

CHAPTER 4—GUJARATI

INTRODUCTORY.

*THE STATE OF GUJARAT WHICH CAME INTO EXISTENCE on 1st May 1960 occupies the Western Seaboard of India extending from Rajasthan in the north to Maharashtra in the south, including the peninsula of Saurashtra as also Kachha which, though the people there speak the *Kachhi* dialect which bears a much greater kinship to Sindhi than to Gujarati, has often been regarded as a part of Gujarat culturally and even linguistically since Gujarati is the sole literary language.

In the past the name Gujarat geographically connoted the stretch of land from mount Abu to the river Damanganga, but linguistically embraced all those regions beyond this geographical demarcation where Gujarati was spoken. In this latter linguistic sense the boundaries of Gujarat extended in the north to Shirohi, Marwad, and the Thar Parkar districts now in Pakistan, in the south to Thana district and the narrow strip of land stretching up to the bilingual regions of Greater Bombay, and in the east from the Aravalli hills to Dharampur.

A survey of early Gujarati literature cannot overlook the fact that for centuries preceding the Moslem domination of Gujarat, possibly up to the 16th century, a common language was in use amongst the people of Gujarat and Marwad and western Rajasthan. This predecessor of the modern Gujarati language has been variously named by scholars as *Old Gujarati*, *Old Western Rajasthani*, or *Maru-Gurjar Gujarati*, along with *Marwadi* of Jodhpur, *Mewadi* of Udaypur, *Malavi* of Malwa, is an offshoot of (S'auraseni) *apabhramsha*. In fact, the geographical name Gujarat was applied in the 6th and subsequent centuries, to a region including Marwad and North Gujarat, was extended to include Central Gujarat during the Solanki era and acquired the modern connotation including South Gujarat during the Moslem era. Presumably this definite fixation of the province of Gujarat resulted in christening the prevailing language of the province as Gujarati.

The earlier references to the language of the region which was more or less conterminal with the later Gujarat give no clue to the name of the then language. *Kuvalayamata* (788 A.D.) of Udyotana

*This section is contributed by Principal A. B. Yajnik of M. M. College of Arts, Bombay and Shri M. D. Chauhan, Institute of Science, Parle.

face-lotus of my beloved, and even so the love act was finished). "*Bhalla hua ju maria bahini mahara Kantu, Lajjejjam tu Vayamsidhu, jaha bhagga gharu entu.*" [Well was it, sister, that my dear lord was slain; had he returned home in (cowardly) flight, I would have felt ashamed before my friends]. "*Jai pucchai ghara vaddain, to vadda ghara oi, vihalia-jana-abbhuddhara nu Kantu Kudirat joi.*" (If you ask about big mansions, then there they are. But, for one who is a saviour of people in despair, see my lord in that humble hut).

Such couplets are met with in other works also, as for instance *Kumarapala Prabandha* (1185 A.D.) of Somaprabha Acharya, *Pra-bandha-Chintamani* (1305 A.D.) of Merutunga and *Prabandha Kosha* (1349 A.D.) of Raja Shekhara Suri. We find in Merutunga's work the *duhas* of Ranak Devi, famous even today, wherein she bewails the death of her brave husband Rakhengara¹, king of Junagadh, when the invading Siddharaja had slain him in battle.

Duhas featured as quotations in later Jain *Rasas*, and even thereafter down to twentieth century in compilations of folk literature in Gujarat.

Our review will embrace old Gujarati literature down to 1850 when "Old Gujarat died with Darjaram (and) from its ashes new Gujarat, phoenix-like, was born²".

JAIN LITERATURE.

Strictly speaking old Gujarati literature is that up to the 17th century, that of the 18th and half of 19th century being known as mediaeval Gujarati literature. The vast erudition and literary energy of Hemachandra coupled with the patronage of Chaulukya kings of Gujarat so greatly encouraged scholarship and creative faculty amongst the Jains that post-Hemachandra old Gujarati literature abounds in works of Jain authors, more than those of Brahmans. The facility of preserving manuscripts which Jain *Bhandars* offered may also have been partly responsible for this preponderance of Jain works, as *Brahmanic* writings may conceivably have been lost to us for want of such a facility.

The chief literary forms into which this Jain literature can be classified are (1) *Raso* or *Rasu*, the Jain counterpart of the later *Akhyana*, (2) Tale, (3) Allegorical works, (4) *Phagu*, (5) Lyrical poetry including *Baramasis*, and (6) Prose works. We shall also incidentally allude to poems employing that peculiar device which makes them "*Matrika*"-or "*Kakka*"-*Kavyas*, and to the grammatical works called *Auktikas*.

Rasu.

The word *Rasu*, derived from *Rasaka* which in Sanskrit meant *Geya-Roopaka*—something like a ballet dance came in the *apa-bhramsha* period to be used to designate long narrative poems in such *matra-mela* metres as *duha*, *chaupai* and *desis*. Their themes were either mythological or historical. The noteworthy mythological

¹ Merutunga calls him Navaghana and the *duhas* use both the names (Khengar and Navaghana).

² K. M. Munshi; *Gujarat and its Literature*, p. 225.

Rasus of the 12th and 13th centuries are (1) the *Bharat Bahubali Rasa* (1185 A.D.) of Shalibhadra Suri¹ a work describing the rivalry between Bharat and Bahubali, sons of Adi Tirthankar Rishabha Deva, and the renunciation of worldly life by Bahubali who ultimately had *kevala dnyana*; (2) *Jambusvarni Charita* (1210 A.D.) of Bharamasuri, describing the pious life of Jambusvarni whom Jain tradition regards as the last omniscient saint or *kevali*; and (3) *Sapta-Kshetri Ram* (1271 A.D.) of unknown authorship which, though not strictly mythological, is of a religio-didactic character in as much as it defines the seven *Kshetras* to which wealth ought to be devoted, and describes Jain temples and rites of worship.

The historical *Rasas* outnumber the mythological ones. These are :—

Visalde Raso (1216 A.D.) of Nalha, which deals with the life of Visala or Vighraha Raja of Ajmer and his marriage with Rajamati, daughter of Bhoja, the Parmar king of Dhara.

Revanta Giri Rasu (about 1221 A.D.) of Vijayasena Suri, describing Vastupala's pilgrimage to Girnar along with a *Samgha*, giving charming portrayals of the Gir forest and good information about temples.

Pethada Rasa (about 1304 A.D.) by Mandalika, a mediocre work describing the pilgrimage of the wealthy merchant Pethad. It is of some linguistic value as it contains some words bearing a close semblance to Marathi.

Samar Rasu (1316 A.D.) of Amba Deva Suri, narrating how Samarasimha, a Jain merchant, renovated the Jain temples of Shatrunjaya. Being composed a dozen years after the conquest of Gujarat by Allauddin, the work in its vocabulary shows a few words of Persian or Arabic origin.

We may also mention *Ranch Pandava Rasa* (1354 A.D.) of Shalibhadra, *Gautama Rasa* (1356 A.D.) of Vinaya Prabha and *Virata-Parva* of some Shali Suri written about or soon after the end of the 14th century.

Two works by non-jain authors of this period, viz., *Ranamalla Chhanda* (about 1390 A.D.) by Shridhara Vyasa and *Sandeshak-Rasa* (about the first quarter of 14th century) by Abdul Rehman deserve a special mention as works employing a language of the *Avahattha* kind pertaining to the *Pre-Dingala* stage. *Ranamalla Chhanda*, glorifying the exploit of Rav-Ranamalla of Idar in north Gujarat in routing the army of the invading *suba* of Patan, certainly turns to good account, as befitting the heroic vein of his theme, the doubling of consonants usual in this dialect. *Sandeshak Rasa* of the Muslim poet Abdul Rehman is, a *la Meghaduta* of Kalidas, a poem in which a bride in separation sends from Vijayanagar to Cambay, where her dear lord is residing, a message of love, through the good offices of a traveller about to go to Cambay. The theme is secular and charmingly romantic; the treatment does credit to this Moslem poet who has such mastery of language and such poetic skill as we could expect only in a Hindu.

¹ Shalibhadra Suri also wrote' *Buddhi Rasa* — a didactic work of precepts of good life.

The Tale.

The tale in old Gujarati literature is a form which, going down to the 15th century and beyond, has attracted a large number of authors— so far as we know than *Rasu*. It seems to have been in greater vogue in the 14th and the 15th centuries. The 14th century has given us two tales in verse. *Hansraj-Vaccharaj Ghaupai* (1355 A.D.) of Vijayabhadra and *Hansauli* (1371 A.D.) of Asait Nayak. Both deal with the same theme—namely the winning by king Narava-hanadatta (well-known in *Kathasaritsagara*) of the male-hater beauty *Hansauli*, the birth of their two sons Hansa and Vaccha and the boys' vicissitudes after being persecuted and got banished by a step-mother. *Hansauli* contains sweet lyrics in *deshi* sung by the heroine, and thus bears witness that this conversion of introducing lyrics in tales was old.

The earliest noteworthy tale in verse that we get in the 15th century is *Sadaya Vatsakatha* (1410 A.D.) by the Brahmana poet Bhima, which tells the well-known story of Sadevanta and Savalinga in *matra-mela* metre, putting in here and there a lyrical piece.

Then we have *Vidya-Vilasa Pavado* (1428 A.D.) of Hiranand, recounting how Vinaya Bhatta, to whom, instead of to a minister's son, a princess was married off, ultimately proves himself worthy of her love. The theme, so romantically charming, has been garbed in equally charming poetry. We find here riddles, a very common feature of later story-poems, employed by the couple to test each other's intelligence and skill. This same Hiranand wrote *Vastupala— Tejpala Rasa* as a poetic tribute to the virtues, philanthropy and prowess of these two well-known ministers.

Virat-Parva (prior to 1422 A.D.) of Salisuri not only "reaches a high watermark of literary merit, but also deserves study on account of its versification. It consists of 182 stanzas written in various syllabic metres".¹ The view that such Sanskrit *vrittas* were never used by old Gujarati poets is belied by this work, as also by *Krishna Krida Kavya* of Keshavadas Kayastha (1536 A.D.) and *Roopa Sundar-Katha* of Madhava (1650 A.D.) which both use the syllabic Sanskrit-type *vrittas*.

Manikyasundara, a Jain *sadhu*, wrote a prose romantic tale called *Prithvichandra Charitra* in 1422 A.D., in a style emulating *Kadambari* in the domain of prose-poem. "The sentences" says K. M. Munshi, "are constructed with a sure eye on rhetoric and balance, and at places, attain poetic cadence. Very often the sentences are broken up into clauses, the last words of which rhyme".²

This variety of ornate poetic prose known as *Boli* is, as pointed by Sandesara and Shastri, used in "*Sabha Sringara*" a work of uncertain date, but hardly older than the 15th century". It is a style patent to the bards of Gujarat. Some later Gujarati works—e.g. *Prabodha-Chintamani* of Jayasekhara, *Panchadands* of Narapati, etc., contain instances of this *Boli*. Let us sample this style, from *Prithvichandra Charitra*.

¹ Sandesara B. J. and Shastri K. K. " *Gujarati Literature—Older Period* " p. 24.

² *Gujarat and its Literature*, p. 93.

"*Isiun kartan aviu Aso mas, disi saghali saprakash, Kamalavana rahain ulhas, hansa tanu vilas*", (Anon came the month Aso, with all the quarters aglow, the lotuses abloom, a (season of) merriment to the Swans").

Allegorical Works.

Allegories, with characters that are abstract qualities personified, are as well-known in the East as in the West. The best known allegory in Sanskrit is the *Prabodha-Chandrodaya* of Krishana-mishra a play written about the end of the 11th century A.D. It was to be expected that this kind of composition should attract Jain authors whose literary creations generally had a religious aim in view.

The oldest Jain allegory is *Bhavya-charita* (13th century A.D.) of Jinaprabhu-Acharya, whose theme is the vanquishing of *Moha* by Jinaprabhu, and freeing from its clutches the *Bhavya Jeeva* (the soul aspiring to and eligible for *moksha*). Another work by the same author, *Jinaprabhu-Moharaja-Vijayokti*, deals with the same matter but adopts a different manner.

The foremost in poetic merit amongst allegories is the work called *Tribhuvanadipaka Prabandha* or *Prabodhachintamani* composed in about 1406 A.D. by Jayshekhara Suri. Of this poet, reputed to be one of the best amongst Jain poets in old Gujarati literature, K. H. Dhruva, who edited the poem with some others, has said—

" The poetic genius of this poet achieved equal success in the structure of the plot, in the disposition of the characters and in the development of the allegory. The striking incidents produce and sustain the mingling of several *Rasas* ; and the rapidity of the action as also the skill of plot structure sustains the reader's interest to the end ".¹

Prabodha-Prakasha (1490 A.D.) of the *Brahmana* poet Bhima is a translation, in verse, of Krishna Mishra's Sanskrit allegorical drama *Prabodha-Chandrodaya* referred to above.

Phagu.

A *phagu*, as the name which is an evolute of *Phalgu* (Spring) indicates, is a lyrical poem describing the, festival of spring and its erotic influence on lovers either in union or in separation. In actual practice, however, all the *Phagu Kavyas* known to us do not strictly adhere to the vernal season. The earliest *Phagu*, namely *Siri Thuli-Bhadra Phagu* (1334 A.D.) by Jinapadma Suri does not, for instance, pertain to the spring, but to the rainy season and its usual erotic influence, which Sadhu Sthulibhadra successfully resisted though living in company with the courtesan Kosha near whom he was ordered by his *Guru* to spend the *chaturmasa* as a test of his steadfastness in *Vairagya*.

Neminatha Phagu (1349 A.D.) by Rajashekhara the author of *Chaturvimshati-Prabandha* narrates the incident of Neminatha turning away from worldly life just on the eve of his proposed wedding with the noble and beautiful Rajimati, who also renounced the world likewise. The description of spring festival is only incidental.

¹ K. H. Dhruva at p. 32 of his preface to *Prachina Gurjar Kavya*. I have rendered into English his Gujarati appreciation.

This theme, passing from *shringara* to *vairagya* naturally attracted many poets. Thus we have *Neminath Phagu* (end of 14th century) by Jayashekhara Suri, *Ranga sagara-Nemi Phagu* (15th century) by Ratnamandana Gani, *Rasa Sagar Phagu* by Sumati Sundara Suri (circa. 1525), *Shri Neminath Phagu* (1450 A.D.) of Samudhara, and *Neminatha Phagu* by Dhanadava-gani. *Jambusvami Phagu* (1374 A.D.) of unknown authorship is noteworthy as the first to employ the internal rhyme-link wherein the last word of the first half, and the first word of the second half, of each line echo each other in sound, with mostly the same letters, though their senses are different. This *yamaka* device was imitated by several other later *Phagus*.

Surpassing all these in this rhyme-link as also in the aggregate poetic merit is *Vasanta Vilasa*, a secular *phagu* written by an unknown non-Jain author. It depicts the vernal festival as indulged in by an ordinary hero and heroine. It is of unknown date, though certainly prior to 1442 A.D. the year of the earliest manuscript copy available. Its theme is universal the lovelorn or loverapt condition and seasonal pleasures of any cultured man and woman, spring-intoxicated. The illustrated manuscript of this poem, traced by K. H. Dhruva, is an evidence to show that a distinct old school or style of painting existed in Gujarat. Let us see just two specimens of the graceful poetry of this admirable work :—

Padmini parimal bahikai
Lahikai malaya Samir ;
Mayana jihan paripanthiya
Panthiya dhair..

(The fragrance of the lotuses floats around (wafted by) the *malaya* breeze (that) is blowing ; where Cupid himself is the antagonist, the traveller hies on his way distraught)

Kesu Kali ati vankudi,
ankudi mayanachi jani ;
Virahininan ini Kali ja
Kalija Kadhai tani.

(The *kimshuka* flower is very crooked, as if it were the hooked lance of Cupid ; in this season it tears out the hearts of lovelorn damsels).

Lyrical Poetry.

The most common channel into which lyrical poetry flowed in India is that of hymns and prayers addressed to deities. The hymns of *Rigveda* are the earliest examples of these. In classical Sanskrit the *stotras* sung in the praise of deities took the place of these *Vedic* hymns, and secular lyrical poetry also was known as in Kalidasa's *Meghaduta* and Amaru's *Amaru Shataka*. Several of the *subhashitas* in which classical Sanskrit abounds are lyrical.

In old Gujarati literature also the lyric exists in all these modes the hymn or the *stotra*, the *muktaka* and comparable to *Meghaduta* and *Amaru*, the *Vasant Vilasa* mentioned above under *Phagu Kavyas*. Amongst *stotras* come the *Ishvari Chhanda* of

Sridhara Vyas, the author of *Ranamalla-Chhanda* ; the *Arbuda-chala Vinati* of Jayashekhara Suri in *Drutavilambita* metre ; and several anonymous verses of praise and prayer in the Jain vogue.

As in Sanskrit *mahakavyas*, so also in the old Gujarati *katha kavyas* like *Hansauli*, there are charming occasional lyrics rich in *karuna* or *shringara rasa*. These having been put in the mouth of the characters of the *katha*, are of the kind of dramatic lyrics.

Barmasis, which are poems describing the mood of the hero or the heroine, mostly a lover in separation, as it reacts to each of the twelve months of the year in succession, deserve to be classed as dramatic lyrics. Such *sarmasis* occurred, as a matter of traditional vogue, in the course of long narrative poems, like the *barmasi* occurring in *Visaltes Raso* of Nalha of the 13th century. An independent and self-contained *barmasi* is the *Neminatha-Chatush-padika* of the Jain poet Vinayachandra (about 1275 A.D.) which pertains to the noble feelings of Neminath and of Rajimati, during their separation and renunciation of the world.

More artificial than this poetry going, month by month, round the yearly cycle, is that religio-didactic poetry wherein each succeeding verse or stanza starts with the first letter either of the Devanagari alphabet (from v to g) or of only the consonants from d to g known as *Kakka*. The *matrika* poems are usually in *chaupai* and the *Kakka* poems in *duha* metre. The oldest known specimens of this kind of poetry are the *samyaktva chaupai* of Jagadu (about 1275 A.D.), the *Duha matrika* and the *Kakka* of Padma (13th century), the *Samvega-matrika* of some unknown poet (1294 A.D.), the *Kakabandhi chaupai* of Viddhanu (1394 A.D.), a work of the same name by a pupil of Devas-undara Suri and the *Chinhugati Chaupai* of Vestiga (1406 A.D.)¹.

Prose Works.

The prose literature of this period mainly concerns itself with translations of *Brahmanical* or Jain religious works and grammatical treatises. The translations of Jain religious works and *Shastras* in old Gujarati went by the name of *Balavabodha-instruction* to the young, or undeveloped adult minds. We may mention here the following such works of the 13th, 14th and 15th centuries.

'*Aradhana* (1274), which has a profusion of Sanskrit words: *Shadavashyaka-Bodha* (1355) by Tarunaprabha Suri; *Ganitasara* (1393) by Raja Kirtimisra (a translation of Shridhar Acharya's book of that name), and Somasundar Suri's *Balavabodhas on 'Upade-samala', 'Yoga Shastra' and 'Shadavashyaka'*.

The grammatical treatises meant to be Gujarati-medium text books of the Sanskrit language were called *Auktikas*. The oldest *Auktika* before us is the one by Samgrama Sinha (1280 A.D.) which bears the name *Bala Shiksha*.

¹ For this list of *Matrika* and *Kakka* poems I am indebted to Sandesara and Shastri's " *Gujarati Literature, Older period*" in the Bombay Gazetteer.

The *Magdhavabodha Auktika* (1394 A.D.) by Kulamandangani, the *Satkaraka* (about 1394 A.D.) of unknown Jain authorship, and the *Uktiyakam* (end of 14th century) by a *Brahmana* author, form, along with the "*Bala Shiksha*" mentioned above, very important and illuminating landmarks in the evolution of Gujarati language.

These are technical works of linguistic interest whose only literary interest lies in the illustrative instances or *drishtantas* occurring in them. The prose work *par excellence* of this period is of course *Prithvichandra-Charita*, that prose romance of Manikya Sundara mentioned among Tales.

The fifteenth century saw in Gujarat the preponderance of literature coming from the pens of non-Jain authors. The influence of *vaishnavite bhakti* cult had set its stamp on this literature. That influence persisted up to the time of Dayarama of the 18th century. There was indeed, during this long period, occasional spurts of Jain works as also of secular tales.

DEVOTIONAL POETRY. NARASIMHA.

First amongst *bhakta kavis* comes Narsimha (1414 to 1480 A.D.)¹ a *Nagar Brahmana* of Junagadh. He imbibed the spirit of *bhakti*, with its Catholicism, and non-differentiation between castes, high and low. This, and the exuberance of *shringara* in his poems of *premabhakti*, brought upon him the censure of the society and the wrath of the rules. But his faith and his complete absorption in *bhakti* remained undiminished. He anticipated the trend of erotic-devotional approach to the Lord, which was to prosper after the coming of Vallabhacharya and his *Pushtimarga*, and he is therefore honoured by that school as a harbinger, a *Vadhaiya* of the advent of its *Acharya*.

The *bhakti* of Narasimha is remarkably distinct from that of all the other *bhakta-kavis* of India, for two reasons. Firstly, it is charged with an undercurrent of *Vedantic Dnyana* emphasising the *Advaita* of *Jeeva* with *Brahma* ; secondly, and this is very noteworthy as influencing his poetic vision, he did not, like the rest, keep pining in separation from Krishna and yearning for union with him. On the contrary he is the solitary instance of a *bhakta* who has at every moment of his life been in confident passionate communion with his divine lover. It is the self-assuredness of Radha who has captured the love and attention of Krishna. Narasimha has sung of love as a woman, a beloved of the Lord not soliciting a union with tearful eyes, but proudly having Him in "her" arms for ever, as Radha and Him, and indulging in amours with Him, as Radha did.

These two characteristics of Narasimha's devotional mood are reflected in the character of the main bulk of his verse — about a thousand *padas*. In his poetry he either rises to the highest summits of metaphysical thought, as in *his padas* of *dnyana* and *bhakti* which form the cream of his poetry, or delights in alliance with the divine lover, as in *Shringara-mala*, *Vasanta-nan-pada*, *Hindolanan pada*, *Chaturi Chhatrisi* and *Chaturi Shodashi*, and in *Surata-Sangrama*

¹ K. M. Munshi places Narasimha about a century later, and in support of his view cites internal and external evidence.

and *Rasa Sahasrapadi* ascribed to him. *Hindola-nan-pada* and *Janma Vadhai-nan-pada*, as also *Govindagamana* which is regarded to be his composition, sing, in a vein of devotion and adoration, of various stages and episodes in the life of Krishna as written in *Shrimad Bhagavata*, viz., Krishna's sports, *Dana-exacting* from Gopis, pranks of childhood, birth, and later departure to Mathura. In *Sudama-charitra*, which depicts the endurance of the love of Lord Krishna for his poor schoolmate Sudama, Narasimha gives us the first and earliest glimpse of the *Akhyana* form of composition which his successors were to develop. *Shamaldas-no-Vivaha*, and *Haramala* (of doubtful authorship) have autobiographical themes, the former describing how Krishna himself helped Narasimha at the wedding of his son Shamaldas, and the latter narrating at length how Narasimha was arrested as an impostor by the king of Junagadh, how in the debate he had with *pandits* of other religious views he vanquished them, and how ultimately Lord Krishna miraculously got him out of the scrape.

Narasimha's *padas* of love are written in a simple yet poetic language, the interest of the narration lying not in poetic achievement so much as in his well-chosen though often repetitive diction and the emotion with which they are charged. In his *padas* of *bhakti* he touched a fairly good level of imaginative and ecstatic poetry. But it is in his *padas* of *Dnyan* that his thought, like a rocket, rises to lofty heights and bursts forth in the glamour of sublime imagery, as in these lines :—

"Nirakhane gaganma Kona ghumi rahyo,
 te ja hun te ja hun shabda bole ;
 Jalahala jyota udyota ravi kotama,
 hema ni Kor jyan nisari tole ;
 Sachchidananda ananda Krida Kare,
 Sonanan parana-mahi jhule.
 Batti vina tela vina sutra vina jo vali
 achala jhalake sada anala-divo,
 Netra vina nirakhavo, rupa vina parakhavo,
 vana-jihvae rasa sarasa pivo.
 Akala avinasi e nava ja jae Kalyo,
 aradha-uradha ni mahi mahale,
 Narasaiyacho Svami sakala vyapi rahyo,
 Premana tanta ma santa jhale."

(See who is pervading the heavens, and says " I am He, I am He " .

Resplendent shines the brilliance of a million suns, where all things are gold-fringed.

There the Sachhidananda, the supreme Brahma is engaged in joyous play, and is swinging in a golden cradle.

There wickless, oil-less, thread-less shines for ever the everlasting lamp of fire.

He has to be seen without the eye, to be espied without (His having) a form ; the sweet elixir is to be tasted without a tongue. He, unknowable and unperishable, baffles comprehension. There He is, delightful, above and below.

The Lord of Narasaiya pervades all, and only saints can grasp Him with the thread of love.

Padmanabha.

Padma-Nabha, a Visanagara Nagar patronized by Akheraj chief of Jalor, wrote his Kanhadade-Prabandha in 1456 A.D. It is a historical poem of the heroic sentiment, narrating the exploits of Kanhadade Chauhan, an ancestor of the poet's patron, who refused to let pass through his dominion the armies of Allauddin of Delhi on their way to invade Gujarat. The poem seizes every opportunity to turn to good poetic purpose each incident in the episode—such as the courage and bravery of the Rajputs, the staunchness and sacrifice of their brave ladies who consigned themselves to the fire rather than risk their chastity, the unrequited ardent love of Allauddin's daughter princess Piroja for Kanhadade's son Virama and her suicide, and the touching reminiscence of the smashing of the Somanath idol by Moslems.

This heroic poem adheres to the tradition, with good merit, of describing the various trades, the customs, the weapons, etc., of the time. The diction, with some Persian or Arabic words in keeping with the affair with Muhammedans, is simple and natural but does not lack in grace and vigour, and in well-nigh sustained story-interest.

Veersinha.

A contemporary of Narasimha, Veersinha wrote *Ushaharana*, the earliest Gujarati poet to deal with the episode of Usha as given in *Bhagavata*, with justifiable alterations, and in a manner that attains a good standard both in the verses and the rhythmic prose of the narrative at the end.

Karmana.

Karmana, a junior contemporary of Narasimha, wrote *Sita-Harana*— a poem of not much poetic value, but noteworthy as an early attempt to treat the life of Rama in the manner of the popular *Krishna Leelas*.

Bhalana.

Outstanding amongst the contemporaries of Narasimha is Bhalana, an erudite Brahmana of Patan in North Gujarat. He was known also as Purushottama. His date is still in dispute. According to some scholars he was either a senior or a junior contemporary of Narasimha. Other would place him after Narasimha.

His works, mainly faithful renderings and able adaptations of Epic and *Pauranic* themes, are about sixteen. Of these the best are *Dashama-Skandha*, *Rama-Balacharita*, *Nalakhyana*, *Krishna*, *Vishti* and the immortal versified translation of Bana's *Kadambari*. It was written by him with the intention of enabling those not knowing Sanskrit to enjoy fully the excellence of that Sanskrit romance. It completely achieves this aim, with its remarkable reproduction of the literary beauties of the original in graceful verse and simple dignified diction. It has earned him high tributes for his judgment, taste and poetic skill. Bhalana also perfected the form of *Akhyana*, and gave it a shape which has served as a model to successors.

Bhima.

Bhima, a disciple of Bhalana, carried on his teacher's work of presenting, in a succinct and simplified form, the substance of Sanskrit works. *Hari-leelashodasha-Kala* (1485) has drawn upon, as the author says, Pandit Bopadeva's versified precis of *Bhagavata*, but has amplified it. His allegorical *Prabodha-Prakasha* is based on, and is a versified abridgment of, *Prabodha-Chandrodaya*, a Sanskrit allegorical drama written by Krishna-misra in the eleventh century.

Janardana.

Janardana wrote *Ushaharana* (1492), an *Akhyana* which shows some influence of Veersinha's *Ushaharana* already referred to.

Mandana, a dyer of Sirohi wrote, in the *Akhyana* style, *Rukman-gada-Katha* and *Ramayana*, and in six-line *chopai* stanzas, *Prabodha-batrishi* which in its didactic and satiric style is a precursor of Akho, and in its maxims that of Shamala.

Vasu and Narapati.

Vasu's *Sagalsha Akhyana*, and Narapati's '*Pancha-danda*' and '*Nanda-batrishi*' are versified stories. Narapati is thus a forerunner of Shamala who also wrote tales with these titles.

Others.

Jaina poets, though not as eminent as in the preceding era, were not absolutely without their contribution in this century. For there are, written in this period, the *Phagas*, etc., of Depal composed in the latter half of the century, "*Nala-Davadanti Rasa*" (1456) of Rishi-varadhana "*Vikramacharitra Kumar a Rasa*" (1443) of Sadhukirti, "*Vidya Vilas Chopai*" (1460) of Nyayasundara, "*Simhasana Batrishi Chopai*" (1463) of Malayachandra (1463), "*Simhasana Batrishi Pavado* (1476) of Punyanandi and "*Vikrama Panchadanda Rasa*" (1500) of Jinahara. The trend towards folk tales is noticeable, though some *Phagas* and *Rasas* were also written in this 15th century.

Mirabai.

Mira Bai, the princess of Mevada and poetess of intensely devotional lyrics, was born in 1499 A.D. She imbibed in her paternal home the *Vaishnavite Bhakti* which she would not give up to adopt the *Shaivite* propensity of her married home as she was required to do. This resulted in her being persecuted, but as tradition goes, saved miraculously by her Giridhara Gopal, until unable to stand it any longer, she left first for Vrindavana and thereafter for Dwarka where she died—merged into her divine spouse about 1547 A.D.

Mira's lyrics of *bhakti* have earned her a very high and illustrious place in the literary history not only of Gujarat but also of Rajasthan, and the story of her unflinching devotion and complete self-surrender to her Lord has endeared her to the peoples of entire Bharat. The feminine charm of her sentiments, the sublimity of her thought, the tenderness of pathos and the lyricism of her verse have an individuality of their own. Her feminine modesty has kept her divine *rati bhava*—erotic mood—on a very high level of dignity and purity. Her ardent love never lowers itself to the physical, sensual plane. Her "bridal mysticism", her "aesthetic approach" to God, is unique. From her very childhood she "wedded" and gave herself to he

divine lover absolutely and unconditionally and that dedication had its consumation when she, spiritually one with her adored Giridhara all her life, merged into Him on the dissolution of her mortal coil.

Her poems, called *padas*, present all the facets of this love-pilgrimage through life. Some of her lyrics have an autobiographical allusion, some are expositions or exhortations of *bhakti*, some delight in singing the glories of Krishna, some appeal to Him to be by her side as saviour, some woo Him to requite her ardent love, some pray for just a glimpse of His face, and a few describe the joy of union with Him. But all bear the unmistakable stamp of her individuality, not only in the ever-recurring name of Giridhar Nagar but also in their characteristic tone of feeling of form and of diction.

Here is how Mira declares her love for Krishna, and describes the bliss that is only in such dedication :—

" *mukhadani may a lagi re,
mohana pyara,
mukhadani maya lagi re.
mukhadun men joyun tarun,
A jaga thayun Kharun,
mana marun jahyun nyarun re—
Sansarinun sukha evun
Jhanjhavan—nan nir jevun,
Tene tuchha Kari devun re—
Paranun to Pritam pyaro,
Akhanda saubhagya maro,
Randava no bho talyo re—
Miran balihari tari
Asha eka ure dhari,
Have hun to bada bhagi re—*".

(Your face has enchanted me. As soon as I saw your face, the world turned sour, and my heart grew aloof;

The worldly pleasure is like a mirage, one should realise its worth-lessness ; I shall marry none but my Dearest Lord ; That would give me perpetual wedded bliss, with no fear of widowhood ; I, Mira, have dedicated myself to you, and that is the sole hope I cherish—indeed I am now supremely lucky.)

The spell of Mira's sweet lyrics is as strong today as ever, and their influence is noticed in many a devotional poem composed thereafter, down to the twentieth century.

Keshavdas.

Keshavdas Hridayam, a Kayastha of Prabhasa Patan in Saurashtra, wrote in 1536¹ *Krishnalila Kavya* or *Krishna Krida Kavya*, extending to well-nigh 7,000 lines, in which he reproduced in a succinct form the various incidents from the *Dashama Skandha* of *Bhagavata*. His language is remarkably chaste, graceful and studded with well chosen Sanskrit words. The work contains 96 Sanskrit verses of

¹ According to Prof. A. M. Raval—' *Gujarati Sahitya*', p. 118 Ambalal Jani who edited this work in 1933 gives V. S. 1529 (—1473 A. D.) as the year of its composition.

which 23 are the author's own compositions. He is one of those rare poets who use, with good command, Sanskrit *vrittas* as *totaka*, *shardula*, etc.

Nakara.

Nakara, a bania of Baroda, wrote in the middle of the 16th century, versified succinct versions of some portions of *Mahabharata*, wrote *akhyanas* such as *Harischandra-akhyana*, *Dhruvakhyana*, *Chandra-hasakhyana*, *Nalakhyana*, *Okhaharana*, *Lavakush akhyana*, and composed several other poems on mythological themes. His work is mediocre in merit, but is of historical value in tracing the development of *akhyana* form, and as preparing the way for Premananda who is surely indebted to Nakara in several respects.

Vishnudasa.

Another poet whose influence can be seen in Premananda, particularly in the *akhyanas*, "*Mosalun*" and "*Hundi*", composed, in addition to these two *akhyanas* narrating incidents in the life of Narasimha, abridged translations of portions taken from the two Sanskrit epics, and a number of such *akhyanas* as *Sudhanvakhyana*, *Shukadevakhyana*, *Lakshmana-harana*, *Chandrasahakhyana*, and *Rukmangada puri*. He is noteworthy as carrying on, after Nakara, in the last quarter of the 16th century, the tradition which was to be taken up and enriched by Premananda.

ROMANTIC TALES.

A number of romantic tales of some poetic merit were written on this century both by non-Jain and Jain poets. Chief among non-Jain works are *Panchadanda* of Narapati, completed in the beginning of the 16th century, *Madhavanala-Kamakundala Dogdhaka* of Ganapati—1518 A.D. ; *Hansavati-Vikrama Kumara Charitra* of Madhusudan Vyasa; *Rasa-manjari* (1579 A.D.) of Vachharaja. The famous romantic episode of Sanskrit *Bilhanapanchashika* was in this century reproduced in Gujarati by two unidentified authors—by one in two poems, "*Bilhana Panchashika*" and "*Shashikala-Pancha-shika*", and by the other in another poem also called *Shashikala Panchashika*".

Among Jain writers of romantic tales are Simhakushala, Vinaya-samudra, Udayabhanu, Dharmasimha, Matisara, Kusalalabha, Siddhasuri and Hirakalasha, Devishila and Hemananda, Ratnasundar Vachharaj and Mangala-manikya (author of *Ambada Rasa*). These took for their tales the material either from the *Vikramaditya* tales, or from *Panchtantra*, or from other folk—literature. We must mention, as apart from these in merit and in form '*Roopachanda-Kunvar Rasa*' (1581) of Nayasundara. Among other *rasas* of this period, we shall mention "*Nala Damayanti Rasa*" of this same Nayasundara and a *Rasa* of the same name by Megharaja, and pass on to the better known *Vimalaprabandha* of Lavanya Samaya.

LAVANYA SAMAYA.

This Jain poet wrote in 1512 a historical *Rasa* poem called '*Vimala Prabanda*' or *Vimala Rasa*, taking for his theme the life of Vimala, the famous Jain minister of Bhima Solanki. The poem impresses the reader not so much by its poetic merit as by its assiduity in giving detailed accounts of the castes and their vocations, customs and manners, etc. The same poet wrote also *Ravana Mandodari Samvad* (1506) taking its theme from *Ramayana*.

The fifteenth and sixteenth centuries, which gave Narasimha' poems of *dnyana* and *prema bhakti*, Mira's charming lyrics of *prema bhakti*, Bhalana's, Nakara's and Vishnudasa's *akhyanas*, and also romantic tales in verse from the pen of several authors paved the way for the *Dnyani kavi* Akho and the great *akhyana-kara* Premananda of the seventeenth century, and also sowed the seed of the eighteenth century romantic tales of Shamala and the *Pushti-margiya Prema-Bhakti padas* of Dayarama.

NARAHARI.

Of those who anticipated the philosophical poetry of Akho, the chief is Narahari, a senior contemporary of his, who, during the second quarter of the century—the period of his literary activity— wrote translations, in verse namely, *Bhagavad Gita*, *Bhakti—Manjari*' and *Hastamalaka*', and composed such original poetry as in *'Pra-bodha-manjari'*, *'Hari-Lila-Amrita'*, *'Dnyana-Gita'*, *'Gopi-Uddhava-Samvada'*, *'Santa-nan-Lakshna'* and also a *'Kakko'* of which each verse began with a consonant taken in alphabetical order, and "*rasa*" proceeding from month to month of the Hindu almanac. "In the works of Akho" says prof. A. M. Raval, "in some words, thoughts and similes and illustrations the echoes of Narahari's utterances are heard".

Bhagawandasa'a Kayastha of Surat (1625—1690) who wrote *'Gita'* and *'Ekadasha Skandha'* translations of the originals of those names ; Dhandasa well-known for his *"Arjuna Gita* ; and Gopala, a Bania of Ahmedabad, who wrote *'Gopala-Gita'* (or *'Dnyana-Prakasha*) expounding *Shankara Vedanta* ; these three give a sure evidence of the advent of philosophy in Gujarati poetry.

AKHO (1591—1656).

Various anecdotes are cited to explain why Akho, a goldsmith of Ahmedabad, felt a strong aversion for the world, sought, in vain, enlightenment from the *Vaishnava* Swami Gokulanatha, and ultimately attained inner light and mental peace with the help of *Shankara Vedanta*.

His works all devoted to propounding *Kevala Vedanta (Maya-Advaita)* may be grouped as under—

(a) Long works : *Panchi Karana*, *Guru-Sishya-Samvada*, *Chitta Vichara-Samvada*, *'Ambhava-Bindu'* and *Akhe Geeta* ;

(b) *'Kakko'*, *'Var'*, *'Mahina'*, *Kundalies'* ;

(c) *Kaivalya-Gita*, *Krishna-Uddhava-Samvada* not to mention his two Hindi works.

Anubhava Bindu, though an abstruse philosophical work, contains here and there jingling *yamakas*, illuminating *alamkaras*, and such flashes of imagery as the following :—

"*Jema Kachanun Mandir rachyun,*

Nila pita shubhra Shyamanun,

Te upara tapyo Suraj jyare,

Tyare vichitra roopa thayun dhamanun ;

Kaivalya Suraj tape Sada

maya te mandir a Kacha,

Ishvara Nama te tehanun,

Jiva thai manyun Sacha."

(Just as a structure of glass-blue, yellow, white and black shines with various hues when the Sun illumines it from above, so too *Brahma* is the Sun, *Maya* the glass, and thereby *Brahma* gets the name *Ishvara* ; and as *Jiva*, takes this vision to be real.)

Akhe-Gita also brings into dry philosophy the charm of imagery and the sweetness of *Bhakti*, as for instance in these lines:—

"*Navanita sarakhun hride Komala*
Kahyun na jae heta,
Amkha manhe amrita bhariyun
Hari-bhakti Kerun Kshetra ;
Jyama jar-valundhi juvati tenun
man rahe Pritama pas,
Aharnisha rahe alochati—
Bhai ehavun mana Haridas."

(A heart as soft as butter, a love which baffles description, eyes full of nectar—the very domain of devotion—such is a *bhakta* of *Hari*; he is like a paramour enamoured girl whose mind is in her lover and whose thoughts are continuously about Him.)

The lyrical grace that finds a scope even in such philosophical poems comes into a freer play in Akho's short *padas* and *chhappas*. They touch his usual height of imagery, but the flights are often rhythmic and graceful. The epigrammatic style combines with vigour of satire. The effort the reader has to make to unravel the skein of condensed thought is amply rewarded by the vision that opens up before him, and he is left wondering whether it is poetry that soars on the wings of philosophy or it is philosophy that trills in the notes of poetry. Akho was indeed a philosopher who used poetic fancy to illustrate philosophical fact, but yet he is one of those rare poets who, without resorting to allegory or myth as many others, in Sanskrit and in Gujarati, have done, presented genuine philosophy in the genuine garb of poetry, even though in weaving that garb he spun the thread too fine at times or introduced at times an unfamiliar or unconventional verbal strand.

Akho was an exponent of *Dnyana*, a seeker of self-realisation, of *Nirguna Brahma* ; and yet he has occasionally leavened and enlivened his verse with the ecstasy of a *Bhakta*, and embellished it with illustrations which, though meant to expound abstract thought, create concrete imagery usual to a devotee of *Saguna Ishvara*.

THE AKHYANA.

We shall name here but a few poets who in this century applied themselves to writing *akhyanas*, possibly in response to the public taste which naturally was more partial to this gripping narrative style than to abstractions of metaphysical poetry. Here is a bare list of these poets, with their works :

Manohardasa—Adiparva (1604).;

Devidasa—Bhagavata Sara, Rasapanchadhyayi, Rukminiharana (1604);

Shivadasa—*Akhyanas* about Parasurama, Jalandhara, Damgava, Chandi, Narakasura ; and a few other works, including the romantic tales "*Hansavati*" and "*Kamavati*".

Krishnadasa—"Mamerun", 'Hundi'.

Govindadasa—"Mamerun".

Vikuntha—"Dhruvakhyana" (1638), *Nalakatha* (1653), *Nasiketa-Akhyana* ;

Harirama—" Babruvahana-Akhyana", "*Sita-svayam-vara*".

Potha Barot—"Moradhvaj" and "*Sudhanva*"-*Akhyanas*.

Mukunda—"Kabir charitra" "*Gorakha-charitra*" (1652).

Ratanji—" *Vibhramsi Akhyana* (1657) and a few others.

Vishvanatha Jani.

Then came Vishvanatha Jani a poet of considerable merit, who wrote *Mamerun* (1652), *Sagal-Charita* (1652) and also *Prema-Pachisi* (a piece of 25 *padas* bringing out the tenderness of feeling which Yashoda, Gopis and Krishna cherished towards one another) and "*Chaturi-Chalisi*" which like those of Narasimha, are '*chaturis*' of the love of Krishna and Gopi.

His "*Mamerun*" is good enough in merit to rank with, or just next to, Premananda's work of that name.

Premanand.

And now we come to Premananda, the unrivalled *Akhyana-Kara* of Gujarat (1636—1734 or 1724 A.D.). He had neither a heart throbbing with the love-leavened ardent devotion to Krishna, like Narasimha and Mira, nor had he the inward urge of the philosophical seeker of the Ultimate One, like Akho, nor had he an inclination for the light romantic folk-tale, like Shamala who was yet to come.

And yet his poems won the popular admiration of his contemporaries, and the scholastic praise of posterity. This he achieved by his choice of themes—themes already familiar to and popular in people, themes wherein figured heroes and heroines whom the Hindu heart as for ever admired and adored. He enlivened the narratives of these ancient idealized men and women of the past with a contemporary tinge of detail and colour, and thus appealed to his listeners' personal interest. He embellished his diction with *alamkaras* used by Sanskrit poets, which he could not always create himself but could imitate with skill. He assiduously introduced into his theme, the tenderness of pathos, the fire of heroism, the ardour of love, the lightness of humour, as the occasion demanded. He refused either to rise very high above the heads of the patronizing public, or to sink to the very low level of those who pamper only for popularity. And yet, he at times catered to the average public taste, but on the whole raised the public to the level of high poetic appreciation.

The list of even the best of his *akhyanas* is pretty long, viz., *Abhimanyu-Akhyana* (1671), *Chandrasasa-Akhyana* (1617), *Okha Hasan* (1667), *Sudama-Charitra* (1682), *Mamerun* (1683), *Sudh-anva-Akhyana* (1684), *Rana-Yajna* (1685), *Nal-Akhyana* (1685),

Harischandra-Akhyana (692), *Madalasa-Akhyana* (1709), *Rukmini-Harana*. And yet this list omits to mention his *akhyanas* on a *Rishya Shringa*, *Draupadi Svayamvara*, *Mandhata*, *Draupadi-Harana*, *Ashtavakra*, *Lakshmana Harana*, *Dhruva*, *Narasimha's Hundi and shraddha*; and such works as *Vamana-charitra*, *Dana Lila and Devi-charitra*. *Subhadra Harana*, attributed to him, was written by a later writer called Yallabha Bhatta.

This would make him out to be the most prolific writer in mediaeval Gujarati literature. He must have been a prolific reader too, for he is materially indebted to his predecessors Vishnudasa, Nakara, Vishvanatha Jani and several others not so well known. Munshi calls him "a prince of plagiarists"¹. But as Narasimhrao says, "he imparted to his compositions original charm and power"² In his *akhyanas* occur here and there such lyrics-dramatic lyrics of course as " *Vaidarbhi Vanaman Vala-Vale* " and " *Marun Manekadun Risavyun re, Shamaliya* ", such exquisite descriptions of the beautiful human form as the descriptions of Nala and Damayanti, and such passages of "real poetic value"³ as his description of the struggling feelings of Vishaya when she first ventured to have a look at Chandrasasa.

Premananda was thus not merely a craftsman of story-telling, but an able objective poet who excelled also in development of *rasa*, in delineation of character, in description of nature, in richness of imaginary and in command over language and metre.

The three dramas, which were attributed to him, have been written by a different author at a much later date. This author of the late period also wrote the works sought to be passed on as of Vallabha, son of Premananda. These works—*akhyanas* called *Duhsha-sana—rudhira—Pana—Kuntiprasanna*, *Yakshprashnottare*, *Yudhish-thira—Vrikodara* and *Mitra-dharma* are marred by revolting bravados, cheeky assumptions, brawling temper and vile vilifications of other poets. These works and the plot behind them, are a disgraceful episode in Gujarati literature, to be banished from memory like an ugly dream.

These sly but silly concoctors of literary fakes also cooked up the story of Premananda having had a circle of disciples, including Ratneshvara and Virji. There is no internal evidence in any of these contemporary poets to support that story.

Ratneshvara.

He rendered translations of *Bhagavata*, of *Bhagavadagita*, of a few Sanskrit *stotras* and of portions of the two epics, and also composed an erotic poem called '*Kama Vilasa* and *Vedantic* poems called '*Vairagya Lata*' and '*Atma-Vichara-Chand-rodaya*'. He attained to a fair poetic level in some of his works and is notable for composing verses in Sanskrit syllabic metres. His graceful verses in *Malini* metre, containing facile internal rhymes, have even today a hold on the lovers of poetry.

¹ *Gujarat and its Literature*, p. 188.

² N. B. Divatia ; *Gujarati Language and Literature*, Vol. II, p. 243.

³ These are called *Satyabhama—Roshadarshika*, *Panchali Prasanna and Tapati— Akhyanas*.

Virji.

Virji wrote a few *akhyanas*-*Surekha Havana* (1664), *Bali-Raja-num akhyana*, *Dashavatara* and a tale " *Kamavati-ni- Katha* (1669).

Vallabha Bhatta mentioned already as the real author of *Subhadra Havana* attributed to Premananda, Tulsi author of '*Ashvamedha*' and Jagannatha author of *Markandeya Akhayana* ami '*Sudama Charitra*' were also Premananda's contemporaries. The other Vallabha-Vallabha *Mevado*- wrote a number *garbas* in praise of, and in prayer to, goddess *Mahakali*. These *garbas*, combining mundane matters with devotional mood, have persisted in popularity till today and have immortalized Vallabha.

THE TALE.

This period has given us a few verse tales of non-Jain writers, such as the *Rupasundara Katha* of Madhava, Samskritic in diction and in metrical form ; *Kamavati* and *Hansavati* of Shivadas, and '*Kamavati-ni-Katha* of Virji mentioned just above.

On the other hand the output of tales by Jain authors is large. But these revolve round the same hackneyed folk tale themes, such as the marvellous anecdotes connected with Vikram, and round such episodes as of Sagalsha, Sadayavata-Savalinga, Chandana-Malayagiri and Vidya-Vilasa.

RASAS.

To this period belong a number of *Rasas*, having Jain heroes like Sthulibhadra, Kumarapala and Hira Vijay Suri (all by Risha-bhadasa).

The *Nala-Davadanti Rasa* of Samaya-Sundara, who also wrote *Vastupala-Tejapala Rasa* has however an epic theme.

JAINA STOTRAS.

If there is *bhakti* in the Jain doctrine, it is that of Swami Mahavir, and it does not go to the length of total surrender, which does not go well with the Jain *Karma-Vada*. And yet Muni Anandaghanaji *alias* Labhanandji wrote *Anandaghana-Chovisi* and *Anandaghana-Bahoteri* containing *padas* combining, like those of Hindu *bhakta* poets, lofty philosophical thought with deep devotion and love for the deity.

PARSI POETRY.

The Parsis brought with them their religion, and adopted Guja- rati and some of them translated their religious works. In this century Mobed Rustom Peshotan Hamjiar made a departure from that tradition by writing in Gujarati " *Nameh* " or poems pertaining to the " lives " of Jarthostra, Viraf, Aspandiyar and Shyava-ksha. Let us here have a small sample of his Gujarati, from *Jarthostra Namh* :—

" *Dastur te dekhi ata-ati ghana thaea raliat*
Avo putari Shanamukha besho tarn Shapana Sharava
sahamjavu vat."

[The priest, seeing this, was greatly delighted. (He said) come daughter, sit, facing me; I shall explain the whole story of your dream.]

The seventeenth century shows the swinging of Gujarati literature from the poetry of *bhakti* and *Dnyana* to that of *Puranic* and epic themes. This transition is significant. It implies that,

though the philosophical and devotional outlook of life, propounded by the several *acharyas* and popularised by poets, had certainly permeated the society down to the lowest strata. The mind of the general public, seeking respite and cultural diversion after a day of toil, was inclining more towards *akhyanas* which combined story interest with intellectual repast, ethical idealogics and a reviewed pride in the ancient heritage. The romantic tales of Marvels woven around traditional heroes had not ceased to attract writers and readers, but the propensity for old epic and mythological themes of heroism and super-human prowess, was greater.

So far as Gujarati literature is concerned, the seventeenth century extends its creative contribution into the early eighteenth century. But that incoming century was to witness a swerve, planned and calculated on the part of a poet like Samal who had to hold his ground against Premananda and his successors, in the direction of traditional romantic tales, which aimed at appealing to the imagination without unduly exercising the mind and, conceivably there was a section of the society, different from that which enjoyed *akhyanas*, which took a greater delight in imaginative romance, presenting along with the miracle working heroes, men and women who shared the common man's feelings and foibles.

The brightest luminary in the firmament of Gujarati literature of the eighteenth century was Dayarama. He was separated by more than a century from Premananda, the bright luminary of the seventeenth century.

Shamala (1700-1765) Circa.

But between the two came a lesser light, the narrator of popular tales of fiction, Shamala. When Premananda died in 1736 A.D., Shamala was-taking 1700 A.D. as his date of birth-a grown up man of 36 years. Naturally Shamala, the young aspirant, must have had to make his way in the face of the popularity which the *akhyanas* of that predecessor, or senior contemporary of his enjoyed.

By diverting his poetic pursuit into a channel quite different from that of Premananda, he avoided a rivalry in the same arena. The perpetrators of the literary hoax, referred to in the foregoing pages, of palming off on Premananda and his son Vallabha literary concoctions of the late nineteenth century, also built up a cock and bull story of a tooth and nail struggle and rivalry between Premananda and Shamala. While we dismiss that rivalry as a pure invention, we cannot overlook the fact that Shamala must have had to reckon with the senior and superior poet who held the field. He, very wisely, avoided a straight contest and resorted to a literary detour. He let alone mythological themes and drew upon the stock of traditional romantic fiction in which Sanskrit, Prakrit, *apabhransha* and old Gujarati literatures abounded.

His literary output was large. His fiction comprised *Simha-sana Battrisi* (incorporating *Vetala-Pachisi* and *Panch-Danda*) *Suda Bahoteri*, *Padmavati*, *Madana-mohana*, *Vidya Vilasini*, *Nanda-Battrisi* and also the tales (*Vartas*) of *Vine-Chat*, *Baras Kasturi*, *Vidhata*, *Sundara Kamgara*.

His chief *Puranic* works are *Angada-Vishti*, *Ravana-Man-dudari-Samvada* and *Shiva-Purana*, *Sukadevakhyana* and *Drau-padi Vastra-harana*.

And there are also such miscellaneous works as *Ranchhodaji-na Shloka*, *Udyana-Karma-Samvada*, *Abhram Kuli-na (Rustam-na) Shloka*, *Patai Ravalno Garbo* (Kalika-no Garbo), and, perhaps *Rakhidasa -charitra*.

He also wrote a large number of didactic and satiric *chhappas* (six line stanzas) for which he is as well known as Suradasa and Vihara of Northern India are for *padas* and *duhas* respectively.

In h's tales Shamala was out to depict smart, enterprising and magnanimous men and women and common people with common traits. At times he reviles women and at times he applauds them, but on the whole he has been partial to i's female characters.

The elements of his tales are miraculous and supernatural deeds, unconventional wooings and wedlocks, and adventurous trading voyages to far off lands. The narratives are interspersed with quiz-like riddles and worldly-wise maxims. Shamala's aim was to provide romantic story interest, and incidentally, wholesome worldly advice, to his listeners. It was not for him to scale, spiritual or devotional heights.

His style was the simple, easy and smooth-flowing style of a popular story teller. Though this was destined to be a season of an exuberance of *padas* or short stanzas, and both *akhyana* and the romantic tale were doomed for want of cultivators of those forms, of such eminence as Premananda and Shamala, the *akhyana* form lingered on for a time. Amongst those who sustained it as well as they could the chief are the Nagara poet Kalidasa (" *Sita-Svayam-vara* " *Dhruakhyana* " and the still popular " *Prahladakhyana*), Lajjarama (*Abhimanyu Akhyana*) and the two Govindaramas (one of whom wrote. " *Rukmini Vivaha* and *Subhadra Harana* " and the other' *Satyabhamanun Rusanu* and *Harischandrakhyana*).

Of a different type were Jivaram Bhatt's popular allegory " *Jivaraj Shethni Musafari*", Trikamdasa's' *Parvata Pachisi*' (about Parvata, uncle of Narasimha Mehta and the poet's own ancestor) and " *Dakor-Lila*".

Coming to *padas*, we shall first note here a few minor *pada*-poets and their works :—

Raja (a devout Hindu-like Moslem)—" *Rasapanchadhyayi*", " *Gokula Lila*", " *Viraha Gita*" and " *Barmasi*".

Ratno Bhavsar—" *Radha Virahana Mahina* ".

Ranchhod—" *Ranchhodaji na garba*" and " *Nisiketakhyana*", " *Baramasa*" , " *Chaturi*", " *Dashavatara*", " *Kakko*" and " *Radha Vivaha* ".

Pritamadasa.(Circa. 1725 to 1798).

This blind barot, a *sadhu* and a *bhakta*, wrote a large number of good *padas* of *Dnyana* as well as of *bhakti*. His longer compositions re' *Kakko*', " *Mahina*", " *Tithi*" and' *Vara*' wherein verses come in

the order of the consonants, the months of the year, the thirty days of the month, and the seven days of the week, respectively. He also wrote '*Dnyana-Prakasha*', '*Dnyana-Gita*' and '*Sarasa-Gita*'. His *padas* of *bhakti* are about Krishna. His "*Ekadasha Skandha*", '*Brahma Lila*' and '*Bhagavad Gita*' are in a language easy to grasp. '*Guru Mahima*', "*Bhakta-Namavali*" and '*Shri Krishnashtaka*' are amongst his shorter works.

Dhiro Bhagat Circa. (1753-1825).

Like Pritamadasa, Dhiro also was a *barot* (a hereditary professional bard). It was his whim to enclose his scripts in bamboo tubes and put them afloat in the Mahi river, to be picked up by villagers living far and near along the river's banks.

He did not excel so much in his *akhyanas*—'*Ranayadnya*', '*Ashvamedha*' and '*Draupadivastraharana*' as in his *padas*, which had their own peculiar rhyme-technique, and contained, like the sonnet, 14 lines. These characteristic compositions of Dhiro are known and well known in Gujarat as '*Kafi*'s'. Their subjects are various aspects and tenets of *Vedanta*; and their number goes to 500.

Niranta Bhagat Circa. (1770-1846).

The next amongst metaphysical *pada karas* is Niranta. He tried his hand at various *matra-mela* metres including *chhappas* and *Kafis*, as also "*Mahinas*", "*Tithis*" and "*Varas*". His theme was mainly *dnyana*, but occasionally also *bhakti*.

Bapu Gayakvad (1777-1843 A.D.).

A disciple both of Dhiro and Niranta, Bapu Gayakvad was a Maratha, who followed in the footsteps of his *gurus* and wrote a number of metaphysical *padas* and *Kafis*, preaching oneness of Alakha and Alla, castigating hypocrisy and empty ritualism.

Bhojo Bhagat (1785-1850 A.D.).

A Kunbi (farmer) who had betaken to the holy path of *Vedanta* and *Bhakti*, Bhojo is well known for his "*Chabkhas*" or whips with which he lashes out with ruthless yet dignified satire at the evil ways of men and women, the falseness of hypocritical *Bavas*, etc. His longer works—*Salaiya*—*Akhyana*", "*Bhakta Mal*" "*Brahma-Bodha*" and "*Kakka*" are not so well known.

His "*Chabkhas*" have been of a far reaching social value, being the literary fund, and fare too, of the learned and the unlearned, the townsman and the countryman.

"Bhagats".

A word about these "*bhagats*". A *bhagat* is a man, mostly from the rank and file, who is not completely a *Vaishnavite Bhakta*, but is a holy man of catholic outlook and a human heart who, though a man of the world, is temperamentally other worldly, and whose *Advaita Vedanta* is softened by genuine but simple *bhakti*, a love for God and all his creatures. *Bhagats* are highly respected by the people around.

Minor Noteworthy Poets.

There is a class of minor poets whom literary appraisal would not assign a place in the front rank but whose works have enjoyed popularity, and at times evoked the praise even of the sophisticated critic.

Krishnaram (1768—1840), author of "*Kalikalnan Varnan*";

Ranchhodji Divan (1768—1841), Chief Minister and valiant Military General of Junagadh, who is known for his "*Chandi Patha*" and "*Shivageet*", and who, being a Persian scholar, wrote a Persian historical work "*Tavarikh-e-Sorath*";

Narabheram (1768—1852), whose '*Gajendra Moksha*', "*Nagadamana*" and "*Bodana Charita*" are better known than his other works;

Revashankar (1784—1853), a Nagar and a descendant of Narasimha's uncle Parvata who is very well-known for this well-turned out '*Chandravalas*' in which metrical form he wrote his '*Krishna Lila*' and "*Dakor Lila*";

Haradas (1740—1850), known for his "*Shankar-Vivaha*";

Manohar Swami (1788—1845) (later Swami Sachchidananda, spiritual *guru* of the famous Gaurishankar Oza, statesman, philosopher and *Dewan* of Bhavanagar), whose *padas* of *Dnyana* are still on the lips of many;

Giridhara (1787—1852), a *Vaishnava* poet who wrote "*Rajasuya Yajna*," "*Ashvamedha*," "*Gokul Lila*," "*Mathura Lila*," "*Radha Viraha-Baramasa*," "*Tulsi Vivaha*," and, his most popular work "*Ramayana*", as also *garabis*.

Dayarama(1777-1852).

If this age of Dayarama was an age of such *Dnyani Kavi's* who, with their most popular of their works are till today living in the hearts of people, it was also an age, particularly in Gujarat, of the Puritanic *Vaishnavism* of Swami Narayana, and of graceful devotional lyrics flowing from the lips and pens of the *Sadhus* whom that great *guru* inspired and encouraged to write. These poets of Swami Narayana *Sampradaya*, writers of a vast number of *padas*, are Muktananda (1761—1830), Nishkulananda (1766—1848), Brahmananda (1772—1849) and Premananda or '*Prema-Sakhi*' (1779—1845), Brahmananda's *padas* display a mastery of diction and prosody, a charm of imaginary, and a richness of genuine sentiment. "*Prema-Sakhi*" was an expert of music and hence his *padas* combine tenderness of feeling with melodiousness of music.

This era also saw the burgeoning of the influence of Kabir into devotional poetry written by his followers in Gujarati. The best known among these poets are Bhanadasa (1698—1755), Ravidasa or Ravisahab, Morar Sahab, Trikam Sahab, Hothi and Santa Jeevandas. Their compositions, called *bhajanas* are sung in Saurashtra even today.

And then we must take note of a few poetic ladies, who imbibing the prevailing religio-philosophical spirit, led lives of devotion and virtual renunciation and poured out their holy thoughts in verse. These are Gauribai (1759—1809), Divalibai, Krishnabai, Puribai and the *Deccani* lady Radhabai. Their compositions are in the usual religious and philosophical vein, but fail not to evince, here and there, the feminine touch.

Such was the literary climate of Gujarat in the age to which Dayarama belonged. It was a climate charged with thoughts of philosophy and sentiments of devotional love which flowed in from several sources as indicated above. It was an age of philosophy and *bhakti*; it was an age of *padas* and *garabis* ; it was an age of *bhajanas* set to tune and sung in nightly sessions to the accompaniment of string instruments and cymbals. All these characteristic features of the age are found in Dayarama, in whom Gujarati poetry of that age attained its highest water-mark. Of Dayarama, Narasimharao B. Divatia said, "This, the last of the ancients, is unquestionably the most brilliant star in the firmament of Gujarati poetry". Govardhanram Tripathi wrote about him "so far as poetical powers are concerned, he is undoubtedly the greatest genius since the days of Premananda".

Dayarama was a handsome man of taste and accomplishments-He knew music well, and had a melodious voice. He had read Hindi, Vrija and Sanskrit literature and had a sure eye for the beautiful in mood and manner. He was a devout *Vallabha-margiya Vaishnava*, and availed of the *Premalakshna Bhakti* of that *sampradaya* to sublimate his own inborn instinct of love.

His works comprise compositions relating to *Pushti-Marga*, treatises on the religious doctrines and philosophical tenets of that school, *Puranic Akhyanas*, miscellaenous poems and last but not the least, thousands of *padas* and *garabis*. It was these *garabis* that gave the fullest scope to his taste, his love of music and his erotic-cum-devotional emotion. And it was these *garabis* which earned him from connoisseurs of poetry such high-even superlative tributes as are cited above.

His *sampradayika* or *shastric* works are expositions of the *pushti-margiya* tenets and beliefs and cannot, as presumably they were not supposed to do, aspire to poetic merit. His *akhyanas* do not rise to the aesthetic or imaginative heights of Premanada. His mood of love-charged devotion and his lyrical art find a greater scope in his poems pertaining to the *lilas* of Krishna and the love of Radha. The heart of the *bhakta*, caring not for the omnipresent God, but longing for and lugging His human incarnation such as Krishna, is ever throbbing in the bosom of *Gopis* as delineated by him in his "*Prema-Rasa Gita* " and '*Prema-Pariksha*'.

His works of the traditional type of *Tithis* and *Barmasis*, etc., reveal occasionally the prowess of his pen.

He wrote, it should be noted, some works in *Braja Bhasha*, and also some treatises in prose. But this adept at lyric poetry appears to be quite an ordinary writer of prose.

"It is his *Garabi Sangraha*" says Munshi, " which makes Dayarama so great a poet."¹ "*Bhakti* to him was an emotion intensely human and vividly passionate. He weaves exquisite conceits around

¹ *Gujarat and its Literature*, by K. M. Munshi, p. 221.

this primitive theme, and he invests even the stereotyped Radha-Krishna amours with fresh voluptuousness. Dayarama's genius was lyrical and found a suitable vehicle in the *garabi*"¹.

And this is what N. B. Divatia had to say about Dayarama's *Garabis* :—

"I will not dogmatise on this point so far as to assert that he created the *garabi*; it existed in contemporary lore but his utilisation of the *garabi*, his variation and his mastery over it, gave him a claim of originality and beauty of diction, which no other poet can claim."²

Before we sample the charm of his *garabis*, I cite here in part, a *pada* which, as far away as Gujarat and the 18th century echoed the imaginary of a Sonnet of Shakespeare, composed in England in the 16th century. Thus begins Shakespeare's Sonnet XLVI.—

*"Mine eye and heart are at a mortal war,
How to divide the conquest of thy sight".*

And here are the opening lines of Dayarama's *pada*—

*"Lochana-mana-no-re,
Ke jhagado lochana-mana-no;
Rasiya te Jana-no re,
Ke Jhagadas lochana-mana-no.*

*Preeta prathama kone Kari Nandakunvara ni Sath,
Mana Kahe lochan ten Kari, lochana Kehe tare hath".*

Both the poems mention at the outset the fight between the eye and the heart, as to the claim to, and responsibility for, the spell cast by the beloved—the dark lady in one case, the dark lover Krishna in another. Of course after this opening, the fancy in each poem runs in its own slightly different track, but the basic conceits in both bear a sure kinship with each other.

Many of Dayarama's *garabis* are dramatic lyrics, though the sentiments supposed to be of the *Gopis* are in all likelihood experienced by the poet himself in his psychological identification of himself with them. Take this *garabi*, for instance —

*"Premani pida te Kone Kahiye,
O Madhukara, Premani
Thatan na jani prita
Jatan prana Jaye
Hathanan Kidhan te Vagyan Haiye
ho Madhukara, Premani
Jane Kahiye te to sarave Kahe murakha,
Pastavo pami sahi rahiye,
ho Madhukara, Premani O".*

(To whom may we tell the torment of love O, Madhukara
We knew not when we made love,
Now when it goes, our life goes too;
The heart has to suffer what the hands (We ourselves) did.
All before whom we weep our woe
do call us fools ;
We have only to repent, and bear it in silence).

¹ *Gujarat and its Literature*, by Shri K. M. Munshi, p. 221.

² *"Gujarati Language and Literature "*, by Narasimharar B. Divatia, Vol. II.

And take this instance of the anguish of a lover's heart :

"*Ubha raho to Kahun Vatadi, Biharilala,
Tama mate gait chhe men jatadi"
Vedana viraha ni Kyahan bhakhiye, Biharilala,
Bhitarno bhadako te Kyahan dakhiye
Je dahade malya ta Vrindavanaman, Biharilal,
Te dahadani talaveli tanaman Biharilala." etc.*

(If you wait, a while, I shall tell you my tale Biharilal.

I have spent away my life for you ; where can I reveal
the pangs of separation ?

Where can I show the fire blazing within ?

From the day I met you in Vrindavana
there has been restlessness in my body.)

There is heart-melting appeal in these lines, as in many others from this poet's pen. The works are simple, but not without melody, the rhythm and the rhyme-scheme are not unusual, but they flow in lilting cadence of unusual grace. It is a cry from the heart, half-smothered by womanish pride and modesty, but meant to go straight to the listener's the addressed beloved's heart.

Dayarama has also composed *garabis* in which he as an observer aloof but interested, draws pen-pictures, of the *Gopi* or describes their love-adventures. Such are *garabis* like these, to indicate them only by their first lines —

" *Chala Vaheli alabeli pyari, Radhe* ".
" *Garabe ramava re gori nisaryan re lal*".
" *Giridhari tata-thaithai nache*"
" *Rank mahari Bradhane dago ene didho re*".

In some of these objective poems Dayarama becomes more of a poet and an artist than a lover and a devotee. It is here that we see what beauties of alliterative, tripping, dancing diction, and music of jingling rhymes, he can achieve.

The spring of this poetry of *Prema-Bhakti*, of love-leavened devotion, thus flew sweetly in Gujarat for over four centuries, from Nagar Narashimha of Junagadh down to Nagar Dayarama of Dabhoia. We have, while we followed and tasted of, this spring, noted also the other spring that flew parallel to this, namely, the spring of Jain literature. The 18th century Jain literature is best represented by '*Shilavati Rasa*' of Nemavijaya, the '*Jambusvami Rasa*' and '*Sthuli-bhadra Rasa*' of Udayaratna, and the works of a few others like Devachandra, Jinavijaya and Ganga Vijaya, Hansaratna and Dnyanasagara. But it is no wonder that these were overshadowed by the lyrics of *Vaishnavite* poets, particularly of Dayarama, which had a greater and a wider appeal. And that is why Dayarama is regarded as the last and the most lustrous luminary of the literary firmament of Mediaeval Gujarat.

As Narasimharao has said¹

" This review will suggest to us the historical background in which the pictures are placed; first, the quiet times of the saintly characters, Narasimha Mehta and Mirabai; then the desire to look back to the time of clashing sword and armour ; again in spite of the disturbed times between Narasimha Mehta and Akho, an unknown influence of literary activity; then the *bhakti* movement for the 15th and 16th centuries casting its glowing wings over all, and informing literature, rather ensouling it ."

MODERN PERIOD.*

Dayarama was the last poet to be under these glowing wings.

Religion and especially the cult of *Bhakti* (devotional impulse) had been the most potent force influencing the life and literature of mediaeval Gujarat, as was the case with the rest of India with the death of Dayaram, the last of the ancients, in 1852, old Gujarat died. By this time because of the contact of the West, a new spirit was born and a new age already had been ushered in.

With the battle of Khadki in 1818 the British Rule was firmly established in India. Bombay had become a port of international importance and had provided a going contact with Western Culture. Bombay was the Capital of the then Bombay Province which included Gujarat. The people of Gujarat saw a new Era. Contact with the Western had created new forces influencing the life and literature of Gujarat. A sort of renaissance was born in literature, creating new language and new technique.

In these days the West was represented by officers and businessmen. In 1820, 'The Bombay Education Society' was founded by Mr. Barnes. The society opened schools in Bombay, Surat and Broach. In 1827, the society commemorated the retirement of Mountstuart Elphinstone, the then Governor of Bombay, by founding the Elphinstone Institution in Bombay' for teaching the English Language and the Arts, Sciences and Literature of Europe'. In 1856 this institute was divided into the Elphinstone High School and the Elphinstone College. In 1857, the University of Bombay was found. Aspiring students from all parts of the province came to study in the schools and colleges as well as in the University. Thus Bombay became a centre of educational enlightenment from where the lawyer, the doctor and the literary man began to spread the new spirit of the coming age. New impulses were seen in the growing young men. Young students full of enthusiasm founded an association known as ' *Buddhivardhak Sabha*' with which reformers like Durgaram Mehtaji, Mahipatram Ruparam and Karsondas Mulji were associated. *Mumbai Samachar*, a daily, had started as early as 1822 and weeklies and monthly journals were also coming out. This provided ample scope to those young men who were full of new ideas and also to those who were interested in literature.

The modern period can be naturally divided in four stages of literary development—(i) 1845 to 1887, (ii) 1887 to 1914, (iii) 1914 to 1947 and(iv) 1947 to 1960.

¹ *Gujarati Language and Literature*, p. 271.

* This portion is contributed by Prof. R. P. Bakshi, Bombay.

The first of these stages begins with the early influence of western culture and precisely with 1845, when Dalpatram wrote his poem '*Bapani Pipara*', the first literary expression of the new spirit.

The second begins with 1887, when '*Kusumamala*' of Narasimhrao Divatia and '*Sarasvati Chandra*' of Govardhanram Tripathi were published. These were clearly the first fruits of the University education.

The third stage begins with the return of Mahatma Gandhi to India in 1914 after a victorious struggle in South Africa. This is the epoch in which values changed in every sphere of life including literature and culture.

The fourth stage begins with the freedom of India from the British rule in 1947.

The chief feature of the first stage of the modern period in Gujarati literature is, in the words of Acharya Anandshankar Dhruva, "establishment of literary societies to enlarge the scope of knowledge"¹. *Gujarati Dnyana Prasarak Mandali*, *Buddhivardhaka Sabha*, the Gujarat Vernacular Society (New Vidya Sabha) and the *Forbes Sabha* were the chief amongst them. "Great personages like A. K. Forbes, Bholanath Sarabhai, Mahipatram Naikanth, Nandshankar Mehta, Narmadashankar, Mansukhram Tripathi, Ranchhodbhai Udayram, Jhaverilal Yajnik, Navalram, Vrajlal Shastri, Bhagwanlal Indrajai and many others were the luminous pioneers of that age and they laid foundations of poetry, drama, novel, philosophy, criticism and historical research. As a scholar and explorer of historical inscriptions Bhagwanlal Indrajai has a place among the great scholars of modern India. But the study of English in that age was not as wide spread as today and life too being less complex, the thoughts of that age were comparatively simple."

Dalpatram Dahyabhai (1820—1898).

Kavi Dalpatram Dahyabhai (1820—1898), a Shrimant Brahmin of Wadhwan in Saurashtra had very little English education. He was educated in the traditional manner of those days. He took his training of the *Vrajbhasha* poetry at Bhuj in the Kuchha. This was the only type of poetic training available in Gujarat. He was the only great literary man of that age who did know English. His knowledge of Sanskrit also was limited. He was a devout follower of the *Swaminarayan* sect of Hindu religion and therefore he remained throughout a puritan in life and letters. The most important event of his life was his contact with Alexander Kinloch Forbes who founded in Ahmedabad the *Gujarat Vernacular Society* in 1848. He was an English Civilian who had come to Ahmedabad as Assistant Judge. He studied Gujarati and cultivated contact with cultural men of Gujarat. He was a keen lover of Gujarat and its literature. He wanted an able assistant to carry on the activities of the *Gujarat Vernacular Society*. He took up Dalpat (as he is known by posterity) as an Assistant Secretary of the society. Under his patronage and

¹ *Sahitya Vichar*, p. 32.

guidance, Dalpat wrote poems and essays. He also edited the society's organ '*Buddhiprakash*' (Light of Reason). Thus Dalpat's contact with Forbes proved immensely beneficial not only to Dalpat but also to Gujarati literature. Though his contact with the west was limited to his personal observation and his relations with Forbes he remained broadminded throughout in the field of social reforms, literature and education. Though he was puritan and belonged to the old school of poetry, he imbibed the new reformist spirit of the age and preached it through his poetry.

Dalpat was a voluminous writer, who mainly wrote in verse, he generally wrote against evils of Hindu society, as also on social and educational morals. His poetic works are collected in bulky volume called *Dalpatkanya*. Important works among them are *Hunnar-Khanani Chadai*, *Forbesvirah*, *Forbesvilas*, *Vencharitra*, *Mangalika*, *Gitavali* etc.

In those days, verse was the only medium of expression for all types of literary writings. Prosody, therefore, had an importance of its own, but systematic works on prosody were available in Sanskrit and Hindi only. Dalpat was the first to write such a work in Gujarati and his book on prosody known as *Dalpat-Pingal* remained as a text-book on prosody for years.

Though he had not received English education, his attitude towards the British Rule was like that of the moderates or liberals who perceived in the Indo-British contact the good of India. He was however quite aware of the dangers of the economic domination of the foreign rulers which he has described in his long poem *Hannarkhanani Chadai*.

His friendship with Forbes impelled him to write *Forbes Vilas* which is reminiscent of mediaeval court poetry with its poetic artifices. In this type of poetry there was much of artifice and less of real poetic element. Dalpat was unique in this type of art. In those days, extempore verses or rhymings known as *Shigrakavita*, puns, *chitrakavita*, i.e., poems forming certain fixed patterns or designs and such other devices of verse skill were very popular. Dalpat successfully employed all these devices in his poetry, and that is why his poetry was known as *sabharanjani* which means entertaining or delighting a gathering of persons. It is hardly necessary to point out that these offsprings of the Muse by their very nature are hardly capable of rising to the status of poetry. However Dalpat's *Forbes-viraha*, a lamentation in verse written on the death of his dear friend and benefactor Forbes, bears an impress of the poet's sincere feelings and hence there is a true poetic ring in the poem.

Dalpat had a sense of humour peculiarly his own that we find in some of his memorable verses. Dalpat has written some *garbis*. *Garbi* is a lyrical form of poetry which is current in Gujarati for centuries. He has also written two plays. One of them '*Lakshmi Natak*' is an adaptation of an English translation of the Greek play *Plutus* by Aristophanes and the other *Mithyabhimana Natak* in which

the chief character Jivaram Bhatt has become a synonym for the vainglorious person. These plays are stories dramatised, rather than the drama form of literature. He has written some essays but they do not make good prose.

In short, Dalpat was a versifier rather than a poet. He was a preacher who gave sermons on morality in verse. He had been brought up in an age which believed that whatever was written in verse was poetry. Except for a few *garbis*, his poems have little permanent value.

During this period Rev. J. V. S. Taylor wrote Gujarati Grammar (1867) and *Dhatukosh*, an etymological dictionary. Shastri Vrijlal Kalidas also wrote *Utsargamala* (1870), and Gujarati *Bhashano Itihas* (1865). Thus serious scholarly attempts were started in Gujarat during the beginning of the new epoch.

The transfer of India to the British Crown, after the Mutiny of 1857 and Queen Victoria's generously worded proclamation had created a vision of a free and glorious India. The establishment of the University of Bombay in 1857 had opened new vistas for educated youngmen. English literature proved an inspiration to numerous youngmen and created new impulse in them. The young-men who founded 'The *Buddhivardhak Sabha*' became pioneers of new and revolutionary ideas. The president of this *Sabha* was Narmad.

Narmada shankar Lalshankar (1833—66).

Narmadashankar Lalshankar (1833—1866), popularly known as Narmad, was the real pioneer of the new spirit, though Dalpat was his senior. He is, therefore, rightly known as the first of the moderns. He belonged to Surat and he later joined the Elphinstone Institute in Bombay, though he could not complete his studies partly on account of his family circumstances but mostly because of his restless mind. He was an impetuous youth—a 'character' as he styled himself. He was fearless and impulsive and that is why when he was seized with the spirit of the age, he embraced it whole heartedly. He was ambitious and wanted to become great. He began writing poetry at an early age. He took a vow not to seek any employment under anybody. He writes, "Looking at my pen with tears in my eyes I say, 'from today I place my head in your lap". Because of this and more because of his reckless generosity, he had to undergo a big financial struggle in later life and ultimately had to accept a job. Though he fought against financial troubles throughout his life, his spirit was never broken. He was made of the stuff of which heroes are made.

Like Dalpat, Narmad also wrote on prosody. He has also written on subjects based on Sanskrit poetics, e.g., *Nayika- Vishaya Pravesh*. He was well-acquainted with Sanskrit poetics and that is why he considered his poetry to be '*shastriya*' guided by the rules of poetics. He wrote a poem *Ritu-Vamana*, in the style of Sanskrit Classical poets. He has depicted the pangs of separation of the heroine in each season in that poem. The poem suffers at many places on account of impropriety and farfetched conceits, yet it reveals unmistakably the poet's love for nature. Narmad was the first poet

in Gujarati to write what is known as nature poetry. This was due to the influence of his study of poets like Wordsworth, Shelley and others which had made a tremendous impact on him. But his love for nature was deep and genuine, though his nature poems lack in poetic elements. Subjective poetry in Gujarati also starts with Narmad. He is also the first poet to write love poems; he writes freely and frankly about his own love affairs. Those poems are marred by his lack of a sense of propriety or refinement. According to his theory, 'Josso' passionate impulse, creates poetry. He wrongly interpreted Wordsworth's theory of poetry, spontaneous overflow of powerful feelings and thought that intellect was an impediment in the way of poetry. He was so impulsive by temperament that he would never patiently analyse and understand his own feelings and would express them in proper words.

Narmad had a deep love for his country and his poems on patriotism are sincere ; and therefore they are free from the usual defects of his poetry. In those days, he was singing the songs of complete independence. In his memorable poems, '*Jaya Jaya Garavi Gujarat*', every word is lit up by his love for the mother land. 'It is dawn, darkness has gone sings the poet in that poem and prophecies that mid-day Sun will soon shine with full vigour'. Thus he was a pioneer in patriotic poetry, though Dalpat, who was his senior, was a late arrival in this field of early modern poetry.

His poetry deals with the subjects of social reform, love for the country, moral uplift, spread of education, widow remarriage and expulsion of the devil of superstition from the country. His long narrative poem, '*Hindusni Padati*', fall of Hindus, was highly esteemed and we see in it his intense and sincere emotion for the country. We feel a sort of freshness in it even today. In the poem he has analysed the causes that led to the degeneration of the Hindus, and has also pointed out the prevailing evil customs and has appealed to his countrymen to root them out and accept reforms. This poem was considered, in those days, the Bible of the reforms movement. His poetic works are collected in *Narma-Kavita*.

Like Dalpat, Narmad had also a wide group of admirers in those days. He too considered himself a poet above everything else. However, after a decade or so the fountain of his poetry dried up. Perhaps the main reason for this was that he did not get the expected response of his desire for reforms from the people. This damped his spirit and he was heading towards a great metamorphosis which was to follow; he turned to orthodoxy.

Narmad had a passion for enriching Gujarati literature and language. He thought of preparing a great lexicon in Gujarati. He worked at it for many years and he completed in 1873 the work known as *Narmakosha*. He prefaced this first dictionary in Gujarati with an introductory essay on Gujarati language by making use of all linguistic material available in his time. The lexicon was his monumental work. The way in which he faced difficulties in getting it printed also was heroic, and he dedicated this memorable work not to any individual but to the whole of Gujarat. When he realised his

failure in bringing about social reforms as expected, he began to think deeply about the causes of his failure. He turned to history. He read nearly 200 books on the history of different countries of the world. This study of history taught him to take a historical view while advocating reforms. He realised that for introducing reforms, it was necessary to understand what would best suit the genius of its people. This study of history led him to write *Rajyarang*, an outline of world history. This work by itself has not much significance, but it shows the enormous labour undertaken by him. 'The study changed his outlook. He also realised that his followers in the crusade for reforms were cowardly, lukewarm and inactive. It also created a reaction in him, impulsive as he was. He turned to orthodoxy. He had a courage of conviction, which his comrades lacked and that is why it was no wonder that he surprised the whole of Gujarat by making an announcement that he had erred in advocating reforms and that he supported age old views. He has embodied these ideas in his *Dharmavichara*.

In the field of Gujarati prose, Narmad achieved a quality never known before. He gave it a new style and Gujarati prose showed literary excellence for the first time. Narmad had a direct and penetrating prose style full of new charm, though in his later life, especially in his *Dharmavichara*, it becomes artificial and pedantic.' Style is the man' applies very correctly in case of Narmad, because a change in his views reflects the appropriate change in his prose style also. He is therefore rightly acknowledged as the father of Gujarati prose.

Partly from a sense of self importance and partly with a view to originate a new literary form in Gujarati, Narmad wrote an autobiography *Mari Hakikat*. Though incomplete, it is very interesting and it provides an insight into the author's character. He also started a journal *Dandio* to enlighten the public. He fearlessly criticised in a rambling style the Government officials and prominent persons of those days engaged in corrupt practices. He also used his pen as a vehicle of reforms by exposing evil customs and superstitions. He wrote sketches of the old poets, after making researches regarding their lives and works. He also summarised in Gujarati Homer's *Jhod* as he did of *Ramayana* and *Mahabharat*. He also made an attempt to write an epic *Virasimha* which he began and left off after composing a few lines. He wrote three dramas also when he was in need of money. Being essentially a subjective poet, it is obvious that he could hardly succeed in an objective form of literature like drama.

In short, Narmad was naturally the first of moderns who changed and widened the course of Gujarati literature. He tried his hand at almost all forms of modern literature in Gujarati, though he did not attain uniform success in all these. In many cases, his attempts were crude and lacked artistic refinements. All the same, Narmad's single handed pioneering work was unparalleled and it has given him a unique and permanent place in the history of Gujarati literature,

not with standing his artistic limitations. Though many literary writers after Dalpat and Narmad can claim greater artistic attainments, the works of these poets, Dalpat Narmad (they are often thus bracketed together) form a new era, known as the Age of Reforms and Narmad is unanimously acclaimed as the pioneer of the modern Gujarati literature.

Navalram Lakshamiram Pandva (1836-88).

Navalram Lakshamiram Pandya (1836—1888) was a junior contemporary of Narmad who belonged to Surat. Not only did he belong to the city of Narmad, but he was a friend and associate of the poet who carried on his traditions on more judicious lines. He wrote a biographical sketch of Narmad after his death and even today it remains an authoritative account of Narmad. Navalram began his career as a teacher and remained an educationist throughout his life. Later in 1870, he became Vice-Principal of the Male Training College at Ahmedabad and in 1876, he became principal of the Male Training College in Rajkot. For eighteen years he edited *Gujarat-Shatapatra*, a school periodical, and all of his writings were meant for it. Most of his writings are collected in *Navalgranthavali* (1891), Vols. I and II.

Though Navalram wrote poetry, drama, stories etc., he is primarily known as a very able critic. He was the first to start writing reviews of the books published at that time in the manner of English critical essays and he also incidentally discussed principles of literary criticism. He was a serious thinker of his age and by his writing he influenced the growing literature of the time. He encouraged the beginners by pointing out their merits, warned the mediocre to keep away from writing and advised the enthusiasts to look before they leapt by pointing out their limitations. He was a well-read man and wrote studied articles on education, literature, social reforms etc. He wrote patriotic and reformist poems which became very popular in those days. His poems are collected in his *Bala-Lagna-Batrisi* and *Balagar-bavali*. His poems have the merits of the poetry of Dalpat and Narmad without their defects.

He also wrote an original drama *Viraman* with a historical theme after the Sanskrit drama-style, which is defective as a form of dramatic art. His *Bhatnum Bhopalun* is an adaptation of Molier's comedy 'The Mock Doctor'. It was so successful on adaptation in Gujarati that nobody could detect that it had a foreign origin. He translated 'Meghdoot' of Kalidas into Gujarati. He also edited *Kumarbainun Mamerun* by Premanand, the greatest mediaeval poet of Gujarat. He discussed problems of Gujarati linguistics and wrote a text book on etymology. He wrote *Englandno Itihas*, a history of the English people for schools, and it is remarkable for its lucid prose style. In his hands Gujarati prose made a distinct progress. He opposed the growing bias for over Sanskritisation in Gujarati writings and his valuable contribution is that the Gujarati language became plastic and effective.

New forms of literature like drama, novel etc., were also essayed by the pioneers of the new literary age. The study of Scott's novels had influenced the new authors. So far as the drama was concerned,

Gujarati had no stage and it had hardly any dramatic literature worth the name. Episodes from Krishna's life were crudely staged at religious fairs or in temples. These were very popular and thus *Rasalita* or *Danalita* were played very often by strolling players. There were also in vogue, the *bhavaais*, crude theatricals in villages of Gujarat and Saurashtra in which the Targata community played a very important role. These *bhavaais* were performed with gross acting and were reeking with ribaldry. Dalpatram's attempts in this field of literature were not much influenced by the dramas of the West in spite of his rendering into Gujarati of the English translation of *Plutus* by Aristophanes. Navalram's *Bhatnun Bhopalu* and *Viramati* referred to earlier were merely solitary attempts. But admiration for Shakespeare brought a *Shakespeare Katha Sama* in existence. Parsi Drama companies tried to stage in Gujarati some dramas of Shakespeare suitably adopted.

The first work of fiction known as *Sasu-Vahuni Ladai* in Gujarati was written by Mahipatram Ruparam Nilkanth, though it had no literary merits.

Nandshankar Tuljashankar Mehta (1835—1905).

Narmad and Navalram had made Surat famous by their literary writings. It was said in those days Surat had three powerful literary men whose names began with the initial letter 'N' of which two were Narmad and Navalram and the third was Nandshankar Tuljashankar Mehta (1835—1905). He was a Vadnagara Nagara Grihastha. At the instance of Mr. Russel, the then educational inspector, Nandshankar wrote a historical novel called *Karan Ghelo* (1868) based on the episode of betrayal of Gujarat by Madhav, the minister of King Karan of Gujarat because Karan had outraged the chastity of the beautiful wife of Madhav. Though *Karan Ghelo* is the solitary literary contribution to Gujarati literature by Nandshankar it has given the author a permanent place in Gujarati literature because of the literary merits of the work. It was the first artistic work of fiction in Gujarati based upon the model of English historical novels of Scott. It is true that the novel suffers from a lack of sustained interest of the story because of very long descriptions interspersed. Still because of artistic skill in plot construction and living characterisation it won the distinction of being the first literary novel in Gujarati literature. It is the first work of fiction with a tragic end, which also is a unique event, because there was an age old tradition of bringing to a happy end any work of fiction, whether it be poetry, drama, etc. In spite of many shortcomings, *Karan Ghelo* set a norm for novel writing in Gujarati for many years. It had a good literary prose style, rich language and a peculiar sense of humour. Supernatural elements also found a place in the novel. Thus during this period, the foundations of novel and drama were laid. Nandshankar had paved the way for the novel and Ranchhodbhai Udayram was also to open the new vistas in the field of drama. Meanwhile a new influence in the field of religion was visible, though people as a whole were almost untouched by it. Literature, however, was influenced a little because of the educated literary persons' activities in that field.

Bholanath Sarabhai(1822-86).

Bholanath Sarabhai (1822—1886), a Vadnagara Nagar of Ahmedabad joined the *Prarthana Samaj* founded by Mahipatram Rupram in 1871. This *Prarthana Satnaj* took its inspiration from the *Brahmo Samaj* in Bengal. Bholanath Sarabhai was rich and cultured, and was a Sub-judge in Ahmedabad. He took to a purer worship of the Formless Absolute. He composed prayer psalms, which had a different note from the *bhakti* poetry. *Bhakti* poetry was laden with sensuality which was in vogue for centuries, while these prayers were absolutely free from sex tinge and they voiced true humility to the omnipotent and omniscient. These prayers published as *Ishvar Prarthana Mala* (1872) and are a landmark in the cultural history of Gujarat, as they paved a new path away from the usual *bhakti* poetry.

Mahipatram Rupram Nilkanth (1829-91)

Mahipatram Rupram Nilkanth (1829—1891) also a Vadnagara Nagar of Surat also needs to be mentioned. Not only was he a big officer in the Education Department but he was an educationist in his individual right. He was an ardent advocate of social reform also. In those days of orthodoxy, he showed rare courage in crossing the seas, which was forbidden by religious customs and went to England and thus incurred the wrath of his caste-fellows for breaking the time honoured custom. This event caused a great stir in the social life of that time.

With a view to propagate social reform he wrote a social fiction named *Sasu- Vahuni Ladai*. Though it drew the attention of many people, it was not considered a success. After the publication of Nandshankar's *Koran Ghelo*, it went into the background, though historically it was the first work of fiction. After *Karan Ghelo*, Mahipatram wrote two historical fictions called '*Vanaraj*' '*Chavdo*' and '*Sahara Jesang*' which drew the attention of the reading class. Nandshankar's *Karan Ghelo* was such a great success that Mahi-patram's fictions receded into background. But his *Bhavai-Sangrah*, a collection of stories of plots of folk-dramas in Gujarat, is an important publication for the study of folk-drama and folk-dance. He also wrote life-sketches of two great social reformers of those times viz., Durgaram Mehtaji and Karsondas Mulji.

Ranchhodbhai Udayram (1838-1923).

One of the leaders of Shakespeare Katha Samaj was Ranchhodbhai Udayram (1838—1923). He was a Baj-Khedaval Brahmin of Mahudha, near Nadiad. He took his education at Ahmedabad and also began his literary activities there. He went to Bombay, took to business and then went as an officer in the Kutch State. But finally he passed his retired life in Bombay in the service of Gujarati literature. As stated earlier '*bhavais*', crude plays by strolling players, were the only popular form of dramas. He was exasperated by the obscenities and crudities of the *bhavais* and that is why he started a crusade against them. He decided to write plays on the Shakespearean model for the Bombay public. Most of his plays were didactic in nature and they were written with a view to focus the attention of the people on the evil social customs and practices prevalent in his days. His *Lalita Dukhadarshak Natak* attained great popularity at that time. It is a tragedy in which Lalita, a well-behaved and a good natured young girl, is married to a worthless

idiot, Nandan, by the parents because of the glamour of his (Nandan's) social status. The helpless daughter's miseries are so vividly expressed in the drama that it used to make the audience weep. It clearly reflected the prevailing social custom. It literally took Gujarat by storm. The husband's name (Nandan) passed in the language as a synonym for a heartless rake. The general pattern of Ranchhodbhai's plays was didactic stories with long dialogues, interspersed with songs.

He wrote fourteen plays which considerably influenced his age in favour of social reforms. He also wrote *Natyaprakash* which was the fruit of his study of the Sanskrit dramatic theory as well as his direct acquaintance of the Bombay Stage.

Apart from his dramas, Ranchhodbhai will hold a permanent place in Gujarati literature for two of his works : *Ranapingal* and his Gujarati translation of *Rasamala*, an English book by A. K. Forbes. *Ranapingal* is a work on prosody in three volumes wherein the author has treated metres current in Sanskrit, Prakrit, *Vraja bhasha* Persian and Gujarati and specially the metres: current among the community of the bards (Charanas and Bhatas) in Gujarat. This voluminous work is the result of his scholarship and hard work done for many years. It is the first work in Gujarati with scientific approach to the subject of prosody. His *Rasamala* published in two volumes, is valuable not only for his lucid translation but also for the important additional supplementary information, known as *puravani* in Gujarati, appended by the translator himself wherein he not only corrected the errors of the original authors but incorporated all the new historical material that was brought to light.

His scholarship and contribution in Gujarati literature were very well-recognised and as a result he had the honour of being elected President of the fourth session of the Gujarati *Sahitya Parishad*, held at Baroda in 1912. He has also written a history of the Cutch State of which he was *diwan* for many years. This work is still unpublished.

Hargovinddas Dwarkadas Kantawalla (1844-1931).

Hargovinddas Dwarkadas Kantawalla (1844—1931), a Khadayataya Bania of Umreth in Kaira District, was also a writer of known repute. He has written a narrative poem called *Panipat* (1867). His novel *Andheri Nagarine Gadharvasen* (1881) needs a special mention. This is a realistic picture of misrule in Indian States of those days where ridiculous episodes of a silly king are depicted in an interesting manner. It is a good satire on the rule of petty native states at that time. He used *desya* words, locally current, and thus showed his disapproval against the new tendency of using highly artificial Sanskritised words. But the novel had hardly any artistic merits.

Hargovinddas Kantawalla rendered a useful service to Gujarati literature not so much by his original works as by his editing *Prachin Kavya Mala* series, some collections of medieval poetic works, started under the patronage of the Maharaja of Baroda. This series has created a number of controversies among Gujarati scholars, the most noteworthy being the one about the authenticity of plays

attributed to Premanand. Also many other poems published in *Prachin Kavya Mala* are suspected and not considered to be genuine. Critics are of the opinion that the authorship of many of these works can be attributed to Chhotalal Narbheram who assisted Kantawalla in editing the series.

He was elected President of the sixth session of the *Gujarati Sahitya Parishad* held at Ahmedabad in 1920.

Jahangir Ardeshir Talyarkhan.

Incidentally a mention deserves to be made of the artistic attempt at writing novel during the period by Jahangir Ardeshir Talyarkhan. His two novels, *Ratnalakshmi* (1881) and *Kulin ane Mundra* (1884) were written in the choice Gujarati of the period throbbing with life. They can be considered as a great advance on *Karan Ghelo* from the view point of the form of the novel. The author knew the art of story telling. But Goverdhanram's *Saraswati-chandra* that followed was such a powerful work that it obscured Talyarkhan's novels altogether,

Kavi Hirachand Kanji, Kavi Shivilal Dheneshwar, Ganpatram Rajaram, Sheth Vallabhadas Popat, Acharya Vallabhji Haridatta and Keshavlal Hariram Bhatt are some of the writers of this early stage of the modern period, who deserve to be mentioned as they had drawn the attention of their age by their writings.

Parsi Authors.

A mention also deserves to be made of Parsi author writing in Gujarati. The early Parsi authors wrote on the Persian model. Hindus and Parsis together started a Gujarati Literary Association known as the *Dnyan Prasarak Mandli*. There were some good Parsi writers. Furdoonji Marzbanji (1787—1874), the father of Gujarati journalism was a voluminous writer in prose and verse. So also was Mansukh, whose real name was Manchorji Kevasji Shapurji. Beramji Malbari was also a popular Gujarati poet. Except for a few Parsi writers, Parsis evolved a variety of the language known as Parsi-Gujarati wherein they used words according to their pronunciation, as also words in English and Persian with which they as a class were very familiar.

Narmad died in 1886.* In 1887 two books of outstanding literary merit and of great historical importance appeared, and their publication ushered in the really 'modern' period in Gujarati literature. The authors of these two books were two of the finest products of the Bombay University which was established in 1857, and which was, by 1880, sending out its alumni into the cultural and literary life of the region which it served. Their names were Govardhanram Madhavram Tripathi and Narsimharav Bholanath Divetia. The two respective books from their pen which appeared in 1887 were the first volume of the renowned and epoch making novel '*Saraswatichandra*' and a tiny volume of poems called *Kusummala*. These two books differed widely in character, but in their own separate ways both established a landmark which separated the literature of the past, from the one which was to follow.

* This portion is contributed by Shri Gulabdas Broker, Bombay.

As stated above, the authors of both these books were two of the finest products of the University of Bombay. The education imparted by that University had made its students aware not only of the beauties of the culture and literature of the West, but also of the great inheritance of the culture of their own land through an intensive course of studies in Sanskrit. Studies of these two cultures and the two great languages—English and Sanskrit—had helped in balancing the outlook of the students towards the problems that faced them in the realm of literary and social life. All these new influences are eminently reflected in the works of these two writers as well as in those of others who belonged to the same age. As a matter of fact, that whole age is called "*Pandit Yuga*" on account of the vast knowledge and scholarship which writers of that age possessed.

The age of Narmad, so far as social reforms movement was concerned, was an age of impetuosity. Even when Narmad retracted from his earlier fiery path, it was the result of impetuous action. The new age, the "*Pandit Yuga*", brought with it a period of checks and balances. It was an age of synthesis, one can say. It brought in a synthesis of Cultures—Western and Eastern—and the writers of that age were concerned with bringing about a happy blending of the best in both these cultures to enrich the lives of the people of this land.

The most outstanding name among the writers who tried to do this is that of Govardhanram Madhavram Tripathi (1855 — 1907). Born in a Nagar Brahmin family of Nadiad, he shifted to Bombay for further studies and secured his degrees in Arts and Law from the University of Bombay. In the early part of his career he took up service in a native state in Saurashtra, where he gained a deep insight into the life of those parts, as well as a knowledge of problems that faced the people and princes of the native states in their relations with each other as well as with the British rulers who exercised suzerainty over them. This knowledge became very useful to him when later he composed his *magnum opus Saraswatichandra*. That book, in its four big volumes depicts life in all its aspects. More than that, it gives a view of life as a whole dear to its author who was a philosopher of no mean stature. The hero of the novel "*Saraswatichandra*" is thus, a philosopher who is moving about the world, thinking out his own thoughts, and envisaging a world moulded by philosophers. He is, therefore, rightly called a "Philosophical vagabond".

He may have been that, but his author was no vagabond. He was an idealist who possessed the courage of his convictions.

As we have seen, that author, Govardhanram Madhavram Tripathi had passed his B. A. and LL.B. Examinations from the University of Bombay. After doing that he started legal practice on the Appellate side of the High Court of Bombay. Within a few years that practice began to thrive, and by the time he was forty, he

became one of the leading practitioners at the Bombay bar. The judgeship of the High Court of Bombay was within his grasp. A brilliant future awaited him in the legal line.

But he had other longings. Since early youth he had chalked out a map which his life should follow. According to that, he wanted to retire at forty and devote himself exclusively to the service of literature and culture. The lure of a luminous legal career could not succeed against that resolve of his early days, and though he could not retire from his practice exactly at the age of forty, he could do so at around forty three, and thereafter devoted his whole life to letters. He went back to Nadiad, the place of his birth, and completed the fourth volume of *Saraswatichandra* and wrote many essays. In 1905 he was elected president of the first session of the Gujarati Sahitya Parishad which was established around that time.

To evaluate the work of Govardhanram, it is necessary to have a look at *Saraswatichandra* because no novel in Gujarati literature has, till now, equalled it in brilliance, range, depth and insight. It is remarkable that within thirty seven years of its birth, Gujarati prose could produce such a masterpiece.

The Gujarati novel had before it the model of the English novel. *Karan Ghelo* as we have seen, modelled itself on the romances of Sir Walter Scott. Govardhanram too had before his mind the big Victorian novels which were then respected very much. But even in those early days the independent genius of Govardhanram asserted itself. He invented a hero who was a philosopher, and tried to view life steadily and as a whole. To do that he had to use a huge canvas as huge as life itself. On that canvas he depicted pictures of social, family, political and philosophical aspects of life, and gave a version of a full and fruitful life as he envisaged it. Thus he created a world of his own, and in doing that he emulated the work of the masters of the literary craft. Only his craft lacked the finesse that other masters employ, but looking to the time and the age in which he was writing and also to the comparative newness of the form he was attempting this lapse can be excused. In spite of all its faults its artistic inadequacies, its pompous style, its fourth part which deals mainly with philosophy and only in a very minor way with the story—*Saraswatichandra* still remains a great masterpiece. Its importance can be gauged from the tribute that Anandshankar Dhruva—a great scholar and a great critic paid it by calling it the nineteenth *purana*—a *purana* for modern times. And indeed like the *puranas* of yore *Saraswatichandra* has produced a galaxy of characters who can never be forgotten. The Kumuds and Kusums found everywhere in Gujarat today are a tribute to two of his immortal female characters, the sisters Kumud and Kusum.

Besides producing this magnificent novel, Govardhanram has employed his talent in producing other important works also. His work as a critic can be seen in two important books of criticism that he wrote. One is *The Classical Poets of Gujarat* which he wrote in English, and other is *Dayaramno Akshardeha* (Dayaram through his writing) written in Gujarati. His *Sakshara-Jeevan* (Life of a learned

Writer) bears all the marks of his philosophical outlook and insight. It gives a picture of an ideal life for a literary man. It stands to the credit of the author that in his own life he tried to practice what he preached through this very important though rather difficult book of his. Besides these critical and thought provoking writings of his, Govardhanram wrote a biography of his daughter Lilavati who died in her early youth. The name of the book is *Lilavati Jeevan Kala*. It is full of the love of the author for his daughter whom he had tried to mould into an ideal woman ; but it lacks the lustre of art. Thus though it is known even to this day, no serious mention of it is made by critics or scholars when the form of biographical literature in Gujarati is discussed by them.

Govardhanram has brought out a volume of poetry also. It is called *Snehamudra*. It is a typical long poem which contains descriptions of the spirits of Man, Woman, Lion, etc. This poem bears witness to the creative energy of the writer, but it is seldom read though often praised. Its rugged style, obscure meanings, too much of philosophizing and use of less familiar Sanskrit words have contributed to its comparative neglect as a book worth reading.

But the greatest contribution of Govardhanram, apart from the novel *Saraswatichandra*, lay in the field of his voluminous writings in the diaries which he kept, and which he called his *scrap-books*. Three volumes of these *scrap-books* are published in recent years, and they provide the reader with an insight into the inner workings of the mind and soul of this great man. It is a record of his thoughts and desires, of his struggles and temptations, of his philosophical insight and deep patriotism. Any student of Gujarati language and literature must needs read these *scrap-books* which are written in English. Like most of his other writings, these volumes also bear the marks of his pompous style of writing and his lack of craft, but its sincerity is so transparent and his idealism so catching, that, in spite of all short-comings, these *scrap-books* remain a landmark in Gujarati literature.

Now, we can turn to the author of *Kusummala* the other book—a collection of poems—published, in 1887 which helped in ushering in the truly "modern" modern period in Gujarati literature. He is Narasimharao Bholanath Divetia (1859—1937).

Narasimharao studied at the University of Bombay and was one of its finest products. He served for a long time with the then Government of Bombay, and when he retired from service he was an Assistant Collector. He came from a very distinguished and cultured family. Apart from his father Bholanath Sarabhai who established the *Prarthana Samaj* in Gujarat, his two brothers Bhimrao and Krishnarao were also distinguished writers. Bhimrao's *Pruthuraj Rasa* is in the style of an epic poem written in a manner which pleases even today, and provides a genuine literary interest to the discriminating reader. Krishnarao held great promise as an essayist before he died. But the most outstanding contribution came from Narasimharao himself who lived a very long and fruitful creative life. His work in the Elphinstone College, Bombay, where he

served as Honorary Professor of Gujarati after his retirement from service is also remarkable in that a whole band of distinguished writers of the future was trained under his able and loving care and guidance.

At the age of twenty-eight he published his first collection of verses and called it, appropriately, *Kusummala* (A Garland of Flowers).

The publication of that book was an epoch making event in Gujarati literature because as the author has stated in its preface, the poems contained therein were written with a view to give a practical demonstration of what the poetic pursuit in the West was like. Before him, Narmad and Dalpat had written poems in a new vein, a vein which clearly distinguished their work from that of the medieval period which had died with their advent, but their work was slipshod and without a proper finish. They were fumbling with a form which they could not properly handle, because they had a very inadequate notion of what that new form demanded. Their views regarding the nature of poetry were amateurish and their diction, at times, puerile. The resultant products were attempts rather than poems.

But it was not so with Narasimharao's poems collected in this tiny volume. He had studied lyrical poetry under able teachers, and he had grasped the purpose and significance of the new form that he was later to attempt. Poems contained in Palgrave's *Golden Treasury* had so charmed this young enthusiast that he was tempted to write in that vein, and the result was very happy indeed. The touch of the amateur is hardly noticeable in the poems of that collection and almost all of them fulfil most of the requirements of the type of poetry that he composes. For the first time in its history, Gujarati literature can boast of a collection which represented the new vein to such a large extent, both as regards the matter and the method of poetry.

For, Narasimharao had an edge over his predecessors in regard to both. Both Narmad and Dalpat wrote poems about almost any subject on earth. Most of their creations were weak, and many of them dealt with subjects which could hardly form the subject-matter of poetry. The new poet ascribed this weakness in their work perhaps to their uncritical acceptance of any subject as one fit for poetry. Poetry was a noble nurse and it could not lend itself to any subject whatsoever. It should deal only with the noble, the great, the sublime. Thus the subjects treated by Narasimharao in his poems were grand, sublime and subtle. Automatically, they and the Sanskrit metres that he used, lent a dignity to his poetry which the work of the older and cruder poets above mentioned lacked. The superiority of this poet in the matter of the manner and method of poetry is already explained.

Apart from the smaller lyrical poems that he wrote, Narasimharao excelled in another branch also. That was the branch of *Khanda Kavya*, which form he borrowed from the work of a junior contemporary, Manishankar Ratnaji Bhatt, who was a master of that branch

of poetry and whose poems published under the pseudonym, Kant, are some of the loveliest pieces in the Gujarati language. These poems—the *Khanda Kavyas* narrated a story. The metres in the poem changed with the changes in sentiments and the whole edifice thus became a lovely work of art. Narasimharao's *Uttara Abhimanu* and *Santanu-Matsyagandha* are good examples of the successful *Khanda Kavya*.

The sorrows of the widow in society are also depicted in some of Narasimharao's poems, and one particular poem *Chitravilopan* has become justly famous. He was a reformer at heart and the sorrows of women touched his very depths. His life was also, incidentally full of sorrows and so he has said in one of his beautiful lines that the narp of his heart was more attuned to sorrowful things.

The sorrows that beset his life were many. A very promising son of his, Nalinkant, died in the very spring of youth. That shocked the poet so much that he could find a little refuge in philosophic thinking which raised questions about the very nature of our Being. Those questions and their solutions as he found them are beautifully rendered in one of the best elegies of the Gujarati language called *Smaran Samhita*.

The other volumes of his verse are *Hridaya Veena* and *Nupoor Zankar*.

Poetry was not the only field in which Narsimharao excelled. He was a very fine critic also. He was well-versed in Sanskrit poetics, and he had a good grasp over the theories of Western literary criticism. His critical writings sometimes raise fundamental questions pertaining to the soul of poetry. The body of poetry also remained a thing of his perpetual quest. He laid particular stress on the purity of language and on the unerring use of metre in poetry. He did a lot of book reviewing also, and the greatest of the great could not escape the vehemence of his wrath, if some fault was found with them. His critical writings are collected in four volumes called *Manomukur*.

Besides poetry and criticism, the thing that absorbed him most was the subject of philology. Before him, Vrajlal Kalidas Shastri (1825—1923) had published a history of Gujarati language in 1866, and a book dealing with philology called *Utsargamala*. This had, as it were, created a background for Narasimharao's philological researches. The fruits of those researches were gathered in the Wilson Philological Lectures that Narasimharao delivered in 1921 under the auspices of the University of Bombay. These lectures were of such a superior nature that they completely overshadowed the work of Vrajlal Shastri as well as of Narmadashankar and Navalram of an earlier era. The two volumes of *Gujarati Language and Literature* bear ample evidence of the depth of his knowledge in this field.

Narasimharao lived a very long life. He had enough time therein to think out his own thoughts and to give expression to them. His *Vivartalila* is full of these thoughts rendered in a rambling style and

dealing with philosophical and literary material in a personal manner. Besides philosophy, he thought about problems connected with arts other than poetry. One result of these thoughts was his book about acting called *Abhinaya Kala*. It is not a great book but it shows the range of its author's interests.

They were many, and many also were his contacts with men of his generation. He has given pen-portraits of some of them in his book *Smaranmukur*. It is a delightful book and it gives us an insight not only into the characters of the personages depicted, but also in the social conditions of those times.

All these pursuits did not, perhaps, eat away the whole of his energy, because besides doing all these voluminous writings, he used to keep a day-to-day account of his doings, thoughts, impressions and events in the form of diaries. Those diaries provide very delightful and enlightening reading. A volume of these diaries edited by Ramprasad Bakshi and Dhansukhlal Mehta published many years after his death provides excellent reading.

His services rendered during a lifetime of devoted work were adequately rewarded by a grateful people who elected him to preside over the fifth session of the Gujarati Sahitya Parishad held at Surat in 1915.

With his death in 1937 an era, *Pandit Yuga*, also ended.

Looking in retrospect one may say that the contribution of this great Savant was unique. This, in spite of the fact, that a second look at his poetry shows lack of real poetic fervour in them, at his philology shows that it was the work of an amateur who was trying to find his way, at his criticism that he lacked in deep artistic insight, and limited the range of subject fit for poetry by insisting on their being grand and sublime only. These are limitations indeed, but looking at the time in which he worked and the pioneering work that he did in many fields, one cannot but admit that if the age in which he lived deserved to be called *Pandit Yuga*, it was on account of the great untiring work of Savants like Narasimharao Bholanath Divetia and others.

Let us now have a look at the others. Manilal Nabhubhai Dvivedi (1858—1898) comes early in the list. In his short life of only forty years, he accomplished work which it would take a much longer time for others to do. He was also born in Nadiad the place where Govardhanram as well as many other great literary figures of that age were born, and which was rightly called *Sakshara Bhoomi* (The Land of the Learned) in those days.

The main contribution of Manilal Nabhubhai is in the fields of thought, philosophy, Sanskrit studies, translation from Sanskrit and social reforms. Though, not a very bright student at first, he developed into one of the best scholars of Sanskrit, and though he was a mere Bachelor of Arts, he was appointed a professor of Sanskrit at Bhavnagar in Saurashtra. His attitude to philosophical thought and his contribution in that field were so great, that they had invited

attention towards him from all parts of the world. As a matter of fact he was invited to take part in a conference of all religions at Chicago in the U. S. A. but somehow or the other he could not attend it. His book *Siddhantasara* represents his thinking about the Hindu religion, and also his attempt at reinterpreting it and thus trying to solve the problem of the modern age in its light. It is a very great attempt and the book is still considered a masterpiece of its kind. It shows his learning towards theosophy also.

But in spite of that leaning of his, Manilal was a *Vedantist* pure and simple. His admirers and followers called him *Abhedha Marg Pravasi*. That strain in him is reflected in his poems also, though it is a known secret now that most of the poems that he wrote about *Abhedha* were born out of his joys or frustration in his emotional affairs. Though sparse in numbers—he has only two small collections of poems *Premjeevan* and *Atmanimajjan*—some pieces of his verse are excellent.

Of more abiding value were the essays and articles that he wrote. Though belonging to the older school of thought about social reforms he was neither bigotted nor orthodox. He wanted society to progress in a manner consistent with the outlook and the genius of the land and its people. He advocated reforms with this particular view-point in the background, and took cudgels against those who, according to him were mere imitators of the West. All these points of view, as well as others equally powerful are found in the volume he called *Sudarshana Gadyavali*. Those essays display a style of prose unique for that time, and so he is rightly considered as one of the masters of Gujarati prose.

Sudarshana is a name that he seems to like. One of the famous monthlies that he edited, he called *Sudarshana*. Another monthly magazine of his—*Priyamvada*—was equally well-known.

Editor, essayist, poet, prose-writer Manilal was a dramatist also. His play *Kanta* was one of the few pieces of drama written in those early days which is prescribed for studies at the Universities in Gujarat even to-day. It is a tragedy, and it attempts to weave its story through a combination of the techniques of the Indian and English dramas. It has some beautiful scenes and sequences, though as a whole, it suffers from inconsistencies and improbabilities both as regards characters and situations. Even so, it is one of the few plays written by a literary man in Gujarati which had the good fortune of being put on the stage.

Besides this original play, Manilal translated two very well-known plays from Sanskrit. They are *Malati Madhava* and *Uttaramcharita*. The translations are excellent, because as we have seen, he knew his Sanskrit very well, and he was poet as well. That knowledge of Sanskrit secured for him the patronage of the Gaikwad of Baroda of those days, when he needed some sort of a patronage most. Because of certain diseases, that he had acquired due to a profligate life, he was forced to give up his professorship at Bhavnagar. He had a miserable family life at home and he did not know

where to turn. At that time the Gaikwad came to his rescue and secured his services for getting some philosophical works from Sanskrit translated into Gujarati. That job he did very well.

As a translator too Manilal will be remembered for a long time, because besides doing these translations from Sanskrit, he has adapted a novel from English. The name of the novel in Gujarati is *Gulabsinha*. It is an adaptation and a very successful one of Bulwar Lytton's book *Zenoni* by name. Manilal selected this particular novel for adaptation because it dealt with the theme of philosophical mysticism, a theme dear to his heart. Though, difficult at times, this novel evolved an effective style of prose.

It is a curious paradox, the life of this man. The big volume of work that he has done in such a small span of time speaks volume for his energy, enthusiasm, scholarship and creative ability. But along with this life of the spirit, he seems to have led a very abnormal and perhaps disgusting physical life also. Being an honest man, he kept a diary which fully depicted that side of his life. That diary has not been published so far, because people who possess it have not felt it wise to do so. It could not be done earlier because it would involve so many persons who were alive. But now that so much time has elapsed since those days, it would not be very much a miss if that frank book of his sees the light of the day.

Manilal's friend Balashankar Ullasram Kantharia (1858-1898) also belonged to the *Pandit Yuga* and though he too lived a life as short as Manilal's his contribution to Gujarati literature, though small in volume, is of a lasting value. Particularly valuable is his contribution of the *gazel* form of poetry. He introduced that form through his small volume of fifteen poems called *Hari-Prema-Panchadashi*. The main theme of those fifteen poems is love but it is love expressed in a Persian manner. That manner is evident not only in its *gazel* form of versification, but also in its concepts and their flavour. Those poems are suffused with the ardour of love of the sufitype longing to take to its bosom God who is Beauty. This particular mood of poetry cannot be obtained if the poet had no abandon in him—no *masti* in him, as the poet termed it. So it was Balashankar who introduced *masti* in Gujarati poetry, and his friend Manilal helped him in the job. These two poets thus are the pioneers of the *masti* cult in Gujarati poetry.

Another pioneering work of Balashankar was done through the publication of his poem *Klanta Kavi*. (The tired poet). It is a poem in a hundred stanzas written in the Sanskrit *Shikharini* metre. This small volume was published in 1885, two years before the publication of *Saraswatichandra* and *Kusummala*. The metre in this poem is so powerfully employed and the diction and style are so enchanting that some people are tempted to call that poem, the pioneering work of the really 'modern' modern period. We may not agree with that point of view, but we too must agree that that was the work which helped usher in the more sustained works of the modern period. So far as intensity of passion and a nonchalance towards the world are concerned, this poem remains still unparalleled.

Umashankar Joshi has written a big desertation on Balashankar called *Klanta Kavi*. Balashankar also translated *Mrichhakatika* into Gujarati.

Balashankar led an undisciplined life and all of his work is not published yet, as it should have been. But the stamp of his personality is evident in his mystical poems which sing of Divine Love. Apart from that his influence is evident in the *gatal* literature created later by *Kalapi Sagar*, and *Masta Kavi Tribhuvan Premshankar*.

While a mention is made of these stalwarts we may also mention the work of Hari Harshad Dhruva (1856—1896) who wrote love poem and poems of patriotism in a fresh and original manner. In some of his poems he has tried to catch the beauty of Nature. Influence of English poets and of Narmad can be felt in work of this type though the manner of expression is his own. A volume of his poems *Kunjavihar* was published in those days.

Much more eminent than Hari Harshad Dhruva (1859—1938) however, was his longer lived brother Keshav Harshad Dhruva who made a lasting contribution to the *Pandit Yuga* in another direction. That is, in the direction of translations from Sanskrit. Before him Narmad had given a summary translation of *Shakuntala* of Kalidasa, but like his other work it was shoddy and immature, and he had tried to adapt it for the Gujarati stage. Also he had not the equipment of the people of the *Pandit Yuga*. K. H. Dhruva was a highly educated alumnus from the University of Bombay and he was a great scholar of the Sanskrit language. He worked for a long time in the Education Department of the Government of Bombay and after he retired from that service, he worked for some years as Professor of Gujarati at the Gujarat College, Ahmadabad. He translated nine works from Sanskrit into Gujarati including works of Bhasa, Kalidasa, Harsha and Vishakhadatta as also of Jayadeva and Amaran. Through translations, his object was to carry to the reader the *rasa* of the original work. Because of that his translation did not remain merely literal but got an importance of its own.

But K. H. Dhruva was not a scholar of Sanskrit only. He was an erudite student of old Gujarati, Prakrit and Apabhramsha languages and he was a philologist and a keen student of the history of Ancient India. All these things went to make his work on historical research on the metres in Indian Poetry really great. That book of his *Padyarachanani Aitihāsik Alochana* remains a classic even now. His masterly introductions to his translations of Sanskrit classics are a proof of his great scholarship which spread its tentacles in many directions. His critical edition of Bhalan's *Kadambari* a verse rendering in Old Gujarati of Bana's *Kadambari* has won great critical acclaim for its usefulness in studying works of Old Gujarati. The one limitation he suffered from in all this scholarly work was his practice of putting in too many amendations and speculations about the works which he edited. But in spite of that, his work remains as a really important contribution to Gujarati literature.

Another significant contribution to translations from Sanskrit came from a contemporary of Govardhanram and the other *Pandit* of their age, Chhaganlal Harilal Pandya of Nadiad. He translated Bana's *Kadambari* in Gujarati a very difficult task indeed. But he did it very successfully, and to this day it has reserved for its another a venerable place in the language.

While talking about translations we may mention other work performed during this period. Besides Narmad, Manilal, K. H. Dhruva, and Chhaganlal Pandya, Jhaverilal Umiyshankar Yajnik and Prof. B. K. Thakore did the translation of *Shakuntal* from Kalidasa. Ranchhodbhai Udayram Kilabhai Ghanshyam and K. H. Dhruva translated *Vikramorvasiya*. *Meghduta* was translated by Navalram Pandya, Nanalal Kavi and Kilabhai Ghanshyam. *Malavikagnimitra*, *Parvatipranaya*, *Bhagwadgita*, *Malati Madhava* and *Uttarram-charita* were also ably translated during this period.

The translation from Sanskrit has not ended with the ending of the *Pandit Yuga*. It goes on even to this day.

And translating was not done only from Sanskrit. English classics have also found their translators during this period of time. Novels by Sir Walter Scott, Col. Medows Taylor, Mrs. Henry Wood, Prof. Bain and others were translated into Gujarati by enthusiasts of those days. This activity of theirs, combined with the activity of those who translated from Sanskrit helped to improve the power of expression of Gujarati prose.

But Hindus were not the only people who contributed to literature in those days. Two very eminent names, those of Jehangir Ardeshir Talyarkhan (1846—1928) and Behramji Malabari (1863—1912) come to mind while one thinks about this period of time in Gujarati literature.

Talyarkhan wrote two novels famous in those days *Mudra and Kulina* and *Ratnalakshmi*. As their names suggest they dealt with life of the Hindus. They were written in the language that the Hindus use, because the author was in close contact with Hindu families and wrote prose as other Gujarati Hindus would write it. Malabari wrote poems. *Anubhavika* and *Sansarika* are his two collections. As their names also suggest, Malabari used the Hindu type of Gujarati language very successfully.

The 'Hindu type' is stressed here because the Parsis have developed a Gujarati style of their own, which is quite different from the normal Gujarati style of writing. But even so, their contribution is remarkable. They are the pioneers in the field of journalism and of performances of plays. The first Gujarati newspaper was started by a Parsi. The first Gujarati printing press was established by a member of that community and the first dramatical performance was given by the same class of people. The first English-Gujarati dictionary was also compiled by Parsis.

Coming from a Persian origin, the Parsis generally did not study Sanskrit, but they mastered the English language very well. Therefore, most of the translations and adaptations they did had their

origin in the English language and literature. Quite some work is done in this direction by them, but since they wrote in a style and a dialect peculiarly their own Parsi-Gujarati their work is generally not read and appreciated by the general bulk of Gujarati readers. Even so, besides the two gentlemen above mentioned one poet from the Parsi community has carved out a niche for himself in the world of Gujarati letters. The literature he created is Gujarati literature, written by a Parsi not Parsi literature written in Gujarati. He has made his own distinct contribution to the literature of the *Pandit Yuga*. Though chronologically he comes at a later period than the others it would be in the fitness of things to mention his work here, as the work of the Parsis is taken note of at this stage.

His name is Ardeshir Faramji Khabardar (1881—1953). He was born in Daman, and spent many years in Madras where he was doing business. Most of his life he suffered from ill-health, and he did not receive university education at all. In spite of all these handicaps, he attained a major place in Gujarati literature as a poet when really great poets were in the field. His *Darshanik* and *Kalika*, his *Bhajans* and his *Garbis*, his patriotic songs and his songs about Gujarat drew attention to him and he worked at poetry and literature till the last days of his life. He wrote verse in English also. He raised many controversies and took cudgels against great scholars of those days. Being a Parsi, he had a natural sense of humour and he utilized it in a devastating manner in his *Pratikavyas*—his parodies. He parodied even the biggest and the best, and evoked much praise and laughter.

His most major and mature work is *Darshanika*, a philosophical poem written on the death of his favourite daughter Tehmina. According to Anandshankar Dhruva, a great critic and scholar—this is a very serious work deserving study. In this poem he had tried to give a whole view of life by assimilating differing view points of religion, philosophy and science, etc. In this poem his deep faith in God is convincingly expressed.

The one defect he suffered from was his habit of expressing things already expressed by others. People then accused him of plagiarism, but he replied by saying that it was the privilege of a poet to gather material from wherever he could get it and to use it as his own. He called this the right of *Badshahi Loot*—The Princely Dacoity. But all this could not save much of his imitative work which lacked the freshness of originality.

The one characteristic of some of the poets of the *Pandit Yuga* was their experimentation with metres. Khabardar also was no exception. He tried to find out a metre for an epic poem, and that experiment is worth a study. Prosody and the art of making a poem exercised his mind and the one prose work of his that deserves attention is dealing with this subject. It is called *Gujarati Kavitanī Rachana Kala*. This is the compilation in book form of five lectures he delivered under the auspices of the University of Bombay. It deals with problems of prosody. Another work he produced in his

later life was *New Light on the Gathas of Holy Zarathushtra*. Therein he has given the original holy *Gathas*, their *Vedic* renderings, and their translations in English and Gujarati.

His other well-known works are *Bharat-no-tankar*, *Sandeshika*, *Bhajnika*, etc.

His parodies *Avarohan* and *Prabhatno Tapasvi* wherein he had made fun of two of the best poets of the Gujarati language, B. K. Thakor and Nanalal Kavi, are two of the best things of their kind.

He was elected the President of Gujarati Sahitya Parishad at its 14th session at Andheri, Bombay. Though by no means can he be placed among the very best, he certainly has, as stated earlier carved out a niche for himself in the literature of Gujarat.

But the man, who through a single volume of poetry could carve out not a niche but a whole corner for himself was Manishankar Ratnaji Bhatt (1867—1927), better known through his *nom-de-plume* Kant. He hailed from a place called Chavand, near Lathi in Saurashtra. He specialized in philosophy and literature and served as an educationist after his graduation from the University of Bombay. His main contribution is in the realm of poetry.

His poetry has an exquisite and unique charm. It achieves a remarkable synthesis of the literary traditions of the English and the Sanskrit languages. His expression is perfect and his mastery over the Sanskrit metres is unexcelled even to this day. In his *Khanda-kavyas*, in which genre he is not excelled by anybody, his use of different metres for expressing varying sentiments and moods as they develop in the texture of the poem showed a new direction to experimenters in that form. The music of his words, the right detail necessary which his eyes invariably caught, the correct length necessary for the poem in his hand, the brevity and the soft vigour of his expression, all go to make him one of the best poets of Gujarati language known in the modern period. He was equally at home in descriptions of nature as well as in delineations of human emotions, and he was as subtle as he was deep.

His *Khandakavyas*, as stated above, are a great contribution to Gujarati literature. If we look at them in a little more detail we find that his tragic view of life has suffused them with a tenderness, a grandeur and a subtlety which make them very remarkable as pieces of poetry. This tragic view of things was a part of the internal make-up of the poet. His mind always revolted against the seeming heartlessness at the heart of things. This revolt, at one time, led him to renounce the Hindu religion and embrace Christianity whose God was all compassion. One can imagine the magnitude of the resolve in doing this when we realise that this man belonged to the Prashnora Nagar community, one, the highest among the Hindu castes and that too in an age so dominated by orthodoxy. The pressures he suffered were so great, and the anguish at the separation from his loved ones so unbearable, that he again came back to the Hindu fold:

But talking about that, would be side-tracking the issue. Reverting to his *Khandakavyas* we find that three of them are masterpieces. They are *Vasant- Vijay*, *Atijnan* and *Chakravak—Mithun*. All three deal with the tragedy of love and the heartlessness of the sustaining force of life. Love alone can sustain life, and it is almost absent from the scheme of things. Hence the tragedy. As an artist who knew his job, he developed his theme by slowly accumulating select detail, then slowly raising the tempo of feelings, and after bringing it to a climax, to give an illusory sense of relief to the reader by raising in him some hope of a way out of the dilemma presented before him. When the reader would still be basking in that hope, the poet would end the poem with a sudden catastrophe, and leave him stunned by the tragic end, which in any count would be unavoidable.

In his struggles against this sense of frustrated tragedy he turned to Swedenburg's writings and to theosophy also. But his spirit knew no peace.

That must be the reason for the smallness of his output. He has left us only with a single collection of his poem called *Purvalap*. In music *Purvalap* is followed by the main theme, but this poet's *Purvalap* remained only that, as the poet met his death in a train at Lahore while he was returning from a trip to Kashmir. The day of his death, unfortunately, was the one on which this collection of his poems was published.

Besides these superb *Khandakavyas*, Kant has given some beautiful sonnets also. Though there is a little controversy about it, some people maintain that he was the first poet to introduce the sonnet to Gujarati literature.

Kant wrote beautiful prose also. He was a profound scholar and his *Shikshanno Itihas* remains a remarkable achievement of the age. Two plays that he wrote *Roman Svaraj* and *Guru Govindsimha* are quite well-known.

Besides doing original creative work he has done some translations too. He has translated Aristotle and Plato in *Nitishashtra* and *Phaedrus*, respectively. He has based his *Swarg ane Narak* and *Lagnasneha* on Swedenburg's writings, and his *Ek Devino Atmavrittanta* is a translation of a portion of *Wilhelm Meister* of Goethe. His translation of Tagore's *Gitanjali* does not come up to the mark. His *Samvadmala* and his review of Manilal Nabhubhais *Siddhantasara* show his erudition and mastery over language.

Kant had, since his college days, a great friend in Ramanbhai Mahipatram Nilkanth (1862—1928), another stalwart of Gujarati literature. Both of these friends composed poems during their college days and passed them on to each other. When he left College, Ramanbhai joined Government service in the first instance and later on he joined the legal profession. Like his father Mahipatram, Ramanbhai, too, became a social reformer, an ardent *Prarthana Samajist*, and a well-known writer. As a writer he achieved greater fame than his father. His services in many spheres of the

life of Gujarat were so great that the then British Government conferred knighthood on him. And greater than the knighthood, the people of Gujarat gave him their great love.

He deserved that love in ample measure. Side by side with his activities as a government servant, he was doing much literary work. That work persisted to the end of his days, though later in life his public activities left him little time for literary pursuits. His services to the city of Ahmedabad were so valuable that he was asked to serve as the President of the Ahmedabad Municipality for a number of years. His services in the field of letters were equally great. On that account he was asked to preside over the eighth session of the Gujarati Sahitya Parishad held at Bombay in 1926.

The best fruits of his literary activities were two creations of his *Bhadrambhadrā*, a humorous book and *Raino Parvat*, a serious drama. Hardly any educated Gujarati exists today who does not know these two books. *Bhadrambhadrā* has during the years become an immortal classic. In it the author has tried to break the back of orthodoxy through the weapon of ridicule. In it he has used satire in a militant mood of social reform. Though satire is known to Gujarati literature, this is the first use of it on such a vast scale, and also, it has perhaps, produced the best result so far. *Bhadrambhadrā* is a book depicting a pompous, ludicrous and ridiculous character symbolizing the orthodox Hindu of a fanatic type. His boundless enthusiasm for spreading the Eternal glory of *Arya-dharma* throughout *Bharatavarsha* is so great, that its depiction in a ridiculous vein generates peels of laughter, because he is completely blind to the realities of the world around him. His great admirer Ambalal is the protagonist through whose mouth the story of *Bhadrambhadrā* is told. He thus becomes Sancho Panza to this Don Quixote. Over and above ridiculing the ways of the orthodox in no uncertain terms, the author has also made great fun of the zeal for over Sanskritization of the language by putting in the mouth of *Bhadrambhadrā* some unforgettable passages of unimaginative Sanskritized jargon. Thus *Bhadrambhadrā* has become an unforgettable character, and he has become, in the Gujarati society, a common name for anybody who represents his characteristics. Through Don Quixote Servantes is supposed to have dealt a mortal blow to the forces of medieval chivalry. Through *Bhadrambhadrā* Ramanbhai did the same kind of job for the forces of orthodoxy in Gujarat.

Raino Parvat is a serious drama, but through that also the social reformer and the *Prarthana Samajist* in Ramanbhai often peep out. That goes to mar the artistic beauty of the play to some extent, but even so, the artistic element in the play is so great, that it still remains one of the best achievements in the field of drama in the Gujarati language.

The theme of the play is taken from *bhavai* or folk drama of Gujarat. The original folk—story contains pregnant dramatic situations. Ramanbhai has skilfully exploited them all to produce the best dramatic result. He has shed out the archaic element

from that story and given it a modern twist to suit his pet theories of social reform. The construction of the play is well worked out, and the dialogues, both in prose and verse, are effectively rendered. Through these the characters in the play strikingly emerge. They remain unforgettable. His *Rai* and *Jalaka* are as unforgettable as *Saraswatichandra* and *Kumud* and *Kusum*. The sad plight of woman in society is very poignantly depicted in the play, and the firm character of a really good God fearing man is drawn with a firmness and fineness which command admiration.

Besides these two important works Ramanbhai has brought out four volumes of critical writings called *Kavita ane Sahitya*. He had high notions about the functions of literature and he was a good student of the writings of the critics of the West. The most dominant literary forms of the West in his days was subjective poetry, and Ramanbhai maintains that of all types of poetry, the subjective is the best. He considers Narasimharao, unjustifiably, we can say, now, to be the best poet because he had produced subjective poetry of the Western type. But, in spite of all that these four volumes of his contain much good sense and solid criticism. His lengthy reviews of *Kusummala* and *Saraswatichandra* had helped to establish sound values in literary judgments.

Primarily a humorist, Ramanbhai wrote numerous humorous, articles during his lifetime. Most of them are collected in *Hasya-mandir* which contained his articles as well as those of his wife Vidyagauri Nilkanth. He has also written an elaborate essay on humour called *Hasya*. In that essay he has ably discussed the views of Sanskrit as well as Western critics about humour.

People of the *Pandit Yuga* tried their hands on many things and poetry was no exception. Ramanbhai, for instance, has written some lovely lyrics. He also edited a first class magazine called *Jnansudha*.

When mention is made of his wife Smt. Vidyagauri Nilkanth, it should be stated that she was a literary person in her own right. She did not write much, but she did really good work in those days when women could hardly read and write. She and her sister Shardaben, were the first lady graduates to come out of the University of Bombay. During her long life she wrote, spoke and did social service of a very high order. She, too, was honoured by being elected to the Presidentship of the Gujarati Sahitya Parishad at Baroda.

By this time much thought was given to the theoretical aspects of poetry and all the great scholars were busy discussing elements that constituted real poetry. A savant who added his own forceful note to all this discussion and carried it much ahead was Prof. Balvantrai Kalyanrai Thakor, (1869—1950) who dominated the world of Gujarati letters during the later period of his long life. He belonged to Broach, and he did not belong to the Nagar Caste from which many of the most famous literary figures of these days came, but he belonged to the Brahmakshatriya caste. His subjects for study and teaching were not literature and poetry, but history and economics. He served for a long period in the education department of the Government of Bombay as professor of History and

Economics. But his interests were many, and he remained throughout his life as keen a student of literature, languages and sociology, as he was of history and economics. This versatility of his went a long way in enriching the prose as well as poetry literature of Gujarati.

His main contribution lay in the field of poetry and criticism. His poetry was unique, in the sense, that he broke away from the norms established by Narasimharao and others and established a style of his own and a type of his own. He experimented constantly with metres and forms. His poetry was rugged, difficult and hard to grasp. But at its best, it reached height which only real poetry can reach. Because of its ruggedness his poetry is often compared with the coconut. In outward form the coconut is hard, rugged, and difficult to break. But once one reaches the core, sweet and tasty water is found within it. It was the same with Thakor's poetry. Once one could penetrate to the inner beauty of his verses, delightful poetry ensued. Many of his really beautiful poems are contained in his Volume *Bhankara* (Intimations). A series of sonnets called *Premno Divas* (A Day of Love) contains some of the finest pieces written in the language. While talking about sonnets it should be mentioned that he was the initiator of that form in Gujarati literature. Some claim that honour for his friend Kant, but by and large, his claim seems to be uncontested. He wrote sonnets both in the Shakespearean and the Petrarchan versions. After him, the sonnet form became increasingly popular with the younger poets, and Gujarati literature possesses today some really very fine sonnets.

Balvantrai Thakor tried his hand at writing an epic poem also. That poem was to deal with life in a ruling Rajput household of the medieval period. Thakor composed a few stanzas, but then gave up the attempt. But even though he did not proceed with that poem, he made many experiments to find out a metrical form that would be a suitable vehicle for an epic poem. The Sanskrit metres that were used in those days were too rigid, and unless a metre could 'flow' like the English blank verse, no long poem would sustain its interest when written in a dingdong sounding metrical exercise. Experimenting with this theme in his mind he chose the Sanskrit metre *Prithvi* and tried to make it a flowing metre— a *Pravahi* metre. That retained its attraction for many years, though at the present moment, much experimentation is made and prose of the Sanskrit metres is discarded. Most of all *Prithvi* is very rarely used these days. But even so, this search of his has led to the wide use of flowing lines in the vein of verse formation current at the present time.

The subjects of his poems also differed in kind from those of many other poets because he believed that poetry should not concern itself only with the soft in life, only with the lyrical, the emotional and the musical. All these adjectives are to be taken in a derogatory sense, when Thakor uses them. He had no use for such weak-kneed and sob-stuff poetry which always tried to "show tears only". No, he would have no truck with that. He believed in a poetry which

was solid in a meaningful way, which was in his own words— (solid with reflective meaning). He created a whole theory about this in poetry and wrote many articles about it. This theory of his created a lot of controversy, but though he modified his position subsequently, he clung to the core of its thought. Much good poetry resulted from that thesis, but more platitudinous work also was produced by those who ununderstandingly tried to follow his precepts. His great scholarship and his vast reading and deep grasp of literature and its processes are seen in these writings of his. The same qualities are evident in his remarkable essay about lyrical poetry. In Gujarati also, he called that essay " Lyric ".

He edited an anthology of the poetry of his days. The critical notes that he wrote therein are worth a study. He called it *Apani Kavita Samriddhi*. It was considered an honour to be included in that book of his. In his book *Kavita Shikshan* he has tried to inculcate sound values about poetry and aesthetics in the minds of his readers.

Besides poetry and criticism, where he excelled, he wrote two plays also. They are called *Ugti Juvani* (First Flush of Youth) and *Lagnaman Brahmacharya* (Celibacy in Marriage). He also published a small collection of his short stories called *Daeshaniyun* (The show piece). These bear an imprint of his personality, but these forms were not his forte, and so today they possess only a historical importance.

His essays and lectures are collected in *Vividh Vyakhyano* (Several Lectures), *Panchoternu* (At seventy five) and *Navin Kavita Vishe Vyakhyano* (Lectures About New Poetry.)

His translations of Kalidasa's *Shakuntala* and *Malavikagnimitra* and various pieces from English literature bear a stamp of his powerful zeal.

His life sketch of Ambalal Sakarlal Desai is a valuable piece. His essays on Gujarat and its people are remarkable for their perspicacity as well as for his masterly use of Gujarati prose.

His prose was as rugged as his verse, but like his verse that too possessed a beauty of its own. It was composed of elaborately evolved sentences, but they were so arranged that they became very effective and expressive. Thakor is rightfully considered one of the masters of prose, because he could make it a forceful vehicle for expressing complex thought.

He was made a Diwan Bahadur by the then Government in view of the services rendered by him to the life and literature of Gujarat of his days.

Going from Balvantrai Thakor to Anandshankar Bapubhai Dhruv (1869—1942) is like going from a rugged yet beautiful mountain top to a luscious graceful valley. Anandshankar personified grace, charm and urbanity. He was lovingly called *Acharya* by a host of his students who themselves became famous writers

when they grew up. He was born in Ahmedabad and served as Professor of Sanskrit in that city for a long time. Then he was invited to the Benaras Hindu University to serve as its Pro-Vice-Chancellor. Malaviyaji wanted a real scholar for that job, and Mahatma Gandhi recommended his name. He served there with distinction for a number of years. After retiring from Benaras in 1937 he devoted the rest of his life to Ahmedabad and helped to develop the Gujarat Vernacular Society (Gujarat Vidya Sabha, now) and the Ahmedabad Education Society in both of which institutions he worked as the President. It was his able guidance of these two institutions that prepared the ground for the founding of the Gujarat University later. He started an independent Department of Research and Post-Graduate studies in the Gujarat Vernacular Society.

Among the writers of the *Pandit Yuga* that we have discussed so far, Anandshankar was an exception in that he was a scholar *par excellence*, and critic of great perception, but not a creative writer. All the others were creative writers also. But in spite of that, his position as a man of letters was not inferior to anybody else's, because his work in the fields in which he worked, was of a very high order indeed. He was one of the best editors of a literary monthly known to Gujarati. He was a great admirer of Manilal Nabhubhai Dwivedi whom he always referred to as his "senior scholar-friend". So, after the death of Manilal, he took over the editorship of *Sudarshan*-Manilal's monthly magazine. It had to close after some time. After that Anandshankar started his own magazine and called it *Vasant* (spring). It really was the spring, because it brought out in its pages some of the best work written in the Gujarati language. He edited it for years, and closed its publication only in his ripe old age when his health failed. Till it lasted, the magazine remained a real educator of the educated classes of Gujarat. Through its medium he tried to correct the deficiencies in the education of the youth of the Country. His views about social reform also found adequate expression in the pages of this magazine of his. In that sphere of social reform he believed in emphasizing the importance of synthesizing the ancient learning of India with the modern outlook of the West. His scholarship and the clarity of his outlook put this synthesizing view of his in the correct perspective. Those views of his were very much respected.

The ancient learning of India that he talked about was very dear to his heart. Though his study of the different branches of learning was both profound and wide, he loved the *Vedanta* system of philosophy very much and his writings about that bear testimony to his learning and insight. He also loved *Bhagvat Purana* very much. His well-known book *Apno Dharma* (Our Religion) contains his articles on religion and philosophy. From it one can feel his deep conviction that India possessed a philosophy which could make its own contribution to the thought of the world, and could stand the critical test of the modern age.

The contribution of Anandshankar in the field of philosophical thought was so great that he was twice elected President of the Indian Philosophical Congress. He wrote with equal ease and facility both in Gujarati and English.

If he was elected President of the Philosophical Congress for his writings about philosophy, he was elected President of the Gujarati Sahitya Parishad at Nadiad in 1928 for his writings about literature.

To that field he has contributed numerous essays, reviews and learned discussions and papers. He had a deep understanding of literary forms and forces and he had a breadth of vision born out of extensive study of literary classics. That gave his writings a dignity and grace that were always welcomed. His writings of this nature are collected in four volumes called *Kavyatattva Vichar*, *Sahitya Vichar*, *Digdarshan* and *Vicharmadhuri*. They were collected after his death and published by the Gujarat Vidya Sabha, of Ahmedabad, who took the help of Ramnarayan Pathak and Umashankar Joshi in editing them.

One important fact emerges through all his writings. That is that he wrote very chaste and facile prose. That prose of his was serene crystal clear, lucid and dignified. He could deal with even the most technical subject by using only a few appropriate and simple words. And yet his style would never appear flat or monotonous.

He will be remembered for a long time.

If Acharya Anandshankar Dhruv became a great figure of the *Pandit Yuga* though he was not a creative writer, Sursinhji Gonil-Kalapi (1874—1900) became a very well-known figure though he was not a scholar. The very short span of his life of twenty-seven years would not allow him to blossom into a great scholar, but that did not prevent him from blossoming into one of the most popular and loved poets the Gujarati Language has known.

Kalapi that was the pen name of Sursinhji Gohil is a strange phenomenon in the Gujarati language. He did not belong to an educated community. He was a Rajput. He did not belong to the laity, he was a prince, and early in life he became a ruling prince, too, of the small principality of Lathi in Saurashtra. He did not go to University but studied at home under able guidance. Though as a prince he could marry as many wives as he chose, the one woman, Monghi, whom he called Shobhana afterwards—whom he loved, he did not make his wife for quite a time, because he was already married to Rama. That involved a conflict of emotions, and those emotions overflowed spontaneously to give his poems a natural vigour and attraction. The long poem *Hridya Triputi* (The Threesome of the Heart) tells the poignant story of the conflict in his heart and the emotional sufferings due to that. It is one of the best pieces of its kind in Gujarati literature. But the strangeness of the phenomenon that is Kalapi lies in the fact that he was not a conscious poet who polished and gave a finishing

touch to everything that he wrote, but he just wrote down in verse whatever stirred his emotions, and yet that writing had a great appeal. His emotions were not "recollected in tranquility ; they had only a spontaneous overflow".

That would account for much weakness in his verse, and for the admixture of much dross with much gold. If a little more attention was given to the structure of his poems, they would have attained much greater heights than they do, but then Kalapi would not have been Kalapi. He could have easily been able to do that because he has such very well renowned senior scholarly friends like Kant, Manilal Nabhubhai and Govardhanram Tripathi. As a matter of fact Kant was such a great friend that after Kalapi's untimely death he compiled and edited the one big volume of his poems called *Kalapino Kekaran* (The notes of the Peacock) which became very famous. It was so popular that every educated Gujarati would read it and enjoy it, too. Even today, young people start their first serious reading of poetry in Gujarati with that volume of Kalapi's poems.

This popularity of Kalapi is due to the diction of his poems. It is charming and memorable because his words flow with a natural grace of their own. Thus his poetry retains a sincerity of expression which many more finished products of other poets lack.

This sincerity was due to the conflict in his life which is noted earlier. Ultimately, he married that woman Monghi, but so much emotional energy was spent therein that he suffered immense pangs of conscience. Apart from his poems which convey these pangs, he has poured his heart in some letters that he wrote to his friends. The prose of those letters is sweet, melodious and crystal clear. They are collected in a volume called *Patradhara*. Reading them one cannot but admire the man who felt all that he did simply because of the nobility of his heart. It is perhaps the first book of its kind in the language.

Though indifferent about the finish of his verses, Kalapi did not lack enterprise. He tried his hand at writing an epic poem *Hamir-kavya*, based on the life of one of his ancestors, but he could not finish it. Then he wrote some *Khandakavyas* based on the model that Kant had supplied. Also he wrote some beautiful *gazals* which have retained their popularity even today. Some of his lines have become so well-known that they have become almost a part of every day usage.

Apart from the poems and the letters, Kalapi wrote, perhaps, the first travelogue in Gujarati. It is a charming little account of his travel to Kashmir, entitled *Kashmirno Pravas*. It is well-known for the beauty of its prose as well as philosophic observations of the writer.

Kalapi was fond of philosophic thought, too. He wrote some dialogues discussing problems of philosophy and morality. These dialogues were based on the model of the dialogues of Kant. These too flowed in a charming, lucid prose style.

From all his writings the picture that emerges is that of a reflective, serious minded young man, with a romantic interlude upsetting his whole life. That picture is so endearing that the reader forgives his looseness of structure and his not so moral adventure of passion. Through that passion of his he has given to the Gujarati language pieces that cry for the need of love in human life, the need of love between the sexes—and the nobility of that love ; as also the fulfilment that sort of love brings to life.

That love, love between man and woman, marriage based on love and not on convention, the multiple aspects of love and its beneficial influence on life formed the main theme of the huge volume of work left behind by perhaps the greatest poet of Gujarat, Nanalal Dalpatram Kavi (1877—1946) who was junior to Kalapi by only three years.

Before dealing with his work in a little more detail it would be interesting to note that the theme of love between man and woman— love as it was understood and delineated by the writers of the West was exploited powerfully by three writers of the *Pandit Yuga*. They were Govardhanram Tripathi, Kalapi and Nanalal. Kant also dealt with it in his own way, but the volume of his work was very small. This theme has a sociological aspect, because all the poets who wrote about it were great readers of the literature of the West and Govardhanram and Nanalal were serious social thinkers also. Kalapi may not have been such a thinker, but he was himself a smitten soul. These people perhaps felt that the lot of women in Indian society was so miserable, and the unhappiness in marriage so rampant, because love as it was understood and practised in the West, was not one of the factors of life in India. That love had a romantic tinge that at once made life happy and gave to woman an honourable, a desired place in society. The code-bound Indian society remained so depressed, and the free society of the West looked so progressive, because this all-powerful sentiment of love was absent in the one and prevalent in the other. If society had to be improved, if life had to be enriched, this sentiment which connotes happiness, faithfulness, sacrifice and nobility should find its due place in our life. Literature is a mirror of life, but it can also be a guide line.

Whatever it may be due to, the literature that Nanalal wrote reflects this sentiment in its purest form, because the *Pandit Yuga* was based on the Victorian ideals, and Nanalal was an exponent of the noble and the moral and the heroic in life. It was due to that aspect of his character that he gave up his, in those days, lucrative service in the Educational Department of the Government of Bombay to join the non-co-operation movement of Mahatma Gandhi. Unfortunately his association with Mahatma Gandhi did not last long, and in later life he became a severe and a somewhat uncharitable critic of Gandhiji and his movement. But even then, he never again took service anywhere after that. Otherwise, after passing his M.A. in 1901, he had joined service, and when he left it he was a very much respected professor at the *Rajkumar College* (College of Princes) at Rajkot.

He composed his first really valuable work in 1898. It was called *Vasantotsav* (The Festival of Spring). It was such a delightfully beautiful long poem that after its publication he was called the poet of Spring. This epithet is justified because one who enters the realm of his poetry is immediately struck by the vernal freshness of his lines and the fragrance and colours of his imagination.

After that first book of his he went on writing till the end of his long life and the number of his published books is an impressive eighty three. That of course includes the publication of three volumes of his unfinished epic poem (27,000 lines) *Hari Samhita*, which were published in 1959-1960, long after his death, and to inaugurate which Jawaharlal Nehru had come all the way from Delhi to Ahmedabad.

A writer of such huge compass and wide range is bound to suffer from many short-comings, and Nanalal was no exception. His work is at, many places, verbose and repetitious. He talks of the sublime and divine in such high faulting voice that sublimity and divinity sometimes vanish and rhetoric remains. But in spite of all that, the best that he has produced can compare more than favourably with the best that is written in the language. His songs, his metrical compositions, his plays *Jaya Jayant* and *Indukumar*, his historical pieces *Shahenshah Akbarshah* and *Jahangir-Nurjehan* and many other like pieces of his are a treasure which Gujarat would be proud to preserve.

The songs that he wrote were really very beautiful. Only Dayaram before him and very few modern poets today can stand up to him in the beauty of his imagery and the lilting rhythm of his words. For that he was indebted to the women of Ahmedabad who did not know that a poet among the crowd was watching with great interest the spontaneous flow of rhythmic words that they were uttering through the *garba* songs that they were singing. He took the rhythm and the beat from them and poured all his poetry into it. As a result, the women of Gujarat sang what he wrote for a long period of time.

But his abounding energy could not be confined to the writing of songs only, or to the making of beautiful metrical compositions. His use of the Sanskrit metre *Vasantatilaka* is so appropriate that none of the poets of Gujarat has used that metre to a better effect. But his energies wanted a bigger outlet which the metres of Sanskrit could not provide. Neither could it be provided by the *Deshi Matramel Vrittas*. He wanted to pour out, and the vessel provided to him could not contain his outpourings. So he fashioned out a vessel of his own saying that the hemstrings of metrical compositions could not bind him any more, and he should have a free metrical exercise of his own. He found out a sort of rhythmic impassioned prose, and composed many of his plays and longer poems in that medium which he called *Dolan Shailly* (Rhythmic Vein). It had a movement, but no metrical rules, and people were at first attracted towards it, then puzzled by it and lastly became averse

to it. Those who were averse to it damned it by calling it *Apadya-gadya* (Neither Verse nor Prose). But he was not ruffled. He went on composing in that rhythmic pattern which was discarded after he stopped writing in it. But it was the first serious attempt to write in free verse, a sort of verse libre, and the most recent trend towards *Achhandus* poetry (Poetry without metre) proves that in this experiment of his lay the roots which are bearing fruit today.

Though Nanalal sang much of love—Gujarati literature owes some of its best love poems to the pen of Nanalal—his love is of the purest type because his outlook was one of religious puritanism inherited from his poet father Dalpatram. Though it is puritanical by nature, Nanalal has propagated it with all the wealth of embellishment, elegance and music at his command. And then, his brand of puritanism was not against the joy of life. He insisted that love must be conjugal in nature and it should be based on virtue and purity. This emphasis on love in marriage appealed very much to the young people of his days who were handicapped by the custom of early and arranged marriages.

Besides love, Nanalal sang of the beauties of nature with an abundance unknown until then. His poem *Sharad Purnima* captures the vivid beauty of that beautiful night and has also some enchanting stanzas of exquisite loveliness.

The one poem that has made Nanalal dear to his readers is the one about his father Dalpatram. In spite of all his puritanism, religion, and belief in the life of the spirit, Nanalal was a temperamental man with whom it was easy to quarrel. He also on his part could quarrel with people. He had, thus, quarrelled with Gandhiji as mentioned earlier, and he had a ground against his more orthodox father also. In this poem which comes as a dedication of two poets' translation of *Bhagvad Geeta*, Nanalal pays a tribute to his father in all sincerity and repents for all he himself has done. But it is not that only. It is a testament of great beauty enhanced by sincerity. It is an unequalled poem of filial devotion and reverence, and very few pieces can be found in literature which can come somewhere near the excellence it has achieved. He has also written a biography of his father called '*Kavishvar Dalpatram*'. It has great value as a piece of writing because it contains a wealth of information and throws a clear light on contemporary society of those days.

While we are talking about translations it should be mentioned that besides *Bhagvad Geeta*, Nanalal translated *Shakuntala* and *Meghaduta* of Kalidasa. All these translations bear the stamp of the poets strength and weakness. The strength lies in the term of a beautiful phrase and the sure poetic touch ; the weakness lies in the looseness of construction and expression peculiar to the poet, but not admissible in translations of classics.

From translations, if we return to the poet's original work, after his poems, his plays draw greatest attention. Some of his most beautiful songs form apart of these plays which were composed in his peculiar brand of free verse.

He has written both historical and non-historical plays. The best among the non-historical plays are *Indukumar* and *Jaya Jayant*; among the historical ones *Shahenshah Akbarshah* and *Jehangir-Nurjehan*. The non-historical plays are full of poetic flashes and idealistic truths. They both treat love in a variety of ways—successful love and frustrated love during courtship, love after marriage, love sublimated into godliness and degenerated into libertinage, and love without sex, that is, complete celibacy in a marriage based on love. The last one is the theme on which *Jaya Jayant* is based. Though very much respected, it carries the idealistic viewpoint of the poet to a degree where it is difficult to believe in its application.

The titles of the historical plays speak for themselves therein, too, he has tried to bring his idealistic concepts into the open. As he says about one of the plays, "It is a sincere effort on the part of a Hindu to understand and explain the secret of Islam." It is difficult to say that he was successful in that high aim.

Whether successful in that or not, the one glaring defect of the plays of Nanalal was that they were not stageable. Attempts have certainly been made to put them on the stage, but they have always failed. The poet himself called them lyrical plays and said that they were not meant for the stage. It is not possible to call a play a play when it cannot be staged, and the author's beliefs about lyrical plays not being meant for the stage is difficult to share. These plays of his are loose in construction and lack in action. They seem like a series of loosely strung scenes.

The same observations would apply to his *pauranik* dramas, *Rajarshi Bharat* and *Vishvagita* and also to the semi-historical *Sanghamitra*. *Vishvagita*, is very important, because, through a loose stringing together of various scenes, he has created in that play a panorama of the ideals and essence of the Hindu view of life.

The epic poem, *Hari Samhita*, unfinished of course, is mentioned already, but another epic poem of his *Kurukshetra Mahakavya* was published during his lifetime. It ran into twelve cantos and portrayed the great characters of *Mahabharat* bringing out their essential characteristics as the poet had felt them. He regarded this work of his as the summit of his poetic achievement, because he said that all his poems preceding this work were only a preparation for this final flight. It is difficult, however, to agree with the poet on this score. As someone has said a poet is not the best judge of his own work, and we can agree with that because though this epic poem was a product of his mature period (1926—1940) it cannot compare very favourably with his earlier works.

He has written much prose also. His novel "*Usha*" is a poem in prose. His essays and speeches also display his mastery over and unique use of that medium of expression. Like his verse, his prose too differed from others, and developed a peculiar sonorous style of its own. These pieces of his are collected in the volumes *Sahityamanthan*, *Udbadhano*, *Samsaramanathan* and *Ardhashatbdina Anu-bhavbol*.

Apart from these there are many other works that he wrote, but it is sufficient to note that Nanalal's contribution to Gujarati literature is so vast and of such a high order that he has carved out a permanent place for himself in the annals of the history of that literature.

Before closing the *Pandit Yuga*, and coming down to the *Yuga* of Mahatma Gandhi, we should cast a glance at other writers of this age, who though not major contributors like the ones treated above, still provided a valuable stimulus to the literary life of Gujarat. They were journalists, critics, poets and thinkers who added their mite to enrich their language and literature.

Among them should be mentioned Ichharam Suryaram Desai (1854—1912) who was a noted journalist who started and edited *Gujarati*, a famous weekly known for its fearless views and its contribution to the language and literature of Gujarat. He also wrote a novel called "*Hind ane Britannia*" which drew much comment due to its overtly political slant. His greatest service, however, was his publication of the well edited series of medieval poetry, published in several volumes called *Kavya-dohan*. Dalatram Kriparam Pandya and Dahyabhai Derasari (1857—1937) were poets. The first poet wrote *Indrajitvadha*—a long poem in the Sanskrit epic manner, and the second one published two long poems called *Bulbul* and *Chameli* respectively. Derasari is also known for his critical, information work called *Sathina Sahityanun Darshan* (A glance at the literature of the sixties). His critical editing of the medieval poem, *Kanhadde Prabhandh* is also well-known.

Krishnalal Mohanlal Jhaveri (1868—1956) belonged to the same age, though he was living up to almost the present day. He was a good student of Persian and his translation of *Mirate Ahmadi* from that language proved useful to students of history. He also translated *Krishnacharita* of Bankimchandra from Bengali. He reviewed Gujarati books in English for the *Modern Review* for a period of more than twenty-five years, but his important contribution is the publication in English of two volumes of *Milestones* and *Further Milestones in Gujarati Literature*.

Shrimad Rajchandra (Rayachandbhai Ravjibhai) (1869—1901) was a great Jain thinker and philosopher, who poured out his soul in both prose and verse. He did not write for literary effect but only to make his thoughts and convictions available to the public. His prose is thus, direct, concise and effective. His verse is mostly didactic but he has placed the very essence of the Jain philosophy in a few lines. He had a very powerful memory, and his feats of memory were remarkable. His life was so pure and full of penance, and his thought processes were so clear that many great men considered him their "*Guru*". Mahatma Gandhi also places him among the three persons who moulded his life in the right direction. At a critical juncture in his life when Gandhiji was thinking of changing his religion he asked twenty-seven questions to Rajchandra. Raj-chandra's replies to them make interesting and enlightening reading. His writings are collected in a big volume called *Shrimad Rajchandra*.

Damodara Khushaldas Botadkar (1870—1924) and Jamnashankar Mahashankar Buch-Lalit—(1877—1947) were two poets who contributed substantially to the letters of this age. Lalit, though, was a minor poet, sang his poems delightfully. Botadkar had not much education, but he had a natural bend for poetry. His poems depicting sentiments centred around family relationships, and his *Rasas* attracted much attention, and they deserve a honourable mention as they made the Gujarati woman sing his songs on every occasion throughout Gujarat. Only Nanalal's songs could compete with him in this respect, though, of course, Nanalal's are much better in quality. His *Rastararangini*, *Shaivalini* and other collections are very well-known.

Another figure to be mentioned is Bhogindrarao Ratanlal Divetia (1875—1917) who wrote many original novels and adapted many more from English and other languages. He was a very popular writer and a voluminous one too. He belonged to the *Bandhmsamaj* which was an organization quite well-known in those days.

He began by writing in a magazine called *Vidya-varidhi* and then wrote for *Sundari Subadh*. Both these magazines published short stories also. As a matter of fact short stories began to be written in Gujarati towards the end of the nineteenth century and the beginning of the twentieth. They were at first adaptations and imitations from the West and were of a crude nature, but nevertheless they pointed to a new direction and the harb-ingers of a new form of literature. During the fifty years or so of their currency in Europe and America, short stories had become finished product in the hands of masters like Edgar Allen Poe, Nicolai Gagol, Guy De Maupassant and Anton Tchekhor. Their appeal lay in the neat brevity with which a whole experience of life was conveyed through the form of a story. Readers in Gujarati had now become mature enough to understand the beauty and the immense potentiality of this new brief form of literature, and the natural vehicle for short stories the monthly magazine had begun to appear in Gujarati. So new aspirants tried their hand at this new form. But used to the long and ponderous narratives of Govardhanram and others, it was difficult for these new aspirants to achieve anything like distinction in this new form. Not being artists of a high order, they could not realize that there was no point in being an open preacher while telling a story. If needed, the story itself could do its own preaching. Not realizing that, in their first crude attempts, these writers did a lot of moralizing, and sometimes put the moral of the story at its very end, in words which could not be misunderstood. This was funny, but nevertheless something new was happening and a new form was taking shape in Gujarati literature. Rammohanrai Jasvantrai and others tried their hand at this form, but it was in 1904 when *Hira* a story by Ranjitram Vavabhai Mehta was published that some confidence about the future of the short story in Gujarati was established. It was later in the hey-day of *Gandhi Yuga* that the short story carved out a place of its own. The story of the short story in Gujarat is interesting indeed, but it is connected with the *Gandhi Yuga*, and we, too now switch on to that *Yuga* the golden period in the history of Gujarati literature.

From the age of the Pandit we now come to the age of the Mahatma Mohandas Karamchand Gandhi (1869—1948) who had no pretensions to much scholarly learning. As an ordinary student he passed his Matriculation examination from Rajkot, and after a year or so at College in Bhavnagar he proceeded to England to qualify for the bar. The story of this man born in Porbandar and assassinated in New Delhi is so well-known that it can bear no repetition here where we have to deal with his contribution to Gujarati literature.

That contribution is vast, because there was not a sphere of life which did not get adorned by the magic of his personality and the sure stamp of his touch. Literature could not be an exception, for though he had no ambition to be a literary man, he wanted to reach the hearts of millions, and it is not possible to do so without the use of language in both its oral and written forms. He changed the style of each of these forms to such a great extent that he established a new age in literature, a new *yuga*—*Gandhi yuga*. The advent of that *yuga* meant the passing away of the previous *Pandit yuga* which had made such a great contribution in its days. But now life had changed. Prose had been written for about sixty-five years and developed vastly. Poetry had developed through the work of some masters, and that too demanded a new touch and a new look. And life, in general, socially and politically, was undergoing such a tremendous change, that the long, ornate, heavily laden prose style of the *Pandit yuga* would not now be capable of delivering the goods. Besides, Mahatma Gandhi wanted, through his words, to reach the hearts of millions, and millions would not be able to understand even a page of writing if it was served up to them in the style of the Pandits. So Gandhiji did one great thing. He evolved a very simple style of prose. He said, "literature cannot serve great ends if the drawers of water could not understand it." The argument has its own fallacy, of course, but what he wrote could be understood even by the lowest of the low. But, coming from his enlightened sensibility, that simple writing of his had a grace, a charm and an appeal of its own. After his writing it, Gujarati prose did not remain what it was. People who wrote after him were so much influenced by the simple grace of his language, that they too followed it, and a new prose emerged.

A new literature, too, because apart from his writings, he gave a new concept of life to the people through his own life and through the various movements of political freedom and social reform that he started. Literature which was confined to the depiction and delineation of the life of the middle and higher classes only—and to some extent to historical events and personages—took a new look and a new form, because the writers could now feel that the vast bulk that formed the humanity of India did not consist of the middle and the higher classes only. Also, the subjects for writing expanded with the expansion in views and outlooks. Characters in literature changed in quality and perspective as the movements of Mahatma Gandhi brought all sorts of people together. Women got a new dimension, because working with them in the national movement, people could see and know them as they really were.

They ceased to be abstractions or ideals, and became real creatures of flesh and blood. A whole revolution, as it were, took place both in the matter and the manner of literature. The urban locale also changed giving a new importance to the rural scene.

This revolution was helped by a new upsurge, the Gujarati language got through the establishment by Mahatma Gandhi of the Gujarat Vidyapeeth. Finding that the British Oriented Universities taught only through the medium of English which hampered the growth of the student's capabilities, he started this Gujarat Vidyapeeth which taught all subjects through the medium of Gujarati. Some of the best teachers in India found their way to this Vidyapeeth and enriched both the language and the character of Gujarat. It is no wonder then that some outstanding writers of later days were connected in some way or the other with this Vidyapeeth which has today attained the position of a University.

Gandhiji himself started writing in Gujarati for the newspaper ' Indian Opinion ' when he was in South Africa. But his earliest work in book form is *Hind Swaraj* which was published in 1908. Even as early as that, the simplicity and directness of his style catch the eye. He does not find it difficult to express even the most difficult political ideas in simple, direct, pithy prose.

Continuous writing came after he returned from Africa and settled in Ahmedabad and carried on his great movements for getting Independence for India.

To that end he took over from Indulal Yajnik his monthly Magazine *Navajivan and Satya* because he liked the title so much. He dropped the *Satya* from it and renamed it *Navajivan*. He turned the monthly into a weekly, because only then could he get into touch with people quite often. Till 1932 all his writings in Gujarati were published through this weekly, as those in English were published in its counterpart *Young India*. After 1932 he started *Harijan Bandhu* in Gujarati and *Harijan* in English. He wrote in them till he lived.

Some of the writings done in *Navajivan* are wonderful pieces of prose. His article on a sculpture in a temple at Belur assumes poetic grandeur. His articles on political upheavals have all the appeal of great writings. It is fortunate that a great bulk of his periodical and stray writings are collected in book form under various titles.

But this kind of periodical or stray writing was not the only kind of writing that he did. He has written two big volumes *Atma-Katha Athava Satyana Prayogo* (My Autobiography or Experiments with Truth) and *Daksheen Afrikana Satyagrahno Itihas* (History of Civil Disobedience in South Africa). It is true that they were published serially in his papers, but they were whole, well planned books. His autobiography is one of the gems of literature. It fulfils all the requirements of a masterpiece—brief, truthful, unostentatious, sincere. The prose employed is lucid and graceful. In translations also it has been acclaimed as a masterpiece in world literature.

Gandhiji had his own interpretation of the *Bhagwat Geeta* to offer, and he did it through, his translation of the *Geeta* which he called *Anasakti Yoga*. He also wrote a book called *Arogyani Chavi* (Key to Health) which showed the variety of his interests and the breadth of his knowledge.

A full list of all his writings is not required to be given in this small article, as even a whole book would not suffice to do full justice to the writer and the man. His *Mangal Prabhat* where he talked about the beauty of the stars, and other works can only be just mentioned.

Gujarati literature did not remain what it was after the advent of Mahatma Gandhi on the scene of Gujarat.

His influence was both direct and indirect. A combination of both these influences go to make his *yuga* from 1915 to 1947 the *Gandhi Yuga* ; but the direct influence of his was found in the writings of people who belonged to a school of writing which is rightly called the *Navajivan School*. Some brilliant people who had gathered round Gandhiji as his disciples and followers, and who in their own different ways were really very fine writers also, belong to this school. They were outstanding people who were known not only to Gujarat but to the rest of India also. Mahadevbhai Desai, Kishorlal Mashruvala, Kaka Kalelkar, Narhari Parikh and Swami Anand are the most outstanding among them. They all were gifted with different kinds of talents, but each of them in his own way has adorned the literature and writing of Gujarat with a distinction that is admirable.

Mahadev Haribhai Desai (1892—1942) joined Gandhiji in 1917 and remained with him till his death in the Agakhan Palace prison in 1942. For many years he served as a personal secretary to Mahatma Gandhi, and recorded almost every significant word that Gandhiji uttered. The big tomes of his diaries, of which only eight volumes have been published so far, are a unique contribution both to the thought and language of the region. Apart from these diaries, Mahadevbhai wrote articles himself for *Navjivan* and translated a lot of writings of Gandhiji done originally in English. He was so imbued with the spirit of Gandhiji that his translations of Gandhiji's writings read as if they are written originally in Gujarati—written not by Mahadevbhai but by Gandhiji himself. But when he wrote on his own in Gujarati his language had a flourish, a charm and a poetry of its own. He had the soul of a poet, and that aspect of his is seen in almost everything that he wrote. He was a keen student of literature, and he has translated *Chitrangada* and some songs of Ravindranath Tagore and *Viraj Vahu* and three longer stories of Sharadchandra. These renderings of his have a beauty of their own, and though in later years, much translating from Bengali has been done in the Gujarati language, the excellence of Mahadevbhai has not been surpassed.

Another great figure in the Gandhian school was Kishorlal Ghanshyamdas Mashruvala (1890-1952) who was a thinker and a philosopher. He was also among those who joined Gandhiji

and his movement in the early years soon after Gandhiji returned from Africa and made Ahmedabad his home. He thought about many problems from an original angle and wrote books about those problems. As he was a thinker his prose style also was relatively direct, concise and to the point; the simplicity of Gandhian prose was reflected in his writing, but there was no poetry in it. But by his writings he proved that the most difficult and even abstruse things could be given expression to through the medium of Gujarati prose. He wrote about education. His book *Kelavnina Paya* (Basis of Education) is an outstanding contribution to that branch, though it contains many things which would not be acceptable today. But, basically, he had some original things to say about education, and its value is not diminished even though his extreme opinions are not looked upon very favourably to-day. The same extreme attitude is reflected in his book about the proper norms of behaviour in relations between men and women. That book is named *Stree Purush Sambandh Maryada*. It is a completely moral book, but Mashruvala's conclusions would not be approved because they lack a backing of psychological and even of physiological needs. This extremely purist attitude of his was due to his very puritanical upbringing in the *Swami Narayan Cult* of religion. He was a disciple of *Swami Sahajanand*, the founder of that Cult, and in spite of all the liberalism of Gandhism he could not come out of the mental moral groove induced by the tenets of that cult. This is reflected in his book *Sansar* and *Dharma*. His major philosophical work *Jeevan Shadhan* also reflects that attitude of his, though it contains some of the best thinking on the problem of life and the way in which it should be lived. But the work by which he is remembered most is *Samuli Kranti* (Total Revolution). That small volume contains his ideas about what is required to improve the whole tenor of our fast deteriorating life. Piecemeal reforms here and there would be of no avail in stopping the rot. Total effort, total revolution of a moral type would be required for that. The spiritual element should not be lost sight of while achieving that revolution, but dogmas and outdated ritualistic theories should be given up once for all. That revolution should be based on clear independent thinking. The book did certainly create a minor revolution in the thought processes of the people who read it.

Though a thinker and a philosopher, Mashruvala was not deaf to the appeal of poetry. All the followers of Gandhiji were imbued with the charm of poetry, because Gandhiji's own life was one very beautiful poem. Mashruvala gave expression to his love of poetry through his translation of some of Khalil Gibrains poems. He called that little volume *Viday Velaye* (At the time of Parting). It is a very satisfying translation indeed. He translated a big novel about the leper's life and called it *Jeevannan Khandero*. It also is a very good translation.

He has gathered some of the thoughts of Gandhiji on various subjects in a single volume and called it *Gandhi Vichardohan* (Cuttings from Gandhiji's Thoughts). His two small volumes entitled :

Rama and Krishna, and Buddha and Mahavir are, written in a simple yet moving style. All of his work has done much to enrich the literature of thought in Gujarati.

His friend and co-worker Dattatreya Balkrishna Kalelkar (b. 1885), popularly known as Kaka Kalelkar, is another great figure. Though a Maharashtrian by birth, he has adorned Gujarati language and literature with a power and a beauty rarely seen before. Early in his life, he was connected with revolutionary movements for the liberation of India, but since he joined Mahatma Gandhi's Camp in the last years of the second decade of this Century, he has steadfastly devoted all his time and energy to the propagation of causes dear to Gandhiji's heart.

It was curious—the way Kaka Kalelkar landed on the scene of literature in Gujarati. Mahatma Gandhi wanted people to write for *Navjivan*, because some of the workers doing that work had to court imprisonment sometimes. Kalelkar undertook to do the job. He did it with such brilliant results that not only he but the whole of Gujarat can be proud of it.

Kalelkar has the soul of a poet. Like other Gandhians he has done a lot of writing dealing with concrete subjects like education, social and moral life, problems of culture and religion and allied subjects. But over and above that he has done much writing that is purely poetical. All his poetry flows through the medium of prose, but it is poetry all the same. His little volume of recollections of his childhood *Smaranyatra*, his panegyric to the rivers of India, *Lokmata*, his remembrances of his prison life *Otarati Divalo*-(Walls on the Eastern Side), and his voluminous light essays collected in volumes like *Jeevanno Anand* (The Joy of Life) are all pieces of enjoyable poetry. His *Jeevan Bharati* contains literary essays in his poetic style. His travelogue *Himalayno Pravasi* has not been equalled up to now in the grace of its narrative, the charm of its language, and the subtle yet humorous observation on men, matters and material.

The greatest contribution of Kaka Kalelkar lies in the field of the light essay. The various subjects that he has chosen for his essays prove that they are not essays in the ordinary sense, but that they are creative writings in the form of the essay. He would write about the Poem of the Midday (*Madhyahnnun Kavya*) or about the *Taj Mahal* or about *Yamunarani*, and fill this writing with so much of emotional and poetical impact that these essays could bear repetitive readings many times.

Kakasaheb has been an indefatigable traveller. There may hardly be any other man in India who has travelled as much as he. During all these travels he has seen India in all its strands. He has seen life as well as the strands of culture that have helped to make that life worth living. By education and temperament, too, he has been a very keen student of culture and a great admirer of that variety of it called *Indian Culture*. His writings about this aspect of life are collected in a volume called *Jeevan Sanskriti* and

his thoughts about the real way in which life should be organized and developed are gathered in a volume called *Jeevanno Vikas*. Apart from these volumes devoted to the subject of culture and cultural growth, all his other writings bear enough evidence of his interest in and study of the cultural aspect of life. His great erudition in Sanskrit literature is always manifested through his very apt quotation from that language, and his reflections on historical events, social and religious life and the life of a cultured soul, show his high moral and spiritual attitude. His sense of humour never allow these writings of his to be pedantic, though very often they are of a serious nature.

By his writings and speeches he has always been a teacher and a preacher. He was the principal of Gandhiji's Gujarat Vidyapeeth for some time. Since then the title of Acharya has clung to his name.

In recognition of his great services he was elected President of the Gujarati Sahitya Parishad held at Ahmedabad in the year 1959. Even now at the ripe old age of eighty-two he is as active as ever. Recently he was awarded the Sahitya Academy Award for 1965 for the best book in Gujarati for his volume *Jeevan Vyavastha*.

When Kaka Kalelkar was travelling in the Himalayas, about which he has written in his well-known book *Himalayno Pravas*, he had two companions with him. One of them was Swami Anand. He too had joined the band of Gandhiji's co-workers at Ahmedabad, and he was writing for *Navjivan* as well as managing the *Navajivan Press*. From early life he had a desire for the life of a *Sannyasi* and he has never married. He too wrote delightful prose, in an idiom and a style which were peculiar to him. His small volume *Isunun Balidan* (The Sacrifice of Jesus) is a poem in prose. His prose has all the characteristics of the *Gandhi Yuga* but it has a verve and a style of its own. He is equally at home with rustic as well as sophisticated styles of writing. Recently a trust has been set up to publish many volumes of his writings and some two of them are already out. The book *Kulakathao* (Tales of Families) makes excellent reading. In them he takes certain characters from certain families who had made an impression on his life, and describes them with such fond affection and reverence that the reader is suffused with tender pleasure.

The last but not the least of this band was Shri Narhari Parikh.

Along with the writing of these people who did it under the direct influence of Mahatma Gandhi, much other writing was also taking place. But that writing, too, had a new style, a new tone and a new technique. A young aspiring lawyer in Bombay struggling to find a place among the galaxy of legal luminaries in the High Court of Bombay was at the same time struggling to strike a new form in the writing of novels. His name was Kanaiyalal Maneklal Munshi (b. 1887) but he wrote under the pseudonym *Ghanashyam* because it was not considered good form in those days for a practising lawyer to indulge in such a cheap pastime as writing novels.

Under that pseudonym he took Gujarat by storm, as it were. Up to then Gujarat was used to the novel of Govardhanram *Saraswati-chandra*. It was the greatest thing created in that genre and the ideal thing, too ; because others who tried their hand at the game of writing a novel imitated the style, the diction and the technique of that novel. This young man had no truck with anything connected with that old, hackneyed, laborious way of writing. It did not seem natural—the way men and women conversed in that book. And the tempo of the story, too, was too slow for this man bubbling with enthusiasm who had enjoyed the fast-moving tales written by Alexander Dumas of France. That was the correct thing to do, he thought. A story should move fast, it should be racy, and slick. The characters also should be such, as would immediately take possession of the mind of the reader. And the dialogue ? It should be sparkling, witty, full of life and verve. The language, for that purpose, should be simple, bright and beautiful.

This was revolution if ever there was one. The moment these new stories began to appear they created a furore and a new readership. The well-known weekly *Gujarati* opened its pages for the new writer, and his stories began to appear in a serial form in its columns. They began to be avidly read. The author became famous. Even the people in the High Court when they knew who the real author was began to feel proud that such a fine writer belonged to their rank. K. M. Munshi became so famous that within a few years his name became a household word all over Gujarat.

Simultaneously he began to become famous in many spheres of life. His practice at the bar was growing and he was trying to work in politics also. He joined the Home Rule League of M. A. Jinnah and others and made his mark in that sphere too. He began to initiate moves for social reforms, and in that field too his work began to bear fruit. He wrote short stories also, and his single book of short stories, *Mart Kamala ane Biji Vato* (My Kamala and Other Stories), made such a mark in that rising form of art that for years he was considered a leading writer in that form.

But his greatest contribution lay in the field of the novel. He revelled in characters who were bigger than life and so he chose the historical field for the setting of his novels. His trilogy *Patan ni Prabhuta*, *Gujarat no Nath* and *Rajadhiraj* were, for many years, the high-water mark in the field of the Gujarati novel. His novel *Bhagwan Parshuram* was among the four novels recently considered for an award of the Bharatiya Jnanpeeth. His *Jai Somnath* won the hearts of many. His *Prithvi Vallabh* a small book about a romance between Munj of Dharanagari and Mrinalvati, a princess of the South, is a poem in prose. Every young man and woman of those days was full of the poetry of that romance.

But he did not write historical romances only. His novels about contemporary social life also had an attraction of their own. His *Verni Vasulat* (A Fulfilment of a Revenge) had such a wide appeal

that many Gujarati girls felt they were like *Janman*, the heroine of that book. His *Swapnadrashtra* (The Visionary) was very popular with young men, and many of them wanted to cast themselves in that mould. Many of his other novels had the same appeal of enchantment.

Apart from novels and short stories K. M. Munshi has done valuable work in the field of drama also. He has written many plays and some of them have been successfully performed. His *Kakani Shashi* and *Peedagrast Professor* were successfully performed by ambitious amateurs many years ago. His *Pauranik Natako* were performed by groups of young enthusiasts in many colleges. They were all widely read and prescribed in University courses for intensive study. He also has written an imaginative biography of Narsinh Mehta—*Narasinyo Bhakta Harino*. His research interest is also reflected therein.

But, apart from the writing of these dramas, Munshi's great service to the Gujarati stage is his contribution in evolving a new amateur pattern of theatrical presentation which was entirely on a different level from the pattern of the professional stage in Gujarati. The staccato, high falutive style of declaiming on the stage, gave way to a more realistic and understandable style of speaking. The imposition of versified inanities vanished, and the greatest thing of all, ladies performed the characters of females.

Munshi was not alone, and perhaps, he was not the principal figure in bringing out this revolution. Round about 1925, young enthusiasts under the leadership of C. C. Mehta who was then a budding dramatist were eagerly trying to initiate these reforms. It was due mainly to the efforts of C. C. Mehta that girls began to take part in dramatic performances in college and other gatherings. But the great name and prestige of K. M. Munshi helped these groups a great deal in bringing young women from good families as to the stage, and that, along with the other reforms mentioned above, proved a lasting change. Munshi wrote many other plays for this new stage which he had helped to bring into being.

Apart from being a noted creative writer Munshi was an active political leader and social thinker also. As a man who was deeply interested in Gujarat as a cultural entity he was always thinking about the ethos of Gujarat. He coined beautiful word for this vflerk (Asmita) and wrote many articles about *Gujaratni Asmita*. The concept of Gujarat dear to his heart thus found its way to the hearts of millions of Gujaratis. He had also established a society called *Sahitya Samsud*. At its annual functions he always presided and read out a lecture. Those lectures are collected in a book and called *Adivachano* (Forewords). They deal with various topics connected with the literature and culture of Gujarat.

Being such a profuse writer, he had also an idea of his own about what writing was supposed to be. He has profounded that idea through many speeches and articles of his. Though not thoroughly worked out, it supplies a clue to the inner nature of his writings.

Munshi has always been a great admirer of the lore and culture of India. Though in his youth he had been an iconoclast, a *Pranalika bhanjak* at his heart he has always been a lover of the ancient wisdom and glory of India and of that particular part of India called Gurjardesha. For bringing out this glory in its most glorious aspects he established a very reputed institution called *Bhartiya Vidya Bhavan* which has rendered great services to the Vidya of India. He helped to bring out volumes on History dealing with *The Glory That Was Gurjardesh* and other subjects of great merit and distinction. His services in this regard are unequalled. To-day also at the ripe old age of eighty years he is immersed in writing, reading, editing and helping the Bhavan to bring out wonderful books dealing with the life, culture, literature and society of India. The Book University Series of the Bharatiya Vidya Bhavan of which he is one of the general editors has rendered a really very valuable service. He has written in English '*Gujarat and its Literature*' a valuable history of the people of Gujarat as well as its literature. It reflects his versatility.

Gujarat and India, too, have not lagged behind in honouring K. M. Munshi for the great services he has rendered. He has been called upon thrice to be the President of the Gujarat Sahitya Parishad. He has been called upon to be the Food Minister of the Government of India, and later to be the Governor of U. P. To-day, also, in spite of his belonging to the Swatantra Party, he enjoys the position of a senior statesman, and he is looked upon with respects as one of the framers of the Constitution of India.

It is true, his novels are not to-day looked upon with the same awe and respect as great pieces of art as they were once regarded to be. On scrutiny through years they are found to have many defects of artistry and sometimes even of adult maturity. His short stories, have, to-day, only a historical importance, as being some pioneering writing in that field. Now that what was once called the Gujarati Amateur Stage is active and even a little mature, his plays have lost the charm that they once possessed, because they are proved to be lacking in a sense of the theatre. But even so, in spite of all the thousand and one mistakes that we may find in his work as a novelist, short story writer, dramatist, critic organizer builder and leader, the fact remains that K. M. Munshi has done a colossal task in this long span of life granted to him and that the people of Gujarat will always reserve a place of honour for him in the secret recesses of their hearts.

His wife Lilavati Munshi has been an indefatigable companion to him in all his public work. She has on her own, done enough public work to be known to the general public. But most of her literary work belongs to the early period of her life, when she was not Lilavati Munshi. She, as a young woman was writing sketches of persons she knew. She was publishing some of them in Munshi's literary magazine *Gujarat*. These sketches were very well-written and ultimately she published a book called *Rekhachitro* (Sketches). All the known personalities, political, cultural and literary are very

well portrayed therein. Besides that, she wrote some short stories also in those days and published them under the title *Jeevanmanthi Jadeli* (Found from Life). They have a social bearing and are concerned mostly with the problem of women. After her marriage with Shri Munshi she wrote a play called *Kumardevi*. For a long time now she has ceased writing and is devoted mostly to social and educational work.

One can see from this small survey of Mr. and Mrs. Munshi's work that they both wrote short stories. They did so perhaps, because that decade and the one that followed it, the twenties and the thirties of the present century saw a wonderful development in the art of the short story in Gujarati. Some pioneering work was already done, as we have seen, but short story as a new form of writing was drawing more and more devotees to its field. Along-with K. M. Munshi, and perhaps a little before him since 1908 Dhansukhalal Krishnalal Mehta was writing short stories and publishing them in magazines. His stories dealt with family life in those days, and he being a known humorist, some of them had the background of humour in them. He is claimed by some to be the pioneer of the short story in Gujarati, but that claim is disputed by many who consider Kanchanal Vasudev Mehta-Malayanil (b. 1892) as the rightful claimant, because his story *Govalani* (The Milkmaid), published in the magazine *Vishmi Sadi* in 1918 comes very near to being a perfect specimen of the art. By general concensus the real short story literature begins with Malayanil and neither with Dhansukhalal Mehta, nor with Ranjit Ram Mehta (1882) whose story *Hira* appeared first in 1904.

But Dhansukhalal Mehta wrote many stories during a long life-time. Some of them had a tragic echo in them. They perhaps reflected the tragic undertones in his own life.

The main contribution of Dhansukhlal Mehta lies in the field of humour. It is an innocent a maliceless humour which does not provoke loud laughter, but a mild ripple. Besides stories and books full of humorous articles and sketches like *Hun, Sarala ane Mitramandal* (I, Sarala and Friends) he has written many plays-one-act and full-length like *Garibni Zoompadi* (The Poor Man's Hut) and others. They are all well-known. In fact he has done a lot for the promotion of play acting and play performancing in Gujarat. He was himself, in his youth, a very fine actor. He was one of the members of the pioneering group of C. C. Mehta and others. Later in life, too, he did much writing to help the amateur stage acquire a position of strength. Even now at around eighty, he is busy writing many things.

The pioneer of the short story in Gujarati, Kanchanal Vasudev Mehta-Malayanil (b. 1892) died very young at twenty-seven. But his one book of stories *Govalani ane Biji Vato* (The Milk Maid and Other Stories) was the forerunner of many others. By the time the book was out, in the early twenties, life in Gujarat had developed many potentialities for the writer with a vision. The whole texture of that life was changing. An account of the movement of Mahatma.

Gandhi a new awareness, a new insight and a new reality lurked before the people as a whole, and before the writers as a class. The writer, who up to about 1917-1918 was trying to write only about the educated middle classes and their problems, became aware due to the mass upsurge generated by the movement that the middle class people were not the only people who could be written about and that the urban life was not the only life which could be depicted. For the first time, the writer felt the reality of India of its teeming millions and of its hundreds of thousands of villages. For the first time, too, the woman in India could come into her own. Up to then she was secluded in the household, but now she came into the open and joined her menfolk in the fight for the Freedom of India, She also joined colleges in larger numbers than ever before, and a new aspect of her personality was visible. So, she no longer remained a dream or an abstraction, but became as real as life itself. That also went to give reality to her characterization in fiction. And the passions and emotions to be depicted in fiction grew with the growth in the interests of life.

The results of this new development became apparent in the work of the first real master of the short story in Gujarati, Gaurishankar Govardhanram Joshi-Dhumketu (1892—1965). His first collection of short stories published in 1926 and aptly called *Tankha* (Sparks) created a never to be-forgotten sensation. The stories contained in that volume differed from stories written earlier in a fundamental manner. They were deeply felt and masterfully delineated. The variety of life presented therein, the variety of characters which ranged from Amrapali and Bimbisar of Ancient Indian History to Govind and Bhaiya Dada and coachman Ali of the present day, the variety of ways in which many stories were portrayed—all this, along with the poetic beauty of the language and deep sympathy of the author for all his variegated characters made these stories immensely popular and its author instantly famous. This book was a landmark as earlier *Saraswatichandra* and *Kusummala* had been landmarks.

The author, Dhumketu, was not directly under the influence of Gandhiji or his movements, but these stories would not have been possible in an earlier era. They reflected all the influences that Gandhiji had brought into being, and perhaps for the first the lowly and the downtrodden section of society appeared in a work of fiction in Gujarati not as lowly or downtrodden but as full-fledged human beings with all that it connotes. Also the language was not the heavily laden language of the Pandit Yuga, but the simple, graceful, charmingly poetic language of the new age that Gandhiji had brought into being.

In the first flush of enthusiasm in welcoming these beautiful pieces of the art of the short story, people overlooked the obvious defects inherent in those stories. The author was so romantically inclined that he many times slipped into sentimentality and melodrama. The characters, on account of their strong prejudices and predilections, and on account of their sometimes pathetic lack of a sense of reality, looked, at times, a little unreal. And the almost prejudicial leaning of the author on the belief that villages were heavenly and cities hellish, made his work a little suspect.

But all this was an afterthought both for the critics as well as the people of Gujarat. When they appeared, none thought such about anything but the beautiful world that the author had created, and the beautiful texture with which he had clothed it.

Dhumketu had a prolific creative urge and he has written much during his long life. That much includes novels, plays, autobiography, short stories, humourous articles, readers for neo-literates and many other things. But he is principally known for his short stories, because that was the medium in which he excelled most, and in which he did the work of a real pioneer. In all he has published about twenty four collections of short stories.

But he was very popular in other media also. His novels, both social and historical were very popular and were always in demand. The historical novel *Chanladevi* deals with the same character that *Munshi* had delineated in his well-known novel *Jai Somnath*. Both reveal the individual talents and short comings of their authors, but there was much comparison between the two when Dhumketu's book was published. His output was enormous even in the field of the historical novel. In fact he had started two series of such novels—The *Chaulukya Granthavali* and the *Gupta Yug Granthavali* and published about fifteen novels in the first and about thirteen in the second series. Non-historical novels like *Ajita* and *Parajay* were also quite popular though they were written at an early stage in his writing career.

Besides novels and short stories Dhumketu wrote two small plays, *Padgha* and *Ekalavaya*, some biographical sketches of *Hemchandracharya* and others and two volumes of his autobiography called *Jeevanpanth* and *Jeevanrang*. These books provide very good reading and supply an insight into the life and mind of this singleminded writer, who served as a private tutor in a rich Ahmedabad family for many years, and then did nothing but writing.

Besides these creative writings he has done a volume of travels, a volume of humorous articles and translations from Khalil Jibran. Being a man who loved the masses he produced a number of books for the common reader and the neo-literate. He will always be remembered for the contribution he has made to Gujarati literature as a whole, and to the short story literature in particular.

Another great figure who will not be forgotten for a long time is Ramnarayan Vishwanath Pathak (1887—1955). Born in a small village in Gujarat, he graduated in law and practised it for some years. But education and culture attracted him and leaving the practice of law, he joined the field of education. Shortly after that the call of Mahatma Gandhi became irresistible and he joined the Gujarat Vidyapeeth in its early days as a professor of Gujarati. He courted jail also. Since then till the time of his death, in one way or another, he did teaching only, and became the *Kavya guru* of the whole of Gujarat. His great contribution is in two fields short story and criticism.

He came to the short story through a curious circumstance. He had started editing a monthly of thought, culture and literature called *Prasthan*. That magazine has a very important place in the development of Gujarati literature. It is a fact that many of the ablest writers of Gujarat also edited some of its best literary magazines. This fact must have become apparent to the readers when they read about the great figures of Gujarati literature of the *Pandit Yuga*. So R. V. Pathak also was editing a magazine for which he required material. Only first class material would do, nothing less, and a magazine of a literary nature must have some good stories also. Good stories are rare at any time, but they were more so in those days of the twenties. What to do then ? Why not write some himself and see if they were any good ? So he began to write stories which proved excellent. He published them under the pseudonym *Dwiref* because there were two 'r's in his name Ramnarayan.

They instantly took possession of the minds of the readers. Ramnarayan was a student of philosophy and his approach to things, people and places was not that of a romantic. He had come directly under the influence of Gandhiji and of his ideology of humanism. His stories, therefore, were realistic pictures of life around him. That life was in ferment, because the whole of India was in ferment. That life was the life of the ordinary people of the middle and the lower classes, because in those days the middle classes were very active, and the lower classes had assumed a new importance due to the insight given by Gandhiji and his movement. And the humanist sympathy of a compassionate soul permeated almost all of them though the artist in the writer tried to make them appear as unaffected as possible. All these things created a contrast to the highly romantic and colourful world that Dhumketu had created, and so people began to compare and contrast. When his first collection *Dwirefni Vato* (Stories by Dwiref) was published in 1928 his name as a writer of stories became as famous as that of Dhumketu. He was both a supplement and a complement to him, and even to-day, whenever people are discussing the literature of the short story in Gujarati they always utter these two names of the pioneers of the short story in Gujarati, together.

Began as a necessity, writing of stories became a need, and R. V. Pathak published three volumes of short stories entitled *Dwirefni Vato*, Vol. I, II & III.

Another field in which he contributed substantially was the field of criticism. He was a student of philosophy and he had studied the aesthetics of the East as well as the West. He could find many common elements in both and provided a synthesizing interpretation which had great truth and insight in it. His essay *Kavyani Shakti* (The Power of Poetry) became a landmark when it was published. The originality of his ideas and the simple, almost bare manner in which he expressed them carried a force which few could rival. It became a 'must' for anybody who was interested in literature or criticism to read his writings and know his views.

He did much theoretical writing and much book reviewing also. His great essay on the poetry of Kant is again a landmark in writings of that type.

This criticism of his included scholarship also. Pathak was a keen student of poetry and he was equally keenly interested in the meters of poetry. In the last days of his life he composed a big volume dealing with meters in poetry. He called it *Brihat Pingal*. The Sahitya Akademi award was won by that book, as it was considered the most outstanding work of the year. Though a little controversial, it is considered the most significant contribution after K. H. Dhruv's *Gujarati Padya Rachnana Itihas*.

His opinions about books were always frank and fearless. He has given fearless opinions about great writers like K. M. Munshi, Dhumketu and others. Munshi pays him a great tribute when he says " he was never mean even when he drew blood. "

R. V. Pathak was a humorist too. He made humorous and ironical comments on men and things in the two volumes of his humorous essays entitled *Swair Vihar*.

Though small in volume, his poems were qualitatively very rich. He published only one volume of poems called *Sheshnan Kavyo* (Poems by Shesh—that was his pseudonym as a poet). After his death his wife Hiraben Pathak added some unpublished poems to that volume and brought out a volume called *Visbesh Kavyo* (More Poems). Some of these poems are very lovely and full of gentle tenderness.

He tried his hand at plays also. There he is not as much at home as he is in his stories and poems, but they too, display the touch of the master at places. They are only two or three in number and no separate book of his plays is published so far.

His services to Gujarati literature were rewarded by offering to him the Presidentship of the Gujarati Sahitya Parishad. His death by heart failure in 1955 removed a great figure from the world of Gujarati letters.

Jhaverchand Kalidas Meghani (1897-1947) also had come under the direct influence of Gandhiji and his movement. So much so that Gandhiji once called him *Rashtriya Shayar* (National Poet). He richly deserved that title because in his poems collected under the title *Sindhudo* (The Tune of War) he had sung about the glories of the battle for freedom and called upon the people to rally to the call of War. The national sentiment of the day found a poetic expression in many of those poems. And the poet himself was gifted with a divine voice. When he himself sang his poems, people gathered in their thousands to hear him. One when he was being tried for sedition, he requested the trying magistrate to allow him to sing a song before he was taken to the prison. The magistrate consented. When actually he did sing that song even the magistrates eyes were full of tears.

This poet Meghani was born in one of the smaller towns of Saurashtra. After graduating from the University of Bombay, he went to Calcutta to settle down there. But the call of the soil was always there with him and resisting that was too much. One fine day, he came back from Calcutta and settled in Saurashtra. This land of brave men and faithful women had a great attraction for him and he moved about it from one end to the other. During that roaming about he collected much folk literature-poetry and stories. The stories that he heard there he narrated in his own inimitable vigorous prose style, and published five volumes of them one after the other. The first volume was out in 1923, and then each year a new volume followed ending in 1927. He called these volumes *Saurashtrani Rasdhar*. The idiom that he used in narrating these stories was the folk idiom of the people of Saurashtra and the language their language. His talent could bestow literary dignity to that idiom and that language. All the poetry and heroism and valour and stubborn faith in the good in life of the simple people of Saurashtra were eminently reflected in those stories and people enjoyed them as much as they had enjoyed anything else for a long time. They made the budding author immensely popular though the beginnings of the literary world of those days took a little longer to recognize the merit of the young author. The story literature of Gujarat thus got a new value and a new vision. He did the same thing with poetry also. The folk-poems and songs that he edited and published covered all the occasions of life of the people of the land and their innate simple beauty had an appeal of its own. Thus Meghani became the first writer in Gujarati to do work for the uplift of *Lok Sahitya* Folk Literature.

During those years from 1925 to 1930 another influence was creeping up slowly but steadfastly over the cultural and intellectual circles in India. The humanitarian appeal of Gandhiji was there, his call for the uplift of the masses was also there, and they had given a new look to the people and a new outlook to the writers, but something else was also happening. That was the appeal of the Russian Revolution which had resisted all the crushing influences and which was becoming a force which had come to stay. By the year 1928 the Russians had formulated the first five year plan, and achieved a good amount of progress. All these things made people aware of the inequalities prevailing in Society and the young people began to feel that Gandhian humanitarian was not enough, there was a class conflict going on throughout history and the interests of one class were pitted against the masses. Unless that mass rose in revolt, the golden day of happiness would not dawn.

Combined with the humanitarian appeal of Gandhiji's, this revolutionary appeal poured a new enthusiasm in the creative activity of the period, and much literature that was written during the thirties and early forties bears its impress. Meghani wrote some short stories which bore the first awareness of that other influence

and his two tiny volumes of original stories called *Chitana Angara* (Flames of the Burning Pyre), display the first awareness of the new influence.

Meghani was a prolific writer and he has created a large volume of stories, novels, poems, plays, criticism and folk research. His main contribution in his creative work is his depiction of the life of the people of Saurashtra and his masterly handling of their language and idiom. Being a son of the soil, he has created some living characters and given a true and moving picture of life lived in Saurashtra about fifty years ago. His novels *Sorath*, *Taran Vahetan Pani* (Your Flowing Waters Sorath), *Vevishal* (The Betrothal), and *Tulsi Kyaro* his short stories, the stories contained in his *Saurashtrani Rasadhar*, his writings about the villages and people of that region bring the Saurashtra of the early part of this century alive before the reader's mind.

Meghani had an extraordinary ability for adaption and derivation. Many of his works are adaptations from other languages. But that is done so well that the adaptation sometimes looks better than the original.

Besides adaptation, he did translation too. Mostly the translations were free renderings. But they were really very good. Some of Rabindranath's songs translated by him are excellently done.

As a journalist Meghani has made a solid contribution to literary journalism. He started editing a literary page called *Kalam ane Kitab* (The Pen and the Book) in the well-known daily *Janmabhoomi*. It was so well done that after that all the dailies in Gujarat have a literary page attached to them. But none has done the job better than Meghani did.

He was granted a short span of life—only fifty years, but during those fifty years he wrote a large number of books. They are not of equal merit. As a poet, he was more emotional than poetic, as a writer of fiction he was too romantic to be always convincing as a weaver of words he used rather too heavy a tinge that would, spoil the very effect they were meant to produce, as a creative artist he was more derivation than original—yet, in spite of all that he still remains a loved figure who did much to enrich the language and literature he had inherited.

Ramanlal Vasantlal Desai (1892-1954) had talent of a different nature, but he was equally loved and famous. Coming from a high-caste family, he was born in a small town near Narmada in Gujarat. After attaining his University degree in M.A. he joined the then Baroda State Service and rose to become a high official in that State. But his fame rests on the novels, stories, plays and other works that he has created.

He had a mind which reflected accurately the currents moving in the atmosphere of the day. During the most glorious period of his creation that atmosphere was surcharged with Gandhiji's movements and his ideals. Ramanlal reflected that in his most popular

novel of those days, *Divya chakshu* (Divine Sight). That book, coming at the right moment and reflecting the highest ideals and aspirations of the youth of that time, skyrocketed the author into fame. His name was on every lip, and not to have read a book of that type was considered a want of cultural interest. He became so popular on account of that book that other novels written before that period, which had remained comparatively neglected till then, were all sold out and ran, into newer editions.

What, apart from the depiction of the ideals and aspirations of the days, was the special distinguishing feature of Ramanlal's fiction, one may naturally ask? The main contribution of his, apart from reflecting the desires current in the age, was the innocent, the pure, the delicate nature of love between man and woman that he depicted in his novels. The young men and women of his day, who had caught the magic of his touch, could never indulge in the grosser forms of love. He had established, as it were a norm, below which it was not proper for anyone to sink. And that was, done, not in the manner of a preacher, but in the manner of a benign story-teller only. Most of his major novels, *Divyachakshu*, *Kokila Bharelo Agni*, *Hridaynath* and others reflect this purity in the affections and ideals of the age. When, after the attainment of freedom, disappointment and despair held sway, he came out with a powerful novel, called *Pralay* (Annihilation.) That too reflected the mood of that particular period. *Balajogan* dealing with the life of Mira is a lovely piece of writing. In *Gramlakshmi*, he depicted an ideal of village uplift as visualised by Gandhiji.

His use of language was also another factor for his popularity. It was simple, direct and sweet. This language though simple and straight had yet a poetic flavour about it and an appeal direct to the heart of the reader. The only obstacle that he created to the enjoyment of his novels was his frequent use of aphorisms and passages full of obiter dicta. That came in the way of a smoother flow of his novels but a generous and loving public forgave him that. It also forgave him a lack of variety in his technique and a stereotyped way of telling a major number of his stories. His predilection for the mysterious and the weird was also forgiven and he was avidly read till he lived, though the critics often pointed out these faults in his artistry. He is very much read even to-day, though a reaction has already set in.

Apart from novels Ramanlal wrote poems, plays, short stories, sociological tracts and other miscellaneous things. One of his earlier plays *Shankit Hriday* (The Suspicious Heart) was often staged, and had become very famous even as a stage play in the early days of his career. After that he wrote many one-act plays, and another full length play called *Prithviraj Samyukta*.

His short stories lack the consummate art of the master of the short story, but, even so, some of them have a charm of their own. Some of them have been rightly considered very good.

He has published a volume of poems known as *Niharika* but much cannot be said about its poetic value.

He wrote a novel called *Poornima*, dealing idealistically and romantically with the life of a prostitute, that led him on to the study of the problem of the prostitute and he published that study of his in four volumes called *Apsara*. His critical essays are there, of course, but his autobiography is a sincere document.

The critic Vishwanath Bhatt has aptly summed up the achievements of Ramanlal Desai by calling him *Yugamoorti Vartakar* the novelist who reflects an age. Yugamoorti here does not mean one who shapes an age, but one who reflects it.

Along with creative writers, the present age has seen some outstanding critics grow during the period. The work of R. V. Pathak has already been covered, but the age of Ramanlal and Maghani, Munshi and Dhumketu saw the emergence and full growth of three well-known critics whose names began with a V, and who therefore were called the three 'V' s of Gujarati literature. They are Vishnu-prasad R. Trivedi, (b. 1899), Vijayrai K. Vaidya, (b. 1897) and Vishvanath M. Bhatt (b. 1898). The work of each of them is of a sufficiently high order, but Vishnuprasad Trivedi has remained the most outstanding of the three. A collection of his writings published on the occasion of his sixtieth birthday and called *Upayan* (The Offering) was awarded the Sahitya Akademi prize a few years back. He was elected the president of the Gujarati Sahitya Pari-shad at Calcutta in 1961.

He is an original thinker and his expression is very powerful. He is the only stylist among the critics of Gujarati. He served for a long time as a professor in Surat, and many of his students have turned out to be professors themselves.

Vishnuprasad Trivedi has written much about the work of the author of *Saraswatichandra*, and the use he made of prose. His insight is deep and penetrating and his observations sound. He is the only critic who has written much about the requirements of prose. He devoted five lectures to the subject of prose when he delivered the Thakkar VasANJI Lecture series under the auspices of the University of Bombay. That book of his, *Arvachin Chintanatmak Gadya* as well as his volumes of criticism entitled *Vive-chana* (Criticism) and *Parisheelan* (An All Round Study) and sufficient to establish him as one of the outstanding critics of modern Gujarat. Though mild and loving by temperament, he is outspoken as a critic, and he never tries to camouflage his opinion by sweet words. The first published work of his was *Bhavana Shri-shti* (The World of Ideals), which was not a book of criticism. He tried to write some stories also, in his early days. But since he shifted to criticism he has stuck to that, and attained much fame.

His colleague and old friend Vijayray Vaidya began writing before him, perhaps. He was an old associate of Munshi in his early days, and has been writing criticism since a long time. He is an indefatigable literary journalist and has been an editor for a long

time. In his early days he edited *Chetan* (Consciousness) then *Kaumudi* (The Moonlight), a very famous quarterly, which made history and then *Manasi*. He was a student of English literature and he was the first to point out that Munshi was indebted to Dumas and that Khabardar borrowed much from George Eliot for his long poem *Kalika*. He also has tried to become a stylist, but his style is heavy, verbose and crooked at times. But, he has used very simple prose in his valuable book *Gujarati Sahityano Itihas* (A History of Gujarati Literature). He too has been very frank in his opinions and he has not been chary in his remarks even when big literary personalities are concerned. He has written a lucid life of Navalram Pandya called *Shukra Tarak* (The Venus Star), and many of his books deal with many subjects as varied as the Life in the Time of The Vedas to the Philosophy of Shri Aurobindo. But his main field is that of criticism, and it is to that he has devoted most of his energetic life. Though not so much spoken of to-day, there was a time when his opinions counted a great deal and when what he said was very much respected. He has not done much of theoretical criticism.

The third V of the trilogy Vishvanath Maganlal Bhatt is the critic who called Ramanlal Desai a *Yugamoorti Vartakar*. He has also written an equally long and trenchant article about Jhaverchand Meghani. But his best known contribution is the very well-written Life of the poet Narmadashankar called *Veer Narmad*. That combines criticism and creation and has been rightly eulogized as the best piece of writing about Narmad. The other books of his like *Sahitya Samiksha*, *Nikashrekha*, *Vivechan Mukur* and the more recent *Sahityano Swadhyaya* all maintain a high standard of scholarship and critical acumen. His prose style is lucid and flowing.

Vishvanath Bhatt has rendered some beautiful translations of some of Tolstoy's novels.

A literary controversy between Vishvanath Bhatt and Ramnarayan Pathak about *Criticism is Creation* had attracted much attention some years back and many literary persons had participated in it. In view of later developments that subject has lost much interest now.

Navalram Jagannath Trivedi was another known critic of this period.

While talking about the critics we may mention the work of Anantrai Mani Shankar Raval (b. 1912) and Ramprasad Premshankar Bakshi here. Anantrai Raval was the first student in the University of Bombay to attain first class in Gujarati at the M. A. Examination. He worked for many years as Professor of Gujarati in the Gujarat College at Ahmedabad and at present he is working as the Director of Languages in the Government of Gujarat. He has written many books of criticism and edited selections from Nande Nanlal, Dhumketu, Mansukhalal Jhaveri, etc. His ideal as a

critic has been the first critic of Gujarat, Navalram Pandya whose tenet—To tell the truth, but not in a manner that would hurt— he tries to follow. The mild manner of his writing has remained thus a guide to his character as a critic.

He has extensively evaluated the works of many Gujarati writers like Nanalal, Khabardar, Ramanbhai Neelkanth, Pannalal Patel and others. He has also written a history of the Medieval Period of Gujarati literature called *Gujarati Sahitya*—Vol. 1. His books include *Sahityavihar* and *Gandhakshat*, and they deal with many problems of literature and books. His last book is *Samalochana*. It contains most of the reviews he has written in various magazines since 1933-34 to the present day.

Ramprasad Bakshi is a well-known scholar who writes criticism. All his life he has been a teacher. For many years he served as the Principal of a very big school in the suburbs of Bombay, the Podar High School. He was a student of Anandshankar Dhruv and Narsimhrao Divetia held his scholarly abilities in high respect. As a result of his association with Narsimharao, Ramprasad Bakshi translated in Gujarati the first volume of his famous *Language and Literature* from English. After Narsimharao's death, Bakshi edited in collaboration with Dhansukhalal Mehta Narasimharao's diaries called *Narsimha ravni Rojnishi*. It is a very valuable book for all students of Gujarati literature.

Ramprasad Bakshi's special field of study has been Sanskrit and poetics. He has written a book called *Natya Rasa* which deals with the development of *the Rasa* theory as developed in Sanskrit poetics with regard to drama. His big volume of critical writings *Vangmaya Vimarsha* contains many articles on many aspects of literary theory and production.

He started very late as a writer. But during the last ten or fifteen years, since when he began to write, he has attained a position of great respect. Both the old and the young writers look up to him with respect and listen to his opinions with regard. Though his style is a little involved and his prose belongs to an age gone by, his opinions count for much because they are a result of deep study and understanding. His one good quality is his keeping in touch with the latest currents in the world of letters and his keen sympathy with the newer trends.

Going back from the critics to the creative writers we come across Chandravadan Chimanlal Mehta (b. 1901) and Jyotindra Hari-harshankar Dave (b. 1901). Chandravadan Mehta is better known by the endearing short term—C.C. We have had occasion to refer to him while talking about K. M. Munshi and his plays and their production.

Chandravadan has, all his life, been connected with plays and their production. As a young student in and around 1925, studying in the Elphinstone College, Bombay, he had started, with some friends, a movement for producing a novel type of play, produced by amateurs.

The professional theatre, which had a very brilliant career for at least a quarter of a century, was at that period of time, almost on its last legs. The intellectual and intelligent classes had begun to 'shun it on account of its outmoded ways and garish displays. A need was felt for a new play, presented in a new manner by a caste which would not declaim so loudly 'and' theatrically' and in which females only would play the female roles.

Young and energetic C. C. was there to fulfil all these conditions. He himself was a playwright who had some plays up his sleeve. He knew how to produce one also. And, he also wanted females to play the female roles.

He set about trying to find some. With difficulty he could get them, and he started a new movement. His friends like Dhansukhalal Mehta and Jyotindra Dave and others joined him. A new theatre came into being. The present theatre in Gujarat owes a lot to the inspiration of those early days.

Chandravadan's early life was spent near railways because his father was the head of the loco department at Baroda of the then B.B. & C.I. Railway. So the first successful big play that Chandravadan wrote and produced dealt with the lives of people connected with the railways. It was aptly termed *Aaggadi* (The Railway). It was a melodrama ending in tragedy.

That was not the first play he wrote, however ; but that became a very popular one. He had written some plays before that and many afterwards. The list would be a long one, but *Naga Bava*, *Mungi Stri* (The Deaf Woman), *Shikharini*, *Dhara Gurjari*, *Dhara Sabha* (The Legislature) are some of the more prominent ones.

From the early days of his career he has been agitating for a *Nat Ghar* a Theatre—but not much progress has been made in that direction. He has continuously and consistently been writing about drama and theatre, and for the last some years he has been acting as an honorary professor of dramatics at the M. S. University of Baroda. His work in this direction has been much appreciated and during the last few years he has been invited many times to foreign countries in connection with dramatic movements. There also he has won prizes for acting, and his work has been much appreciated.

His creative talent contains two elements melodrama and farces. He tries to create tragedy and comedy but is not very successful because his tragedy is marred by melodrama and his comedy by farce. When he writes a real full-grown farce like *Hoholika* he is fully successful. His satire *Dhara Sabha* is also a very successful play.

Apart from plays he has written poems, and other things. As a matter of fact he became known first as a poet. His *Ha Kavyo* (Ila Poems) became popular for their sentimental appeal. His *Yamal* (The Couple) was a longish poem which did not amount to much. For a long time now he has not written much poetry.

He wrote short stories also early in his life but lost track of them later. Again he has started writing some, and has recently published a book called *Vat Chakrao* (A Circle of Tales). Brilliant in parts though a few of them all, on the whole they go to show that the writer is not meant to write short stories.

But he is definitely meant to write beautiful prose which has a unique flavour of its own. His autobiography *Bandh Gathariyan* and his books on travels and his writings about theatre in Europe— *Rang Gathariyan* and other prose writings of his have established him as a first class writer of Gujarati prose. His mannerism and humour, his unusual way of saying things and his slants about places and personalities blend so well with the style of his writing that the result is very enjoyable.

C.C.'s life-long friend Jyotindra Dave (b. 1901) still remains the best humorist produced by the Gujarati language. He is of the same age as C.C. and is born in the city of Surat. After passing his M. A. he joined a college at Surat as a professor of Sanskrit. But after some years he was appointed the Oriental Translator to the Government of Bombay, which position he held till he retired from that service some years back. At present he is working as the Principal of a College in Kutch.

Jyotindra Dave began as a writer of humorous sketches. Masta-fakir, Clia Joshi, Chhotelal Jagirdar, Dhansukhalal Mehta and others had written humorous sketches before him, but Jyotindra's humor was of a different category altogether. As soon as his articles began to appear, others receded into the background. When Munshi started his magazine " Gujarat " a section of it was devoted to Jyotindra's articles which he called *Guptani Nondhpothi* (Gupta's Diary). All subjects under the Sun formed the milieu for the diary, and they were treated with such a marvellous and obtuse vein that laughter was produced. But the distinguishing feature of this writer was not the production of laughter alone. Behind his laughter lay a profound insight into human nature and a deep sympathy for human failings.

Since then he has been writing humorous things throughout this long period, and publishing them in volumes called *Rang Tarang*. The weaknesses and hypocracies of mankind, their small varieties, and an inflated sense of their own importance, all these and other things are covered up in those volumes of his. Even insignificant things like the tongue or an umbrella form the subject-matter of his humorous essays, whose flights many often take us into the realms of Vedanta and deep thought. His own frail and weakly body has always been a target of his shafts of humour.

However big the number of shafts he uses the laughter that he draws out of them is always without malice or rancour. People laugh at their own follies when Jyotindra points them out to them, and love him all the more for doing it. Thus, though Bakul Tripathi, has been a good new young humorist for some years now, Jyotindra still remains unrivalled in the field of humour.

Jyotindra has, as we have seen, taken part in plays also. Along with C.C. he is one of the pioneers in bringing the new theatre into being in Gujarat. It was great fun to see him appear on the stage. But his contribution to the theatre is not confined to playing parts in them only. He has written some plays himself and translated and adapted some others. His adaptation of Moliere's *The Miser* appearing under the title of *Vad ane Teta* had a big run in Bombay.

He has not written many stories, but one that he wrote—*Khoti Be anni* (A False Two-Anna Coin) won him much fame.

But more fame has come to him on account of his critical and scholarly writings. He is a keen student of the literature of the East and the West, and his criticism, though mild and done in a humorous vein has always been serious and scholarly. He delivered a series of articles about *Rasa* under the auspices of the Bombay University in the Thakkar VasANJI Madhavji lecture series.

He was elected the President of the Gujarati Sahitya Parishad held at Surat in the year 1965. His friends and admirers presented him with a purse and a selection from his own writings called *Vangmay Vihar* in 1964. He has written some humorous verses also.

Talking about verse and poetry we can now refer to the work of two of the greatest poets of the Gandhian era. They are Umashankar Joshi (b. 1911) and Tribuvandas Luhar—Sundaram (b. 1908).

Umashankar Joshi has a very brilliant and almost enviable literary career. At the age of eighteen he composed a long poem called *Vishva Shanti* (Universal Peace). It reflected the new ideas and ideology that Gandhiji had inspired, but the structure, the composition, the grasp of history, and the poetic diction were so arresting that it at once drew the attention of the veteran critic Narasimharao Divetia, who hailed it as a brilliant new work. Kaka Kalelkar had written a charming preface to it. Blessed by these two elders, the poem established the young author as a new voice which was bound to be heard and recognized.

It did not take long for that to happen. While at study the Gandhian movement took hold of him and he went to jail. After return from there he joined college again. There he had the unique distinction of seeing that his own poems were taught to students of his own college. His first collection of poems *Gangotri* was published in 1934, when he had not yet appeared for his M. A. Examination.

That book created a stir as big as one that was created earlier by *Kusummala* or by poems of Nanalal. It was apparent that poems contained in that collection as well as those in Sundaram's collection *Kavya Mangala* were giving a new direction to poetry in Gujarati. Their diction was different, their technique was different, their subject-matter was different than of things written earlier. They were 'new' poems. A new poetry was coming into being.

The spirit of this new poetry was entirely Gandhian. The poets were so much influenced by Gandhiji's movement and ideas and ideology, that it could not be otherwise. But the manner was new. It was under a great influence though that was the influence of B. K. Thakore's ideas about poetry. There was a significant cartoon in those days where Goddess Saraswati was portrayed as being carried on two shoulders—Gandhiji's and B. K. Thakore's.

That was what it was from the outside, but it was entirely Umashankar's and Sundaram's poetry which had imbibed some influences as regards both its matter and its manner.

Poets of the age of Narmad used to write poems on any subject on earth. Mostly, those poems contained more subject-matter than poetry. As a reaction Narasimharao and people of his generation had come to believe and to preach that trivial subjects were not fit to be the subject-matter of poetry. For expression through poetry the subject should have sublimity and grandeur. Poets of Umashankar and Sundaram's generation did not think any subject was unfit to be the vehicle for poetic expression. But they did not think that poets of Narmad's age could never do. They infused even the most trivial subject with such poetic beauty that the reader could experience only poetic joy out of it. Umashankar has written about a sucked mango-nut and Sundaram about a fly in the lavatory. But both of them become poems all right.

Also, this new poetry was absolutely at home where the most Sanskritized diction was concerned as well as where the most simple one was required. It employed both the ornate style of the *pandit* as well as the dialect of the rustic and yet remained poetry. That gave it a great fillip and a great vogue, and went a long way in establishing it as a new mode.

As years went by more and more collections from Umashankar saw the light of day, and there was always something new and fresh in them. At their best, these poems reached great heights and even at their not so best, they never went down below a certain level of excellence., *Nishith*, *Vasant Varsha*, *Atithya* and other works of this poet bear ample evidence of this.

But Umashankar has not remained a poet only. He has written some excellent short stories and one-act plays, too.

We have seen that around 1928 the literature of Gujarat was under two influences—the humanitarian influence of Mahatma Gandhi and the equalitarian class struggle influence of the Russian revolution. What began as a small influence in Meghani's work, flowered into a full scale growth in the works of Umashankar and Sundaram— both poetry and prose.

Umashankar's short stories furnish enough samples of this new influence. But they are remarkable for another thing too. They are very much concerned with experiments about form. Though not always very successful in that, they point to a direction which

the future has in store for the art of the short story. His collection *Shravani Melo* (The Shravan Fair) was an immediate success. He wrote stories under the pen name of *Vasuki*.

But his collection of one-act plays *Sapna Bhara* (Faggots Serpent) is a unique thing. One-act plays were written before him. Yeshvant Pandya (1906—1965) Pranjivan Pathak and Batubhai Umar-wadia were pioneers in the field. They had written some pioneering pieces during 1922—1930, but it was with the advent of Umashankar's *Sapna Bhara* in 1936 that the real artistic one-act play should be said to have come into existence in Gujarati.

These pieces—some of them—were brutal in their frankness. They dealt with life in the raw in the villages. But their artistic symmetry and structure left not much to be desired. Other pieces followed and a collection *Shahid* (The Martyr) was published later. It had many pieces experimenting with the form of the one-act play but it could not attain the raw magnificence of the earlier pieces.

Umashankar wrote these plays but he was always haunted by the idea of writing a drama. He was in search of drama, as he says. He could not find a big play which would satisfy him, but he experimented with a verse form which would give birth to the play he was looking for. Not plays, but play-like poems came out of that search. They are collected in two volumes *Prachine* and *Maha Prasthan*. *Maha Prasthan* contains his experiments in finding out a suitable medium of verse which would be very near prose because only then it would be suitable for Use as a drama.

The scholar and critic in Umashankar was never dormant during all these years of creation. His scholarly works include *Akho—Ek Adhyayan* (Akho—A Study) and *Puranoman Gujarat*. His books of criticism are many, and they all betray his deep insight and grasp. *Shaili ane Swarup*, *Neeriksha Santa Samvedan* and *Kavini Sadhana* are some of them.

Umashankar is a keen student of Sanskrit literature. He has very ably translated *Shakuntalam* and *Uttara Rama Charitarn* from Sanskrit. Both the translations bring out the high literary merits of the original.

His collection of literary essays 'Goshthi' is an important contribution.

To-day Umashankar is working as the Vice-Chancellor of the Gujarat University, and he is scheduled to preside at the Sahitya Parishad Sammelan in Delhi during October 1967.

Sundaram—Tribhuvandas Luhar in ordinary life is equally eminent. He began writing poetry earlier than Umashankar, and his poems had all the freshness and charm and novelty associated with the birth of a new development in a literary form. His first collection of poems *Kavyamangala* created as much of a stir as Umashankar's *Gangotri*, which followed it, did.

The developments which led to this happy result and the forces and currents prevalent then have been dealt with while talking about Umashankar, and so, they need not be repeated here. Suffice it to say that they applied equally to the work of both these eminent poets of the thirties. We can now trace out the career of Sundaram emphasizing its salient features.

Kavyamangala, *Vasudha*, *Yatra* are the most prominent collections of poems from Sundaram. Before he had written a group of poems under the heading *Koya Bhagatni Kadvi Vani* (Bitter Words from Koya Bhagat). It was written in the style of the old poetry of the middle ages, and one Bhakta, Koya by name, was supposed to give utterance to his thoughts through those verses. It had all the satire that the condition of those times required, and all the humour to supplement it. Through that the poet indicted all the things that made life in India so miserable, and gave vent to his feelings towards them. It presaged a new arrival.

The arrival occurred with *Kavya Mangala* and established him as a poet in line with others whose names have gone down in history. He still maintains a position of great respectability.

Sundaram as a poet has a lot of vitality and fervour. He can compose poems whose subject-matter would encompass everything from the most trivial to the most sublime, and he can use both the Sanskritic diction and the colloquial idiom with equal ease. The main difference between Umashankar's and Sundaram's poetry is that the former has the restraint of a classicist while the latter has the passion of a romantic. That is why, at his best, Sundaram is unbeatable, but at his very ordinary he can spin out poems of minor importance. Umashankar uniformly maintains high level below which his poetry hardly travels.

Sundaram has been a graduate from the Gujarat Vidyapeeth established by Gandhiji. He comes from a small town in Gujarat and his early youth was spent under the influence of the Gandhian movement. But he had another streak in him, too. That was the streak of religion. That developed into a reverence for the philosophy of Shri Aurobindo, and for the last many years he has been an inmate of Shri Aurobindo Ashram at Pondicherry. From there he is editing their first class Gujarati quarterly called *Dasksheena* as Umashankar edits his own monthly magazine *Sanskriti*.

Under this influence of Shri Aurobindo's *Yoga* and his own devotional attitude Sundaram has composed many lovely poems. Poems in *Yatra*, and others written after that bear all the marks of this influence. Due to that influence he has translated portions from Shri Aurobindo's *Savitri*.

Sundaram has done other translations too. He has rendered some plays of the German dramatist Ernest Toller into Gujarati and his version of *Mrichhakatika* is very elegant. He has written one or two original one-act plays too. His *Kadaviyan* (Dwellers of Mud.) held much promise, but he did not follow that track.

But he has written some excellent short stories. His collections *Hirakani one Biji Vato* and a richer one which followed *Piyasi* established him as a very eminent writer of short stories. But the one story which made him immensely famous was *Kholki* (The small Female Donkey). It was the first really realistic story of the language, and its stark realism, mingled with deep human pathos, makes it one of the most outstanding stories of the Gujarati language.

Sundaram's scholarship finds a good outlet in the big volume of *Arvachin Kavita* (Modern Poetry). It is an exhaustive analyses of most of the poets about whom, he has written. The labour involved in the book is tremendous, and it is a 'must' reading for any student of Gujarati literature. His travelogue '*Dakshinayana*' is also his reputed work.

Besides these two leading ones, the thirties have witnessed the emergence of many important poets. Jhinabhai Ratanji Desai—Sneharashmi—(b. 1903), is one of them. He belonged to the Gujarat Vidyapeeth, and he can be said to belong to the transitional period between the old and the new generation of poets of the present era. His important collections of poems are *Panghat* and *Arghya*. They bear an unmistakable imprint of the Gandhian ideology. His expression bears an influence, among others, of Ravindranath Tagore. His short story collections *Gata Asopalur* and *Tootela Tar* were quite popular in the early part of the thirties. But his novel *Antarpata*, published in 1961, re-established him as an important literary man. His most recent contribution is his introduction of the *Haiku* type of small poems consisting of seventeen letters to the Gujarati world of letters. Though *Haikus* may have been written before him he is the first important writer of Haikus in Gujarati.

Karsandas Narshinh Manek (b. 1901) is another well-known poet. He also, like many poets of this era, courted imprisonment during the *satyagraha* movements of Gandhiji. His collection *Albel* (All Well) has originality and force. His *Mahabatne Mandwe* a long love-poem has defiant over tones. His prose writings include *Sindhuni Premkatha*, *Malini* and other works. As a journalist he started writing satirical verses in the *Akhyana* style which had a slant on the day-to-day happening of the period. They were so popular that even though he has ceased writing such verse, all the important newspapers in Gujarat have a section devoted to the writing of that kind.

Mansukhalal Maganlal Jhaveri (b. 1907) and Sundarji Gokaldas Betai (b. 1905) are the two poets of this period whose names are mentioned just after the names of Umashankar and Sundaram. They are different in diction and temperament, but they have made important contributions to the poetic literature of this period.

Mansukhalal Jhaveri had a broken academic career. He gave up studies while at High School and joined a school as a teacher. During that period he published a long poem written in the manner of *Meghadoot* and called it *Chandradoot*. The felicity of diction and

the purity of metre at once drew critical attention. Around the same time he published a translation of Kalidasa's *Shakuntalam*. It was very well-done and he got a very good critical acclaim.

He joined studies again after a period of about six years and had a bright academic career. After passing his M. A. with Gujarati as the principal subject, he has been teaching Gujarati in Colleges.

His literary output is not small. It includes both prose and poetry. His collections of poems include *Fuldol*, *Aradhana*, *Abhisar*, etc. His poems, all throughout, have a chaste diction and flowing flawless meters. A group of longer poems, entitled "*Kurukshetra*" poems, and written in an epical manner, have been famous for their grand manner and adequate handling of both theme and meter. It is unfortunate that he did not write more poems in this group.

His books of criticism are *Thoda Vivechan Likho*, *Paryeshana* and *Abhigam*. They contain articles about various subjects. *Kavya Vimarsh* is a whole book devoted to the problem of poetry.

He has translated from other languages. His recent translation of Shakespeare's *Hamlet* is a masterpiece.

Sundarji Gokhaldas Betai studied Gujarati literature under the great Narsimharao Divetia. His purity of diction and flawless use of meter very much pleased the master who wrote an introduction to his first collection of longer poems (*Khand Kavyas*) *Jyotirekha*. After that he has published collections of smaller lyrical poems which have an individuality of their own, both so far as the style and the subject-matter are concerned. His collections include *Indradhanu*, *Visheshanjali* and *Tulsidas*. His language has a twang peculiar to him, and though he himself is a thorough Gandhian, his subjects are not typically of the Gandhian type. In purity only, they can be termed Gandhian.

Betai comes from Bet, near Dwarka. *Bet* means an island, and thus the sea appears quite often in his poetry. Being of a reflective nature his poetry is full of valid reflections about problems of human life and destiny. After the death of a son, he wrote an elegy called *Indradhanu*, which was full of poetic reflections. His another long poem, written after the death of his wife and entitled *Sadgat Chandrasheelane* (To Chandrasheela) is one of the best poems in the language. It attains that stature due to the restraint with which terrific anguish and great love is expressed in that beautiful piece. He is still writing poems.

Besides poetry, he has written criticism also. His book of critical writings called *Suvarna Megh* (The Cloud of Gold) has received wide critical acclaim.

Though a graduate in law as well as M. A. of the University of Bombay, Betai never practised law. He has devoted his whole life to teaching students of the S. N. D. T. University where he is working as a Reader in Gujarati at present.

Betai has rendered some valuable translations. A major job has been the translation of Thoreau's *Walden*. He has also translated the *Bhagvad Geeta* and portions from *Dhammapada* in verse.

Krishnalal Shreedharani and Prahlad Parekh were two important poets of this generation. Shreedharani wrote beautiful verses, plays, etc., even before Umashankar and Sundaram. His lyrical expression had a charm of its own, and he as well as Prahlad Parekh who began to write some years after him were among the first poets of that generation who wrote many pieces of what we call 'pure' poetry to-day. In that they differed from the general trend of writing inspired by and dealing in a major way with the Gandhian and other social ideas occupying the mind of the elite of those days. Much of what we call the most modern poetry to-day finds its source in the works of these two poets both of whom died comparatively young.

Shreedharani wrote even while he was a student at *Duksheena-murty* at Bhavnagar. His play *Vadlo* (The Banyan Tree) is a lyrical masterpiece. Its symbolism is catching and execution exquisite. It is a children's play, but it is universal literature. Other plays of his like *Mornan Indan* (The Eggs of the Peacock) and some one-act plays show flashes of his genius, but none has attained the excellence of *Vadlo*. His collection of poems *Kodiyani*, though uneven, was outstanding.

In early life he joined the Gandhian movement. In fact he was one of the batch of eighty people who joined the Dandi March of Mahatma Gandhi. After that, after a spell at Shanti Niketan he went to America for further studies where he published books in English, like *My India, My America*, which had a wide circulation. After spending about seven years in America, he returned to India, but for some years did not do any writing. Before his death he again began to write, this time with a new accent and a new twang, but fate cut short his life when he was again promising some fine things.

Prahlad Parekh was not a prolific writer. Being a school teacher he did not perhaps get as much time for writing as he would have liked to have. But his first collection of poems *Bari Bahar* (Outside the Window) contained some real gems. He remained, as a poet, almost untouched by the things current in the then atmosphere. His stay at Shanti Niketan must have added to the lyrical talent with which he was endowed in no mean measure. Another collection *Sarvani* followed after some years but it did not surpass excellence of *Bari Bahar*. A small collection of tales centred round two children and aptly named *Gulab ane Shivli* is his offering in prose.

Durgesh Shukla (b. 1911) is another good poet, dramatist and short story writer of this period.

Balmukund Dave and Venibhai Purohit are poets who belong to the latter portion of this era. They have both a charm and individuality peculiar to them and Balmukund's *Parikramma* (The Circling) and Venibhai's '*Sinjarav*' have carved out a corner

for them in the hearts of the poetry-lovers of Gujarat. Venibhai has written some charming short stories also. *Setu* and other stories of his are quite known.

The other really fine poets, though chronologically belonging to this age, in fact belong to the period after 1947, except Harish Chandra Bhatt (1906—1950) whose *Swapna Prayan* published after his death has great literary merit.

But these are not the only poets who have contributed their mite during this period. Bhanushankar Vyas, Poojlal Dalvadi, Radial Chhaya, Premshankar Bhatt, Nathalal Dave, Devji Modha, Murli Thakur, Damodar Bhatt—Sudhamshu, Swapnastha and many others have enriched the literature of poetry during this period which has seen some of the finest writing done both in poetry and prose.

Turning to prose, we find that the same kind of good work done in that direction also, and that, the short story in particular has taken big strides during the thirties and the early forties of the present century, and that some really good work is done in the field of novel also.

After the pioneering work by Dhumketu and Ramnarayan Pathak in the short story, we have seen that Umashankar Joshi and Sundaram wrote some brilliant stories. They reflected the humanitarian influence of Gandhi and the equalitarian influence of the Russian revolution. Apart from that some experiments were made in the form of the short story and the trend towards realism took such a favourable turn that a Masterpiece like *Kholki* was produced.

Over and above these currents a new current was in the air during the thirties. That was the current released from a new direction— the direction of Sigmund Freud and the new Psychology. During that period Freud was very much read and his influence had begun to spread in the creative literature of the world. It was but natural, therefore, that the new influence should be felt in the literature of Gujarat.

Ramnarayan Pathak in some of his stories had dealt with the intricate working of the human mind and had exposed the big inner revolutions of things which from the outside seemed simple and innocuous. But this thing came to be dealt with on a bigger scale in the stories written during that period by Gulabdas Broker.

Gulabdas Harjivandas Broker (b. 1909) was neither a professor nor a teacher but a share broker. After graduating from Bombay he had gone to jail during the *Satyagraha* movement. There, he began to write some apparently simple looking stories, which he dared not publish for some years. A chance encounter with the veteran R. V. Pathak brought these stories to light. Since then he has been writing stories, plays, poems, criticism and other miscellaneous things. During recent years he has retired from business to devote himself entirely to literary pursuits.

His stories created interest because of the psychological slant that they had. *Lata arte Biji Vato*, *Ubhi Vate*, (On the Main Street), *Manasnan Man* (The Minds of Men) are some of his collections. *Jwalant Agni* (The Burning Fire) is a collection of his one-act plays. That too has a psychological bent, and the full-length play *Dhumraser* (Smokerings) written in collaboration with Dhansukhalal Mehta, bears the same imprint. He has two volumes of critical writings published *Rupa Shrustiman* and *Abhivyakti*. His single volume of poems is called *Vasante*. *Mannan Bhut* (Mental Ghosts) is a recent three-act play of his.

Pannalal Nanalal Patel (b. 1912) has a talent independent of any influences due to learning. Coming from a small village on the outskirts of Gujarat and Rajasthan, he had little schooling. But he began to write stories around 1936, which drew immediate attention. These stories had a background of the area from which its author came and they made a whole village alive for the people who read them. In earlier days Meghani, Dhumketu and others had written about villages but the village that Pannalal brought into being was a unique thing, and the life portrayed therein invested the simple, unlettered, ignorant men and women of the stories with a poetic hue. They were not mere automations working at the caprice of the author dictated, but they were alive ; they were men and women with joys and sorrows, hopes and miseries which they expressed in their own inimitable manner. They pulsed with life.

The first volume of his short stories *Sukh dukhnan Sathi* (Companions through Happiness or Misery) made him famous. That induced him to write a novel. The first novel that he published *Malela Jeev* (Twin Souls) was a masterpiece.

That was in the early forties. Since then Pannalal has been writing a lot of novels and short stories. They are not all of an equal quality, but his novel *Manavini Bhavai* (The Possessions of Man) is another masterpiece. These two novels have placed him in line with the great novelists of Gujarat-Govardhanram, Munshi, and others. Other important books of his are *Vatrakne Kanthe* (On the Banks of Vatrak), *Orta* (Desires), *Karodiyannun Jalun* (The Spider's Web), *Vadamanan* (Seeing Off), etc.

Apart from novels and short stories he has also written some plays one or two of which have won critical acclaim as well as popular acceptance. The strange thing about them is that he has adapted two plays from the originals in English. One of them is an adaptation of Steinbeck's *Of Mice and Men* and another is a play called *The Black of The Moon* by Howard Richardson and William Burney. Without knowing much English he has been able to do this. That shows his grasp of the essentials of a thing and his natural tendency to give a form of art to things that he touches. His original plays *Jamai Raj* (The Son-in-law) and *Vaitarnine Teere* (On the Banks of the Vaitarni River) have been very successfully performed. His famous novel *Malela Jeev* has also received a dramatic version.

If Pannalal Patel wrote about the villages of North Gujarat, Ishvar Petlikar (b. 1916) wrote about the village life in Character. He too has not received much education. After passing his Matriculation examination he worked for sometime as a village school teacher and after that devoted himself to journalism and social work. He very much liked the novels of Ramanlal Desai. Inspired by that he too wanted to do some writing of his own. His background would, naturally, be a village, because he belonged to one, and because after Meghani and Pannalal, to write about village life and people was quite in order. The first novel that he wrote *Janamteep* (Life-term) breathed a particular aspect of village life from its every pore. It, incidentally, gave to Gujarat a convincing female character in its heroine Chandan. Pethkar's name was made.

Since then he has written many novels and collections of short stories. The more prominent among his novels are *Haiya Sagadi* (Fire in the Heart) Vol. 1 and 2, *Bhavsagar* (Ocean of life) and *Runanubandh* (Bonds of Fate). His short story collections include *Lohini Sagai* (Blood Relationship). The story of that name has become very well-known. His best stories are collected under the title *Petlikarni Shreshtha Vartao* (Petlikar's Best Stories).

Petlikar has been a life-long social worker. His particular field of work has been the problem of marriage. He has been in his own way a one-man counsellor of marriage to young men and women, and his advice is sought by many. He has a lot of thinking to do about this problem. And also, he has been a journalist of a sort. He has thus to think about problems connected with life in general. As a result he has written articles about many of these problems and collected them in books like *Sanskardhan* (Cultural Wealth), *Sausarnana Vamel* (Eddies of Life), etc.

But the first book, apart from fiction, that he wrote was delightful, indeed. That was aptly called *Gram Chitro* (Pictures of Village Life). In that he had given pen-portraits of various element who go to make a village what it is.

But an untoward result of Petlikar's social reform activity was his preoccupation with that aspect of life at the cost of the artistic element in his novels. That has not allowed him to grow as a novelist to the level which his early work promised.

Pitamber N. Patel is another novelist and short story writer who has been writing about life in the villages. His better known works are *Khetarne Khole*, *Tejrekha* and *Shraddha Fali*.

Pushkar Chandarvakar has also written novels, and short stories about village life. He has done some research in folk literature of Saurashtra and Gujarat.

Manubhai Pancholi-Darshak belongs to a different category. He is a Gandhian through and through. All his life he has worked in the field of education under the able and inspiring guidance of Nanubhai Bhatt and his great institution *Dakshinamurti*. Now,

after the death of Nanubhai Bhatt, he is at the head of *Gram Dakshinamurti* which is conducting almost a rural university in Saurashtra.

Darshak (b. 1914) had written much before but the publication some few years back of the first volume of his novel *Jher To Pidhan Chhe Jani Jani* (I have taken poison knowingly) skyrocketed him to fame, because that was the only novel written during the last many years which had an idealistic Gandhian bias, and which could yet claim artistic virtue of a considerable order. One character—Gopal Bapa—depicted in it is bound to be remembered for a long time. Another volume of that novel has been published recently but it has not the great appeal that the first volume had. More volumes are promised, because the novel remains unfinished up to now.

Before this, another work of literary value written by him was the novel *Deep Nirvan* (Going Out of The Lamp). It remained comparatively neglected, but with the new interest created after the publication of *Jher to Pidhan*, people again began to read this earlier work and appreciate its merit.

Darshak has been a very good student of history and his *Apno Varso ane Vaibhav* (Our Heritage and Its Glory) is well worth reading. His critical acumen is seen in his collection of critical writings called *Vagishwarinan Karnaful* (Earrings for the Goddess Saraswati).

While talking about novelists mention should be made of Gunvantrai Acharya (1902—1965) who wrote more than fifty novels and short stories, and whose novel *Dariyalal* (The Playful Ocean) became justly famous. He is one of the few Gujarati writers who wrote about adventures and brave deeds ; Chunilal Vardhman Shah (1887—1966) was an old guard who wrote profusely. His novels were historical as well as social. The most sensational of the lot was *Jigar ane Ami* which dealt with characters who were related in a previous life, and which the author claimed was a true story ; Mohanlal Mehta Sopan (b. 1911) has written many novels and short stories. His novels *Prayaschit* and *Sanjewani* were once a rage. His work as a journalist and one time editor of the *Janmabhoomi* also should be mentioned. His wife Labhuben Mehta has also written and translated novels. Bhogilal Gandhi and Nagindas Parekh (b. 1903) and Ramanlal Soni (b. 1907) though they did not write original novels translated most of the novels of Sharadchandra Chatterjee in Gujarati. Bhogilal wrote poems under the *nom-de-plume* *Upavasi*. He has done a lot of political writing also. Nagindas Parekh has translated some of Ravindranath's work as well as some masterpieces of criticisms of the West. Ramanlal Soni has written good children's literature. Bachubhai Shukla wrote three novels and did a lot of translating from Bengali which he knew so well.

There were many other writers also but their names may not be mentioned because the scope of this writing is limited.

The main contribution, during this period, as was stated earlier, was in the realm of the short story as well as lyrical poetry. Most of the poets as well as short story writers have been covered so far but the works of some short story writers should be mentioned before we close the survey of the present period. Kishansinh Chavada's (b. 1904) short story collections *Kumkum* and *Sharvari* had much lyricism in it, but they were not free from sentimentality which vitiates the lyrical element sometimes. His major work, however, was *Amasna Tara* (Stars of the New Moon Night) which was a very fine admixture of a story and a reminiscence and which had a great appeal to readers of all ages and all strata of society. *Himalayni Patradhara* is a contribution made after the author devoted himself to the life of the spirit. His reflective prose, full of a lyrical element is widely appreciated.

Jayanti Ghelabhai Dalai (b. 1909) has made some important contribution both in the field of the short story and the one-act play. Born a theatre magnate's son he knew the stage from his birth as it was. The period of his study was also remarkable in that during his college days there was a big strike and he was among the leaders. Since then he has been associated with politics, political movement, journalism and writing. Being an active participant in political movement, and his ideology being socialistic, his early work was very much influenced by those ideas and ideals, and it was not always free from a propagandistic bias. During 1936 or so, most of the more prominent writers were devoted to 'progressive' literature and Dalai was no exception. Umashankar Joshi was one of the first secretaries of the Progressive Writers' Association in Gujarat.

Fortunately, the artist in Dalai progressively triumphed over the propagandist and pamphleteer, and he wrote some really fine stories and one-act plays. His collection *Aa Gher Pele Gher* (At This House and That) showed a definite break from earlier collections like *Uttara* and *Mukam Karoti*, which also contained some good pieces. His *Adakhe Padkhe* (Side by Side) carried on the good work.

As in stories, so in one-act plays. His *Pravesh Trijo* (Scene III) and *Pravesh Chotho* (Scene IV) contain some of the finest one-act plays that he has written.

As a writer Dalai differs from others in that he has a listing sense of satirical humour, and a language which can be an apt instrument for conveying his sore sensibility. But in spite of all that soreness and satire, he has a deep humanity treasured inside him and that comes out uppermost in his best work. The most deeply moving stories *Jagivane Shun Jovun* (What Should Jagivan See ?) and *Abhlano Tukdo* (A Patch of The Sky) are remarkably free from this satire and this soreness and are full of a deeply moved sensibility.

His novel *Dhimu ane Vibha* does not come to much.

He has done a lot of translating, too. His translation of Tolstoy's *War and Peace* has been monumental. Many other European and American classics have also been translated by him.

His speciality as a short story writer, and to some extent as a one-act play wright, has been his experimenting with form. In that matter he can be said to have sensed the shape of things to come. Those experiments did not always bring a happy result, but they pointed a way of course.

Chunilal Kalidas Madia (b. 1922) is another successful writer of short stories, novels and plays. His special contribution has been the depiction of life in the villages in Saurashtra. His mastery over the dialects of those parts is surprising. Meghani before him depicted life of those parts, but he dealt mainly with the middle classes when he was not reproducing folk tales and poems. Madia on the other hand has written about a still more unsophisticated strata of society and brought his characters alive. His locale also has been convincing. The range of his collections of stories is big, the most prominent of them being *Ghughavtan Poor* (Raging Floods), *Champo one Kel*, *Padmaja*.

The weapons in his armoury are many, and he makes full use of them. His main defect as an artist lies in his conception. In paying much attention to the details and other aspects of his work he, many times, leaves the central pivot weak and a little defective.

His novels have been widely read. *Vela Velani Chhanjeli* (Turns of Fortune) and *Liludi Dharti* (The Green Earth) are the more prominent among them. His one-act plays collected in *Rangda* and *Vish Vimochan* display a good control over craft. He has written two full length plays also.

His criticisms have been collected in volumes like *Granth Garima* and *Shahmrug Suvamrug*.

Another important writer of short stories is Jayant Khatri. He has published only two collections of short stories, *Foran* (Drizzles) and *Vahetan Jharnan* (Flowing Springs) but their language style and approach are different and the individuality of the author comes pleasantly out of them. And thus they make an important contribution. Bakulesh and Jitubhai Mehta formed a triumvirate with Khatri in this new style of writing but Khatri proved the most artistic.

Thus we see that this age has produced excellent work in poetry, short stories, novels and one-act plays. Full length plays like *Allabeli* by Gunvantrai Acharya, *Dhumraser* by Broker and Mehta and *Sharvilak* by Rasiklal Parikh have been created during this period. But along with these creative things, the age has produced some good literature of scholarship. We cannot close the review of this age without mentioning some outstanding works accomplished during this period.

Dolarrai Mankad, Bhogilal Sandesra, K. B. Vyas, Rasiklal Chhotalal Parikh, Harivallabha Bhayani, Hariprasad Shastri, and Keshavram K. Shastri have been the most outstanding among the scholars who have enriched Gujarati letters during this period.

Dolarrai Ranjildas Mankad (b. 1902) who is now the Vice-Chancellor of the Saurashtra University, has been a Sanskrit scholar known throughout India for his studies in Sanskrit drama. His *The Types of Sanskrit Drama* is well-known. He is also famous critic and surprisingly he has published a long poem also. His book *Naivedya* (The Offering) won the Sahitya Akademi Award a few years back.

Dr. Bhogilal Jechand Sandesra (b. 1917) is another well known scholar and historian. His researches and scholarly work in the Jain collections are very well-known. His *Itihasni Kedi* (The Tracts of History) is one of his many outstanding contributions. Many fields of scholarship have been tackled by him, and his imprint on all of them has been always favourably noticed.

Prof. K. B. Vyas (b. 1910) is another indefatigable worker in the field of research. He has edited many learned books like *Kanhadde Prabandh*, *Vasant Vilas Fagn*, etc. He has also written about grammar and other subjects.

Rasiklal Chhotalal Parikh (b. 1898) is a veteran in the field. In collaboration with Ramnarayan Pathak he had translated *Ullas 1 to 6* of Mammata's *Kavya Prakash* and recently he has published his very famous book of philosophical thought *Anand Mimansa*. Besides doing much work in the field of scholarship and thought, he has written the Sahitya Akademi Award winner play *Sharvilak*. He has published collections of poetry and short stories also. He was elected the president of the Gujarati Sahitya Parishad at its twenty-second session held at Vile Parle in 1963.

Dr. Harivallabh Chunilal Bhayani is a scholar in *apabhramsh* and Old Gujarati, but he has a versatile talent and multiple interests. As a scholar and editor of note he has enriched the language and literature of Gujarati. His work has made him known in the scholastic circles all over India and even abroad. His masterly editing of *Pauma Chariyu*, his collection of scholarly writings *Vagvyapar*, his research articles and essays collected in *Shodh ane Swadhyay* have given him a position of respect. Besides these, he has written a book Called *Jatak Kathuo*. It is not a translation of the *Jataka* tales, but it is a retelling very well done. He has translated some poems also.

Dr. Hariprasad Shastri is a well-known historian, and Keshavram K. Shastri is a scholar who has done valuable research work connected with the medieval poets of Gujarat. His writings are voluminous and they cover many fields. He has translated many works from Sanskrit.

This leaves the veteran philosopher Pandit Sukhlalji (b. 1880) unmentioned, but his work in the field of philosophy and his scholarship in the field of Jainistic and Buddhistic studies is so valuable that they require a special mention. He is known throughout the length and breadth of India and for his vast erudition in spite of the handicap of blindness which he was cursed with since early in life. He was one of the followers of Gandhiji and his outlook

has always been coloured by Gandhiji's views of life. His book *Darshan ane Chintan* won the Sahitya Akademi Award some years back.

Muni Jinvijayji (b. 1888) is another great name in research scholarship. Bhayani owes a great deal to the able and understanding guidance of Muniji when he was working under him. He has edited and published many valuable old books, and though he was a Jain Muni once, he gave up his *deeksha* to devote himself entirely to scholarship.

Vadilal Motilal Shah (1878), Pandit Becharadas Dosh (b. 1890) and Manjulal Majumadar (b. 1887) have been other scholars whose work is well-known. Shri Popatlal Govindji Shah has done some good work in the field of anthropology.

In history Durgashankar Kevalram Shastri (1892-1952) has rendered yeoman service. His *Vaishnan Iharmano Itihas*, *Ayur-vedno Itihas*, *Apni Sanskritinan Ketlank Vaheno* (some currents of our culture) are very authentic and learned. His whole life was devoted to fruitful scholarship.

We cannot close this period without mentioning the very valuable work done by Gijubhai Badheka and Taraben Modak in the field of children's literature as well as in education. It was Gijubhai who had joined Nanabhai—Nrisimhaprasad Kalidas Bhatt in the great educational institution called Dakshinamurti at Bhavnagar. There he established *Bal Bhavan* and produced much valuable literature for children and about children. Nanabhai wrote wonderful sketches of characters from Mahabharata and Ramayana. His autobiography *Ghadtar ane Chantar* is very inspiring. He was the Minister of Education in the first Cabinet of Saurashtra. That was due to the great work he had done in the educational field through his Dakshinamurti Bhawan where he was very ably assisted by Gijubhai and Harbhai Trivedi. Harbhai looked after the psychological development of students and wrote much on that subject. The work of this triumvirate in the field of education, and of Gijubhai and Taraben in the field of children's literature remains unrivalled even up to the present day.

Smt. Hansaben Jivraj Mehta (1897) the ex-Vice-Chancellor of the M. S. University of Baroda has written quite a number of books in the field of children's literature. Her three plays, *Goliarni Musafari* etc., are well-known books for children. She has translated some plays of Shakespeare and Moliere.

Hiraben Pathak has done some critical writing. Vinodini Neel-kanth has written some novels, short stories and other miscellaneous articles.

Bachubhai Shukla wrote *Adhurun Swapna* and other novels. He translated Rabindranath from Bengali.

This is only a brief outline of the literature of Gujarat during the period known as *Gandhiyug* in Gujarati. It covers a period from about 1914-15 to about 1947. It is rich in poetry, short

stories, novels, scholarship, criticism and miscellaneous other writings about scientific and other subjects. Dramas and essays are not among its strongest achievements, but some substantial work has been done in that field also. Besides the Hindu writers, Parsis like Adi Marzban who is honoured by the conferment of a Padma Shri on him, and Phiroze Antia have made substantial contributions both in the field of writing and production of dramas. Muslim poets like Shayda, Barkat Virani—Befam—and others have developed that special branch of lyrical verse called the Gazal. In short, this period can stand very well in comparison with the period preceding it.

Now we can talk about the period from 1947 to the present day.

When we turn from the *Gandhiyug* which ended in 1947 though in actual practise it ended a little earlier to the present day, we find revolutionary changes both in the matter and manner of literature. That change is apparent even to the lay eye. It is so big. The change in the manner is so apparent that even a tyro in these matters cannot but be aware of it, when he just glances at things written before 1947, and those written to-day ; the change in the matter is sometimes revolting to sensibilities nurtured on themes and ideals of the Gandhian era.

Reasons for that are not far to seek. The most portent note in present day up-to-date literature is its tone of disillusionment, despair, much obsession with darkness and death, a feeling of isolation and alienation and a complete break from an idealistic view point. That is due to forces working all over the world to-day, and it is accentuated by a feeling of the shattering of dreams that people had dreamt for years about the great results that independence from foreign rule would bring to them. But that was not to be. The reality that faced people after independence was in such sharp contrast to what was hoped for, that what the creative man had to say about it was anything but complimentary. So, he withdrew himself from the outer world and rivetted his attention on the inner world of his psyche as his counterparts in other parts of the world were doing.

Similarly the manner of writing had changed throughout the world. New experiences demanded a new technique and a new method of organization. The inner world could be grasped and visualized not by a simple process of narration of description but by a deft use of symbols, images and fantasy. And if these things came, the very language used needed a change.

Slowly but surely all these things came, and the emerging literature presented a newer picture. But that took some time. For some years from about 1945 to about 1955 there was a period of stagnation. People were speaking in old tones and writing on themes which had no real meaning left. They were writing in the old manner which by over use had lost its appeal of beauty. But here and there new voices were heard and new things were showing their heads. They presaged the change that was to come, but their matter had

not still adopted the dark sullenness of later days. The most attractive of the voices so heard was that of the poet Rajendra Shah, we shall certainly talk about him and others but as the period is too near us we shall only look at its salient features and talk about its more prominent writers without going into many details.

Rajendra Keshalal Shah (b. 1913) though belonging by age to an older generation, belongs, as a writer, to the newer generation. His first collection of poems named *Dhatoani* (the sound) published in 1951 made a stir that is usually made when a very unusual phenomenon occurs. And it deserved all that stir. It showed a complete break from things written previously, both in its matter and its manner. Where poets were giving prominence to meaning, under the inspiration of the *Arthaghanata* theory of Balvantrai Thakore, and where theme had an importance due to the inspiration of the Gandhian age, this poet gave importance to neither. The important factors in his poems were the word and the sound, and the beautiful lyrical magic that they created, and the romance that they generated. There was no call to arms in his poems, no songs of the downtrodden and the depressed, but the song of beauty and love and nature and life in general. That one book established him as the first and the foremost poet of the new age.

Since then he has been writing beautiful poems and his collection *Shant Kolahal* (Quiet Noisiness) has received the Sahitya Akademi Award some years back. His songs possess a great charm and they are very often sung as once songs of Nanalal were sung. Strange as it may seem, he is a businessman running printing press in Bombay. Rajendra Shah's name is very often linked with the name of Niranjan Bhagat as the names of Umashankar and Sun-daram were linked together in a previous era.

Niranjan Bhagat is a poet of very fine sensibility and extraordinary lyricism. He has a modern view of things also expressed in the true modern manner. His book of poems *Chhandolaya* has been quite famous. His group of poems about Bombay called *Praval Dweep* (An Island of Corals) remind one of some of Beau-delaires poems, though he has not borrowed from the French poet. He is a professor of English and his erudition is vast. His poems are not overburdened by his learning, though, they have a fascinating charm, which have kept the name of the poet in the forefront though he has not written much poetry after that. Since the last few years his sphere of interest has changed and he has ceased writing at all.

Niranjan Bhagat has written poetry and some criticism of a high order. Rajendra Shah has written a beautiful one act play in verse-called *Gati Mukti* and a few short stories, but his main contribution has been in the field of poetry.

Priyakant Maniar (b. 1927) is another poet with a very fine lyrical sensibility. His first collection *Prateek* (Symbol) though small in volume contained some very lovely poems. Though doing business in Ahmedabad (he has been selling bangles for women)

he has been writing poetry continuously. His two other collections *Ashabda Ratri* (The Silent Night) and *Sparsha* (The Touch) have maintained the standard that he has created for himself. The poem *Ashabda Ratri* is a lovely piece which proclaims the magic that can be created by words. Coleridge's dictum about poetry " the best words in their best order " can very aptly be applied to pieces like that.

Natvarlal K. Pandya-Ushanas—(b. 1920) is a poet in the grand manner. He can be as lyrical as any other poet and as reflective too. He has written a lot of poems and they have a great variety of subject-matter and treatment. He has published a whole book of longer poems—*Nepathye* (Behind the Scenes) and other collections of poems like *Prasoon* (Flower) and *Trunno Graha* (A Planet of Grass). His versatile powers and bold verse have always had a peculiar charm. He is, perhaps, the most prolific among the poets of the newer generation.

He is a professor of Gujarati in Valsad, and a fine critic. His book of critical essays *Roop ane Rasa* has won critical acclaim.

Jayant Pathak is another important poet of the present generation. His main forte is lyricism. His collection *Marmar* (Rust ling) *Sanket* (Signal) and *Vismay* (Wonder) are known for this quality which always retain the upper hand in his poetry.

Pathak has qualified for a Ph.D. Degree from the university of Gujarat for his thesis *Adhunik Kavita Pravah*, wherein he traces the history of modern Gujarati poetry. His collection of critical essays *Alok* (Light) and some autobiographical writing that he did in the pages of a magazine show his insight. He is very much liked as a professor of Gujarati at Surat.

Harindra Dave (b. 1930) and Suresh Dalal are always spoken of together though their poetic powers are not expressed in the same manner. They are very close friends, and are always found together, and attend poetry reading programmes mostly together. That may be one of the reasons for that—Another reason is the lyrical element and the approach towards the kind of poetry that they have chosen to write.

Harindra Dave's songs have become very famous. Some of them are recited throughout Gujarat. His other poems also betray a fine sensibility and tender feeling for words. His collection *Mauna* (Silence) has been welcomed for these qualities of his verse.

He is writing criticism also. At present he is editing a literary monthly called *Samarpan*.

Besides poetry and some criticism he has written two novels *Aganpankhi* (A Bird of Fire) and *Palnan Pratibimb* (The Moment and Its Reflections). The latter is appreciated for its new manner of delineation of a subtle theme.

Suresh Dalal's poems have romantic as well as light touches. But the light touches are so only apparently. Behind them they most often cover a serious purpose. Some of his poems have been collected in a volume called *Ekant* (Solitude). His fresh imagery and charming manner always attract attention.

He is very well-known for his poems for children. His collections of children's poems *Bhiloo*, *Alak Chalanu* and *Ittakitta* have all the charm that such pieces require. Even tiny tots are seen uttering these verses of his. As a lover of poetry Suresh Dalal has compiled volumes of verses for the best poems written in Gujarati in particular years. These volumes are named *Kavita* 1953-54-55-56-57-58-59.

His editing of two volumes of *Samidh*, a publication by the Somaiya College in Bombay where he teaches Gujarati literature is outstanding. The matter contained in those volumes and the labour undertaken in its collection by its indefatigable editor provide guide-lines to others for doing similar work.

Prajaram Raval is another independent voice working in the field of poetry. His volumes *Padma* and *Nandi* show how different he is from other friends working in the same field. Recently he has translated *Raghuvansha* of Kalidasa in Gujarati verse. He himself, and his poetry too are much influenced by the spiritual ideology of Shri Aurobisndo.

Another poet who is very much influenced by the spiritual ideal is Makarand Dave. His language is vigorous and his expression has the verse and vivacity of Saurashtra from where he hails. His poems are collected in books. *Sangna* is one of them.

Ramesh Jani has not published a collection of his poems so far but he has written some beautiful pieces. His play *Hutashani* is published. His short stories are attractive. He has written some critical essays, too.

Shivkumar Joshi who rightly belongs to this period is not a poet but a play wright, novelist and short story writer. He began his career as a writer of one-act plays, and his first collection of one-act plays was published in the early fifties. He dealt generally with the problems of the middle classes and his apparent humour contained deep undertones of sympathy and understanding. The first success encouraged him to write more and more, and during these few years, amidst the busy life of a cloth merchant at Calcutta, he has produced considerable volume of literature which includes many one-act and full-length plays, novels, and collections of short stories. He himself is a versatile personality.

He can write, paint, sing, direct and produce plays and act therein. Some of his own plays that he has directed and produced and acted in have been highly successful. His play *Suvarnarekha* has recently won the Natya Akademi award for being the best play written in Gujarati during three years. His other successful plays include *Angar Bhashma*, *Sumangala* and *Durvankur*.

Of his many novels *Anangrag* and *Aabh Ruve eni Navalakh Dhare* are better known. His most ambitious novel, so far, has been his recently published *Diyo Abhaynan Dan*. Some short story collections are also published by him.

During the period up to now, i.e., up to 1955—1960 one thing has been common to all writers, whether of prose or poetry. The writings of all of them have had a definite break with the writings of the Gandhian era, but the thing that denotes the break is the preponderance of the lyrical element over the element of *Arthaghanata*; but the approach so far has been a little romantic, and even the poems of Niranjana Bhagat have not lost the hopefulness in a better future or faith in values like love, friendship, consideration. But roundabout 1955—1960 another break seem to be in the offing, and that heralds what is suggested at the beginning of this chapter the writers' loss of faith in values, his feeling of alienation and isolation and his obsession with darkness and death and his aversion of things suggesting light, life, and perhaps, love too. This can be seen in the symbols and images that he uses and also in the use that he makes of language for attaining his purpose.

The big exponent of this change is Suresh Hariprasad Joshi (b. 1921) whose stories, poems and critical writings have helped much in moulding the conditions for change in the above-stated new direction.

A brilliant student of the University of Bombay, Suresh Joshi has been teaching Gujarati literature for years now. At present he is teaching in the M.S. University of Baroda from where he obtained his doctorate in Gujarati.

His first collection of short stories *Grihapravesh* (Entry in the House) created a revolution as it were. Its themes were not always very revolutionary but the treatment he gave them was certainly such. And the bold open manner in which he described thing which the writer of an earlier generation would have avoided even to suggest, at once put the stories in a new light altogether. The poetic brevity with which he clothed his stories and the symbols and images which he used in abundance to bring out his artistic import made these stories 'new' stories in a real sense of the term.

After this first collection he has brought out other collections like *Biji Thodik* (Some More Stories) and *Apicha* (and Even Then) and they too carry on the tradition he has established for himself. The experiment in form goes on and more and more suggestiveness is made use of to bring out the desired result, even though, at times, the result is observed and the whole thing appears smoggy and airy. Voices have begun to be raised against the artistic excellence of such experiments, and the repetitive manner of the symbols and fantasies that he employs, but still the fact remains that he is the principal pioneer of a new movement.

The same thing applies to his poetry, too. He is of course a much better writer in prose than in poetry, but the innovations that he has made in his poems in *upajati*, and later in *Pratyancha* which has

replaced in, heralded the new age in poetry, as his stories had done in prose. After that the voice of hope and of a happy romance and smooth feeling of love seems to be silenced from literature, and the grim and the gruesome, the dark and deadly seem to be holding away. This is not said in reproach because that is the way in which the literature of the world has been moving in recent times, and, being a good student of that literature he reflects world trends in his own writings. That study of his and his awareness of currents in world literature, and in its aesthetic and critical aspects are very much to the fore in his critical writings. The whole emphasis has shifted, in his writings., from content to form, from matter to manner, from what the writer has to say, to the way in which he says it. His book *Kinchit* (Something) remains for many a source book for a new emphasis in critical approach.

Gulam Mohammad Sheikh the well-known painter has created many poems which reflect this new tendency in verse. Many other writers, for some years, tried to write in this manner.

Dhiruben Patel and Kundanika Kapadia though writing in this period, on account of their lyricism and approach and the idealistic and romantic undertones, belong to an earlier period. Dhiruben Patel's novel *Vadvanal* has become justly famous and her short story collections like *Adhuro Kal* and *Ek Lahar* find a passage to the heart of the readers through her subtle delineation of finer emotions.

Kundanika Kapadia's short stories collected in Premnan *Ansu* (Tears of Love) give a true picture of her delicate sensibility. She is doing a fine piece of work as the editor of Gujarati *Navnit*.

After Suresh Joshi, the real exponents of the new style of writing in fiction have been Chandrakant Bakshi (b. 1932) Madhu Rai, Mohammed Mankad and Raghuvir Chaudhari. They have enriched Gujarati literature of the recent period by their novels and short stories. They have got an originality of approach, style and treatment which are peculiarly their own.

Chandrakant Bakshi deals in readymade garments in Calcutta, but his stories and novels have no readymade formulae to offer. They possess an individuality which is endearing in spite of the violence and apparent indifference to establish values evident in them. They have very subtle and human undertones, and their appeal is that of art. His first novel *Padgha Dubi Gaya* (The Echoes Have Vanished) had some echoes from Hemingway whom the author resembles in many ways, but his originality was unquestioned. Since then he has written other books among which *Akar* (The Form) is a masterpiece. It is new literature in every sense of the term. His *Paralysis* the most recent novel, has abjured violence and sex and has become a very moving human document. His forte is his prose style which is at once vigorous and tender and which can reflect the life in a city with as much poetic insight as Pannalal reflects the life in a village in his works.

His short story collections have a vigour and a beauty all their own. *Ek Sanjni Mulakat* and *Meera* are noteworthy examples. The merit in his writing outweighs the many obvious faults and pitfalls peculiar to him.

While Suresh Joshi depicts the fantastic and Chandrakant Bakshi the out of the way in life, Madhu Rai excels in the depiction of the insignificant small man in a big metropolis like Calcutta. His satire, irony, sense of humour and undoubted poetry all combine to bring about the desired result of giving a shape to the indescribable mental agony of such small friss. That was why when the collection of his short stories *Banshi Namni Ek Chhokri* (A Girl Named Banshi) was published, it had created a sensation. By that one book he has established himself as a writer in Gujarati. His more recent novel *Chahera* (Faces) is remarkable for his insight into human motivations and the pathos inevitably allied with it. He holds much promise. His one-act play *Jhervun* published recently in a magazine promises a bright future for him as a dramatist also. The only drawback seems to be his tendency to make many experiments in which he seems to be equating obscurity with excellence. But he is so young, it seems almost certain that he will outgrow that stage, and many more fine pieces of writings will come out of his pen.

Mohammad Mankad is another bright figure. His novels and short stories have attracted a large and understanding readership. Living in Saurashtra and making a professional job he has captivated the minds of his readers by his stories which do not lack the element of story, as do the works of many bright new writers but which, nevertheless are new writing in many senses of the term. They use a new language and a new idiom and they are soaked in the new atmosphere and system of beliefs. His famous novel *Dhummas* (The Fog) is woven round the idea that life is so foggy that one cannot have a set of values about it. His strong point is the delineation of psychological undercurrents motivating human action. His other better known short novels are—and he is at his best in short novels—*Vanchita* (The Cheated) and *Kayar* (The Coward). His short stories do not possess the strength of his short novels.

Raghuvir Chaudhari is a professor of Hindi in Ahmedabad. His prose writings carry some influence in them of Hindi syntax and idiom. But he has a very original prose style. His novels *Purvarag*, *Amrita* and *Avaran* prove that. Besides this style, he has some reflective things to say about so many things and he says them through his novels, but the artistic import of the novel does not suffer on that account generally, because those things are cleverly woven in the fabric of his novels. His novel *Amrita* was widely appreciated and acclaimed when it came out in 1965, because in that he had made a very welcome experiment of depicting the human predicament through the medium of intellect. All the main three characters in that novel are highly intellectual and they parade that element throughout the book. Sometimes it becomes pedantic on that account but the author can cleverly maintain the artistic balance.

His humorous novel *Eklavya* has proved a flop.

Raghuvir Chaudhari has written poetry and short stories also. His collection of short stories *Akasmic Sparsh* (The Incidental Touch) has not proved the success it had promised to be, because ' the author is too vividly apparent in most of the stories and they lack variety of experience. His poems are promising, but he is better as a critic. He has written some really good articles about criticism which show his acumen in that field.

Saroj Pathak is well-known for her short stories. She depicts forcefully the working of the feminine mind in all kinds of situations. This is a sort of a general remark, because she is not out of sorts where a masculine mind is to be depicted, but, naturally, she has written a lot of stories about women. Her truly fine literary sensibility is sometimes initiated by a strident, high pitched tone she adopts in some of her stories, but in spite of that her work has considerable literary value.

She is engaged in teaching Gujarati at a College in Bardoli, Gujarat, where her husband Ramanlal Pathak also teaches the same subject. He too has written some fine stories and some critical articles in a humorous vein. Vasuben has also written two books of short stories and one novel.

Bhagvatikumar Sharma is known both as a novelist and a short story writer. He is a known journalist, too. Though he began his career as a writer of short stories, his two novels *Padchhaya Sang Preet* (Falling in Love with a Shadow) and *Na Kinaro Na Mazdar* (Neither at the Shore nor in the Midstream) offered a newer fare by the manner of their writing. Though they have their faults, too, these books promise many more things to come from this young author. The short stories are rather lax for this age where they are so well knit.

This newer change is not confined to prose writing alone. Suresh Joshi may not be considered a very great poet and Gulam Mohammed Sheikh may have helped in initiating a newer way of writing, but the trends they set in motion, and the ideas spread by Suresh Joshi through his critical writings have borne fruit and some really good poetry has been created as a result.

Labhshankar Thakar, a professor of Gujarati and an Ayurvedic physician at Ahmedabad is a leading poet of the newer generation. His collection *Vahi Jati Pachhal Ramyaghosha* (The Sweet Sounding River Flows Behind) is an outstanding achievement. By this time that is around and after 1960 a new movement in verse has taken roots. That is the complete liberalization of verse from the shackles of metre. Vers Libre was free verse, but verse all the same. This poetry is *Achhandas* (without metre). It is very akin to prose, though it is prose used in a different manner which makes it poetry without a metre. Poets of this generation are adept at both metrical and *Chhandas* verse. Labhshankar's poetry is an example of that. He is equally at home in both types, and has produced good poems in both manners.

Besides poetry he has written one absurd drama in the style of a play by Beckett or Ionesco. This play is written by him in collaboration with another poet named Subhash Shah. The play is called *Ek Under ane Jadunath* (A Mouse and Jadunath). It is a good specimen of a newer kind of writing so far as plays are concerned. That play has been successfully put on the stage by Minu Kapadia.

Labhshankar has, in collaboration with Dinesh Parekh (another poet of the newer generation) written a small hand-book about the novel called *Inner Life*. Strangely enough the title is in English though the book is in Gujarati. It is indicating of the newer trend.

There is a whole group in Ahmedabad devoted to this new trend-It calls itself Re Math. (The Re Monastery). Labhshankar Thakar, Subhash Shah, Dinesh Parekh, Adil Mansoori, Chinu Modi, Ravji Patel, Rajendra Shukla and others form members of that group.

Adil Mansoori is a fine poet who writes beautiful gazals. His collection *Pagrav* (The Sound of the Feet) contains some really fine pieces. He writes other types of poems too.

Chinu Modi is also a good poet and a novelist. His short novel *Shaila Majmudar* is very charming and holds a big promise for the young author. Similarly the novel *Ashrughar* (The House of Tears) by Ravji Patel holds a great promise for its young author who is also a remarkable poet.

Nalin Raval who teaches English at a college in Ahmedabad is not a member of the Re group, but he is a fine poet with a delicate sensibility and beautiful expression.

One other poet Hasmukh Pathak deserves special mention though he has ceased writing after publishing a small volume of eighteen poems called *Nameli Sanj* (The Falling Evening) in 1958. It had all the attributes of fine poetry and of new poetry as well. Shekhadam Abuvala is another poet who has migrated to Germany and ceased writing poetry.

Digish Mehta is not a poet but he represents the newer generation by his work in prose. He wrote some very fine light essays and then came out with a small bright novel called *Aapno Ghadik Sang* (Our Transitory Meeting). His critical writings contain deep meaning but his style of writing make them a little obscure.

The same can be said of the critical writing of another bright young man Sitamshu Jashashchandra Mehta (b. 1941). There is a depth in his perceptions, but his style makes his prose writings difficult to understand. His poems too are difficult to understand but they have the real touch of genuine poetry. His poetry is sur-realistic, and his images and symbols are very powerful. He seems to have a very bright future in his literary career.

His younger friend Prabuddh Pareekh has also written some good verse, but Shreekant Shah has written a remarkable novel called *Asti* (Existence). It is a very new and a very bold experiment and though opinions may be divided about it, its force and contribution cannot be doubted. His poems also are equally forceful and they also expostulate a new consciousness.

Jyotish Jani is another promising young poet and short story writer. Besides these poets, novelists and short story writers this period has produced some good younger critics also. Bholabhai Patel is perhaps the most outstanding among the younger critics. Though influenced by Suresh Joshi's writings in the first instance these younger people have overcome that influence by now, and they are speaking in their own voices which are at times at variance with the voice of Suresh Joshi. Bholabhai teaches Hindi at Ahmedabad but he can read many languages and his reading is considerable. He has an original point of view, and has scholarship enough to substantiate it.

Aniruddh Brahmabhatt, the professor from Billimora is another critic who has an original point of view and sound grasp of aesthetics. He has recently translated Aristotle's Poetics into Gujarati. Jashvant Shekhdivala and D. D. Jadeja from Vallabh Vidya Nagar have written some good essays of criticism. Chandrakant Mehta and Jashbhai Patel belong to an older generation.

Thus we see that during the past twenty years after 1947, this period of time has rendered some remarkable account of itself so far as literary achievement is concerned. It has produced some women writers who can be mentioned not because they are women but simply because they are good writers themselves. We have already mentioned the story, but Geeta Parikh (b. 1929) is a poetess who should be mentioned for the sweetness and charm of her verse. That is a new departure so far as this period is concerned because very few women could be mentioned in the former age.

But that may have only a sociological interest. So even if we do not talk about that, we can say that this period has produced some remarkable poems, short stories, novels and critical essays. It has made new experiments and established new trends. It reflects the trends prevalent in the world outside India, but those trends are not a pale shadow or an imitation only. Though some times shadow or imitative writing is bound to emerge under the conditions as they exist to-day, much genuine work is done, and that too of a high literary order. We can confidently say with poet Nanalal that " Gujarat is well and is on the right road to progress. "

We cannot close the survey of the present age, however, without mentioning the work of some popular novelists and short story writers, though their work generally disclose neither a new trend nor a new awareness. They write stories and novels, which are widely read and appreciated by the general bulk of readers.

Sarang Barot is one of the most read novelists of the present generation. His novels like *Nandanvan* have been made into films, and all of his other novels have always been in demand. He has written many short stories, some of which are really good. He has written a play *Prem Sagai* (Relationship of Love) which was performed in Bombay.

Vithal Pandya, Rasik Mehta, Maganlal Desai-Kolak, Chandulal Selarka, Jashvant Mehta, Abid Surti, and Dinkar Joshi are some of the names which are household words in many houses in Gujarat. They are all young and all writing continuously.

Magazines too have not lagged behind during this period. *Kshitij* of Suresh Joshi, *Ruchi* edited by Chunilal Madia, *Granth* edited by Yeshvant Doshi and *Vishva Manav* of Bhogilal Gandhi are some of the magazines brought out during this period. They along with others of the former age like *Sanskrit* of Umashankar Joshi and *Kumar* of Bachubhai Raval are performing a very useful function. Krishna Veer Dikshit is trying to do his best through the literary column of *Janmabhoomi*. The past has been fruitful, the present is promising and then Gujarati literature can look into the future with hope and excitement.