulate Mr. Hari Uppal for his hard work and wish the institution a great success."

May 22. Shri K. C. Sundarachari and Smt. Sundarachari, Adyar, Madras-20 visited the Kala Mandir and its Museum to-day.

They were really thrilled to visit the Kala Mandir and their emotions have thus been expressed :

"Charming and talented Director Mr. Hari Uppal. He has wonderful and rare collections in his Museum which are worthseeing. I wish him all success."

May 23. Mr. Bottger, Kurt, Head of the Trade Representation of the German Democratic Republic in India, New Delhi visited the Kala Mandir today. He went round the Museum, saw the old and rare articles such as terracottas, musical instruments, costumes and jwelleries and was highly impressed.

July 31. Shri R. B. Mathur, Manager, Industrial Finance Corporation of India, Calcutta visited the Kala Mandir today.

He was pleased to observe as follows :

"I have been greatly impressed to see this Mandal. The part in developing this art played by Shri Uppal is greatly appreciated."

Aug. 29. The most important event of the year had been that the Kala Mandir under its scheme "Extra Mural Lecture" had invited Dr. Narayana Menon, Secretary, Sangeet Natak Akademi, New Delhi to deliver a lecture on any aspect relating to the Dance-drama of India. Dr. Menon was pleased to accept the invitation and came over here to deliver his learned lecture on "Indian dance-drama" on the 29th August, 1964. His lecture on the subject was very educative, informative and liked by all.

Another imperative thing that happened on the occasion was that for the first time in the history of the State, nine leading artists with over 40 years of services in the field of dance, drama and music and in other allied arts, were honoured by the Kala Mandir as a mark of recognition to their valued contribution in the field of the above arts. The Bhartiya Nritya Kala Mandir at its special function organised in their honour, presented "TAMRA PATRA" to them. Shri A. S. Ayyangar,

Governor of Bihar, who was presiding over the function, gave the artists Ang-Vastram Smt. Kishori Sinha, wife of the Education Minister, Bihar "TAMRA PATRA" and Dr. Narayana Menen, Secretary, Sangeet Natak Akademi, New Delhi garland. The nine leading artists were :

1. Shri Bhikhari Thakur—Folk Songs.
2. Shri Satoo Roy—Amateur Stage Acting & Direction.
3. Shri Upendra Maharathi—Folk designs, Crafts & Stage decoration.
4. Shri Radha Mohan—Painting.
5. Shri Prakash Chandra Ghosh—Music.
6. Shri Shyam Narain Singh—Music.
7. Shri Julius Tigga.—Folk dance
8. Shri Bhav Prita Nand Ojha—Folk lyric.
9. Shri Ram Chatur Mallick—Classical Music

"Putana Moksham"—a Kathakali dance presented by Miss Bina Das, Lecturer of the Kala Mandir, at the above function was very much appreciated by all

A group of 22 students and staff of the Kalakshetra visited the Kala Mandir and remained as guests of the institution. They performed Bharat Natyam dances for the students of the Kala Mandir and the Kala Mandir students also performed classical dances for them which they appreciated very much.

The Bhartiya Nritya Kala Mandir, Patna celebrated the "Vasantotsava" in its auditorium with great pomp and splendour. The following items were presented on the occasion.

1. Vasant Ras by Miss Mamta Gaur—Krishna,
(Manipuri) Miss Mitali Mukherji— Radha,
Miss Chandana Banerji— Sakhi,
Miss Sharda Thakur— Sakhi,
Miss Alpana Mukherji— Sakhi and
Miss Mala Gaur - - Sakhi.

2. Bharat Natyam dance numbers were presented by Miss Donna L. Williams, American Student of the Kala Mandir.

3. Kathakali dance numbers by Shri Keith Kushman, another American student of the Kala Mandir

Shri A. S. Ayyangar, Governor, Bihar was the Chief Guest of the function.

The Kala Mandir presented one-and-a half hour dance programme in honour of the visit of Dr. D.S. Kothari, Chairman, University Grants Commission, New Delhi.

An exhibition of Antiquities ascribable to an early period beginning from the 4th Century B.C. to 14th Century A.D. has been organised

1965

January 24

March 12

April 30

November 22

here with a view to providing the general public an opportunity to see and appreciate the rich treasures of the past to which normally they would have no access. The exhibits displayed here, actually form a part of the private collection of the Director, made over a period of six to seven years and these include mainly rare and beautiful specimens of terricotta figurines, sculptures and bronze figures, besides pottery, coins and a few prehistoric tools.

March 1

The Jhaveri sisters from Bombay visited the Kala Mandir this evening. They were given reception by the institution and they were highly impressed to see the working of the Kalamandir and its Museum.

April 9

Kumari Bina Das, a promising dance-artist of the Kala Mandir gave dance performances—Kathakali and Mohini Attam in the C.J. Hall, Bombay under the auspices of the Sur Singar Samsad. The performances of Kumari Das came out very successful and it was highly appreciated by all.

The following teachers of the Kala Mandir accompanied her dance performances at Bombay.

1. Kumari K.B. Sheila,
2. Shri K.R. Marar
3. Shri Narayan Kutty Pannikar,
4. Shri Ramkrishnan and
5. Shri P.T. Ambalam.

August 29

The Kala Mandir under its scheme "Extra Mural Lectures" invited Shri Sachchidanand Vatsyan "Agyea" a noted Hindi writer and critic to deliver his learned lecture on the cultural aspects of India.

Mr. Vatsyan, in his short speech, traced the origin of Indian art from the earliest Vedic age and said that in the beginning art had remained confined to paintings and sculptures. But later literature gained the ground and from then every form of art had walked behind the literature.

1967

Mr. Vatsyan was welcomed with a presentation of Mohini Attam Nritya by Miss Bina Das which was highly appreciated by all. Mr. Justice Satish chandra Mishra presided over the function.

April 15

The Bhartiya Nritya Kala Mandir today honoured nine distinguished persons of Bihar for their valuable services in different field of fine arts. It also awarded diplomas of "Nritya Visharad" to 51 successful students of the Kala Mandir. The students of the Kala Mandir presented some most interesting classical dance numbers on the occasion.

The nine distinguished artists who were honoured today were :

1. Shri Ram Pratap Pandey--Classical Music (Vocal)
2. Shri Uma Shanker (Bachcha Babu)—Propogation of Music.

3. Shri Ganesh Choubey - Folk Lore.
4. Shrimati Manasundari Devi - Folk Art.
5. Shri Aita Oraon — Folk Dance.
6. Shri Chandradhari Singh - Propogation of Art.
7. Shri Rahim Bux—Classical Music (Instrumental)
8. Shri Lalit Kumar Singh "Natwar"—Propogation of Drama.
9. Shri Hadi - - Painting.

Mr. Mahamaya Prasad Sinha, Chief Minister, Bihar addressed the Convocation and Shri Karpori Thakur, Dy. Chief Minister presided over the function.

1968

February 27 & 28,

Artists of the Murray Loius Company, Amrica who were given a reception by the Kala Mandir on February 26, opened their dance performances with a bang in the auditorium of the Kala Mandir. A capacity audience sat spell bound as the Murray Louis dancers gave a masterly performance of dancing and choreography. The two performances of the American Modern Dance Group, Murray Louis Co. were organised by the Director of the Kala Mandir and it was very successful.

April 27.

The student of the Bhartiya Nritya Kala Mandir this evening presented a programme of classical dances to celebrate "Basantotsava".

Spring which brings joy to all is identified with Holi. Basant Ras is one of the four Rasas of Manipuri style. This Ras essentially represents spring and the play of Krishna with Gopies. Lord Krishna in a merry mood danced with his girl friends smearing gulal and spraying colour on Gopies.

Basant Ras was presented by Shukla Chaudhary, Sushama Prasad, Radha Bishnoi, Rupa Bishnoi, Ratna Chaudhary and Manju Modi.

Kumari Bina Das, an outstanbing pupil of the Kala Mandir presented Dashavtar in the Kathakali style. The hymns of Dashavtar were Gita Govind, a masterly work of Jayadeva, the 13th century poet of Bengal.

Naga dance, the typicai folk dance of the people of Nagaland was presnted by Shukla Chaudhary, Sushma Prasad, Rupa Bishnoi, Radha Bishnoi, Ratna Chaudhary and Manju Modi.

Miss Anita Rohatgi and Daisy Banerjee gave a brilliant performance of Basant Natyam.

August 24.

The Bhartiya Nritya Kala Mandir, Patna presented a rich fare of classical dance in honour of the former Indian Ambssador to U. S. S. R. Mr. K. P. S. Menon at its auditorium here this evening.

Miss Bina Das stole the limelight by her unique sequence in "Ten Incarnations" depicting how the life appeared first in water (Meen

Avatar) and concluding with the last incarnation "Kalki" to show the entire process of biological and cultural evolution as a manifestation of Lord Vishnu, who dominated the world in every phase of its development each time in a special way.

The whole sequence of Mohini Attan (cholketu) and "Ten Incarnations" remained absorbing throughout.

Other students of the Kala Mandir presented Bharat Natyam & Manipuri-Radha Krishna dances which also came out fully impressive.

Mr. K. P. S. Menon was very much pleased to observe as follows on the occasion.

"I was charmed by the performance put on by the students of the Bhartiya Nritya Kala Mandir on the occasion of my first visit to Patna on the 24th August 1968. To say that the dances reached a high standard of perfection would be an under-statement. To say that the young dancers approached, and sometimes even attained, the acme of perfection would be near the truth. One does not know which was more appealing; the pure rhythm of the Tillana, the sinuous grace of Manipuri, the sensuous appeal of Mohini Attam, the slow and solemn expressiveness of the Varnam, or the magnificent representation in Kathakali from of the Ten Incarnations of Vishnu. To see a Bihari damsel do the vigorous Kerala dance of Kathakali with such consummate skill was a sheer joy. After watching such a spectacle, can anyone deny that unity in diversity has been the key-note of Indian culture and philosophy, (though, alas, not always of Indian politics) from time immemorial? Bihar is fortunate to have an artiste of the stature of Hari Uppal to be in charge of its premier cultural institution, the Bharatiya Nritya Kala Mandir."

December 3 & 4.

Two day dance performance were presented by the following students of the Kala Mandir on the occasion of the Symposium on Recent Developments in Non-Ferrous Metals Technology in the National Metallurgical laboratory, Jamshedpur.

Kumari Bina Das gave Kathakali & Mohini Attam, Kumari Nandita Mukherji gave Bharat Natyam dance and Kumari Mamta Gaur presented Manipuri dance.

The following teachers of the Kala Mandir accompanied dance performances there.

Smti. Yamuna Bai
Kumari V. Mythili
Shri K. R. Marar
Shri P. T. Ambalam

Shri P. K. Nambissan

Shri Keshvan—Guest Artist from Shantiniketan.

1969

January 21.

Mr. Karan Singh, Minister of Tourism, Govt. of India visited the Kala Mandir. The student of the Kala Mandir presented classical dance number in honour of his visit.

January 25.

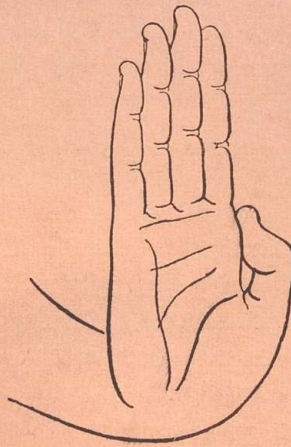
A 25 number delegation from Kashmir visited the Kala Mandir this evening. Kumari V. Mythili performed Bharat Natyam dance in honour of their visit.

February 2.

Dance numbers were presented by the students of the Kala Mandir in honour of the visit of Shri B. P. Koirala, ex. Prime Minister of Nepal.

September 11th '69.

Shrimati Indira Gandhi, Prime Minister of India visited the Kala Mandir and its Museum on September, 11, 1969 during her tour programme of Bihar. She was highly impressed to see the rare collections of the Museum of the Kala Mandir.



Artists HONOURED

Time created as well as Time destroys. In accordance with this external law and also under pressure of new urges and new motivation, old artists who, at the sacrifice of their life and career, stuck to and maintained the old patterns and old systems of art were being neglected and pushed back into the limb of forgetfulness. Not that these artists cared for it, or wanted to be rescued, they were happy where they were and thought their life worth living, so long they practised the old art and kept it alive. To them the old art lost was their own life and soul lost. Such Rishis deserved costly monuments to be raised in their honour. But since this was not to be—this Bhartiya Nritya Kala Mandir decided to honour them and perpetuate their memory by awarding them Tamra-patras, as a mark of respect for the great service they have rendered to society.

With this end in view, this Mandir established the system of awarding Tamra-patras to artists whose contribution in the various spheres of art has been outstanding. The first special ceremony for this purpose, was held on the 29th August, 1964. It was presided over by Shri A.S. Ayangar, the then Governor of Bihar and addressed by Shri Narayan Menon, Secretary, Sangeet Natak Akademi, New Delhi as the Chief Guest. The second Special Ceremony was held on the 15th April, 1967 and was presided over by Shri Maharmaya Prasad Sinha, the then Chief Minister of Bihar and was also addressed by him.

A brief introduction of artists who were honoured is given below :-

FIRST SPECIAL CEREMONY

Shri Satu Roy

Shri Satu Roy even while he was a student took part in the drama movement of Bengal and as a student of the Vidyasagar College, Calcutta he came in contact with the famous stage actor, Prof. Sisir Kumar Bhaduri, and joined the Manmohan Theatre, Calcutta with him. Subsequently he joined the British Dominion Films where he worked with Mr. Devaki Bose and Mr. Paramathesh Barua, famous film directors. He came to Patna in 1921 and organised the Kadamkuan Dramatic Club and brought about drastic changes in the stage acting and other techniques in connection with producing dramas in Bihar.

Shri Julius Tigga

Shri Julius Tigga, Adibasi artist, was drawn towards dancing in his early childhood. After graduating from Ravenshaw College cuttack with honours Mr. Tigga devoted himself to dance and music and started a dancing school, Adibasi Dhumkuria, at Ranchi. The tribal dance party which won the first prize in the Republic Day festival was organised by him and twice his party won first prizes. He is now attached to All India Radio, Ranchi, as an adviser to rural programme.

Shri Upendra Maharathi

Shri Upendra Maharathi, Director of the Institute of Industrial Design, Government of Bihar, Patna, studied painting in Calcutta Art School and later joined the Bihar Govern-



सम्मान-पत्र

भारतीय नृत्यकला मन्दिर की ओर से बयोवृद्ध एवं प्रतिष्ठित चित्रकार

श्री उपेन्द्र महारथी

उनकी लोक-रूपांकन एवं लोक शिल्प-विषयक लम्बी और निष्ठापूर्ण सेवाओं के अभिनन्दन-स्वरूप यह सम्मान-पत्र बिहार के राज्यपाल महामहिम श्री अनन्तशायन आर्यगार की अध्यक्षता में तथा समारोह के अवसर पर विशिष्ट भाषणकर्ता एवं दिल्ली के संगीत-नाटक अकादमी के सचिव डा० नारायण मेनन की उपस्थिति में शिक्षामंत्री श्रीमान् सत्येन्द्र नारायण सिंह के कर-कमलों द्वारा सादर समर्पित किया जाता है।

हरि उप्पल

भारतीय नृत्यकला मन्दिर, पटना

संस्थापक एवं निदेशक

भाद्र कृष्ण अक्षयि, विक्रम संवत् २०२१, शनिवार २६ अगस्त १९६४ ई.



Specimen of "Tamra Patra" awarded to the leading artists of Kala Mandir.

ment Industries Department. Mr. Maharathi is a versatile artist who is trying to revive the folk art and crafts of Bihar.

Shri Shyamnarain Singh

Shri Shyamnarain Singh devoted himself completely to the vocal and instrumental music from his early boyhood. He is a music teacher of Bankipur Balika Vidyalaya.

Shri Ramchatur Mallik

Shri Ramchatur Mallik, is a classical musician. His talent was recognised by the late

Maharajadhiraj of Darbhanga who requested him to join his court while he was quite young. Dhrupad, Kheyal, Thumri and Maithili padas are Mr. Mallik's specialities. He represented Bihar at the National Festival of Music in Delhi. He is the Director of the Visheswara Kala Kendra, Darbhanga.

Shri Bhavapritanand Ojha

Shri Bhavapritanand Ojha is the chief priest of the Deoghar temple. His only interest besides worship lies in composing folk



First batch of 9 distinguished artists who were honoured by the Kala Mandir. Dr. Narayan menon, Mrs. Kishori Sinha & Shri A. S. Ayyanger, Governor of Bihar are seen in the picture.

lyrics. He has composed about 200 jhumur folk songs.

Shri Bhikhari Thakur

Shri Bhikhari Thakur, now 85 years old, is famous for his Bideshia folk songs in Bhojpuri and has a distinct position in the cultural life of Bihar.

Principal Radhamohan

Principal Radhamohan studied at the Patna School of Painting for over 11 years. He started the Patna School of Arts and had to struggle against heavy odds to bring the

institution to the present position. He is the Principal of the Patna School of Arts and Crafts which is now owned by Government. He has painted about 10 life size portraits including the portrait of Dr. Rajendra Prasad.

Shri Prakashchandra Ghosh

Shri Prakashchandra Ghosh born in the Ghosh family of Langartoli, Patna established the Patna Amateur Concert Club in 1927. This institution is still running on subscriptions and subsequently has been renamed as Patna Music Club.

SECOND SPECIAL CEREMONY

Shri Lalit Kumar Singh "Natwar"

Shri Rampratap Pandey

81 years old, but he still maintains the spirit and outlook of youth. Born in a Mullick family of village Brahmipur in Shahabad district, the classical vocal music has come to him as a divine gift. He was first trained by his father, Shri Hari Sahay Pandey, and later he received training at the hands of Shri Tassaduge Hussain Khan. Shri Rampratap Pandey is as expert in *Dhrupad* and *Dhammar* as he is in the varieties of *Kheval*. He has received recognition and appreciation at many All-India Musical conferences and Conventions.

Shri Rahim Bux Khan

65 years old—a wonderful player of *Shahnai*. Even at this age his blow into his instrument is nothing short of magical. In 1938 Mahatma Gandhi was highly impressed by his performance. He toured Europe and by his superb performances in Rome, Paris, London etc., he enhanced the prestige of India. This art has been in the family and he has maintained the tradition.

Shri Chandradhari Singh

Aged 70. A great scholar of Sanskrit, very rich and a connoisseur of jewels and precious stones. He dedicated his whole collection of jewels of priceless value to the Bihar Government and which are preserved in a museum called "Chandradhari Singh Museum" at Darbhanga. His donations and contributions for social services also are tremendous. He is well-versed in *Todi* and *Dhammar* and he practises them in their purest form.

Born in 1898 in Muzaffarpur, he displayed his talent in the art of drama very early in life. He devoted greater part of his life to acting. His performances specially as Vishwamitra, Arjun, Shivajee, Hirayana-kashyap, Bijirao etc. brought distinction to his career. His part as Chanakaya was very highly spoken of in the press as well as in the public.

Shri Uma Shankerjee

He is called generally by the people as "Bachcha Babu". His love for art is so keen that he is always in the forefront of all activities concerning dance, music and drama. No such organisation is complete without him.

Shrimati Mahasunderi Devi

A lady who has put new life into all forms of folk music and folk dances. Although she has turned her attention to cottage industry now, her love for village art still remains undiminished. No words of praise can be too many for her.

Shri M. Hadi

70 years old—a born painter, in a family of artists of Patna City. He gave exhibitions of his paintings even when he was young in years. He was the first person to have painted a human head on so small a piece as a precious stone on a ring. He visited Calcutta and other places to learn his art. Painting was not a profession to him, it was a spiritual practice and he merged himself completely in it. Age is no matter to him. He still paints.

Shri Ganesh Chaubey

Aged about 60, an undaunted lover of folk songs and folk legends. He himself collected about six thousand songs and stories, some of

them have been published. He walked from village to village and collected the rare material with the spirit of a missionary.

Shri Ayata Uraon

Aged about 65 has a zest and insight for tribal folk dances. He was born in Gumla in

the district of Ranchi. He is not only a rotagonist of folk dances, he is equally interested in folk songs. He has in him the instinct of a teacher; and in the art of organising shows and demonstrations, he is unequalled. He has succeeded in carrying the prestige of Bihar to a higher level.



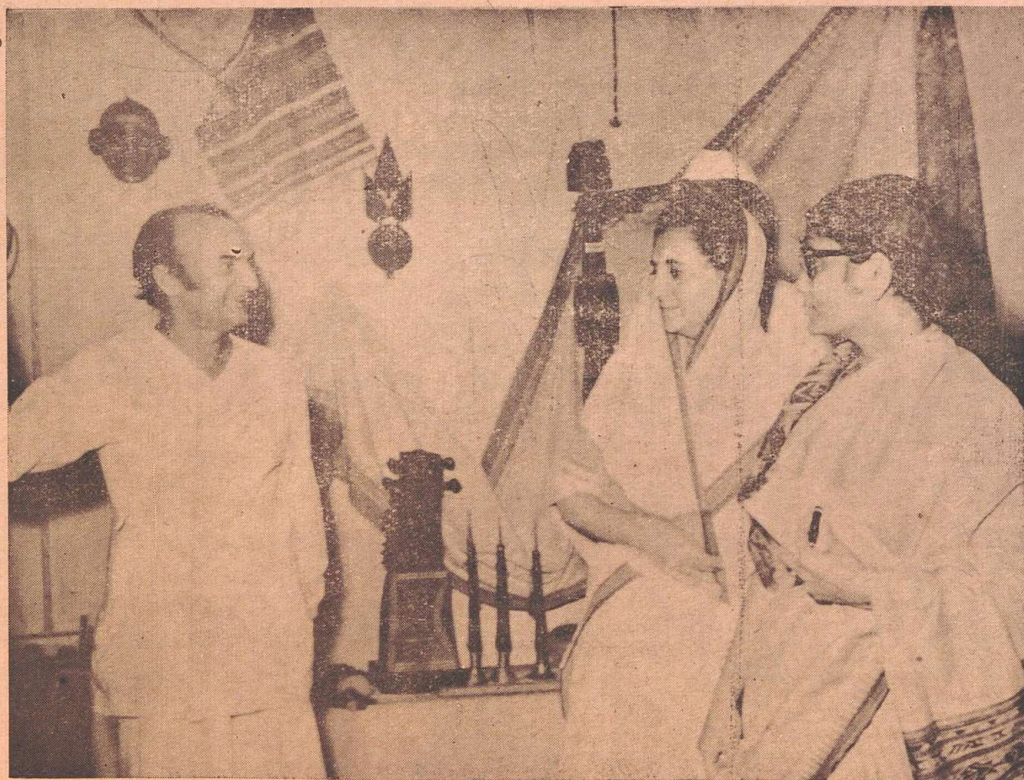
A TREASURE OF ANTIQUITIES

HOW ACHIEVED : HOW PRESERVED

By HARI UPPAL

An exhibition of Antiquities ascribable to an early period beginning from 4th Century B. C. to 14 Century A. D. has been organised here with a view to providing the general public an opportunity to see and appreciate

the rich treasures of the past to which normally they would have no access. The exhibits displayed here actually from a part of my own private collection made over a period of six to seven years and these include mainly rare



Shrimati Indira Gandhi visited the Kala Mandir on 11th Sept. '69. Here she is seen in the museum of the Kala Mandir with Shri Hari Uppal.

Shrimati Gandhi took Keen interest in Collection of Mandir.



Shri Hari Uppal Director is explaining to B. B. Lal, Director of Arcaheological Survey, Govt. of India in the museum of the Kala Mandir.

and beautiful specimens of terracotta figurines, sculptures and bronze figures, besides pottery, coins and a few pre-historic tools.

Personal Apologia

Probably my new interest in this field may come as a surprise to you all, knowing me as you do as one devoted mainly to the propagation as well as teaching and research in classical and folk dances. My interest, of course, in things of artistic value goes back to the early years of my student career. But the urge for collecting these materials of rare artistic value and historical significance developed as a serious side interest with me when in course of my survey work in folk dances in

different areas of the State, I picked up interesting pieces from the high and low mounds situated within the close vicinity of the villages that I covered for my dance survey. While traversing the hillocks and rivulets in the jungle clad country of Chotanagpur and Santalparganna for a survey of tribal dances, I also picked up per chance by the hill side and in river gravels a few prehistoric tools such as handaxes and scrapers representing the handiwork of early man in this part of the country. In and around the City here while the construction work for house building or road side cuttings were in progress, I collected some of the exquisite terracotta pieces of early period. This is how I collected piece by piece, this

present collection of antiquities, which I am now presenting before the wider public, through this exhibition.

I must however add that it is in course of survey work that I became aware for the first time of the rich cultural heritage of our people as part of my personal experience. And this inspired me with a new vision to weave a story of our people through a dance ballet where the terracottas sculptures and bronze figures showing dress ornaments head gear and hair style of different periods could be profitably utilized for providing authenticity to the scenes and characters. All these materials including the folk collection in as much as they serve as ready reference for providing authenticity to the scenes and characters of

a dance ballet dealing with any historical or other theme of any period or clime, they are of utmost value for a dancer and more so for an institution devoted to teaching and research and dance ballet composition.

Terracottas

Among the exhibits on display, by far the largest in point of numbers and most representative of different historical periods, are the terracotta figurines. Fashioned entirely by hand with pressure and play of fingers as the main device for rendering the clay material into significant forms, the terracotta art bears the artistic impulse of the common people. Its uses and purposes were probably varied. Apart from serving as household de-



Shri Hari Uppal Director of Bhartiya Nritya Kala Mandir, Patna showing some of the rare folk musical instruments—Tula and Singha to the students of the Kala Mandir.



Shri K. P. S. Menon, Vice-President of the Sangeet Natak Akademi New Delhi and Smti. Menon are seen going round the Museum of the Kala Mandir. On the extreme left is Mr. K. Abraham and on the extreme right, Mr. Nageshwar Prasad.

coration, children's toys, decoration of the outer exterior of the walls, satisfying the craving of the poorer folk for personal decoration, they were also used for worship and magical practices. The terracotta figures displayed here can be broadly divided into three groups namely the primitive or ageless types, the time bound types or pieces made with the help of a mould showing delicate touches in the facial feature as well as a general evolution in the treatment of the dress and ornaments and lastly the more evolved types showing affinity with stone sculpture in terms of plastic style and treatment. Among the terracotta figures of the Mauryan period, (4th

century B. C. to 2nd century B. C.) the most interesting pieces include the dancing figure, the folk drummer, the mother goddess types and numerous other male and female figures of somewhat geometrical shapes. In terms of stylistic treatment, the Mauryan terracotta figure are characterised by an abstraction in treatment but there are also figures with modelled bodies and moulded faces with jewellery and apparel affixed on them. The Sunga types (2nd B.C.) are characterised by delicate touches in facial treatment, when moulded plaques had come into general use. The most interesting among the Sunga

pieces are the pot-bellied human figures and the female figure covered with complete attire from head to foot. The terracotta figures of Kushan period (1st. to 2nd A.D.) show some affinity with stone sculpture in terms of technique and stylistic treatment. The figures of the Gupta period (4th to 6th century A.D.) show modulated form characterised by a smoothness and sensuous contours. As to the animal figures, most of those displayed are of Maurya-Sunga period (4th to 2nd B.C.) characterised by modelled bodies in terms of cones and kindred geometrical shapes. The most interesting among the pieces are birds, cock, frog etc. which are characterised by an abstraction in general treatment.

Sculpture

The sculptures which are displayed include a rage image of Jain Trithankar Prasanath of early Gupta period (3rd to 4th Century A.D.) a crowned male head of Gupta

period (5th Century A.D.) and other figures of Pal and late Pala times (8th to 12th Century A.D.).

Pottery

The pottery pieces include a few N.B.P. bowles (4th to 2nd B.C.) and its other associated types in black and grey ware. Another interesting piece is a spouted vase in grey ware.

Coins

The coins include, punch marked and cast coins of Early period (5th to 2nd B.C.) and a few early mediaeval coins, besides the coins of the Muslim period.

Bronze

Among the bronze figures, the most interesting include the Jain figure of Parasanath and a few pieces of Chola-timee (7th to 8th Century A.D.).



Golden Glimpses
(OPINIONS FROM FAR AND NEAR)

Rashtrapati Bhavan,
New Delhi-4.

Dear Shri Uppal,

You are so much devoted to Bhartiya Nritya Kala Mandir that anything that you bring out is bound to be a success. I send you my best wishes for the success of your endeavour.

With all good wishes,

Yours sincerely
ZAKIR HUSSAIN

मुझे गांव और आदिवासियों के गान, नृत्य और वाद्यों में विशेष रुचि है क्योंकि यह उनके जीवन का महत्वपूर्ण अंग है। भारतीय नृत्य कला मंदिर ने इन वाद्यों को एकत्र करके एक अच्छा कार्य किया है। मुझे उन्हें देखकर प्रसन्नता हुई है।

इन्दिरा गांधी

I offer my congratulation to Shri Hari Uppal for having developed a beautiful home for the Arts. All my good wishes.

RUKMINI DEVI AURANDALE

I watch with pleasure and satisfaction the progress of this institution.

KAMLA DEVI CHATTOPADHYA

It is a pleasure to visit such an original and outstanding dance academy under the inspired leadership of Mr. Hari Uppal.

Mrs. INDIRA TALYAR KHAN
Bombay

Splendid. Displayed nicely Manipuri Dance and Culture here.

S. MANILAL SINGH
Manipur Assembly Secretary,
Imphal

Very well impressed with the general get up and organisation of this Bharatiya Nritya Kala Mandir particularly, the Kathkali Section which is real Kerala life implanted in Bihar. One feels refreshed.

ALEXANDER PARAMBITHARA
Speaker, Kerala Assembly.

Our visit to the museum of the Kala Mandir has been very useful; the evolution of Sarangi and other musical instruments has been vividly depicted; costumes and jewellery are simply fascinating.

NILAMBER DEV SHARMA
Cultural Academy, Jammu.

भारत की दबी हुई आत्मा को बलशाली बनाने के लिये उसे जो उन्मुक्त वातावरण चाहिये, वह कला ही दे सकती है और श्री हरि उप्पल अपनी संस्था के माध्यम से उसे देशवासियों के लिये ही नहीं विदेशियों के लिये भी सुलभ करके देश की जो वास्तविक सेवा कर रहे हैं उसे पाटलिपुत्र कभी न भूलेगा।

अनन्तमराल शास्त्री
संचालक, भाषा विभाग,
मध्यप्रदेश, भोपाल,

भारतीय नृत्यकला मंदिर, उसके सभागार तथा संग्रहालय को देखकर मैं बहुत प्रभावित हुआ हूँ। भारतीय नृत्य के पुनरुद्धार के सम्बन्ध में यह संस्था अत्यन्त महत्वपूर्ण कार्य कर रहा है। श्री हरि उप्पल के निदेशन में यह संस्था देश की एक प्रमुख नृत्य संस्था के रूप में विकसित हो सकेगी, यह मुझे विश्वास है।

M. CHANDRA GUPTA VIDYALANKAR
Editor,
Sarika, Times of India Publications Bombay.

Good work being done in the field of dance—
Kathakali, Bharatha Natyam and Manipuri—which
I am sure will bear its imprint on many young
minds in Bihar.

Charming 'little Museum',—educative and
informative.

NARAYAN MENON
Secretary, Sangeet Natak Academy
Rabindra Bhawan, New Delhi.

I shall never forget this lucky day when I
made the acquaintance of Prof. Hari Uppal who
took me to visit his academy of Indian dances.
What a wonderful place! And such an interesting
museum! There is a sense of beauty in the dispo-
sition of every object. I do hope to be able to
come back for a longer visit.

Prof. BARRILLON
Paris, France,

It is really a wonderful thing to have established and to maintain such a comprehensive institution. We should also have similar institution in Japan in order to keep and develop traditional culture of the nation. I admire your accomplishment!

SUSMU EJIRI
Japan Newspaper Publishers
and Editors, Association,
Tokyo, Japan.

Some of my friends and myself from Kalakshetra party were very much pleased to see Mr. Hari Uppal's great work for this institution. We hope he will have all the blessings of great artists in his venture.

Dr. D. PADMASANI
Kalakshetra, Madras.

We, the members of the Indian Everest expedition, are delighted to meet Sri Hari Uppal and witness a Brief programme of dances. It is a great delight to know of the cultural background of this institution and would like to wish it and Sri Hari Uppal all the best for the years that come.

M. KOHLI
Lt. Cdr, M.S.
Indian Everest Expedition, (1965)

We are highly impressed to see Bharatiya Nritya Kala Mandir, the way it is laid out, the way the classes of different classical dances are conducted, the museum of different artistic articles of Bihar and the well equipped theatre. We wish all success to Hari Uppalji in his ceaseless efforts to build up this institution and run on sound footings. India needs many such art institutions for authentic training in classical dances, and we congratulate Hari Uppalji for this institution.

NAYANA JHAVERI
RANJANA JHAVERI
& DARSHANA JHAVERI
Bombay.

I am much impressed with the choice things you have collected, and that you have appreciation for the great arts of India.

BEATRICE WOOD
California, U. S. A.

All the very best and congratulations.

ENAKSHI BHAVNANI

It is a great manifestation of human ideal, drive and dedication. Words of thanks are never enough.

On behalf of the Geeman Consulate General, Calcutta-I express my sincere thanks to the Bharatiya Nritya Kala Mandir. Personally, I was very impressed by the rich scope of cultural activities which has been established here by the founder Director, Mr. Hari Uppal with much hope for further co-operation.

BESHARA GHORAYEB
Lebnon,

It was not merely a surprise, almost a revelation, this Bharatiya Nritya Kala Mandir at Patna. Around the main subject, the Director, Sri Hari Uppal, has with rare insight and uncommon enthusiasm and high talent. In the fitness of things, Indian dance of different schools, Kathakali Bharatha Natyam, Manipuri and the folk dances etc., occupy the central place here and regular teaching of theory and training are imparted to students. Bihar can really be proud of the institute.

GOPAL HALDAR,
Calcutta,

Sri Hari Uppal is doing wonderful pioneering work for the revival of the classical Indian Dance and Culture of India. His untiring efforts has been crowned with the Nritya Kala Mandir—a real Temple of culture in Bihar. He has got together a conglomeration of talented artists to assist him.—Kathakali, with its variation of Mohini Attam, Bharata Natyam and Manipuri.

Sri Sri ADITYA PRATAP SINGH DEV
Maharaja of Seraikella,

It was a delight to see the working of this foremost institution of Dance—Bharatiya Nritya Kala Mandir. The classes in Kathakali, Manipuri, Bharatha Natyam and Mohini Attam being conducted by expert teachers from the regions under the guidance of a versatile Director. Shri Hari Uppal should serve a model for other institutions.

GOVIND VIDYARTHI
Sangeet Natak Academy
New Delhi

All of us who witnessed the dance numbers presented on April 10, 1968, by the Bhartiya Nritya Kala Mandir under Mr. Uppal's direction deeply appreciated the very high standard of the performances. Mr. Uppal has set up an institution which places Bihar on the artistic map of India.

KRISHNA DEVA
Superintending Archaeologist,
Dehra Dun

We have heard so much about your Institution. We sincerely hope that one day we can visit there with some of our staff and students and enrich our experience further.

AMALA SHANKAR
Director-in-charge
Uday Shankar India Culture Centre, Calcutta.

"Now tell me about what you are doing? Have you finished any more with that very ambitious work you talked about? I thought the choreography you created for that solo dancer we saw was excellent and I think if the large new piece has such distinctive work in it, that the whole composition will be a very important work.

"Do let me know if there is anything I can send you or help you with."

MURRA YLOUIS
School of dance,
New York.

This is just to express my great appreciation of the "Classical Dances of India" programme at Bhartiya Nritya Kala Mandir at Patna on the 24th August, 1968. All the dance items were superb, but Dasha Avatar was simply wonderful. Congratulations.

JAISTU
MANMATHA RAY
President
Natyakar Sangha W. Bengal

August 11, 1969.

Sri Mohan Dharia, Sri Shanti Kothari and Sri Chandra Shekhar, Members of the Parliament visited the Kala Mandir today and observed follows.

"Aesthetic Communion with self, and a self through meaningful movement is the most delicate and difficult thing to establish. In spite of this, the institute under Shree Uppal is unfolding the personality of the mute and yet Par Excellent at Spiritual level

This must be fully supported and sustained and built as an International Centre of something that is "grand, great and deep".

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श्री **बैद्यनाथ** आयुर्वेद भवन प्राइवेट लि.
कलकत्ता-पटना भाँसी नागपुर जैनी (इलाहाबाद)

बिहार राज्य सहकारी भूमि बंधक अधिकोष लि०, पटना-१

—: बिहार राज्य के किसानों के लिए सुनहला अवसर :—

- १—नलकूप तथा बोरिंग के द्वारा सिंचाई की दृष्टि से आत्मनिर्भर बनें।
- २—खेत समतल कराकर एवं नलकूप बैठकर वृद्धि करें।
- ३—जमान जुताई के लिये उपकरणों के साथ-साथ ट्रैक्टर खरीदकर उपज में उत्तरोत्तर वृद्धि करें।
- ४—ऋण प्राप्त कर बंधक में रखे जमीन को महाजनों से छुड़ाकर लाभ उठायें।
- ५—अपने बीच में पड़ने वाली जमीन को महाजनों से छुड़ाकर लाभ उठायें।
- ६—इन सारी सुविधाओं की उपलब्धि आपको सहज ही साधारण व्याज पर ४½ प्रतिशत की दर से प्राप्त करें। इनकी चुकती दस आसान वार्षिक किश्तों में कर सकते हैं।

आज ही अधिकोष के निकटवर्ति कार्यालय से सम्पर्क स्थापित कर विशेष जानकारी प्राप्त करें। टिमेमसी ऐक्ट में संशोधन हो जाने से अब पिछड़े वर्ग, अनुसूचित जाति तथा अनुसूचित जन-जाति के लोग भी भूमि विकास हेतु इस अधिकोष से कर्ज ले लाभान्वित हो सकते हैं।—

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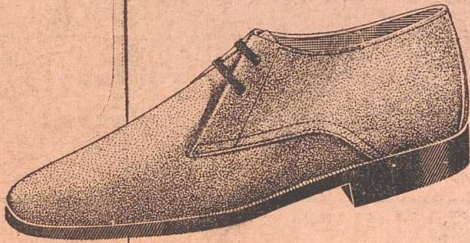
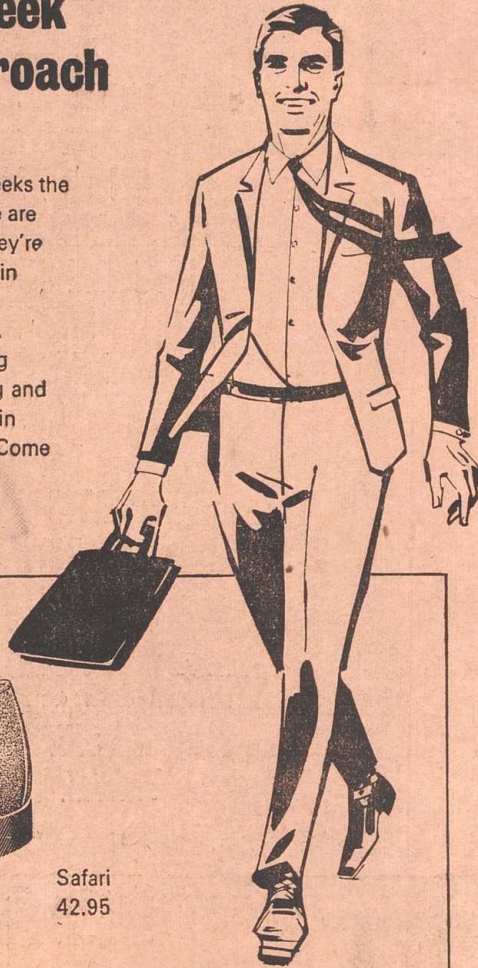
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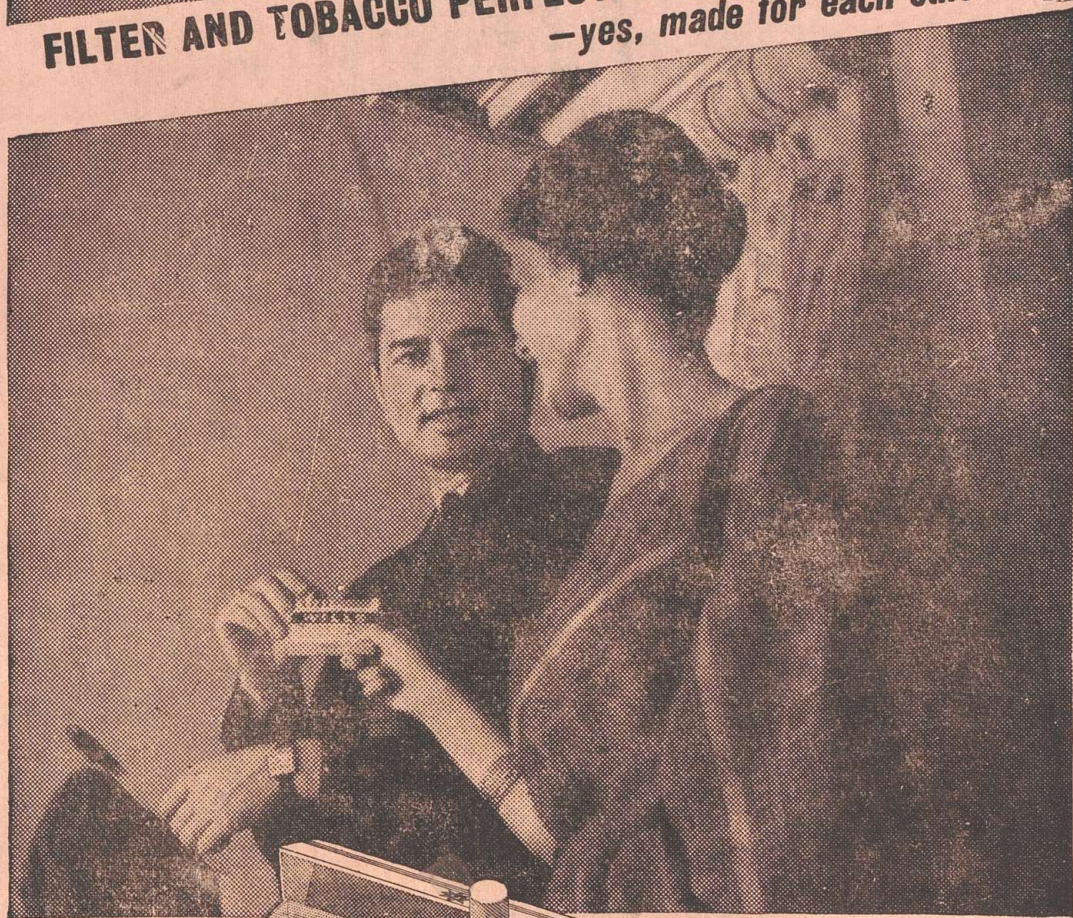


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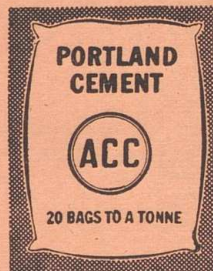


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