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Rabindranath Tagore

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Introduction

Rabindranath Tagore (in Bengali: Rabīndranāth Ṭhākur; b. 1861–d. 1941) was born in Calcutta, the capital of British India at the time. From the late 18th century onward, his extremely large family played an important role in the economic and cultural activities of the city and the whole of Bengal. Thus Rabindranath's life and work was intimately connected to the urban humanist Bengali culture of which he was himself to become the prime representative. He was primarily known as a Bengali poet, perhaps the first really modern one. He published his earliest volumes when he was still a teenager. His very last poems he dictated in 1941 when on his deathbed. Composing poetry was his prime literary urge but by no means the only one. He successfully tried his hands at novels, short stories, plays, songs, literary essays, philosophy and liberal Hindu theology, introductory courses for Bengali grammar, travelogues, and an autobiography. Singlehandedly he created a complete modern universe of Bengali literature. Late-19th- and early-20th-century Bengali literature is dominated by the towering figure of Rabindranath. He was also an accomplished musical innovator, the creator of the so-called *Rabindra-sangit*: songs and dance dramas for which he also composed the music. Late in life he became known as an artist. He experimented with humanist forms of education for schoolchildren and university students. At Santiniketan (about 150 km from Calcutta in rural West Bengal) he founded a school (in 1901) and later the eponymous university (in 1921). Tagore's global fame came as if by chance in 1913 when he was awarded the Nobel Prize for literature. This was on the basis of *Gitanjali*, a small English volume of prose poems. The booklet appeared in 1912 and knew overwhelming success; at that point Tagore was launched as an international writer and Indian prophet in one, a cult figure with a global impact. In order to live up to his Nobel Prize fame he began to bring out English poetry, essays, and drama. Much of this was based on or inspired by his Bengali originals. It has often been remarked that Tagore did not do his literary reputation a good service with his English translations. In the 1920s his international fame was withering away. Translations made directly from Bengali done by William Radice in 1985 caused a resurgence of global interest in Tagore as an important writer.

Tagore's Bengali Writings

Before the Nobel Prize award Tagore was already a well-established author in Bengali. His output runs into about 13,000 closely printed pages. From 1878 onwards he produced several books a year practically until he was on his deathbed in August 1941, in all more than 150 titles. These include almost every literary genre: poetry, verse drama, plays, novels, short stories, literary criticism, philosophical writings, linguistics, songs, speeches, and children's Bengali primers. The book of poetry that Tagore himself regarded as among his first more mature works was *Prabhāt Saṅgīt* (Morning songs) published in 1883. It marked his coming of age as a young poet. But the really mature poetry is found in the volumes *Mānasī* (Imagined woman) 1890, *Sonār Tarī* (The golden boat) 1894, and *Citrā* (Lady of many forms) 1896. In these volumes Tagore experiments with longer and shorter lyrical forms. *Naibedya* (Offering) 1901 shows Tagore experimenting with the non-Indian form of the sonnet. His most famous volume *Gītāñjali* (Song offering) appeared in 1910. His later poetry shows a tendency toward more free verse as against the stricter metrical forms of the earlier poetry. Perhaps his most well-known poetry in Bengali is found in *Balākā* (The flight of cranes) 1916. Among Tagore's novels is *Cokher Bāli* (Sand in the eye) 1903, about life in a joint family and the vicissitudes of young widowhood. In 1910 he published his large novel *Gorā* (The fair one) about the morally degrading influence of fiercely religious Indian nationalism and the self-deceptions that it entails. *Ghare Bāire* (Home and the world) 1916 depicts the morality or lack of it in a protagonist of the Indian nationalist struggle. Indian revolutionary nationalism and its potential for moral degradation is also the theme of *Cār Adhyāy* (Four chapters) 1934. Among Tagore's plays *Citrāṅgadā* (Chitrangada) 1892 is an important drama in verse based on a story from the Mahabharata. His short prose drama *Ḍākghar* (The post office) 1912 a symbolist play on waiting for liberation and entering transcendence, is well-known also in the West. Women overcoming the constraints of socioreligious conventions is a theme shown in *Raktakaravī* (Red oleanders) 1926, and *Caṅḍālikā* (The outcaste girl) 1933 and 1938. His very last work consisted of poems dictated under the title *Śeṣ Lekhā* (Last Writings) and published posthumously in 1941. All these Bengali texts can be found in Ṭhākur (1986–1991).

Collected Works

Many of the hundreds of Bengali titles were and are still being published by the Indian publishing house Visva-Bharati Granthan Vibhag, Kolkata, which was the sole distributor of Tagore's texts until the expiry of international copyrights in 2003. After the expiry many private publishing companies brought out numerous editions of what were thought to be Tagore's major Bengali texts. Still, the Visva-Bharati editions stand out because of their accuracy and easy availability. The most complete collection of Bengali texts of Tagore is the twenty-seven volume *Rabindra-Racanābalī* (Collected works of Rabindranath), Ṭhākur 1939–1941. To commemorate the poet's one hundredth birth anniversary, the Government of West Bengal published its different version of collected works (Ṭhākur 1961–1966). Not all Bengali texts appeared in these collected works. Tagore wrote more than two thousand songs in Bengali. Their texts are published separately in a single volume called *Gītabitān* (A pavilion of songs, Ṭhākur 1931–1991). Tagore wrote numerous letters in Bengali to his wife, his children, other relatives, friends and well-wishers. These letters have been published in thirteen volumes by Visva-Bharati. The volumes have been reprinted several times (Ṭhākur 1993). The letters and the songs have only been included in the most recent, thirty-volume *Rabindra-Racanābalī* published from Dhaka (Ṭhākur 2016). Visva-Bharati also has a project to publish Tagore's writings chronologically. The first six volumes of this new *Rabindra-Racanābalī* are so strictly chronological that works published in installments in magazines are broken up according to their date of publication. Apparently, this project has been revised and a new first volume, now with full works in one piece, appeared in Ṭhākur 2018.

Bichitra: Online Tagore Variorum: School of Cultural Texts and Records.

This is the most detailed edition of Tagore's works. It contains images of most works in manuscripts and in various editions from Tagore's lifetime. Once the user has familiarity with this site, it can be used to compare various versions of the same work.

Rabindra Racanābalī.

Online edition of the collected Bengali works prepared by the Department of Information Technology by the Government of West Bengal. Its text, taken from the Biśvabhāratī edition (Ṭhākur 1939–1941), is presented in Unicode font.

Ṭhākur, Rabīndranāth. *Gītabitān*. Calcutta: Biśvabhāratī Granthanavibhāg, 1931–1991.

This collection contains all the song texts that Tagore wrote. Many of these Bengali songs did not form part of volumes of poetry. This volume has an index of the first line of every individual song. It also gives the texts of Tagore's dance dramas.

Ṭhākur, Rabīndranāth. *Rabindra-Racanābalī*. 32+2 vols. Calcutta: Biśvabhāratī Granthanavibhāg, 1939–1941.

This edition is the most common printed version available on the market. Each volume includes four sections: poems and songs, drama and comedy, short stories and novels, and essays. The first edition only had eight volumes, the last (32nd) volume of the latest edition came out in 2012. The Visva-Bharati edition also had two further volumes of "not current" (*acalita*) works published in 1940–1941.

Ṭhākur, Rabīndranāth. *Rabindra-Racanābalī*. 15 vols. Calcutta: Government of West Bengal, 1961–1966.

The 1981 edition of this book has sixteen volumes. From 1986 onwards, the revision and publication is in the care of the West Bengal Bangla Akademi. The volumes are arranged according to genre. The revised *Racanābalī*, at its eighth volume in 2018 under the editorship of a board led by Śyāmolī (Shaoli) Mitra, includes songs (Vol. 7) and letters.

Ṭhākur, Rabīndranāth. *Cīṭhipatra*. 13 vols. Calcutta: Biśvabhāratī Granthanavibhāg, 1993.

Tagore wrote numerous letters in Bengali to relatives and friends. They are gradually being edited and published in this series. They do not form part of the collected Bengali writings.

Ṭhākur, Rabīndranāth. *Kālānukramik Rabindra Racanābalī*. Vols. 1–6. Kolkata: Biśvabhāratī Granthanavibhāga, 2011–.

The presentation of works is strictly chronological following the date of publication even when book sections were published in installments. This edition was planned to contain forty volumes.

Ṭhākur, Rabīndranāth. *Rabīndra Racanābalī*. Vols. 1–30. Dhaka, Bangladesh: Aitihya, 2016.

This book includes all Bengali essays and letters of Tagore in the sequence of publication, as well as the *Gītabīṭān*. It includes more than two hundred paintings and four hundred black-and-white photographs of Tagore. The editor Syed Akram Hossain is Professor at the Bangla Department of Dhaka University.

Ṭhākur, Rabīndranāth. *Kālānukramik Rabīndra Racanābalī*. Vol. 1. Kolkata: Biśvabhāratī Granthanavibhāg, 2018.

The editor is Gautam Bhattacharya. This is the first volume of a series presenting Tagore's works in chronological order. This time, it is done in a more user-friendly way and works are not broken into segments when they were presented in installments.

Selections

Tagore himself prepared a nine-hundred-page anthology from his poetry. This was published under the title *Sañcayitā* (Selected works), first in 1931 but then was reprinted in ten subsequent editions in which Tagore's own selections were posthumously expanded with his latest works (Ṭhākur 1931–1982). Later, the poet Śaṅkha Ghoṣ, prepared a different, more modest selection under the title *Sūryābarta* (The Revolution of the Sun): which has also become popular (Ṭhākur, 1989).

Ṭhākur, Rabīndranāth. *Sañcayitā*. Calcutta: Biśvabhāratī Granthanavibhāg, 1931–1982.

Tagore himself prepared this large anthology culled from his numerous volumes of poetry. The anthology is as famous as the complete works from which it was produced. The anthology is chronological and thus provides insight into the development of Tagore's poetry and in what he himself thought worthwhile to highlight in this way.

Ṭhākur, Rabīndranāth. *Sūryābarta: Rabīndrakabitā-saṅkalana*. Calcutta: Biśvabhāratī Granthanavibhāg, 1989.

This selection contains about half as many poems as *Sañcayitā* and reflects the personal preferences of its compiler, the poet Śaṅkha Ghoṣ.

Tagore's Music

Tagore is known for his two thousand songs in Bengali and the many operettas he composed of which songs form an integral part. Tagore allegedly never wrote down the melodies of his songs. He had assistants who took down the melodies with the accompanying meters and rhythms. In Tagore's lifetime his songs have rarely been written down in western staff notation. An early exception was the work of the Dutch musicologist Arnold Bake. Bake had been invited to Santiniketan by Tagore himself. Bake 1935 gives the Bengali text of twenty-six various songs in transcription and adds the melody in western staff notation. From 1935 onwards Visva-Bharati published Tagore's songs and dance-dramas with the Indian musical notation in many volumes which are often reprinted (Ṭhākur 1919–1981).

Bake, Arnold A., ed. *Chansons de Rabindranath Tagore: Vingt-six Chants Transcrits*. Paris: Librairie Orientaliste Paul Geuthner, 1935.

Translated as "Twenty-six Songs of Rabindranath Tagore." This is the first publication of twenty-six of Tagore's songs with the Bengali text in transliteration and the melodies given in Western staff notation.

Ṭhākur, Rabīndranāth. *Svaravitān*. 64 vols. Calcutta: Biśvabhāratī Granthanavibhāg, 1919–1981.

In these numerous volumes Tagore's songs in Bengali and his dance dramas are printed with the Indian musical notation above each line of text. The musical notation is the Indian equivalent of Western staff notation.

Translations of Tagore's English Writings

After some minor early attempts, Tagore started a systematic translation of his Bengali poetry into English poetic prose in March 1912. He had published the Bengali book of short lyrical verse *Gītāñjali* in 1910 and wished to capture its mood in English as well. Tagore wrote down his English recreations in a notebook, a facsimile of which has been published in Tagore 2009 by Sahitya Samsad. It was this notebook that was shown to William Rothenstein and to W.B. Yeats. The latter's enthusiasm for the poems ensured publication. First in a limited edition in November 1912, the book was published for wide public consumption in March 1913 by Macmillan and Co. (Tagore 1913a). The edition was prefaced with an adulatory introduction by Yeats. In June 1915 the book had been reprinted already fifteen times, ten times in 1913 alone, before the award of the Nobel Prize for literature was announced in November of that year. The Nobel Prize was a major turning point. But even before the announcement, the overwhelming success of *Gitanjali* compelled Tagore to publish more English books of poetry, such as *The Gardener* in October 1913 (Tagore 1913b); and *The Crescent Moon* in November 1913, with color reproductions of various Indian artists active in Santiniketan (Tagore 1913c). These volumes were all culled from various earlier Bengali short lyrical poems, and much in the same mood as *Gitanjali*. In order to live up to global expectations, Tagore rapidly produced more translations of his Bengali poetry and plays. The most well-known among these are the lyrical drama *Chitra* in 1914 (Tagore 1914) and the lyrical poetry collected in *Fruit-Gathering* in 1916 (Tagore 1916). The English volumes of poetry do not represent complete versions of Bengali originals. As is clear from above, Tagore translated his own poetry into English. The only exception is the translation of the early 16th-century Hindi poet Kabīr. (Tagore and Underhill 1915). This volume introduced to the world one of the most outstanding vernacular authors.

Tagore, Rabindranath. *Gitanjali (Song Offerings): A Collection of Prose Translations Made by the Author from the Original Bengali, with an Introduction by W. B. Yeats.* London: Macmillan, 1913a.

This slim volume, which contains about half of the Bengali *Gitanjali* in an English poetic prose version, catapulted Tagore to world fame. The booklet is not actually a literal translation from Bengali, rather an English transcreation done by the author himself.

Tagore, Rabindranath. *The Gardener.* London: Macmillan, 1913b.

This volume is a sequel to the English *Gitanjali* and draws on lyrical Bengali poetry that Tagore wrote from the late 19th century onwards. This book is an anthology as there is no single Bengali volume that forms the basis for this English book.

Tagore, Rabindranath. *The Crescent Moon.* London: Macmillan, 1913c.

The English *Gitanjali* model presented Tagore with a method for redoing fragments of his Bengali lyrical poems into English. This volume to some extent purports to catch the mood of the Bengali volume *Śīśu* (Child), 1909.

Tagore, Rabindranath. *Chitra: A Play in One Act.* London: Macmillan, 1914.

This is a translation in prose of a Bengali dance drama in verse. The English version had some popularity also due to the felicitous poetic wording in English.

Tagore, Rabindranath. *Fruit-Gathering.* London: Macmillan, 1916.

This volume is another instance of Tagore's recreating in English poetic prose some of his Bengali short lyrics which he wrote some years before the publication of this English book. This volume shows how Tagore experimented with the same idea in both Bengali verse and English prose almost simultaneously.

Tagore, Rabindranath. *Gitanjali.* Compiled and arranged by Abhik Kumar Dey. Kolkata: Sahitya Samsad, 2009.

This facsimile of the original manuscript and notebook in which Tagore jotted down his English *Gitanjali*, gives insight into the way Tagore wrote his English poetry. On some pages he also noted down the Bengali original of a poem. This was the notebook that was shown to William Rothenstein.

Tagore, Rabindranath, and Evelyn Underhill. *One hundred poems of Kabir*. Translated by Rabindranath Tagore and Evelyn Underhill. London: India Society, 1915.

This volume contains translations of one hundred poems attributed to the Hindi iconoclast theist poet Kabīr (d. c. 1518). Kabīr has been considered by Brahmos as one of their forerunners and the Santiniketan scholar Kshitimohan Sen published a new edition of his poems. Tagore's translations are from this volume. Contrary to its claim, Sen based most of his texts not on songs collected from wandering ascetics but on the Belvedere Press edition of Kabīr that had appeared a few years before. The songs belong to the later layers of the ever-growing Kabīr corpus and hardly any of them are present in 16th- or 17th-century manuscripts.

Tagore's Original English Works

In October 1913 Rabindranath Tagore began publishing original English texts. The first was a series of philosophical essays, *Sādhana* (Tagore 1913). This volume knew a relative success and has long been regarded as a fundamental statement of Tagore's philosophical and religious views. He continued in this vein during a visit to the United States where he gave lectures. These were collected in the volume *Personality* (Tagore 1917a). Tagore expressed his anguish about the aggressive nationalism that was rampaging Europe during World War I. The result was a still often studied analysis of nationalism in the West, in Japan, and in India. This book was published in 1917 under the title *Nationalism* (Tagore 1917b). To explain his poetry and his religious inspirations Tagore published a series of essays under the title *Creative Unity* (Tagore 1922). The Hibbert Lectures for 1930 were given by Tagore. These were published under the title *The Religion of Man* (Tagore 1931). In it he states his humanistic interpretations of and views on different religions. Covering the same ground, Tagore gave a series of lectures at Andhra University, India, which were published as *Man* (Tagore 1937).

Tagore, Rabindranath. *Sādhana: The Realization of Life*. London: Macmillan, 1913.

Tagore summarizes in eight chapters in English many ideas propounded in Bengali lectures and sermons he had held from 1909 onwards in the Brahma Samaj temple at Santiniketan. This book of essays has always been regarded as a first introduction to Tagore's religious and philosophical thinking.

Tagore, Rabindranath. *Personality: Lectures Delivered in America*. London: Macmillan, 1917a.

This book contains six lectures that Tagore delivered in the United States. In it he unfolds his thoughts on art, philosophy, religion, education, meditation, and the position of women. These English texts are not translations of Bengali texts but original compositions.

Tagore, Rabindranath. *Nationalism*. London: Macmillan, 1917b.

During World War I Tagore expressed his condemnation of Western-style nationalism and what he regarded as a wrong path for Indians to take on their way to possible independence. These English essays discuss Western nationalism, and nationalism in Japan and India. To many present-day Indian secularists this booklet is still relevant.

Tagore, Rabindranath. *Creative Unity*. London: Macmillan, 1922.

In this collection of essays Tagore discusses art, his idea of education, and his personal views on religion, on feminism, and on modernity. The essays also reveal his breadth of knowledge of Western and Indian literature and his synthetic worldview.

Tagore, Rabindranath. *The Religion of Man*. London: G. Allen and Unwin, 1931.

One of the most well known of Tagore's English writings on the subject of his personal religion. The book covers almost all facets of Indian religiosity and can be read as Tagore's contribution to liberal humanist Hindu theological thinking.

Tagore, Rabindranath. *Man: Lectures Delivered at the Andhra University under the Terms of the Sir Alladi Krishnaswamy Endowment*. Allahabad, India: Kitabistan, 1937.

In a more condensed form this collection of three essays shows once more Tagore's ideals of what modern humanist Hinduism should be. It is a companion volume to *The Religion of Man*.

Editions of Tagore's Collected Works in English

Rabindranath's writings remained in demand during the early 1930s. His publisher Macmillan and Co. brought out a single volume of English works with the somewhat misleading title *Collected Poems and Plays of Rabindranath Tagore* in 1936 (Tagore 1936). The book contains all the works published with Macmillan. The first four works are reprinted completely: *Gitanjali*, *The Crescent Moon*, *The Gardener*, and *Chitra*. *Fruit-Gathering* is incomplete, and what is elided is clear from dotted lines in the text while the original numbering of the poems is kept. Two later volumes, *Lover's Gift* and *Crossing* (originally published in a single volume in 1918) are reduced to less than a third. The elisions are clearly indicated in the text: original numbering of the poems is kept and what is left out is indicated with dotted lines. In spite of obvious defects (also sources and dates of first publication are missing) the book knew a great success from the point of view of the publishing house. In Tagore's lifetime Macmillan reprinted it once in 1939 and kept reprinting it until the 1980s. From 2002 the Indian publishing house Rupa brought out the same volume in unchanged layout (Tagore 2002). The Sahitya Akademi in Delhi took the initiative to republish all the English writings of Tagore. This work resulted in four large volumes. The first one, Das 1994, contained all of Tagore's English poetry, both translations and original English poems (especially the long poem *The Child*). Volume 2, Das 1996a, contains all the plays (many of which were translated by Tagore's friends and students), short stories (published in his lifetime), and all his essays and talks in English. Volume 3, published in 1996, contains Tagore's late prose works and many more addresses and lectures. Added to this are Tagore's many short articles in English, public letters, speeches, and some published interviews (Das 1996b). Volume 4 continues with more poems, plays, essays, interviews, open letters, addresses and speeches. This volume also gives many references to the sources of the edited texts and their provenance from Bengali originals (Ghosh 2007).

Das, Sisir Kumar, ed. *The English Writings of Rabindranath Tagore*. Vol. 1, *Poems*. New Delhi: Sahitya Akademi, 1994.

This edition is indispensable for the study of Tagore's huge English literary output. The editor has taken care to make this edition of the poems approach the standards of a critical edition. The editor has also identified the Bengali sources of the English poems. This volume reprints the complete versions of all the books of Tagore's English poetry.

Das, Sisir Kumar, ed. *The English Writings of Rabindranath Tagore*. Vol. 2, *Plays, Stories, Essays*. New Delhi: Sahitya Akademi, 1996a.

This volume contains all the English translations that were made of some of Tagore's Bengali's plays. Some translations of short stories published in Tagore's lifetime and a complete revised edition of all of Tagore's major volumes of essays in English up to the 1920s. The editor has added a useful apparatus of notes to the essays.

Das, Sisir Kumar, ed. *The English Writings of Rabindranath Tagore*. Vol. 3, *A Miscellany*. New Delhi: Sahitya Akademi, 1996b.

This volume presents almost all of Tagore's further essays and addresses in English. To date this is the most complete collection of Tagore's English essays. The volume also contains complete revised editions of Tagore's published volumes of essays in the 1930s. The editor identifies the sources of the essays in the journals in which they were first published.

Ghosh, Nityapriya, ed. *Rabindranath Tagore*. Vol. 4, *Poems, Plays, Essays, Lectures and Addresses, Conversations and Interviews, Books and Writings, Open Letters, Messages and Tributes*. New Delhi: Sahitya Akademi, 2007.

This volume adds significantly to the previous three volumes: more published poems, translated plays, essays, addresses, and interviews. The editor has identified all the sources of the material collected in this volume.

Tagore, Rabindranath. *Collected Poems and Plays of Rabindranath Tagore*. London: Macmillan, 1936.

In spite of the glaring editorial defects of this volume, it still is the most easily available single-volume edition of the most important English poems published by Tagore in his lifetime. It also contains translations of some of his symbolist and mythological plays.

Tagore, Rabindranath. *Collected Poems and Plays of Rabindranath Tagore*. New Delhi: Rupa, 2002.

This is a facsimile reprint of the Macmillan edition of Tagore's *Collected Poems and Plays* in its 1980 edition. The importance of this Rupa edition is its low price and wide availability (even in bookstalls in Indian train stations).

English Translations of Tagore's Bengali Works

When Tagore began publishing English versions of his works from 1912 onwards, it was soon clear that his many duties and commitments prevented him from doing a very extensive and meticulous job. It could be argued that his translations were not really translations but independent English productions on the basis of and inspired by his Bengali writings. As his own translator he could take many liberties with his Bengali originals which a conscientious professional translator could not take. Some of the translations of his novels and plays were done by others, even though the title pages do not always clearly indicate this.

Before William Radice

A few years after Tagore's death in 1941, some fresh translations appeared, such as Sykes 1950. Aurobindo Bose published an almost complete translation of Tagore's *Balākā* in Bose 1955. K.R. Kripalani published a translation of two novellas (*Śeṣer Kabitā* and *Mālañca*) in Kripalani 1956. The Tagore Reader edited by Amiya Chakravarty and published in 1961 was intended to commemorate Tagore's birth centenary (Chakravarty 1961). Some years later a new anthology appeared: Lago, et al. 1965. Pratima Bowes published an anthology of translations directly from Bengali of Tagore's poems and songs, covering texts from 1890 up to 1941 (Bowes 1984).

Bose, Aurobindo, trans. *A Flight of Swans: Poems from Balākā*. By Rabindranath Tagore. London: John Murray, 1955.

The volume *Balākā* is one of the turning points in the development of Tagore's poetry. Bose has translated the complete Bengali volume, a rarity in translated Tagore poetry. Even though this translation is somewhat along the lines of Tagore's own translation method, it does give the flavor of a complete book of Tagore's poetry.

Bowes, Pratima, trans. *Some Songs and Poems from Rabindranath Tagore*. London and The Hague: East West Publications, 1984.

Bowes translated selections from all the periods of Tagore poetic development. The book is a very brief but relatively representative anthology. Bowes also translated over thirty song-texts. Bowes is an able and knowledgeable translator.

Chakravarty, Amiya, ed. *A Tagore Reader*. London: Macmillan, 1961.

This reader contains representative passages from all types of texts by Tagore: poetry, essays, travelogues, letters, short stories, autobiographical materials, and plays. The volume is useful as a first brief introduction into the totality of Tagore's literary output. The texts have been collected from earlier editions or are reprints from journals.

Kripalani, K. R., trans. "Farewell, My Friend" and "The Garden": *Two Novelettes by Rabindranath Tagore*. Bombay: Jaico Publishing House, 1956.

Two well-known novellas translated from Bengali by Kripalani who was also Tagore's biographer in English.

Lago, Mary, Tarun Gupta, and Amiya Chakravarty, trans. "The Housewarming" and Other Selected Writings. By Rabindranath Tagore. Westport, CT: Greenwood Press, 1965.

This anthology was made by a team of Bengali experts. The translations are directly made from Bengali and intended to present Tagore as a writer rather than a sage. The volume contains short stories, narrative poems, and plays. Originally published by New American Library (New York, 1965), and reprinted in 1977.

Sykes, Marjorie, trans. *Three Plays: Mukta-dhara, Natir Puja, Chandalika*. By Rabindranath Tagore. Madras: Oxford University Press, 1950.

This volume contains rare translations of some of Tagore's important symbolic Bengali plays with a historical background. All three plays are well-known in the Bengali-speaking world. Even though the English is somewhat stilted, the book does provide the reader with an English version of the texts.

The New School of Translation

In 1985 British scholar and poet William Radice published a translation of selected Bengali poems of Rabindranath Tagore. What made this publication stand out from all the predecessors were Radice's meticulousness as a translator, his knowledge of Bengali and its literature, the high poetical quality of his English, and the fact that he presented Tagore as a great Bengali poet, not as a mystical sage of the East. Radice's translations set a new standard for approaching the Bengali originals of Tagore and also showed the quality of the Bengali originals as against Tagore's own English translations. Radice's translation ran into five editions; the latest dates from 2005 (also available as ebook on the site of Penguin Books). Radice 2011 remained loyal to Penguin and published his complete translations of three books of small Bengali poems of Tagore: *Kaṇikā*, *Lekhan*, and *Sphuliṅga*. As Tagore's English *Gitanjali* was epochal, Radice 2012 brought out a new translation of the Bengali originals included into this work with an extensive study of the way the English text had come about. Radice 1991 also translated a selection of Tagore's Bengali short stories. This ran into four editions, the latest dating from 2005. Radice's first edition of *Selected Poems* seemed to indicate that there was demand for more. Ketaki Kushari Dyson, herself a Bengali and an expert in Bengali literature, produced a kind of sequel to Radice in Dyson 1991. Tagore's major novels such as *Gorā* and *Cokher Bāli* were given two new translations from Bengali and published by Penguin India: *Gorā* in Chakravarty 2009, *Cokher Bāli* in Guha 2003. Penguin India brought out a complete reprint of the newly translated Tagore novels which includes: *Chokher Bāli*, *Noukadubi*, *Gora*, *Chaturanga*, *Ghare Baire*, *Yogayog*, *Shesher Kabita*, *Malancha*, and *Char Adhyay*. This edition (Tagore 2011) mentions the various translators but leaves out all the introductions and glossaries of the original separate editions that appeared in Penguin editions between 1993 and 2011.

Bose, Sugata, trans. *Tagore The World Voyager*. Noida, India: Random House, 2012.

The book presents the English translation of forty song lyrics that Tagore wrote while traveling abroad, aiming to convey the artistic value of the songs in English. The first part, "Oceanic Songs," introduces the lyrics and tunes of the songs to a foreign audience through a narrative of Tagore's travels; the second part presents a selection of "songs in five genres." This book is accompanied by five CDs containing versions of the lyrics that are both read and sung.

Chakravarty, Radha, trans. *Gora*. By Rabindranath Tagore. New Delhi: Penguin Books India, 2009.

This new translation of Tagore's most famous novel enables early-21st-century readers to get acquainted with this complex work in a much better English version than the pre-World War II translation. The novel reveals Tagore's thinking on nationalism and chauvinism and his ideals of a modern India that is spiritually free and progressive.

Dyson, Ketaki Kushari, trans. *I Won't Let You Go: Selected Poems*. By Rabindranath Tagore. Newcastle upon Tyne, UK: Bloodaxe Books, 1991

Dyson selected important poems from all the periods of Tagore's poetic career. The anthology offers a full panorama of Tagore's Bengali poetry. The richly annotated translation is preceded by a long introductory essay sketching Tagore's life and literary development. Reprinted in 2010.

Guha, Sreejata, trans. *A Grain of Sand*, Chokher Bali. By Rabindranath Tagore. New Delhi: Penguin Books India, 2003.

This novel portrays a complex web of love relationships within a traditional Hindu family. A beautiful young widow becomes an eyesore in the life of a married couple. The story deals with two illicit affairs going on at the same time.

Radice, William, trans. *Selected Short Stories*. By Rabindranath Tagore. London: Macmillan, 1991.

Although Tagore was primarily known as a poet, his short stories offer unique insight into his knowledge of rural Bengal. This selection of short stories covers the years 1890–1900, a period in which Tagore stayed for long periods in East Bengal.

Radice, William, trans. *Selected Poems*. By Rabindranath Tagore. London: Penguin Books, 2005.

Radice's selection covers all the periods of Tagore's creative career. The quality of the translations is excellent and the selection meant to show Tagore's capability as a poetic craftsman rather than oriental saint or sage. Many of the poems selected are of a longer hymnic narrative nature. The translations can be enjoyed as English poetry.

Radice, William, trans. *The Jewel That Is Best, Collected Brief Poems*. By Rabindranath Tagore. New Delhi: Penguin Books India, 2011.

This is a translation of three complete books of Tagore's very short Bengali poems. This is a genre Tagore had perfected under the influence of the Japanese haiku. Radice has done a great service to translate these books in full. The three books cover a period from 1899 to the late 1930s.

Radice, William, trans. *Gitanjali, Song Offerings*. By Rabindranath Tagore. New Delhi: Penguin Books India, 2012.

This book contains the translation of the selected Bengali poems that Tagore used as source for his English *Gitanjali, Song Offerings*. Radice attempted to reflect the various styles and forms of the Bengali originals, such as sonnets, ballads, songs, etc. His translations alternate with those of Tagore taken from his original English, so-called "Rothenstein" manuscript and not from the vulgate Macmillan edition. The 70-page-long Introduction offers a reconstruction of Tagore's original concepts and a detailed history of the way Tagore created his first English epochal volume of poetry. The appendices, among others, contain tables comparing the Rothenstein manuscript sequence and text with those of the Macmillan edition and listing the Bengali sources of all poems. This book is indispensable for the study of the first Tagore-reception in the English-speaking world.

Tagore, Rabindranath. *Classic Rabindranath Tagore: Complete and Unabridged*. New Delhi: Penguin Books, 2011.

This book reprints in one single volume new translations of nine important Bengali novels by Tagore. The volume gives only the text of recent translations without the commentaries and introductions of the earlier single editions. Yet this collection offers easy accessibility to Tagore the novelist. The translators are Sreejata Guha, Sunanda Krishnamurty, Radha Chakravarty, Kaiser Haq, Hiten Bhaya, and Malosree Sandel.

English Thematic Anthologies

From the late 1980s, interest in Tagore's personality gave rise to a new form of publication: anthologies of his published and unpublished private letters, autobiographical materials, lectures, open letters, and public lectures. All this material, selected and edited carefully, would be able to reveal the personality of Tagore, other than his semiofficial public persona. A revealing dialogue between Tagore and Mahatma Gandhi is found in Bhattacharya 1997. This volume contains many letters that Tagore and Gandhi exchanged between 1915 and 1941. It allows a glimpse into the minds of both. Pioneering work in revealing Tagore's real personality has been done in Das Gupta 2006. The author has selected and edited an anthology of Tagore's letters and other statements both in English and

Bengali. She makes him as it were utter his own autobiography. She brought out a similar anthology of Tagore's political and educational views mostly culled from English texts (Das Gupta 2009). The series "Oxford Tagore Translations" of Oxford University Press, New Delhi, running between 2000 and 2004, included four volumes dedicated to selected short stories (2000), writings on literature and language (2001), and writings for children and poems (2004). All the volumes were coedited by Sukanta Chaudhuri in collaboration with other scholars. Although not part of the series, Oxford University Press has also published a second edition of Ananda Lal's translation of Tagore's three plays. (Lal 2001). All these volumes contain scholarly introductions and detailed annotations.

Bhattacharya, Sabyasachi, ed. *The Mahatma and the Poet: Letters and Debates between Gandhi and Tagore 1915–1941*. New Delhi: National Book Trust, India, 1997.

This exchange of original English letters between Tagore and Gandhi shows how two of the greatest Indian minds of the 20th century talked to each other, disagreed politely but firmly, and also agreed on many essentials. These letters give unparalleled insight into the personalities who played a major role in the struggle for Indian independence.

Das Gupta, Uma, ed. *Rabindranath Tagore: My Life in My Words*. New Delhi: Penguin Books, 2006.

This single volume covers the whole of Tagore's active life and in his own words. The importance of this volume also lies in the fact that the editor has had full access to all the relevant archival materials preserved at Santiniketan. The editor has collected both original English passages and translated Bengali passages into English.

Das Gupta, Uma, ed. *The Oxford Tagore: Selected Writings on Education and Nationalism*. New Delhi: Oxford University Press, 2009.

The editor has produced an extremely useful collection of long passages on education and nationalism by Tagore. Tagore was known as a great educationist and an Indian patriot. The selections are both in original English and translated from Bengali.

Dutta, Krishna, and A. Robinson, eds. *Selected Letters of Rabindranath Tagore*. Cambridge, UK: Cambridge University Press, 1997.

This book contains 346 letters translated from Bengali or written in English between 1879 and 1941, thus spanning Tagore's entire life. Each letter is illustrated and annotated.

Lal, Ananda, trans. *Rabindranath Tagore: Three Plays*. New Delhi: Oxford University Press, 2001.

This volume contains the translation of *Rakta-karabī* (Red oleander), *Tapatī* (Tapati) and *Arūp ratan* (Formless jewel) with a detailed introduction to Tagore's theatre and its western reception by a leading theatre critic of Bengal. Original edition MB Birla Foundation (Calcutta, 1987).

Translations from English

Rabindranath's overwhelming impression on the Western world and his Nobel Prize gave a boost to translating his first English books like *Gitanjali* into other languages as well. To date the most comprehensive resource on Tagore translations into various languages is the International Tagore Bibliography giving information about Tagore in twenty-one Western and Asian languages. The popularity of Tagore can be judged by the fact that seventeen books of his have been translated into Persian, forty-four into Hungarian, fifty works into Sinhalese, and fifty-nine into Polish. For decades, Tagore's texts were overwhelmingly known through translations from English and sometimes through a chain of languages. Some of these translations were made by eminent writers such as André Gide in French (Gide 1914), Juan Ramón Jiménez in Spanish, Anna Akhmatova and Boris Pasternak in Russian, and the well-known poet and social activist Frederik van Eeden in Dutch (van Eeden 1913). Gide's early translation is still available together with *Fruit-Gathering* in Gide 1963. In German, the translation of *Gitanjali* is Gothein 1914, and this was intended a literary work as well. One other relatively popular example is the book of essays *Sādhanā* which in German was translated by the prolific Helene Meyer-Franck (Meyer-Franck 1921) The French translation of *Sādhanā* by the French orientalist Jean Herbert (b. 1897–d. 1980) is still being reprinted (Herbert 2013). In the Dutch language Frederik van Eeden made it his life's mission to disseminate Tagore's writings in Dutch translation. Van Eeden

translated as many of Tagore's English texts as he could until he passed away in 1932. The Dutch Beat poet Simon Vinkenoog translated *The Religion of Man* (Vinkenoog 1977). An important undertaking was the nine-volume Latvian translation in the 1920s and 1930s (Egle, et al. 1927–1939).

Egle, Kārlis, and Rihards Rudzītis, trans. *Raksti*. 9 vols. Rīga, Latvia: A Gulbis, 1927–1939.

A new edition of the first eight volumes (translated as "Writings") came out in 1936–1937 in Rīga. The first volume in both editions is devoted to articles on the life of Tagore, his worldview, Indian painting, and Indian music. All other volumes are supplied with commentaries on the works included.

Gide, André, trans. *L'Offrande Lyrique (Gitanjali)*. By Rabindranath Tagore. Paris: Éditions de la Nouvelle Revue Française, 1914.

The French poet translated Tagore's English "Song-Offering" into poetic French prose. Although a translation, this French version is a piece of literature in itself.

Gide, André, trans. *Rabindranath Tagore: L'Offrande lyrique suivi de La Corbeille de fruits, traduit de l'Anglais par Hélène du Pasquier*. Paris: Éditions Gallimard, 1963.

This volume contains Gide's French translations of Tagore's "Song-Offering" and Hélène du Pasquier's translation of "Fruit-Gathering." Gide's perfect French made "L'Offrande lyrique" a classic in France.

Gothein, Marie Luise, trans. *Hohe Lieder (Gitanjali)*. By Rabindranath Tagore. Leipzig: Kurt Wolff Verlag, 1914.

This is the German translation of Tagore's "Song-Offering." The German poetical translation is considered to be a classic in itself.

Herbert, Jean, trans. *Sādhana*. By Rabindranath Tagore. Paris: Éditions Albin Michel, 2013.

Tagore's first book of English essays, *Sadhana*, is translated into French. It shows the lasting popularity of this collection of Tagore's philosophical essays.

Meyer-Franck, Helene, trans. *Sādhana, Der Weg zur Vollendung*. By Rabindranath Tagore. Munich: Kurt Wolff Verlag, 1921.

This is the German translation of Tagore's English volume of essays, *Sadhana*. The booklet provided the German-speaking world with a sample of Tagore's philosophical thinking.

van Eeden, Frederik, trans. *Wij-Zangen (Gitanjali) van Rabindranath Tagore*. Amsterdam: W. Versluys, 1913.

This Dutch translation of Tagore's "Song Offering" was the first to appear in the Netherlands. It knew an immense success, partly due to the popularity and poetical skill of van Eeden himself. The design of the Versluys volumes is influenced by the Dutch school of Art Nouveau.

van Eeden, Frederik, trans. *Sādhana van Rabindranath Tagore, I en II*. Amsterdam: W. Versluys, 1918.

These two volumes contain the Dutch translation of Tagore's English book of essays, *Sadhana*. Design of the cover is the same as for the *Wij-Zangen*.

Vinkenoog, Simon, trans. *De religie van de mens*. By Rabindranath Tagore. Amsterdam: Wereldbibliotheek, 1977.

This is the Dutch translation of Tagore's late volume of essays on religion, *The Religion of Man*. The translator was a great admirer of Tagore and himself a well-known Dutch poet. The translation is very well done. Reprinted in 1989.

Direct Translations from Bengali before and around the Centenary (1961)

There had been translations directly from Bengali before the emergence of the new school of translators in the 1980s. The pioneer was the Czech Vincenc Lesný (Lesný 1914). The Russian Mikhail Izrailevich Tubiansky (b. 1893–d. 1937) produced several translations in prose in the 1920s (Tubyansky 1922 and Tubyansky 1925). After translating several volumes from English, the most prolific German translator, Helene Meyer-Franck, learned Bengali and published two volumes of direct translations (Meyer-Franck 1920 and Meyer-Franck 1946). A gigantic effort was made by Soviet Indologists in preparing two *Collected Works* (eight volumes in 1955–1957 and twelve volumes in 1961–1965) More than twenty poets were commissioned to translate Tagore's poems in collaboration with academics knowledgeable in Bengali (Novikova 1955–1957; Bykova, et al. 1961–1965). A translation of poems prepared in collaboration by Aurobindo Bose and Ilse Krämer was published from Switzerland for Tagore's birth centenary in 1961 (Bose and Krämer 1961).

Bose, Aurobindo, and Ilse Krämer, trans. *Schwingen des Todes*. By Rabindranath Tagore. Bern, Switzerland: Benteli, 1961.

This book contains German translations of poems written between 1937 and 1941.

Bykova, Ye., A. Gnatyuk-Danil'chuk, and V. Novikova, eds. *Rabindranat Tagor: Sobraniye sochineniy v dvenadtsati tomakh*. Moscow: Gosudarstvennoye izdatel'stvo hudozhestvennoy literatury, 1961–1965.

This edition is a collaboration of Russian scholars of Bengali and poets.

Lesný, Vincenc, trans. *Ukázky poesie i prósy*. By Rabindranath Tagore. Prague: Orientální bibliotéka, 1914.

This short book (translated as "Examples of poetry and prose") contains ten poems from the Bengali *Gitanjali* in verse, a short story "The In-Between Woman" from *Galpaguccha*, and four excerpts from *Sadhana* translated from English.

Meyer-Franck, Helene, trans. *Aus indischer Seele*. By Rabindranath Tagore. Leipzig: Reclam, 1920.

Translated as "From the Indian soul," this work contains the translation of three stories.

Meyer-Franck, Helene, trans. *Rabindranath Tagore: Mit meinen Liedern hab ich dich gesucht: Gedichte Gedichte, aus dem Bengalischen übertragen*. Hamburg: Deutscher Literatur-Verlag Otto Melchert, 1946.

Translated as "I searched for you with my songs: Poems," this work contains the translation of a selection of poems.

Novikova, V., ed. *Rabindranat Tagor: Sochineniya v vos'mi tomakh*. 8 vols. By Rabindranath Tagore. Moscow: Gosudarstvennoye izdatel'stvo khudozhestvennoy literatury, 1955–1957.

This edition is a collaboration of Russian scholars of Bengali and poets. It was published in a hurry and is therefore sloppy. The first volume was brought out to greet Jawaharlal Nehru on his first visit to the Soviet Union.

Tubyansky, Mikhail Izrailevich, trans. "Malen'kaya poëma v proze." By Rabindranath Tagore. *Vostok. Kniga 1* (1922): 55–56.

This is the first direct Bengali-Russian translation of Tagore. The original of this poem in prose is unknown.

Tubyansky, Mikhail Izrailevich, trans. "Iz *Gitandzhali*." By Rabindranath Tagore. *Vostok. Kniga 5*. (1925): 47–57.

A Russian translation of several poems from the Bengali *Gitanjali*.

Direct Translations after the 1980s

A German anthology of stories, aphorisms, and poems was partly translated from Bengali—to be followed by poems from the original Bengali by Lothar Lutze and Alokeranjan Dasgupta (Lutze, et al. 1987). The revival of new accurate and popular translations from Bengali of Tagore's works, which William Radice has accomplished for the English language, was done for German by the German scholar of Bengali Martin Kämpchen. Kämpchen had the added benefit of staying for many years in Santiniketan itself, and thus he developed an intimate acquaintance with spoken Bengali. One of his earlier translations is a selection from *Sphuliṅga*, *Lekhan*, and *Kaṇikā*, with many black-and-white photographs by Andreas Hoffman (Kämpchen 1989). With regularity Kämpchen has since published several anthologies of translations from Tagore's Bengali poetry. Gisela Leiste translated *Gora* from Bengali into German (Leiste 1982) and *Naṣṭanīr* (Leiste 1985). A complete Dutch translation of Tagore's Bengali volume of lyrical poems *Gītālī* is van Bijlert 1996. Some of these poems were reproduced in a Belgian anthology of Tagore's poetry translated both from Bengali and English in Stassijns and Strijtem 1997. Banerjee 2008 offers a judicious anthology from three of Tagore's late volumes of poetry done from Bengali into French. The selection is made from *Bīthikā* (1935), *Patrapuṭ* (1936), and *Śyāmālī* (1936). This remarkable volume means to introduce Tagore's late Bengali poetry to a French reading public. Twenty-five volumes of Italian translations were prepared by the missionary Marino Rigon (b. 1925–d. 2017) between 1964 and 2009 (Rigon 1964 and Rigon 2009). Father Rigon came as a missionary to East Pakistan in 1953, helped the locals during the War of Independence, and became a naturalized Bangladeshi. Important direct translations were also prepared in Polish.

Banerjee, Saraju Gita, trans. *L'écrin vert*. By Rabindranath Tagore. Paris: Éditions Gallimard, Connaissance de l'Orient, 2008.

The selections in this anthology are taken from Tagore's later poetic work, covering the years 1935–1936. The translations are made directly from Bengali. These translations offer a unique insight in Tagore's last years of literary productivity. The French poetic translation tries to capture the style of the Bengali originals. With commentary and annotations.

Dasgupta, Alokeranjan, trans. *Mein Tagore, eine Annäherung an den indischen Dichter Rabindranath Tagore*. By Rabindranath Tagore. Heidelberg, Germany: Draupadi Verlag, 2011.

A selection of prose and poetry translations.

Kämpchen, Martin, trans. *Auf des Funkens Spitzen, Weisheiten für das Leben*. By Rabindranath Tagore. Munich: Kösel-Verlag, 1989.

This is a selection of Tagore's very brief Bengali poems done in German metrical verse. The book also contains many black-and-white photographs taken in India and meant to illustrate the poems. The book is primarily a coffee-table book done by a very able translator and excellent photographers.

Kämpchen, Martin, trans. *Liebesgedichte*. By Rabindranath Tagore. Frankfurt am Main and Leipzig: Insel Verlag, 2004.

In this volume the translator has made a selection of Tagore's love poems from all the periods ranging from 1886 to 1941 and love songs selected from the same period. The translations are directly from Bengali into German metrical verse. The volume is an excellent introduction to Tagore's lyricism on love, both human and divine.

Kämpchen, Martin., ed. and trans. *Das Goldene Boot: Lyrik, Prosa, Dramen*. By Rabindranath Tagore. Düsseldorf and Zürich: Artemis & Winkler Verlag, 2005.

For the German language area this large anthology offers an indispensable introduction to all aspects and genres of Tagore's literary output, both in Bengali and English. The volume has many new translations from Bengali done by Rahul Peter Das, Alokeranjan Dasgupta, Hans Harder, Martin Kämpchen, and Lothar Lutze, and from the original English by Andor Orand Carius and Axel Monte.

The texts include poems, plays, essays, short stories, letters, and conversations. To date it is one of the best and most comprehensive presentations of Tagore in German.

Kämpchen, Martin, trans. *Gedichte und Lieder*. By Rabindranath Tagore. Berlin: Insel Verlag, 2011.

This anthology offers German verse translations from Bengali poems and songs by Tagore, ranging from 1890 to 1941. The volume gives judicious samples taken from the whole of Tagore's poetic output. The poems were never translated into German before.

Kämpchen, Martin, trans. *Am Ufer der Stille, Aus dem Bengalischen übersetzt und mit einem Nachwort zu Leben und Wirken des Dichters*. By Rabindranath Tagore. Ostfildern, Germany: Patmos Verlag, 2016.

In this anthology Kämpchen has collected passages from Bengali religious lyricism of Tagore, some poems on children, songs on nature, and some Bengali essays. The main theme is Tagore's intuitive feeling of divine presence in nature and in humanity.

Leiste, Gisela, trans. *Gora, Roman aus dem Bengali*. By Rabindranath Tagore. Munich: C. H. Beck, 1982.

German translation directly from the Bengali original of Tagore's famous novel *Gora*. This novel depicts the struggle for modern self-realization of Indians caught up in the early phase of the Indian independence movement. Reprinted in 1988.

Leiste, Gisela, trans. *Das zerstörte Nest*. By Rabindranath Tagore. Zürich: Manesse Verlag, 1985.

German translation directly from Bengali of a famous novella by Tagore. This novella depicts an illicit love affair between a wife and her younger brother-in-law. The setting of the story is an upper-middle-class Bengali joint family at the very end of the 19th century. Reprinted in 1989.

Lutze, Lothar, and Alokaranjan Dasgupta, trans. *Der andere Tagore: Eine Werkauswahl*. By Rabindranath Tagore. Freiburg, Germany: Wolf Mersch, 1987.

Translated as "The other Tagore: A selection," this volume of poems with brief notes aims at a philologically correct and poetically adequate rendering of the original.

Rigon, Marino, trans. *Ghitàngioli*. By Rabindranath Tagore. Parma: University of Guanda, 1964.

This is an Italian translation of the *Gitanjali*.

Rigon, Marino, trans. *Il Tremendo gioco della gioia*. By Rabindranath Tagore. Bologna, Italy: Editrice Missionaria Italiana, 2009.

This book, translated as "The tremendous play of joy," contains thirty one "meditations" on the nature of beauty delivered to the students and teachers of Visva-Bharati between 1911 and 1914.

Stassijns, Koen, and Ivo van Strijtem, eds. *De mooiste van Rabindranath Tagore*. Amsterdam: Atlas, 1997.

This anthology represents all periods of Tagore's literary career. Some poems are translated directly from Bengali, others are translations of English poems by Tagore. The volume gives a good introduction to Tagore's poetry for a Dutch reading public. The volume contains work by many different Dutch and Belgian translators.

van Bijlert, Victor, trans. *Toen jij de Snaren Spande: De Gitali van Rabindranath Tagore*. Kern Institute miscellanea 9. Leiden, The Netherlands: Kern Institute, 1996.

A complete translation from Bengali into Dutch of the last of Tagore's three volumes of the so-called Gitanjali-period, roughly 1910–1914.

Walter, Elżbieta, ed. *Poeta świata: Antologia*. By Rabindranath Tagore. Warsaw, Poland: Wydawnictwa Uniwersytetu Warszawskiego, 2010.

This anthology, the first in Poland, was professionally prepared, translated, and annotated by scholars of Department of South Asian Studies, University of Warsaw, and is a voluminous book of thirteen chapters. The aim of the book was to present the diverse literary genres and artistic media in which Tagore worked and excelled. It contains translations of the following writings: memoirs (fragments from *Jibansmṛti* and *Chelebelā*); seven poems; seven songs; the drama *Ḍākghar*; two chapters from the novel *Śeṣer kabitā*; short stories (*Khātā*, *Denāpāonā*); four philosophical tales from *Lipikā* (*Vidūṣaka*, *Praśna*, *Totākāhini*, *Kartār bhūt*); aphorisms from *Kaṇikā*, *Lakhan* and *Sphuliṅga*; seven poems for children; three letters to Indira Devi Chaudhurani; and two letters to Mrinalini Tagore; (*Yuroop prabāsīr patra* and extracts from *Rāśiyār cīṭhi*).

Bibliographies on Tagore

The Tagore bibliography of Katherine Henn is an extremely useful tool for research on Tagore and his reception in the English-speaking world (Henn 1985). The 2011–2013 Tagore celebrations have seen the launch of two websites dedicated to a systematic compilation of a Tagore bibliography. The Tagore Web-Bibliography is particularly useful for Indian publications while the International Tagore Bibliography presents Tagore's works beyond India and beyond English.

Henn, Katherine. *Rabindranath Tagore: A Bibliography*. ATLA Bibliography Series 13. Metuchen, NJ and London: The American Theological Library Association and Scarecrow Press, 1985.

A comprehensive but somewhat outdated bibliography on English publications of Tagore and on Tagore in print. An indispensable tool for research on the Tagore reception in the English-language world.

International Tagore Bibliography.

This website presents bibliographical data on translations of Tagore and writings on him in twenty-one Western and Asian languages. The bibliography was inspired by the book project *Rabindranath Tagore: One Hundred Years of Global Reception* (Orient Blackswan, 2014) and has been extended by international Tagore scholars and data available on worldcat.org.

Raja Rammohun Roy Library Foundation, ed. *Tagore Web-Bibliography*.

An interactive web bibliography based on an ongoing search for Tagore's works in Indian libraries. While its search function is excellent, it presents a limited range of international material.

Overviews of Tagore

General overviews of Tagore's life and works seldom cover all aspects of his accomplishments and influence on Bengali and Indian society. From the period of the Nobel Prize in 1913 onward many publications often show a tendency toward hagiography. Edward Thompson already noted the stereotype of Tagore as a religious and mystical figure in Thompson 1926. Thompson intended to set the record straight. For his assessment of Tagore he drew on both English and Bengali works. The latter were virtually unknown outside Bengal. Thompson then published an updated version of his book, Thompson 1926. The book was considered relevant enough to merit a reprint with an elaborate introduction by Harish Trivedi (Thompson and Trivedi 1991). Trivedi's introduction details Thompson strained relations with Tagore and the latter's criticism of Thompson's translation from Bengali. Kripalani 1980 is the second edition (the first was in 1962) of a wide-ranging biography that sketches the life and works of Tagore. Kripalani had worked at Santiniketan at the invitation of Tagore himself. Thus Kripalani based his work not only on archival study but also on his intimate personal acquaintance with Tagore. Renewed interest in Tagore's Bengali writings from 1985 onwards gave a new impetus to interpret Tagore's life. Andrew Robinson and

Krishna Dutta produced an often reprinted biography which includes new materials and assessments of the Tagore phenomenon (Dutta and Robinson 1995). Much more detailed and elaborate are the Tagore biographies published in Bengali. Prabhat Kumar Mukhopadhyay's four-volume *Rabīndrajīvanī* (Mukhopadhyay 1985) is still being reprinted. It discusses in a chronological narrative simultaneously the life of Tagore and his literary works. This is the same descriptive technique Prashanta Kumar Pal uses in his Bengali multivolume biography of Tagore under the general title *Ravijīvanī*, or "Life of Rabindranath," in Pal 1982–2003. This voluminous work is much acclaimed for its detail and accuracy; Pal worked in the library of Santiniketan and had access to a wealth of archival material. The latest in this multivolume work is Vol. 9. Mazumdar 1972 in Bengali is a very useful reference book with which to identify Tagore's use of Indian classical literature in his Bengali texts. In English the intellectual biography done by the well-known historian Sabyasachi Bhattacharya (Bhattacharya 2011) is an important landmark in interpreting the life and artistic work of Tagore.

Bhattacharya, Sabyasachi. *Rabindranath Tagore: An Interpretation*. New Delhi: Penguin Viking, 2011.

This work provides fresh insights into the intellectual development of Tagore without going into excessive detail. Moreover, this work highlights cultural and religious influences on Tagore's mind that have hitherto been somewhat overlooked, like his interest in spiritual forms of Hinduism.

Dutta, Krishna, and Andrew Robinson. *Rabindranath Tagore: The Myriad-Minded Man*. London: Bloomsbury, 1995.

Dutta and Robinson base their biography on fresh and honest assessments of source materials that do not always portray Tagore in a saintly light. This biography offers critical views on Tagore, not hagiography.

Kripalani, Krishna. *Rabindranath Tagore: A Biography*. Calcutta: Visva-Bharati, 1980.

Although quite old, still a classical summary of facts around the Tagore phenomenon and written by an eyewitness to Tagore's life.

Mazumdar, Pampa. *Rabīndrasaṃskṛtir Bhāratīya Rūp o Utsa*. Calcutta: Jijñāsā, 1972.

Translated as "The forms and sources of Indian culture in Rabindranath's work," this is an indispensable tool for research on Tagore's Bengali writings and the Indian texts he is alluding to or quoting from. Mazumdar correctly identifies almost all the Indian-language sources Tagore was familiar with, ranging from the Vedas, the Upanishads and epics, and the Buddhist Tipitaka to medieval Hindi and Bengali devotional poetry.

Mukhopadhyay, Prabhat Kumar. *Rabīndrajīvanī o Rabīndrasāhitya-praveśak*. 4 vols. Calcutta: Bīśvabhāratī Granthanavibhāg, 1985.

Translated as "The life of Rabindranath and an introduction to Rabindranath's works," this is an extremely elaborate and detailed biography in Bengali. It records many details in the life of Tagore. There have been many reprints.

Pal, Prashanta Kumar. *Ravijīvanī*. 9 vols. Vols. 1–2. Calcutta: Bhūrjapatra, 1982–1984.

This multivolume biography in Bengali is an indispensable research tool for studying Tagore's life and writings. Pal had the privilege of full access to the archival materials stored in Santiniketan and made ample use of this rich source. The nine volumes published cover Tagore's life until 1926. The new editions of the first volumes are published from Kolkata by Ananda Publishers. Vols. 3–9 published by Calcutta: Ananda Publishers, 1986–2003.

Thompson, Edward. *Rabindranath Tagore: Poet and Dramatist*. 2d ed. London and Bombay: Oxford University Press, 1926.

Even though somewhat outdated, this overview of Tagore's writings in English as well as Bengali is still interesting because it's written by a Western admirer and contemporary who also knew Bengali. The work reflects in a way the sympathetic, but yet Western colonial, perception of an Indian poet. Reprinted in 1948.

Thompson, Edward, and Harish Trivedi. *Rabindranath Tagore: Poet and Dramatist*. Delhi: Oxford University Press, 1991.

Harish Trivedi republished the Thompson study of 1948 and provided it with a new introduction which tries to analyze the role Thompson had seen for himself in promoting Tagore to a Western audience.

General Assessments of Tagore

A sample of representative studies on different aspects of Tagore is not easy and is necessarily based on personal likings and biases. Good modern introductions to Tagore in all his complexity are the edited volumes with contribution from a wide range of Tagore specialists (Sahitya Akademi 1961, Lago and Warwick 1989, Hogan and Pandit 2003). An erudite and well-researched analysis of Tagore's Bengali poetry and an assessment of recent English translations is offered in Chatterjee 1996. Kämpchen 1999—very well researched—discusses Tagore's influence on German intellectuals during Tagore's lifetime. A collection of scholarly assessments of Tagore's accomplishments in different fields including literature, music, and education is found in the volume O'Connell and O'Connell 2009. Commemorating Tagore's 150th birth centenary in 2011, the edited volume Ahmed, et al. 2013 offers a very broad range of topics pertaining to Tagore. The volume is the result of a large scholarly conference on Tagore, held at Dhaka, Bangladesh.

Sahitya Akademi, ed. *Rabindranath Tagore 1861–1961: A Centenary Volume*. New Delhi: Sahitya Akademi, 1961.

This massive book is the first substantial edited volume in English on Tagore. It contains contributions by Indian and international public figures and scholars including Jawaharlal Nehru, Sarvepalli Radhakrishnan, Victoria Ocampo, Leonard Elmhirst, Tagore's oldest son Rathindranath Tagore, and Giuseppe Tucci. It covers a wide range of aspects of Tagore's writing and art and includes a section on international reception. It is now available online.

Ahmed, Imtiaz, Muchkund Dubey, and Veena Sikri, eds. *Contemporarising Tagore and the World: Papers presented at the International Conference on 'Contemporarising Tagore and the World', held at Dhaka during 29 April to 1 May 2011*. Dhaka, India: The University Press Limited, 2013.

This edited volume is the outcome of Tagore's 150th birth anniversary conference held at Dhaka, Bangladesh. The papers in this volume center on the relevance of Tagore for the early 21st century. Among the topics dealt with are Tagore's humanism; his thought on nationalism and internationalism; and his thought on education, society, and rural development. The contributors are scholars on Tagore hailing from many countries.

Chatterjee, Bhabatosh. *Rabindranath Tagore and Modern Sensibility*. Delhi: Oxford University Press, 1996.

This collection of essays on various aspects of Tagore's genius was written between 1977 and 1992. The essays trace Tagore's intellectual and poetical growth over the years and portray him as a modern Indian poet.

Hogan, Patrick Colm, and Lalita Pandit, eds. *Rabindranath Tagore: Universality and Tradition*. Madison, NJ: Fairleigh Dickinson University Press, 2003.

Without ignoring religion and mysticism, the essays in this collection concentrate on Tagore beyond his poetry and examine issues such as gender, loss, citizenship, nationalism, religious intolerance, violence, and science.

Kämpchen, Martin. *Rabindranath Tagore in Germany: Four Responses to a Cultural Icon*. Shimla, India: Indian Institute of Advanced Study, 1999.

In this study Kämpchen traces the reception of the Tagore phenomenon in Germany during the 1920s and 1930s. Kämpchen does this by highlighting Tagore's relationships with Hermann Keyserling the philosopher, Kurt Wolff the publisher, and the translators and interpreters of Tagore's work Helene Meyer-Franck and Heinrich Meyer-Benfey. This book is a well-researched historical work.

Lago, Mary, and Ronald Warwick, eds. *Rabindranath Tagore: Perspectives in Time*. Basingstoke, UK: 1989.

This volume contains nine essays by various Tagore specialists. Each essay focuses on a specific aspect of Tagore's work such as educational ideals, rural development, music, or politics. The authors are Indian, British, and American experts on Tagore and Bengali culture.

O'Connell, Kathleen M., and Joseph T. O'Connell, eds. *Rabindranath Tagore: Reclaiming a Cultural Icon: Papers Presented at "Claiming and Disclaiming a Cultural Icon : Interpretations and Misrepresentations of Rabindranath Tagore" Held During 11-13 November 2005*. Kolkata: Visva-Bharati, 2009.

This volume is the result of a conference held in Toronto on Tagore as an international cultural icon. The dozens of contributions are by internationally acclaimed Tagore specialists from among others the UK, Canada, the United States, India, Germany, and Bangladesh. Among the Tagore-related topics covered are: education, rural development, nationalism, philosophy, politics, poetry and literature.

Studies on Specific Topics

The well-known Indian social thinker Ashis Nandy in Nandy 1994 analyzes Tagore's views on Indian nationalism, both as anticolonial struggle against the paramount stature of Britain and as a cultural resistance to the political Europeanization of India. Nandy makes his sociopolitical analyses on the basis of Tagore's novels, including *The Home and the World*. The edited volume Datta 2005 devoted to this novel provides invaluable insights into the ways in which Indian historians look at Tagore's 'nationalism' (famously not in line with the then mainstream Indian demand for rapid independence). Mukherji 2011 (cited under Research since Tagore's Anniversary in 2011) compares Tagore's idea of the Indian nation with similar ideas of Swami Vivekananda (a contemporary of Tagore). Mukherji places both thinkers within the context of postcolonial social theory. Tagore's theological thinking is both controversial and little researched; Chunkapura 2002 is an attempt at a broad overall assessment of Tagore's thinking on God.

Chunkapura, Jose. *The God of Rabindranath Tagore: A Study of the Evolution of his Understanding of God*. Kolkata: Visva-Bharati, 2002.

This engaging study focuses on Tagore as a religious thinker and on his views of the divine. The author made use of both English and Bengali writings of Tagore, taken from prose and poetry. This study fills a gap in the general understanding of Tagore as a humanist Hindu theological thinker.

Datta, Pradip Kumar, ed. *Rabindranath Tagore's The Home and the World: A Critical Companion*. London: Anthem Press, 2005.

In this volume the editor has brought together essays by nine world-class Indian scholars on Tagore's novel *Ghare Baire*. The essays discuss this epochal novel. A poignant fact of this volume is its year of original editing, 2001, when Gujarat was ravaged by the worst communal violence in decades. Tagore's novel reveals the psychology behind such nationalist-communal violence.

Dyson, Ketaki Kushari. *In Your Blossoming Flower-Garden: Rabindranath Tagore and Victoria Ocampo*. New Delhi: Sahitya Akademi, 1988.

This book based on extensive archival research examines the platonic love that developed between Tagore and the Argentinian writer Victoria Ocampo and Tagore's visit to Buenos Aires in 1924.

Kundu, Kalyan, S. Bhattacharya, and K. Sircar, eds. *Imagining Tagore: Rabindranath and the British Press (1912–1941)*. Calcutta: Sahitya Samsad, 2000.

This massive volume is a collection of writings on Tagore that appeared in the British press during his lifetime. The writings include a wide range of newspaper and magazine pieces ranging from brief news on Tagore's actual visits to in-depth book reviews. The articles are arranged chronologically and the book is accompanied by a subject index.

Nandy, Ashis. *The Illegitimacy of Nationalism: Rabindranath Tagore and the Politics of Self*. Delhi: Oxford University Press, 1994.

In this study Nandy analyzes the novels and essays in which Tagore formulates strong ethical criticism of the Indian anticolonial nationalism of his day. Nandy regards Tagore as an outsider even within the context of the Indian struggle against British colonial rule. Nandy shows the relevance of Tagore's critique in connection with early-21st-century political turmoil all over the world.

Research since Tagore's Anniversary in 2011

India celebrated Tagore's 150th birth centenary in 2011 and the 100th anniversary of his Nobel Prize in 2013. These occasions resulted in several influential publications, including new editions (Ṭhākur 2011, cited under Collected Works); translations (e.g., Radice 2011 and Radice 2012, cited under The New School of Translation); monographs (e.g., Collins 2011); comprehensive websites (e.g., *Bichitra: Online Tagore Vartorum: School of Cultural Texts and Records*, cited under Collected Works, and *International Tagore Bibliography* and *Tagore Web-Bibliography*, cited under Bibliographies on Tagore); and proceedings of the many workshops that have been organized worldwide for the commemoration from 2009 onwards (Biswas, et al. 2011; Robinson and Niven 2016; Bangha 2017). The other new development in the present decade is the increased discussion of Tagore's ideas from postcolonial perspectives. Tagore's political ideas, especially his views on nationalism, have received renewed interest—see Collins 2011, Mukherji 2011, and Tuteja and Chakraborty 2017.

Bangha, Imre, ed. *Tagore Beyond His Language*. Delhi: Primus Books, 2017.

This edited volume discusses various aspects of Tagore that take him beyond the Bengali language, including psychology of creativity, mythology, reception history, and visual arts. The twelve papers were first presented in a seminar in 2012.

Biswas, Amalendu, Christine Marsh, and Kalyan Kundu, eds. *Rabindranath Tagore: A Timeless Mind: Commemorating the 150th Birth Anniversary of Rabindranath Tagore*. London: Tagore Centre UK and the Indian Council for Culture Relations, 2011.

This massive volume, released for Tagore's 150th birthday, contains twenty-nine contributions from Tagore scholars all over the world. It discusses a wide range of topics including reception history, gender, science, education, dance, and drama.

Boehmer, Elleke. *Indian Arrivals, 1870–1915: Networks of British Empire*. Oxford: Oxford University Press, 2015.

This book examines contact between Indians and Britons in Britain as reflected in a range of literary writing, including poetry and life-writing. It traces the impact of empire and intercultural exchange through close readings of key texts. One of the four decade-based case studies is that of Rabindranath Tagore.

Collins, Michael P. *Empire, Nationalism and the Postcolonial World: Rabindranath Tagore's Writings on History, Politics and Society*. London: Routledge, 2011.

This volume is a study of Tagore's English writings supplemented with detailed archival research. It discusses Tagore's ideas about colonialism and nationalism, his debate with Gandhi, and the early British reception of his ideas. It is one of the most influential books linking Tagore studies to postcolonial historiography.

Collins, Michael P. "Rabindranath Tagore and the Politics of Friendship." *South Asia: Journal of South Asia Studies* 35.1 (2012): 118–142.

This article discusses Tagore's western friendships and the limitations of a cross-cultural understanding in his time with special reference to W. B. Yeats, C. F. Andrews, and Edward Thompson.

Ghose, P., ed. *Einstein, Tagore, and the Nature of Reality*. London & New York: Routledge, Taylor & Francis Group, 2017.

The conversation Tagore and Einstein had on the nature of reality in 1930 has been widely quoted and discussed by scientists, philosophers, and scholars from the literary world. The important question they discussed was whether the world is a reality independent of the human factor. This collection of essays explores these two fundamentally different conceptions of the nature of reality from the perspectives of theories of space-time, quantum theory, general philosophy of science, cognitive science, and mathematics.

Jelnikar, Ana. *Universalist Hopes in India and Europe: The Worlds of Rabindranath Tagore and Srečko Kosovel*. New Delhi: Oxford University Press, 2016.

This monograph examines the ideas of universalism and the influence of Tagore on one of the leading Slovenian poets.

Kämpchen, Martin, ed. *Gitanjali Reborn: William Radice's Writings on Rabindranath Tagore*. New Delhi: Social Science Press, 2017.

This book presents a comprehensive collection of lectures and essays Radice wrote during the festival years celebrating the 150th anniversary of the poet.

Kämpchen, Martin, and Imre Bangha, eds. *Rabindranath Tagore: One Hundred Years of Global Reception*. Orient Blackswan, 2014.

This handbook is a systematic mapping of Tagore's reception in countries and language areas that gave an enthusiastic and rich response to the poet. The thirty-five countries and areas present a nearly complete picture of Tagore's global reception. The contributors are leading Tagore scholars of their countries and provide insight into both personal contacts, translations, and intellectual engagements between Tagore and the region as well as the later history of reception until the 2011–2013 Tagore celebrations.

Mukherji, Gangeya. *An Alternative Idea of India: Tagore and Vivekananda*. New Delhi: Routledge, 2011.

This study discusses Tagore's personal views on what Indian nationalism ought to be, against the backdrop of Western types of nationalism. Mukherji relates Tagore's thought to early-21st-century postcolonial theory on nationalism. The author compares and contrasts Tagore's ideas on Indian anticolonial nationalism with views on the Indian nation expressed by Swami Vivekananda.

Paranjape, Makarand R. *Cultural Politics in Modern India: Postcolonial Prospects, Colourful Cosmopolitanism, Global Proximities*. London & New York: Routledge, 2016.

This book contains two noteworthy chapters (5–6) on “Tagore's Viswa-Sahitya: Re-wor(l)ding the House of World Literature” and “‘Natural Supernaturalism?’ The Tagore-Gandhi Debate on the Bihar Earthquake.”

Puri, Bindu. *The Tagore–Gandhi Debate on Matters of Truth and Untruth*. Sophia Studies in Cross-cultural Philosophy of Traditions and Cultures. New Delhi: Springer India, 2012.

From 1915 onwards, Tagore and Gandhi differed and argued about many things of personal, national, and international significance. The book tracks the development of this dialogue and argues that the debate was about more fundamental issues, such as the nature of truth and freedom. Puri shows that the differences between the two men's perspectives came from differently negotiated relationships to tradition and modernity.

Robinson, Sandra, and Alastair Niven, eds. *Discourses of Empire and Commonwealth*. Leiden, The Netherlands and Boston: Brill, 2016.

The contributors to this volume reflect on the legacy of imperialism and the role of writers in forging a new, more cosmopolitan identity. It contains three articles on Tagore's poetry and reception history.

Tuteja, K. L., and Kaustav Chakraborty, eds. *Tagore and Nationalism*. New Delhi: Springer India, 2017.

This volume with twenty-four contributors revisits the concepts of nation, nationalism, identity and selfhood, civilization, culture, and homeland in Tagore's writings.

Tagore's Drawings and Paintings

Tagore was always doodling in his manuscripts. When he wanted to erase a few lines, he scribbled over them with his pen. These scribbles often developed into complex quasi-figurative drawings. These doodles were not meant for public display. But late in life, from the late 1920s onwards, he set himself seriously to a newly discovered artistic vocation: painting. He made hundreds of paintings which went to exhibitions, among others to those in Calcutta (now Kolkata) in 1932. Most of the paintings and drawings are kept at Santiniketan. Because Tagore's visual art belongs as much to the heritage as his writings and music, the four-volume edition of all of Tagore's drawings and paintings, *Chatrivali* 2011, is a landmark, both in scope as in quality of the reproductions.

Chatrivali, Rabindra. *Paintings of Rabindranath Tagore*. Edited and with an introduction by R. Siva Kumar. 4 vols. Kolkata: Pratikshan, in association with Visva-Bharati, Santiniketan, and the Ministry of Culture, Government of India, New Delhi, 2011.

In these volumes all Tagore's paintings and drawings are reproduced in extremely high resolution in full color. This collection is an indispensable resource for the study of Tagore's work as an artist. The four volumes reproduce more than two thousand works in public collections, including the large holding at Santiniketan itself.

Parimoo, Ratan, ed. *Rabindranath Tagore: Collection of Essays*. New Delhi: Lalit Kala Akademi, 1989.

This heavily illustrated volume is a collection of eight essays. Tagore's chapter, "Art and Tradition," is accompanied by essays of seven leading art experts on various aspects of Tagore's paintings. About three-quarters of the book comprises Ratan Parimoo's essay "The Sources and the Development of Rabindranath's Paintings". (The same theme is discussed in a chapter by Sushobhan Adhikary in Bangha 2017, cited under Research since Tagore's Anniversary in 2011)

Dyson, Ketaki Kushari, and Sushobhan Adhikary. *Ronger Rabindranath*. Kolkata: Ananda Publishers, 1997.

This massive volume details the extensive research done by the authors on the color-vision of Rabindranath, arguing that references in his writings and certain color combinations in his paintings indicate that the Tagore was affected by a condition called protanopia that did not allow him to see the contrast between certain colors.

Films Based on Tagore Novels

Tagore's novels were used as the basis for feature films. The most well-known Bengali film director of his work was Satyajit Ray (b. 1921–d. 1992). In 1961 he made a Bengali spoken film *Teen Kanya* (Three daughters) on the basis of three Bengali short stories of Tagore: "The Postmaster," "Monihara," and "Samapti." This film features on the collection of DVDs brought out by the Government of India in association with NFDC, *Tagore Stories on Film*, disk 2. In 1964 Ray made what was probably his most famous Bengali film (in black and white) *Charulata* on the basis of Tagore's novella *Naṣṭanīr* (The broken nest). This film is available in various pirated editions and also to be found on YouTube. The political and social novel *Ghare Baire* (Home and the world) Ray turned into the eponymous feature film, included in *Tagore Stories on Film*, disk 4. Another Bengali film maker, Tapan Sinha, filmed the short story *Khudito Pāṣāṅ* (Hungry stones) in 1960; it's included on disk 1. In 1961 Hemen Gupta made the short story *Kābulioyālā* (The Man from Kabul) into a Hindi feature film (*Tagore Stories on Film*, disk 3). The political novel *Cār Adhyāy* (Four chapters) is the basis of the Hindi film made in 1997 by Kumar Shahani and is included on disk 5. Some searching of the web and YouTube will often yield the possibility of watching these films separately.

***Tagore Stories on Film. 6 DVDs. Mumbai: Sony.* Government of India in Association with NFDC.**

A collection of DVDs comprising the most important films made by Indian directors on the basis of novels and short stories by Tagore. The advantage of this collection is the good quality of the film tracks, in contrast to many illegal copies that flooded the South Asian DVD market.

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