

ਦੀਵਾ
ਬਲੇ

G-971

ਸ਼੍ਰੀ ਮਹਾਰਾਜ

ਬੱਤੀਆਂ ਬਟਾ ਰੱਖਦੀ
ਮੇਰਿਆ ਜ਼ਾਲਮਾ,
ਦੀਵਾ ਬਲੇ ਸਾਰੀ ਰਾਤ ।

ਸਾਰੀ
ਰਾਤ

ਦੇਵਿੰਦਰ ਸਤਿਆਰਥੀ ਦੀਆਂ ਹੋਰ ਪੁਸਤਕਾਂ—

ਪੰਜਾਬੀ :

ਗਿੱਧਾ

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ਕੁੰਗ ਪੋਸ਼ (ਕਹਾਣੀਆਂ)

ਉਰਦੂ :

ਮੈਂ ਹਾਂ ਖ਼ਾਨਾ-ਬਦੋਸ਼

ਛਪ ਰਹੀਆਂ ਪੁਸਤਕਾਂ—

ਅੰਗਰੇਜ਼ੀ :

THE SINGING VOICE OF MOTHER INDIA
SONGS OF THE INDIAN PEOPLE

ਹਿੰਦੀ :

ਗਾਏ ਜਾ ਹਿੰਦੁਸਤਾਨ

ਸਾਂਪ ਔਰ ਆਦਮੀ (ਕਹਾਣੀਆਂ)

ਉਰਦੂ :

ਨਏ ਦੇਵਤੇ (ਕਹਾਣੀਆਂ)

ਪੰਜਾਬੀ :

ਤੇ ਵੰਝਲੀ ਵਜਦੀ ਰਹੀ (ਕਵਿਤਾ)

ਗਾਉਂਦਾ ਕਿਸਾਨ

ਜੰਗਲੀ ਕਬੂਤਰ

ਦੀਵਾ ਬਲੇ ਸਾਰੀ ਰਾਤ

ਦੇਵਿੰਦਰ ਸਤਿਆਰਥੀ

ਸਚਿਤ੍ਰ



ਲਾਹੌਰ

ਪੰਜ ਦਰਿਆ

ਨਿਸਬਤ ਰੋਡ

"The dignified persistence of Sri Devendra Satyarthi has made me peep into his remarkable collection of folk-songs of the Provinces he has been travelling in. They are the literature of the people. The middle classes of the Provinces to which the songs belong are untouched by them, even as we of Gujrat are untouched by the songs of the folk..." In a foreward to Mr. K. M. Munshi's "Gujrat & its Literature".

—M. K. Gandhi.

".....Prof. Devendra Satyarthi has evidently the gift of sensitive imagination that has enabled him to do his work thoroughly because he has enjoyed doing it.

"The creative aspect of the popular mind has its revelation which is of immense interest and I feel deeply thankful to Prof. Satyarthi for helping us to realise it." *The Modern Review* Sept. 1934.

—Rabindranath Tagore.

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ਆਪਣੀ ਖਾਨਾ-ਬਦੋਸ਼ਣ

ਸ਼ਾਂਤੀ ਸੁਧਾ

ਨੂੰ

"I am a great lover of folk-songs and I really love Devendra Satyarthi's work. He has spent many years of his not very long life in collecting Indian folk-songs from many languages. His ambitious programme of extending his folk-song researches into all parts of India is, of course, enviable. Like a religious mendicant he goes about from village to village. He makes no pretence of being one, but he looks the part with his simple earnestness and his flowing hair and beard.

"If you want to really feel the pulse of a people and know the heart of a people, whether in the East or in West, you must go to their folk-songs. And when you do go to their folk-songs and get some one to translate them not in the beauty of their original rhythm, perhaps not in the beauty of the actual poetic words, but in substance, a great revelation comes to you of how fundamentally one the folk-mind is all over the world. It responds to the same emotions ; it employs almost the same imagery ; it reflects the same human feelings, human desires, human sorrows, whether it be a song from Sweden, from China, or from Armenia. It is curious how many songs are about spinning, for example. You will find fundamentally the same ideas expressed ; the thoughts that the spinning-wheel brings to the mind of the spinner. On the roof of a Punjab house or by the fireside in a northern country it brings the same metaphors and similes of life and death. Or take a folk-lullaby. Whether it be sung in Bengal or in Czechoslovakia, it is always the mother telling the little son to go to sleep and that some day he will be a king, and the little girl is promised in one shape or another a bridegroom who will come riding on a horse ; and the love-songs, even more than the lullabies, are marvellously the same.

"And when you do realize that, it is with a great thrill that you perceive that humanity cannot be devided at its roots. It is only divided in its branches and the more we study folk-songs, the more do we realize the unity of humanity." *From a speech delivered presiding over Devendra Satyarthi's Bombay P. E. N. lecture on February 23, 1937.*

—Sarojini Naidu.

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