PREFACE

Art has been remained as the inseparable part of human life. History reveals that some of the forms of art have an-age old tradition. These different forms of art such as - Music, Dance, Drama, Literature etc. have been constantly en-flashing human life on this earth. They have got manifold objectives viz. entertainment, education and reforms.

Tamasha & Sangitbari happens to be one of the oldest folk arts. It is well known as the folk art of Maharashtra. Its origin is traced around the end of 19th century or 18th century. A.D. The history of its origin is very interesting; but it is more interesting to known its contribution in all-round development of Maharashtra. Even some eminent freedom movement leaders and social reformers used Tamasha very skillfully to educate & enable the masses for freedom struggle movement.

Once upon a time Tamasha received patronage from the great peshwas but after the decline of peshwas regime Tamasha became destitute. The Tamasha & Sangitbari artists were confronted with number of problems. This affected the very nature, form, the objectives of tamasha as well as the artist to such as
extent that the original Tamasha has disappeared.

Thus, the present study therefore attempts to highlight the nature, form & objectives of Tamasha in the present context, to assess the conditions of the artists, and as a result their attitude towards Tamasha and Sangitbari. Also an attempt has been made to explore the public attitude towards the age-old folk art and its artists.