

Tagore on Comparative Music Aesthetics : Indian and Western

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Introduction :

Rabindranath Tagore (1861-1941), a superb composer and critic too in the realm of music¹, had tremendous aesthetic reflections on the art of music which may be discussed in the perspective of musical aesthetics. From those reflections we can sum up his parallel and comparative observation and appreciation of Indian and Western music.

Since his boyhood Tagore had been acquiring a considerable degree of knowledge of both Indian and Western music in the cultural environment of his family. In course of time he got more and more familiar with music of various countries of the East and the West. His familiarity was not just a passive act of listening. By virtue of his creative consciousness he got into the depth of the phenomena of music and he reacted to them in his own unique style without caring much for traditional view-points of professionals. As he innovated a newer style in Bengal's music culture, so also his thoughts on music may be discussed to unfold newer dimensions in the world of comparative music aesthetics. His aesthetic reflections are far more than a music-critic's review. Yet, these are perhaps quite unknown in the Western hemisphere and not even widely known in India too. The paper is an attempt to unfold Tagore's views on comparative music-aesthetics with special reference to the North Indian music of the East and the European Music of the West.

Melody and Harmony :

The first and foremost objective distinction between Indian and Western classical music lies in the fact that while the *ragas and raginis* (the classical melodies) are the essence of Indian classical music, the score and execution of Western classical music are manifested in its harmony. The principle of melody is succession of notes, while that of harmony is concordance of two, three or several notes at a time. These very facts led Tagore react in a peculiar way upto his individual fashion. In the context of attending and experiencing the Handel festival held in the-then Crystal Palace in London in 1912, Tagore wrote the essay entitled *Sangit (Music)*², in which (as well as in various other writings) we can find out his comparative aesthetic evaluation of the Western and Indian musical cultures. He observed that while Europe is casting its glance at the varieties, India is concentrating on "one". He was amazed to see four thousand

participants playing and singing in the Handel festival, the organization and execution of which requires tremendous power. The execution of an Indian *raga or ragini*, on the other hand, is the performance of mainly one person, whose aim is to reveal gradually the musical mood associated with that *raga or ragini* sung or played. All movements, as it were, emerge from the predominant tonic drone of the *tanpura* and repose at it again. Thus, it seems that Indian classical music is, as it were, music of "one". Of course, that "one" is not secluded, but all-pervading, that is akin to the infinite.

One may think that these are only metaphorical utterings which are nothing but the outcome of the poetic imagination of Tagore. But deeper aesthetic truths are very often inherent in metaphors. Let us take note of similar comparative evaluations forwarded by some other scholars. A. H. Fox Strangways, the celebrated author of *The Music of Hindostan* made such a comparable evaluation of the Western and Indian musical systems :

"The one seems to say- Life is puzzling, its claims are many, its enthusiasms hardly come by; but we will hammer out a solution not by turning away from ugliness but by compelling it to serve the ends of beauty. The other Life is simple, and beauty close at hand at every moment whenever we look or listen or whenever we go; the mistake is in ourselves if we do not train our eyes and ears and hearts to find it."³

".....in India the singer's tones can still carry all the artistry which his mind can conceive, and while in England, especially concerted music has always been highly prized, and rightly so, for its social elements....."⁴

On the whole, both Tagore's and Strangway's reflections point to the multitudinous character of Western music and the melodiousness of Indian melodies. Tagore also analogized the solo performance of an Indian melody with the infinite oneness still midnight and the multitudinous character of Western music with the din and bustle of active day time⁵.

Tanpura for the Tonic Drone

Regarding the tonic drone of the *tanpura*, Ananda K. Coomareswamy said :

"We have here the Sound of the *tanpura* which is heard before the song, during the song, and continues after it: that is the timeless Absolute, which is as it was in the beginning, is now and ever shall be. On the other hand there is the song itself which is the variety of Nature, emerging from its source and returning at the close of its cycle."⁶

Experimentations of Harmony in Indian Music :

During the British rule in India some musicians tried to introduce harmony in Indian music. All the activities remained in the experimental stage and the results did not show any promise of advancement. That is why Arnold Baker commented in the chapter, assigned to him, in the **New Oxford History of Music**—

"Mistaken attempts to foist the finished western system of harmony on to the perfect model system of Indian monophony have been made for the last hundred years, not only by missionaries but also by enthusiastic Indian admirers of European culture. In this process the delicate structure of Indian music is crushed out of existence".⁷

Fortunately, experimentations of harmony have been limited to semi-classical and light compositions, orchestrations and chants. The delicacies of classical music remains unaffected.

The Sahnai and the Band Party :

Both the *Sehnei* (North Indian classical instrument played by blowing) and the band party in western style are very much popular in India during a marriage ceremony. It seemed to Tagore that the music of band party expresses lavish grandeur of a gathering engaged in merriment and that of the *Sahnai* expresses the monistic calmness full of pathos or the pangs of the dualistic hearts for re-union. He explained further that human marriage is nothing but an earthly paradigm of that dualism, i.e., the original 'He' (*purusha*) and the original 'She' (*prakriti*), pangfully urging for re-union into the monistic whole, wherefrom they had been separated.⁸

Cosmic Emotions and Social Enjoyments :

Off and on Tagore felt that Indian *ragas* and *raginis* are related to cosmic emotions and never associated with the social enjoyment of human life. A *raga* or a *ragini* expresses the solitude and vastness surrounding us from all sides. To quote a little from Tagore -

"It is never its function to provide fuel for the flame of our gaiety, but to temper it and add to it a quality of depth and detachment. The truth of this becomes evident when one considers that *Sahana* is the *ragini* especially used for the occasion of wedding festivals. It is not all gay or frolicsome, but almost sad in its solemnity".⁹

Gildings and fixed intervals :

That sort of ethos emerges from the very fact that very often the notes of Indian classical music, especially during the *alapa* (tonal elaboration and improvisation), are linked together with the preceding and following notes with different *relationships* of needs (*glidings*) and *shrutis* (micro-tones). That is why the key-board instruments used in Western music are generally unsuitable for Indian classical music. The notes or intervals in Western music are fixed and straight in their own tempered positions and clearly separated from one another during their application.

Quite in early youth, Tagore had made a comparative evaluation in this way -

Pathos and Jubilation :

"There is no jubilant tune in our *ragas* and *raginis*. The very mood of our music is but gradual rise and gradual fall. There is no sudden ups and downs. Tunes for jubilant outburst require abruptness. Such an utmost outburst can be found in English tunes but hardly in our *raginis*. But there is no dearth of painful tunes in the music of our country. Each *ragini* can be expressive of pathos,

". . . very often in course of composing a jovial song we set it to fast tempo irrespective of the tonal mood, as fast tempo is a part of jovial mood."¹⁰ (translated)

Tagore had exploited this principle in his music-drama *Valmiki-Pratibha* (The talent of Valmiki). He had incorporated a few western tunes in it and even in the Indian tunes also he had employed free rhythm for the sake of musical dialogues in the drama. However, this music-drama was a real innovation in the history of music of Bengal.

Free variations and fixed scores :

In the course of comparative music-aesthetics, the next important point of distinction between Indian and Western classical music as revealed through Tagore's reflections lies in this characteristic phenomena that whatever is performed in Western classical music is a pre-planned finished composition, already determined and scored by the composery whereas in Indian classical music each and every moment is intuitively ever-creative, full of extempore variations and improvisations over a little set of compositions. That is why, there are notations in front of the Western musicians; an Indian artiste, on the other hand, sings or plays by virtue of his or her creative training, rich memory, fertile imagination and its artistic application throughout the performance without the help of a pre-fixed notation.

Except a little composition, variations of melody flourish, ornamentations and rhythmic intricacies cannot be pre-determined. They emerge a new time and again and yet maintain the pathways of the respective raga or ragini being sung or played and the basic infra-structure of the rhythm to which the composition is set.

Freedom of Melody and Freedom of Time :

The next point, Tagore noticed, is that, in spite of melodic freedom, the beat-structure and tempo are rigidly fixed in Indian music. During a course of discussion with Albert Einstein, Tagore told him -

"In European music you have a comparative liberty about time, but not about melody. But in India we have freedom of melody with no freedom of time".¹¹

The rhythmic tempo of Western music is flexible. It rises and falls according to the musical moods to be expressed.

The Problem of Representation :

Another important point of comparison between Indian and Western music is associated with the age-old problem of representation. During his first visit to London at the age of seventeen Tagore had heard the singing of Madam Nilsson¹², the-then songstress of great reputation. She sang nature-songs with imitation of birds' cries, a kind of mimicry as it were. Tagore could recollect that experience in later days. During a close conversation with Romain Rolland at Villeneuve in France in June 1926 he referred to that phenomena and differentiated it with Indian music in this way -

"Music should capture the delight of birds' songs, giving human form to the joy with which a bird sings. But it would not try to be a representation of such songs. Take the Indian rain songs. They do not try to imitate the sound of falling rain drops. They rekindle the joy of rain-festivals, and convey something of the feeling associated with the rainy season".¹³

The Nature of Emotional Aspects :

Regarding the role of emotion in music Tagore asked Rolland -

"I want to ask you a question. The purpose of art is not to give expression to emotion but to use it for the creation of significant form. . . . Emotion only supplies the occasion which makes it possible to bring forth the creative act. . . . In European music, I find, however, that an attempt is sometimes made to give expression

to particular emotions. Is this desirable? Should not music also use emotion as material only, and not as an end in itself?"¹⁴

Rolland replied -

"A great musician must always use emotion as substance out of which beautiful forms are created. But in Europe musicians have had such an abundance of good material that they tended to over-emphasize the emotional aspects. A great musician must have poise, for without it his work perishes"¹⁵

No final judgment is possible on the role of emotional representation in the art of music whether in India or in the west. The Wagner-Hanslick confrontation is a well-known episode, out of which came out Hanslick's *The Beautiful in Music*¹⁶, a revolutionary work and landmark in the history of musical aesthetics. No emotional influx, but only the dynamic property of emotion is admitted in music by Hanslick¹⁷. Susanne K. Langer argued to prove Music as a tonal analogue of emotive life¹⁸. Deryck Cook's contention was - "Music is, in fact, 'extra-musical' in the sense that poetry is 'extra-verbal'"¹⁹. Disputes are still going on regarding representational power of music and the nature of emotion and meaning in music.

In India too, differences of opinion have been persisting from Bharata's time to the present day. Bharata ascribed different sentiments to different notes²⁰. Pandit Vishnu Narayan Bhatkhande dismissed such associations. To him musical enchantment must lead to trance-like absorption (*nāda-moha*)²¹. So, there must not be any question of representation of worldly emotion.

Tagore on a few Ragas and Raginis :

Tagore reinterpreted the concept of *raga* as colorfulness associated with passion. When metaphorically applied to human mind, it signifies illumination and colouration, of course, with the help of melodic tones. Yet, it produces some sort of impersonal sentiment, cosmic in nature, or even unworldly. Tagore pronounced :

"*Bhairon* (a melody of the day-break) is, as it were, the first awakening of the morning sky; *Paraj* (a melody of the last quarter of night) is, as it were, overwhelmed drowsiness of the weary late night; *Kanara* (a melody of the midnight) is, as it were, the nocturnal confusion of path towards assignation in the dark dead night, *Bhairabi* (a morning ragini) is, as it were, never-ending pangs of estrangement of the solitary infinite; *Multan* (a melody of the last quarter of the daytime) is, as it were, the

fatigued breathing of the sultry day-ending: *purabi* (a ragini of the sun-set time) is, as it were, the shedding of tears, by a bereaved widow in her lonely abode just at the advent of night"²² (translated).

Above Absolutism and Referentialism :

The phrase "as it were" has a very important significance. It not only refers to metaphor but also suggests some subtle linkage between the worldly and unworldly, the personal and the impersonal, the human and the cosmic, the tangibility and the abstraction. That is the ethereal realm of the art of music. At least, Tagore's realization of the *ragas and raginis* is suggestive of that no-man's land, or we may call it every man's land, in between the strictest absolutism and the staunch referentialism, the two poles of modern musical aesthetics.

Composers' Status and their compositions :

Most of *ragas and raginis* are age-old and traditional. In comparison to Western music Tagore observed that Indian classical music, especially the Hindusthani system does not glorify the composer, but goes in the name of the particular *raga or ragini* being performed, whereas each and every composition in Western classical music is individualistic in status and goes in the name of the composer²³. Whereas the revelation of a *raga or ragini* is dependent upon the individual artistry of the performer, the European classical music is "epic in character" and "Gothic in its structure"²⁴ according to Tagore's appreciation.

Relationship between words and music in song : The aesthetics of the song-form of music must be different from the art of pure music. Aestheticians differ regarding the relative importance of words in song. Hanslick thought that song is a bit lower graded art than pure music. In his opinion, musical beauty is of a divine²⁵ nature in the sense that it has little connection with worldly experience, while poetry, even when transcendental, deals with ideas emanating from word-meanings. So, he propounded that union of poetry and music is a sort of "morganatic union"²⁶.

Susanne K. Langer's observations on this point is very noteworthy. She did not devalue song as Hanslick did, nor did she lay over-emphasis on the literary appeal of a song. She felt that words of a song tend to give up their literary status and turn into purely musical elements. A music-minded person may not always be aware of the meaning of the words of a song while singing or listening to it. But quality of the tune is a must in the art of composing or singing a song in order to satisfy the listener. Therein lies the musicality of a song. In Langer's own words -

"When words and music come together in song, music swallows words; not only mere words and literal sentences, but even literary word-structures, poetry. Song is not a compromise between poetry and music, though the text taken by itself be a great poem; song is music".²⁷

Helmholtz, while investigating on the sensations of tone, assumed that pure music, though an independent art now, has evolved from song. Historically all music has been developed from song. Instrumental accompaniments resembled human voice. Afterwards, absolute music was attained by instruments having compounded tones²⁸. Moreover he observed -

"The union of music to words is most important, because words can represent the cause of the frame of mind, the object to which it refers, and the feeling which lies at its root, while music expresses the kind of mental transition which is due to the feeling."²⁹

According to Herbert Spencer's speculation³⁰, *What man uttered turned into words and how man produced his voice (the change of pitch), while uttering, was the original germ of musical notes.*

Rabindranath Tagore, in his early life, subscribed to and elaborated³¹ Spencer's speculation. But, in course of time, his aesthetic reflections on words and tunes evolved otherwise. Though he was in favour of aesthetic fusion of words and tunes in good songs as his own songs are, he differentiated the respective inherent principles of words and tunes in the following manner—

"Tune itself is a sort of dynamism. It vibrates in itself. Words have to plead for semantics. Such is not the case with tune, which expresses nothing but itself. Some particular notes, combining with some others, produce a tonal *ensemble*. Rhythm adds dynamism to it. The acceleration infused in our heart by this tonal dynamism is pure passion, without any other referential connection. Generally we are stimulated with pleasure and pain in connection with some particular events in our world. But when musical tune moves our consciousness, it does so directly. So, the passion it generates is altogether unaccountable"³² (translated)

If this be the case, it is very difficult to find out any satisfactory principle of union between word and tune. Yet, apart from the specialized branches of pure poetry devoid of music and pure music devoid of poetry, the song-form of music synthesizing the two has been successfully evolving both in the East and in the West.

Tagore metaphorized this union in various ways. Sometimes he called the word and the tune as twin brothers, sometimes two sister arts, sometimes brother and sister, and very often, husband and wife. From time to time, poetry is the husband, tune its wife, and sometimes just the reverse. Another metaphor is also found where Tagore called word and tune as two co-wives, one very often tending to suppress and dominate over the other. The most ideal metaphor, Tagore used, is that of *Ardhanarishwar*³³, i.e., the deity, whose one half is feminine and the other masculine. Yet, regarding their relative supremacy of one over other, Tagore's extreme opinion runs thus :

"Man has been singing songs assimilating words and music. There has not been any controversy whether music is greater or words are. If any debate is opened at all, I would say that in this case music itself is the husband who has uplifted language to its own clan".³⁴

Another sort of metaphor is found when Tagore quoted Gluck—

"My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines."³⁵

Yet, drawing and painting are static. Poetry and music on the other hand are dynamic arts, always in motion along with the motion of human heart creating and enjoying them. Gluck's pictorial analogy cannot catch that motion.

More thorough discussion is there in G. E. Lessing's *Laocoon*. In some portion of the appended notes of *Laocoon*, Lessing wrote that song should not be considered the union of the two arts (i.e., poetry and music), but, rather, one and the same art³⁶

Matthew Arnold, in his poem "Epilogue to Lessing's *Laocoon*"³⁷, ascribed supremacy of poetry over painting and music, since poetry incorporates elements of both painting (imagery) and music (i.e. tune and rhythm of recitation), and it can depict the continuous stream of life. Music, as he thought, expresses a single feeling.

Tagore, in his early youth, read the poem critically, explained his observations over it and put forth his views that music can, in course of its gradual advancement, express the dynamism of life apart from choosing a single lyrical feeling. His hypothesis, foretold in his essay "*Sangit O Kabita*" (Music and Poetry)³⁸, got gradually proved by virtue of his creativity in variety of his songs, music-dramas and dance-dramas, where words and tunes got united in the perspective of emotive human life. It is needless to say that variety of rhythmic

structures along with suitable tempo add to the ups and downs of those sonorous expressions.

Regarding Western examples, Tagore referred to Wagner's operas in contrast to Beethoven's symphonic pure music³⁹

Regionality versus universality of the Art of Music :

One problem of comparative music-aesthetics, we must take into account, is concerned with the aspects of regional characteristics of a particular form and style of music, whether or not giving way to universal values. Some say that music is a typically culture-bound art. Some other, on the other hand, claim that music is a universal art. Forms and styles of the art of music must and should differ in the East and in the West, nay, in every region in the same culture. After all, music is a performing art taking varieties of evolving forms and styles throughout the world. Yet, some distinguished personalities opine that music is a universal thing. Some such personalities are Romain Rolland, H. G. Wells and none the less Rabindranath Tagore. Tagore told Rolland—

"What is pleasant to the European ear must have something in it which is universal. Indian music also must have an appeal to foreigners who have the necessary training"—⁴⁰

In a lively discussion with Tagore, Wells pronounced—

"Music is of all things in the world the most international."⁴¹

Tagore explained to him -

"Certain forms of tunes and melodies which move us profoundly seem to baffle Western listeners; yet, as you say, perhaps closer acquaintance with them may gradually lead to their appreciation in the West".⁴²

Despite differences of forms and styles there must be some subtle unity of spirit in all systems of music throughout the world. To get into that internal spirit, one must first get acquainted with forms and styles. Out of the "relative value", "absolute value" will be determined and established only in course of time⁴³. Familiarity and cultural exchange can have the way to real appreciation. A westerner, listening to a *kheyal* or *dhrupad*, for example, for the first time may not make any sense out of the configuration of varying sonic patterns. Gradual familiarity clears away the bar. In the long run, culture-bound musical forms may seem to possess universal appeal. Without sacrificing unique cultural identity, every piece of good music may win the test of universal standard, the parameter of which will emerge only through more and more healthy cultural exchange.

Notes and References

1. Please see Rabindranath Tagore's *Gitabitan* (Collection of songs in three volumes including his music-dramas *Valmiki-Pratibha*, *Kalmrigaya* and *Mayar Khela*, and dance-dramas *Chitrangada*, *Chandalika* and *Shyama*), *Swarabitan* (notations in sixty-two volumes) and *Sangit-Chinta* (thoughts on Music: a posthumous anthology of his lectures, essays, diaries, letters, conversations and discussions on the art of music) - all published by the Visva-Bharati publishing Department.
2. Rabindranath Tagore, "Sangit" (music). *Sangit-Chinta*. Visva-Bharati, 1392 B.S., pp. 31-43. Originally the article was published in the Bengali journal *Bharati* in the issue of the month of *Agrahayan* (the eighth month of Bengal, i.e. from the middle of November to the middle of December) in 1319 B.S. (1912).
3. A. H. Fox Strangways. *The Music of Hindostan*. Clarendon Press, Oxford, 1914, Ch. XII, p. 314.
4. *Ibid.*, p. 314.
5. Rabindranath Tagore. *Chhinnapatravali* (letters to his niece Indira Dēbi), letter dated Silaidaha 10th August 1894. compiled and reprinted in *Sangit-Chinta*. pp. 189-190.
6. Anandā K. Coomaraswamy, *The Dance of Shiva*, The Noonday Press, New York, 1954, pp. 95-96.
7. Arnold Bake, "The Music of India", *New Oxford History of Music*, Oxford University Press, London, (1957), reprint 1960, vol. I, p. 225.
8. Rabindranath Tagore, "Sangit". *Sangit-Chinta*, *op. cit.*, pp. 33-34. "Sangiter Mukti" (emancipation of music). *Sangit-Chinta*, pp. 48-49. *Dharma* (Religion). *Rabindra-Rachanavali* (Tagore Works) Volume 12. Tagore birthday centenary edition, Govt. of West Bengal, 1961, p. 10 and in many other portions in Tagore's works.
9. Rabindranath Tagore, "Foreword" to *Thirty Songs from the Punjab and Kashmir*, written by Ratan Devi and A. K. Coomaraswamy. Old Bourne Press, London, 1913, *Sangit-Chinta*, *op. cit.*, p. 327.
Ratan Devi was an European musician, married to the great art-critic Ananda K. Coomaraswamy. She learnt Indian music from a traditional Court musician of Kapurthala Estate. Tagore listened to her singing in London in 1912. She sang superbly with a *tanpura*. The "Foreword", written by Tagore, to their book, is an excellent aesthetic evaluation of her singing.
10. Rabindranath Tagore, "Sangit O Bhav" (Music and Feeling). *Sangit-Chinta*, p. 270.
The essay was read with singing by Tagore in the Medical College Hall, Calcutta under the auspices of the-then Bethune Society on April 19, 1881.
11. "Tagore and Einstein", *Sangit-Chinta*, *op. cit.*, p. 345. Originally, the conversation was published in *Asia* (the-then American journal) in March 1913 issue.
12. Christine Nilsson (1843-1922), Swedish prima donna. See "Tagore and Rolland". *Sangit-Chinta*, *op. cit.*, p. 337-338
13. *Ibid.*, p. 338.
14. *Ibid.*, p. 334.
15. *Ibid.*, p. 334.
16. Eduard Hanslick, *The Beautiful in Music (Vom Musikalisch Schönen)* 1954) tr. Gustav Cohen, ed. Morris Weitz, The Liberal Arts Press, U.S.A., 1957.
17. *Ibid.*, p. 24.
18. Susanne K. Langer, *Feeling and Form*, Routledge and Kegan Paul Ltd., 1953, Ch. 3, p. 27.
19. Deryck Cook, *The Language of Music*, Oxford, 1962, p. 33.
20. Merriment and love were ascribed to the fourth and fifth notes; heroism, rage and astonishment to the first and second notes; the third note was associated with pathos and the sixth one with awkwardness and terror. See Bharata's *Natyashastra*, ch. 29, verses 16A and 16B. Bharat utilized music in theatrical arts. Principles of pure music must have been different.
21. Pandit Vishnu Narayan Bhatkhande, *Hindusthani Sangit-Peddhati*, part 6, *Sangbat* 2011, pp. 34-37.
22. "Sangiter Mukti" (The imancipation of music), *Sangit-Chinta*, *op.cit.*, p. 48.

23. *Ibid.*, p. 46.
24. "Tagore and Einstein". *Sangit-Chinta. op. cit.*, p. 346.
25. "A vital spark of the divine art than the beautiful of any other art". Eduard Hanslick, *The Beautiful in Music. op. cit.*, ch. VII. p. 127.
26. *Ibid.*, Ch. II. p. 45-46.
27. Susanne K. Langer, *Feeling and Form*, Routledge and Kegan Paul Ltd., London, 1953, Ch. 10, p. 152.
18. Hermann L.F. Helmholtz, *On the Sensations of Tone*, Dover Publications, New York, 1954, Ch. XIX, p. 363.
29. *Ibid.*, Ch. XIV, p. 251.
30. Herbert Spencer, "The Origin and Function of Music", *Essays: Scientific, Political and Speculative*. Williams and Norgate. London. 1868. pp. 210-238.
31. *Sangit-Chinta. op. cit.*, pp. 274-282.
32. *Ibid.*, p. 226.
33. *Ibid.*, p. 90.
34. *Ibid.*, "Words and Music", p. 83-84.
35. *Ibid.*, p. 84.
36. G. K. Lessing, *Laocoon*, translated by Robert Phillimore. George Routledge & Sons, London (date not mentioned). "Appendix". p. 317.
37. Matthew Arnold, "Epilogue to Lessing's *Laocoon*". *Political Work* Oxford University Press, London, 1969, edition, pp. 221- 227.
38. Rabindranath Tagore, "*Sangit O Kabita*". *Sangit-Chinta. op. cit.*, pp. 23-24.
39. Rabindranath Tagore, "*Katha O Sur*" (Words and Music). *Sangit-Chinta. op. cit.*, pp. 84-85.
40. "Tagore and Rolland". *Sangit-Chinta. op. cit.*, p. 340.
41. "Tagore and H. G. Wells" (Geneva, June 1930), *Sangit-Chinta. op. cit.*, p. 348. The conversation was originally published in Asia. March 1931 issue (U.S.A.)
42. *Ibid.*, p. 348.
43. For detailed discussion, see *Sangit-Chinta. op. cit.*, pp. 101-104.