APPENDIX-I

Dr. Shri Pitambardeva Goswami, Satradhikar of Auniati Satra, Majuli.

Interview conducted on 15.02.2013

Q: How the Auniati Satra came into existence? Kindly discuss the historical background of the Satra.

A: Auniati Satra was initiated by the Niranjanadev in 1576 (Sak), 1653-54 A.D. He was the son of Basudev, who directed his son to care of the Gopaldeva a religious reformer of the period in Assam. Niranjandev became disciple of Gopaldev and received his religious learning from him. After the demise of Gopaldev the Ahom King Raja Jayadhvaj Singha became disciple of Niranjandev and in the year of around 1654 A.D. King donated the grand Monastery of Auniati Satra by performing all the rituals and Yajna (Sacrifice) at Galparaghat Majuli. Niranjandev was designated as the Ahikar (Pontiff) of the Satra and received the many acres of rent free land and the principal sacred Image of Lord Krishna (Govinda) which was brought from the Sacred place of Jagannath (Puri), to function the Satra due to his impressive qualities and profound knowledge of religious Sanskrit Scriptures. Thus the present Auniati Satra came into existence under the Niranjandev, first Satradhikar of the Monastery.

Q: What are the prime activities of the Satra? Whether it has been changed or followed in same traditional manner.

A: The Satra accommodates around 325 numbers of celibate resident disciples of different age group including the Satradhikar, and Deka-Satradhikar. The routine religious activities of the Auniati Satra are observed as Shravana, Bhajana, Nam-Prasanga (listening and congregation prayers), religious ceremonies and related devotional performances dedicated to Lord Krishna. The Satra has been an active centre of Vaisnavism and Satriya culture of the Assam. In spite of regular
sacred performances and rituals Satra preserves numerous of the cultural and literary delicacies as biographical works of the Vaisnavite Saints, concertos of ‘Satriya songs and dances’, Bhaona performances and other religious and cultural festivals like Paal-naam, Raas-leela, Janmastami, Dual-Jatra (Holi), Dewali, Bohag-Bihu, Kati-Bihu (Assamese New Year), etc. Birth and death anniversaries of the Vaisnavite Gurus are also observed ritually. Auniati Satra is country wide famous for celebrating the Pal-nam festival mainly and its Satriya dance and theatrical performances like Natua-nac, Apsara-nac, Oja-Pali, Jhumura, Krishna Gopi Nritya, Sali-Nac, Sutradhar-Nac, Baona and Ankiya-Nat are based on the classical Sanskrit scriptures which have been followed traditionally according to the prescribed instructions of the earlier pontiffs in spite of minor superficial changes.

Q: Is there any proper system or administration for smooth functioning and management of the Satra?

A: To conduct daily and annual agendas of the Satra we have five main departments which are Namghar, Manikut, Gossain Ghar, Chaul Bharal, and Dhan Bharal and efficient officials are associated in the Satra to look after these departments those are:-

**Namghar section:**

1. **Bagis:** his duty is to recite and explain the Bhagwata twice daily and look after the agenda and arrangements of the prayers and rituals in the Namghar.

2. **Dualia Bhagati:** he is the assistant of Bagis and supports him to conduct and implement the daily agenda. He can take charge and look after all the duties of Bagis in the absence of him.

3. **Pathaks** are responsible to read the vernacular poetry and prose.
4. *Shravanis* are the listeners, associated with *pathak* and use to listen the *Bhagawata* and poetry what *pathak* reads.

5. *Gayan* and *Bayan* (singing and playing group): these are responsible for singing and playing musical instruments in the regular and congregational prayers of the *Satra*.

6. *Ashirbadi*: two *Ashirbadis* are there in the *Satra* to disseminate the blessings after performance of the *Nam-Kirtana* (congregational prayers).

7. *Vaisnavas*: there are two sing the *Pal-Nam* (religious hymns) who every day sings the *Pal-nam* at noon.

**Manikut Section:**

*Bardeori*: He is the main priest and performs *Puja* to the Idol of Govinda.

*Deori*: There are two *deories* to assist the *Bardeori* one look after all the arrangements of the *Puja* and another arrange the sacred food for offering and distribution among the devotees.

*Thaimocha*: They look after the regular cleaning and decorations of the Manikut.

*Angamali*: There are two or three *Angamalis* to look after and adorn the Lord Govinda and other Idol of the Manikut.

*Chaul Bharal*: is one of the main dignitaries who look after the store and wealth of the *Satra* and arrange the materials for regular requirement of the daily agenda, worship and prayers. He manages the supply of the rations for the daily preparations of the food for the inmates and guests of the *Satra*. He also keeps the record of the income, expenditure and annual account of the land and wealth of the *Satra*. He assisted by a associate called *Dhandia Bharali*, four *Minthaibandhas*, one *Akhaighoria*, one *Chaulkara*, one *paricharak*, and twenty-four *chamuas*. There is one
accountant called *Majindar* to maintain the account of Store and one store keeper under him to manage and preserve the items of the store.

**Q:** what are the basic nature, faith and objectives of the *Satra* and role of women in the institution?

**A:** The *Satra* is strictly monastic in nature since its origin and belong to brahma sanghati (sub-sect). All the inmate disciples, official include the *Satradhikar*. There are around three hundred fifty *udasin* (celibate) inmates or *Bhakats* (devotees) in the *Satra* but it is of the number we had ten years back. Still we have the maximum number of disciples compare to any other *Satra* of Assam who comes from every nook and corner of the state and we never give *Saran* (Shelter) or religious preaching to those who are not Hindu by faith. According the Ideology of Srimanta Sankardeva the prime objective of the *Satra* system is to inculcate the moral and spiritual values among the disciples, devotees and the mundane to uplift their perception of life which is still important in the present time. Women are not allowed to enter in the *Satra* before the 9 o'clock morning but they can come and offer prayers between 9 a.m. to 4 p.m. after that time they have to leave the *Satra* premises. They are not allowed to enter in the house of the *Satradhikar* or any other inmate of the *Satra* but they can go inside the Namghar and temple to chant name of the god. If they need to meet the *adhikara* of the *Satra* for religious suggestions and blessings, they can meet in the *Batcora* (gate-house) of the adhikara’s house.

**Q:** what are your views on importance of celibacy in the present prospects of time and society?

**A:** So far I am thinking celibacy was and still is a respected and disciplined way of life in *Satra* system though it demands lots of patience and sacrifice. As it has been followed and suggested by the earlier pontiffs of the *Satra* due to whole heartedly and solely serve the religion and society. Keeping in mind that it is natural when a person has other responsibilities
he has to equally look after them, and somewhere in this course his spirit could be divided into other priorities therefore it expected for a devotee to dedicate his life for the faith only. In spite of that celibacy is however a choice of one’s own approach of living but in changing society and economy, life of the celibate inmates became destitute of compare to the early idealism. And aspirations of modern life style influencing the celibate inmates to distract from the path of simplicity and devotion and we can observe the morals of the society are coming down day by day.

Q: Sir, Do you think the art forms prevail in the Satras need to reform or upgrade and should be incorporated with the modern system of education.

A: Well, it is true that, considering the present changeable modes of entertainment, these existing traditional and Satriya art forms are surviving with lack of attention and recognition though before the modern modes of communication of 21st century, these were enough regarded by the spectators and the society and still the local inhabitants of the Majuli are deeply involved with these art forms and performances. As these art forms were adopted to promote the massage of the Vedic scriptures and carries the social and ethical values, therefore I am in favour of positive revival of these art forms as per the modern technologies, and these should promoted among the young talents and the modern institutions to continue the heritage but with its original soul as their sacred objectives of morality and sublime must be recognized by the upcoming generations in spite of shallow entertainment.
Appendix-II

Shri Harideva Goswami, Satradhikar of Garamur Satra, Majuli – Assam

Interview conducted on 16.02.2013

**Q:** How the Vaisnavism fruited in the Assam, especially in Majuli whether it was exist in the pre-mediaeval Ahom and pre-Sankarite period or institutionalized later?

**A:** In the early medieval period of Ahoms around 12th or 13th century the Ahom kings were basically not the followers of any sect of Hinduism, they worship their own national deity *Songdeo*. Hindu priests and its faiths were not much regarded by Ahom kings and the people of Assam till the reign of Churangpha of 14th century who initially recognized the worship of *Saiva* and Vaisnava Hindu Icon such as *Saligram* and *Laxminarayan* into the region. Noticeably in the reign of Chuhungmung alias Svaraganarayana in the period of 15th century the great saint of Assam Srimanta Sankardeva had to leave his native place of Bardowa in Nagaon under the dominations of the Kachari kings whose kingdom was extended up to the Brahmaputra. Consequently Sankardeva came and settled down in Belaguri Dhuwahata in Majuli and entrenched the faith of Vaisnavism; in the mean time Brahmins of the region alleged a charge of abandonment of belief or spreading his own ideology of Vaisnavism against Sankardeva and he had to present in the court of the Kachari King to be interrogated but virtually he exonerated respectfully. Moreover Sankardeva somehow succeeded to convinced the king enough regarding the importance of Vaisnavism suggested by him, and the king requested to Sankardeva to accept him as a disciple but Sankardeva become the Guru of the another king of upper Assam with his foremost disciple Madhavadeva in spite of that the Kachari king supported the Vaisnavism of Sakardeva. Subsequently the Hindu religion recognized and fruited profoundly with the Vaisnavism in the reign of Kachari kings as well as in Upper Assam. Further he stayed around twenty years in Majuli and preached his faith.
with newer experiments of various cultural modes of devotion like poetry, prose, hymn, congregational prayers, and theatre and established a Satra in Belaguri Duwahata in Majuli.

**Q:** What is the background and origin of the Garamur Satra kindly discuss about its nature and prime activities?

**A:** Garamur Satra was initiated by the reverend Gopaldeva alias Gopal-Ata he was devoted his life to propagate the faith and ideology of Sankardeva and preached in many Satras in different parts of the Upper Assam. King Siva Singha established the Garamur Satra by donating the big land and the Idol of Lord of Bansi – Gopal. The Satra is monastic in nature and all the inmate devotees including the Satradhikar are adherent of celibacy. There are around 145udasin (celibate) disciples in the Satra comes from different parts of Assam. The Satra follows some caste regulations prescribed by the earlier pontiffs and we never give hymn of devotion to the people of lower caste though in some of the cases if required it can be given by the senior devotees of the Satra. As the Satra is purely monastic so women are not allowed in the house of Satradhikar, devotees, and disciples though they can come to the temple and Namghar of the Satra for prayer in the day time. If required they can meet with the Satradhikar regarding the religious instructions only in the corridor of Namghar and gate house. There are four hatis (rows of huts) for disciples, a Namghar, a Manikut, Bharal (Store) and residence of adhikara and deka-adhikara (associate) in the middle of the four hatis. There is no fixed rule regarding the number of the devotees living in the same room generally two or three can stay together. Schedule of the Satra mainly divided into two branches one is Nitya or Daily customs and second is Naimittika or occasional and annual customs. Daily customs of the Satras includes fourteen prayers called ‘Chaiddha Prasnga’ it observed by the different sets of prayers performed four times in a day since morning to evening. Naimittika the annual customs of the Satra comprises various kinds of celebrations related to the pranks and activities of the Lord.
Krishna. Main observances of the Garamura Satra are Rasila, Palnam, Janmastami, Mahanam utsav, sripanchami Tithi or Saraswati puja, Phalgutsav or Dual Yatra, Barsik sabah or Bhaona and Bihu moreover the Birth and death anniversaries of the earlier saints and Satradhikars are also observed accordingly. Garmura Satra is popular for Raslila festival across the country its musical and dance forms are the vital and interesting feature of the all the annual celebrations, disciples and inmates of Satra keenly learns and participate actively in all the dance performances like Rasar nac, Bhaonar nac, Sutradhari nac, Gopir nac, Krishna prabesar nac, Gayan-bayan, Oja-pali, and others organized by the Satra.

Q: What are the importance of various art forms and traditional cultural activities of the Satra in present social prospects? Do you feel that it should be changed or rejuvenated according to the present time?

A: See, factually the time is changing according to the new set ups, demands, emerging modes of communications and amusement in the society and the traditional Satra system is struggling to manoeuvre with every aspects of modernity, earlier several devotees used to come to the Satras with determination and devotion to acquire the religious education to dedicate their life for the society but now decreasing gradually. As our Satra system was initiated in the medieval period before the any institutionalised system of the education, with particular objectives to serve and provide the moral and philosophical knowledge of the Vedic scriptures but nowadays everybody is interested to attain the credentials of vocational education to survive their life, which is also demand of the time also. Earlier there were no such aspirations behind the education, though lots of our inmate devotees go outside the island or in the mainland to acquire the higher education of modern system and we also supports them as we cannot provide such credentials like degree or diploma so this
should be amalgamated with modern mediums and institutions of education.

Q: Are there some initiatives which have been taken from the side of Satra for upgrading the traditional education system and art forms.

Our senior Satradhikar Sri Pitambardev Goswami was in favour of the modern systems of education and proposed a plan of the Sanskrit school of primary and higher level. He suggested to disseminate the knowledge of ancient scriptures, epics, Assamese Texts and philosophy with all the cultural activities, and it would also have a specific academic body to emphasize the vocational learning to induce the spirit of self-reliance among the students but it could not be implemented in such a way due to counter opinion of the other Satras of the place. Similarly he raised his voice against many social issues like widow marriage, prohibition of child marriage and even abolition of rudimentary caste system and celibacy in Satra system. The same thing can be applied to the different art forms developed through the Satra institutions, which I feel need to be accustomed with modern education to provide vocational training to the budding talents, the artists of Satras nowadays proceeds for tour from the island to different places of India to demonstrate and tutoring the Satriya art and culture through workshop, seminars and classes conducted by the government and non government organisations and came across with city life and developing trends thus the inmates of Satras are become flattering towards the urban culture.
Appendix-III

Shri Shri Dakhinpat Satradhikar Goswami, Majuli.

Interview conducted on 17.02.2013

Q: Who was the founder member the Dakhinpat Satra and how the Satra came into the origin in Majuli?

A: Sri Damodardeb was the reverend founder preceptor of the Dakhinpat Satra and later the Satra was nurtured under the guidance of Sri Balodeb, Paramanandadeb and Banamalideb respectively as Satradhikars. Interestingly Dakhinpat Satra is the first and important Satra where Damodardeb worshipped a Saligram (Vishnu Icon) which still continued in the Satra. Sri Banamalideb; a great devotee and extraordinarily brilliant scholar was our ancestor, Ahom king jayadhwaj Singha was deeply influenced by him and donated a established Satra in Rangalibahar in the south Majuli and granted many estates, funds and servants on the name of Jadhabrai (the prime holy image of lord Vishnu of the Satra) the term Dakhinpat is made from two words Dakhin mean south and pat means door or entrance, moreover capital of the king is also called pat; since the Satra was established in the south of Brahmaputra in Majuli by the donation of the capital, thus it known as Dakhinpat Satra.

Q: What are the prime activities and nature of the Satra?

A: Our Satra is purely monastic in nature, the Satradhikar of the Satra are celibate and he only has the authority to choose the appropriate Deka-Satradhikar (associate) in conformity with all the Vaisnavas or inmates of the satra. Deka-adhikar take over all the charges of Satradhikar after his demise permanently and temporarily in his absence. Therefore special care and confirmation of the Satra community has been taken to appoint Deka-adhikar and then offered nirmali (garland of appreciation) to him. If there is no appropriate candidature then an adequate Deka could be appointed from the other Satra but strictly from the same creed. As per the
rule of the three major monastic Satras of Majuli none of our relative or offspring can claim the share and any right of the Satra. There are around 325 number of inmate devotees in the Satra which varies with time. We don’t accept the lower caste and Muslims as our disciple. The principle image of Jadhabrai is our god of adoration, who accepts worship of the devotees. The daily agenda of the Satra starts in the early morning with the bathing ceremony of the holy image and the next session is allotted for offer worship and holding Nam-kirtan (chanting) thereby offering bhog (Pious food) to the god Jadhabrai ji and reading Bhagawata and reciting the poems and singing the hymns continues up to noontime. In the afternoon session Pal-nam, Biali-nam, and reciting Bhagawata and poems are performed and in the evening session Puja and Arti are observed. Raslila is the main celebrated occasion of the Satra observed annually.

Q: What was the importance of the Satra in the Ahom period and how you perceive it in the present social atmosphere?

A: Those were the golden days as we heard from our elders, we the four prominent Satradhikars of major Satras of Majuli, had the equal and higher seats in the court and conventions of the Ahom kings. The honour felicitated to us was also memorable, compare to other Mahantas and Gossains (religious gurus) those were neither honoured nor allowed to sit equally with us. But the time has gone now, though thankfully by the grace of god still the Satras and we are having recognized position and respect in the eyes of natives of the region and outsiders also. Factually the Satra system in one way can never lose its importance in terms of spreading the morality, culture, fraternity, tolerance, and most importantly devotion and zeal to serve. On the other hand these agendas has became somewhat secondary nowadays as the society has been upgraded with improvised civil system and economy, now the modern age has comprised the new challenges of survival as day by day new technologies and mediums are emerging so change is the need of time. But it must be on the foundation of our basic values and humanitarian approach.
Appendix-IV

Shri Shri Kamalabari Satradhikar Goswami, Majuli

Interview conducted on 24.10.2013

Q: Prabhu ji, please share the general information about the past and present of the Kamalabari Satra.

A: The original Kamalabari Satra was established earlier at the Salamara Mauja village, in the year of 1673 A.D. by Badala or Padma Ata. Actually in the reign of Gadadhar Simha the proselytizers had to leave the Majuli due to oppression and dictatorship of the king, in society also ample of ill practices was in the trend. The people, seeking for peace and faith requested to Sankardeva to come back and get settled in Majuli again somehow, both the proselytizers were not able to turned back to the island but, in spite of them, Madhavadeva sent one Padma Ata as a initiator who was earlier an soldier in Ahom army and later became a great devotee and apostle of Madhavadeva. Because Padma Ata came on the place of proselytizers thus he popularly known as Badala Ata, Badala means exchange in vernacular. Our Satra is divided into three Satras now that are Purani (old or original) kamalabari Satra, Natun (New) kamalabari Satra and uttar (north) kamalabari Satra. There are around 250 numbers of inmate devotees resides in the Satra as our Satra is monastic in nature thus all the inmates including Satradhikar are adherent of celibacy who render their service to Satra.

Q: What are the major cultural activities and festivals of the Satra are they celebrate in the same manner or changed due to time?

A: Apart from the daily agenda which almost same in all the major Satras of Majuli in spite of little superficial changes similarly many occasions and festival are celebrated under annual agenda in the Satras of Majuli which are also similar but priority and enthusiasm of some of the festivals may
vary according to the Satras. Major festivals of Natun Kamlabari Satra are like this:

*Tinijana Gurur Tithi:* The death anniversary (*tithi*) of Sankardeva, Madhavadeva, and Badlala Ata observed in the month of *Bhadra*, each for four days. The main features of these ceremonies are performance of congregation prayer, *gayan-bayan* (Choir), *Jhumura, Chalinach*, ojapali, recitation of Biographical Manuscripts and Bhaona, all performed in the Namghar of the Satra.

*Janmashtami:* is celebrated as a birthday of Lord Sri Krishna on the 8th day of the dark fortnight of the month of *Bhadra* by holding the *Nam-prasanga* (prayers) at day time. In the evening musical prayers of Krishna and *gayan-bayan* are performed. Inmates, observe fasting and a drama known as *Janmayatra*, depicting the narration of the birth of Krishna; performed in the night time.

*Ras-lila:* is celebrated in the month of *Karitik, or Aghon* on the full moon day. It starts with morning prayers of *Nam-prasanga*, then holding Gayan-bayan, Satriya music and dance in day time at Namghar of *Satra*. In the evening the inmates perform the drama of *Ras-lila* at the Namghar, but nowadays system is modernized and it is performed on the particular built stage with microphones and music system as plenty of audience participates in the programme.

*Phalgutsav:* is observed on the full moon day of *Phalgun* or *Chaitra*. In the two days function, first day the idol of Krishna is placed in the *Dual-Mandir* (transportable temple) with rituals and songs called *holi-geet* are sung, it starts with *Nam-prasanga* and a powder called *phaku or abira* made from flowers and Sandal is distributed among the monks to apply on the forehead of each other. In the afternoon *holi-geet* are sung and Bhaona is performed. Second day all the inmates organise a procession in the neighbouring villages carrying the *Dual-Mandir* by singing and
performing *gayan-bayan*, music-dance with full enthusiasm. The joins the procession in between on the road to worship and offering money, *abira*, beetle nut and leaf to the image in *Dual-Mandir* and apply or plays *phaku* with the monks. After the procession the image is placed back to the *Manikut* or sanctum of the *Satra*.

*Palnam:* is the heritage festival of our *Satra* it was organized in imitation of what Sankardeva had observed at Belaguri Dhuwahata for well-being and health of his chief apostle Madhavadeva. It was organized earlier for seven days but now it observed in the month of *Jeth* for three days only which are decided as per the astrological calculations. In these days of *Palnam* continuous congregational prayers called *Nam-daka* is held from the *Nama-Gosha* of Madhavadeva. A large audience gathers to join the occasion. Similarly all the three *Bihu's* like *Bahag-Bihu* or *Rangali-Bihu* in the month of April, *Bhogali-Bihu* in the month of January and *Kati Bihu* or *Kangali Bihu* in the month of October are also celebrated in the *Satra*. *Bihu* is observed almost in same manner in all the *Satras* as a religious function rather than a social function which followed by holding fast by the inmates, *Namprasanga*, *Gayan-Bayan* on *khola* (drum) and *tala* (cymbals), *Chalinach*, *ojapali*, and Bhaona performance in the night.
Appendix-V

Shri Hemchandra Goswami, Satradhikar and Artisan, Samaguri Satra, Majuli

Interview conducted on 25.10.2013

Q: Guru Ji, kindly share the introductory information about the Samaguri Satra and its Nature.

A: Our Natun Samaguri Satra is a branch of old Samaguri satra. It was established in 1902 A.D. it is an Ashrami or Grihisthi Satra, in this category, the Satradhikar and all the devotees can lead their household and family life altogether as well. The earlier original Samaguri Satra popular as Purani Samaguri Satra (Old Samaguri) was situated at Bangaon in Salmora Mouza village of Majuli, which was established by the Chakrapanidev and his parents Niranjan Gabharugiri also known as Petphala-ata and his wife keshavpriya (daughter of Purushottam Thakur) in the year of 1663 A.D. The Satra is mainly popular for the traditional art of Mask-making in all over the state and country. The tradition of mask making has been cultivated since mid of the seventeenth century in the Satra, as these masks are the vital attribute of Bhaona; Our Satra is diligently carrying the tradition of mask-making and providing masks to almost all the Assamese theatrical performances. Addition to that they organize many workshops and seminars on this traditional art in various places inside as well as outside the state to demonstrate the importance and technique of this art.

Q: What are the important celebrations or festival of the Satra you would like to mention here with specific feature?

A: In this Satra we celebrates various festivals like Janmashtami, Palnam, Sankardeva aru (and) Madhavadeva tithi, Chakrapanir tithi, Bihu, Phalgutsav, and Raas-utsav. Among these Raas-Utsav is most important and enthusiastically celebrated one; it is the significant festival of our Satra. Ras-utsav or Ras-yatra is a two-day festival imbued with different
continuous activities and all are celebrated in the same traditional manner since the initiation. On the first day of celebration the inmates organize a congregation called *awahan nam kirtan* followed by *gayan-bayan* and dance performances. Second and final day celebration starts with a morning prayer called *pratah kirtan manjari* followed by *Nam kirtan* by women and then by men in which *oja pali* dance depicting the entire story of the *Ras-lila* (exploits of Krishna) is performed with musical instruments, in these programmes neighbouring natives and relative visitors also takes part with *Satra* fraternity. Then a dance act called *Natua-nach* is held in the evening session by end of this night programmes starts with *gayan-bayan* and then a drama, namely *Keli Gopal* of Sankardeva is presented in its original form of *Brajawali* language (in which drama is written) among the audience, this drama continues till next morning and a kind of large fair is held near around the Namghar of the *Satra*, Thus Samaguri is well known for *Ras-yatra* celebration as it significant in different ways like the drama is performed traditionally in the Namghar only as it started, the language of drama is also *Brajawali* compare to *Assamese* performance of other *Satras*. And most importantly use of vivid mask made by us which is our traditional and heritage craft of the Samaguri *Satra*.

**Q:** Kindly discuss elaborately about the theme, application, method and materials of Mask-making. Is the tradition continuing traditionally in same manner or changed accordingly?

**A:** Shri Hemchandra goswami has demonstrated and discussed the theme, subject-matter, purpose and the whole process of mask making including the variety of different kind of masks, their origin and development. The whole information is incorporated in detail in the Chapter-V under the points of (5.3) Origin and growth of Mask tradition in Majuli, (5.4) Method and Material of Mask-making, (5.5) Types of Masks in Majuli and in the conclusion part of the present study.
Q: What are the challenges you are observing in present and future prospects related to the art and artisans of Satras?

A: Mask making is the inherited art of our family we are diligently carrying the art of mask-making and time to time organizing workshops and seminars on this art in various places inside as well as outside the state to demonstrate the importance and technique of this art.

All the Satras of Majuli are still satisfying the spiritual and creative urge of the artisans as well as the spectators beyond the age, gender, caste and social discrimination. Still, these masks beside progression to their aesthetic sensibility, compelled to struggle with day by day emerging modern trends of communication and gratification. These are factually failed to be contriving with contemporary themes, materials, technique and credentials mainly interest of the modern generation. It is not only happening with the art of mask making; basically all the major and minor art forms developed in the sacred environment of Satras are dying slowly or become simply a reminiscence of past. You see, the art of writing, painting manuscript and wood carving practice of Majuli are washed out from the present trends due to replaced by modern technology and mediums. Any way we have to accept it, but the true pain can be only felt through the hearts of the artisans, who gave everything simultaneously achieved too, what they have in life from these practices and now compelled to change their profession and moved to different cities for livelihood. Nobody can actually predict the future in present, but one thing will be always remembered that Majuli has marked its name in the History for its sacred Satras, culture, art and artisans, peaceful society and island of natural, simple, and devoted people. We can hope and support the upcoming artist in terms of providing them vocational or skill base training with modern mediums and pedagogy on the basic foundation of heritage, for the better future of art and artists.