Chapter VIII

New Trends in Performing and Visual Arts

as well as Objects of Material Culture

Art is a part of life. "Any creative activity performed with some measure of
efficiency which serves as an emotional outlet for its author and as source of pleasure
or satisfaction for the observer is art" (Holmes 1965: 256). The activities that may be
covered by this definition are varied. Category-wise we may divide the field of art into
two broad divisions - visual arts and performing arts.

Visual arts may be subdivided into graphic and plastic arts. Painting, drawing,
design and other forms expressed on flat surfaces such as printing are included in
graphic arts. The plastic arts include sculpture, modelling and architecture.

The performing arts normally include theatre, dance and music.

The American Baptist Missionaries adopted, adjusted and modified some of
the traditional art forms in the field of performing and visual arts in the nineteenth
century Assam. The Missionaries also introduced completely new trends in certain
fields of artistic expression.

Under visual arts, the Missionaries made considerable contributions to the
graphic and plastic arts. In sculpture, the Missionaries had a very limited contribution.

Performing Arts

We notice significant contributions of the Baptist Missionaries in the field of
music, particularly in regard to the Christian religious songs. It will be appropriate to
give a short background of the history of Assamese music before the advent of the
American Baptist Missionaries in the nineteenth century.
Music:

Prior to the coming of the Missionaries music in Assam was made up of raga-based religious hymns known as Bargeets, Oja-pali and other devotional songs as well as folk music. Bargeets conformed to the traditional Indian melodic pattern. Another form of free flowing music was the folk songs of Assam. Assamese cultural life was filled with music and dance. Music and dance were an integral part of all kinds of festivals.

Bargeets: Bargeets were created by Sankaradeva and Madhabadeva in the fifteenth and sixteenth centuries. Scholars have now established the fact that even before these Bargeets, Assam was rich in music, since the Bargeets bear some form of similarity to charyapadas in content and style. Charyapadas are made up of esoteric lyrics. The Charyapadas were the prevailing form of music in the entire eastern part of India in the early period. The composers of some of these Charyapadas are from ancient Assam (Kamarupa). From this fact, we can conclude that Charyapadas were associated with the people of Assam although it may existed in Nepal, Orissa and Bengal (Datta 1977:7).

Even before these Charyapadas, a distinctive style of music was prevalent in Assam and the adjoining areas. The Natya-Sastra, written by Bharata in second century A.D, explained the nature and style of the music of the eastern region including Assam for the first time (Datta 1977:3).

The pre-Vaisnava poet Madhava Kandali wrote in his Raymayana about the ragas and the names of musical instruments used in music and dance performances of that era. Parallel to the classical forms, folk forms were also current in Assam from ancient times.

During the period of the Ahom regime, the kings patronized the prevailing classical and folk music of Assam, and took the initiative to enhance its progress.
Jayadhaws Singha, Siva Singha and Rudra Singha even composed songs. Rudra Singha deputed artists to go to other parts of India to learn music (Datta 1977: 10-12). Towards the end of the Ahom period, Assam was in a state of unrest. The environment was not conducive for the development of music and literature. The continuity of classical Bargeets and other classical traditional dances was disrupted due to the non availability of appropriate dedicated people. This is probably one of the causes of the variations on the ragas of the ancient Bargeets.

Oja-pali: Another distinct form of music which still prevails mainly in lower Assam is Oja-pali, which is another classical type of devotional songs that are based on ragas. Oja-pali is of two types - Suknanni and Biyah. Suknanni songs are primarily related to Manasa puja and of as such of Sakta theme. Biyah songs are mainly related to Vaishnava theme. However, in both cases the music is basically of the same form (Datta 1977: 38). Scholars are of the opinion that Oja-pali was in Assam before the Vaisnava period, and is an older type of music than Bargeets.

Folk and popular music and ancient musical instruments:

Assam was always rich in folk songs of both tribal and non tribal origin. The musical instruments used in old Assam can be best understood from the old manuscripts (puthis) and sculptures. The following are some of the indigenous Assamese instruments which were in use: Dotara, Bena, Sarinda, Ektara, Pepa, Singa, Kali, Sanai, Bahi, Khol, Khanjari, Dhak, Bhor Tal, Tal, Kah etc. Siphung, Kham, etc. are some of the tribal instruments that are still in use. Among the different types of folk music, Bihu songs were the most popular in Assam.

The new trend in music:

The British occupied Assam in 1826, and brought in different elements of western culture in different doses. The influence of western music and drama did not
directly influence Assam through the British, but entered Assam through Bengal (Ali : 1993). The British people were in Calcutta for a long period before the annexation of Assam. The Bengal renaissance adopted western music and culture and blended it with their Bengali traditions to form a modern form of music.

Western music was unknown to Assamese before the advent of the British administration and the Missionaries to Assam. For the first time, the Missionaries introduced the western polyphonic system linked with Christian religious music. This new trend influenced the Christianized sections, particularly the hill tribal groups. Western musical instruments such as the piano, the organ, and the accordion were introduced for the first time. Nidhi Levi Farwell, the first convert in Assam, was a writer, preacher, poet and translator and also knew how to play the accordion. He carried his accordion in his missionary trips and used it to attract people (Neog 1983 : 147).

Western music became a part of Christian education. F.S. Downs writes in his *Mighty Works of God* that “there were 50 students studying Old Testament, New Testament and music” in the Assam Valley Bible School at Nagaon. Downs also writes - “The music training students received at the Kohima school helped enrich the life of churches in which music often seems to be given higher priority than any other aspect of Christian worship and testimony” (Downs 1971:143).

Traditional western band music and ball-room dancing came along with the British people to India, and was exclusively within the culture of the British people. Some elite natives also took part in the ball-room dancing. At the present time, some people express the opinion that the influence of western music came to India as well as to Assam in past few decades, which is not true. A special form of western music actually came to Assam with the British and the American Missionary people. This
was a combined contribution of the Missionaries and the British people. Christianity could not influence the Assamese people due to their deep rooted faith in Hinduism. Similarly the western music also could not influence the Assamese people due to the rich indigenous culture and music. However, the Christian tribal community embraced the western music.

The American Baptist Missionaries translated the Christian hymns to Assamese so that the Assamese speaking people could understand the contents. Both the American Baptist Missionaries and some converted native Christians translated the English Christian hymns to Assamese. Among the Missionaries Nathan Brown, Miles Bronson, William Ward, P.H. Moore, G.R. Kamphor performed this task. The Assamese Christians include - Nidhi Levi Farewell, Anandi Konwar, Edward Singha, Golok Chandra Christian, Henry Goldsmith, Batiram Das, Kandura Robin Smith, Comfort Goldsmith and others.

A few English hymns are reproduced with their Assamese versions - an effort by the Missionaries to popularize the holy songs of God. The original songs are in English and are translated into Assamese, using the tunes with staff notations of the English versions. Mr. Brenner G. Momin, who is affiliated with Guwahati Baptist Church, Assam played the Assamese translated songs at my request. To my surprise, the tune of Assamese songs were the same as the English songs, which shows the use of western Christian tunes with Assamese lyrics.

Assamese Christian songs in traditional Assamese tunes:

There are interesting evidences to show that the American Missionaries had tried to popularize the Christian religious songs in traditional Assamese tunes. Mr. and Mrs. William Ward took active interest in this respect. We see quite a few Assamese Christian songs in the *Christian Hymnal in Assamese*. Among all the
composers, the name of Lakhiram Barua is most prominent. These songs specifies the traditional Assamese tunes such as Ghosa, Kirtan, Boragi Sur and Namati Sur. Dr. Neog has mentioned that at one time the Christian songs were composed by following Indian classical ragas or in the tune of ghosa. In this respect the contribution of the noted famous musician of Assam, Sangitacharya Lakhiram Barua (1865-1914) is noteworthy (Neog 1983 : 0.136). It is difficult to determine when these songs were composed by Barua. The famous musician, Lakhiram Barua, was born in 1865. Mr. Barua was a lyricist who was not only proficient in Indian classical or folk music of Assam, but was also fully conversant with western music. Mr. Barua even studied western music in addition to Indian classical music (Barua 1986 : 14). Barua was in the prime of life at the end of the nineteenth century. He was associated with people like Gunabhiram Barua, the distinguished writer and reformist of Assam in the nineteenth century. Sangitacharya Lakhiram Barua was the pathfinder for Assamese music who laid the foundation for modern Assamese music. Barua wrote two valuable books on music - Sangit Kosh (1909 A.D.) and Sangit Sadhana (1910 A.D). The first one contains various types of Assamese lyrics and the second is a grammar of music with some specific Ragas and Talas. The Baptist Missionaries probably knew of his talent and might have requested Barua to compose some Assamese songs in local traditional Assamese tunes.

We come across of another book, Mukti Nam, which was also authored by Lakhiram Baruah who was born in 1895. Baruah was also a poet and artist and had his knowledge in music. At this present time, Assamese Christians claim that those Assamese Christian songs included in Christian Hymnal in Assamese and in Mukti Nam were composed by Baruah. But Baruah said in an interview with Mr. Renthy Keitzer, that he actually collected these songs. Baruah states in his own words - “ ----
I used to sing Assamese songs of my own composition. People appreciated my Assamese songs, Christian songs in indigenous tunes. I collected a number of these songs and published it with the title, “Mukti Nam” (Song of Salvation). These songs became very popular in the Assamese churches, and many of these are even included in the Assamese Hymn book” (Keitzar : 1973).

So, we have grounds to believe that Sangitacharya Barua was responsible for the Assamese Christian songs which were composed in the local traditional tunes of Assamese music. Perhaps the other Lakhiram Barua also used his talents to popularize the Assamese Christian music. In a later version of Mukti Nam, we see some Christian songs written in tribal languages of Assam, such as - Munda songs, Dafala songs, Bodo songs, Apatani songs, Miri songs and Nepali songs (Barua : 1961). This shows the intense desire of the American Baptist Missionaries to popularize the Christian songs among all the tribal people of Assam. In this respect they were successful in the tea garden communities where the Missionaries received ample support from the British people who managed the tea cultivation in Assam. A few songs written in these tribal languages are included in the appendix.

It possible that the aim of the American Baptist Missionaries was to reach the all sections of the Assamese through the Assamese songs of Christian affiliations. However, since the Assamese already had a very rich tradition of religious songs, backed by strong religious sentiments, the aim of the Missionaries did not see its fulfilments. The Missionaries were successful only partially; these songs became popular only with those limited sections of the Assamese who have embraced Christianity. It must of course be admitted the legacy of the Missionaries is still continuing in their Church services.

I tried to do some research in this direction. I recorded eight Assamese
Christian songs, which were written by the late Lakhiram Barua, and sung by Satya Prasad Barua of Nagaon, Assam, in local prevailing Assamese melodies. By evaluating the various melodies, a conclusion could be made that the American Baptist Missionaries were successful in adopting the local popular tunes, which helped the Missionaries in popularizing the Christian beliefs in popular song form. The Assamese version of the songs and the staff notations are included in the illustration at the end of this chapter.

Even at the present time, endeavours are made to popularize the Assamese Christian songs. Quite a few recorded cassettes have been produced and marketed, and are gaining popularity. A few songs have been newly composed by established composer Dr. Nirmal Prova Bordoloi and sung by the popular artists of Assam, like Rameswar Pathak under the direction of Music Directors like the late Mukul Barua. This has no direct bearing on the contribution of the American Baptist Missionaries, but is an independent endeavour of present day Assamese Christians to continue the legacy of the American Baptist Missionaries.

While searching for Christian songs with Assamese tunes, I came across a collection of songs made by Rev. George Gillespie which were in the Archives section of the library of the American Baptist Historical Society in Rochester, New York. Included were also some other tunes of the hill peoples of Assam. These songs, along with their staff notations, are included in the appendix. The inclusion of the hill people tunes shows the sincere effort of the Baptist Missionaries to adopt the local tunes of the land of Assam.

**Theatre & Dance:**

As far as available evidences indicate, the Baptist Missionaries were not involved in theatre and dance. However, we may consider the Passion Play as a form of theatrical performance.
Prior to the coming of the Baptist Missionaries, *Bhaona* was the major prevailing theatrical art form in Assam. The *Bhaonas* were colourful stage performances based on vaishnava religious themes, mostly revolving round the life and legends of Lord Krishna (or Rama). *Bhaonas* in Assam were created by Sankaradeva around the same era that the operas were started in the west, around the late sixteenth century.

The Missionaries introduced the concept of performers coming on the stage dressed as normal human beings. This trend later gave rise to the modern theatrical genres. Exposure to modern forms of the western performance style by the college going Assamese youths at Calcutta later helped in the process of modernization of Assamese theatre.

In the pages of the *Orunodoi*, the Missionaries made very derogatory remarks towards the religious temple dancers of Hayagriva Madhava temple located at Hajo, Kamrup. It is not clear whether they held similar views about the satriya forms of dance and drama.

**Visual Arts**

**The Graphic Arts**

Graphics is an art of explicit expression of thoughts. Writing becomes more attractive and easier to understand by using graphics. We see the use of this technique in the Old Assamese manuscripts by their use of beautiful colours. A few folios of old manuscripts from *Hastividyanarana*, *Bhaktiratnavali*, *Dharmapuran*, *Gita Govinda* and *Lavakusar Yuddha* are included here for illustrations.

The American Baptist Missionaries are undoubtedly the pioneers in the modern graphic arts of Assam. In March 1836, Mr. Brown and Mr. Cutter came to Sadiya and brought a printing machine with them. Mr. Cutter was an expert in the field of printing technology. Mr. Brown was also a man of a creative nature and was
an expert wood engraver. Mr. Brown helped Mr. Cutter in the printing of the *Orunodoi* from its first publication in January 1846, carrying the responsibility of being the first editor. The American Baptist Missionaries used the technique of graphics in the publication of the *Orunodoi*. They used the technique of wood block relief printing (Rajkumar 1994).

The American Baptist Missionaries not only used the technique of graphics in the *Orunodoi*, but published articles in the *Orunodoi* explaining how printing machinery worked. An article was published in the *Orunodoi* in the March issue of 1846 which was written by Nidhi Levi Farwell. Two more articles on printing were published in the July 1849 and April 1853 issues of the *Orunodoi*. Even in the February 1853 issue, Dayaram Chetia described the printing machine as a poem.

The wood engravers for the *Orunodoi* were not all from the Baptist Missionary group. Since the names of the engravers were not published with all the pictures in the *Orunodoi*, it is difficult to ascertain who was the actual engraver for each of the pictures with the exception of a few. In the index of combined volume of the *Orunodoi* 1846-53, the following names are listed as engraver: Nathan Brown, Seping Saheb, Young, Geroge Boxy, Kanuram, Tanuram, Tuleswar and Mohiram. Young, who contributed significantly, was a Khamti youth. Kanuram, Tanuram, Tuleswar and Mohiram were local Assamese (Neog 1983: 0.150). All these Assamese were from the rural areas of Assam, and were educated in the Orphan Institution of Nowgong (Rajkumar: 1994). The local wood engravers also used local material for wood engraving such as seeds of *Barajmani*.

Some of the illustration print published in the *Orunodoi* were copies from Illustrated London News which followed an European style of wood engraving. It is certain that the Assamese wood engravers were influenced by the European style and that they acquired some knowledge from those illustration prints. We see the distinct
application of a combined indigenous and European style in some of the illustrations made by the local engravers. In some prints, where the content was of Indian origin, the local engravers followed the traditional style of Indian paintings. It is evident that even though the local engravers had limited knowledge, they gave their best effort for their graphic illustrations. The American Baptist Missionaries were surely the pathfinders in educating the Assamese people in the field of graphic art (Rajkumar 1994).

A few prints collected from the different issues of the Orunodoi are included to demonstrate the graphic arts. Additional prints of graphic arts are included in appendix.

**Plastic Art**

**Architecture**

Indian architecture from ancient times is distinctive in its form and style. Temples in Assam e.g., Kamakhya temple in Guwahati, Hayagriva-Madhava temple in Hajo and Siva-Temple in Sibsagar all represent regional styles of Indian architecture. At the same time, a distinctive indigenous features has been prevailing in the architectural style and form of the satriya Namghars as well as common structures in the rural areas of Assam.

When the British came to Assam and opened the high schools, they constructed the school buildings with a new architectural style. They constructed their residential buildings with a large compound and extensive room sizes, with distinctive features of modern western architecture. The beautiful brick work and English bond with an arched brick lintel in the entrance to the Nagaon Town Baptist Church, is a symbol of the western architecture that the Baptist Missionaries introduced in Assam.

The Namghars, which were originally constructed in Assam was a long hall type structure with inclined roofs. There were no upright towers on the roof of the
Namghars. When the American Baptist Missionaries came to Assam they constructed their Churches in the form of local traditional buildings with local materials. Gradually they constructed the Churches with a modified western architectural look, considering the availability of local building construction materials. In later period, some of the features are intermingled and we see some results of similarities in the case of Namghars and Churches. In a Namghar, located in Pub Saragaon, Nagaon district, we note the use of coloured glasses in windows which is perhaps an application of western architectural materials to Assamese traditional Namghar building. The influence of the British and Christian Missionaries is prominent even in some of the Hindu temples constructed in the nineteenth century. The evidence of sharp pointed tower structures definitely implies imitation of western architecture (Choudhury 1984:26).

On the other hand, the Baptist Missionaries also tried to blend the local architectural feature to some of the buildings. The Jorhat Baptist Church Bible School building represents one of the few experiments to conjugate indigenous architecture attempted by the American Baptist Missionaries in north-east India. F.S. Downs states: “Its form was inspired by the royal residences of nearby Rangpur. Under Ahom rule, only Lords of the kingdom were permitted to build houses with rounded ends. The bible school building was accordingly designed with a rounded end in the Ahom manner, thus bearing testimony to the Christian conviction that Christ is Lord not only of Europe or America but also Assam” (Downs 1971: 108).

There are evidences to show that the local Assamese Christians retained the indigenous form of architecture. The tomb of Nidhi Levi Farwell, the first convert in Assam is located in the Christian cemetery, Sibsagar, Assam. The shape of the tomb is similar to that of ‘Rang-ghar’ the royal pavilion of the Ahoms. The size of the tomb is
four feet six inches in length, two feet six inches in width, and approximately two feet six inches in height (Neog 1983:14).

A photograph of the tomb is attached as an illustration. The epitaph on the tomb is written as:

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NIDHI LEVI FARWELL
THE FIRST CONVERT IN ASSAM
DIED JAN. 28TH 1873, AGED 50,
FROM BOYHOOD HIS LIFE WAS
SPENT IN MISSION SERVICE.
AS WRITER, PREACHER, POET AND
TRANSLATOR HE SHEWED UN-
COMMON ABILITY AND GREAT FIDELITY
LET THE LORD BE MAGNIFIED.
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A few photographs are added for support and illustration of the common features found in some Namghars and churches in Assam in the Illustration section.

Objects of Material Culture:

The influence of the American Baptist Missionaries on the objects of material culture in Assam has to be examined under the socio-economic atmosphere of the nineteenth century. The salient facts before the arrival of the Missionaries were that Assam was completely devastated by the Burmese invasion, in which two thirds of the population was wiped out, villages were abandoned and pillaged, the economy completely shattered and general life completely disrupted. The other fact is that after the British takeover of the Assam region, the marketing of goods and services become
more extensive. The influence on material culture at this juncture was a combined influence of the British rule, the tea industry and the Baptist Missionaries.

In the beginning of the British administration, the socio-cultural scenario of Assamese people who were in close contact with British administration, was a compromise between the indigenous culture and the western culture. The group of people who worked for the British administration led a traditional life style at home and followed another type of life to meet the desired working standard of the British administration. At this socio-cultural juncture we see some transformation of objects of material culture. It was the joint impact of the British administration, the tea industry and the Missionaries that caused this transformation in nineteenth century Assam.

The Assamese people only wore indigenous dress before the British rule in Assam. But those who worked for the British administration started to use western dress during their office hours. Similarly the middle class people who worked for the British administration or the tea industry used their indigenous utensils for their meals. However, they used to keep some modern utensils separately for their guests who were used to western style of life. Gradually some objects of western material culture became a part of the Assamese culture. The introduction of modern utensils, such as dinner ware, crockery, cutlery etc. became a part of day-to-day life of the Assamese people. These changes were definitely due to the influence of western culture which had been brought into Assam by the British people and the Missionaries.

Another form of social habit change that came into the Assamese society were probably types of food and eating times. However, this eating time was only locally introduced by tea garden managers.

Assam was rich in indigenous cutting tools. No change in indigenous form of tools took place, and they are still in use in present time. The influence of western
agricultural equipment and hand tools, such as shovels for plowing land, are prominent with the hills people. This was definitely an influence of the west.

The new look in aesthetics or interior decoration could be well imagined to be a contribution of joint western influence. The arts of knitting, stitching, embroidery, lace-work etc., were brought into the material culture of Assamese people. In fact, the American Baptist Missionaries used this art of needlework as a means of access to many of the higher castes Assamese families (Keeler 1887:186-187).

Previously unknown things, such as maps, globes, prisms etc., became familiar to the Assamese people and their minds were opened to a modern scientific world. Hurricane lamps, flash light and candles became useful. Gradually Assamese people became aware of the concept of time and use of time clocks.

During this introduction and assimilation of material culture, Assamese people gained some names of western material culture which are now merged into Assamese words and used in day-to-day life such as- chair, table, desk, pen, nib, trunk, looking glass, bottle etc.

Since coming in contact with British people and the Missionaries, Assamese people not only learned to use the modern objects of material culture but developed a refined taste in life. They realized what the look of a well dressed man or woman should be. They learned how a pair of shoes and socks adds refinement to a proper dress. They became aware of the matter of interior decoration, including curtains in doors and windows.

The new mode of transportation had not existed in Assam before the period of British administration or the Missionaries. It was the Missionaries and British people who introduced the horse cart in Assam. We see a few personal letters of Rev. Miles Bronson where he discussed about his horse carts.
The change in objects of material culture in Assam was a combined effect of the British administration, the British tea garden managers and the Missionaries. In the beginning this change was limited to the middle class families of nineteenth century Assam. But gradually the change expanded and reached all sections of Assamese society, irrespective of their economic status.

In the Illustration section that follows we have incorporated various relevant materials in respect of (a) music, (b) graphic arts, (c) plastic arts: architecture and (d) material culture.
Chapter VIII

Illustration Section

Music

(a) Items related to music:
(Illustration have been made in following order: Staff notations and song texts of both English and Assamese)

(i) Notation and song - 'There is a Green Hill Far Away'
(ii) Assamese translation of the above song
(iii) Above: Notation and song - 'Awake, My Soul and with the Sun'
     Below: Assamese translation of the above song
(iv) Above: Notation and song - 'Praise God, from Whom All Blessings Flow'
     Below: Assamese translation of the above song
(v) Notation and song - 'How Sweet the Name of Jesus Sounds'
(vi) Assamese translation of the above song
(vii) Assamese texts of three songs in Assamese tune
     (Papak Joy Korila, Jeesu Buli Ebar Mata, Xunore Jokhola)
(viii) Staff notation of Assamese song - Papak Joy Korila
(ix) Staff notation of Assamese song - Jeesu Buli Ebar Mata
(x) Staff notation of Assamese song - Xunore Jokhola
(xi) Assamese texts of three songs in Assamese tune
     (Sansar Sagarat Jeesu, Jeesu Naam Amiya, Bhai-Bhai Aami Milim)
(xii) Staff notation of Assamese song - Sansar Sagarat Jeesu
(xiii) Staff notation of Assamese song - Jeesu Naam Amiya
(xiv) Staff notation of Assamese song - Bhai-Bhai Aami Milim
(xv) Assamese texts of two songs in Assamese tune
     (Baikunthare Pora, Jeesue Matise)
(xvi) Staff notation of Assamese song - Baikunthare Pora
(xvii) Staff notation of Assamese song - Jeesue Matise

(b) Graphic arts:

Items related to graphic arts
(I) A folio from painted manuscript from Hastividadaranava
(ii) A folio from painted manuscript from Bhaktirainavali
(iii) A folio from painted manuscript from Dharmapurana
(iv) A folio from painted manuscript from Gita Govinda
(v) A folio from painted manuscript from Lavakusar Yuddha
(vi) A few specimen of wood block relief printing from Orunodoi
(c) **Plastic arts**:

**Items related to Architecture**:

(i) A specimen of brickwork in English bond, with an arched lintel
(ii) Above: Photograph of a Namghar with upright tower
     Bottom: Photograph of a Church with upright tower
(iii) Above: Photograph of a Namghar showing rows of windows
     Bottom: Photograph of a Church showing rows of windows
(iv) Above: Photograph of a ventilator in a Namghar
     Bottom: Photograph of a ventilator in a Church
(v) Specimen of Architectural details of windows in a Church
(vi) Specimen of Architectural styles of doors and windows in a Church
(vii) Above: Photograph of a front door in a Namghar
     Bottom: Photograph of a front door in a Church

(d) **Material Culture**

**Items related to material culture**:

(i) A few specimen of material culture from the *Orunodoi*

(e) Tomb and Epitaph of Nidhi Levi Farwell
Chapter VIII
Illustration-(a)(i)

PASSION (ATONEMENT)

There is a Green Hill Far Away

There is a green hill far away, Without a city wall,
We may not know, we cannot tell What pains He had to bear;
He died that we might be forgiven, He died to make us good,
There was no other good enough To pay the price of sin;

Where the dear Lord was crucified, Who died to save us all,
But we believe it was for us He hung and suffered there.
That we might go at last to heaven, Saved by His precious blood.
He only could unlock the gate Of heaven and let us in.

Refrain

Oh, dearly, dearly has He loved, And we must love Him, too;

And trust in His redeeming blood, And try His works to do.

Alternate tunes without Refrain: MARTYRDOM, No. 64; MEDITATION, No. 370

Note: Translation of this song 'There is a green hill far away' in Assamese by Rev. Miles Bronson is printed on the next page.
Chapter VIII
Illustration-(a)(ii)

There is a Green Hill Far Away.
C. F. Alexander (E Flat-mi) Geo. C. Sebbs S. S. 1134.

1. "struk, Nabadwip.
   Paharpur.
   Priya Prat Samantha, kuch, uddaril ama.

2. Bolo—ah! Todb segi mau abinib.
   Todb prem kava uchita.
   Bidhna kabi Todb kuch, pran dibita Todb kurbat.

   Amin noorare.
   Amaab abar Todb bhuiliba.

4. "Miliba mein Amin khala paal.
   Amaab yuktin karun.
   Shobar xoro mein Amin koji.
   Tobor tajon karun.

5. "Paharp pralichit karabali.
   Nah an karna sebena.
   Tobor kechale salkolai.
   Amin huraam sebe.

Shilpa, Amalan
Awake, My Soul, and with the Sun

Thomas Ken, 1637-1711

MORNING HYMN

Francois H. Barthélemon, 1741-1808

1. Awake, my soul, and with the sun Thy daily stage of duty run;
2. Wake, and lift up thyself, my heart, And with the angels bear thy part,
3. All praise to Thee, who safe hast kept, And hast refreshed me while I slept;
4. Direct, control, suggest, this day, All I design, or do, or say;

Shake off dull sloth, and joyful rise To pay thy morning sacrifice.
Who all night long unwearied sing High praise to the Eternal King.
Grant, Lord, when I from death shall wake, I may of endless life partake.
That all my powers, with all their might, In Thy sole glory may unite.

A-men.

Awake My Soul and with the Sun
Thomas Ken (C-doh) Dulcimer. S. S. 251
Chapter VIII
Illustration-(a)(iv)

Praise God, from Whom All Blessings Flow
Thomas Ken, 1637-1711

Doxology
Old Hundred

Praise God from Whom All Blessings Flow.
Thomas Ken. (G-doh) Old Hundred.

নিদানবে লিদি, পুজ, নব,
পশির আজা এক ঈশব ;
গুরু-গুরূ হও তেওর ধন নায়,
অনন্ত যুগে সর্বসাধার।
Chapter VIII
Illustration-(a)(v)

How Sweet the Name of Jesus Sounds 244

PRAISE AND TESTIMONY

ST. PETER

John Newton, 1725-1807

Alexander R. Rehagle, 1799-1877

1. How sweet the name of Jesus sounds in a believer's ear!
2. Dear name! the Rock on which I build, My Shield and Hiding-place,
3. Jesus, my Shepherd, Brother, Friend, My Prophet, Priest, and King,
4. Weak is the effort of my heart, And cold my warmest thought;
5. Till then I would Thy love proclaim With every fleeting breath;
6. Till then I would Thy love proclaim With ev'ry fleeting breath;

It soothes his sorrows, heals his wounds, And drives away his fear.
My never-failing treasury, filled With boundless stores of grace;
My Lord, my Life, my Way, my End, Accept the praise I bring.
But when I see Thee as Thou art, I'll praise Thee as I ought.
And may the music of Thy name Refresh my soul in death. Amen.

Alternate tune: ORTONVILLE. No. 62

Note: Translation of this song 'How sweet the name of Jesus sounds' in Assamese by Nidhi Levi Farwell is printed on the next page.
Chapter VIII
Illustration-(a)(vi)

How Sweet the Name of Jesus Sounds.
John Newton, 1779 (Edoh) Arlington.

1. "How sweet" in this name, 
   the sweet and sweetly, (2)
   2. The name here most
   AMPHITHEATER KNOWS, (2)
   3. The name, the sweet, (2)
   4. The name in his name, (2)
   5. The name, the name, (2)

 significando...
Chapter VIII  
Illustration-(a)(vii)

The Love of Jesus

The way to heaven

Salvation of Sinners
Chapter VIII
Illustration-(a)(viii)

Papok Joy Korila

\[\text{Papok Joi Korila Mrityuk Joi}\]

\[\text{Korila Jogot Joi Korila}\]

\[\text{Probhu-he Premere}\]

\[\text{Jogot Joi Korila}\]

\[\text{Probhu-he Premere}\]
Chapter VIII
Illustration-(a)(ix)

Jeesu Buli Ebar Mata

Papir Moron Na-a-a-i

Krusat Neeje Boli Hoi

Tumak Rakhil Bhai

Krusat Neeje Boli Hoi

Tumak Rakhil Bhai
Chapter VIII
Illustration-(a)(x)

Xunore Jokhola

Xunore Jokhola Xajila

Jeessu Oi Bandhila

Xorgoloi Baat

Dharmikhot Jaboloi Dehare

Xaku Di Xajila Xipurir

Baat hmm.. Xunore

Jokhola Xajila Jeessu Oi

Bandhila Xorgoloi Baat
Chapter VIII
Illustration-(a)(xi)

আসমীয়া সুবর গীত

Jesus, My Captain

দুঃখ—সংসার সাগরত যীহু নাবিকের মোহ (২)

১। কানা নগর পারিক অমৃত বরি বরন কবিলে জয়।
২। সাগবত তো আক পহেলা-মুখোহম মানিলে যীহুকে মোহ।
৩। পারচাটা পিঠে পাড় হাজার ভক্তক থাকলে যীহুকে মোহ।
৪। সাগবত ওপরে থাকাই আহিলে, সাগবত প্রভূতে মোহ।
৫। চাষি দিলে মরা লাজারক জীয়ালে, যীহুক কি মহিমা ঘোর।
৬। কাহারে কিরীটি পিছটি প্রভূতে পাহীল কৃপি নিয়মান।
৭। সাগবত বজায় অন্তবর বজায়, মানিলে বুলি দ্বীপ।
৮। চিন ধার সৈদামত শৈল উঠিলে, দর্শন দিলে ভক্তক।
৯। পরিল অত্য সহায় দি গুণি পাল মন্তব্য পাতি শেষত।
১০। যীহুক বিশ্বাস বাপি আহার, ভাই, থাক নলৈ আমি করমব পকত।

লম্বিতীবাম বক্তুর

Jesus' Name is Sweet

দোহে—যীহু নাম অমিয়া, আমাক পিতাই দিয়া, জানে কি জুবিন পায় (২)

১। বৈকুণ্ঠে পবা প্রভু নাম আহি জাগতক পুনর্জীয়ায়।
২। দুঃখালি কাঠতে দেহা আবি থালে, শতক মিতক নাই।
৩। পবম স্ববাপী, সত্তা নাবাসল যীহুক্রপ জানিবা ভাই।

Brothers, We will Unite

দোহে—ভাই, ভাই, আমি মিলিন্দ, ভাই, ভাই আমি মিলিন্দ।

১। আত্যসে দশত তৈ মন্ত্রতে ধাকিম;
শোক কবি ঘনা তৈ শালকুন লতিম।
২। নুলোক বাগ দেশ অধিকার কবি ধারকরিতালে ভোক, পিয়াহ বাঁধি।
৩। দায়ু তৈ আনব পবা দিয়ালে লতিম;
সিনি চিভাল বাপক তৈ ইশ্বরক দেখিম।
৪। মিলনকারীবৃপে মহ ধর্মতে ধাকিম,
ধর্ম কামত তাড়না পাই আনন্দ কবি।

লম্বিতীবাম বক্তুর
Chapter VIII
Illustration-(a)(xii)

Sansar Sagarat Jeesu

Sansar  Sagarat  Jeesu

Nawaria  Mur

Jogotor  Roja  Aantoror

Roja  Manile  Buli

Swaroop  Sansar

Sagarat  Jeesu  Nawaria

Mur
Chapter VIII
Illustration-(a)(xiii)

Jeesu Naam Amiya

Ki Juroni Pai

Jeesu Naam Amiya Aamak Pe-
tai Diya Lole Ki Juroni Pai

hmm..

Boikuntha-

re Pora Probhu Na-
mi Ahi

Jogotak Punor Jeyai

Aamak Pe-
tai Diya Lole Ki

Juroni Pai
Chapter VIII
Illustration-(a)(xiv)

Bhai-Bhai Aami Milim

\[\begin{align*}
1. & \quad Bhai-Bhai \quad Aami \quad Milim \\
2. & \quad Bhai-Bhai \quad Aami \quad Milim
\end{align*}\]

\[\begin{align*}
3. & \quad Bhai-Bhai \quad Aami \quad Milim \\
4. & \quad Bhai-Bhai \quad Aami \quad Milim
\end{align*}\]

\[\begin{align*}
5. & \quad AatmatDwariдра \quad Hoi \\
6. & \quad Swargote \quad Thakim
\end{align*}\]

\[\begin{align*}
7. & \quad SukKori \quad Dhanya-Hoi
\end{align*}\]

\[\begin{align*}
8. & \quad SantwanaLobhin \quad Bhai-Bhai
\end{align*}\]

\[\begin{align*}
9. & \quad Aami \quad Milim \quad Bhaibhái \\
10. & \quad Aami \quad Milim \quad Bhaibhái
\end{align*}\]

\[\begin{align*}
11. & \quad Aami \quad Milim \\
12. & \quad Aami \quad Milim
\end{align*}\]
Chapter VII
Illustration-(a)(xv)

অসমীয়া সূবর গীত

The angel heralded from the heaven above

মোহা
বৈকৃতভে পরা দৃতে কহে বাদ্ধী,
ধুনাহে কলিবে লোক,
পাপ মুক্তি-হেতু ঈশ পুত্র আহিল,
পৃথিবীত আনন্দ হক।

১। দায়েদ সংশয়ে সেই সংঘোঁহেতে,
পোহালির দানা পাতত,
পাপ মুক্তি দাতা, প্রভু বীৰ্য দাতা,
জীবন এক কলাব পর।

২। তেং পুত্রতম, সতাত মহাবীব,
দয়াত স্যাঙ্গ-সম,
বা সম ফ্রাম, অতি নিয়ন্ত্রণ,
ঈশ্বর যমনে যম।

৩। মনুষী পাপ প্রায়ঘিঃচ কবি,
ন্যায্যে কবার বাস,
নিজ পবিত্রত্ব পাপ-চয়নানব
বাংক কবিব নাশ।

পাপীলোকীয় নিমন্ত্রণ

Jesus Is Calling You Sinner Today.
(অবাধ্যা সম্পীত)

১। বীৰ্যে মাতি এ আহা পাপী আজি,
বীৰ্যে মাতি এ আহা।
দৃষ্ট কাপিড়-কাপিড়, শোক কাপি�ड়-কাপিড়
নেলাগে থাকির আহা পাপী আজি
নেলাগে থাকির আহা।
বীৰ্যতে হত হল
মেলামত থেরা হল
পুনর্বাহ হল
তোমার কারণে আজি
তোমার কারণে আজি চেরা।

লাভীবাম বক্ষা
Chapter VIII
Illustration-(a)(xvi)

Boikentha-re Pora

Boikentha  RePora  Dute KoheBaani

Sunahe  Kolire  Lok hmr...

Papar Mukti Hetu  Eeswa  Putra Aahila

Prethibit  Aananda  Hok...
Chapter VIII
Illustration-(a)(xvii)

Jeesue Matise

Aaha Papi Aji

Dukhot Kandi Kati Sukot Kandi

Aaha Papi Aji

Nelage Thakiba

Aaha Papi Aji

Jeesue Matise

Aaha
Chapter VIII
Illustration-(b)(iv)
Chapter VIII
Illustration-(b)(vi)

'Verinvar

'The Elephant'

'Seepis'

'The Zebra'

Source: Orunodoi
The Horse

The Tiger

Source: Orunodai
Chapter VIII
Illustration-(c)(i)

Brickwork in English bond with an arched lintel at the entrance to the Nagaon Town Baptist Church, Nagaon, Assam
Chapter VIII
Illustration-(c)(ii)

Namghar at Pub-Saragaon, Roha-Mouza, Nowgong, Assam

Note: The upright tower in the Namghar on roof and the upright tower in the Church offer distinct resemblance

Guwahati Baptist Church, Panbazar, Guwahati, Assam
Chapter VIII
Illustration-(c)(iii)

Srimanta Sankardeva Kristi Kendra Namghar
Radhagovinda Barua Path, Guwahati, Assam
(An inner view of the hall of the Namghar with a series of same type of architectural windows)

Guwahati Baptist Church, Panbazar, Guwahati, Assam
(An outside view of the Church hall with same type of architectural windows in series)

Note: Distinct architectural similarity is clearly visible in series of windows
Chapter VIII
Illustration-(c)(iv)

Namghar (Manikut) at Phuloguri, Jagial Mouza, Nowgong, Assam
(View of a ventilator)

Nagaon Town Baptist Church, Nagaon, Assam
(View of a window with ventilator)

Note: Distinct architectural similarity is clearly visible in both the ventilators
Chapter VIII
Illustration-(c)(v)

View of two windows with attached ventilators

Note: Use of coloured glasses are visible
Chapter VIII
Illustration-(c)(vi)

A view of doors and windows at Barbheta Baptist Church, Jorhat, Assam

A view of windows at Nagaon Town Baptist Church, Nagaon, Assam

Note: Distinctive architectural styles are visible
Chapter VIII
Illustration-(d)(i)

Calumet Indians.

North American Indians.

Three-sided clay image found in Kentucky.

North American Indian.

Source: Orumodoi
Tomb and Epitaph of Nidhi Levi Farwell the first Assamese convert
Died January 28, 1873 Aged 50
Christian Cemetery, Sibsagar, Assam