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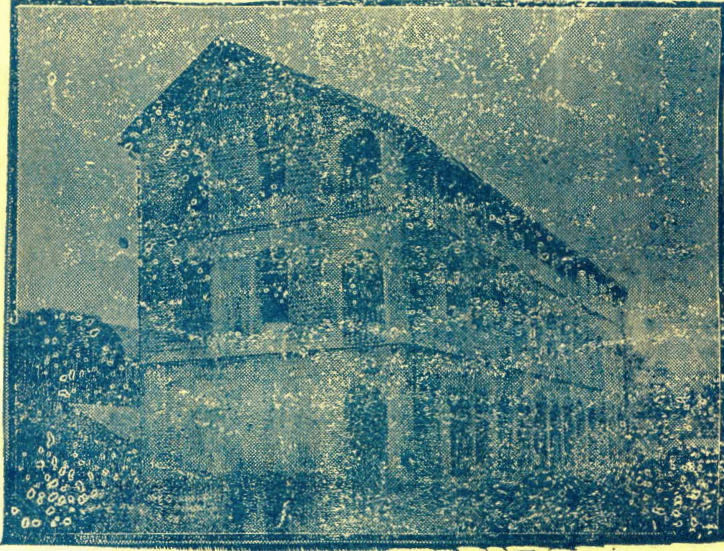
‘विवाहः प्रतिपन्नवस्तुषु’—भर्तृहरि.

THE
SHIKSHANA PRASARAK MANDALI'S
New Poona College Magazine.

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The New Poona College Magazine.

Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.

—*Shakespeare.*

Vol, VIII]

January 1924

[No. 3.

Editorial Notes.

We heartily congratulate Sardar G. N. Mujumdar, a Trustee of our Mandali, upon being returned unopposed to the Bombay Legislative Council by the Sardars and Inamdars of the Deccan. Sardar Mujumdar's public activities in different spheres are quite well-known and we are sure that he would do his best to further the interests of education in his capacity as an M. L. C.

* * * * *

The General Body of our Mandali recently resolved to increase the number of the members of our council, from eleven to fourteen. Out of these fourteen, nine are to be non-life-members. New elections were held in the month of December. All the seven old members were returned and the two new additions are, Messrs L. B. Bhopatkar M. A., LL. B. M. L. C. and M. R. Jaykar M. A., LL. B., M. L. C., Bar-at-law. We felicitate the General Body upon having elected them.

* * * * *

We are greatly obliged to Mr. M. D. Bhansali, I. C. S. Assistant Collector, Dharwar, for presenting to us his Library, consisting of about a hundred and fifty volumes, comprising different subjects like Mathematics, Economics and English Literature. Mr. Bhansali also did us the honour of attending our Anniversary celebration.

* * * * *

The Anniversary Day was celebrated on the 23rd of December with great enthusiasm. Mr. M. A. Jinnah, and Mrs. Jinnah were kind enough to attend practically every item of the programme. In the evening Mr. Jinnah delivered the address of the day in the Assembly Hall to a fully packed audience consisting of a large number of distinguished persons in Poona. Principal R. P. Paranjpye was among those present. Mr. Jinnah at the outset declared himself to be a free-lance not fettered by

THE NEW POONA COLLEGE MAGAZINE

the ties of any party. He then went on to show the way in which the newly elected members of the Assembly and the Councils could work to the greatest advantage of the country. Continuous obstruction to all Government measures, good or bad, he declared to be disastrous; it should be resorted to only if Government refused to show any change of heart, though given ample opportunities to do so. Mr. Jinnah's address was heard with rapt attention and created a favourable impression on the audience.

* * * * *

Prof. M. S. Godbole, the Chairman of the Anniversary Celebration Committee, introduced a new item in this year's programme, that of a general prayer in the morning. This move was well appreciated by all. The night programme consisted of the representation of the well-known Marathi drama 'Māyecā Pūta' (the adopted son). The representation was a complete success. The present writer who had an occasion to witness the representation of the same play by the celebrated Maharashtra Dramatic Company, could not find our representation as a whole in any way inferior to theirs. Some parts, on the contrary, were distinctly acted in a more intelligent manner. Our congratulations to Prof. M. S. Godbole and the members of the Managing Committee and the Volunteers, upon the unique success of the Anniversary celebration.

* * * * *

The quadrangular cricket matches which were held in last December proved to be of great interest and the Hindus deserve to be congratulated upon their splendid victory by nine wickets over the Europeans in the finals. The Europeans had secured the huge total of 481 runs in the first innings and many prophesied an innings' defeat for the Hindus. But the prophets as usual, had to hang their heads down, thanks to the magnificent batting display by Vithal, Prof. Deodhar and Naidu, who respectively were responsible for 101, 78 and 76 runs and the first innings of the Hindus closed with 476 runs. The European team collapsed in the 2nd innings realising only 153 runs. The Hindus with the loss of only one wicket made the required number of runs, only fifteen minutes before time. Prof. Deodhar was at the wicket for more than three hours and his long stand at the wicket did undoubtedly change the aspect of the game. His magnificent cuts and graceful play where he wielded his bat with a true professorial dignity evoked the admiration of all. The splendid ovation which he received from his students, on his return to Poona, was richly deserved by him.

The old order changeth, yielding place to new, and so the new year witnessed the elevation of the Hon. Mr. B. V. Jadhav to the post of the Minister of Education, owing to the failure of Principal Paranjpye to retain his seat in the last elections. We sincerely hope that the new Minister would see his way to further the progress of education in all its aspects. His recent interview with the representative of the 'Voice of India' shows that he would not ignore the claims of higher education. This is indeed a good augury.

* * * * *
 We are deeply indebted to Capt. N. S. Jathar, Superintendent Central Jail, Nagpur for his very generous donation of Rs. 1500 for building the Ladies Room in the name of his deceased wife, the late Mrs. Bhagirathibai Jathar in our new College Buildings outside the City. A scholarship in the name of the late Mrs. Bhagirathibai Jathar will be awarded from June 1924 to the lady student in the First Year Class in our College, who has secured the highest number of marks at the School-leaving Certificate Examination. The Scholarship is not a permanent one and the award will be discontinued when the proposed Ladies Room in the new College buildings becomes an accomplished fact.

* * * * *
 It is seven years now since the time the College has been sending out its students in public life. It is certainly not premature therefore on the part of its past students to make a concerted attempt to bring into existence an institution which will periodically bring them together and will thus help to keep intact the tie of friendship and acquaintance which bound them during the days of their collegiate education. That such an institution is desirable admits of no doubt. In fact, without any pretence to clairvoyance we venture to assert that most of the past students of our college are only too eager to join such an institution once it has been set agoing by the industry of a few enterprising enthusiasts. We hereby make an appeal therefore to the past students who are in sympathy with the movement to at once place themselves in communication with Mr. T. D. Waknis, New Poona College, Poona.

* * * * *
 We extremely regret to announce the death of Mr. Manoharpant alias Bhaurao Abhyankar, contractor and furniture-maker, Poona, which sad event took place on the 18th of December. The late Mr. Bhaurao was a patron of our Mandali and was associated with our College from its very inception. It was he, who

came forward to build for us the Northern Wing of our College and the Assembly Hall, when no contractor was willing to take up the work owing to the constantly fluctuating rates of building materials during the Great War. His genial temper and liberality of heart, had made him extremely popular within a short time. We offer our heart-felt condolences to the son and other relatives of the deceased.

To Correspondents

We were exceedingly pleased this time to have been deluged with contributions from the students. And indeed it was a very difficult as well as an invidious task to make a selection from the wide-ranging assortment of articles that were presented to us. We have been guided in our choice, of course, by the famous Benthamite maxim which cares for the greatest happiness of the greatest number. Yet we know that some contributors who feel aggrieved by the non-appearance of their writings will mentally accuse us of error in judgment. To them let us extend an invitation to correct our choice by asking them to write with so compelling a charm next time as to make the exclusion of their composition an utter impossibility.

Another consideration about which we wish to make no secret is that we have been constrained most reluctantly to deny publicity to articles which assuredly did not deserve to "blush unseen" in the editorial cupboards. The reason of our constraint obviously was that we dared not increase the number of pages of the number of the Magazine for fear of making unjustifiable inroads on the funds earmarked for the publication of the fourth issue. If our readers however desire to see all good articles published, the logic of facts is plain before them—they must pay the piper!

Having spoken of the good articles, let us say a few words about their bad friends. These bad companions, to state frankly, are usually, the poets and humourists. We do not want to deprecate in our readers the cultivation of their poetic and humorous gifts. Nevertheless we do not want them to utterly disregard propriety or appropriateness of occasion and setting. Just to start with, the subject-matter of both our poets and humourists, is more often than we can say, in an unmistakably bad taste, Humour particularly, in the hands of our aspiring wits—far from being only an appreciation of weak points or as Carlyle would define it "a sympathy with the seamy side of life"—is prone to degenerate into vulgarity or an unblushing declaration of thoughts, which at best *may* be bandied between "chums". Fully granting them their legitimate concessions, we wish our readers to bear this in mind that after all the College Magazine is an adjunct to collegiate studies and furthermore that it is an academical production which will publish only what has been expressed with an artistic grace.

A study of the influence on its literature of great periods in the history of a country

(Continued from the last issue)



(6) RESTORATION 1660-1688 A. D.

Charles II after an exile on the continent for many years came back to the throne in 1660. He had fully resolved to submit to anything rather than go 'on his travels' again. During the King's exile, many courtiers and writers like Waller, Cowley, had fled to France, and had caught the spirit of the French literature, while they were residing in France. The result was that throughout Charles' reign, and long afterwards for a great part of the 18th century, French literature exerted a great influence upon the moulding of English literature. Racine, Moliere, La Fontaine, were producing their best work at this time in France and their influence on England, especially Moliere's, was considerable. Evremond, the typical critic of the age, settled long in England and introduced the spirit of criticism. The theatres, which had been closed during the Commonwealth were now opened, and the drama was revived, but it did not attain to any high pitch at all. Dryden, in his 'Essay on Dramatic Poesy' claims for the drama of his time, a superiority even over the Elizabethans, but such a claim is altogether indefensible. The Restoration drama professed to describe the 'manners' of the period, and the prose 'comedy of manners', which was often licentious and obscene, came in fashion. There were few writers of tragedy which may be said to have been systematically neglected during this period. The court dominated the drama, and poetry became gallant and social and often personal and partisan.

So long as the nation had continued in a vigorous condition, and intense imagination pervaded the writings of authors, the faults of their verse and prose were passed unnoticed; but, when the national feeling died down, the work in poetry steadily declined and the Restoration authors, finding it impossible to excel or even successfully to imitate the thought of the great Elizabethan predecessors, tried to compensate for their want of imagination by a more chaste and 'correct' style. This banking after style made literature more social than it was before. It affected the

style of English authors to a large extent, rather than the thought. Greek literature, Plato, Homer and the Classical authors grew dimmer and dimmer. 'A feeling grew up through the trouble and anxiety of the Civil War and Commonwealth, that a knowledge of all points in governance, both religious and political was urgently needed' (English literature, Matthew). The secondary forms of Latin poetry came to the fore, especially those of Juvenal and the satirists. The higher forms of poetry, the epic, lyric and tragic, were for the most part neglected and comedy and satire criticism and epigram were given much attention to. The same critical spirit was also to be found in the fields of science and speculation, which had been quite neglected during the Commonwealth. The spirit of method, observation and induction spread over the whole field of thought and Locke applied the inductive method of Bacon, to the analysis of the human mind and published his 'Essay on the Human Understanding'.

King Charles took a good deal of interest in literature and science. Historians on the whole, we think, have not fairly treated Charles II, and have not given him credit for his zeal in furthering the growth of both literature and science. We are often told that 'Charles was an idle, dissolute fellow, who sauntered through life, with an epigram on his lips, and took no interest in the business of governing'. This remark is positively unjust and unfair. Charles was a great politician and cheated the King of France more than once by taking money from him without doing anything required by the agreement. 'He was paid, but not sold; many statesmen have been sold without being paid.' (Fletcher, History of England). Charles founded the Royal Society for science, which also tried to introduce 'the clear, naked, natural way of speaking'. He much appreciated 'Hudibras' and carried always a copy of that book in his pocket, pensioned Dryden, listened to the sermons of Barrow and South and was himself very witty.

Party-spirit, which began to be gradually more and more visible during this time, gave rise to a good deal of satirical literature. 'Hudibras' was a very powerful satirical work against the Presbyterians and Independents. The most important work produced was 'Absalom and Achitophel' of Dryden, which has not been surpassed by any poem of that kind. It was aimed at Shaftesbury who had moved the Exclusion Bill and wanted to exclude thereby James, Duke of York, the King's brother, from the throne, and settle the crown on Charles' illegitimate son Monmouth. The poem is quite a magnificent piece, containing

clear-cut character sketches of Shaftesbury, Buckingham and others, executed in a splendid manner. Dryden's *MacFleunce* served as a basis for Pope's *Dunciad*. Dryden was the chief author of this period and he may be appropriately called the father of modern prose and criticism. Dr. Johnson remarked about him as follows 'He taught the people to think naturally and to express forcibly' and again 'He found English brick and left it marble.' Dryden appreciated Chaucer's merits and restored him to his true place among the great poets. Clarendon, Evelyn, Temple and others contributed to the formation of good prose.

(7) REIGN OF QUEEN ANNE AND AFTER.

1700-1720 A. D. AND 1750-1760 A. D.

It is indeed remarkable that the great event known as the English Revolution, should have exercised practically no influence at all on literature. The explanation probably lies in the fact that the English Revolution was essentially an aristocratic movement and did not affect the common people at all. William first tried to favour both the Whigs and Tories, but soon found it impossible to work harmoniously with both of them, and ultimately threw himself completely into the hands of the Whigs. The party-spirit raged the fiercest in the reign of Queen Anne, when the two parties alternately came in power; but at last the Whigs succeeded in placing George on the throne after the death of Queen Anne, and maintained themselves in power for nearly fifty years.

The reign of Queen Anne is very important as far as literature is concerned. It is often styled as the Augustan Age of English literature. In her reign, the social changes which commenced at the Restoration began to make themselves felt in full force. A new class of readers from the lower orders of Society was fast springing up. Clubs and Coffee-houses were started and people began to freely discuss politics. Political intrigues and controversies gave opportunities for pamphlets and literary interests began more and more to concentrate upon the metropolis.

It was a golden age for authors and writers; statesmen of both parties courted them to write for their side and authors were freely taken into service and given important work to discharge. Addison on the production of the 'Campaign' celebrating the Duke of Marlborough's victory of Blenheim in 1704, was given an Undersecretaryship and he soon rose to the post of the Secre-

tary of State. Steel was made Supervisor of the Drury Lane Theatre. Prior was foreign ambassador, concluded the peace of Ryswick and was employed by the Tories to conclude a secret treaty with Louis in 1711. Swift was caressed by his party and was a great political force. Bolingbroke patronised many young writers, and generally speaking, the writers of the time may be said to have been quite well off.

Why, then, one may ask, did these writers fail to produce great literature? An author, starving of hunger, may be excused if he is not able to produce great literature; but what excuse can these writers put forth? How can they justify their inability to sing a celestial song as the Elizabethans did? The answer must be sought for in the times in which they lived. There was no national enthusiasm which alone inspires authors to produce great literature; the age was essentially a didactic, controversial age an age of Reason, and Imagination had no fit place to reside in at this period.

It must, at the same time, be remembered that these authors gave us the best prose and the 18th century is our 'indispensible, acentury as Matthew Arnold says. The long sentences, parenthetical and involved clauses, latinized words and obscure metaphors—all these practised largely by the Elizabethan writers, have now completely disappeared, and the four fitful qualities of prose, named by Arnold,—Uniformity, Regularity, Precision and Balance,—are clearly to be found in the 18th century prose. And what is more, every style of writing has its master-hand. The simple and easy style of Addison, the grace of Goldsmith, the lucidity of Berkeley, the balanced periods of Johnson, the cold trenchant vigour of Swift, the splendour of Gibbon and the magnificence of Burke, as also the limpid and flowing manner of Hume, the sly familiarity of Sterne, the light witty flow of Walpole—all this stands unmatched and unsurpassed.

Addison and Steele introduced the journalistic literature, and the Tatler and the Spectator, with their simple and easy style did more than anything else, to reform the manners and speech of the people. They wrote specially for the lower orders of the Society, and scrupulously avoided all harshness and severity of diction. Dr. Johnson has described Addison's prose as a model of good style. The essays of Steele and Addison were also the precursors of the English novel. The spectator and his club-fel-

lows would have been easily turned into the personages of a novel if they had been connected together by a central plot. Defoe and Swift were two vigorous pamphleteers and greatly influenced the politics of their day, by their pen. Defoe also wrote a good many stories, the best of which is the well-known 'Robinson Crusoe'. Swift's influence cannot be easily exaggerated. By his 'Drapier letters,' he freed Ireland from a great wrong and long afterwards the Irish people continued to drink to the health of the great Dean, with the following song :—

' Fill bumpers to the Drapier,
Who, with convincing paper,
Set us gloriously long
From brazen fetters free.'

(Henry Morley's 'History of English literature'),

In the realm of Poetry, Alexander Pope was the chief figure during the first half of the 18th century. He 'made poetry a mere mechanic art and every warbler had his tune by heart. Garth, Prior, Gay, Johnson, all wrote verse and some of them were satirists. But poetry is decidedly inferior to the prose work produced. The motto of the period was 'The proper study of mankind is man.' The authors regarded nature as subservient to man, and looked at it without any genuine emotion. They cared for nature only in so far as it was a background for representing human affairs. But this tendency had gradually begun to decline and Thomson is generally declared to have opened a new era by the publication of his 'Seasons.' In his 'Castle of Indolence' Thomson says,

' I care not, Fortune, what you me deny,
You cannot rob me of free nature's grace,
You cannot shut the windows of the sky,
Through which Aurora shows her bright'ning face.'

and the impulse thus given by Thomson, was taken by Burns, Cowper, and had its chief exponent in Wordsworth. Cowper says 'God made the country and man made the town' and an interest in country life began to grow. Collins and Gray stand by themselves and gave a romantic turn to Poetry.

One thing about poetry and literature of this period, deserves to be noted, that, generally speaking, literature concentrated more and more closely on London, on account of the increased attention given to Politics. Provincial life was left to its own

devices and everybody was fain to turn his back on the country and taste the pleasures of the me'tropolis. A disconsolate poet in the Midlands says :

' I hate the brook that murmurs at my feet,
Give me the kennel of St. James' street,
And when on summer days we pant for air
Give me the breezes of St. James' square.'
(Oxford treasury of English literature, Vol. III.)*

(8) THE FRENCH REVOLUTION.

1790-1820 A. D.

The attitude of England towards the French Revolution had been at first a divided one. While Fox and the liberals openly praised the Revolution as the one sure means of securing the freedom of the French people, Burke was denouncing with all his might, the excesses committed by the Revolutionists, and maintaining the sacredness of old institutions, declared the Revolution to be a colossal blunder. People gradually came to appreciate Burke's views and the war against the military despotism personated by Napoleon, was carried on with vigour, till chiefly through England's efforts Napoleon's power was shattered and he was sent as a prisoner to St. Helena in 1815. England had been fighting for her existence, and the fall of Napoleon gave her great relief and increased her self-confidence. 'England expects every man to do his duty' was Nelson's message to his people. The spirit of self-sacrifice had pervaded the minds of people and the times were therefore very favourable for the production of a great literature. As in the case of the Elizabethan period, England had defeated her mighty foe and had been flushed with triumph, and the nation had grown elate and self-confident. But the depressing effects of the weary war and the social discontent that was the outcome of these evil effects, were totally absent in the Elizabethan period. Hence it came about that the literature during the French Revolution did not attain to such a high standard as the Elizabethan literature. There were indeed, other reasons that occasioned this inferiority of the French Revolution literature, but the political and social conditions were mainly responsible for this fact.

* It is regretted that owing to the loss of two pages of the manuscript there has been some gap left here. [Editor.]

The French Revolution sent a wave of aspiration for liberty among all people, whence an enlarged interest in mankind arose and the equality and fraternity of man began to be preached. This democratic idea rapidly spread over the Continent, but it did not influence England so much. It was principally to the growing masses of the English middle classes that the Revolutionary theories were attractive. They had been keenly discontented with their position; and when the effects of the war began to be felt in the growing prices of food and other necessary articles of consumption, the country showed clear signs of discontent. England was enabled, however, to secure her peace by timely concessions. The Reform Bill was passed in 1832, and the accession of the good Queen Victoria, heralded the coming of good times.

As regards literature, the Revolution revived a feeling for Romantic ideals and mediæval elements. The authors in general were dissatisfied with the ordinary view of things, and the aim of the Romanticists was: "To rekindle the soul of the past, or to reveal a soul where no eye had yet discerned it; to call up Helen or Isolde or to invest lake and mountain with 'the light that never was on sea or land', to make the natural appear supernatural, or the supernatural natural."* The influence of Rousseau in bringing about this change is much exaggerated. The Romantic movement in England was much more a revival of old English feeling than anything due to the doctrines of Rousseau. During the 18th century, the dominant way of thinking was held to be empirical. Ideas could only be derived from experience and through senses alone. This way of thinking was now recognised to be inadequate and was hence discarded. Wordsworth and Coleridge were both dissatisfied with life as they knew it, and each sought for relief in a new way. Coleridge represented the Romantic movement, as Wordsworth represented the Naturalistic movement.

We have consequently more lyric poetry in this period, and reflective poetry became more striking and original. Every kind of literature was attempted and excellent works of every kind were produced. Wordsworth, Byron, Coleridge, Scott, Southey, Campbell, Shelley, and Keats are the great names during this period. 'It was only the hand of death which struck down the three most gifted of these men in youth or early manhood, that prevented this period from surpassing the Elizabethan.' (Prof. Scot's lecture Wilson College lecture series P. 156).

* 'Age of Wordsworth' Herford.

Wordsworth is the greatest poet of this period. He, who at one time had been ready to join the Revolutionists, came to look upon the ordinary existence with a sense of disappointment, and preferred to pass his days in reflection and thought among the dales of Cumberland. Wordsworth became the High Priest of nature, regarding nature as a living organism, and preaching that

One impulse from a vernal wood
 May teach you more of man,
 Of moral evil and of good
 Than all the sages can.

Wordsworth looked beneath the surface of daily experiences, and discovered new thoughts and feelings which were left unnoticed by the ordinary man. Coleridge looked back to earlier times and sought to bring back their wonders. Matthew Arnold in his 'Memorial Verses' thus speaks of Wordsworth.

'He found us when the age had bound
 Our souls in its benumbing round :
 He spoke, and loosed our heart in tears :
 He laid us as we lay at birth,
 On the cool flowery lap of earth.'

and again,

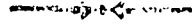
'Time may restore us in his course,
 Goethe's sage mind, and Byron's force ;
 But, where will Europe's latter hour
 Again find Wordsworth's healing power ?'

Byron's fame was greater on the continent than in England, and even now Byron is widely read on the continent. Byron was clever at passages demanding passion and fire and was best qualified to write satirical verse. Shelley's 'Prometheus Unbound' clearly shows the influence of the French Revolution upon the poet. It is probably an exposition of his wild fancies concerning Humanity and Government. Shelley believed that Nature was alive, but he imagined that it was only impregnated with Love. His pictures of the imaginary world are simply exquisite. Keats was attracted by the mediaeval times as well as the Greek life and spirit, and the myths of paganism. To Keats, we must trace much of the work of Tennyson, Swinburne and Rossetti. His odes are quite unequalled in English poetry. 'Poetry' he declared, 'should surprise by a fine excess'. It was unfortunate that he died too young to reach the mature development of the poetic mind.

Southey's real claim to a high place in literature, rests upon his prose work. 'Prose, clear, buoyant, vigorous, was in fact, his true speech.' The Waverley novels of Scott, are the most original Romantic productions in prose fiction that have been given to the world. Scott had a tenderness of feeling, an openness and kindness, which was wanting in Byron, Wordsworth and others. Scott was the first writer of the Romantic school to turn the thoughts of the English people towards the Middle Ages. Of all the authors of this period, Scott is, probably the most widely read in our times. Essayists like Hazlitt and Lamb, began to produce their important work during this period.

R. D. K.

(To be continued.)



Cānākya a Machiavelli (?)

BY

D. B. Ranade, I. E.

Modern tendency is such that whatever is painted in deep and dark colours is to be denounced; and whatever appears in a mild tone and dim light is to be eulogised. Shylock is a case in point. He is surrounded by a halo of hate, contempt and avarice, and so is set down as an inhuman monster: while his adversary Antonio, having the back ground of his self-sacrifice and his noble and clever rescue by Portia, which set off his character more beautifully, is showered with an unlimited praise. In the few lines that follow, it is intended to show how far Cānākya is a Machiavelli and how far he is justified in all his actions.

Cānākya, a man of politics that he was, was endowed with a dash to do and undo things. His ambitious political mind makes him restless. It surges forth. He clutches the means at hand to gratify his thirst. A recluse living far away from the madding crowd's ignoble strife in a mountain cave, he sets forth to Kusumapura, visits the King's Court, is insulted by being dragged down from the seat of honour and at last, strides away, amid a loud grin that shocks the whole assembly, with a firm resolve to wreak vengeance. Fuel is added to the fire already burning in his heart, the lurking embers are enkindled. He searches for the means to lay his plans with. The waning Candragupta suits his purpose

He would, thereby, not only satisfy his thirst, not only wreak vengeance, but also, by placing Candragupta on the throne, turn the tide of events, calm down the turbulent ocean and bring about a firm but peaceful rule. He spreads the complicated net of intrigues through the instrumentality of his spy Induvarman, who keeps watch over the actions of Rākṣasa and others, and induces Parvataka to invade Kusumapura. He strikes at the root of the tree of the Nanda family, creates a battle-scene between them and Parvataka, and thus puts the Nandas to rout. Sarvārthasiddhi the old Nanda is killed by a stratagem in the underground cellar, by Cāṇakya. He now becomes the sole master of the kingdom of the Nanda, but sets Candragupta on the throne.

Is Cāṇakya to be called a double-dealer? Is he not fully justified in killing the Nandas? Why should they have insulted him? He won't take insults lying down. He is fiery like Durvāsas no doubt; but it is his nature, and nature cannot be changed. But the idea of vengeance is a point of secondary importance to him. A writer of such a famous work as Kauṭilya-Nīti, a man of such vast political genius, cannot be expected to have only a selfish motive in the work of destruction. Is it not human nature to show one's powers, one's own capacity, one's own Pauruṣattva? If it is at the cost of the life of others, then, certainly it is harmful but this only as regards an ordinary man. Cāṇakya was something above the common crowd of men. His ambition was to show his political genius. He caught hold of Candragupta, a very useful means indeed, to gratify his desires and upheld his cause to put his political genius to work. He had to flourish it over the Nandas. No doubt, he had some ill-feeling towards them. Prima facie, the principal motive of his cannot be well sounded. Great was the cause of Cāṇakya, great in the sense that it was beyond the range of ordinary human intellect. Naturally great must be the sacrifice, not only of his genius, not only of his own physical efforts, but of flesh and blood also. Kingdoms are won not without violence. Non-violence may be the hue and cry of philosophers and sages, but it is, after all, to exist in theory only. No man of practical politics, a man on whose actions depend important issues, can adhere strictly to the maze of Non-violence. Cāṇakya, to repeat again, was a man of practical politics and he could not reach the throne of ambition without blood-shed.

To resume the thread, Cāṇakya became absolute and placed Candragupta on the throne, yet tottering. The one ambition of Cāṇakya was thus successfully accomplished. Now he wanted to

secure peace and order under the rule of Candragupta. He was after all, a successful politician. Otherwise if he really had wanted only to kill the Nandas, he would have cared a pin for peace and good government. He knew, very wisely enough, what a valuable addition Rākṣasa would make in establishing order and tranquillity in the kingdom. Rākṣasa, a firm devotee of the Nandas had dedicated his life to the cause of the Nandas. His plans and schemes were foiled by the superior Niti of Cāṇakya. Thus angered and disgusted, he joined hands with Malayaketu, the son of the king against whom Rākṣasa had previously to fight. He was not a very great politician like Cāṇakya. Every time his schemes turned of no avail, he became nervous. In the heat of rage and mood of sadness, he forgot what plans he had hatched upon. He never scrupulously observed rules and technicalities like Cāṇakya. Cāṇakya knew that with all his faults Rākṣasa was a good minister and a good soldier. Rākṣasa, he knew, could not be reconciled, unless he was dazzled by his own superior intellect and daring schemes.

He began to weave a very intricate web of spies, sent them to Rākṣasa's side to act as his adherents and keep a watch over his movements. Kṣapaṇaka, Rākṣasa took into his confidence. He informed Cāṇakya of Rākṣasa's plans to kill Candragupta. Accordingly the poison-maid was directed to Parvatāka. The arch incident was turned to Rākṣasa's own disadvantage. Abhayadatta was made to gulp off the cup of poison he had prepared for Candragupta. Pramodaka, a bedchamber attendant met with a curious death. Bībhatsaka and others were consigned to flames in the cavities of the walls where they were lying in wait to pounce upon Candragupta. Śakaṭadāsa's execution was arranged, which gave Bhāgurāyaṇa, Cāṇakya's spy, to get into Rākṣasa's service. Jivasiddhi was banished bag and baggage from the kingdom. Candanadāsa was imprisoned, so that Rākṣasa who was his bosom friend, would come to his knees. A letter was forged, which sealed with Rākṣasa's ring was calculated to cause dissension between Rākṣasa and Malayaketu.

Thus does Rākṣasa find himself in straits, and beholds Malayaketu writhing with anger against him. He was, so to say, in a fix, as to whether he should incur the disgrace of killing his friend Candanadāsa or should accept the ministership of a Maurya king. Of course he resorted to the second remedy and accepted the ministership.

Cāṇakya is blamed in his schemes for taking human sacrifice with an easy conscience. He had to take recourse to stern measures, no doubt. But while estimating the deeds of a great politician, one must not apply the same rigid standard of morality to his actions. It was a political necessity to kill those that came in his way. His object in view now was to restore order everywhere in the kingdom. The enemy was ready to fish in the troubled waters of Kusumapura. Expediency was uppermost in the mind of Cāṇakya at this time. Besides, was he struggling for self-aggrandizement? Was there the slightest ray of selfishness lurking in his mind? He could as well have lived in pomp and glory. He could as well have accepted the post of a minister himself, as Candragupta was only his vassal.

His only object was the successful organization of the shattered fabric of the kingdom of the Nandas. Besides, strokes and counterstrokes are the necessary test of a successful and real game. He had to encounter the shafts from Rākṣasa's quiver, aimed at his heart viz. Candragupta too. He accordingly had to dart back sharper ones to countermand them on their way and break them to pieces. If Cāṇakya had not been so far-sighted and shrewd, in no time would Rākṣasa, a hater of Vṛṣala, have run through Candragupta's body ; in no time would utter chaos and trouble have spread like wild fire. Cāṇakya at heart felt that he was somewhat high-handed in his policy and actions.

Thus can a man of modern times estimate the worth of Cāṇakya. It is beside the mark to say that he was a Machiavelli, a wretched wire-puller, a deceitful schemer. This he would have been, had he acted in his own interest for his own elevation. In fact he was master of everything. And there was none on this earth to dispute his claim. His was the Jesuistic principle, that the end justifies the means. This principle must be given due attention to, while judging a man of Cāṇakya's political calibre. One must put due confidence in a great man and take some things for granted. Great men like Cāṇakya are no thoughtless men acting on the spur of the moment. They also pay due considerations to earthly things, and if any violence they are forced to commit in political affairs, they do feel it and try to redeem it by greater gain and glory in their pursuit. One must place oneself in Cāṇakya's position and undergo his share in the manly daring and endurance and then only one can fix the exact place of such a great man. It is not worth while for a stern moralist to dabble in political sphere.

Boys and Girls.

(From *Educational Times*, September 1923.)

[The consultative committee recommends that girls should have an opportunity for manual training and boys of training in domestic subjects.]

The globes and the musical glasses,
And Shakespeare discreetly refined
Gave Paleo-Georgian lasses
A liberal feast for the mind;
When painting on silk or on satin
Ranked chief among feminine joys,
Such pastimes as Hebrew and Latin
Were strictly reserved for the boys.
Remorselessly strapped to the back-board,
The girls with an envious heart
Watched brothers embellish the black-board
With Euclid's impressionist art;
They hungered for—the forbidden
To all but the gluttonous sex.
And wondered what secrets were hidden
Behind all the squaring of x.
Their envy gave rise to a movement
To seize these monopoly rights,
Their passports to mental improvement
Which promised the key to the heights;
Where French could be changed for the grander
Syntactical glories of Greece,
And sauce that was kept for the gander
Be served to the ravenous geese.
Through years of arrested endeavour
Their militant efforts withstood
Advice to let others be clever
And take as their motto "be good",
Till changes of times and of manners
Effected a turn of the wheel,
And victory smiled on the banners
Of martial Miss Buss and Miss Beale.
But now that the sexes are equal
In our Neo-Georgian sight,
It seems to be proved in the sequel,
The ancient distinctions were right;
So training in manual labour
Will fall to the province of Jill,
While Jack, her less muscular neighbour
Is learning to stitch on a frill.

The University Hall.

(By S. K. Neurgaonkar).

The wind rustled through the shady leaves of the trees that lined the way leading to our destination—the University Hall—the never-forgotten hall. It was a dainty evening, the sun had not yet departed, lingering as he was on the high and rough rocks of the mountains that bordered the whole beautiful landscape, lending a peculiar charm to the horizon all round. Who guarantees, he might yet be tempted to see the variety of folks that were passing beneath his vision!

Among the people that were trodding the dusty path might be seen young people or rather flushing students that were marking the way in groups, that indicated of something great which was to happen just a day after. We were going to see our seat numbers and, as we went we were perfectly at ease with each other thinking imperfectly of the coming event of the examination, and then the idea of that terrible Matriculation, which is to us what The Mediterranean is to England-going passengers, which terrifies all without exception with that gigantic unprecedented awe, loomed into background. We criticized on the mode of carrying of our companions that were walking intricately and hastily, through fear that they would lose their precious minutes. Notable were our revered proud scholars that were passing the road with a remarkable gaiety, this time throwing a scholarly look at the book in their hand and the other time talking with their friends. Of course they were would be Jaganath Shankarshet scholars and Chatsfield prizemen. We ogled and put tongues in our cheek at some friends whom we considered below par in dressing themselves. Poor fellows as we were, we had not the slightest idea that we were also at that time being laughed at in the same way, by more fashionable and uptodate cyclists, who went their way in full majesty, which was forced and unnatural. Once looking to the right and then to the left they turned their heads slightly to the back (lest they would lose their balance) with some crafty but sure intention to catch the lively buoyant attention of the fair sex who in their turn, it must be owned, though pretending to be unaffected, as if nothing had happened, yet had

the hearty intention to return the same watery eyes, as was clearly indicated by the sudden and rosy flush that captured the soft mellow cheeks of theirs (excuse for the rather delicate grounds on which I have trodden). Probably that famous author might have been gratified to see the truth of his assertion "a woman's note be taken as her yes" in this scene of wonderful amazement. Nevertheless there were some poor collars and neckties or some unfortunate motor cycles that tried but failed to hide the otherwise rough and forbidden faces by meeting not with the blossoming return but with the knitting of eyebrows of the other sex.

With such nice scenes and ideas the sun sank down and we went to our homes, where there was a heap of study awaiting attention. With attention divided between the next day scene and the great need for study I am not confident whether I made any progress during the whole night besides reading the pages of that famous and popular *Guide* mindlessly.

The day dawned and the hour began to approach with the apidity of a running train. The morning being devoted chiefly to the preparation for the start I had but few minutes to look to my anxious books for the finishing touch. The first item of the preparation was to receive the blessings of Gods. I wonder why the idea of Them captured our stern and unruly minds. However it is sun clear that it wielded a very pious and powerful influence over us at that time. Let it wield the same influence over us always and not on peculiar days such as those of the examination and the result. With blessings showered on our heads by parents we set out to the much feared hall.

It was just a procession of students going to see the deity some driving in their stately coaches, some cycling in a magnificent way, some hiring a tonga and some walking fast. Poor little fellows they had to study, to pass the examination and to feed and support a family. They had at home many sisters and brothers, young all of them, who might be bubbling with joy that their elder brother was going to do (what?) a great deed, a pious mother and a loving father earning a mere pittance who were looking with interest at their son's examination. With their hands folded and heads all aglow with prayers they looked and looked to the kind Almighty that the son whom they had educated, so far as their situation permitted should cross that channel safe.

The destination as also the time was coming nearer and

nearer and the rich in all their pomp alighted from their vehicles and went to their places, minding but little the burning sunshine which troubled their poor colleagues who on their way had not the least idea of the trouble under which they were suffering but the examination.

The first bell rang ; all the students rushed forth to their respective places with that hot haste with which young children run to receive sweatmeats. With great desks and chairs all around a tumult of noise of all the students filled the canopy and it gave to an outsider an interesting sight to look at.

It was a hall which filled all those who entered it with a remarkable serenity and powerful impression. With a canopy of cloth protecting us from the Sun, with holes and tears through the Sun peeped, the boys were working at their desks and chairs.

There was seen a big platform over which some chairs were placed which were occupied by men who were so to say kings and masters of the ceremony, issuing orders to their subordinates below. The papers being distributed by those subordinates called supervisors, there was but little leisure to the potent directions and a list of a host of examiners with whom our fate rested. The pens became busy with the papers and the sharp eyes of the Supervisors became intent upon some stealing glances with whom no one could exchange words. Others who were not so clever as those above in throwing side-long glances began to quench their thirst by calling for water at some fixed intervals. Their blotting papers refused to remain on their desks, probably they desired to be put in their original place by the Supervisors. There was really a silence as of the grave and those three hours passed quickly and how they passed hardly passes comprehension. Again when the hour of the sounding clock declared the close of the scene a noise arose and shouts of returning the papers filled the atmosphere. Then through the door poured forth numbers of boys and again everywhere former bustle held its rule. Some retired for a light refreshment, some for refreshing water, some for idling away. Many began to tally their answers and instantly the brow became cloudy and a gloom went over the dismal face or a bright cheering aspect was marked on the face glooming with dashing hopes.

Thus passed the various papers, and on those evenings fresh hopes began to circulate in different bosoms or as the case may be a defeating gloom agonizing the mind poisoned the whole

thing. The last day's end was a remarkably severe one. On the day all had to bid good bye to the place to which they had been going, which would be considered by some of them as a destructing abode dispersing all their high ambitions uppermost in their hearts. From it they were going and might it be the will of Providence that they should return to it next year. They had come there not to play and joke but to work and pass and during the examination their forehead might be perspired by some paper's hardness and might they be sinking in disappointment whence all of a sudden they were rescued by a timely remembrance of what they needed. During the days to come they might be thinking of nothing but the result which would give them a stimulating energy or a crushing blow causing a yawning chasm between the two.

Nevertheless at that time they were confident that they were free to wander, free to enjoy and free to love what they desired and then they were not seduced, hampered and obstructed by the thought that they had to study for the examination. No small gain indeed.

Again at Pashan !

Sergt. V. K. Joshi.

In last year's Camp of the I. T. F. it was semi-officially given out that we would encamp this year 'beyond the Hills' at Delhi. The year previous to it we had encamped at Deolali, and by two year's tradition we thought that some change of place must be necessary for every Camp ! Also the idea of a Camp at *Delhi* was so much fascinating that many chose to believe it, though a few thought that it was too good a news to be true. This notion of a Delhi Camp, however, continued to exist till in August it was formally declared that this year we would encamp exactly at the same place as last year's ! Partly due to the expectation of a trip to Delhi, and partly to a genuine love of military training we had in July quite a rush of students eager to get themselves enrol-

ed in the U. T. C. As our College is given only two Platoons, we had to disappoint nearly 50 students! Those, however, that were fortunate in getting admission paraded regularly and took a keen interest in the training that was given them.

In the course of our training the Camp-days are of the utmost importance. It is there that we get an idea of a true military life. Being free from the academic and social world we are there immersed in military training. Firing—Slow and Rapid, Ball and Miniature Battalion Drills and Route Marches, Guard Duties and many other things are possible only in Camp. There the very air here is as if a new one, and the Camp life seems to be a life of some other world—of course a happier one. Quite unfortunate is he who fails to enjoy this fortnight which in its thorough novelty serves as salt to our regular ordinary life. In Camp we almost forget the rest of the world, its pains and sorrows, its hardships and strife; before our eyes there are only our officers and the orders they give and the training they impart.

Our this year's Camp, however, was a "Ditto Camp." It was held exactly at the same place at Pashan and exactly in the same way as last year's. Perhaps it was because of this that many of the old members thought it better to absent themselves from it! But they had afterwards to repent for this their disobedient wisdom! How, we shall see later.

We marched off to Camp on the 7th morning of October. Quite a pleasant morning it was. That day the sun shone more brightly and showered his golden and silvery rays quite profusely over the world. The dewy emeralds beamed radiantly in many colours amid the green grass. Now and then a gentle breeze hissed in our ears the glory of the new life before us. There was freshness without and freshness within; and we marched off in a gay spirit with rifles on our shoulders and bayonets by our sides.

The Bombay Company had gone ahead. The Poona companies reached Camp at about 11. There was nothing new to the old members, but to the new comers it was a world of novelty. The Battalion Flag was fluttering up in the heavens to greet us. The Guard turned out and we exchanged salutes. Within half an hour all were enjoying rest in their tents, chatting with their chums.

The 7th of October being a Sunday, our regular training began the next day. The daily routine was exactly the same as

last year's. The *Reveille* would be sounded at 5 in the dawn, then tea was served at 6, the morning parades were held from 6-30 to 9. At 9-30 there was the kit-inspection. From 9-30 we were free upto 1. In the mean time we might take our bath and receive our dinner which was served at 11. From 1 to 1-30 there would be a lecture by the Medical Officer, or the clearing of rifles, or a lecture on Artillery formations and the use of cover by our Platoon Commanders, and some such work. From 1-30 to 2-30 we were free again. At 2-30 we were served tea and we fell in for parade at 3. From 3 to 5 we worked hard in the scorching sun. These parades in the blazing sun were quite monstrous, and many had to suffer from sun-stroke! Perhaps these were intended to remind us that 'a soldier ought to bear Sun, Wind and Rain cheerfully'! Whatever might be the case, all worked hard without 'arguing why'. At 5 we were dismissed and were free till the next morning. In the evening we might take a walk within bounds, play Hockey matches or demonstrate our ideas about the 'dignity of labour' by doing the cobbler's work of polishing our boots and buttons. The *Tattoo* was sounded at 10 and the lights were to be extinguished by 10-15. We must not give an opportunity to the imagined enemy lying beyond the *nalla* near our camp to mark us out by our burning lamps!

This year there was much improvement in the training. During the whole of the last year we had not made any very remarkable progress. We were taught the same elementary things over and over again. This was the prominent cause of the general slackness found in many of the old members. Efforts were made to change this condition and they bore fruit in this year's Camp. Training of 'Box and Diamond formations' in the Artillery Movements was an altogether new thing. Fire discipline though not thoroughly new, had many new phases. Firing was given in a greater quantity than last year. And there were many minor things which were newly introduced.

There was some improvement as regards the general management also. The most marked improvement was seen in the food. This year the contract was given to Mr. Paranjape, and it must be said to his credit that he fulfilled it to the satisfaction of all. Like last year there were three messes, that of the Privates, of the Sergeants, and of the Officers; and all of them were ably managed. Many of the Non-vegetarians envied the good fortune of the vegetarians and left their meat-eating within a week!

Though it has been said that this year's camp was a "Ditto Camp," there were a few novelties as well. The most prominent was that the absent members were pulled out of their homes and all had to attend Camp. Letters were sent to them that they must report themselves to the Officer Commanding before the 15th of October; failing to do which "they would make themselves liable to two months' imprisonment and a fine not exceeding Rs. 200." The very idea of imprisonment and fine was so terrifying that as soon as letters were received students flocked from all quarters, some were so much terrified that they brought with themselves their father, mother, brothers, etc. to save themselves in case they were imprisoned! On the 15th the Camp was quite full, and every one, except perhaps the "Warrant Officers," appreciated the wisdom and rightness of the step Major Hamill had taken. Many students had to come from remote places, but it was quite in the fitness of things that they were thus punished for trying to avoid the Annual Camp.

This year we did not enjoy '*Vishnu's* privilege of sleeping over Ocean' as *Varuna* did not pay us a visit like last year. However, we enjoyed the prerogative of *Shankara* to bathe under the showering *Ganga*. Because there were fine arrangements made for Shower Baths and the bath was nothing but a delightful luxury. They were so pleasing that many took more than three baths a day!

On the last day Lt. General Sir William Marshall paid us a visit and confessed that there was "tremendous improvement" in the soldiers of the corps. No body that might have seen our Route March and advance in Artillery Formations on the Dasara day, or our March Past the General, or even our morning and evening drills, would have been able to doubt the truth of this statement. It was only when we were marching in Battalion with the Band in front thrilling every chord of the heart with its measured beats and sweet tunes, and the rifles and bayonets flashing in the morning sun on our shoulders, and our well disciplined steps sending a thundering sound up to heavens—it was only when we saw these that the majestic magnificence of military grandeur was deeply impressed on our minds. It was only when we saw these that we more vividly realised what we had lost along with our freedom. It was also when we saw these that a firm conviction was brought home to us that India's hope rested on these educated and patriotic soldiers.

In the evening prizes were distributed to the winners in the Athletic Sports and Firing Competitions by Lady Marshall and a short address was given by the General himself. This year the Sports were held on a much grander scale, and nearly Rs. 2000 must have been distributed as prizes. Mr. Hakim of our College stood second in 440 yds. Flat Race and got a medal; and many others were paid in cash for being good shots.

We marched home from Camp on the 21st morning of October. Parting is always painful and ours proved no exception to the rule. We had spent one full fortnight with our friends and companions and dear chums, and now we were to part with them. Alas! it was a hard job. Our Officers had mixed so freely with us. Major Hamill and Lt. Sane had sung songs to us; Lt. Karmarkar, 'strict and efficient on parade' had often enquired about our welfare and even indulged in talks with us when we were free; Lt. Deodhar, always easy-going and seldom excited, was often seen with men of his platoon around him; and almost all officers kept the same genial mood towards their subordinates. It was quite distressing to part with them, but part we must. The Sangli Detachment was the first to leave Camp. They marched off at 4 in the dawn. The Poona Companies left camp at 7 in the morning and were marched off to the Engineering College where they were to be dismissed. The Bombay Company left Poona at night by a special train. Next day the rising sun must have been all the tents vacant and must be wondering when he would once more see such a military gathering of gay and general youths. We only hope it would not be at the same place again!

We may conclude with the beautiful song of the U. T. C. adapted by Major Hamill, which he so often sang to us, and which he has kindly allowed us to publish. Our 'fine chappie' Corporal M. S. Dhavale, had committed it to memory.

"BOYS OF U. T. C."

Now old king Cole was a merry old soul, and a merry
old soul was he.
He called for his pipe, and he called for his bowl, and he
called for his *Privates* three.

Privates

Now every Private has a big thirst, and a very big thirst
had he.

"Beer, Beer, Beer," said the Privates, "Merry merry
men are we

Adjutants

Now old king Cole was a merry old soul, and a merry
old soul was he.
He called for his pipe, and he called for his bowl, and he
called for his *Adjutants* three.
Now every Adjutant has long spurs, and very long spurs.
had he

"Where the hell's my horse?" said the Adjutants
"We want three years' leave", said the Captains,
"We do all the work," said the Subalterns,
"Move to the right in fours", said the Sergeant,
"Beer, Beer, beer" said the Privates "Merry merry men
are we.
"There's none so fair as can compare with the boys of
U. T. C."

Majors

Now old king Cole was a merry old soul, and a merry
old soul was he.
He called for his pipe, and he called for his bowl and
he called for his *Majors* three.
Now every Major has a gruff voice and a very gruff
voice had he.

"Blankety, Blankety, Blank" said the Majors,
"Where the hell's my horse?" said the Adjutants,
"We want three year's leave", said the Captains,
"We do all the work", said the Subalterns,
"Move to the right in fours," said the "Sergeants,
"Beer, Beer, Beer," said the Privates,—"Merry merry
men are we.
There's none so fair as can compare with the boys of
U. T. C."

Colonels

Now old king Cole was a merry old soul, and a merry old
soul was he.
He called for his pipe, and he called for his bowl, and he
called for his *Colonels* three.
Now every Colonel has a short memory, and a very short
memory had he.

"What's the next word of Command?" said the Colonels.
"Blankety Blankety, Blank," said the Majors,
"Where the hell's my horse?" said the Adjutants,

"We want three year's leave," said the Captains,
 "We do all the work," said the Subalterns,
 "Move to the right in fours," said the "Sergeants,
 "Beer, Beer, Beer," said the Privates,—
 "Merry merry men
 are we.
 There's none so fair as can compare with the boys of
 U. T. C."

Generals

Now old king Cole was a merry old soul, and a merry
 old soul was he.
 He called for his pipe, and he called for his bowl, and he
 called for his *Generals* three.
 Now every General was an old fogey and a very old
 fogey was he.
 "What's the next plan of Campaign?" said the
 Generals
 "What's the next word of Command?" said the Colonels,
 "Blankety, Blankety, Blank," said the Majors,
 "Where the hell's my horse?" said the Adjutants,
 "We want three year's leave," said the Captain,
 "We do all the work," said the Subalterns,
 "Move to the right in fours," said the Sergeants,
 "Beer, Beer, Beer," said the Privates,—
 "Merry merry
 men are we.
 There's none so fair as can compare with the boys of
 U. T. C."

Shylock versus Antonio.

BY

D. G. Acharya, I. E.

Shylock and Antonio are characters dominantly figuring in Shakespeare's "Merchant of Venice". And to a reader of this well-known poet, it is not far from convincing that the former viz : Shylock is by far the most important in all Shakespeare's creations. Shakespeare of all writers is the last to betray himself. His "Merchant of Venice" too is not an exception to this. We

read and appreciate the play, not so much because of the sweet good and amiable Portia, not because of Bassanio the "prodigal Christian", not even because of the three other bye plots (interweaving which all together our poet produces a drama so happy, and perfect, as because of the famous "Bond-story" of Shylock the haggard Jew and Antonio the royal merchant of Venice. The "Merchant of Venice" is a clash between two forces, emotional and intellectual. Shylock represents the intellectual force, Antonio does the other. And it is the conflict between these two forces, that has rendered the whole play so interesting. Let us see what this conflict is, how it goes on and with what result in the end.

First then, Antonio. He, we are told, is "the kindest man the best conditioned and unwearied spirit in doing curtesies." He is a man of a philosophic temperament that has caught a melancholy mood and that makes him so unaccountably sad. His good and generous, affable and soft heart makes him sign a merry yet mad "Bond" to a usurer, his deadly enemy—an enemy too, whom he hated to his utmost and failed not to maltreat him on every occasion,—for the sake of a much loved friend—extravagant, happy-go-lucky, and head over ears in debt—Bassanio, with full confidence in the rich harvest that would result out of his numerous argosies, laden with rich merchandise. With the anxiety of relieving his friend from his distress, uppermost in his mind, he, the self-sacrificing spirit that he was, signs the bond that lays down that if the debtor fails to keep the day and time, he would be liable to give "a pound of flesh" from wna:ever part the creditor wished!

Is this not a foolish bond? It might be that he signed such a horrible bond, in one of his melancholy moods or it might be that it was customary to sign such bonds in Venice: but as matters stand, we cannot say anything in defence of this reckless hazard of Antonio. For knowing full well that he was to deal with his enemy, an inveterate enemy any man of sense, in the place of Antonio, would have avoided running such a risk. Or, even supposing that he was forced to do so with the Jew by the pressing circumstances about him, he ought to have at least looked to the Bond in question thrice before taking such a step, Whether the Jew really meant to take "the pound of flesh" or no, he ought to have deliberated and even allowing that he was sure of his thrift in the argosies, he ought to have taken into

consideration the worldly prejudices, the enmity, and the horrible feature of the bond. He ought not to have believed too much in the gains and profit, that are a thing of the world. In fact, a mortal of this naughty world has to take something at a discount on many an occasion! After all, it is the chances that rule the tide of events: and due share of chances must be set aside.

In Antonio's rashly signing the Bond, there may be seen no doubt, a tinge of his good-natured temperament viewing the world with its own spectacles. But the fact remains there that he is seriously wanting in worldly knowledge. Had he been a man of the world, he would have viewed the worldly chances and mischances. Read however we may, the eulogy of Antonio, we cannot be insensible to the fact, that his "Self sacrifice," with which he is showered—and showered too, very rightly, in so far as he is an ideal friend plunging into danger, for the welfare and happiness of his friend—screens the lack of this most needed quality. No doubt, he evokes our admiration, by means of his divine amity, his extremely noble and generous temperament. But all these qualities sink into insignificance, and deteriorate him in our estimation, when we find, this "noble, generous, and perfect gentleman, treating Shylock as a cur when, for instance, he with scorn abuses him and his nuisances, not only this, but tells him of continuing to spit on him, to spurn him, to call him a dog, a cut-throat villain, and so on. This inhuman and self-sufficient behaviour of his, certainly in no way justifies the eulogy, he is generally showered with by a superficial reader. He may have in the end, won his case. But that is certainly not due to his merit. It is due to the skill of Portia. But even here too the reader cannot but be grieved of the proceedings and the decision of the Venice Court, which gives no justice, to the suffering Jew (Thomas Campbell really utters but the truth, when he says, "Shylock's arguments are more logical and true than those of his opponents; but the latter overcame him, by mere legal quibble") and the reader has his sympathy much more towards Shylock, than Antonio, his successful adversary.

Now let us turn to our old and haggard Jew, in his gaberdine with his rugged face, beaming eyes and his long beard descending over his aged breast. All miserliness and niggardly features have encamped in his body. They are also reflected in his character. Cruel by temperament, merciless in his demeanour, and

adept in the tactics of a usurer's business,--it is in such a light that he is represented to us. He hates Antonio, because he is a Christian and because he spurns him and his business of usury, himself lending money gratis. Living in a society, where in the words of Halliwell "The despised Jew saw in every Christian an oppressor", he is hated and condemned by all, because he is a Jew. He feeds fast his grudge against his oppressing race, and the idea of wreaking revenge develops in him the more, at the high-handed behaviour of Antonio, who prodigal in hate as in friendship, showers upon him all the insults and maltreatment.

And time soon comes, when this same Antonio is obliged to approach this Jewish creditor for money, wherewith to relieve the distress of his friend, Bassanio. Of course, Shylock who has always his wits about him, flings the bitterest taunts and fails not to ensnare his victim. He agrees to do the needful on certain conditions in a Bond, and succeeds in getting it registered. Time fast rolled on. The Bond is forfeited by Antonio. Meanwhile news comes of Antonio having lost his ships on the seas and with the idea of terrible revenge uppermost in his mind, Shylock is filled with transports of joy.

Shylock loses no time to hasten to the court of law, for justice. All the self-sufficiency and the arrogance of Antonio are gone and he is now in the hands of the Jew. The Jew is offered thrice the sum, borrowed by Antonio but his creditor does not want anything but "the pound of flesh". He wants to stand on his Bond, and the letter of the law. The trial begins and the same Jew, when he finds that the tables are turned against him, merely by "legal quibbling", is on the horns of a dilemma, his property is confiscated, his dear "Ducats",--are denied to him and he stands in all amazement. The severest blow is dealt to him when he finds his daughter turned a convert, and also has robbed him of his wealth. The trial, his last hope of revenge, is against him; this is nothing short of a thunder-stroke. He feels that the earth beneath him, is opening as it were to drag him in her womb. His life had ended in a tragedy as it were!

Critics have often indulged in denouncing Shylock and praising the skill of Portia, in conducting the case in favour of Antonio. But nothing is more provoking, than the farce-like way in which the whole thing is managed. Shylock's was the right to claim "the pound of flesh". What other than a mere quibble is to be found in Portia's speech? She preaches a long sermon over

Mercy ! Is it not strange that the Jew should be approached for mercy, when not a bit of it was shown to him ? Is it not more than unjust to deprive a man of his rights ? And is it not still further, the height of injustice and inhumanity to enforce conversion ?

But Shylock, to speak the truth, claims something to be said in his defence. He is an ill-used man and a champion of an oppressed race. There is certainly a human element in all his actions and deliberations. That he was bent on terrible revenge, was but compatible with human nature, in as much as writhing under the sense of accumulated insults and wrongs, as he was, the down-trodden man may well glut himself with the prospect of such an opportunity ! He is a man of firm resolve and has a purpose of his own ; this justifies his boldness this intellectual vigour, and his undaunting spirit. Thus, Hudson would say of him...“Nothing can daunt him, nothing disconcert him, remorse cannot move, ridicule can't teach, ”. When we find him raising out cries against the injustice done to him and his race one is bound to be moved and in the heart of his hearts, feel sympathy for him.

Thus, the play verges on Tragedy, due to this conflict viz. “Shylock versus Antonio.” Rowe, the famous critic of Shakespeare has said:—

“Though we have seen the play (Merchant of Venice) acted as a comedy, I cannot but think it was designed tragically by the author. There appears in it such a deadly spirit of Revenge, such a savage fierceness and fellness, such a bloody designation of cruelty and mischief, as cannot agree with the style or the character of a comedy.”

न्यू पूना कॉलेज मॅगझीन.

वर्ष ८ वें.]

जानेवारी १९२४

[अंक ३

“ स्वतांला पहा तरी दर्पणी ! ”

(श्रीकृष्ण वामन गाडगीळ.)

(पत्नीने दागिने मागितल्यावरून कोणी एक गरीब पति तिची समजूत करतो.)

“ There is a garden in her face
Where roses and white lilies grow. ”

T. Champion

रंग केतकी देहीं विलसे, लुसलुसतें यौवन;

बघोनी मन जाई मोहुन !

बेह-यष्टि ती नाजुक भारी शोभे लतिकेपरी;

टवटवी ओथंबे तिजवरी !

भुज गोंडस पल्लव गमती; अंगुलिकांच्या वरी-

शोभती नख-पुष्पें सुंदरि !

हंसरे डोळे, विशाल, काळे गोकर्णीच्या सम

राजसे, मोहविती हृन्मम !

चंपक-कलिका गमे नासिका; सरळ किती सुंदर !

बघें मी सोत्सुक वरचेवर !

अधरोष्ठांची लाल मनोहर जोडी खुलते कशी !

प्रवालां मग तूं कां इच्छिती ?

कपोल-भागीं फुलती सखये, गुलाब ते उत्तम !
 कशा मग सोन्याचें कृत्रिम ?
 दंतांचे ते सर मोत्यांचे विधिनें तुज ना दिले ?
 कशा मग लागे नथ मंगले ?
 पुष्पें, रत्नें विधिनें सगळीं त्वद्देहीं मांडिलीं !
 भूषणें दिसतिल कां मग भलीं ?
 शोभसि किति तूं मीच जाणतो ! मूर्तिमती चारुता—
 मला गे, दिसशी तूं तत्वतां !
 नकोत सखये ! खरेंच तुजशीं सुवर्ण मौक्तिक मणी
 स्वतांला पहा तरी दर्पणीं !

“मला काय वाटतें.”

(साकी)

सदा तुझ्या मधुमधुर संगतीं वाटे मजसि रहावें !
 सदा तुझ्या त्या मधु संगीतीं वाटे रंगुनि जावें !
 परि हतभागी जर्गी गडे मी, दैव न माझे इतुकें !
 नसो, - आपलें भावबन्धन प्रशिथिल नाही तितुकें !
 या जन्मीं ना पुढील तरी गे होऊं भाऊभाऊ !
 अक्षय तेव्हा स्नेहसुखाचा ठेवा लुदुनी घेऊं !

कुमार यशोद

पुणे, ता. २० जून १९२३.

बालकवीची कविता,

लेखांक पहिला.

लेखक-श्री. व्ही. एस. टिळक.

“ वाऱ्यावरचा तरंग चंचळ जाशिल तूं भडकून
पांखरा ! येशिल कां परतून !

—रे. टिळक.

कोठून घेणार ! जगांतून निघून गेलेल्या वस्तू परत देण्याचें काळाचें बोंद नाही. सागराच्या तटाशीं लोळणारीं रत्नें तो मानवतेच्या पायाशीं आणून ओततो. पण ही उदारता दासविण्याची कृतांत काळाची इच्छा नाही. प्रेमानें मोडून पळवून नेलेले पुष्पपराग विश्वतलावर परत पसरणाऱ्या पवनाची सहृदयता काल दाखवीत नाही. निर्दय नरजातीनें फोडून टाकलेला आरसासुद्धा आपल्या कणाकणांतून आपला नाश करणाऱ्या शत्रूचीं प्रतिबिंबे दाखवितो, पण काळानें हरवून टाकलेल्या सौंदर्याच्या पुतळ्यांची आठवण कायम ठेवण्यास कल्पनेच्या मोड क्लृप्तकडेच बांब घ्यावी लागते. नष्ट सौंदर्यदेवतेची स्मृति हृत्पटावर अजरामर करून ठेवण्या-करितां इंग्लिश कविराजाला कवितेतेच साद्य ध्यावें लागलें. गत दिव्यांच्या जागिरेनें

“तच्चेनसा स्मरति नूनमबोधपूर्वम्”

अशी स्थिति झाल्यानंतर आपल्याला स्वर्गांतला दिव्यात्मा समजणारा व “क्षीणे पुण्ये” मृत्युलोकेंत आलेला सरकवि आपल्या पूर्वीच्या सुखमय स्थितीकडे व काळाच्या क्रूर विश्व-सात्राज्याकडे पाहून तळमळतो आणि आपलीं दुःखे कमी करण्याकरितां कवितेचा आश्रय घेऊन गाळूं लागतो. पण तो काव्यनिष्पंद, पोळलेल्या अंतःकरणाचा त्या वेदना

“ परि त्याच दीर्घ किंकाळ्या ठरतात जगाचीं गाणीं

“ निश्वास आंत जे कढती ती स्फूर्ति लोक हा मानी

“ संतप्त अश्रुमालेला गणतात कल्पनाश्रेणी ! ”

—बालकवि

विचित्र जगता ! तुझ्या विषम गुणांची थोरवी काहीं “ न्यारी ” आहे. विषारी सर्पांच्या डोक्यावर रत्नमणि बसविणाऱ्या जगता ! तुझ्यामध्ये हर्षदुःखाची व्याख्या करणें मानवी बुद्धीला अशक्य आहे ! एकाचा आनंद ते दुसऱ्याचें दुःख. मेघाचें उदर फाडून बाहेर पडलेल्या पयोधारा शेतकऱ्यांचीं वदनें प्रफुल्लित करतात. जगावर रत्नांचो भरती करण्याकरितां सागराला घुसळून ध्यावें लागतें व त्रिकाल सौख्यदायी काव्य निर्माण करण्याकरितां कवि-हृदयाची कलिका कुसकळून टाकावी लागते.

कवीच्या अन्तःकरणाचा हा लेखा पुरावा बालकवीइतक्या स्पष्टपणें कोणीच दिला नसेल. केशवसुताची छडीवरीळ “ गोरुण, ” त्यांचा राष्ट्रीय बाणा व गृहप्रेम अशा थोडक्या गोष्टी सोडून दिल्या तर वाचकांच्या हृदयाशीं ऐक्य करून घेण्याची पध्दती त्यांच्या ठिकाणीं

दिसून येत नाही. Beeच्या कवनांतूनही तो महाकवि बहुशः नामानिराळाच राहतो. त्याचप्रमाणे गोविंदाग्रजांच्या कवितेच्या कांहीं भागांतून आढळणारे त्यांच्या निष्प्रेम व निर्भविष्य जीवनाचे चटके सोडून दिले तर रसिकांपुढे आपले हृदयरहस्य ओकण्यास कवीचा स्वभाव परवानगी देत नाही. पण ही अहंकारता किंवा थोरपणाची ऐट-वाईट अर्थाने नव्हे-बालकवींच्या कोमळ अन्तःकरणांत नाही. त्यांच्या कविता त्यांना फसवून सहज बाहेर पडतात. बालकवींच्याच शब्दांत सांगावयाचे म्हणजे ही काव्यमौक्तिके पाहून—

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त्या लाटांतुन काय सांडल्या या मौक्तिकमाला !
कल्पतरूचीं फुले उडालीं कीं वाऱ्यावरतीं
आकाशींच्या गंगेला कीं बुद्बुद् हे येती !
नव टिकल्यांची चंद्रकला कीं गगनश्री नेसे
स्वर्गांचे भांडार उघडले कीं रात्रीसरसे !
विश्वशिरावर टोप चढवला हिऱ्यामाणकांचा !

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हा मनमोकळेपणा बालकवींच्या कवितेत फारच आश्चर्यकारक आहे. जन्मापासून त्यांच्या अल्पवयी मृत्यूपर्यंत त्यांच्यामध्ये जसजसे फरक पडले त्या त्या क्रमाने त्यांची कविता आढळते. त्यांची सारी कविता, “ स्वतःची ” आहे. सत्कवींच्या कल्पनांची चोरी करून “ मोर ” बनलेल्या सध्यांच्या “ बाल ” कवींनी बालकवींचा किता घेतल्यास फार बरे होईल. केशवसुतांनी महाराष्ट्र शाब्दिक “ तुतारी ” फुकून जी एक काव्यक्रान्ति निर्माण केली तेव्हापासून स्वतंत्र सामाजिक मतांच्या कवींचे एक तुतारीमंडळ स्थापन झाले. त्या मंडळाची सामाजिक मते आपली समजून बालकवींनी आपला “ धर्मवीर ” उभा केला असला तरी केशवसुतांच्या विशिष्ट रचनापद्धतीचा ठसा बालकवींवर पडलेला नाही. त्यांची सृष्टिवर्णनात्मक कविता व मुक्तेश्वरी शोभा हा टिककांचा सांप्रदाय बालकवींनीच पूर्णतः आणला. केशवसुतांची मते डोक्यावर धारण करण्यास बालकवींच्या सात्विक मनाला भूषण वाटले ही गोष्ट खरी, पण “ सत्यप्रीति ” व “ सत्यधर्म ” या दोन गोष्टीशिवाय प्रस्तुत महात्म्यांची हृदये अगदी भिन्न होती. केशवसुतांचा धाडसी स्वाभिमान व ओज यांची मजलस जशी त्यांच्या कवितेत दिसून येते, त्यांच्या ओबडधोबड ऐटीला ज्याप्रमाणे त्यांच्या लेखणीत पूर्ण स्वातंत्र्य मिळालेले आढळून येते, त्याप्रमाणे बालकवींच्या कवितेमध्ये हृदयाची निर्मलता व नाजूकपणाची विलक्षण शोभा या गोष्टी विशेष आढळून येतात. केशवसुतांचे अन्तःकरण राजकीय व सामाजिक अन्यायांत तडकडून जाते तर बालकवींना सृष्टि पाहून तिच्याशी समरस होऊन जावेंसे वाटते. अत्यंत तापट हृदयाच्या केशवसुतांची नाजूक व हळव्या मनाची बालकवींशी पडलेली सांगड निव्वळ सत्यप्रेम व राष्ट्रीय भावना या दोन गुणामुळेच आहे. बालकवींनी राष्ट्रीय भावनांकडे जितकें लक्ष दिलें तितकेंच किंचहुना जास्तच लक्ष आपल्या सृष्टिमातेकडे दिले. सृष्टीचं सोज्वल सौंदर्य पाहून—

“सुंदरलेल्या सुमनावरलें देव चुंबुन घ्यावें
 “चैतन्याच्या गोड कोंवळ्या उन्हांत हिंडावें
 “प्रीतिसारिका गीत तियेचें ऐकावें कार्नी
 “वनवावें मन धुंद रंगुनी काव्यसुधापार्नी !”

अशी बालकवीना मनःसृष्टि व सत्यसृष्टि यांची सांगड घालावशी वाटत असे. “वेडें” च्या रूक्ष वातावरणांत वाढलेल्या केशवसुतांना सृष्टिसौंदर्याचें स्वारस्य कस समजावें !

आतां व सांगितल्याप्रमाणें सृष्टिवर्णनात्मक कविता हा बालकवींचा विशेष आहे. सांसारिक अडचणींमध्ये मस्त झालेला बालकवींचा जीव आधारासाठीं निसर्गाकडे वळत असे. गोविंदायर्जनां ज्याप्रमाणें

“निष्प्रेमाची शेज सोवती
 भयाण दुनिया सारी भवती !”

म्हणून विलाप करून “अवेळीं ओरडणाऱ्या कोकिलेंस” “स्त्रीहृदयांतिल एकच अश्रू टाक” म्हणून धांवा करावा लागला, त्याचप्रमाणें बालकवींनाही दुर्दैवानें पत्नीप्रेम मिळालें नाहीं. त्यांनीं स्वतःच आपल्या एका पत्रांत सांगितल्याप्रमाणें “सालीं कोळसे वर किंचित् धग” अशी त्यांच्या मनाची स्थिति झाली होती. त्यांना दुःखाचा भयंकर रोग जडळा होता :—

“काय बोंचतें तें समजेना
 हृदयाच्या अन्तर्हृदयाला
 कुणीकडे हा झुकतो वारा
 हांका मारी कोण जिवाला !”

अशीही दुःखाची छाया त्यांच्या कवितेवर निव्वळ सृष्टिवर्णनात्मक कविता सोडून दिल्यास बरीच पडली आहे. या बाबतींत मतभेदाला वाव आहे, त्याचा विचार पुढील लेखांकांत येईल. या विषण्णतेनें ज्यावेळीं ते बेजार होत, त्यावेळीं

“शिणली काया शिणली माया शिणले लोकाचार
 सौख्यहि शिणलें दुःखाहि शिणलें शिणले तत्वविचार !”

अशीही त्यांची उदासवाणी अवस्था होई. त्यावेळीं “जगदेक माउला” रजनींस ते “भावाहन” करूं लागतः—

“तव अधरावर जन्म पावती नन्दनवनिंचे वात
 “नव जीवन ये उसळुन फिरतां तव रोमांचित हात !

* * *

“ये ये रजनी ! ये फिरफिरुनी येशील न तूं जेव्हां
 “प्रलयकाळ या ज्रहांडाचा सत्वर येईल तेव्हां !”

* * *

गीताकाव्ये [Lyrics] व इतर Subjective काव्यांमध्ये प्रदर्शित केलेले विचार व भावना या तात्कालिक असल्यामुळे कधीची चिरस्थायी मते व कल्पना म्हणून घ्याय धरता येत नाहीत, तरी सुद्धा कधीच्या हृदयाची स्थिति अजमावण्याकरिता असल्या काव्यांचा फारच उपयोग होतो. कवीच्या अंतःस्थितीप्रमाणे त्याचे अंतःकरण कांहीं विशिष्ट भावनांशी मात्र तद्रूप होते व इतरांशी होत नाही. या कारणाकरिताच गोविंदाग्रजांना सृष्टिवर्णनःत्मक कविता कधीच साधली नाही. पण बालकवी व सृष्टि यांचा संबंध Byron च्या शब्दांत सांगावयाचे म्हणजे

“ Are not mountains, waves and skies a part
Of me and of my soul as I of them ! ”

असा जिब्दाळ्याचा होता, त्यामुळे त्यांच्या या गीतांवरून त्यांच्या मनःस्थितीची योग्य कल्पना करता येते. “ जगाच्या फुलांवरी ” जे परोपरी रंग दाटले त्यांच्याकडे पाहून ते गुंगून जात. सृष्टीकडे पाहून त्यांना “ वातावरणी गूढ गीत जें मुग्ध भविष्याचें ” त्याची जाणीव होत असे. “ सौंदर्यसेवक ” कवि आनंदाने केलेली आशेची कल्पना

“ आभाळावर लिहिले
कांहीं विनशब्दांचे चाळे

सोनयाची वाळू पसरली तारांगण झालें ! ”

ही त्यांना सत्यसृष्टीत तरलेली दिसत असे. पांशराच्या हृदयावरोवर त्याचा देह आकाशात उडतो म्हणून ते त्याचा हेवा करीत. आणि आपल्या गीतांनी आपल्याला जें वाटतें तें उमटत नाही म्हणून ते तक्रार करीत. सृष्टीचे सर्व गीत वझाणाऱ्या निर्झराचें सुळसुळ गाणें ऐकून त्यांचा आपल्या प्रतिभेचा अभिमान गळून

“ काव्यदेविचा प्राण खरा तूंच निर्झरा कवीश्वर !

* * *

मी कवितेचा दास मला कवि बोलती जगांतला
परि न झरे माझ्या भार्ती दिव्यांची असली श्रेणी ! ”

म्हणून प्रेमभराने ते गाऊ लागत व आकाशात उडणाऱ्या चंडोलाजवळ त्याच्या आनंदाचा अर्धाच हिस्सा मागणाऱ्या शैलेप्रमाणे असली दिव्य गीते आपणास शिकविण्याबद्दल त्याची विनंति करीत व

“ अद्वैताचें राज्य गडे अविच्छिन्न मग चोर्हिकडे ! ”

म्हणून वेडावून जात. “ प्रणयचिंतनी विलीनवृत्ता ” शालेल्या त्यांच्या अनुमरभ्य कुलराणी ! प्रमाणे त्यांना जिकडे तिकडे

“ कुणी कोणाला आकाशांत-प्रणयगायने हेतें गात
हळूच मागून आलें कोण- कुणी कुणा दे चुंबनदान ! ”

असली स्वप्ने पडत असत. बालकवीना सृष्टीच्या गायकाचा जो मान मिळाला तो अगदी यथायोग्य होय !

पण बालकवींच्या सृष्टिवर्णनाचा एक विशेष सांगणें येथें अवश्य आहे. सृष्टीच्याच काय पण बालकवींच्या प्रत्येक मनोविकाराच्या वर्णनाची हीच स्थिति आहे. Byron ला समुद्राच्या धडधडणाऱ्या लाटांन पडावेंसें वाटलें तर M. Arnold चे सारे काव्यप्रसंग शांत वातावरणातील आहेत. बालकवींनाही फोफावणाऱ्या लाटा, धोंधावणारे ओढे यापेक्षा शांत सृष्टिसौंदर्याचीच आवड जास्त दिसून येते. त्यांच्या राष्ट्रीय कवनांतून

धूं धूं धूं मंत्रांची माला घुबड लागले बोलयाला !

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राताकिड्यांच्या कठोर गार्नीं बेभानपणा भरला रानीं
त्यामधुनी घोंघावत गतिं सैराटपणें उठलीं भूतें
मातृचें विव्दलणें चाले कुठें पिंगळा भकास बोले
कुठें खिदाखिदें दरीच वाटे रान किरकिरे भयाण कोठें

अशासारखीं भयाण वर्णनें जरी वाचावयास मिळतात तरी आमच्या मनें तद्दरहु वर्णनापेक्षा शांत व नाजूक रसभरित वर्णनेंय बालकवींच्या लेखणींतून यापेक्षा फारच सरस वडलीं आहेत. " संघ्यारजनी " वगैरे त्यांच्या कविता तद्दरहु विधानाची साक्ष देतील " ताराराणी " या अपूर्ण कवितेंतील

निद्रिस्त नील वनमाला । निद्रिस्त सरोवर खालीं
वर मूक मोहनें जैशां । शशिकिरणें विरघळलेलीं ।
इवलाच अधर हलवून । जल मंद सोडितें श्वास
इवलाच वेळ लववून । ये नीज पुन्हा पवनास ।

असलीं नितान्तसुंदर वर्णनें नमुन्याकरितां पहावीं, बालकवींच्या शोकरसाचीही अशीच मजा आहे. भवभूतीचा " अपि प्रावा रोदत्यपि दलति वज्रस्य हृदयम् " असा तो गंभीर शोकप्रवाह पाहून हृदय सरोवरच फाटून जातें. कविकुलगुरूचा अजविलाप वाचून तसा विलाप करावासा वाटतो, तर नवरा मरून पुरतीं पांच निनिटें सुद्धां झालीं नक्तलीळ तोंच

" सुरतानि च तानि ते रहः

स्मर संस्मृत्य न शान्तिरस्ति मे ! "

असा टाहो फोडणाऱ्या रतीकडे पाहून हंसावें कां रडावें तें समजत नाहीं. तो सारा विलाप शृंगारिक व उत्तान आहे. बालकवींच्या सान्या शोकगीतांतून भवभूतीचें भयाण सौंदर्य नाहीं तर कालिदासाचा नाजूकपणा आहे. बालकवि सरोवरच ' वाळ ' होते. गोविंदाप्रजांची " जाणती विमनस्कता " (Love's sad satiety) बालकवींत नाहीं. चुंबन घेताना डोळे मिटतात म्हणून जगाच्या अपूर्णतेबद्दल इळइळणारे गोविंदाप्रज व बालकवी यांमध्ये जमीनअस्मानाइतकें नसलें तरी बरेंच अंतर आहे. बालकवींनाही

" लज्जामुग्ध परी शिरःकमल तें ठेऊनि माइया उरी
श्वासांच्या कवनीं लिही प्रियतमा ही प्रेमलेखावली । "

या गोष्टी माहीत होत्या, पण त्यांचा प्रणय " लज्जामुग्ध " होता. गोविंदाप्रजाप्रमाणें " मुर्खी " नव्हता.

मराठी विवेचनावरून बालकवीच्या प्रेमळ अन्तःकरणाची कल्पना सादरना आल्याशिवाय बालकाच्या अंतःकरणाला त्याचे सारे आयुष्य बालपणीच सुरून गेलं. त्यांच्या गाण्यातील कोवळेपणा त्यांच्या अल्पवयाप्रमाणेच मोहक आहे. आपल्या लहान बहिणीकरिता बिल्लिलेला

बोल बाई बोल ग

तुझ्या बोलाचें काय वानूं मोल ग !

डोल बाई डोल ग

जाई जुईचीं लाख फुलें तोल ग !

हांस बाई हांस ग

माझ्या अंगणीं माणिकांची रास ग !

नीज बाई नीज ग

बाई अंगाई काऊ पिऊ तुज ग !

असलीं गाणीं वाचलीं म्हणजे बालकवींच्या हृदयाची बरोबर ओळख पटते. त्यांच्यावर पडलेली दुःखछटा सुद्धा मोहक आहे. मनुष्यजातीचा द्वेष करणाऱ्या Byron ला आपल्या कल्पेविषयी हळूहळूताना पाहिले. म्हणजे " जगाचे बंद कोणाला " म्हणून विचारणारे बालकवी इतके प्रेमळ कसे याचे कारण आश्चर्य वाटत नाही. कांहीं अत्यंत बुद्धिमान लोकांच्या मनावर उदासीतत्वा एकादा काळा डाग आढळतो. त्याचप्रमाणे बालकवींची सारी विमनस्कता कदाचित् अकारण व स्वभावसिद्धच असेल. पण त्यांच्या या विमनस्कतेने त्यांच्या कवितेत रानटीपणा आलेला नाही, फळी चुरमडून सुटलेल्या वासाप्रमाणे त्यांची ही उदासवाणी अवस्था सुद्धा सुंदरच आहे !

महाराष्ट्रजनसमूहाचे मन बालकवींनी आपल्या अल्पवयातच कसे आकर्षून घेतले याचा आपण विचार करू लागलों तर आपल्याला असे आढळेल की, या गोष्टीचे बहुतेक श्रेय त्यांच्या सुंदर शब्दरचनेकडे आहे. मराठी कवितेमध्ये सुंदर शब्दसौष्ठव (Diction) कसे साधावे या कलेचा प्रारंभ मोगरे, थोरले शास्त्रीयुवा इत्यादि मंडळींनी केला. काविकुल गुरूच्या " उत्पश्यामि प्रंतनुषु नदीषीचिषु भूविलासान् " असल्या रम्य ओळीचे

" हरिण बालकांजवळ उमगती चंचल डोळे काळे
मंद नदीच्या लहरी मानीं तव मुकुटीचे चाळे ! "

असले भाषांतर करणाऱ्या थोरल्या शास्त्रीयुवांची आठवण झाली म्हणजे या वयोवृद्ध महात्म्यांनी महाराष्ट्र कवितेची केलेली सेवा पूर्णपणे पटते. तदनंतर रे. टिळक, चंद्रशेखर व विनायक यांनी मराठी शब्दरचनेमध्ये योग्य सुधारणा घेवून आपण कवितावाङ्मयामध्ये चिरस्थायी नांव मिळविले. " इत्त " कवीने नाद-साहित्यामध्ये पुष्कळ सुधारणा केली असती, पण त्या हेतकरून कवीच्या आयुष्याचा अकाली अंत झाल्यामुळे त्याच्या कवितेची छाप महाराष्ट्र कवितेवर पडली नाही. नंतर सुरू झालेल्या गोविंदायज-सांप्रदायामध्ये शब्दरचनेची पद्धत पालटून तिला कृत्रिम परिणामकारक व उठावदार स्वरूप प्राप्त झाले. पण गोविंदायजासारख्या कविराजाला जे साधले ते त्यांच्या मोगून येणाऱ्या मणेश्वरांना व साधल्यामुळे हा काटानुप्रासी सांप्रदाय नवीन कवींमध्ये थटायला आला. पण कवितेला कृत्रिमच कां होईना पण नितांतरम्य स्वरूप देणारे व इंग्लिश कवि Keats' प्रमाणे

शब्दाशब्दांच्या मोहनीनें भासून डाकणारे असे महाराष्ट्रशारदेच्या पोटी बालकवी स्वंदंभ
जन्मास आले, Keats च्या काव्यरूपी Nightingale चढून याप्रमाणे आपल्याला

“ Which has
“ Charmed magic casements opening on the foam
Of perilous seas in fairy lands for loam ”

असें हक्कानें म्हणता येईल. त्याचप्रमाणे बालकवींच्या काव्यवालेनें आपल्या
सुंदर शब्दांच्या “ समझुम झुळणी ” नें महाराष्ट्र रसिकांना गुंग करून
दाकले असें सांगतां येईल. कवीच्या काव्यांतून इतस्ततः पसरलेले ओळी ओळींतून
चमकणारे शब्दहीरक, इतके असंख्यात आहेत की अवतरणाचा मोह आवरणे केव्हाही शक्य
नाहीं. पण या विधानाची सत्यता वाचकांना पटण्याकरितां आम्ही बालकवींची एक लहानशी
कविता येथें उद्धृत करतो. टाकारांकाचा हात कितीही निर्दय असला तरी त्यानें धिमत असेल
तर या सुंदर कवितेवर आपला हात चालवावा असें आम्ही त्याला आश्वासन करतो. याच
विषयावरील Tennyson ची “ Beggar maid ” ही कविता वाचून सलील मनोहर
कवन वाचावे म्हणजे बालकवींची ऐट कळेल !

“ सुकांत चंद्रानना पातली— ”

“ गद सभोतीं रान साजणी तूतर चाफेकळी
काय हरवलें सांग शोधिशी या यमुनेच्या जळी ? ”
ती वनमाळा म्हणे “ नृपाळा हें तर माझे घर
पहात होते मी तर येथें जललहरी सुंदर !
हरिणी माझी तिला आवडे फारच माझा गळा
मैना माझी गोड बोलते तिजला माझा लळा !
घेउन हातीं गोड तिला त्या कुरणावरतीं फिरे
भाऊ माझा मंजुळवाणें गाणें न कधीं निरे ! ”
“ रात्रीचे वनदेव पाहुनी भुलतिल रमणी तुला
तूं वनराणी दिसे न भुवनीं तुझिया रूपा तुला !
तव अधरावर मंजुळ गाणीं ठसलीं कसलीं तरी
तव नयनीं या प्रीतिदेवता धार दिवसवरि भरी !
क्रीडांगण जणु चंचळतेचें भाळ तुझे हें गडे
भुरुभुरु त्यावर नाचत सुंदर कुंतळ कुरळा उडे !
अर्धस्थित तव मंद मोहने ! पसरे गालावरी
भुललें तुजला हृदय साजणी ये चल माझ्या घरीं ! ”

ही शब्दांची जादू वाचकांतीच पहावी. दुःखी हृदयाचें सांत्वन करणारी अजय जादू
या शब्दांत मरली आहे. अत्यंत विषण्ण मनस्थितींत लेखक बसला असतां बालकवींच्या
या सुंदर वनवाळेची आठवण होऊन आधुनिक कवींच्या शब्दांत सांगायचे न

“ आयुष्यांतील एक तयाचें स्मरणच बुजलें सुळीं ! ”

अशी त्याची स्थिति झाल्याचें त्यास स्मरण आहे.

बालकवीचा जो तुटका पुंजका काव्यसंग्रह लेखकाच्या हातीं आला त्याच्या साक्षानें त्यांच्या कवितांची एक बाजू आतापर्यंत मांडली. दुसरी बाजू म्हणजे त्यांचीं स्वाभाविक व राष्ट्रीय कवनें, बालकवींचे दोष व इतर पुष्कळ किरकोळ पण महत्त्वाच्या गोष्टी पुढील अंकीं सांगण्याचें आम्ही अभिवचन देतो. बालकवींचा दर्जा ठरविण्याचाच काय पण त्यांच्या काव्यांवर लिहिण्याचा अधिकार लेखकाचा नाही. पण कवींबद्दल वाटणाऱ्या आदराची व प्रेमाची “ फुल नाही फुलाची पाकळी ” या न्यायानें अल्पस्वल्प फेड करण्याचा हा वृथा प्रयत्न आहे. एका बाललेखकाकडून आलेली ही प्रेमाची भेट बालकवी ठोंबरे यांचा प्रेमळ पुण्यात्मा आनंदानें स्वीकारील यांत संशय नाही. तेव्हां

“येथें न्यून ते सरतें
अधिक तें परतें ”

कळून घ्यावें अशी वाचकांना विनंति करून आम्ही सध्या त्यांची रजा घेतों.

(अपूर्ण)

“ म्हणून बरं आहे ! ”

“ मायू गोंड ” इतकी धडपड करून आलों तों उशी! हा झालाच !... तरी सांगत होतो राधाकाकुंना, कीं जरा लवकरच वाढत जा म्हणून, पण त्यांचं तें ओवळं, सोवळं, संपेल तेव्हां ना !... घटकाभर आपली माळ धरून, डोळे मिटून (!) देवापुढें बसतात, पण एक दिवस तरी उघड्या-डोळ्यांनीं, लवकरच स्वयंपाक करतील तर हरा, शिवा, गोविंदा !... छे; उद्यांपासून स्नानावळच गांठली पाहेजे... ..झालीच ही थर्ड-बेल ! चला, आतां आपलं लायब्ररीतच बसावं !...पण तिथं तरी आहे काय म्हणा ! शोंप लागलीच तर सांपडेल डोळ्यांआड करायला एकादं जुनं वर्तमानपत्र ! ... आपलं वर्गातच जावं तें बरं !...आतां कुठल्या सीटवर बसायचं ! हे चिरंजीव आमच्याच जागेवर बसले ! काय करूं रे ! अबर चाललाय म्हणून, नाही तर असा एक दिवा असता ठेवून कीं ‘ याद राखेशी !... बसा झालं मागेच !... शुः शुः ! काव्या, ए घुम्या, थोडीशी ‘लोकमान्य’ दे कीं रे, विसरली रे आणा-यची !... काय म्हणतोस ! प्रोफेसर ऐकतील !...छेः रे ! त्यांचे कुठले कान आपल्यापर्यंत लांघायला !...नाहीच देत ! बरं बुवा ! कुठला श्लोक चाललाय !... चवथ्या सर्गांतला पांचवा !... अन् तिसरा सर्ग कधीं संपला ! ... अररर ! काय चावतय हें ! ... वाः चांगलाच लहू झालाय माझं रक्त पिऊन !-टाकतो चिरडून भितीवर !... इशीशी ! काय घाण आहे ही ! बाकी आज उशीर झाल्याचें हें लाल चित्र असें डोळ्यांआड आहे म्हणून बरं !

गो. ल. आपटे.

“ फिरस्ता. ”



(कवि श्री, टिळक.)

A weary lot is thine, fair maid, A weary lot is thine :
Sir W. Scott.

“ रम्य रुपेरी खळखळ ओघळ बाळे डोळ्यांतुनी
अविरत वाहत गालावरतीं जातिल तव वाळुनी !
चंचळ भाळावरी लटकणें मौक्तिक-सर सुंदरी
करवंदीची कांटेजाळी वेड्यावरी ओढिली !
फसुन साजणी हिरा समजुनी गार बघा उचलिली
फत्तर पिळुनी दुग्धालागीं आशा कवटाळिली !
पाणिदार चंचळ डोळे शिरिं मंदिल तो भरजरी
डौलदार शिरपेंच खोंविला डोलत वाऱ्यावरी !
पायिं चोळणा भालाबरची तळपत किरणांतुनी
मावळचा सरदार पाहुनी भुललिस मशिं साजणी ?

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“ वसंत खेळे प्रभात-शोभा पसरें जगतावरी
गुलाब फुलले गुंगत बसले हे स्वप्नांभीतरीं !
कहर हिंवाचा होऊन ये जर बहर त्यांजला पुन्हा
येईन तर मी फिरुन साजणी मोजुं नको ग दिनां ! ”
एक पाय रिकिर्बीत-बळवुनी वारु पंचलक्षणी
हळूच बोले—येतो आतां संभाळा साजणी !
दऱ्या दरकुटीं मधुन चाललों उघळत तीरापरी—
“ हृदयावरतीं पदर नाचतो सांवर त्या सुंदरी ! ”

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पुणे, ता. १६ ऑगस्ट १९२३.

ललितवाङ्मयाचा हेतू.

(लेखकः--पुरुषोत्तम दत्तात्रय मराठे.)

कोणत्याहि गोष्टीचा मोठेपणा पहावयाचा असेल, तर असे सांगतात की, त्या गोष्टीला चांगले म्हणणारे लोक असतील तितकेच वाईट म्हणणारेहि असावेत. निदान हा नियम ललितवाङ्मयाच्या बाबतीत तरी सगळा आहे. आजपर्यंत जितके मोठे लोक त्याचे उगासक झाले तितकेच त्याचे निंदकहि झाले आहेत. काव्याला कोणत्या गांताचा उपमा देण्यांत येते हे सर्वश्रुत आहेच. काव्याची जी कथा तीच सर्व ललितवाङ्मयाची !

ललितवाङ्मयावर मुख्य श्राव्येव असा आहे की त्यांत सत्याचा फारच थोडा अंश असतो. तीनचारशें पानें जेव्हां वाचार्थाने नेव्हां कुठें सत्याचा एकादा कण हानी लागायचा ! हे म्हणणें सोई आहे असें नाही, पण टीकाकारांची ही अनेकांच अयोग्य आहे. साधारणतः कुठल्याहि भूमितीच्या मुस्तक चें पण वाचलें असतां ज्ञानांत थोडीफार भर पडण्याचा जिनका संभव आहे त्यापेक्षा कुठल्यातरी मधुकराचें कुठल्यातरी शांताबाईशीं झालेलें भाषण वाचण्यांत बसला तरी उभयतांचे उद्देशच भिन्न असल्यामुळें त्यांच्या कार्यांत तफावतहि पडावयाचीच.

साधारणतः व.ङ्मयाचे दोन भाग पडतील, एक शास्त्रीय व दुसरा विदग्ध. शास्त्रीय वाङ्मयांत सत्याला फार महत्त्व असतें. किंचदुना त्याची किंमत सत्यावरच जास्त अवलंबून असतें; नैच विदग्ध वाङ्मयाचे बाबतींत सत्यावर तितकासा जोर देतां येत नाही. शास्त्रीय वाङ्मयाप्रमाणें विदग्ध वाङ्मयाला जरी ' परीटघडी ' सत्याची जखरी नसली तरी देखील सत्याचा पाया हा असावाच लागतो. जी गोष्ट शास्त्रीय वाङ्मयांत केवळ विशिष्ट सत्य म्हणून नोंदली जाते तिचाच एकदां निरनिराळ्या वाजूनीं विचार झाला म्हणजे ती विदग्ध वाङ्मयांत प्रवेश करते. पण निश्चळ विचारावर विदग्ध वाङ्मयाची उभारणां नसून त्याला एका विशिष्ट चेतनेची जखर असते. प्रसंगानुसार जरी एखाद्या निबंधांनील विचारसरणी अद्याप ठरली तरी देखील विशिष्ट चैतन्यामुळें तो अजरामर होऊ शकूळ निबंधमात्रेनील कित्थेक निबंधविषयीं असेंच म्हणतां येईल !

ह्या दृष्टीने पाहिलें तर ग्रंथकारांचें स्वें स्वत्व Self शास्त्रीय वाङ्मयापेक्षा विदग्ध वाङ्मयामध्येच जास्त प्रतीत होतें. शास्त्रीय ग्रंथकारानें त्याला माहीत असलेल्या अगर प्रतीत झालेल्या गोष्टी व्यवस्थितपणें सांगितल्या म्हणजे त्याचें काम संपतें; पण विदग्ध वाङ्मयकाराला त्याच गोष्टीमध्ये 'जीव भरण्याचें' काम कराव लागतें. साधारणतः सन शकांची नोंद असलेला इतिहास ग्रंथ जर शास्त्रीय वाङ्मयांत मोडत असेल तर कालाईलसारखे ग्रंथकार त्यांना विदग्ध वाङ्मयाचें स्वरूप देतात. शास्त्रीय वाङ्मय जर सत्स्वरूप असलें तर विदग्ध वाङ्मय सच्चित्स्वरूप आहे असें म्हणावें लागतें.

ललितवाङ्मय हा एक विदग्ध वाङ्मयाचाच भाग आहे अर्थात् वर सांगितलेलें वैशिष्ट्य यामध्येहि पाहण्यास सांपडतें. पण ज्या मानानें ग्रंथकाराच्या स्वत्वाची प्रतीति ललितवाङ्मयामध्ये जास्त होते त्याच मानानें ललितवाङ्मय बुद्धिगोचर (Rational)

सत्यापासून दुरावत जाते. ललितवाङ्मय म्हणजे ग्रंथकाराचा बऱ्हांगी आत्मविलास (expression of his different selves) आहे. ग्रंथकाराला कांहीं विशिष्ट गोष्टी जेव्हां पटतात अगर पटल्याशा वाटतात, तेव्हांच हवें तसें वातावरण निर्माण करून तो नवीन रूनी निर्माण करतो. अर्थात् ही रूती बुद्धिगोचर सत्यापासून दुरावत जाणारच, म्हणूनच वर म्हटल्याप्रमाणे त्याची ललितवाङ्मयापासून अपेक्षा करणे अयोग्य होय.

मग ललितवाङ्मयाचा हेतु काय ! वेळ घालविण्याकरिता इतर साधनें थोडीं आहेत म्हणून ललित वाङ्मयाची निर्मिती करावयाची काय ! किंवा टालस्टॉयनें* एके ठिकाणी म्हटल्याप्रमाणे प्रचलित ललित वाङ्मय हे श्रीमंत, व उनाडटप्पू स्त्रीपुरुषांचे वेळ घालविण्याचें सभ्य साधन होऊन राहिलें आहे असें म्हणण्यांत बरेचसें तथ्य आहे. ज्या वेळेस मासिकपत्रांचे रकाने भरण्याकरितांच म्हणून कादंबऱ्यांची प्रकरणे अगर नाटक तीन वाजेपर्यंत चालवें म्हणून नाटकांचे अंक भूमितीश्रेढीनें वाढूं लागतात त्यावेळेस वाङ्मयाचा धराच भाग टाकाऊ झाल्यास नवल काय ! काव्याविषयी तर बोलायलाच नको ! आजच्या महाराष्ट्र वाङ्मयांत वाढवून लिहिण्याची सोड तर जवळ जवळ सार्वत्रिकच दिसते. गद्य प्रांतांत ही पद्धत खपेल पण गणनात्राचा कडक सासुरवास असनांना देखील ही कवितावधू फुगत कशी जाते त्याचें मोठें नवल वाटतें. बहुधा पुष्कळ कविता अशा असनात कीं तोच मजकूर गयांत लिहिला गेला असता तर वाचकांच्या व लेखकांच्या वेळाच्या बचतीबरोबर मासिकांची पानेहि न तोडतां, कदाचित मजकूर सरस वठला असता. काव्याला कित्येकदां मयाची उपमा देतात. वर दिलेल्या दुष्परिणामावरून उपमा धरीच सार्थ वाटते !

वर दिलेले दोष वाङ्मयाच्या इतर शास्त्रांतून नसतात असें माझे म्हणणें नाही. पण ह्या दोषांमुळेच ललितवाङ्मयाच्या हेतूला बाध येतो म्हणून त्यांचा उल्लेख करावा लागला. ललित वाङ्मयाचा मुख्य हेतू जो आनंद त्याची सिद्धी असल्या वाङ्मयानें होत नाही, झाल्यास फार कमी होते. म्हणून वाङ्मयसेवकांनीं इकडे जरूर लक्ष यावें.

परंतु आनंद हा ललितवाङ्मयाचा हेतू आहे असें म्हटल्यानें त्याचें समर्थन होत नाही, आनंद हा ललितवाङ्मयाचा हेतू असणें इष्ट आहे किंवा नाही हें पाहण्यापूर्वी कोणत्या प्रकारचा आनंद वाङ्मयदृष्ट्या अभिप्रेत आहे हें पाहिलें पाहिजे. कारण थोडांफार रसोत्कर्षक अशी अक्षरयोजना करून ललितवाङ्मयांत भर टाकण्याचें काम आपलेकडे फार जारांनें सुद्धां आहे. परंतु असल्या विशिष्टध्वनीमुळे-अनुप्रास इ. होणाऱ्या आनंदाची वाङ्मयदृष्ट्या हिंमत फार थोडी आहे. गायनाला ज्याप्रमाणे हावभाव अगर अर्धमाधुरी त्यामुळे होणारा आनंद हा पोषक समजावयाचा त्याचप्रमाणे वाङ्मय-दृष्ट्या ध्वनिगम्य आनंद हा पोषक म्हणूनच समजावा. ध्वनीचें सुद्धां वाङ्मयांत महत्त्व आहे पण तो शब्दापासून उत्पन्न न होतां अर्थापासून उत्पन्न व्हावा लागतो !

पण अर्थापासून होणारा आनंद तरी एकच प्रकारचा असतो असें थोडेंच आहे! साहित्य-कारांचे स्वयंवर वाचतांना होणारा आनंद निराळा व सुदाम्याचे पोहे वाचतांना होणारा आनंद निराळा. बरे, हा आनंद तरी सर्वांना सारखा होतो असे थोडेंच आहे. एकाचाला रामायण वाचतांना

जितका आनंद होईल तितकाच दुसऱ्याला रामजेअशाच्या लावण्या वाचतांना होईल. कदाचित् एकाला लावण्या न आवडण्याचा जितका संभव आहे तितकाच दुसऱ्याला रामायण न आवडण्याचा संभव आहे. अर्थातच कोणत्या प्रकारचा आनंद ललितवाङ्मयाचा हेतू म्हणून अभिप्रेत आहे असा प्रश्न उद्भवतोच. पण जोंपर्यंत रंगबाजी लावण्या अगर ठकसेनाच्या गोष्टी यांची ललितवाङ्मयांत गणना होते तोंपर्यंत अर्धगम्य अशा कोणत्याही भानंदा-विरुद्ध हरकत घेता येता नाही. वाङ्मयाचें उच्चनीच प्रकार ज्या वेळेस करावयाचे असतील त्या वेळेस मात्र आनंद कोणत्या प्रकारचा असावा हें ठरणें जरूर आहे.

ह्या ठिकाणीं ही गोष्ट लक्षांत ठेविली पाहिजे कीं, आनंद हा प्रधानतः ललित वाङ्मयाचा हेतू असला तरी वाङ्मयाच्या इतर शाखांची व त्याची फारकत बिलकूल झालेली नसते. ज्ञान आणि आनंद हीं जरी जुळीं भावंडे नसलीं तरी त्यांचें साहचर्य नेहमीं दृष्टीस पडतें. लिहिणारा लिहितो तो वाचकांना त्रास द्यायच्या हेतूनें सहसा लिहित नाही. निरान आपला लेख चार लोकांनीं वाचला ह्या समजुतीमुळे होणारा आनंद वाङ्मय निर्माण करणाऱ्याच्या डोळ्यांपुढें असतोच. ललितवाङ्मयाच्या बाबतींत हा हेतू विशेष प्राधान्येंकरून असतो इतकेंच.

पण सरोसरच सर्वच ललितवाङ्मयाचा हेतू आनंद असतो काय ! येथें जरी अशी कोणी शंका काढली कीं, टॅजेडी जर नाटकांत अर्थात् ललितवाङ्मयांत गणल्या जातात तर त्याचा हेतू आनंद असतो काय ! तर त्याला उत्तर होय असेंच आहे. माणसाचें मनच असें आहे कीं त्याला दुसऱ्याची दया अगर कीव करण्यांतहि एक प्रकारचें समाधान वाटतें. टॅजेडी कितीहि करुण रसपरिप्लुत असली तरीहि नायकाच्या अगर नायिकेच्या दुःस्वार्शीं समभाग होण्यांत सुद्धां एक प्रकारचें समाधानच वाटतें. समाधान हा सुद्धां आनंदाचाच एक भाग आहे.

एवढ्यावरून माझे असें म्हणणें नाही कीं प्रत्येक कादंबरीकाराचा अगर नाटककाराचा आनंद देणें हाच हेतू असावा. म्हणून वाङ्मयाच्या कोणत्याहि शाखेंत झालें, तरी फिरून फिरून त्याच त्याच गोष्टी त्याच त्याच रूपामध्ये पुढें मांडणें चांगलें नाही. होतां होईल तों काहींतरी नवीन लिहिण्यासारखें असल्याशिवाय सहसा लिहिण्याच्या मानगडींत न पडलेलेच बरें पण प्रत्येक ग्रंथकारानें काहीं तरी 'मेसेज' बाळगल्याशिवाय वाङ्मयाच्या आसाड्यांत—अथवा राजकारणांत—पडूं नये असा मात्र ह्याचा अर्थ नाही. ललितवाङ्मयापासून कित्येक सुज्ञ लोक सुद्धां एक प्रकारच्या नैतिक शिक्षणाची अपेक्षा करीत असतात. अनीतिकारक वाङ्मय उत्पन्न करूं नये असें जर त्यांचें म्हणणें असतें तर हरकत नव्हती. पण वाङ्मयकारावर जेव्हां शाळामास्तरांची कामगिरी सक्तीनें लादण्यांत येते तेव्हां मात्र त्यांची कीव येते. ग्रंथकाराला बाह्य अगर आंतर जगांत एकदां मनोवोधक देखावा दिसला व तो त्यानें आपल्या कलेच्या रंगानें योग्य प्रकारें सजवला म्हणजे ललितवाङ्मयाचें काम झालें. मनोव्यापारांचे निरनिराळे मनोवोधक भाग जरी सोडले तरी बाह्य सृष्टींत सुद्धां मनाला सुख देणाऱ्या अशा कितीतरी गोष्टी आहेत कीं त्यांच्या नुसत्या वर्णनानें काम भागतें. परंतु वर्णन-विषयीभूत दृश्य जितकें आंतरव्यापाराशीं निगडित (With as much humane touch) झालें असेल तितकें चांगलें. वास्तविक निरनिराळ्या मनोव्यापारांचें ज्ञान म्हणजेच माणसाचें सारें ज्ञान आहे. तेव्हां ललितवाङ्मयकारानें एवढें ज्ञान दिलें तरी त्यानें आपलें कार्य

नाटकाचा शिक्षणविषयक दर्जा.

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चांगलें केलें असेंच म्हटलें पाहिजे. पण हें ज्ञान केवळ उच्च दर्जाच्या आनंदाचें आनुषंगिक म्हणूनच त्याची किंमत ! नाही तर मानसशास्त्र अथवा प्राणिशास्त्र त्यांची सुद्धा ललितवाङ्मयांत गणना होईल. म्हणून विदग्ध वाङ्मयाच्या साच्चि स्वरूपाची तर ललित वाङ्मयाला जरूर आहेच. पण त्यांत आनंदाची आणखी भर घातली पाहिजे.*

नाटकाचा शिक्षणविषयक दर्जा.

‘ वस्तूंत जसें हाटक, नाटक वर सर्व सुप्रबंधांत । ’

—एक आधुनिक कवि.

नाटकाचा प्रधान हेतु शिक्षण किंवा मनोरंजन हा मुद्दा जरी वादग्रस्त असला तरी नाटकाची शैक्षणिक किंमत उच्च प्रतीची आहे यांत शंका नाही. किंबहुना नाट्यशास्त्रज्ञांच्या भरतमुनींच्या मते नाटक हें एकच निरक्षर बहुजनसमाजाच्या शिक्षणाचें उत्कृष्ट साधन आहे. त्यांनी नाटकाला पंचम वेद ह्या बहुमानाच्या पदवीने संबोधिलें असून त्याच्या गुणांची “ दिसावया प्रियरूप । अंतरी बोध अमूप । मधु स्निग्ध जैसें अपूप । सुप्रसिद्ध सूपशार्थी ॥ १ ॥ सत्कर्मते प्रवर्तक । होय सद्भावदर्शक । अपूर्वचि वेद एक । नाट्याख्य हा पांचवा ॥ २ ॥” अशी अनन्यसाधारण प्रशंसा केली आहे. मुनिराजांचें हें मत सांप्रदायिक मानलें व शिक्षणाच्या साधनांत नाटकाला अग्रपूजेचा मान न दिला तरी नाटक हें एक शिक्षणाचें न्याय्य, सुलभ व बलवत्तर साधन कसें ठरतें ह्याचें दिग्दर्शन येथे स्थूल मानानें करण्याचें योजिलें आहे.

नाटक या संस्थेचा आपला देशातील इतिहास पाहिला तर असें दिसून येतें की, ह्या संस्थेच्या उगमाशीं करमणूक व ज्ञानार्जन हीं दोन कारणे आहेत. हा देश कृषिप्रधान असल्यामुळे, ईश्वराच्या रुनें पाऊसपाणी चांगलें पडून सुगीचा बरा लाभ झाल्यावर, त्या विश्वपोषकाशीं कृतज्ञता व्यक्त करण्याकरितां, त्याच्या कोणत्या तरी अवताराचा उत्सव करण्याचा प्रघात पडला. ‘ भिन्न रुचिर्हि लोकः ’ ह्या न्यायानें हा उत्सव कोणत्याही अवताराचा होण्यास जरी हरकत नव्हती तरी पण तो उत्सव बहुधा प्रत्येकाच्या अन्तरफूर्तीनें दुर्गाचें निवारण करणाऱ्या देवीचा होऊं लागला. ज्या देवीप्रतीत्यर्थ हा उत्सव साजरा केला जात असे, त्या देवीस ललिता हें विशेष नांव दिलें होतें. ह्या उत्सवाचा कांहीं कार्यक्रम जरी दिवसा होत असे तरी विशेष असा म्हणजे गायनवादन, कथाकीर्तन, नकला व सोंगे वगैरे कार्यक्रम, रात्रीं शरदृतूच्या आल्हादादायक चांदण्यांत होत असे, व ह्या भागाला ‘ ललित ’ ही संज्ञा होती (ह्याला इंग्रजीतील Interlude हें नांव शोभेल.) ह्या ललिताची उत्क्रान्ति म्हणजे आधुनिक नाटक होय. हें ललित लहानघोर माणसें एके ठिकाणीं बसून ऐकत; त्याचा अर्थ असा करण्यास हरकत नाही कीं ह्या ललिताचा कथाभाग अश्लील

*काहीं विधानें जागेच्या अभावामुळे मी पुरावा दिल्याशिवायच ठोकलीं आहेत त्यांची चर्चा वाटल्यास जिज्ञासू वाचकांशीं मी मोठ्या आनंदानें करीन.

नसे इतकेंच नाही तर तो जसा सुजनमनोरंजक तसा बोधप्रदही असे. ह्याच ठिकाणी आपल्याला नाटकामध्ये अनुस्यूत असलेल्या शिक्षणाचा पहिला धागा सांपडतो. प्रेक्षक नाटक पहाण्यास येतो तो शिक्षण घेण्याच्या उद्देशाने येत नाही, तर आपल्या नित्य व्यवसायाच्या श्रमाने त्रासलेल्या मनाची करमणूक करून घेण्याच्या उद्देशाने येतो. त्यावेळी करमणुकीसाठी त्याच्या मनोमंदिराची द्वारे मोकळी असल्यामुळे उपदेशासही तेथे सहज प्रवेश करिता येतो. ह्याकरिता नाटकाच्या उपयुक्ततेचे क्षेत्र केवळ मनोरंजनापलिकडे वाढविता येते व त्यांत शिक्षणाचा अंतर्भाव करिता येतो.

काव्यश्रेणीच्या अत्युच्च शिखरावर विराजमान असलेल्या नाटकाच्या द्वारे शिक्षण देणे सहज संभवनीय आहे ही गोष्ट एकदां निश्चित झाली म्हणजे हे शिक्षण कोणत्या प्रकारचे असते त्याचे विवेचन करणे ओघाने प्राप्त होतें. स्वगृही दिले जाणारे व्यावहारिक शिक्षण, शाळेत पढविले जाणारे शास्त्रीय शिक्षण किंवा रुभास्थानी मिळणारे राजकीय, सामाजिक किंवा धार्मिक शिक्षण ह्यांहून नाटकाच्या द्वारे दिले जाणारे शिक्षण भिन्न असते ही गोष्ट उघड आहे. हे भिन्न शिक्षण म्हणजे मानवी स्वभावाचे शिक्षण होय. पण ह्या शिक्षणाला भिन्न शिक्षण तरी कां म्हणावे ! वास्तविक शिक्षण म्हणजे तेच की ज्यामुळे मनुष्याला त्याचे जगताशी असलेले विविध संबंध सूक्ष्म रीतीने कळून येतात व त्यांतून कशा प्रकारे जावे याचे त्याला अनुभवजन्य ज्ञान होतें. नाटकाचा प्रधानगुण हाच की, त्यांत मनुष्यस्वभावाचे पूर्ण आविष्करण केले जाते. मानवी स्वभावाचे वेध नाटकांत जसे घेतले जातात तसे इतरत्र घेतले जात नाहीत; म्हणूनच लॉर्ड मोर्लेसारखे तत्त्वज्ञानी रूसांच्या चरित्रामध्ये फ्रेंच रंगभूमीसंबंधी लिहितांना नाटकाविषयी असे म्हणतात की, 'The drama communicates a wider life to the character of the spectator by producing a stir in all his sympathetic emotions and by quickening his imagination.'

राष्ट्राच्या अभ्युदयाला प्रामुख्येकरून कारणाभूत होणाऱ्या मानसिक शक्ति व कल्पनाशक्ति ज्या कलांमध्ये प्रधान आहेत अशा कलांपैकी नाट्यकला ही एक असल्यामुळे नाटक हे राष्ट्राच्या उन्नतांचे म्हणजे पर्यायाने शिक्षणाचे साधन नाही असे कोणालाही अज्ञान प्रकट केल्याशिवाय कसे म्हणतां येईल !

शिक्षक या नात्याने नाटकाची योग्यता मोठी आहे. अन्तःकरणास जास्त उच्च बनविणारे, मनास अधिक सुसंस्कृत करणारे व मेंदूस उत्तेजित करून बुद्धीस विशालत्व आणणारे गुण त्याच्यांत एकवटलेले आहेत. साधुसंत जे आपल्या अभंगवाणीने लोकांस सांगतात, कवी जे आपल्या रसाळ काव्यांनी लोकांचे हृदयांत नेऊन सोडतात, वके जे आपल्या जोरदार वाक्शक्तीने श्रोत्यांचे मनावर शिंबवितात व तत्त्वज्ञानी जे आपल्या बुद्धिमत्तेने जनांस शिकवितात ते परोपरीने व विशेष मोहक रीतीने लोकांना सुलभ करून देण्याची पात्रता एका नाटकाच्या अंगी आहे. नाटक हे राष्ट्रीय शिक्षणाचे सोयीस्कर उपकरण आहे. नाटकांवरील एका सुप्रसिद्ध टीकाकाराने इंग्लंडच्या नाटकाविषयी असे लिहिले आहे की, 'नाटकांनीच इंग्लंडचा सुप्त देशाभिमान जागृत केला. सामाजिक आणि धार्मिक

(The drama does not work in the sphere of direct morality though like everything else in the world, it has a moral or immoral aspect. It is an art of ideal representation, not concerned with the inculcation of immediate practical lessons. You must trust to the sum of other agencies to guide the sympathy quicker- ed by drama into channels of good or bad action.)

बुन करन हो लेख संघविषयस इकरन गहो.

नदरख रहोले असो अतुभव आहे. अगो हेव मन लेडे मीले योच्या अधिकारपुनक बागोले निवे-
 क्रिया सुधारणेो हा योच्या पूर्वसंस्कारोवा परिणाम आहे. या बाबतीन नाटक अगोदी
 विषयविभार नरे गहोव पूण उतर विषयवेली असल्यास सुधारले माव. नीतिमतेव अयःपतन
 उलेली असते. नाटक हे सुसंस्करन संस्कारोव विषय असल्यामुळे ते अपण होकन नीतिमता
 को नाटकाने नीतिमता विषयव नगो नरे येथे नी विषयवेली विसले येथे नी सुकरनच विष-
 विरुकरण केले पाहिये. नी आक्षेप हो को नाटकाने नीतिमता विषयव होला उतर एवढेच
 उले तरी त्याची किमन कमी करणारे जो एक आक्षेप त्यावर नदेमी आणिलो गलो त्याचे
 अया प्रकारे नाटक हे विविधगाले न्याय (legitimate) सुकरन व बनवतर साधन

नसा युरेकर साजा पाहिये.

विदुरव्यानान का करणारे नाहीन ! मात्र योवा योरे वधकीकरुन व समाजाकरुन व्हेवा
 दिली. ' पाच्यो वधपुर्वी जे काय नाटकांनी वेगवेगळीन केले तेच काय आज मिनोस नाटके
 सुकर, धर्मदत्तारकावा अष्टाकार व त्याचे वारे करुनचे होया कोका नाम नाटकांनी व आण
 इतिहास केले लागले, जेवमी राज्यवा नाम, आपआपसांतील कलेडे, सुविमाननी जोकावा सु-
 थोरे पुरुषत्या कोले नाटककल्याने रंगभूमिचेर दोषोदोषांचे व लोकांनी राज्यावा
 धर्मास निदर्श, त्याममालो राजनीतिचे विशय निरुक लागले व गुलामगिरीचा नाटकांनी नाटके
 स्वानेत्याचे धोन व राजीव नेमवले उरव जोकांना नाटकगुहोनिनच प्रथम ऐकवववास व परी-

खरें सुख कशांत आहे.

(सुशिला अभ्यास करीत आहे आणि विमला व कमला लिहिलेले बसल्या आहेत.)

सुशिला:- (घोकते) “ एन ओ नो म्हणजे नाही, एन ओ नो म्हणजे नाही, ”
ताई, मला गडे ह्या बुकांचा आज फारच कंटाळा आला आहे. या कंटाळावाण्या अभ्यास-
शिवाय व घोकंपट्टीशिवाय दुसरी कोणची उत्तम गोष्ट केल्याने मनुष्याला सुख मिळून तो या
जगातील दुःखांच्या तडाक्यांतून सुटतो, तें मला सांगशील काय ग !

विमला:- सुशो, खरें सुख म्हणजे मोक्षसुख होय. नातलग, धनसंपत्ति, यांच्यामध्ये
गडून गेलेल्या मनुष्याला हें सुख मिळत नाही.

सुशिला:- (आश्चर्यभरित मुद्रा करून):- ताई, घरांत मैत्रिणीत, सेळगड्यांत,
गाढ्याघोड्यांत जर सुख मिळायचें नाही, तर गडे सुख राहिलें तरी कशांत ! स्वस्थ बस-
ण्यांत सुख आहे असें जर म्हणशील तर मग आपण शकेंत तरी कशाला जावें ! बरें झालें;
आतां शाळा चुकली व शिकण्याची कटकट गेली. आपण आपलें मोक्षाची इच्छा करीत
स्वस्थ बसलें कीं झालें. बरें, पण ताई, मोक्षासाठीं गप्प बसायचें पण तो मोक्ष तरी
काय आहे तें तरी एकदां कळें दे.

विमला:- मोक्ष म्हणजे सर्व बंधनांतून सुटून ईश्वरस्वरूप होणें. ईश्वरस्वरूप
हाल्यावर दुःखांचा गंधही भासणार नाही, व त्या स्थितींत सदा सर्वकाळ पूर्ण आनंद असतो.

सुशिला:-(हर्षानें फलून) वाः केवळ स्वस्थ बसण्यानें केवढी ही प्राप्ति ! असलें साधें-
आचरण सोडून मनुष्ये उगाच शकेंत, कालेजांत, धडपडून परीक्षांच्या नादामध्ये आपलें हृदय
फोडून घेत बसतात. यांना काय स्वस्थ बसतां येत नाही काय !

प्रमिला:- स्वस्थ बसणें हें बोलणें फार सोपें आहे सुशिलाताई ! परंतु एक मिनिट
तरी मन स्वस्थ बसतें का ! नाही, घटकेंत तहान लागते, घटकेंत भूक लागते,
भूक शांत केली कीं शोप येते, व सदासर्वकाळ मनुष्य शोपीं जाईल म्हणलें तरी तेंही नाही,
त्याच उठून इकडे तिकडे फिरावेंसें वाटतें. स्वस्थ चित्त करून एक मिनिटभर जरा बसलें
तरी पुणें मुंघई इत्यादि शहरें समोर दिसायला लागतान. तेव्हां मन स्वस्थ ठेवणें हें कांहीं
सोपें काम नाही बरें का !

सुशिला:- मग हें मन स्वस्थ ठेवायचें तरी कसें !

विमला:- मन ताढ्यांत ठेवायचे तीन प्रकार आहेत,

पहिला, वासनाक्षय म्हणजे कसलीही साण्यापिण्याची, हौशीची, वगैरे इच्छा
करायची नाही. दुसरा, चित्तवृत्तिलय, म्हणजे कसलेही विचार मनांत येऊन टाकणे नाहीत
व तिसरा वैराग्य म्हणजे देहाच्या व जगातील सर्व वस्तूंच्या बंधनांतून सुटण्यासाठीं मन
विरक्त करणें.

सुशिला:—(घाबरून) काय म्हणतेस ! सायाचें नाही, व्यायचें नाही, फसला विचार करायचा नाही, व जग सोडून द्यायचें होय ! असला मोक्ष नको बाई आपल्याला.

प्रमिला:—नाहीं तर मग शाळेंत जाऊन शिकलें पाहिजे.

सुशिला:—अग पण थोडीशी शाळा होऊन लवकर मोक्ष मिळेल, अशी एखादी सोपी युक्ति नाही काय !

विमला:—हो आहे, शाळेंतील व घरांतील सर्व कामें करून दररोज एक तासभर ॥ हरिः ॐ ॥ हा मंत्र जमला पाहिजे, म्हणजे, वासना व सर्व विचारतरंग बंद करून ॥ हरिः ॐ ॥ म्हणून मन एकाग्र केले पाहिजे, याला ध्यान म्हणतात. या ध्यानाची संवय असल्याने चित्तशुद्धि होऊन कालांतराने मनुष्य पूर्ण योगी होतो व पुढे तो रमणीय वनांत जाऊन तेथील सुंदर पशुपक्ष्यांशी मैत्री करून त्यांच्या गोड सहवासांत राहून सर्वव्यापी अशा सच्चिदानंद चिंतनांत गुंग होऊन जातो व त्याच सुखांत खरें सुख म्हणतात.

सुशिला:—ताई, आपले पोपट दिवसभर “ हरिः ॐ ” म्हणतात, तेव्हां पुढे ते घुदां विश्वामित्र किंवा वनिष्ठमुनि होऊन मोक्षाला जातील नाही !

विमला:—नुसत्या “ हरिः ॐ ” या नांवाच्या पोपटी बडंबडीने मोक्ष कधीही मिळणार नाही, तो मंत्र म्हणत मनाची एकाग्रता अशी झाली पाहिजे की, त्यावेळीं सर्व तऱ्हेच्या वासना व विचार अगदीं बंद झाले पाहिजेत.

सुशिला:—बरे तर आपण सर्वजणी तसें करू या.

(सर्वजणी डोळे झाकून पांच मिनिटे “ हरिः ॐ ” म्हणतात व तीन वेळां शांतिः शांतिः शांतिः म्हणतात.)

सुशिला:—अहा! माझ्या मनाला केवढी तरी शांति वाटली !

विमला:—सुशो, हेंच तें खरें सुख. याच सुखांत ध्यानांत आपण निरंतर राहिले पाहिजे.

सुशिला:—तर मग ताई, अक्का. आपण आपल्या घरांतल्या काळजी चिंता घटकाभर टाकून देऊन राहू या म्हणत “ हरिः ॐ ”

प्रमिला:—बरे तर सुशो आपण सर्वजणी बागेतच जाऊन देवांच्या लीलेची आठवण करू या व तेथेच “ हरिः ॐ ” म्हणू या.

(सर्वजणी बागेत जातात)

कु. इंदिरा खेडकर.

पुस्तक-परीक्षण.

नागानन्दम्.

(ले:—आमची स्वारी. F. Y. B.)

पहिल्या तीन अंकांतील सार एका वाक्यांत सांगण्यासारखें असून कवीनें कोण लांबण लावली आहे आणि हें कां तर पांच अंक म्हणजे एक नाटक हें कोष्टक सारें करण्यासाठीं. मध्ये जो एक प्रवेशक आहे त्यावरून तर कवीचा हा उद्देश स्पष्टच दिसून येतो. मलयवतीनें एकीला मित्रावसूची स्वर आणण्यास पाठविलें व दुसरीला आणसी कांहीं सांगितलें तेवढ्यावर मशारानिल्हे कवीनें येवढा प्रवेशक रचला.

तसेंच तिसऱ्या अंकांतील पाचकळ विनोद. नाटकांत कांहींतरी विनोद पाहिजे म्हणून हा विनोद कसाबसा ओढाओढीनें बसविला आहे. एकंदरीनें काय कीं कवीनीं जीमूनवाहन व मलयवती यांचा विवाह झाला हें सरळ सांगायचें सोडून हजारों वाकडां वळणें घेत सांगितलें आहे.

या नाटकावरिल माझीं दोबळ विधानें:—

१. या नाटकाचें स्थळ पुणें शहर हें असून मलयगिरी म्हणजे सध्यांची फर्ग्युसन कॉलेजची टेंकडी हीच होय.
२. हर्षदेव:— हा एक गर्विष्ठ वैद्य होता.
३. विद्याधर व सिद्ध या जाती यूरोपांतून स्थलांतर करून महाराष्ट्रांत आल्या होत्या.
४. नायक:— हा एक धीरोदात्त, निलंज्ज, बढाईसोर, फाजील, व्यवहारशून्य, असा अवलिया होता.
५. नायिका:— ही एक अजस्र व ओढून ताणून चंद्रबळ आणून रुसगारी बाई होती. वरील गोष्टींची सिद्धता आमच्या फयानें केलेल्या टीकेवरून सहजच होऊन आण-
खीही कांहीं गोष्टी त्यावरून समजून येतात. तेव्हां फयानें केलेली टीका जशीच्या तशी सार्ली
बेत आहे.

प्रथमच त्या गजवदन वक्रतुंडाचें स्मरण करून मग ओळीनें टीका करण्यास हात घालतो.

अंक १ ला.

पहिल्यानें नादीमध्ये केवळ एका दृष्टिस्त्रोपाचें अभावीं बुद्धाला 'निर्घृण' 'मिथ्याकारु-
णिक' इत्यादि विशेषणें मिळतात हें लक्षांत घेऊन सर्वांकडे निदान एकदां तरी दृष्टि टाकावी.
नायकसुद्धां पुढें एकदां म्हणतो 'कन्यका हि निर्दोषदर्शना भवन्ति' 'कन्यकासुद्धां निर्दोष
दर्शना असते' मग इतरांचीं काय कथा !

(येशें फयानें 'हि' चा अर्थ सुद्धां असा केला)

नादीमध्येंच दुस्तन्या श्लोकाच्या दुस्तन्या चरणांत ' भ्रुमंगोत्कंपजूंभास्मितललितदृशा ' असा एक भाग आहे. हीं लर्व लक्षणें विस्मयाचीं नसून धनुर्वात अथवा Delirium चीं भाहेत. यावरून कवीनें काव्यशाखांतील कारिकेऐवजीं वैयकांतील ओळ चुकून घुसडली आहे असें दिसते. बाकी ही चुक करणाऱ्या कवीनें नायक, नायिकेला पुढें ' कसलासा ' ज्वर येतो तेव्हां काडेचिराइताच्या काढ्याचें ' प्रिस्क्रिपान ' लिहून दिलें नाहीं, हें त्या दोषाचें भाष्यच म्हटलें पाहिजे. यावरून हर्ष हा एक वैद्य होता असें दिसते.

पुढें हर्षावर ' निपुणः कविः ' असें विशेषण स्वतःस लावलें म्हणून गर्विष्ठ असा आरोप कां ठेवूं नये ?

यानंतर नटी नेहमींच्या सरावाप्रमाणें मंगलकालीं रडत येते व सूत्रधाराला बाप वनांत गेल्याची वार्ता कळविते. सूत्रधार बापाची शुश्रूषा करण्याचें मिष करून चैन करण्याला वनांत जातो व येथें ही निरूपयोगी प्रस्तावना संपते.

पुढें नायक एक लांबच लांब व कठीण श्लोक म्हणत येतो. अशा वेळीं मजसारख्या (कथा लिहितो) कॉलेजिएटःचें पित्त भडकतें, कानांतील तापून लाल होतें, कपाळ दुसतें, व सरतेशेवटीं ' सांझिंति मम गात्राणि ' पासून ' भ्रमतीव च मे मनः ' पर्यंतच्या सर्व अवस्था अनुभवत येतात. नायकाला असले श्लोक सहज म्हणता येतात हें पाहून असले श्लोक तोंडीं बसावयास त्याच्या गुरुजींनीं त्याला लहानपणीं ' दुरुन् ' अथवा ' सप्तस्तथोर्धोधः ' या कारिका केशाकर्षण करून शिकवल्या असतील असें वाटतें. यामुळें सर्वांचा यह नायकाविषयीं वाईट होतो. अर्थ मनांत आलाच तर यह अधिकच वाईट होतो. लोकाना वाटतें ' असल्या सोंवळ्या बह्वचारी नायकाकडून नाटक व्हावें कसे ! का हें नाटक मुद्राराक्षसासारखें रक्ष संहारा-वाळवंट आहे ! " नायक म्हणजे स्वर्गातील बाईंताठीं सुराणारा प्राणी अशी सर्वसाधारण समजूत असते. " पण नायक या आपल्याविषयीं झालेल्या वाईट यद्दामुळें न डरतां वेधडकपणें कठीण श्लोक म्हणतो यासारखें त्याच्या धीरोदात्तपणाचें दुसरें उदाहरण कोणचें !

' तिष्ठन् भाति...' या श्लोकानें नायकाची Low taste दिसून येते. भिकेचे डोह्याळेच. सिंहासनांत डेकून झाले असल्यास हें क्षम्य आहे. पुढें नायक विदूषकास घेऊन मलय-पर्वतावर जातो. तेथें विदूषकाला भान न राहतां तो मलयमारुताला ' प्रथमसंगमोत्कथितप्रियाकण्ठयह ह्व ' अशी उपमा या सोंवळ्या नायकादेसत देतो. त्याला अर्थ कळला कीं नाहीं कोण जाणे. पण प्रेक्षकांना हें येथे कांहीं तरी पाणी मुरतें, असें वाटतें.

' सिद्धांगनांना गतैः पादालककरकमौक्तिकशिला ' पायाला मण दीडमण अलकक आपल्याशिवाय जिकडे तिकडे कशा दिसतील ! तेव्हां नायक खरें भोलत आहे असें धरून चाललें तर पूर्वीं पायाला फार अलकक लावीत असें म्हणावें लागतें. बाकी हें खरें असलें तर मलयाचलावर काटेकुटे, नदीनाळे, दगडधोंडे, सांचसळगे तुडवीत जाणाऱ्या सिद्धांगनांची सुट्टता सहजच लक्षांत येईल.

' दक्षिणाक्षिसंदन सूचयित्वा ' या Stage direction चा अर्थ उजवा बोळा मुद्दाम मिटून असा असेल काय ! बाकी जर नायिका यावेळीं रंगून ' बुद्दंग ' मध्ये बसली असेल तर हें कांहीं अवघड नाहीं.

ज्याप्रमाणें हल्लीं पाटींचे तुकडे, पुस्तकांतील पानें व बेसुरांत म्हटलेला परवाचा ऐकूं आला म्हणजे शेजारीं शाळा असते असा सिद्धांत आहे, तसाच पूर्वीं फुटलेलें कमंडलू, तुटलेलीं जानवीं व ऋग्वेदांतील ऋचा म्हणणारे पोपट असले म्हणजे शेजारीं पाठशाळा असते असा सिद्धांत असेल काय ! बाकी जानवीं व कमंडलूंची मोडतोड बीं आश्रमांतून पुरवलीं असल्याशिवाय शक्य नाहीं. युनिव्हर्सिटीच्या परीक्षेच्या वेळीं फुटणाऱ्या दौर्तांच्या संख्येवरून फुटणाऱ्या कमंडलूंची संख्या काढणें अगदींच अवघड आहे असें नाहीं.

कोणी कपाळाकडे सहज हात नेला असतां आपणांस सलाम केला असें मानणाऱ्या लोकांच्या पुढींत नाईकाला बसविणें अगदीं गैरवाजवी नाहीं. सहज कोठें फुलें पडलीं, भुंगे ओरडले व झाडें लवलीं तों लागले आमचे नायक आढ्यता मिरवायला कीं भाड्या स्वागताची ही तयारी आहे. ' फुलें-वाळलेलीं-टाकून व मान हलवून झाडें आपली नापसंती दर्शवात आहेत व भुंगे ' बाबा जाई परतोनी ' असे गुणगुणन आहेत, असेंच त्याला कां वाटूं नये !

' उन्फुल्लकमलकेसरपराग ' पिवळे असतात त्यांची द्युति असणारी गौरी अर्थात् पिवळी असावी. तेव्हां हा सोन पुण्यांतील पिवळ्या जोगेश्वरीचे देवळांतील आहे. यावरून फर्ग्युसन कॉलेजची टॅकडी म्हणजेच पुस्तकांतील मलयाचल असावा. सिद्ध व विद्याधर जाती पुणें जिल्ह्यांत राहत असें दिसतें. टॅकडीवर पूर्वीं ' सरसचन्दनलता असाव्या असें असून आतां ह्याय ! साध्या 'लता' सुद्धां नाहींतना !

यानंतर नायिका ' अनुरूपभर्तृ-गामिनी भव ' असा आशीर्वाद गौरीकडून मिळविते. सर्व नाटकांतील नायिका अशा लघासाठीं सुरणीस कां लागतात !

नायिका अशी झुरत आहेतोंच नायक येऊन तिला तनुलके 'तरलायतलोचने ' etc. विशेषणें देतो-ओळखदेख नसतांही निलाज्याप्रमाणें देतो- (बाकी त्यानें ' पात्रापात्रविचार ' केला हें अगदीं निःसंशयच आहे.) मग काय आधींच उल्हास अनु..... !

उष्णीष म्हणजे ' मुकट ठेवून पडलेली खूग ' असे शब्द, रिस्टवाच, चष्मा, बूट इत्यादि व.पहून पडलेल्या खुणांस असते तर काय बहार झाली असती. मराठी भाषा या बाबतींत अगदीं Poor आहे.

अंक २ रा.

' करोषि.....निश्वासेस्त्वमेव कदलीदलमाहृतमुण्णम् ' यावरून येवढा वाऱ्याचा झोत उष्ण करणारे निःश्वास टाकणाऱ्या बाईला पुणें येथील संगमांत घुडविल्यास पंढरपुरापर्यंत सर्व कोळ्यांची पाण्याला उकळी फुटून मासे मेल्याची तक्रार आल्यास तें अगदींच वावगे होणार नाहीं. नायिकेचें अजस्रत्व यावरून सहजच दिसून येईल.

पुढील सर्व भागावरून आपण एकदम नायिका गळ्यास फास लावते तथें जाऊं. अशा प्रसंगींसुद्धां नायकाला कविता झुचतात यापरतें नवल तें काय ! म्हणतात ना जातांचे गवई मरतां मरतांसुद्धां एक तान घेऊन मग पाण ओडतात. रा. बाळकरामानीं म्हटल्याप्रमाणें गायकाचें भावि पोहोही जन्मतांच हरिणी वृत्तांत केंकाटेळ यांत मुळींच भंका नाहीं. नाहींच ओरडलें तर भाग्य त्या विचान्या नायिकेचें.

नायिकासुद्धा नायकाच्या गाण्यांत इतकी तळीन झाली होती की, तिला 'मुञ्च मुञ्च अग्रहस्तम्' हें म्हणणें नायकाचें गाणें होईतों सुचलें नाहीं. नंतरचा हा रुसवा उगाच. चंद्रधर आणून रुसणें हा सर्वच नायिकांच्या हातचा मळ दिसतो.

पूर्वी म्हणजे ह्यांच्या वेळीं पिष्टातक व शेंदूर धुळीप्रमाणें मिळत असावा. एरवीं 'वृष्ट्या पिष्टातकस्य द्युतिमिह मलये भेरुतुल्यां दधानः' इत्यादि सरें कसें होईल ! या शेंदुराच्या वैपुल्यानें म्हसोबांचा व मारुतींचा सुकाळ होऊन तत्कालीन राजांना देवळाळा देणग्या देतां देतां सळो का पळो होऊन त्यांना बौद्ध धर्माची दीक्षा घेतली असावी अशी माझी समजूत आहे.

अंक ३ रा.

या अंकातील विनोदावरून आपण एकदम गेलों असतां नायकाचा निर्लज्जपणा लोंकरच दृष्टीस पडतो. सरोसर 'दृष्टा दृष्टिमधो ददासि etc.' या कवितेंतील गोष्टी प्रेक्षकजनसमूहापुढें सांगावयास नायकास लाजच वाटली पाहिजे होती. पण ती वाटत नाहीं यावरून तो निर्लज्ज होता हें म्हणणें निःसंशय सयुक्तिकच होईल.

दरिद्र्यावाचून 'स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ।' असें उद्गार कोण काढील ! तेव्हां नायक हा एक दिवाळखोर माणूस असावा.

संबंध पाण्याचा लोट तांबडा होईल इतके सुकाळाचे पराग कोठें असतील अशी माझी आजपर्यंत कल्पना नव्हती. पण 'कुसुमरजःपिञ्जरोयं जलौघः' या उद्गारावरून इतके पराग असणाऱ्यां फुलें आहेत असें दिसतें. वनस्पतिशास्त्रवेत्त्यांनी शोध करावा अशी शिफारस आहे.

पुढें नायकाच्या कांहीं भाषणावरून सिद्ध व विद्याधर या जातीतील बायका पुरुषांत मिसळून दारू पीत असें स्पष्ट होते. तेव्हां या जाती लकडी पुलावर ताडी पिणाऱ्या कैकाडी युगलांचे पूर्वंज आहेत, असा गैरसमज होणें शक्य आहे; पण या जाती उच्च दर्जाच्या असून गौरकाय होत्या. तेव्हां या स्थलांतर केलेल्या यूरोपस्थांच्याच असाव्यात असें वाटतें.

यापुढें नायकाला नायिकेचें मुस तापानुरक्त झालेलें दिसतें (इतका वेळ दादही नव्हती.) जर नायिकेला ताप आला होता तर नायकानें तिला थंडीवान्याची कुसुमाकरोद्यानांत आणली कशाला ! गद्दे-पंचविशींतीला उतावळेपणा तो हाच. पण आधीं तोंड लाल क झालें होतें ! ताप येऊन का 'आणखी' कशामुळें हें ठरविणें अवश्यक आहे.

एकाद्याला तोंडांत मारून मग Sorry म्हणावें त्याप्रमाणेंच नायक एकदां म्हणतो, प्रिये वृथा तुला त्रास दिला येथें येण्याचा. या कुसुमाकरोद्यानांत पहावयाचें तें काय ! तुझे मुसच उद्यान आहे. मग हा अक्षल आधीं कोठें गेली होती ! वारें वाः !

'ओठ हीं पांनें व हास्य हें पुष्प तुझ्या तोंडावर असून फल मात्र माझ्या डोळ्यांत आहे' असें नायकानें कबूल करून आपल्या डोळ्यांत फळें बसविल्याचें सांगितलें यावरून पूर्वी नायकाच्या डोळ्यांच्या खांचा होत्या; पण प्रस्तुत नाटकाचे वेळीं त्याच्या डोळ्यांत फळें

बसविलीं हें उघड होतें. हीं फळें बहुधा भोंकरें असावीत. पूर्वी वैद्यकशास्त्र कशा उन्नतावर्येत होतें हें यावरून स्पष्टच दिसून येईल.

‘ प्रिये, तुझ्या एवंगुणविशिष्ट मुसकमलावर भुंग्यांचीच उणीव आहे, ’ असें जें नायक म्हणतो त्याचा भावार्थ असा—नाझे अधर ने भुंगे होऊं देत, भुंगे काळे-निळे असतात म्हणून नायकाचे ओठ काळेनिळे असावेत. विड्या पिऊन ओंठ निळेंकाळे होतात. तेव्हां नायक विड्या पीत असला पाहिजे. यावरून पूर्वी विड्या पिणें हें वाईट समजलें जात नव्हतें. कोणी असा आक्षेप घेतात कीं नायक नीयो कशावरून नसेल ! यापूर्वी तो यूरोपस्थ जाती-पैकीं होता असें सिद्ध झालें आहे तेव्हां ही शंका फोल आहे. तसेंच यापुढील Stage direction ‘ नायिका मुसकमन्यनो नयति ’ पाहिली असतां अधिक खुळासा होतो. विडीची घाण येऊन नायिका मुसक दुसरीकडे नेते.

यापुढें कांहींच झालें नसल्यामुळें मला टांका करणें अशक्य झालें आहे.--
(फया)—ता, २६ नवेंबर १९२३.

कोणां फयानें केलेल्या टीकेवरून परीक्षेत उत्तरें दिलीं व त्याला शून्य मार्क मिळाले तर डरून जाऊं नये. कारण सर्व जगत् शून्यापासूनच संभवलें असूनच शून्यांतच विलीन झेणार आहे तेव्हां शून्य मिळणारां हें पुढील आयुष्य शून्य होईल व जगांत सर्वांना त्याची पूज्य (शून्य) आठवण राहिल.

पुढील दोन अंकांत फारसें असें कांहींच नाही; तेव्हां त्याचें परीक्षण करून उगाच बरसहोड करण्यांत हंशील नाही. तेव्हां तें वाचकांवरच सोंपवून हें भरताड संपवितों.

इति शम् ।

फुलतीं फुलें.

कवि-रामचंद्र.

अलंकार अवनी करतां	कोमल-कलिका-कुसुम-लता
अल्पावधीत कां त्यजिती	फुलतीं सुमनें, नच धरिती ?
बहुत न गेला काल जगांत	रहा आणखी आनंदांत
हंसुनि हांसवा सकलांना	हरुनि चित्ता मग जाना !
जर्गी जन्म तो तुमचा झाला,	घटका दो घटकांच्या काला
सकल जनांला सुख कां द्याया ?	कालवश कायमचे व्हाया !
उगाच उत्पत्ती ही तुमची	सृष्टींत असे, सांगे साची;
केवळ तेजाला दावाया !	अफाट जगतीं सपाट व्हाया !
परि या सुंदर सुमजां पासुनि	धडा शिकावा सर्वत्रांनीं,
क्षणभंगूर जीवित सकलांचें,	पुष्पां परि ते धनी मृत्युचे

प्रेय कीं श्रेय.

—○○○○—

कवि-रामचंद्र.

[पवित्र प्रेमांत भेसळ काय कामाची ? परमात्म्याशी जीवात्म्याची तन्मयता
हाल्यावर माया आपोआपच विरते !]

“ प्रेमपताका पूर्व दिशेला पहा विसू लागे,
मम जीवाचा जीवेश्वर गृहीं आला आला गे,
हीच खूण मज सांगुनी गेली स्वारी स्वारीला—
बोलणार मीं नाहिं ! ” सखीला बोले या बोला.
पश्चिम हृदिच्या शशिदर्पणिं परि सुखकमला पाही,
प्राणांच्या निज पंचारतिचें तेज नेत्रिं दोही,
लालि उसळली कपोल प्रांतीं लाजलीच भारी—
अव्याज मनोहर मिश्र राग हे काढी कोण करी ?
प्रताप भानू मुकुट मण्याचें तेज व्योमिं पसरे,
नभांगणांतिल तारा लपत्या कमल होइ हंसरे
सुवर्ण कर कमलिनीस देण्या आर्लिगन पसरी,
नवखी दीप्ति पाहुनि वदण्या धजे घाबरी जरि,
“ जिवाजिवाच्या मधें गढे ! हे येति अलंकार,
मला आपलें प्रेम मिळो हा नको वृथा भार,
जीवांचा नवरत्नांचा हा मंगल हार
सदा असो घा गळा आपुल्या करूं नये दूर
अस्फुट उठले शब्द येवढें नेत्रपुटीं जमले
मौक्तिक-मणि, कविच्याही तसे ते कोण पुढें बोले (?)

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हिंदमातेचे उद्गार.

लेखिका: - कु. कावेरी चौधरी F.Y.A.

"काय ! तुम्ही माझे पुत्र ना ! मग असा नेमळटपणा तुम्ही का स्वीकारिता ? तुम्ही सारेजण एकाच मातेचे पुत्र असून असे भाडून एकमेकापासून का कुटता ! किती हे तुमच्यात पक्ष ! स्वराज्यपक्ष, कौन्सिलपक्ष, नेमस्तपक्ष, मवाळपक्ष, फेरवाल, नाफेरवाले एक का दान ! तुम्ही असे आपापसांत भांडता हे पाहून मला, तुमच्या मातेला किती चाईट वाटत असेल ह्याचा तुम्ही कधी विचार केला आहे काय ! तुम्ही आपोपसांत भांडाल तर मी सांगते की, तुमच्या हातून तुमच्या हिंदमातेसाठी कांहींही होणार नाही. हा कोण ! मवाळ वाटत ! पुत्रा, मवाळ, मी तुम्ही माता ना ! मग मला सोडून तुम्ही नोकरशाहीवर का बर इतकं प्रेम ! काय म्हणालास, 'मला तुझ्यापेक्षा' नोकरशाहीच आवडते. तू मला दरिद्रताच दिलीस पण नोकरशाहीमुळेच मी श्रीमंत झालो. मी तिला कधी कधी सोडणार नाही.' हाय ! हाय ! हा माझाच पुत्र ना ! मला स्वतःलाच शंका येते, सुवर्णभूमीवर जन्माला येऊन त्याने स्वतःच आपणाला दरिद्री करून घेतले हे हा विसरला वाटते ! पुत्रा अजून तुला सुखा करणे मला शक्य आहे, पण जर तुला मातेपेक्षा धन-श्रेष्ठ असेल तर मात्र.....

हा कोण ! स्वराज्य (पक्षवालां) पुत्र वाटत ! होय तोच हा, हा माझा पुत्र माझा सरा निस्साम भक्त आहे. पुत्रा, माझ्या कल्याणासाठी तू इनका शटतो आहेस सरा, पण तुझे सारे बंधु तुला मिळाल्यासैरीज तुझे इच्छित पूर्ण होणे फार कठीण आहे. तू माझ्यावर प्राणापलीकडे प्रेम करतोस हे मी जाणून आहे आणि म्हणूनच तुझ्या कार्यात तुला यश देण्यासाठी मी परमेश्वराची प्रार्थना करते. पण ! पण काय !.....

हे दोघेही माझे पुत्र. पण दोघांत किती हा फरक ! एकाचे माझ्यावरील निस्साम प्रेम कुठे तर दुसऱ्याची माझ्याविषयीची अनास्था कुठे ! कोठे हिरा व कोठे मारगोटी ! या सान्या पुत्रांनो या, मी तुम्हाला आज इतकेच सांगते की तुम्ही आपापसांतली भांडणे मिटवा व हे तुमचे पक्षाचे बंड मोडून आका, आणि सर्व मिळून एकत्र कार्याला लागा, म्हणजे तुम्हाला तेव्हाच यश येईल. नोकरशाहीच्या विरुद्ध म्हणून तुमच्या ह्या एकजीव झालेल्या पक्षाचे नांव 'भारतपक्ष' ठेवा, पण नकोच ! आपणाला पक्ष नकोच आहेत. बर उठा आणि आपापसांतले तंटे मोडून एक व्हा. 'संहतिः कार्यसाधिका' हे तत्त्व विसरू नका. माझा तुम्हाला पूर्ण आशीर्वाद आहे !

अभागी कमल.

[लेखकः—गिरीश; प्रकाशकः—चिटणीस, वीणामंडळ, ४६१ शनिवार
पेठ, पणें शहर; किंमतः—१२ आणे.]

हें संडकाव्य अभिप्रायार्थ आमच्याकडे पाठविल्याबद्दल गिरीशांचे आम्हां अत्यंत
आभारी आहों.

या काव्यांत कमला नावाच्या एका अल्पवयी विधवेच्या बुद्धेचाच कथाणी सांगितलेली
आहे. सासू आणि नणंद यांच्या लळानें तिचा जीव घासून गेला आहे. तिला दगदगांचें
अतिशय काम पडतें व एकहि सुस्ताचा शब्द ऐकू येत नाहीं. तिच्या हृदयाला घरे पडतांल
अशा रीतीनें सासू तिला बोलते व तिनें बागेतून आणिलेल्या कळ्या लाथाडून देते. त्या
उचलून ती देवळांत. देवाच्या पायांवर वाहावयास नेते. तेथें भटजी 'अब्रह्मण्यम्' म्हणून
गिळ्या करितात. त्यांतहि लहानपणीच्या ओळखांच्या अरविंदाला कमला भेटली म्हणून नणंदेनें
मनांत भरवून दिल्यावरून सासू कमलेवर दुर्वर्तनाचा आळ घेते. ही गोष्ट कमलेच्या मनाला
शल्यासारखी टोचीत राहते व त्याच दिवशीं संध्याकाळीं ती आपला देह रुग्णास्पर्ण करिते.
अरविंद विधवाची स्थिति सुधारण्याचें कंकण बांधितो. असें या काव्याचें करुणास्पद परंतु
ठरीब सांच्याचें कथानक आहे.

या काव्यातील काहीं प्रसंग व काहीं वर्णनें फार सरस उतरलीं आहेत. ५८ पानावरील
कमलेची आत्मोक्ति ही काव्यातील सर्वोत्कृष्ट स्थळ आम्हांला वाटतें. त्यांत कणरस आहे,
प्रसाद आहे, निराशेचा आवेश आहे, साक्यांचा ओष अस्सलित आहेः--

जिवास बोले जातां जातां " कशावरी तव आस ?
मिळवायाचं काय शेवटीं मोहुन या जगतास !
कोण विचारी तुला ? कशाला तळमळसी या देहीं ?
सोडुन जावं जगास कां हें कधीं वाटलं नाहीं !
काय जगावं होइल मिळतां मातिस मातामोल—
जीवन असलं ! कीटक मरतां दुःख कुणा होईल !
जहरी सोसुनि घाव कोणता स्वर्ग तुला मिळणार !
पाप फळाला आलं अथवा कुणी साधिलं वैर !
केला भरल्या संसाराचा मागिल जन्मी भंग,
म्हणून झाला मम जलमाचा रंगाचा बेरंग.

..... "
कळ्यांस बोले, " तुम्हीं सुदैवी होतां बेलीवरती;
परंतु फुटलं कपाळ येतां अभागिनीच्या हातीं !
गीत गाइलं असतं कोणीं मंजुळ फुलबागेत,
बसला असतां बेलीवरती खुशाल झोंके घेत.
लाथ बैसली तुम्हांस याची क्षमा करा ग मजला,
नेतें मी पण देवाजीच्या पायाशींच तुम्हांला. "

त्याचप्रमाणे पुजाऱ्यांचा आरडाओरडा, कमलेचा उमाळा व शेवटी कळ्या रुष्णावा-
ईच्या प्रवाहाबरोबर सोडून देण्याचा सोहळा हे प्रसंग चांगले साधले आहेत.

**सुधारणेची नवी रीतीही, धर्माचा हा बंध-
की दुसऱ्यांच्या दुःखामध्ये मानावा आनंद.**

या सार्कातील उररोधिकपणाचा जोर सहज दिसून येण्यासारखा आहे.

**सोनेरीवर सोनेरी कर सूर्याने फेंकून
कनकाची द्वारका वसविली पिवळ्या किरणांतून.**

अशा ओळींवरून कवि समर्पक शब्दांनी सृष्टिशोभेचे चटकदार वर्णन करण्याच्या
बाबतीत कोणत्या पायरीपर्यंत चढू शकतो याचे अनुमान करिता येईल.

या काव्याचे मुख्य दोष अस्वाभाविकपणा व शब्दावडंबर हे होत. 'अति तेथे माती'
किंवा 'रोज मरे त्याला कोण रडे' हे व्यावहारिक तत्त्व जर गोविंदाग्रजाचे अनुकरण
करणान्याच्या गळी उतरेल तर नवीन मराठी कवितेचा पुष्कळ कायदा होईल. जेथे एक
शब्दाने काम व्हावयाचे तेथे हे ओळींचा सपाटा लावितील. कालिदासाच्या एका शब्दाला
भवभूतीचे तीन विशाल वृत्तांत बसविलेले भरदार श्लोक, भवभूतीच्या एका अनुष्ठुभाला
गोविंदाग्रजाच्या बीस ओळी, असे हे आधीचे वाढते प्रमाण गोविंदाग्रजाच्या अनुयायांनी
गोविंदाग्रजाच्या एका श्लोकाला शंभर पाने अशा टप्प्यावर नेण्याचे ठरविलेले दिसते. साधा
व अर्थपूर्ण शब्द जेथे वापरता येण्यासारखा असेल तेथे हे हरप्रयत्न करून विचित्रता
आणतात. त्यांना नैसर्गिक ओघात न शोभणारे परंतु कधी तरी सुचलेले कौतुकावह शब्दसमूह
सुचून आणण्याचा मोठा हव्यास असतो. यामुळे आपल्या कवित्वशक्तीचे पडण्यासारखे नेज
झडा ते पडू देत नाही.

साखा किंवा नणंदा छळ करित नाहीत किंवा कवीने या बाबतीत अतिशयोक्ति केली
आहे असे आमचे म्हणणे नाही. आजही सासुरवासिनींना-काही ठिकाणी नवरा जिवंत
असता-सासूनणंदांनी जिवंत जाळल्याच्या गोष्टी ऐकू येतात. पण विधवांची दुःस्थिति ही
समाजाला जाणवून गेल्याला कित्येक वर्षांचा काल लोटून गेला आहे. 'चोरी कळू नये' हे
तत्त्व मनुच्या काळापासून सर्वांना पटले असूनही चेऱ्या होतात ही गोष्ट मनुष्याच्या कुमकुवत-
पणाची साक्ष देतात. चुकीच्या धार्मिक भावनांमुळे जो छळ होतो तेवढा बंद करावयाचा हे
विधवांची दुःस्थिति कर्मा करण्याच्या प्रश्नाचे व्यापक स्वरूप होय. म्हणून कवीने कळ्यांचा
प्रसंग एवढाच सरोसर मध्यवर्ती प्रसंग घ्यावयास पाहिजे होता; त्यात जेवढे चावयास पाहिजे
होते तेवढे सर्व काही येऊन गेले असते. काव्य बरेच लहान झाले असते ही गोष्ट सरी, पण
त्याचा परिणामकारकपणा वाढला असता. तसे न करिता करमणूक, मासिक मनोरंजन
इत्यादि वर्तमानपत्रातील गोष्टी वाचून सुचणारे जेवढे म्हणून दुर्धर प्रसंग तेवढे सर्व कमलेवर
कवीने आणिले आहेत. ज्याच्यावर तिचे मन बसले होते त्या प्रियकर अरविंदाशी लग्न न होता
दुसऱ्याच कोणाशी होते, तो मरतो; सासू व नणंद या दोघी साष्ट मिळतात; पाणी आणणे,
धुणी धुणे, दळणकांडण करणे ही कामे करावी लागतात, चंद्रमौळी गोठ्यावजा सोळीत
निजावे लागते, शिळेपाकें अन्न पाण्याच्या घोट्याबरोबर, दद्यादुधाच्या चव्या समोर ठेविलेल्या
असतात त्यांकडे आशाळंभूतं दृष्टि लावून गिळावे लागते; उलयण्याच्या धावाने पायाला जखम
होते; दगडावर कपाळ आपटून सोंक पडते, कमरेत लाथ बसते-काय ही बेसुमार गर्दी!

शैकडा नव्वद क्षिया असा दुष्टावा करीत नाहीं व त्यांना हा कविचा अतिप्रसंग वाटणारच. समीसाच्या व कोटाच्या गुंड्या उघड्या टाकून, डोक्यावरची टोपी क्षिशांत कोंबून, धोतर न स्रोवितं रस्त्यावर लोळण्यासाठीं सालीं सोडून नाटकगृहाकडे लोक जातांना दिसतात तशा प्रकारचा कमलेचा नवरा उल्लू दासविण्यांत कवीनें काय साविलें आहे तें समजत नाहीं. अरविंदहि असाच आस्वाभाविक करून टाकिला आहे. अरविंदाच्या 'वदनावर मर्द-पणाची जादू' 'भालीं विद्वतेची तरतरी' 'अधरावरती देशभक्तिचा भाव' (अर्थात् कंठासालीं व हृदयांत कांहींच नव्हता !)'गालावरती प्रेमाचा डोव' 'डोळ्यांत कारुण्याचें पाणी' 'दूरदृष्टिची विजेची नजर, पावित्र्याची ठिणगी', 'पिळदार मृदु तनुवर अभिमानाचें तेज', 'विशाल वक्षःस्थलीं औदार्याचा भाव' — झाला कीं नाहीं सर्वगुणसंपन्न पुतळा ? तो विलायतेला जाऊन 'परकीयांचें कौशल्यहि शिकून आला आहे. (जगन्नाथ शंकरशेटची पहिली शिष्यवृत्ति नायकांना मिळवून देण्याचा अशा कथालेखकांचा संप्रदाय असतो तोहि पाळला असता म्हणजे उगीव राहिली नसती !) 'देशभक्तिच्या कार्यासंगें' तो लग्न करणार आहे. नाटकी आवेशाचीं भाषणें करीत राहण्यांत त्याचा हातखंडा आहे. आपल्या 'कौशल्याला' तो सोडचिठी देऊन टाकितो व कवि आज्ञा करितात तें कार्य हातीं घेतो. यानें करुणरसाचा परिपोष न होतां दुसऱ्याच एका रसाचा होतो.

जी कथालकाची गोष्ट तीच भाषेची. काव्ययोग्य ठरलेल्या शब्दांचा व ध्वनिदर्शक शब्दांचा अगदीं अंत पाहण्याचें कवीनें ठरविलें आहे. तरळणें, विजेची नजर, मोहक, जादू, झरणें वगैरे शब्द वेळीं अवेळीं घुसडून दिले आहेत. लहान मुलांना निरनिराळ्या जनावरांचे व वस्तूंचे आवाज शिकवावयाचे असल्यास हें पुस्तक वाचिल्यानें बरीचशा अडचण कमी होणार आहे. मेंढी कशी ओरडते ! बें बें, पक्षां कसे ओरडतात !—हूं हूं कुं कुं, घागर बुडतांना कसा आवाज होतो !— बुड बुड बुड, टिटवी कशी टिटविते !— टी टी टी, ताशा कसा वाजतो ! तडू तडू तडू तडू; ढोल कसा वाजतो !—ढबू ढबू; मोटार कशी वाजते !—पों पों.....पुढें चालू !

विचित्र शब्दाविषयांची कवीची आवड अनुक्रमणिकेच्या पानापासून दिसावयास सुरुवात होते. या काव्यांत तुम्हांस अध्याय, सर्ग किंवा प्रकरणें सांपडावयाचीं नाहींत तर 'काव्यकमलाच्या' 'पाकळ्या' दृष्टीस पडतील. प्रस्तावना कोणीही म्हणेल पण 'मुके कढ' कवीच म्हणूं शकेल. 'पिवळीं तेजें फेंकित' चंद्र 'मोहरत' असतो (पा. ६). हा रूपकांचा गोंधळ पाहून ठेवण्यासारखा आहे. 'हिरवे वीर' (पा. ११) कसे असतात हें समजणें दुर्घटप्रायच दिसतें. कमला म्हणें 'भीतींनीं' कांपत होती, किती भीति असतात ! मन गहिंवरलें म्हणजे मनाचा कंठ दाटून आला याचा अर्थ काय ! हासहासले, नाचनाचुनी, लाजलाजुनी, सासावोनी, वाचवाचुनी जिकडे तिकडे इतका रणावेश कां ! 'निश्चयतेनें' (पा. ८०) ही चूक इंग्लिश पहिल्या इयत्तेतल्या मुलालाहि लाजवील. 'सुज्ञ' हा बरोबर शब्द होय, 'सूज्ञ' नव्हे.

साक्या म्हणतांना सफाईनें म्हटल्या जातात. क्वचित् ठिकाणीं अडसळल्यासारखें वाटतें तेथडीं स्थळें सुधारतां येण्यासारखीं आहेत.

पान-१७—अभूंचा अभिषेक कराय।ही बंधन विभवेला (यतिबंध)

पान-८७—लाट लागली ! कमल अभागी ! गेली ! काय मेली ! (छंदोमंग)

पुस्तक एकंदरीत फारच सुबक व शुद्ध छापिलें आहे. ठरली ' कृष्णकाठी ' (पान ९) ' जग झालें शीरजोर ' (पान ४७) ' पुत्रशोक तो होऊन ' (पान ५१) ' शब्द रेकृन्नि कठोर आतिल ' (पान ७५) वगैरे थोड्या चुका व विरामाच्या अनुस्वारांच्या व काहीं झुल्लक चुका राहिल्या आहेत त्या पुढील आवृत्तीत दुरुस्त व्हाव्या.

रा. प. सबनीस.

' स्टूडंट्स स्टोअर्सचा ' चतुर्थ वार्षिक अहवाल.

(तारीख ५ सप्टेंबर १९२२ ते २२ सप्टेंबर १९२३ अखेर)

आज ' स्टोअर्सचा चार वर्षे पूर्ण होत आहेत. येवढ्या अल्पावधीत स्टोअर्सने आपली प्रगति किती सपाट्याने केली आहे हें सहज दिसून येईल. गेल्या तीन वर्षांपेक्षा आमचे यंदाचे कार्य पुष्कळ समाधानकारक व सुव्यवस्थित झाले आहे हें सालील अहवालावरून दिसून येईल.

मागील अहवालात नमूद केल्याप्रमाणे ' स्टोअर्स'च्या इमारतीचे कामास श्रीअनंत-चतुदशीच्या (५ सप्टेंबर १९२२) शुभ मुहुतांव सुरुवात झाली. इमारतीचे बांधकाम पूर्ण येथील सुप्रसिद्ध व शिक्षणप्रसारक मंडळीचे नेहमीचे ठेकेदार श्री. रा. रा. मनोहर गोविंद अभ्यंकर यांनी इतके सुबक केले की त्यास ' स्वदेशीचे रम्य मंदीर ' हीच उपमा यथार्थ होईल. इमारतीस एकंदर खर्च सुमारे रु. २८०० आला. इमारतीस वापरलेले बहुतेक सामान स्वदेशीच वापरण्यांत आले आहे. एकंदर इमारतीचे काम ता. १ जानेवारी १९२३ रोजी पूर्ण झाले. इतक्या थोड्या अवधीत इतकी सुबक इमारत थोडक्यांत बांधून दिल्याबद्दल आम्ही त्यांचे फार आभारी आहोत. इमारतीचा उद्घाटनसमारंभ महाराष्ट्राचे सुप्रसिद्ध पुढारी दे. भ. नरसिंह चिंतामण केळकर यांचे हस्ते ता. ६ जानेवारी १९२३ रोजी मोठ्या थाटाने साजरा करण्यांत आला. त्याप्रसंगी गांवातील हुतेक सद्गृहस्थांस निमंत्रणें पाठविण्यांत आलीं होती व त्यांनीं सदर समारंभास हजर राहून आमच्या कार्याबद्दल जी सहानुभूति दाखविली त्याबद्दल आम्ही त्यांचे मनःपूर्वक आभार मानितों.

गत वर्षी व मागील साली मिळून इमारतीसाठी एकंदर रु. ६०० राखून ठेवण्यांत आले होते. रु. ५०० शिक्षणप्रसारक मंडळीकडून मिळाले. व बाकीची रक्कम दोन तीन वर्षांत फेडण्याचा ' स्टोअर्स ' चा मानस आहे. येवढ्याशा रकमेवर येवढी इमारत बांधण्याची जबाबदारी स्टोअर्सने इतक्या लवकर का घेतली असा आक्षेप येण्याचा संभव आहे, परंतु ' स्टोअर्स'च्या यंदाच्या सांपत्तिक स्थितीकडे नजर केंकली असता हा आक्षेप स्टोअर्सवर येईल असे वाटत नाही.

स्टोअर्सची यंदाची रोख विक्री रु. १११६१-७-३ व उधारी रु. १०३० मिळून एकंदर विक्री रु. १२१९१-१३-३ आहे. पैकीं जानेवारीपर्यंतची म्हणजे जुन्या इमारतीतील विक्री अवधी रु. १४८२-४-३ आहे. व नव्या इमारतीतील विक्री रु. ९६०९-३-० आहे.

यावरून नव्या इमारतीची आवश्यकता सहज कळून येईल. जर यंदा इमारत बांधली नसती तर स्टोअर्सला सांपातिक दृष्ट्या बरेच नुकसान सोसावे लागले असतं.

यंदाची सरेदी विशेष बारकाईने व कसोशीने झाली याचें कारण आमचा तीन वर्षांचा अनुभव होय. कापडसरेदीपैकी बहुतेक सरेदी मुंबईहून सवलतीचे दराने केली आहे. याकीचा बहुतेक माल सुद्ध तयार होणाऱ्या ठिकाणाहूनच मागविण्यांत येतो. त्यामुळे एकंदर सरेदी बरीच किफायतशीर होते. ‘एजंट’ कडून माल मागविण्यांत बराच तोटा होतो व कितीक वेळा रकम बुडण्याचाही संभव असतो. खिलाफत कमेटीचें देखरेखीखाली चाललेल्या ‘कॅप्टन बर्दस’ कडून सादी मागविली होती. परंतु या बाबतीत आम्हांस रु. ५० ची ठोकर बसली आहे. अशाच नमुन्याचीं आणखी दोन तीन उदाहरणें स्टोअर्सजवळ आहेत. यंदा निरतिराख्या तऱ्हेचा बराच माल साठविण्याचें धोरण स्वीकारिलें होतें. शियाळकोट येथील खेळाचें सामान, हतमागावरील सादी, हातानें केलेल्या कागदाचे ‘नोटपेपर्स’, तरतऱ्हेचीं खेळणीं इत्यादि. परंतु या बाबतीत स्टोअर्सला असें आढळून आलें आहे की, या ठिकाणीं काहीं विशिष्ट तऱ्हेच्या मालासच गिऱ्हाईक मिळतें. व यामुळे काहीं माल पडून राहतो. करितां यापुढें निवडक माल ठेवण्याच संकचित धोरण स्वीकारण्याचा स्टोअर्सचा विचार आहे.

आजकाल सादी हा आंतबट्याचा व्यापार होत आहे. यापार्शी स्टोअर्सला जवळ जवळ रु. ४०० नुकसान सोसावे लागलें आहे. सादीस पूर्वीप्रमाणें मागणी तर नाहीच नाही परंतु कितीही स्वस्त दरानें दिली तरी तीस गिऱ्हाईक मिळत नाही. ‘क्लिअरन्स सेल’ च्या एका आठवड्यांत ‘स्टोअर्सची विक्री रु. १०९१ झाली. (यांतील बरीच विक्री कापडाची आहे.) परंतु यापैकी सादीची विक्री फक्त रु. ७५ आहे. यापुढें बहुतेक सत सादी तोट्यानें विकून पैसे नोकळ करण्याचा स्टोअर्सचा मानस आहे.

चार वर्षांपूवा बाजारांत स्वदेशी माल क्वचित् दृष्टीस पडत असे. परंतु अलीकडे तो बाहेर बराच दृष्टीस पडतो. याला अप्रत्यक्ष कारण ‘स्टोअर्स’ च होय असें म्हणण्यास आम्हांस अभिमान वाटतो व त्यामुळे स्टोअर्सशी होणारी स्पर्धा पाहून आम्हांस संतोष होतो.

अलीकडे मालाच्या किंमती बऱ्याच उतरल्या आहेत. गतवर्षी जें कागदाचें रीम रु. ४०८ ला विकलें जात होतें तेंच आज रु. २०४ ला विकलें जातें. या दृष्टीनें पाहतां स्टोअर्सची विक्री बरीच समाधानकारक आहे असें म्हणण्यास हरकत नाही.

‘स्टोअर्स’ च्या स्वयंसेवकांकडूनच, पाकिटे, पुस्तक बांधण्याचें काम, ‘फ्रेममेकिंग’, पाठ्या रंगविणें व विणकाम इत्यादि कामें करून घेण्यांत येतात व यांकडे बरीच रकम संच करण्यांत आली आहे. गरीब विद्यार्थ्यांस सवलतीचे दर वगैरे मदत करण्याची वहिवाट आहे परंतु सादीच्या अनपेक्षित तोट्यामुळे यंदा या बाजूस फारशा रकम संच करितां आली नाही. यंदाची बहुतेक सरेदी विद्यार्थ्यांनीच केली आहे.

गतवर्षीच्या वार्षिक समारंभाचे अभ्यक्ष प्रो. शं. रा. मागवत यांनी बऱ्याच उपयुक्त सूचना केल्या. त्याप्रमाणें विक्रीचा नकाशा वगैरे गोष्टी यंदा करण्यांत आल्या आहेत. ‘स्टोअर्स’ मधील स्वयंसेवकांकडून ‘माझा स्टोअर्समधील अनुभव व काहीं व्यवहार्य सूचना’ या विषयावर निबंध मागविण्यांत आले आहेत. या निबंधास स्टोअर्सच्या कार्यकारी मंडळाचे माजी सभासद रा. ह. मो. जोशी यांनी दरवर्षी रु. ५ चें रौप्य पदक देण्याचें अभिवचन दिलें आहे याबद्दल आम्हीं त्यांच मनःपूर्वक अभिनंदन करतो.

नेहमीप्रमाण थंडाही स्वयंसेवकांचें काम अतिशय सुव्यस्थितपणें, प्रामाणिकपणें व निष्ठेनं झाले आहे थंडा ८ स्वयंसेवकांस इमारतीचे उद्घाटनसमारंभाचे प्रसंगां रोप्य पदकें देण्यांत आलीं.

स्टोअर्सचे वाढते कार्यक्षेत्राचें मानार्थें रु. १००० चें भांडवल अपुरें पडतें. स्टोअर्स-करितां म्हणून ६ टक्के व्याजांनं रु. ३०००चे कर्ज काढावें लागतें. त्यांत ६ टक्के व्याजाचें स्टोअर्सनें इमारतीचें कर्ज रुपये १७०० घाले म्हणजे हा बोजा फार होतो. करितां पुढील वर्षांपासून स्टोअर्सनें आपलें भांडवल रु. २००० केलें आहे. रु. १००० चे एक हजार नवीन 'शेअर्स' काढिल्लें असून मागणी फार असल्यामुळें ते लोंकरच संपून जातील असा भ्रंवसा वाटतो. सर्व 'शेअर्स' ची नवीन 'सर्टिफिकेट' किलोस्करवाडीहून अत्यंत सुबक व स्वदेशी कागदावर छापून आणविल्लीं आहेत.

'स्काउट'सनां आम्हीं त्यांचे 'युनिफॉर्म'स् स्वदेशीच पुरावितो. त्यांना लागणाऱ्या जिनसा सवलतीचे दरानें व रक्कम भरण्याच्या सवलतीनें देण्यांत येतात. शाळा व कॉलेज यांना लागणारें सामान, वहा व परीक्षांचे पेपर्स इत्यादि व्यवस्था स्टोअर्सकडून अत्यंत सवलतीचे दरानें होतें व यामुळें आम्ही संस्थेचीं अल्पसे अनूष्य जोडतो. स्टोअर्सकडून माल घेणाऱ्या संस्थांत सलिल संस्थांचा निर्देश करणें अवश्य आहे. १ महिलाश्रम हिंगणें. २ सेवासदन पुणें. ३ नेटिव्ह इन्स्टिट्यूशन पुणें. ४ मुधोजी हायस्कूल फलटण. ५ हिंद हायस्कूल पंचगणी इत्यादि. आम्ही सदर संस्थांच्या चालकांचे फार आभारी आहों.

अहवालाचे सालीं 'स्टोअर्स'ला भेट देणाऱ्या सन्माननीय गृहस्थांत वं. जयकर, देशबंधु दास, नामदार मेहेना, श्रोमंत बाबाशाहेब पंतसचीव इ. सदृगृहस्थांचा प्रामुख्याने निर्देश करण्यास संतोष वाटतो. या सदृगृहस्थांनीं स्टोअर्सचे कामाबद्दल फार संतोष व्यक्त केला आहे.

थंडाचा गणपत्युत्सव, स्वयंसेवकसंमेलन, श्रीलक्ष्मीपूजन इत्यादि समारंभ अत्यंत धाटानें साजरे करण्यांत आले. कार्यकारी मंडळाच्या एकंदर बारा बैठकी झाल्या.

आजपर्यंतची स्टोअर्सची प्रगति ही आमच्या संस्थेतील शिक्षक व विद्यार्थ्यांच्या सहकार्यांमुळेंच सली हाची जाणीव आम्हांस आहे. यापुढेंही स्टोअर्सवर असेंच प्रेम ठेवून त्यांनीं स्टोअर्सचे कार्याबद्दल आपलेपणा दासवावा अशी आमची त्यांस नम्र विनंती आहे. शेवटीं आम्हांस हें कार्य असेंच नेटानें पुढें चालू ठेवण्यास सामर्थ्य व सदृबुद्धि लाभो अशी त्या जगन्निर्यंत्याची प्रार्थना करून हा अहवाल संपवितों.

२३६—८—० व्याज

१२५—०—० डिव्हिडंड

२००—०—० इमारत फंड

२५—०—० स्वयंसेवकसंमेलन

२७—०—६ गंगाजळी

२५—०—० पत्रव्यवहार वगैरे

६३८—८—६

४००—०—० सादीप्रित्यर्थ नुकसान

१०३८—८—६ एकंदर फायदा

ना. ग. नारळकर.
चेअरमन,

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We are sorry that in the account of the Mimāṃsā Vidyalaya the name of Mr. V. S. Khadilkar retired Sub-Engineer who has already paid Rs. 750 and has promised to pay Rs. 250 more was left out in the list of donors through oversight.

--Editor.

The Proposed Mimāmsā Vidyālaya.

“I am not aware, whether, in any of the indigenous establishments, there exists a Mimāmsā school; but I think there ought to be, such a school in connection with the Dharmasāstra in which the most important treatises on religious and civil law should be taught and the rules of interpretation given by the Mimāmsakas applied for the decision of legal points. I consider it advisable that in connection with this Dharmasāstra and Mimāmsā school the oldest treatises, the Bhāṣya of Śābaraswāmin and the Vārtikas of Kumārilabhaṭṭa should be regularly studied.”

—Dr. Sir R. G. Bhandarkar.

The importance of a study of the Mimāmsā could not have been more emphatically stated. We refer our readers for an exhaustive treatment of the subject to the Sanskrit article printed elsewhere in this issue. The Mimāmsā is the key unlocking the stores of ancient Āryan lore. Its principles are the principles underlying all law. At our initiative the University of Bombay was induced to include the subject of Mimāmsā in the curriculum for the M. A. Examination. The present scheme is to build an Agnihotra Śālā and a library. The buildings are estimated to cost Rs. 15000 and a permanent fund of Rs. 25000 will be required so that current expenses will be defrayed out of the interest on it.

The former work has been first undertaken. The Yeotmal District has contributed Rs. 2000, Dr. Kane, Dr. Babasaheb Paranjpe, Mr. Jatkar M. A., Mr. M. S. Ane, B. A., B. L. and others having taken great interest in the scheme. Dr. M. G. Deshmukh of Bombay collected Rs. 1600 from his friends, Sheth Jivandas Vallabhadas Rs. 100, Messrs. N. A. Desai, Rs. 100, H. K. Gokhale, Rs. 300, D. K. Bhawe, M. A., B. Sc., L. C. E., Rs. 200, Mr. N. C. Kelkar has agreed to hand over such books from the late Prof. Jinsiwale and Lokahitawadi Collections as relate to the Mimāmsā.

The help extended by the following generous donors may also be gratefully acknowledged :—

Shet Ramdas Dosa	Rs. 100
Dr. V. K. Kirloskar	Rs. 100
Mr. A. S. Tambe	Rs. 500 (being paid in monthly instalments of Rs. 25).
Mr. S. K. Kelkar	Rs. 300 (in monthly instalments of Rs. 10).

The New Poona College Magazine.

Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.

—*Shakespeare.*

Vol. VIII.]

October 1923.

[No. 2

Editorial Notes.

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The months of August and September revealed the gods to be in a particularly disagreeable mood towards the eastern hemisphere, and nature showed herself to be all red in tooth and claw. God Indra had a series of fights with the demon Vṛtra in South Canara, Bihar, and the United Provinces, with the result that terribly heavy rains fell in those regions, overflowing the low-lying districts, rendering thousands of people homeless and causing also an appreciable loss of cattle and human life. In Bombay more than twelve inches of rain fell in one day, and all traffic had to be suspended for a time, and water had gathered waist-deep almost everywhere in the city. The thousand-hooded Serpent Śeṣa, the earth-bearer, also took it into his head to shake his head more than once, with the result that earthquakes occurred in Calcutta, Persia and Japan. In Calcutta, the damage was fortunately nil. In Persia, the effects of the earthquake were more disastrous and hundreds of people died. It was in Japan however that the earthquake produced the most appalling disaster. It is estimated that more than two lacs of people perished in Tokio and Yokohama, and millions were injured and rendered homeless. In fact, there is hardly a parallel to be found to this tremendous calamity that has befallen the Japanese nation. The Japanese bore this disaster with the stoic fortitude that is characteristic of their race, and the whole world was stirred by the occurrence to such an extent that spontaneous offers of generous help began to pour from far and near. All man-made barriers of caste and race

were flung off, and different nations vied with one another in showing their practical sympathy towards Japan. The Viceroy has started a Japanese Relief Fund for India, and it behoves India, impoverished and overwhelmed with her own miseries though she is, to contribute to the above fund to the best of her might. Disasters like the above, it seems to us, are a sort of reminder to man, that he with all his inventions and discoveries is nothing more than clay in the hands of his Maker, who can mould him in any way He chooses.

* * *

The rather sudden death of Lord Morley at the ripe age of 85, removes a well-known figure in English Politics and Literature. He had been Secretary of State for India, but with the best of intentions, he could do very little that could be called substantial for the good of India. He inaugurated the Morley-Minto Reforms which were soon to be found quite inadequate to satisfy the needs of the Indian people. But it is not as a statesman or a politician that his memory would be cherished by posterity. Lord Morley, the statesman would soon pass into oblivion, but John Morley, the Editor of the 'Fortnightly' and the writer of numerous works in a chaste style, would certainly be an honoured name as long as the English language lasts.

* * *

We omitted, through inadvertence in the last issue of this Magazine, to refer to the election of Prof. J. P. Trivedi as a member on our council, in place of Rao Bahadur G. K. Sathe C. I. E. deceased. It need hardly be said that Prof. Trivedi, as member of our Council, would prove of material use to our institutions. Prof. Trivedi's interest in the welfare of the students is too well known, and his disinterested services to the various institutions in the city have evoked sincere admiration for him from all quarters.

* * *

The Poona Boy-scouts Association gave a grand display of the various Boy-Scouts Troops in the city on the 8th of September under the presidentship of Shrimant Pant Sachiv of Bhor. The display was a complete success, and it was simply delightful to see the little boys behaving themselves like regular soldiers and taking

an intelligent interest in their duties. The movement appeals to us specially as we feel sure that the Boy-scouts in School would serve as an excellent feeder to the University I. T. F. corps. We hope that students would join the Boy-scouts movement in far greater numbers. Prof. T. B. Hardiker and Mr. D. P. Joshi, the Scout-masters are to be heartily congratulated upon their having infused life in this movement in such a short time.

* * *

We are glad to find that the University I. T. F. corps has begun to appeal more and more to the students. There was a time when the corps was looked upon with some sort of suspicion, but it is now a thing of the past. This year, as many as fifty students could not be admitted as only two platoons have been assigned to our College. The annual camp would be held at Pashan—the same place where it was held last year—and we hope that every member of the corps would make it a point not to miss the camp life. The attendance at parades this year was satisfactory, but students as yet do not seem to have realised that it ought to be regarded as something quite disgraceful, to be absent at parades. The authorities have been rather lenient in this respect, and it depends upon the students themselves to show that stricter measures are quite unnecessary.

* * * *

The annual Inter-Collegiate sports were duly held in the month of August and H. E. Sir George Lloyd distributed the prizes on the 4th of September. His Excellency delivered a short speech which struck a note of sincere sympathy towards the student-world. Sir George Lloyd also promised to do his best to help any of the students from the Bombay Presidency, who might be going over to France next year to compete at the Olympic sports. The New Poona College, on the whole, may be said to have fared very well in the above competitions. Though we lost the General Championship cup, we retain the Individual Championship and have secured a large number of cups and prizes as would be seen from the account given elsewhere. We hope that still greater success would await us in the next year's competitions. We sincerely congratulate all those who have won success in this year's competitions.

* * * *

The 59th Anniversary of the Deccan College, was celebrated on the 28th of September, with great *eclat*. Every one regretted the absence of H. E. Sir George Lloyd who was to have delivered the address on the occasion, but who had to cancel his engagements for a time owing to a sad accident to his eye. His grace the Archbishop of Bombay—Principal Goodier in his previous *Āśrama*—delivered a brilliant speech, expounding the aims of true education. Her Excellency Lady Lloyd distributed the prizes. Principal Rawlinson gave a brief history of the Deccan College, emphasising its unique features and referred with justifiable pride to its brilliant achievements in every sphere. The Hon'ble the Minister of Education, who attended the function must have been convinced, we hope, of the indescribable wrong that would be done, if such a splendid institution, with its long tradition and proud achievements, were to be abolished. We go further and say that time has now come when the Deccan College should extend its activities by providing for Science courses for which then is no adequate provision in Poona. We understand that Principal Rawlinson has already approached Government in that matter, and we hope that Government and the new Legislative Council would supply the enthusiastic Principal with sufficient funds to make the Deccan College self-sufficient in all respects.

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The influence on its literature of great periods in the history of a country.

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(*Continued from last issue.*)

INVENTION OF PRINTING

The Renaissance had no immediate effect upon literature and in the same manner Caxton's printing press, contrary to our expectations, did not mark any new era in literary composition. Caxton's real service was in preparing the public taste, and supplying material for the reading public which was gradually becoming wider and wider. Caxton printed both ancient and modern works, the most important among the latter being the *Morte D'Arthur of Malory*.

The fifteenth century thus is seen to be decidedly inferior to the previous century, in the production of works that would be of a permanent interest to a lover of literature, but it increased the habit of reading and was of great importance for the future of English literature.

The spirit of the Renaissance continued to influence the country throughout the reign of Henry VIII. Greek began to be regularly taught in Oxford, Cambridge and London, by English scholars who had studied in Italy. Erasmus came over to England, and was expounding his theology. In 1513, Sir Thomas Moore wrote 'the *Historie of Edward the Fifth and Richard the Third.*' Skelton and Lyndsay used poetry as a weapon of reform. The Earl of Surrey and Sir Thomas Wyatt, who had travelled in Italy and who had a strong admiration for the poetry of Petrarch, practised poetry as an art. They restrained the ruggedness of English verse, and set up quite a new standard which attracted the attention of Shakespeare and Spenser.

The reigns of Edward VI and the 'bloody' Mary were full of religious persecution and unseemly disquiet, and literature found no opportunity to prosper in this chaos and it lay dormant for a time only to come forth with redoubled vigour and brilliance in the reign of Elizabeth.

(4) THE ELIZABETHAN PERIOD 1580-1620.

The Elizabethan Period is the richest as regards literature. Both external and internal forces combined to give England the

most splendid literature which has not been since equalled, and which can stand comparison with the best literature of any country in the world. The forces which affected the creation of literature in this Period may be classed under two heads (1) Political and religious condition of England (2) The work of the Renaissance; and it was owing to the combined influence of these two operating causes, that the result produced became so vastly superior to the work done in former times.

(1) POLITICAL AND RELIGIOUS CONDITION :—

Down to the year 1588, the reign of Elizabeth cannot be said to be directly inspiring to authors. The first twenty years were years of peace and well-being, and inspired self-confidence, but in themes of patriotic art, they were poor. England had finally made her choice between Romanism and Anglicanism. The hope of any Papal restoration had now completely died away and England took her stand as the bitter foe of Philip, king of Spain. Philip's preparations for the invasion of England, though they were regarded with some fear, excited nothing but a deep defiance in England, and increased her self-confidence and daring. The real weakness of Spain came to be more and more realised, and the English people were quite prepared for the Spanish invasion. Hatred of Spain was the main theme of the day, and Philip was derisively styled 'a colossus stuffed with clouts.' 'To singe his beard' became a favourite pastime. Open rupture however was prevented for some time, as both Philip and Elizabeth did not wish to go to extreme lengths. But at last, the 'Invincible (!) Armada' did attempt the invasion, and bravery, daring and audacity of the English sailors won the day, and the last shred of hope for the revival of the Religion of Rome, wore away. From that time, England's destiny was fixed. She was no longer to remain an isolated insignificant nation, but was to rule the waves, and had shown by her valour that 'Britons never shall be slaves'. The nation grew exceptionally elate, sanguine and self-confident; and this extraordinary spirit and enthusiasm gave vent to a literary expression which was diffused with a similar spirit and enthusiasm. Before the defeat of the Spanish Armada, England was insecure, and there were doubts and misgivings as to what was to become of her. A noble literature cannot be produced in such periods of doubt and insecurity.

'Singing is impossible, when one's fate is undeclared, and at any moment, one may be laid prostrate. Nothing is more paralyzing than insecurity.' (Age of Shakespeare, vol. I xiii). But after the defeat of the Spanish Armada, the period of insecurity was no more, and peace was fully established.

England's freedom from internal strife made it possible for her to concentrate all her energies upon expansion in all directions. It was now that England was entering in the struggle for the dominion of newly discovered lands. The foundations of the Empire were being laid by Drake and Hawkins in the Atlantic. The spirit of enterprise was abroad and travelling became a fashion. Statesmen and scholars, merchants and traders were all interested in travelling and exploring new lands in search of new things, new prospects or wealth. The beginnings of modern science were made. William Gilbert published his work 'De Magnete' in 1600, and made a beginning of the study of electricity. Harvey discovered the circulation of blood and Bacon preached his inductive method which has been found to be very useful by modern science.

Great changes and improvements were also taking place in material surroundings and comforts. The dissolution of the monasteries caused an economic revolution. Commerce increased by leaps and bounds, and led to a large increase in national riches. London and other towns vastly increased in extent.

All this roused and brought into activity both the imagination and the intellect of the people. 'It was a supreme era in English history—a golden age—a time of exultation and joy'

(Age of Shakespeare. Vol. I. xvii).

(2) THE WORK OF THE RENAISSANCE

It is impossible to exaggerate the service done by what is called the Renaissance in the production of the great Elizabethan literature. We have already alluded to the small beginning made by the movement in the reign of Henry VII, in spreading sounder knowledge of the Greek and Latin tongues and consequently of the ancient thought and mind. The greatest influence exercised was by the literature of Italy, and the influence was beneficial in more than one way. At this period English literature lacked style and was without form; it was necessary therefore,

that good models should be placed before the English authors for imitation and guidance, and the great Latin writings, though inferior to the Greek master-pieces, being richer in form and style, were best qualified to serve this purpose. The Elizabethan genius, on account of its intense enthusiasm, was very boisterous and immoderate, and so was badly in want of some restraint, if the literature was to go on its path smoothly, and this restraint was furnished by the Classical moderation. The Classical literature, in short, was, like 'nature' in the eyes of Wordsworth, both 'law and impulse'. It inspired as well as restrained.

'The genius of Italy stirred the genius of England in three distinctive ways; (1) It inspired the recovery of a lost music and a lost prosody, with new modulations. (2) It modelled many of the chief poetic forms which were soon developed out of recognition; such were tragedy, allegory, song, pastoral and sonnet. (3) It disclosed some of the master-thoughts upon Government and conduct formed both by the old and the new Mediterranean world.' (Encyclopaedia Britannica: English literature, Elizabethan period). We must not however forget that though the influence of the Classics was great, the Elizabethans, on account of their robust and vigorous originality, were far from imitating the Classics in a servile manner.

The sudden rise of the drama is a very important feature of this period. The first public theatre was opened only in the middle of Elizabeth's reign. By the year 1579, no great dramatic works had been published except the imitations of foreign plays by Gascoigne and Whetstone, but by the end of the century, best dramatic plays were being written by Shakespeare, Jonson and others. What can have produced such a sudden rise? The question cannot be answered dogmatically, but it is clear that external forces had much to do with this sudden development of the drama. The five-act form of the drama was evidently borrowed from Seneca and his Italian imitators; and Italy suggested the use of blank verse, and also gave England a real conception of the drama. It was through Italy that England learnt the art of constructing a drama dealing with men and women in life and not with abstractions and ethics. The evolution of the Elizabethan drama was mainly affected by (1) Plautus and the Latin comedy (2) Seneca, and (3) The Romantic drama of the Italian Renaissance. The growth of a class of habitual spectators and professional per-

formers also exerted a great influence upon the rise and popularity of the drama. The Elizabethan audience did not care much for scenery or for the 'realistic' effect. What they cared for was 'imaginative' effect and this was in perfect harmony with the 'spirit' of the age, which was 'creative' and not 'critical'.

Under the circumstances described above, it is not strange that the literature produced was of a very high order and that we should have great names in almost every branch of literature. Spenser, Shakespeare, Donne, Sidney, Daniel, Drayton are the great poets (Drayton and Donne also wrote some formal satire); Shakespeare, Jonson, Fletcher, Massinger are the great dramatists; Bacon, Hooker, Raleigh, Wotton are the great prose-writers, Hakluyt, Moryson, Coryate are writers of travels. An authorized translation of the Bible was also made at this time. Raleigh, Knolles, Camden, Stow were the great historians and though there were no philosophers as such, the poetry of the period, as in Greek literature, is largely fraught with philosophy. Spenser was a true representative of the Renaissance in England. The note of his poetry was distinctly allegorical throughout and made no pretence to be a picture of real life. Spenser lacked self-restraint, but he was quite sound in his conception of righteous manliness—the dominant note of Elizabeth's day. Hooker was the first to use English for the treatment of one comprehensive subject. His great work the 'Ecclesiastical Polity', both in its style and matter, is quite a solid composition. Another remarkable name in prose is that of Bacon, 'the wisest, the brightest, the meanest of mankind', as Pope describes him. Bacon's 'Advancement of learning' and 'Essays' are quite excellent in style and full of shrewd observations on different subjects by the learned and practical author. And what shall we say of Shakespeare? He is universally acknowledged to be the greatest modern poet. He is the chief exponent of life and thought. He was certainly indebted largely to Italian literature and other works for the plots of his dramas, but he recast them in such a manner and gave them such a new development, that the result is but Shakespeare's own and of none else. Shakespeare is not the poet of England, but he is the poet of the world.

(5) CIVIL WAR AND COMMONWEALTH 1640-1660 A. D.

This period of twenty years was full of internal trouble caused by the Civil War, the iron rule of Oliver Cromwell and the

supremacy of the Puritans. At the beginning of the war, the theatres were closed and the great dramatic period which began in the reign of Elizabeth, came to an infamous end. It is true that signs of the decay of the drama were already visible in the beginning of the 17th century, probably because the novelty and enthusiasm had disappeared, but the end was hastened by the unhappy event of the Civil war. Ben Jonson, Webster, Chapman, Marston, Ford had all been dead before 1640, and the other minor dramatists who had remained alive, found it impossible to pursue their work in such times. Shirley joined the Earl of Newcastle on the out-break of the war and took refuge with him in France on the defeat of the royal cause. When he returned to England, his occupation as a playwright was gone under the Commonwealth and his work was stopped altogether. The same was the fate of William D'Avenant who was knighted for his services to the king. After the king's defeat, he fled to Paris, but afterwards fell into the hands of Parliament, and narrowly escaped execution, through the influence of Milton. D'Avenant greatly exerted to preserve play-acting during the Commonwealth, for which he deserves to be thanked by posterity. The poets had to experience similar difficulties. Waller, Denham, Cowley and others had to leave England, and they took refuge in France till the Restoration. Waller was allowed by Cromwell to return in 1654. Very little poetry was produced during this turbulent period, and the little that was produced became didactic and descriptive in contrast with the emotional and imaginative poetry of the Elizabethan times. The party spirit of the time made a beginning of a satirical literature. Cleveland was the chief poetical champion of the Royal cause and was imprisoned at Yarmouth in 1655, but was released by Cromwell, soon afterwards. Denham also produced a number of satires on Parliament. Cleveland's most effective satire was the 'Rebel Scot' which was the Cavalier's reply to Pym's treaty with the Scots in 1643. The following lines from the 'Rebel Scot' are quite well-known.

' Had Cain been Scot, God would have changed his doom,
Nor forc'd him wander, but confin'd him home '.

Poetry and Drama suffered much during this period, but such was not the case with Prose. The period indeed was the greatest pamphleteering age in English history. Thousands of these pam-

phlets have been preserved and they mostly deal with the question of liberty—the burning question of the day. Milton alone wrote twenty-five pamphlets during this time. But these pamphlets, except very few of them, do not deserve to be called literature and possess no permanent interest. Milton's 'Areopagitica' is a very splendid production and has a permanent interest for the modern reader of to-day as it deals with the important question of the 'freedom of the press', which has engaged the attention of the modern thinkers in such a remarkable way in our own times. Milton, as long as he was engaged in pamphleteering and fighting with the Royalists by means of his pen, had no time and energy to spare for writing Poetry, and it was only when the Commonwealth was tottering and its doom was fixed and when at the Restoration, he was compelled to hold his tongue and was not able to give vent to his feelings in angry pamphlets, that he took into his head to write 'Paradise Lost'. Milton talked of having fallen on evil days and evil tongues, when Charles II came back to the throne; but he does not seem to have been molested in any way by the Royalists. It may look as an irony of fate that the most staunch Puritan holding republican principles came to write his best work only when his party had been finally defeated and the Royalists had regained their power. But there is nothing strange in this state of things. During the Commonwealth, Milton's energies had been directed to the more direct purpose of defending his Government and this engrossed all his attention, and prevented him from thinking about Poetry. It is not too much to say that if there had been no Restoration there would have been no 'Paradise Lost', but only more pamphlets of the 'Areopagitica' type.

The best criticism on this period, we think, is what was passed by Dryden in his 'Essay on Dramatic Poesy'. The criticism being tinged by the Royalist prejudices of the critic, should be taken with some modification. Dryden says '.....And though the fury of a Civil war and power for twenty years together abandoned to a barbarous race of men, enemies of all good learning, had buried the Muses under the ruins of monarchy, yet with the restoration of our happiness, we see revived poesy lifting up its head, and already shaking off the rubbish which lay so heavy in it.'

R. D. K.

(To be continued)

Science for the rank and file. °

—(:)—

[In the August number of this magazine an attempt was made to point out that F. Y. A. Physics does not satisfy the needs of the average student, nor those of the specialist. It was further shown that the Laboratory work has not achieved the results it was expected to achieve. In the paper printed below the reader will find some interesting views in this connection from so eminent a pen as that of Prof. R. A. Gregory. M. R. P.]

In the teaching of science it is necessary to distinguish clearly between courses of work suitable for the rank and file, and those intended as preliminary training for scientific and industrial careers. In one case we are concerned with science as an essential element of a liberal education, and in the other with the vocational instruction. Because the distinction between these two types has not been understood, school science has frequently been regarded as a premature specialisation, suitable possibly for a select few, but not for the average boy whose mind from an early age has been occupied mainly with the languages and literature of ancient Greece and Rome. We need not discuss now whether these classical studies represent specialisation of another kind, for recent events have shown that promoters of literary studies take a broader view of the curriculum than was formerly the case, and we seem to be within the sight of an understanding which will satisfy both educational and national needs.

It is, of course, a mistake to regard science and what we now call humanities as opposing elements in education. The two terms should indeed be considered as synonymous; for science rightly conceived is modern humanism in the fullest sense. Even if the humanities are understood to mean letters, history and art, there should be no conflict between these studies and the pursuit of natural knowledge, which is perhaps a better term to use than "science" to express the subjects with which we are

° By Prof. R. A. Gregory. Paper open to discussion at the Eton Meeting of the Science-Association masters.

particularly concerned. What should be looked forward to was laid in the House of Lords a few months ago to be "the teaching of science in a human spirit and the teaching of humanities in something of a scientific spirit."

There could not be, therefore, a more appropriate time than now for the consideration of schemes of scientific instruction suitable for the education of the rank and file up to the age of about sixteen years when specialisation may be permitted, and in such a course the human side of science should be prominent. It may be doubted, however, whether the methods now followed in the teaching of scientific subjects in schools are so effective in creating or fostering interest in the natural world as those formerly adopted. Twenty years ago, much more attention was given to the attractive side of science than is now the case. Pupils were shown interesting experiments or were encouraged to read about remarkable facts or phenomena in nature; and if they took a practical course they were able to cover a fairly wide field. In Physics, for example, a student could learn something about the whole elementary range—mechanics, heat, sound, light, electricity and magnetism; in Chemistry he could see many striking changes and effects, such as press themselves upon the youthful mind; in Natural History he would read many wonderful facts about birds and beasts and other objects—animate and inanimate in the world of nature.

No comprehensive survey of this kind is possible under existing conditions of science-teaching in schools. In Physics few students get beyond a course of work in Mechanics, and Heat, and they leave school without receiving any instruction in other branches of the subject; their Practical Chemistry is frequently limited to manipulations and a study of air and water; and work in nature study means mainly the observation of a few facts of Plant Physiology and of animal development and habits.

Personal observation, intelligent inquiry, quantitative test, are, of course, essential factors of scientific method; *but to insist upon all school science being controlled by them is a mistake*. Little justification can be found for the concentrated attention given to a few subjects, with the view of imparting knowledge of experimental methods, when such a course means that the wonders of the field beyond are kept outside the range of vision.

School science as at present taught, and defined by examination syllabuses, seems to proceed on the assumption that every pupil is to become a physicist, a chemist, an engineer, or an original investigator. The practical work now done is certainly more valuable as a means of scientific training than it used to be, but it may be doubted whether by such exercises alone science can claim a large part of a general curriculum. Modern life requires that the elements of scientific method and knowledge should be included in every educational course. School work should not, however, be concerned with the training of experts in science, any more than of specialists in classics, but with the imparting of the rudiments of a liberal education to all pupils, so as to awaken interest which will continue when school days are over.

There are reasons for believing that the descriptive and qualitative school science of a generation or two ago was better adapted to promote such continued attention than is the quantitative work in the narrow fields mapped out for instruction to-day. In their anxiety to impress pupils with a sense of scientific accuracy and cautious conclusion, advocates of the method now in vogue, have forgotten that it is even more important to present a view of science which shall be human as well as precise. To the general neglect of this aspect of scientific study, which appeals to all, must be ascribed the fact that science has lost much of its former popularity and has become a task in which only a favoured few can hope to excel.

It is a thousand pities that science should be considered to be merely a burden of material fact and precise principle which needs a special type of mind to bear it. We want much more of the spirit, and less of the valley of dry bones, if science is to be made of living interest, either during school life or afterwards. *We want every one to know something of the lives and work of such men as Galileo and Newton, Pasteur and Lister, Faraday and Kelvin, Darwin and Mendel, and many other pioneers of science. The way to inspire wide interest in the achievements of men like these is not that of the text book and the laboratory manual, but by first rate scientific literature of a much broader scope. In such books information should be made subordinate to inspiration and broad outlines of great discoveries or fruitful*

ideas should be presented instead of tedious details. There are plenty of themes for epics, which, rightly used, will stimulate interest in science even among boys to whom practical operations make little appeal; and when the reading of the books recording them in good literary style forms part of every school course, much will have been done to promote intelligent appreciation of scientific work.

Let it not be supposed for a moment that the suggestions here made for comprehensive teaching in science disregard the necessity for individual observation and experiment. What is urged is that the outlook upon the realm of natural knowledge should be much more extensive than can possibly be surveyed in the laboratory. The purpose of observational and experimental inquiry, is in the understanding of general vocabulary of science, without which no one these days can presume to be liberally educated, and in clear thinking as well as the correct expression of thought. When this is done, science will not be placed outside the circle of so called humanistic studies, but will justify itself as the most humanising of all the groups in the school curriculum.

An all round versus a specialised training.

BY

T. D. Waknis.

A discussion of the relative importance of specialised and all round training is of a peculiarly living interest to Indians at the present moment: for there has been quite a wild pursuit of the latter type of education in our country during nearly the whole of the last century, and the evil effects of that reckless pursuit have now manifested themselves in the economic distress of a vast multitude of its blind votaries. And the discontent occasioned by this distress has brought the problem of middle-class unemployment to the notice of the people and the politicians alike of our country.

While the question is thus agitating the wiser heads, let us look for a brief while into the probable causes that might have developed the present situation. Upon slight reflections some such as the few following suggest themselves as the reasons that may be held responsible for the development of the present problem which is frankly the result of an undue concentration upon only one type of education. To begin with, it seems that people were bewitched into focussing their intellectual energies upon this all round or liberal education by the glamour with which it was invested when it was newly introduced in our land. For let it be understood there was no such thing as liberal education in our country before our present rulers introduced it amongst us in the last century. Secondly, such a liberal education, until very recently was reckoned to be one of the best qualifications for Government service which opened out very alluring prospects to its servants. Thirdly—and this is probably the chiefest reason—the course of liberal education was and is even now cheaper than any technical course. For all these reasons, India has been fostering the growth of liberal education with quite a blind eye to the consequences of her course until now there has come the time of reckoning and disenchantment. Her eyes have only now been opened when hordes of her sons have been reduced to destitution, for no other reason than that they are cursed with the possession of what really is a blind-alley

education, but wants to dress itself in the attractive attire of a sounding name of liberal education. But of course better late than never and the fact that India has awakened to a sense of the folly of her ways ought to go a long way in assuring us that reform is at hand.

Now were it not for the operation of the three causes mentioned above or of other similar ones it is very doubtful whether India would have ever been brought to the sad crisis of our own day in matters educational, for intrinsically the merits of a liberal education are not such as would commend themselves to any reasonable being. For all practical purposes a liberal or generous education is nothing but an adornment and an elegant amusement. It may speciously arrogate to itself the claim of being called a complete cultural education in so far as it alone satisfies the aim of education which is to make a man fit "to perform justly, skilfully and magnanimously, all the offices, both private and public, of peace and war." In other words the advocates of liberal education may claim the advantage of superiority in a contrast between a man of liberal education and another who has been trained for one special business. Professional character is not the only one which a man engaged in a profession has to support. He is not always on duty. He has to behave like a friend or as a companion or as a citizen at large and his conduct in these capacities is bound to be inferior in refinement to that of the man of liberal education who has developed his accomplishments all round in the most harmonious manner and who consequently is never out of his element in whatever office he is for the moment acting. At first sight this argument seems to be well-nigh unanswerable. For even in ordinary conversation a specialist is bound to be dull or wearisome in comparison with a man who is endowed with an elementary knowledge of various subjects. The character of Scarabee in Mr. Holme's novel, 'The Autocrat of the Breakfast Table' is not thus merely a figment of the writer's imagination. Its counterpart is frequently to be met with in life. For all this it may be suggested that every specialist is not a Scarabee unable to talk on anything save beetles. Though a specialist first, he does not cease to be a man in the next place and it is cruel and inhuman to suggest that he has cut himself entirely from the moorings of mankind. In addition

is it not ungenerous to hint that a man who achieves signal successes in one department of knowledge will muddle like a nincompoop in another, if at all he cares to direct his energies thither ?

Dr. Koplestone once in the course of a controversy on this very subject, adduced as an argument in favour of liberal education the contention that just as a sound body is a thing desirable for its own sake in like manner a sound mind, educated on liberal lines is a possession to be coveted for its own sake. To this it may be answered that the same analogy needs to be only a little further extended to invert its application. A healthy body in order to be useful to the owner of it requires to be trained in some particular direction, say for soldiery or carpentry. Similarly a specialized form of training must be grafted on the stock of a general culture in order that the individual may be a useful member of society.

Yet another Anglican divine (Cardinal Newman) has sought to bolster up liberal education by contending that liberal education alone gives us a correct and a whole idea of objects in this world. He argues if we cannot see with our physical eyes objects completely, by viewing them only from one angle of vision, how is it to be expected that we can have a true grasp of things if we approach them from only one side ? The answer to this is very simple. It is that no specialist boasts that he has gained a complete knowledge of an object. Various specialists take minute and painstaking observations of the particular facts wherewith they concern themselves and pool their experiences together so that a many-angled observation is ultimately at the disposal of every specialist. Specialism is based on the wholesome principle of division of labour and liberal education tries to go back of it.

Thus liberal education cannot hold its own in competition with specialized training even in theory. And the recent experiences in India have demonstrated unmistakably its utter fatuity in practice. In view of these theoretical considerations and practical demonstrations, to suffer this vicious system of education to continue in our land in future would be a piece of midsummer madness.

Gymkhana Notes.



With the coming in of our younger brethren, fresh from their Schools, the College entertained hopes of an onrush of active and sound workers. Somehow there was a marked slump in the number of candidates offering themselves for election to various posts in the Gymkhana Managing Committee, held early in July, as many as three important seats going quite uncontested. Only 15 candidates in all offered themselves for election. The following are office-bearers for the Gymkhana Managing Committee for the current year :—

Vice President :—	Prof. Deodhar.
General Secretary :—	Mr. G. N. Kamat.
Cricket and Foot-ball :—	„ H. G. Pardeshi
Indian Games and Gymnasium :—	„ R. D. Vaidya.
Debating :—	„ S. G. Lele.
Reading-Room :	„ R. M. Gole.
Students' Library :—	„ G. L. Apte.
L. T. M. Library :—	„ B. S. Bisawa.

Ordinary Members:—Messrs R. D. Pathak and D.N. Modak.

The Senior Students in general, with supreme indifference seem to have retired from the field of battle :—perhaps out of considerations for the claim of the younger...aspirants. Young democrats cannot consistently show a lack of sympathy to the activities of their own 'Parliament'. Recently, owing to the resignation of Mr. G. L. Apte there was held a bye-election for the Post of the Secretary for the Students' Library, as many as 12 candidates contesting vigorously. Mr. V. M. Bapat headed the poll and was duly elected. Enthusiasm in the sporting circles was in the ascendant, chiefly because the Northcote Shield Matches and the Annual Inter-Collegiate Sports held out hopes to our new 'veterans'.

Debating Club :—The College public took an active part in the activities of the Club. The B. A. hall where generally the meetings of the Club were held was found too small and sometimes we had to resort to the Assembly Hall out of consideration for the big audience. During the term, the Secretary arranged

about 12 lectures. The "Paisa Fund Mela" paid its annual visit and entertained the students with its sweet music. Nearly Rs. 50 were donated to the 'Mela' on the occasion. The following is the detailed schedule of the work of the Club :—

Meeting.	Subject.	Speaker.	President.
I	आमचें उच्च शिक्षण	Mr. P. D. Marathe.	Prof. Godbole.
II	लोकमान्यांचें पुण्यस्मरण	„ D. V. Gokhale	„ Dandekar.
		B. A. LL. B.	
III		Barrister Jayakar.	Prin. Shah.
IV	Metaphysical Maze.	Mr. V. V. Ketkar.	Prof. Naralkar.
V	गीर्वाण भाषा	„ K. N. Watwe	„ Karmarkar.
		M. A.	
VI	सुधारक	„ R. B. Chitale.	„ Tulpule.
VII	My experiences as an excise minister.	The Hon. Mr. C. V. Mehta.	Prin. Shah.
VIII	Defence of India	Prin. Rawlinson.	Do.
IX	Songs.	Paisa Fund Mela.	Do.
X	परमेश्वर म्हणजे काय ?	V. K. Joshi	Prof. Naralkar.
XI	Recitation of Poems	Kavya Vihari.	

Reading Room :—The attendance was generally fair. The Secretary had to prepare his own list of Magazines and Periodicals in the absence of any guidance in that respect from the previous Secretary. It is deplorable that Magazines should disappear from the Reading-room table. Such tricks do not reflect much credit on the College Students. We earnestly hope that our brothers would abstain from such day-light robberies. The following is a list of the Magazines contributed:—

1. Mysore Economic Journal. 2. The Indian Review.
3. Modern Review. 4. Physical Culture. 5. किलोस्कर खबर. 6. मनोरंजन.
7. महाराष्ट्र साहित्य. 8. चित्रमयजगत्. 9. व्यायाम.

The Periodicals ordered are as follows :—

1. Indian Social Reformer. 2. The Hindoo. 3. New India.
4. Amrit-Bazar-Patrika. 5. The Maratha. 6. The Bombay Chronicle (daily). 7. The Bombay Chronicle, Sunday Edition.
8. The Times of India. Illustrated Weekly. 9. Young India.
10. ज्ञानप्रकाश. 11. लोकसंग्रह. 12. महाराष्ट्र. 13. केसरी. 14. उदय.

Indian Games.—We had a hopeful beginning. But the pace of progress seems to have slackened now-a-days. Our brothers are

requested to cease to look with indifference at these purely Indian games.

In the Inter-Collegiate Athletic Sports, though our College loses the General Championship by a few marks, we are proud to say that Mr. N. R. Bhide of our College creditably retained the Individual Championship Cup (which was won last year by our 'favourite', Mr. Aurangabadkar of our College). Thus we keep up our tradition. Mr. Bhide stands first in the Quarter Mile Running Race. Mr. Hakim of our College tops the 'Swimmers' and 'Walkers'. Mr. Apte, our 'Weight Lifting' Winner performed his creditable work with marvellous ease and simplicity. Mr. Bhide beat his other competitors by a considerable distance in the 'Cross-Country-Race'. In spite of a sprain in the leg, our 'favourite' of this year, Mr. Bhide topped the list in the One Mile Running Race. We offer our hearty congratulations to Mr. Bhide and his other illustrious colleagues and wish them a still more conspicuous success in future. Mr. Vaishampayan who came up in the finals for wrestling had the misfortune of being defeated in the last attempt. Our College team won the Tug-of-war match. Atyapatya and Khokho, the special features of our College, brought us our usual laurels of winning in the finals.

The ladies of our College showed a sporting spirit in having a contest in Khokho with the Fergusson College ladies. Our sisters lost in the struggle: we think with proper practice they can ensure their chances of success, next year.

L. T. M. Library:—Students showed an extraordinary enthusiasm for the department on the whole. The extensive circulation of 650 books is a convincing proof of the wide popularity of the Library. Seventy-five select books on politics (English and Marathi) are newly added. The Anniversary of the late Lokamanya was celebrated when Prof. Dandekar presided and Mr. D. V. Gokhale, B. A., L. L. B., gave an inspiring address on the work and teachings of Lok. Tilak. The report of the previous year was read in the meeting and adopted. A new feature was the introduction of essay-competitions for prizes. The meagre sum allotted to us (viz. Rs. 120) is hardly sufficient to meet the ever increasing demand. We hereby appeal to the students to contribute their mite to the Library Fund.

Cricket and Foot-ball.—The management of the department was in charge of Mr. H. G. Pardeshi, well known to the Cricket world as a fine all-rounder. Good fixtures with leading Gymkhanas, like the Poona Gymkhana and the P. Y. C. Gymkhana were arranged, but heavy rains impeded our path in July when a few matches were played, wherein Mr. Pardeshi carried off the bowling and Messrs. Gole and Shende, the batting honours. Ac-

cording to the new arrangement, the Northcote Shield is competed for by the Poona and Bombay Colleges once in three years. This year we had our turn and August last saw very interesting matches between the local Colleges. We were matched against the Fergussonians and though the result was against us, it must be said to the credit of our players that though they scarcely got a fortnight for preliminary practice, they acquitted themselves splendidly. Messrs. Pardeshi and Agashe gave a fine display with the ball and the bat and made up in quality what we lacked in quantity. Both scored over half a century in convincing style. Of Pardeshi it may be said, he outshone all the players of the competing teams on account of the ease and the grace of his game, which go to make a 'finished' player. The Gymkhana Managing Committee have decided to present medals to both Agashe and Pardeshi in appreciation of their performance. We take the opportunity of making a few suggestions in the interest of the College and the authorities concerned. The quality of the game has been for the last few years decidedly degenerating and the chief reason for the same is that the School students do not get the necessary encouragement and facilities. The Colleges thus get only raw recruits whom it is difficult to train in a short time. The Schools should feed the Colleges with a decidedly better stuff, the finishing touches being given by the latter. Secondly, the season fixed for the game is most inconvenient and disappointing. Constant rain affords little practice. Not a single good and contesting match could be played this year before the Shield matches came off. Under such circumstances, it is hopeless to expect sound and interesting display of Cricket. The Shield Matches Committee, therefore, if they really want to raise the tone of the game should follow the example of the Quadrangular Cricket Committee, in holding the contests in November which is more favourable for good Cricket.

Students' Library.—The work commenced favourably in the first week of July 1923. The slip-system though irritating proved very useful. More than two hundred books were issued in a short period of a month or so.

We hope the new Secretary, Mr. Bapat will show a more substantial work and make the Library a really useful one.

Lastly, we hope that the student-world will take a more keen interest in the affairs of the Gymkhana. A spirit of sympathy and toleration is all that is wanted. Finally all those who have contributed to the success of the Gymkhana affairs arranged during the term, deserve congratulations.

21st September 1923.

G. N. KAMAT,
General Secretary.

**Contributions to the Permanent Funds of the
Shikshana Prasarak Mandali, Poona.**

—(o)—

From the 27th July to the 6th October 1923.

Amount already received by instalments	Name.	Amount.	Total.
		Rs. a. p.	Rs. a. p.
	BOMBAY.		
	B. M. Kulkarni Esq. ...	100	
	The Dady Manokoji Charity Fund through R. D. N. Wadia Esq. ...	100	
25	Messrs. Desai and Bhuta ...	25	225
	BELGAUM.		
2	G. D. Kulkarni Esq. ...	5	5
	AKOLA.		
80	Y. R. Oka Esq. ...	20	20
	JALGAON.		
60	R. K. Bal Esq. ...	20	
125	S. K. Deshmukh Esq. ...	125	145
	PATAN (Dist. Satara)		
5	D. G. Sbaligram Esq. ...	35	35
	POONA.		
45	G. K. Deshpande Esq. ...	10	
20	V. N. Gokhale Esq. ...	20	
30	R. G. Dandavate, Esqr. ...	5	
115	P. P. Nagarkar, Esqr. ...	10	
25	G. G. Rairikar, Esqr. ...	10	
20	S. S. Vaze, Esqr. ...	5	
25	R. D. Parekh, Esqr. ...	75	
60	D. L. Paranjpe, Esqr. ...	20	
90	R. S. G. H. Desai. ...	10	
	Carried over ...	165	430

Amount already received by instalments	Name of contributor.	Sub-Total.	Grand- Total.
		Rs. a. p.	Rs a p.
	Brought forward	...	430
125	P. D. Kanhere Esq.	...	165
50	S. T. Apte, Esqr.	...	50
	V. N. Datar, Esqr.	...	10
	J. M. Joshi, Esqr.	...	5
	B. D. Patel, Esqr.	...	5
	M. V. Sathe, Esqr.	...	200
30	D. M. Ranade, Esqr.	...	50
5	G. K. Mate, Esqr.	...	10
125	Dr. P. M. Ketkar, Esqr.	...	15
200	Sardar N. O. Natu, Esqr.	...	175
185	L. G. Ketkar Esq	...	100
80	K. G. Abhyankar, Esqr.	...	20
30	N. V. Gadgil, Esqr.	...	20
95	S. B. Ranade, Esqr.	...	10
850	M. V. Bhide Esq. i. c. s.	...	105
90	N. V. Bhonde Esq.	...	150
100	S. V. Apte Esq.	...	3
	M. N. Chandrachud Esq.	...	100
	Received through Mr. S. L. Deshmane, a teacher, in the N. M. V. High-School (coupon Tickets)	...	30
		101	1,274
	Grand Total...		1,704

न्यू पूना कॉलेज मॅगझीन.

वर्ष १४ वें]

आक्टोबर १९२३

[अंक ९

निशामुखम्.



लेखकः—कृष्णदेव, ज्युनिअर बी. ए.

[प्रस्तुत लेखकार्ने सालील कविता, तो म्याट्रिक्युलेशनमध्ये असताना लिहिल्या आहेत, तेव्हा त्यांच्याकडे केवळ दोषैक दृष्टीनेच पाहू नये एवढी वाचकांस विनंति आहे. —लेखक.]

समाप्य *नाककममात्मनाऽर्कः

शोणांगवर्णः क्षितिजं प्रपेदे ॥

तत्र स्थितोऽसाविव मन्दगामी

श्रान्तोऽश्वनीनो नितरां बभासे ॥ १ ॥

आरकभानोः किरणैरचण्डैः

सुवर्णवर्णैः क्षितिजे स्थितस्य ॥

व्यासा धरित्रीव नु सर्वतो या

पाताम्बरं स्वं हि बभौ वसाना ॥ २ ॥

रक्तेन विम्बेन हि भास्करस्य

स्वलंरुता सा सलु पश्चिमाशा ॥

स्त्रीवाघभौ कौकुमर्माशदेवा †

भाले विशालं तिलकं दधाना ॥ ३ ॥

ततो दिनेशो धृतसारसश्री—

रामन्त्रयामास महीं समस्ताम् ॥

तदा शशाकेऽर्पितनाक*राज्यो

जगाम सोऽस्तं मुनिशान्तवृत्तिः ॥ ४ ॥

*नाक = heaven, sky †ईशदेवा = ईशः (= पतिः) देवः इव यस्या सा ।

न्यू पूना कॉलेज मैंगेझीन

हन्ताम्बुजानि त्वरितं दिनान्ते
 धम्बुराम्लानदलानि गाढम् ॥
 यदीश्वरो याति महाविनाशं
 कथं भवेद् भृत्यगणः प्रहृष्टः ॥ ५ ॥

*गोपात्मजातास्तृणपूर्णभूमौ
 धेनूर्यथेष्टं बहुशश्वरन्तीः ॥
 गमिंश्च वन्मैः करवंशानादैः
 प्ररञ्जयामासुरगारवत्साः ॥ ६ ॥

गोरञ्जने तान्निरतान् हि दृष्ट्वा
 चित्ते न कस्मिन्ननु याति तूर्णम् ॥
 चित्रं मनोज्ञं यमुनातट्यायां
 कृष्णस्य गोभिः परिवर्द्धितस्य ॥ ७ ॥

दिनावसाने सह धेनुभिस्ते
 ययुस्तटाकं तृणभूसमीपम् ॥
 तदीयतोयं मधु पाययित्वा
 निन्द्युर्गर्हास्ताः प्रति गोपबालाः ॥ ८ ॥

चञ्चुपुटे स्वे हितसस्यसण्डाः
 प्रत्याययुस्ते विहगा हि नीडम् ॥
 दृष्ट्वा नु शावाः कलकूजनैस्तान्
 सभाजयामासुरतीव दूरान् ॥ ९ ॥

उदैत्सहेन्दुधृतपूर्णबिम्बो
 मारेण चित्ते नवयौवनानाम् ॥
 तदीयतेजोधवलीकृतोर्वी
 वभाविव प्रसृतदुग्धपृष्ठां ॥ १० ॥

प्रपन्नराज्योऽपि स कौमुदीशो
 न पातयामास करानशीतान् ॥
 संमृद्धिमन्तो भुवि सज्जना हि
 स्वजेतसान्धं न वितापयन्ति ॥ ११ ॥

ततो निमेषाद्गगनं समग्रं
 बभूव तारासमवायकीर्णम् ॥
 सिताम्बुजैः संकुलितं तडागं
 नीलोदकापूर्णमिवा बभौ यत् ॥ १२ ॥

केशवसुतांचा संपूर्णा

गृहीतमञ्जुस्वनवल्लकीका
हस्ते युवानस्तरुणीसमेताः ॥
ज्योत्स्नातिशुभ्रं पृथुसौघपृष्ठ-
मारुह्य गानं सुचिरं जगुस्ते ॥ १३ ॥
षीणानिनादान्मधुरान् हि तेषां
निशम्य वृद्धाः सुतरां ननन्दुः ॥
पुनर्गता नो बत यौवनश्री-
र्विलोचमाना इति ते नु मम्लुः ॥ १४ ॥
सर्वे निशार्या श्रमक्लान्तगात्राः
प्रपेदिरे तल्पनिकेतनं ने ॥
तेषां तदा सा सलु सुमिदेवी
आसूर्यदर्शं प्रशशास दीर्घम् ॥ १५ ॥

इति श्रीरुष्णदेवविरचितं " निशामुसम् " नाम काव्यं समाप्तम् ।
शुभं भूयात् ।

केशवसुतांचा ' संपूर्णा '

(नाटेश्वरानुज.)

[सृष्ट पदार्थांच्या विलक्षण गुंतागुंतीमुळे आणि अतर्क्य घडामोडीमुळे त्यांचे नीट आक-
लन करून त्यांचा अर्थ जाणण्याच्या सटपटीस आपल्या मर्यादित मानसशक्तीस यश न येतां,
गडकन्यांनीं म्हटल्याप्रमाणें " तर्कवितर्क पंस जळून जाऊन बुद्धि ह्मकून मरणपंथास लागते "]
अशा रीतीनें बहुविध निसर्गचमत्कारांचा सुसंगत अर्थ न कळल्यामुळे, बुद्धिप्रधान लोक केवळ
अनिच्छेनें ज्यावेळीं नास्तिक पंथांत जाण्याच्या मनःस्थितींत असतात, त्यावेळीं केशवसु-
तांच्या ' संपूर्णा ' कावितेंत सांगितलेले तत्त्वज्ञानी आणि काव्यमय विचार त्यांस पुन्हां सुस्थि-
तीस आणू शकतील.]

(१)

था बहुविध जगांत ठोकळ मानानें तीन प्रकारच्या मनोवृत्तींचे लोक आढळतात. पहिला
वर्ग बहुधा पूर्णपणें अज्ञानी असणाऱ्या लोकांचा होय. यास सृष्टीच्या मूलतत्त्वाकडे किंवा जन्म-
मरणाच्या मानसशास्त्राकडे जाण्याची मुळीच इच्छा नसते. परमेश्वरानें दिलेल्या बुद्धिशक्तीचा
उपयोग आपली तुंबडी भरण्यापेक्षां निराळ्या मार्गांनीं करण्याची त्यांना आवश्यकताच वाटत
नाहीं. अर्थात्च आपण कां निर्माण झालों! आपलें येथील कर्तव्य काय ! आपल्या सभोवार
चाललेला संहार, येथील निष्कारण उत्पत्ति, इत्यादि कूटप्रश्न यांच्यापुढें केव्हाही उपास्थित होत
नाहींत. दुसऱ्या वर्गातील लोकांस आपण सामान्यजन (Common Sense People)
म्हणतो. पहिल्या वर्गापेक्षां यांची विचारशक्ति वरच्या दर्जाची असते. जगातील घडामोडींच्या

कारणांची उपपत्ति, व स्वतःसंबंधी वर सांगितलेले विचार हे या वर्गासमोर येतात. परंतु थोडी काळ सटपट केल्यानंतर हे सर्व विषय आपल्या बुद्धिप्राप्ताच्या कक्षबाहेरचे आहेत, आपणांस त्यांचे केव्हाही आकलन होणे शक्य नाही.

विनाकारण नसत्या भागगडीत न पडता, आपल्या आयुष्यांत आपणांस जें कांहीं सुख प्राप्त होणें शक्य असेल, तें करून घेऊन त्यांतील दुःखांची प्रसरता शक्य तितकी कमी करण्याची सटपट करावी म्हणजे आपलें कर्तव्य संपलें, असें हा वर्ग मानतो. सुख प्राप्त झाल्याबरोबर आनंद मानावा व दुःख झालें तर सेद करावा, ही या लोकांची स्थिति असते. केशवसुतानां सांगितल्याप्रमाणें " हर्ष शोक हे ज्या सगळे " या वर्गांत हे लोक मोडतात. तिसरा वर्ग म्हणजे ' विचारी ' लोकांचा होय. या वर्गातील बुद्धिप्राप्त लोकांना आपल्या मर्यादित मानस शक्तीनांच पुरेसे ज्ञान मिळवणें शक्य आहे, असें वाटतें. वस्तुमात्रांत, सुसंघटितपणा व व्यवस्थित व्यापार सुद्ध असून, सृष्टीतील सर्व व्यापार फारच सूक्ष्म काय-द्याप्रमाणें अबाधितपणें चालत असतात. आणि योग्यमागिनें आपल्या मनोवृत्तींचा उपयोग केला तर आपणांस अज्ञात असें कांहीं राहूं नये अशी यांची अपेक्षा असते. उच्च प्रेम, निस्वार्थपिपा, वगैरे सारख्या गुणांची यांना आवश्यकता वाटते. आरण कां निर्माण झालें, मरणानंतर आपली स्थिति काय होणार, परमेश्वरास हा सटाटोप करण्याची काय जरूरी होती, व या जगांतील अगणित जीवांच्या नाशाचें कारण काय ? इत्यादि प्रश्नांचें बुद्धिप्राप्त असें स्पष्टीकरण करतां आल्यावांचून अशा आत्म्यांची तळमळ शांत होत नाही. अशा लोकांचें विचार अज्ञात, गूढ पण विश्वव्यापी प्रश्नांच्छूल असून, ते सर्व या क्षणभंगुर अशा आपल्या पानवी आयुष्याच्या मर्यादेच्या बाहेरचे असल्यामुळें त्यांना येथील अशाश्वत ' हर्षसेदांची ' मुळीच पर्वा नसते. पूर्ण मंगलमय परमेश्वरावर यांचा पूर्ण विश्वास असून त्यांच्या वस्तुमात्राच्या सुषुप्तस्थेमुळें या जगांतील कोणत्याही क्षुल्लक वस्तूंत त्यांना गूढार्थ आढळून येतो. अनेक प्रसंगी यांची बुद्धि अशा विषयांत अंतमुंस झाली म्हणजे यांच्या हातून जगाचे बाह्य व्यवहार नीट चालेनासे होतात.

इतरांना क्षुल्लक वाटणाऱ्या गोष्टींनुत, गुढार्थ शोधून काढण्याच्या मनःप्रवृत्तीमुळें, आपणांस असे लोक केवळ वेडेपीर आहेत, असें वाटतें. आपणांस व्यर्थ वाटणाऱ्या वस्तूंत विवक्षित अर्थ वसत आहे, असें त्यांना आढळून आल्यानंतर तो आपणांस सांगण्याची ते सटपट करतात. बुद्धीच्या एकतानतेनें आणि विचारांच्या एकीकरणानें उत्पन्न केलेले त्यांचे ते गूढार्थांचे बोल, हृदयाच्या वृत्ति एकाच विषयांत तल्लीन झाल्यामुळें शांतीनें वातावरण भरून बाकणारे त्यांचे ते बोल, विश्वसूत्रधाराच. व्यवस्थितपणा प्रतीत झाल्यामुळें रुतज्ञता व प्रसन्नता यांनीं परिप्लुत असणारे ते बोल., आपला अर्थ ' इतरेजनास ' नीटसा कळत नाही म्हणून कांहींसे करुणामय स्वरूपाचे ते बोल; कवीनें " सपुस्रा " या काव्यमय व सूत्रमय शब्दांत व्यक्त केले आहेत.

(३)

सत्यशोधनास लागलेल्या या लोकांची बुद्धि केवळ ' ज्ञात ' गोष्टींतच मग्न होऊन राहू शकत नाही. आपल्या कोऱ्या बुद्धीस या जगांतील फारच थोड्या गोष्टी कळ शकतात.

आपणांस न कळणाऱ्या अशा गोष्टींचा प्रांत, त्या मानानें अत्यंत अमर्याद आहे, हें त्यांस समजल्यामुळें त्यांना आपल्या बुद्धीच्या ऐश्वर्याचा गर्व वाटेनासा होतो. जगातील एका सुप्रसिद्ध तत्ववेत्त्यानें 'मला जें कांहीं कळते, तें एका वाळूच्या कणाएवढें देखील नाही' अशी कबूली दिली आहे. इतकें कळत असूनहि या लोकांची बुद्धि अज्ञात गोष्टींचें ज्ञान करून घेण्यासाठीं सारखी धडपडत असते. ईश्वरानें आपणांस ज्या मनोवृत्ति व ज्या वासना दिल्या आहेत, त्या सर्वांचें योग्य समाधान व निराकरण होण्याचीहि त्यानें व्यवस्था करून ठेवली असली पाहिजे अशी यांची ठाम समजूत असते. अशा भ्रंशानें धीर धरून ते अज्ञात प्रदेशांत प्रवेश करितात. त्या प्रदेशांतील ज्या भागावर त्यांच्या बुद्धीचा प्रकाश पडतो तेथील वस्तूंत देखील पूर्वांचेंच तत्व वसत आहे हें त्यांस कळतें.

तेथील चमत्कार व्यक्त करणारे त्यांचे बोल, प्रत्येक वस्तूंत ग्रथित असलेलें एकात्मतेचें तत्व व्यक्त करणारे ते बोल, मनोवृत्तींच्या योग्य उपयोगानें ज्ञात झालेल्या पूर्वीं गूढ वाटणाऱ्या अज्ञात प्रांतांतील गूढाकर्तींच्या गूढ संगीताचे बोल हे कवींच्या " झपूसर्ता " या शब्दांत व्यक्त करण्याचा प्रयत्न केलेला आहे.

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ज्याप्रमाणें या पृथ्वीवर ज्या जमिनीची मशागत केली जाते ती, ज्या जमिनीची मशागत केली जात नाही अशा जमिनांपेक्षां फारच थोडी असते; त्याप्रमाणें, या जगांतील अगणित घडामोडींपैकी ज्यांचा अर्थ कळतो त्या, ज्यांचा अर्थ कळत नाही व जो समजावून घेण्याच्या आपण भानगडींत पडत नाही, त्यांच्यापेक्षां फारच कमी असतात. ज्याप्रमाणें पूर्वीं वसाहत न केलेल्या घोर अरण्यांत शिरण्यास नवसा प्रवासो सहसा धजत नाही. त्याप्रमाणेंच साध्या व्यवहारांतील गोष्टींखेरीज, इतर गूढ गोष्टींचा गूढार्थ समजावून घेण्याकरितां साधारण जन कधीच सटपट करीत नाहीत. सर्वसाधारण लोकांनीं चौसाळलेला मार्ग सोडून 'अज्ञात' प्रांतांत शिरून तेथील तत्त्वे ग्रहण करण्याची इच्छा करणारा धैर्यशाली वीर लाखां मनुष्यांत एकादाच असतो. अशा मनुष्याचें धैर्य प्राप्त करून घेतां येणें प्रत्येक मनुष्यास शक्य आहे. मला त्या धैर्यशाली माणसासारखा प्रयत्न केला पाहिजे. व्यर्थीं अर्थ पाहण्यास शिकलें पाहिजे. सर्व वस्तूंत माधुरी, सुव्यवस्थितपणा, व एक तत्व पाहण्यास शिकलें पाहिजे. थोडक्यांत सांगावयाचें, तर त्याच्यासारखें वेडें बनून ' झपूसर्ता ' मंत्राचा जप करण्यास शिकलें पाहिजे.

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पूर्वींच्या योगाभ्यासी ऋषींच्या आश्रमां वाघ, सिंह वगैरेसारखीं श्यापदे व हरीण वगैरे सारखे निरुपद्रवी प्राणी आपापसांतील वैरभाव विसरून एकत्र राहत असत, असें सांगतात. त्यांना त्यागामून मुळींच त्रास न होण्याचें कारण पाहूं लागलों तर आपणांस असें आढळेल कीं, हे ऋषी वर सांगितलेल्या धैर्यशाली माणसाच्या कोटींतील असल्यामुळें, निसर्गाशीं एकजीव झालेल्या अशा महात्म्यांना प्रकृती किडेपासून त्रास होणें अगदींच अशक्य होय. अनेकत्वांत एकत्व पाहणें हाच त्यांच्या ज्ञानाचा मुख्य हेतु असल्यामुळें, बहुविध भासणाऱ्या निसर्गाकाव्य ग्रंथांतील अनेक सर्गांतून एकच काव्यरस ओतप्रोत भरलेला त्यांस आढळून येतो.

निरनिराळ्या अपूर्व व चमत्कारिक वाटणाऱ्या वस्तूंतून एकच सौंदर्य प्रतीत होऊं लागतें. आणि अशा प्रकारें वेडे झालेल्या एकाच विषयी तंद्री लागलेल्या मनुष्यांचे आलाप कवींच्या 'क्षपूसा' शब्दांनीं व्यक्त केले जातात.

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अशा स्थितीस जाऊन पोचणें हें जर आपणांस ध्येय ठरवावयाचें असेल, जगांत प्रत्येक क्षणीं निरनिराळ्या भावनांचे तडाखे साऊन, दिवाळी आली असतां आनंदांत मग होणें, या स्थितींतून जर आपली मुक्तता व्हावी असें वाटत असेल, उत्पन्न होणाऱ्या, प्राण्यास परिस्थितीप्रमाणें बाल्यावस्था, शिक्षण, संसार, आत्मांचा मृत्यू, त्यापासून झालेलें क्षणिक वैराग्य, व शेवटीं सर्व वस्तूंस ग्रासणारा 'मृत्यु'—या परिस्थिति-चक्रांतून छुटका करून घ्यावयाची असेल,—ज्या ठिकाणीं द्वैत नाही, वैर नाही, मृत्यु नाही, जेथें चंद्र, सूर्य आणि तारे आकाशातील फुलें तोडोत मौजेनें नाचत असतात, अशा ठिकाणीं जाण्याची इच्छा असेल तर—वर वर्णिलेल्या 'वेडे' लोकांच्या स्थितीचा आपण अभ्यास केला पाहिजे त्यांच्याप्रमाणें 'व्यर्थी' अर्थ पाहण्यास शिकलें पाहिजे. 'सर्वाभूतीं एकात्मता' तोडानेंच न म्हणतां कर्तव्य आणण्यास शकलें पाहिजे. अशा स्थिति प्राप्त करून घेण्याच्या मार्गास लागलों, म्हणजे काव्यमय केशवसुतांनीं सांगितलेल्या, 'क्षपूसा' शब्दांचा जप आपण आनंदांनं बेहोष होऊन, नाचन, गुंगत, गिरके मारीत, करावयास लागूं.

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अशा उच्च स्थितीस पोचल्यावर अर्थातच या क्षणभंगुर आयुष्यातील 'हर्षशोक' पार मावळून जातील. कर्तेपणाचा अहंभाव नष्ट झाला आणि मंगलमय प्रभूच्या इच्छेप्रमाणें जें जें कांहीं होईल ते आपल्या बऱ्याकरितांच असेल, अशी समजूत ठाम झाली, म्हणजे आपणास कोणत्याही गोष्टीबद्दल अश्रू ढाळण्याचें प्रयोजन उरणार नाही, त्याप्रमाणेंच आपलें हास्यादि नष्ट होईल. अशा स्थितींत आपणांत व ईश्वरांत कांहीं फरक आहे, हेहि कळनासें होईल. अर्थातच त्यानें निर्माण केलेल्या व कवींनीं वर्णिलेल्या, असंख्य सूर्यांकडून प्रकाशमान होणाऱ्या, अपरिमित पुष्पांनीं सुगंधित होणाऱ्या, अमृतमय कारंजाचे फवारे नेहमीं उडत असणाऱ्या नंदनवनांत काय किंवा दुःखी रोगी लोकांनीं पूर्ण भरलेल्या गलिच्छ वस्तींत काय, अशा मनुष्यास काय फरक वाटणार आहे ! त्याच्या दृष्टीस प्रकाश नाहीसा होतो आणि अंधकाराचा लोप होतो. कांट्यांत कांटेराण राहत नाही. मृदुवस्तूंचा मऊपणा नाहीसा होतो. प्रेम, आनंद आणि शांति याशिवाय त्यास दुसरे कांहींहि समजत नाही.

—राष्ट्रीय निशाण—

(लेखक:—रा. श्री. कर्वे, F.Y.A.)

Do you see that flag of beauty ;
Do you feel the call of duty ?
Do you hear the bugle sounding in your heart ?
When you see its colour blowing,
Dost it set your spirit glowing
For your country, make strong to do your part !
That freedom may not perish
From the land that freedom cherish,
Do your part !

—Lurana Sheldon.

प्रस्तुत चळवळीनें आज हिंदुस्थानांत जिकडे तिकडे सळबळ उडवून दिली आहे. मग ती योग्य वेळीं निघालेली असो वा नसो, त्यानें हिंदुस्थान सडबडून जागें झालें आहे एवढें सरें. तेव्हां या विषयाची चर्चा करण्याची हीच वेळ योग्य होय असें मला वाटतें.

राष्ट्रीय निशाण हें प्रत्येक राष्ट्राचें असतेंच. कोणतेही राष्ट्र त्याशिवाय असू शकत नाही. राष्ट्राचें निशाण हेंच त्याच्या जिवंतपणाचें सरें चोतक होय. आणि त्याबद्दल प्रत्येक राष्ट्र धडपडत असतें, त्याचें हवेंत फडफडणें हेंच त्यांच्या अंगांत स्वातंत्र्याचें वारें खेळत असल्याचें दृश्य होय आणि त्याचा अपमान झाला असतां तें स्वतःचा प्राण देण्यातही एका पायावर तयार होतें. कारण निशाणाचा अपमान म्हणजेच राष्ट्राचा अपमान आम्ही स्वतंत्र आहोत हें आपलें निशाण सांगत असतें. ज्या दिवशीं तें दुसऱ्याच्या पायाखालीं तुडविलें जाईल त्या दिवशीं आपल्या अंगांत असलेली धमक गेली. आपण निर्भीर ठरलों. तेव्हां राष्ट्रीय निशाण ही सरोस्वरच फार महत्त्वाची वस्तु आहे. कोणाला वाटेल कीं, कापडाला रंग देऊन त्याला इतकें महत्त्व तें काय देतां—पण नको. असले विचार सुद्धां नकोत.

आपला देश २ शतकांपूर्वी स्वतंत्र होता आणि जरी तो लढान राष्ट्रांत विभागलेला असला तरी प्रत्येक राष्ट्राचें निशाण होतेंच आपलाही भगवा झेंडा होनाच आणि त्याबद्दल, जरी आपण १॥ शतक पारतंत्र्यांत कुजत असलों तरी, किती अभिमान वाटतो. भगवा झेंडा म्हणतांच प्रत्येक मराठ्याच्या अंगांत वीरश्री संचारलीच पाहिजे. ज्या वेळेस अटकेवर झेंडा फडकला तेव्हां आपल्या पुर्वजांना काय वाटलें असेल. तेव्हां निशाण हें आपल्या स्वातंत्र्याचें चोतक आहे एवढेंच नसून आपल्या विजयाचेंही चिन्ह आहे. लढाईमध्ये सुद्धां जेव्हां दोन राष्ट्रे लढत असतात तेव्हां प्रत्येकाचें निशाण पुढें असतें आणि ती लढाई सरोस्वर त्या राष्ट्राची नसून त्या निशाणाची असते. कोणाची सरशी हें पहावयाची असतें. लढाईमध्ये वीरश्रीनें लढणाऱ्या शिपाऱ्यांचें लक्ष त्या निशाणाकडे असतें. निशाण दिसेनासें झालें कीं लढणाऱ्या शिपा-

यांचा धीर सुटतो व नंतर ते पळावयास लागतात तेव्हा निशाणाचें लढाईत फडकणें हें सुद्धा अति महत्त्वाचें आहे. व्हळदी घाटच्या युद्धांत जेव्हां प्रतापसिंग आसन्न स्थितीत होता व निशाण पडावयाची वेळ आली होती तेव्हां झाल्या राण्यानें तें हिसकावून मरेपर्यंत—जरी तें पुष्कळ वेळां झाला पडलें तरी फिरून उचलून धरून—लढला. हें कशाकरितां ! तर सैन्यानें कच सारु नये म्हणून आणि त्याकरितां त्याला स्वतःचा प्राण सर्ची घालावा लागला आतां आपण पहातो कीं जेव्हां आपला विजय होतो तेव्हां आपण आपलें निशाण त्या जागेवर नेऊन लावतो. अशा ह्या राष्ट्रीय निशाणाचें वर्णन एका अमेरिकन कवीनें अति छान रेखाटलें आहे.

The flag it stands for hearth and home,
For life and liberty,
Prosperity upon the land,
And safety on the sea.
From every fold, immortal souls
Of countless heroes call ;
And bravest in us all

Beneath its stars the slave is free,
The starving ones are fed,
The weary circle finds at last,
A shelter and a bed.

* * *
We will live for it,
Our great and glorious flag.
* * *

तेव्हां ज्याचें इतकें महत्त्व आहे त्या निशाणाकडे आपण मुळीच लक्ष न देणें हें लज्जास्पद नव्हे काय ! अमेरिकन लोक आपल्या निशाणाला इतके पूज्य मानतात कीं, केव्हांही राष्ट्रीय निशाण दिसलें असतां ते त्याला वंदन करतात. अमेरिकन 'फ्लॅग डे' नांवाचा एक ठराविक दिवस आहे. त्या दिवशीं आपण ज्याप्रमाणें वर्षप्रतिपदेला गुढ्या उभारतो तद्वत्च ते आपल्या घरांवर राष्ट्रीय निशाण उभारतात आणि त्या दिवशीं शहरांतून सैनिकांची निशाण हातांत घेऊन मिरवणूक निघते.

असो. आतां आपणांससुद्धां या बाबतीत थोडासा विचार केला पाहिजे. आज जरी आपणांस स्वतंत्रता नसली तरी ती मिळणार नाही असें नाही. आज नाही उद्यां स्वराज्य मिळालेच पाहिजे आणि मिळण्याचे दिवसही जवळ आले आहेत. आज आपण विद्यार्थी

आर्होत आणि आज जरी नाही तरी काहीं दिवसांनी किंवा काहीं वर्षांनी आपल्याला या कार्यक्षेत्रांत पाऊल टाकावयाचें आहे. तर आपलें भावी राष्ट्रीय निशाण कसें असलें पाहिजे हें आपणच ठरविलें पाहिजे. आज जर पुढाऱ्यांनी राष्ट्रीय निशाण काढलें असेल तर त्याला आपलें म्हणण्यास काहींच हरकत नाही. त्याच्यावर जरी चरक्याचें चित्र काढलें असलें तरी चरका हें आपलें अंतिम ध्येय नव्हे. आपल्याला स्वराज्य मिळाल्यावरसुद्धा चरका फिरवीत बसावयाचें नाही. तर दुसऱ्या राष्ट्राशी चढाओढ करावयाची आहे. तेव्हां सध्या असलेलें निशाण हें पुढें बदललेंच पाहिजे.

आतां राष्ट्रीय निशाण कसें असलें पाहिजे ! आपण कोणतेंही राष्ट्र घेतलें तरी त्याच्या निशाणावरून त्याच्या लोकांची कल्पना आपल्याला चट्कन करता येते. ग्रेट ब्रिटनचें निशाण घेतलें तर त्याच्यांत इंग्लंड, स्कॉटलंड व आयर्लंड या तिन्हीचें अस्तित्व दिसेल. अमेरिकेचें निशाण घेतलें तर त्यावरून आपल्याला अमेरिकेंत किती संस्थानें आहेत आणि किती प्रकारचे लोक आहेत हें कळून येईल. तेव्हां निशाण हें राष्ट्रातील जनसमूहाचें काहीं तरी विशिष्टत्व दाखविणारें असलें पाहिजे. आपल्या हिंदुस्थानांत मराठे आहेत, रजपूत, मुसलमान वगैरे पुष्कळ जाति आहेत. तेव्हां या सर्वांतील प्रमुख काहीं घेऊन त्याचें विशिष्टत्व दर्शाविणारे असे रंग घेऊन निशाण तयार केलें पाहिजे. काहीं असो. तो पुढचा प्रश्न आहे.

असें हें राष्ट्रीय निशाणाचें महत्त्व सांगितलेंच आहे. तेव्हां त्याकरिता हिंदुस्थानांतल्या प्रत्येक माणसानें झटलें पाहिजे व त्याची कांती वाढविली पाहिजे.

“ शूर वीर. ”



पावन सिंढीमध्ये पडला लढोनि बाजी शूर ।
 स्रज्जीयाचें नांव राखिलें धन्य तोचि वीर ॥
 स्वतंत्रतेच्या कलिजासाठीं देई पंचप्राण ।
 स्वतंत्रता देवीला वाही सुमनाचि स्वप्राण ॥ १ ॥
 विवाह मंगल तनयाचा तो टाकनि धावि कोंडाण्या ।
 स्वप्राणाची आहुति देई स्वराज्यरूपी यज्ञाला ॥
 नरपुंगव ते गेले त्याला लोटुनि गेलीं तीन शतें ।
 काय भारता प्रगती झाली सांग तुझी नंतर तूतें ॥ २ ॥

द्वारकानाथ रघुनाथराव पोतनीस.

एफ. वाय. (बी.) १९८.

महाराष्ट्र शारदेस.



'मिलिंद' F. Y. A.

महाराष्ट्र शारदे तुला हा प्रणाम घे भासा
हृदयामध्ये भरलेल्या मम भोळ्या भावाचा
तुझ्या तोंडाचा शब्द झेलण्या तयार सरदां
उभे राहिले मानकरी हे भरला दरवार
या दरवारी कोपन्यामध्ये मी वावरलेला
उभा राहिलों तिथून तुजला प्रणाम हा केला
दृष्टि जरी फिरवली मजकडे एकदाच मजला
धन्य धन्य वाटेल तरी गे फेंकी नजरेला
नजरेला भिडवीन नजर मी दिव्य तुझ्या नयनीं
दिसतिल चित्रें रम्य तयांना रंगवीन कवनीं,
तेज तुझ्या नयनांत चमकतें तया साठवीन
नयनांवाटे हृदयामध्ये शब्दां उतरीन
काळाच्या कुहरातुन काळ्या शब्द चमकतील
त्या तेजानें सर्व जगाचे डोळे दिपतील
त्या तेजानें दिव्यपणा मम येइल दृष्टीला
फत्तर काटे दांवितील मज अढळ चारुतेला ।
हारतुरे पोषाक भरजरी दे सरदारांना
मान तयांचा असे मला द फुलां पाकळ्यांना
हाच पाकळ्या माझ्यां हृदया स्फूर्ती देतील
रोज नवनवीं अभिनव गाणीं त्यास शिकवतील ।
वेडवांकुड्या गीतांची ही गुंफुनियां माला
अर्पण कारितों स्वीकार तिला धन्य करी मंजला.



दुदांडीची व एकदांडीची परिमाणा.



जानेवारीच्या चित्रमयजगत्च्या अंकांत, केतकर बी. ए. यांचा, " डबल-वार " याच्यावर एक वाचनीय लेख आलेला आहे; तो लेख या विषयाची आवड असणाऱ्या सर्व लोकांनी अगत्य वाचण्यासारखा आहे.

परंतु, या ठिकाणी, केवळ दुदांडीवर व एकदांडीची जी कामे केली जातात, त्यांच्या पारिभाषिक शब्दासंबंधीच बोलावयाचे आहे.

केतकर यांनी दुदांडीच्या कांहीं कामांना महत्त्वावर होणाऱ्या सदृश कामांची नावे घेतलेली आहेत, ते ठीकच होय. परंतु, कांहीं नावे तशीच इंग्रजींतून वापरावीं असें म्हटले आहे. त्याला कारण रूढी व प्रचार हें ते कसें दाखविताना, ते वाचकांने त्यांच्या लेखांत पहावे, परंतु, जातां जातां त्यांनीं असेही म्हटले आहे की, या विषयाची आवड असणाऱ्या लोकांनीं कांहीं नावे सुचवावीं.

त्याप्रमाणें, गुरुवर्य, स. वि. आपटे एम्. ए. बी. एससी, यांनीं एक पत्र पाठवून त्यांत, दुदांडीच्या व एकदांडीच्या कामासंबंधीं कांहीं पारिभाषिक शब्द सुचविले आहेत. त्यांनीं दिलेले शब्द अधिकारपूर्ण आहेत, हे कोणीही मान्य करील.

त्यांनीं दिलेले हे शब्द, त्यांच्या क्रमाप्रमाणेंच सार्ली दिलेले आहेत.

दुदांडी.

क. चढः-(१.) काढ, पकड चढ, (२.) लाथ झाडी चढ, (३) काढकोन चढ
(४.) बाजूनें मासा. (अ) अधांतले शोक गें.

ख. चालणें:- (१) साधेंचालणें. { पुढें आणि मागें. } (२.) अधांतल चालणें.
{ एकेरी आणि दुहेरी. }

{ एकेरी=मोर दुहेरी=कावळा } (३.) पुरातोल.

ग. (१.) चालणें:- (२) कोपर तोल सलाम. (३.) मासा. (छोटा व मोठा.)

आणि (४.) लोळी { पुढें }
{ मागें. }

- घ. (१.) कोल्हाटी किंवा मोर गोलाट. (२.) काट { पुढचा
मागचा. }
- (३.) काटं. { अर्थ तोल }
पुरा तोल. }
- (४.) काट-मधला किंवा वाजूचा (कमान काट.)

एक दांडी.

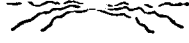
छूट साधा; चढ:- लाय झाडी.
छात हिसक.
छाती खेच.

फेट चक्र थापी, टांचरी, याण छूट, सधूतरी, उलटी अंगचोर
एकहाती ,, सोंका, तोंडपालट, इ. इ.
दोहाती ,,
विनहाती ,,
टांच ,,
तळवा ,,
मोठे ,,

पारिभाषिक शब्द सुटसुटीत आणि अर्थपूर्ण असावेत. त्याप्रमाणेच विरील शब्द आहेत, हे कोणीही तज्ज्ञ कंभूल करील. असो.

ना. म. हगवणे.

॥ प्राचीनशास्त्र-व्यवस्था ॥



लेखक—वामनशास्त्री किंजवडेकर

श्रीगुरुभ्यो नमः । भगवतः सनातनधर्मस्यालौकिकानि तत्त्वानि नूतननूलैः प्रेक्षावर्ता विमर्शैः कामप्यभिनवामेव शास्त्रीयां सराणमपादितनीति सांप्रतं भूयांसः किल नव्यशिक्षिताः स्वाभिप्रायमाविष्कुर्वन्ति । तदत्रावश्यनिवेदन्यामिदं मन्यमहे, यद्ब्रह्मोः पुनः समयात्माक् पदार्थ-विज्ञानशास्त्रं सांख्यशास्त्रं विचारशास्त्रं चेत्येतानि शास्त्राणि प्रतिनियतविषयाणि स्वं स्वं विषयं यथाव्यवस्थं समास्थिपत । तत्र च चोदनालक्षणेन भगवतास्त्रायानानुशिष्टान्यलौकिकश्रेयःसाधनानि कर्माण्येव धर्म इति, तस्य च—इतिकर्तव्यतानिर्णायकं महा-मुनिना जैमिनिना प्रणीतमध्वरमीमांसाशास्त्रमेव प्रमापकमिति च सायं निश्चप्रचः पन्थाः प्रावर्तिष्ट । नैव पुनस्तदितरच्छास्त्रं धर्मविचारं निर्णेतुं प्रवर्तमानमदृष्टेस्मिन्विषये चिदपि संक्षोभमापादयामास । सर्वाणि पुनर्दर्शनानि ' धार्मिकं विषयं नितुं पूर्वमीमांसैव भगवती पटीयमी पूज्यतमा-चे'ति तत्रत्यानेव सिद्धान्तान् समस्वरमङ्गयकःपुः । अत एव चेतरेपि शास्त्रप्रणेतारः स्वं स्वं दर्शन-मव्ययनाध्यापनप्रवाहेण प्रचयमापादयन्तानि धर्मविषयं क्षेत्रमशतोपि नात्याकामन् । शास्त्र-विषयं प्रणयं सातिशयमावघ्नस्तु पौरजानपदेषु सर्वण्यारि शास्त्राणे अनुलुङ्घ्यैव स्वां स्वां मर्दादामनितरसंक्रान्तयैव विचारसरण्या जनानां श्रेयः प्रतिबोधयन्तीति नैतत्तिरोहितं संख्यावताम् ॥

॥ उद्भूतिरव्यवस्थायाः ॥

मन्यामहे नैतच्छक्यसंभावनं यत् निर्दिष्टा शास्त्रव्यवस्था आचंद्रतारमेवमेव स्थास्तुतामा-पत्स्यत इति । शनैः शनैः अप्रतिबद्धतरं प्रबन्धान्निर्माणेषु ग्रन्थकृत्सु वेगवता लेखनप्रवाहेण शास्त्रविषयकः समाद्रो मन-ङ्गनाक् शिथलभावमनुविन्दतीति । सर्वापि ननु ग्रन्थकृत् आविगण-य्यैव शास्त्रमर्यादां व्याचिख्यासितस्य विषयस्य असन्तर्माप प्रौढिमानमसम्बद्धं प्रदर्शयितुमभिलष्यति एवमुच्छृङ्खलेषु ग्रंथकृत्सु अथेत एव तदनुयायिनोऽप्याचारेषु शास्त्रीयां व्यवस्थामन्वययंतः कर्मणामङ्गप्रधानभावं कर्दर्थयन्तीति नैतदाश्चर्यम् । प्रवर्तमाने चेषं पथि सर्वापि जनः स्वानु-ष्ठितमेव कर्मजातं साधु संमन्यमानस्तत्समर्थनायैव व्ययीकृत्य निस्तुरुतमां प्रजां भूयसीः पुस्तिकाः आरचयितुमारभते प्रक्षिपतिच मन्दप्रज्ञानां चक्षुर्धूलिम् ततश्च तदनुयायेनस्तत्रैव श्रद्धधानाः पारमार्थिकं धर्मस्वरूपमननुसन्धानाः आवश्यकं धर्ममननुतिष्ठन्तः काम्यकर्माण्यैव परमं श्रेयः साधनमुपेक्षमाणास्तत्साराध्याः नित्यकर्मकरणिचन्दनप्रववायभाजनमात्मानमुपकल्पयन्तः महास्तमनर्थमासादायन्ति यथा—भूयांसः किञ्च नामापि नावगच्छन्ति अवश्यानुष्ठेयस्य माध्यावर्ष-श्राद्धस्य । इतरदेवच तत्स्थाने महालयःदिकं कर्म समाचरन्तः कृतार्थयन्त्यात्मानम् । एवं कश्चि-त्सौकर्याच्छिदज्ञानात् अनावश्यकैः कर्मभिरन्तरितं प्रधानं कर्मनि नास्त्यत्र स्नोकोपि विशावा-वसरः । यत्र यत्र पुनश्चक्षुर्निक्षिप्येन तत्र ननु 'शास्त्राद्बुद्धिर्बलायसी' इत्येतदेव वचनमशुभूपि-तमपि कर्णकुहरमनुप्रविशति । इन्त भोः का नाम इतोप्यधिकतरा हानिः सनातनस्य धर्मस्य

यत्-यत्र शास्त्रीययैव दृशा कर्मणां नित्यत्वकाम्यत्वे प्रधानत्वाद्गत्वे च सविमर्शनिर्णेतव्ये तत्र 'वाचावाक्यं प्रमाणं' इति सर्वतः प्रसूत्वरं वचनं श्रूयमाणं कर्मयोर्दोलाहलमेव सिंचतीति ।

अधिमः पन्थाः

एतावता उपवर्णितामवस्थितिमनुवाच्य भवेयुः केचिद्वीतप्रत्याशा इति, अपश्यमिदमा-
वेदनीयं तेभ्यो धर्मविषयकमैतिसीमिति िद्विदिव प्रस्तूयते । यद्यत्वे धर्माचारेषु प्रमाणतया
सादरमङ्गीक्रियते पूर्वमीमांसाशास्त्रं तत्प्रणतुर्भगवतो जैमिनेरपि समये नैकविधानि धर्मविषयोणि
मिथो विंत्वादीनि मतानि सर्वतः प्रसूत्वरण्यासन् । यानि यानि मतान्तराणि उपमृष्ट आचार्यैः
स्वसिद्धान्तः प्रतिष्ठापितः, तेषां अभिधानुक्रमनिरिक्षणैव स्पष्टं प्रतिपद्येत् निरुक्तो विषयः ।
प्रमाणभेद, कर्मभेदाङ्गङ्गिभाव, प्रयुक्ति, क्रमाधिकारातिदेशोह बाधतंत्र प्रसङ्गादीन् स्थूलतमान्
विषयानाधिकृत्य प्रस्तुते विचारे ताद्विरोधानि मतान्तराणि साधकबाधकप्रमाणैः प्रत्याख्यय
व्यवस्थाप्य च समुचितां शास्त्रीयपद्धतिं यत्किल पराक्रान्तं पूर्वाचार्यैः प्रतिवादिनिवदेषु । तेनैव च
विज्ञायेत् तादात्मिका परिस्थितिः सुस्पष्टम् । अथ गच्छता क्रियता कालेन आचार्यकुमारिल-
भट्टपादेष्वपि तथाविधः प्रसङ्गः समुपतित इत्येतदपि सुस्पष्टमवगम्यते तत्र प्रणीत-प्रबन्ध-पर्यालो-
चनया । प्रमाणाख्यमेकमेव विषयं प्राधान्यतोऽधिकृत्य पंचसहस्रश्लोकपरिमितः प्रबन्धः
प्राणायि । यो ह्यस्यापि विद्योतेते श्लोकवार्तिकमिति यत्र च नैकविधदुर्वादिवादसमुत्सारणनि-
शिताकुशायमानाः परःसहस्र युक्तयो रागजन्ते । अन्येपि तंत्रवार्तिकट्टप्टीकादयो महानिबन्धा
निरमायित यैः किलाद्याप्यप्रमत्तं परिपाल्यते धर्माचारव्यवस्था । साम्प्रतं पुनः वैदिक धर्मः
चारेषु समुपलभ्यमानः कर्मविपर्यासः यैर्धार्मिकैः साक्षादकारितेपि वा प्रतिपद्येत्नेव समुचि-
तोयं सांप्रतिकः समयधर्म विचारयितुमिति यद्यतः परमुपक्रम्येत् तादृशः प्रयत्नः तार्है सोऽभी-
ष्टत एव स्यात्समेषाम् । यतो ह्यदानीमपि कर्मविपर्यासेन प्रचीयमानेन धार्मिकैश्वाचारेषु
मतान्तराणामपि सकलकलासंक्रान्तिः परितृश्यते । शास्त्रीयविचारविनिमयस्य तु साधानाय
गमकं परिस्थितेरीदृक्त्वम् । यद्यपि भूयसांशिन सोयं विचारविनिमयः अनिष्ट इवावभासेत
तथापि पुरुषकारमाश्रितवतामिष्ट एवेत्यभिसन्धाय उपक्रमे पुनर्यमस्य एषवावस्थितिरनु-
कूलेति नेदं वचो विशेषतः प्रत्यवायमुपजनयेत्

उपायाः

(१) यथोक्तां धार्मिकीं दुरवस्थां निरसितुं योज्यमानेषूपदेशेषु पूर्वतनमैतिस्य यथा-
र्थतः सर्वतः प्रचार एव प्रथमां कक्ष्यामधिरोहतीत्यत्र न कश्चिद्विमतः पन्थाः । - स च प्रचारः
लेखनोपन्यासादिमुखेन यावन्कर्तुं पार्यते तावानभीष्ट एव.

(२) ग्रन्थलेखनमुखेन शास्त्रीयोहापोहः विदुषामहसराणिमापादनीयः ।

(३) अध्वरमीमांसाशास्त्रस्याध्ययनाध्यापनादिना सर्वतः प्रचारः ।

(४) यथादेशकालसाधनं प्रत्यक्षतो लोकप्रत्यायकं धर्मानुष्ठानम् । दार्शनिका
अप्येवमेव संमन्यन्ते जानाति इच्छति यतते इति ।

तदेतत्सर्वमभिसंधाय निवेदितं पुण्यपत्तनीयेभ्यो विद्याविबुद्धये एव आजानं परिगृहीत
दीक्षेभ्यो महामहिमशालिभ्यः शिक्षणप्रसारकमण्डलीतिप्रथितनामधेयेभ्यः अनन्तरकरणी-
याय सन्नह्यतामिति । तदात्व एवच तैः उमिति संमान्यवच एतदास्माकीनं, अस्थायच महान्तं

परिकरबन्धं, किमपि किमप्युपक्रान्तं यथासंप्रदायमनतिक्रम्येव मीमांसाशास्त्रमर्यादां प्रत्यक्षतः प्रयोगप्रदर्शनपुरःसरं आमिहोत्रादिकर्मणां यथा स्वमनुष्ठानं प्रचारयितुं चारोपयितुं च समुन्नतशिक्षरं मीमांसासमलंरुतां श्रौतविद्यामिति यत्सत्यं साभिमानं सानन्दं च निवेदयितुं प्रसादित्यन्तरङ्गमस्माकम् ।

बाढं विश्वासिमो वयं यदस्मिन्मीमांसाविद्यालये अनवरतमध्ययनाभ्यापनप्रचारेण मीमांसाशास्त्रं श्रौतविद्या च परां क्विल काष्ठां समुन्नतेः प्राप्नुयातामिति ।

रुष्टकाव्य-सुंदरीस-

श्रीकृष्ण वामन गाडगीळ.

(विषण्णावस्थेत कोणत्याही विषयाशी मनाचें तादात्म्य होण कठीण असतें; अर्थात् या स्थितीत कविता करणें तर सुतरां कठीण होऊन जातें । मागें एकदां विषण्णावस्थेचा बरेच दिवस अनुभव घेतल्यामुळें एकही कविता लिहूं शकलों नाहीं; तेव्हां वाटलें कीं कवितादेवीं आंपणेंवरं रुसलीच । त्या प्रसंगी प्रस्तुत कविता लिहिली.)

रुसलिस कां तूं कविते, घाले सांग मशीं सस्ये ।
 कां न बोलती ! कां न हांसशी ! कोप मनीं कां ये !
 अति सलर्गानें काय तुझ्या मीं दुःख दिलें हृदया !
 असेल ऐसें तरिहीं सस्ये, घे दीना तूं या !
 शरण मी तुला, जाण देवते, क्षमा करी मजला;
 मी अपराधी पदरा पसरुनि विनवीं गे तुजला ।
 अवरुपेनें तुझ्या भासतें विश्व शून्य मजशीं;
 तिमिर वावरे हृदयां सांप्रत ! काय कथूं तुजशीं !
 स्फूर्तीची मम वाणा झाली मूक गडे हाय !
 तारा गंजुनि गेल्या साऱ्या; गान मुळिं न होय ।
 दिव्य दृष्टि ती (तुझ्या प्रसादें होती जी मजला)
 कोठें गेली, मी न जाणतो; रम्यभास नुरला ।
 दिव्य गान मज ऐकूं ये ना; काहिं न दिव्य दिसे;
 नाभिं वावरणें अशक्य होई; स्वर्ग दूर भासे ।
 तुझ्या सवें त्या तारा रुसल्या, चंद्र तसा वात,
 आकाशीचा सूर्यहि रुसला तो पंकज मित्र ।
 वृक्ष-लता त्या, निशरं सारे, गिरि-शिक्षरें तींही,
 सागर रुसले, नद्या तेशीं त्या, संख्या, रजनी ही ।
 सृष्टी रुसली, देवहि कोपे, मज्जावन मजला ...

तेणें व्यर्थ गमे, म्हणुनी मी पामर याचें तुला !
 ऐकवील मज कोण गान तें स्वर्गाचें दिव्य !
 उडुरति निज परिवारःसह तो लिहविल कधि काव्य !
 पक्षी मजला शिकविताःल कधि नभात उडण्यास
 वृक्ष-लतांचा विनोद केव्हां मिळेल बघण्यास !
 निर्झर-रव तां, मधुर गान तें, श्रवणां कधि येई !
 वीचि जलाधि तो फेंकुनि मातें बोध कधी देई ?
 नव-तरुणांच्या हृदयामधल्या मुग्ध-प्रणयाची
 बावरलेली सळबळ केव्हां दिसेल मज साची !
 शूर, मर्द मावळे, मराठे रणांमधें लढुनां-
 गेले, त्यांच पोवाडे तूं लिहवी मजकडुनी !
 पारतंत्र्य-कर्दमीं रुनुनियां भू-माता फोडी-
 बहु हंबरडे, ऐकनिया ते हृदय धैर्य सोडी !
 चल, ये कविते ! कर्णा-रव तो वर्णन करण्याला
 साद्यभूत हो क्षडकरि मजशीं—विनंति ही तुजला !
 ऋजू-हृदयाचे बाल बोलती बहु बालिश बोल-
 हास्य-नसें ते धबधबलेले-वर्णुं कसे, बोल !
 मद्दहृदय स्थित भाव-सिंधुवर उतळाया लहरी
 त्वद्गुचिरानन-पूर्ण-चंद्र तां उगवूं देच तरी !
 कविते तव गे विसरूं कसा मी विलास बहुरम्य !
 हास्य मधुर, मधु भाषण तव गे होइ न आजि गम्य !
 विचारतां मी सांग मशीं तूं, कां अपुली लीला-
 दातुन, तैस गान शिकवुनी केलें मुग्ध मला !
 तुझ्या रुसेविण आतां म्हणुनी नृत्यु प्रिय वाटे,
 प्रसन्न होउनि ससे, काढ गे हृदयांतिल काटे !

१ “ वीचि बारिधि पुन्हा वरि फेंकी । दिव्य बोध मजला करण्या कीं ”

नामलेखन-का. ह. मोडक (माधवानुज)

भारतीप्रशंसा.

मातर्वाणि नमोऽस्तु ते जगदिदं सर्वं वशे ते स्थितम् ।
 सामर्थ्यं तव वर्णयेत्कथमसौ लोकानिगं मन्द्भोः ॥
 न स्याद्दृष्टिलवस्तवात्र यदि नश्रेष्टा भवेयुर्वृथा ।
 ब्रह्माद्या अपि निर्जरा अहरहस्त्वां पूजयन्त्यादरात् ॥ १ ॥
 समुत्पत्तिं यस्या गणयितुमलं कोऽपि न पुमान् ।
 समृद्धिर्धन्धानामपि च विदुषां विस्मयपदम् ॥
 यदीयं चाध्यात्मं जगदपि समुद्भूतमुचितं
 मृतां तां मन्वानाः कथमिह गिरं नो जडाधियः ॥ २ ॥
 व्यासाद्येर्भजकैस्तव स्तितितले ज्ञानप्रपा निर्मिता ।
 संसेव्यापि चिरं जनैर्बहुविधैर्यां वर्धते प्रत्यहम् ॥
 प्राणीयन्त तथः महान्ति मुनिभिः शास्त्राण्यनेकान्यपि ।
 यान्यद्यावधि सर्वथैव नयनानां विपकुर्वन्ति नः ॥ ३ ॥
 कालः कुत्र गतः स सांप्रतमहो ते शास्त्रकाराः क्व नु ।
 वर्षन्तो हृदि वा सुधां क्व कवयस्ते कालिदासादयः ॥
 हा देवि स्मृतिशेषमेव समभूत् तद्वैभवं नः किल ।
 यातास्ते दिवसाः कथं पुनरपि स्युर्मानताल्हादकाः ॥ ४ ॥
 नो दृष्टिं रमयन्ति ते क्वचिद्दहो ऋष्याश्रमाः पावनाः ।
 श्रूयन्ते बटुभिः कृताः प्रतिदिशं नो वेदघोषा अपि ॥
 पूज्यन्ते कवयो मनागपि न हा गर्वाद्भूतै राजभिः ।
 सर्वत्रांगलगिरः स्फुरन्ति सततं न स्वाभिमानो भुवि ॥ ५ ॥
 हन्तैव प्रतिकूलतामुपगते पापे कलौ सांप्रतं
 तामुज्जीवयितुं गिरं प्रतिदिनं लोका यतध्वं भृशम् ॥
 पूर्वैर्नः परिवर्धिता भगवती गीर्वाणवाणी न चेत्
 नाशं यास्यति बान्धवाः किमधिकं राष्ट्रं न जीविष्यति ॥ ६ ॥
 गैर्वाण्यभ्ययनं सुदुर्लभमभूच्छोके यथापद्मति ।
 येऽभ्यस्यन्ति पठन्ति ते ह्यलु वृथा जाने परीक्षारुते ॥
 सर्वो विस्मृतिमार्गमेत्यहह सोऽभ्यासः परीक्षोत्तरं
 केचित्तुदूरपूर्तिरेव हि फलं मत्वा तथाधीयते ॥ ७ ॥
 आंग्लानां प्रथमं पठन्ति बटवस्तच्छिष्यणार्थं गिर-
 मेतामाकलयन्त एव रुशतां ते प्राप्नुवन्त्यन्वहम् ॥
 किं घाताः स्मृतिशेषतां प्रियतमास्ता देशभाषा अपि ।
 लोकाः पश्यत दुर्दशां सुरगिरस्तत्कम्यकानां तथा ॥ ८ ॥

राजाश्रयो वा धनिकाश्रयो वा नाप्तीति बुद्ध्या न पराङ्मुखाः स्त ॥
समुद्रोत्स्वं स्वयमेव कामं परावलम्बी मनुजो हताशः ॥९॥

गीर्वाणवाङ् न सलभा सहसामिधातुं
कार्यस्तथाप्यविरतं सुजनैः प्रयत्नः ॥
ये तां पठन्ति वचनं सलु ते तथैव
कुर्वन्ति चेद्, भवति भूषणमेव नेषाम् ॥१०॥

मुकुंदरायः ।

जगाची शर्यत.

(ले. एक माजी विद्यार्थी.)

आज जर सर्व गोष्टीकडे आपण बारकाईने लक्ष देऊन पाहिले, तर आपणाला असे सहज दिसून येईल की, आज सर्व राष्ट्रांची शर्यत लागली आहे. या शर्यतीमध्ये अर्थात् जे राष्ट्र जास्त जोरदार असेल ते टिकेल व पुढे जाईल, आणि याकीची मागे पडतील. आपल्या देशाकडे जर पाहिले आणि आपल्याशीच विचार केला तर असे कबूल करावे लागेल की, या शर्यतीत आपण किती तरी मागे आहोत व धीराने पुष्कळ काळपर्यंत प्रयत्न केल्याशिवाय आपण या शर्यतीत टिकणे अशक्य आहे. त्याबरोबर आपणाला असाही आत्मविश्वास वाटतो की, आमची कितीही अवनाती झाली असली तरी आम्ही सिंहाचे छात्रे आहोत आणि आम्ही मनांत आणल्यास अशी एक गोष्ट नाही की जी आम्ही मिळवू शकणार नाही.

या शर्यतीत आमण मागे आहोत व प्रयत्न केल्यास पुढे जाऊ शकू. या दोन गोष्टी पटल्यावर मग कोणत्या गोष्टीत आपण मागे आहोत व काय केले असता आपण पुढे जाऊ, या दोन गोष्टींचा विचार करणे अत्यंत जरूर आहे.

राष्ट्रसंघाच्या सभांतून आपणाला कोणीही विचारित नाही, आपला हरघडा अपमान होतो. तेव्हास कोटी लोकसंख्येला दहालक्ष लोकसंख्येच्या राष्ट्रांचे हस्तक म्हणून काम करावे लागते, या सर्व गोष्टी आपणाला दिसतात, कळतात व या परिस्थितीबद्दल आपणाला वाईट वाटते, संताप घेतो, पण या गोष्टी व्यक्त करून दाखविण्यापलीकडे आपण काय करित आहोत व काय केले आहे याचा जर प्रामाणिकपणाने आपण मनाशी विचार केला तर असे स्पष्ट कबूल करावे लागेल की, आपला खेद व संताप वरकरणी आहे. अंतःकरणाला होबलेला नाही, अपमानरूपी शल्य आपल्या हृदयाला टोचलेले नाही, कारण ते जर टोचले असेल तर आपण काम केल्याशिवाय स्वस्थ बसणार नाही. कित्येकांकडून असे उत्तर देण्यांत येईल की आजपर्यंत का थोडे प्रयत्न झाले ! गेल्या पन्नास साठ वर्षांत फाय थोड्या देशभक्तांनी आपल्या देशाकरिता हाडार्ची काढे केली ! याही प्रश्नावर थोडा शांतपणे विचार केल्यावर आपोआपच आपणाला असे उत्तर सुचे की, एवढ्या

मोठ्या देशांत, व असल्या सर्व बाजूंनीं विदीर्ण झालेल्या परिस्थितींत असल्या देशमकांचे प्रयत्न कांहींच नव्हेत. देशाची उन्नति नसत्या पुढाऱ्यांमुळे हेत नसते. सर्वसाधारण समाज जागृत व्हावा लागतो. सर्वसाधारण राष्ट्रांत देशभक्तीची व स्वार्थत्यागाची ज्योत अजून जशी पेटावी तशी पेटली नाही. कृत्रिम स्वार्थत्यागाचा देखावा होतो, पण स्वार्थत्याग हें कर्तव्य समजलें जात नाही. प्रत्येक नागरिक जेव्हां स्वार्थत्याग हा आपण लोकांकरिनां किंवा पुढाऱ्यांकरितां करित नसून देशाचा नागरिक या नात्यानें कर्तव्य लपून करित आहों, असें समजेल तेव्हांच राष्ट्रोन्नतीला सारा प्रारंभ होईल. यावरून जर आपल्यांत मोठी उर्णाव कोणती भासत असेल तर कार्यक्षम नागरिकांचा अभाव ही हेय. यावरून हल्लींचे नागरिक नालायक आहेत किंवा कार्यक्षम नाहीत असें म्हणण्याचा मास हेतू ही, उलट पक्षां त्यांना अनुकूल असलेल्या परिस्थितींत त्यांनीं यथाशक्ति कार्य करून ठेवलेलें आहे व त्याबद्दल आपण त्यांचे झणी असलें पाहिजे, पण कालमानाप्रमाणें नागरिकांच्या अंगीं लागणारे गुणसमुच्चय बदलत असतात. विशिष्ट परिस्थितींत विशिष्ट गुणचीच नागरिकांचे ठिकाणीं जरूरी असते. कित्येक गुण जन्मतः येतात. तर कित्येकांचा प्रयत्नानें विकास करता येतो. पहिली गोष्ट आपल्या हातची नाही पण दुसरी गोष्ट प्रयत्नसाध्य आहे. आज आपले दोष म्हणजे (१) परस्वाधीनता (२) दारिद्र्य (३) मानसिक व शारीरिक दुर्बलता, (४) संघशक्तीचा अभाव (५) आळस (६) असहिष्णुता (७) राष्ट्रप्रेमाची उगीव (८) निरपेक्ष स्वार्थत्यागाचा अभाव (९) कर्तव्यतत्परतेची वाण व (१०) भविष्यकालाबद्दल उदासीनता.

हे सर्व दोष एकमेकांच्या संसर्गामुळे आलेले व पहिला दोष नाहीसा झाला म्हणजे सांख्यिकीतील दुसरा दुवा आपोआप सुटेल. भविष्यकाळीं आपला देश पुन्हा पूर्ववत् उच्च शिक्ष-रावर नेला पाहिजे अशी महत्त्वाकांक्षा राष्ट्रांतील भावां नागरिकांत जर आतांच उत्पन्न केली तर त्यांना कर्तव्याची जाणीव दिल्यासारखी होईल कर्तव्याची जाणीव दिली म्हणजे स्वार्थ-त्यागाशिवाय गत्यंतर नाही हे त्यांना कळेल. स्वार्थत्यागाची तयारी राष्ट्रप्रेम जागृत करील. कारण स्वार्थत्याग करण्याला कांहीं तरी कार्य पाहिजे. (स्वार्थत्याग जो तो आपापल्या शक्तीप्रमाणें किंवा मताप्रमाणें करील, विशिष्ट प्रकारचाच स्वार्थत्याग असावा अशी बळजबरी कोणावर असू नये. स्वार्थत्याग फक्त निरपेक्ष असावा) एकमेकांबद्दल सहिष्णुता असल्याशिवाय राष्ट्रप्रेम उत्पन्न होणार नाही. राष्ट्रप्रेम उत्पन्न झालें कीं संघशक्ती निर्माण होईल, संघशक्तीच्या जोरावर मानसिक व शारीरिक दुर्बलता नष्ट होतील. आळसाचे स्थान उद्योग घेईल व दारिद्र्य लयाला जाईल. या सर्वांचा परिणाम स्वतंत्रता आगि एवढा मोठा देश स्वतंत्र व वरील सर्व गुण-संपन्न झाला तर मग कोणत्या राष्ट्राची या देशाकडे वांकड्या नजरेनें पाहण्याची छाती होईल ?

या सर्व गोष्टी कळल्या, पटल्या, हें सर्व ठीक झाल, पण हें होणार कसें हा प्रश्न राहतोच. हे प्रश्न बिकट आहेत, व ते सोडविण्याचे निरनिराळे प्रयोग निरनिराळ्या तऱ्हेनें करून पाहिले पाहिजेत. अमूकच एका मार्गानें कार्य होईल असें निश्चि- सांगत! येणें शक्य नाही, पण त्या-बराबरच आजपर्यंत आपल्या राष्ट्रांत व इतर देशांत जे प्रयत्न झाले व पुष्कळशा अंशीं यशस्वी ठरले, त्या मार्गानें प्रयोग करून पहाणें श्रेयस्कर होईल. अशा तऱ्हेचा प्रयत्न म्हणजे

धिमपेणा पत्करून भविष्यकाळाची सटपट करण हें होय. आजच्या नागरिकांना सुधारण्याचे प्रयत्न पुढारी लोक करीत आहेतच. आपण जर हल्लींच्या नागरिकांना देशभक्तीची व्याख्याने देऊं लागलों, तर लहानतोंडी मोठा घास घेतल्यासारखें होईल. आपल्या बरोबरीच्या लोकांना जर काहीं सांगू लागलों " तर मोठे आले शहाणे शि कवायला " असा जो तो आपला पाण-उतारा करील. आपल्यापेक्षा वयानें किंचित् लहान अशा मुलांना जर आपण बोलूं लागलों तर त्यांना आपल्याबद्दल आदर वाटेल आणि म्हणूनच आपण लहान मुलें हाताशी धरून कायं केलें पाहिजे. लोकमान्य टिळक असें म्हणत असत कीं "माझी सर्व विस्त तरुण लोकांवर आहे. " आपण कायं करीत असतांना आपल्याला तरुण असे लोक हाताशी धरले पाहिजेत. "Capture the boys of to-day and you have got the men of tomorrow. " हें वचन सर्वस्वी सत्य आहे. लहान मुलांची अंतःकरणें कोंवळीं असतात. त्यांना जी दिशा दाखवावी त्या मार्गानें ते जातात. लहानपणापासून नियमितपणा करारीपणा, शारीरिक मेहनत, धाडस, सहिष्णुता, शारीरिक बलमहत्व, कतब्य, तत्परता, परोप-कारबुद्धि, राष्ट्रप्रेम, निरपेक्ष स्वार्थत्याग हे गुण त्यांच्या अंगीं भिनविण्याचा प्रयत्न केला तर मोठेपणीं ते जेव्हां नागरिकपदाला प्राप्त होतील तेव्हां हे गुण त्यांच्या अंगीं बाणलेले असतील व हे गुण ज्या राष्ट्रांतल नागरिकांच्या अंगीं सिळलेले असतात, तें राष्ट्र फार दिवस पारतंत्र्यांत राहू शकत नाही असा अनुभव आहे.

आतां हे गुण लहान मुलांच्या अंगीं उत्पन्न केले पाहिजेत हें पटल्यावर सुद्धा पुन्हां पहिला प्रश्न येतो कीं तें कस करावें ? आजपर्यंतच्या इतिहासावरून असा अनुभव आहे कीं लहान मुलांला कोठलीही गोष्ट शिकवायची असली किंवा त्यांचेकडून एखादें काम करून घ्यावयाचें असलें तर पहिल्यानें त्याला आपलासा करून घेतला पाहिजे, त्याचें अंतःकरण कार्बाज केले पाहिजे. आपल्याबद्दल त्याचे मनांत आदर उत्पन्न केला पाहिजे आणि तसें करण्यांत आपण काहीं तरी त्या मुलाबद्दल क्षीज सोसली पाहिजे. त्याच्या अभ्यासांत मदत करा, त्याच्याबरोबर खेळा, किंवा पाहिजे तर थोडा त्यास साऊ द्या (मार नव्हे !) त्याला आपलासा करा, त्याचा तुमच्यावर विश्वास बसला कीं, मग तुम्हीं यास सांगल तें तो ऐकल्याशिवाय राहणार नाही.

आज जर आपल्याला काहीं देशकार्य करावें असें मनापासून वाटत असेल तर माघी तरुण चांगले करण्याच्या कार्याला लागू. अशा तऱ्हेच्या नागरिक तयार करण्याच्या शाळा आजपर्यंत किती तरी ठिकाणीं निरनिराळ्या कार्की निरनिराळ्या स्वरूपांत निघाल्या. आपल्याकडचे ब्रह्मचर्याश्रम, नंतर रामदासाचा रामदासी मठ, इंग्लंडांतल सर्वत्र प्रचलित व प्रसिद्ध असलेली Boy scout संस्था, या सर्व नागरिक शिक्षणाच्याच शाळा आहेत. Boy scout किंवा बालवीर संस्था ही अगदीं नव्या स्वरूपांत पूर्वीच्या या संस्थांचे रूपांत असून जगांतल सर्व राष्ट्रांत या बालवीर संस्थेच्या शाळा निघाल्या आहेत, इतकेंच नव्हे तर उत्तम नागरिक तयार करणारी ही एकच संस्था आहे अशा तऱ्हेचे अभि-प्राय सर्वत्र पडूं लागले आहेत. नागरिकत्वाचें उत्तम शिक्षण देणारी संस्था बालवीर संस्था (Boy scout) आहे हें तत्व सर्वांना पटून, अरगेटाईन, बेलजम, ब्राझिल, चिली, चायना, डेन्मार्क, एस्थोनिया, फिनलंड, फ्रान्स, ग्रीस, हॉलंड, इटली, जपान, लक्सम्बर्ग, नॉर्वे, पेरू, पोलंड

पोर्तुगाल, रुमानिआ, रशिया, सर्बिआ, स्पेन, स्वीडन, स्विट्झर्ड, अमेरिका व ब्रिटिश साम्राज्यांतील सर्व वसाहती या सर्व ठिकाणां या संस्थेचा प्रसार झाला असून प्रत्येक राष्ट्राची पुढे जाण्याबद्दल चढाओढ लागली आहे. सर्व राष्ट्रांमध्ये या संस्थेच्या उपयोगाबद्दलची स्पर्धा पटलेली आहे. अमेरिकेमध्ये तर माजी प्रेसिडेंट वुल्सन यांनी प्रत्येक मुलाला बालवीर होण्याबद्दल उपदेश केला असून, प्रत्येक नागरिकाला या चळवळीला मदत करण्याबद्दल विनंती केली होती. गेल्या महायुद्धातील सर्व राष्ट्रांतील बालवीरांची कामगिरी महशूरच आहे. शिक्षण-विषयक अभ्यास करणाऱ्या सर्व विद्वानांना या संस्थेच्या कार्याची स्पर्धा पटली असून शाळा व कॉलेजांतून या चळवळीचा प्रकार कसा करावा याबद्दल ते रात्रदिवस विचार करीत आहेत अशा तऱ्हेची परिस्थिति इतरत्र आहे. हिंदुस्थानला जगाच्या शर्यतीत भाग घ्यावयाचा आहे हिंदुस्थानलासुद्धा या संस्थेची जाणीव प्रामुख्याने आहे. पंडित मदनमोहन मालवीय, डॉ. सुब-मृण्यम अय्यर, डॉ. रवींद्रनाथ टागोर, वगैरे पुढाऱ्यांनी सुद्धा वेळोवेळी या संस्थेची आवश्यकता कबूल केली आहे. पण ही संस्था जशी वाढावी तशी वाढत नाही आणि याचे मुख्य कारण म्हणजे कार्यकर्त्यां माणसांचा अभाव. यांत काम करणाऱ्याला द्रव्यलाभ नाही, सरकारकडून किंवा लोकांकडून K. C. I. E. किंवा दे. भ. हा पदव्या नाहीत, उलटपक्षीं सद्बोधित काबाडकष्ट करावे लागतात; व भगवद्गीतेतील शिकवण 'कर्मण्येवाधिकारस्ते मा फलेषु कदाचन' ध्यानात ठेवून कार्य करावे लागते; आणि अशा तऱ्हेने निरपेक्ष स्वार्थत्यागाने काम करण्याला राष्ट्रांतील तरुणांची तयारी नाही. आमच्या राष्ट्राला जर भविष्यकाल चांगला यावा असे प्रामाणिकपणे प्रत्येक तरुणाला वाटत असेल तर त्याने कार्याला सुरवात केली पाहिजे. स्वराज्य एरु वर्षांत मिळो वा दहा वर्षांत मिळो ते टिकविणे भावी पिढीचे कर्तव्य आहे व ती पिढी कार्यक्षम करण्याच्या खटपटीला आपण लागले पाहिजे. प्रत्येक राष्ट्रांतील तरुणाने निदान एक तरी भविष्यकालचा तरुण हाताशी धरून आपल्यातील दोष लक्षात आणून ते त्याच्या अंगां न येतील व राष्ट्रभोषणाला व रक्षणाला लागणारे गुण त्याचे टायी बाणतील अशा दृष्टीने प्रयत्न केला पाहिजे.

प्रत्येकाने असे म्हटले पाहिजे की,

" Put me in touch with the heart of the boy.

Let me study his doubts and fears.

Let me try to show him the way of life.

And help him avoid his tears.

For the heart of the boy in its buoyancy

Is the one that is pure and free

So put me in touch with the heart of the boy

The heart of the man-to-be. "

अशा तऱ्हेने प्रत्येकाने निश्चय केला म्हणजे मग कार्य अवघड नाही. गवताच्या पुष्कळ-शा निर्जाव काड्या एकत्र केल्या म्हणजे त्यांच्या एकीकरणापासून झालेल्या दोराने जर मद्देमत्त हत्तीसुद्धा बांधला जातो तर सजीव व चालत्याबोलत्या अशा माणसांच्या संघ-शाकीपासून काय होणार नाही !

काय कळ पाहिजे हें कळूळ केल्यानंतर असे प्रश्न येतील की (१) आम्हांला काय येतें !
(२) वेळ कोठें आहे (३) स्वतःला काय कायदा होणार !

१ पहिल्या प्रश्नाला उत्तर की तुम्हांला सर्व येतें. जें येत नसेल त शिकण्याची पात्रता ज्ञानेंद्रियाच्या द्वारं परमेश्वरानें तुम्हांला दिली आहे; शिवाय जें तुम्हांस येतें आहे तें तरी तुम्हीं दुसऱ्यास शिकवाल की नाही ! इच्छा असल्यावर माणसाला काय अशक्य आहे !

२ वळाची अडचण आपण सांगतो तितकी सरी नाही. आपण आपल्या वेळाचा जमासर्च ठेविता काय ! लोकमान्य टिळक, आगरकर, रानडे किंवा मांडारकर यांच्याइतकें आपलें पाठांतर आहे काय ! त्यांच्यासारखी आपली शरीरयष्टी आहे काय ! पूर्वीच्याइतक्या परीक्षा कठीण आहेत काय ! पूर्वीच्या लोकांइतका स्नानसंध्यें आपला वेळ जातो काय ! पूर्वीच्या लोकां-सारखे डिकशनरीतून शब्द तरी आपणास काढावे लागतात काय ! या सर्वांचा आपणांशीं विचार केला व दोंगीपणा बाजूस ठेवून आत्मोन्नती करण्याची तयारी दाखविली, की वेळाची सवय नाहीशी होते.

३ तिसरा मुद्दा ह्याजे स्वतःचा कायदा:-मुलांना पुष्कळ गोष्टी शिकवितांना आपल्याला येत असलेल्यांची उजळणी होते. किंचेक गोष्टी आपणाला मुलांबरोबर शिकतां येतात. मुलांमध्ये जे सद्गुण उत्पन्न करावयाचे असतात ते आपल्या उदाहरणावरून करावयाचे असतात. आपण चांगलें होण्याचा प्रयत्न केल्याशिवाय मुलें चांगली होत नाहींत. मुलांबरोबर आपलीही उन्नति होते. मनुष्यस्वभावाची पारस होते. लहान लहान मुलांचें पथक चालविणाऱ्याला सेड्याची व्यवस्था ठेवणें कठीण होणार नाही. पुढारीपणाला लागणारे गुण अंगीं येतात. आत्मविश्वास वाढतो. आपल्याही बरोबर काम करणाऱ्या पंचवीत तीस मुलांचा संघ होऊन संघशक्ति वाढते असे अनेक तऱ्हेचे कायदे होताना, पण ते करून घेतले पाहिजेत.

आपणावर सर्वांची मदत आहे. आपण महाराष्ट्रांत जन्माला आलां आहांत. महाराष्ट्राची परंपरा उज्वल आहे. ज्या महाराष्ट्रांत शिवछत्रपतींनी वयाच्या सोळाव्या वर्षी एक लहानसें वारांचें सैन्य तयार केलें, त्या महाराष्ट्रांतल एकुणोस वीस वर्षांच्या तरुणाला बालवीरांचें एक पथक तयार करतां येऊं नये काय ! ज्या महाराष्ट्रांत माधवरावसारख्या तरुण पेशव्यानें पानिपतच्या वेळीं सर्व बाजूनें विघडलेली महाराष्ट्राची घडी दुरुस्त केली, त्या महाराष्ट्रांत अनुकूल परिस्थितींत कार्यक्षम माणसें निपजुं नयेत काय ! न्यू पूना कॉलेजच्या विद्यार्थ्यांवर फार मोठी जबाबदारी आहे. या कॉलेजचा जन्म नुसतें लेखन वाचन शिःविषयाकरितां झाला नाही तर नवजावन ज्यांच्यांत आहेत अशीं माणसें निर्माण व्हावीं असा आहे. लोकमान्यांचा या कॉलेजला आशिर्वाद आहे व त्यांनीं भेटांच्या वेळीं "उत्तम नागरिक या कॉलेजांतून बाहेर पडोत" अशी आशा प्रदर्शित केली होती. थोड्याशा अवधीत या आवारांत दिसणाऱ्या निरनिराळ्या संस्था, त्यांत काम करणाऱ्यांचे हानीं घेतलेल्या कामाबद्दल प्रेम व चिकाटी पाहून आपणही कांहीं तरी करावें असें तुम्हांला वाटलें पाहिजे. या कॉलेजांतून बाहेर पडणारा प्रत्येक विद्यार्थी ज्या ज्या ठिकाणीं जाईल त्या त्या ठिकाणीं राष्ट्रकार्यांत निरपेक्ष स्वाध्यागानें काम करणाऱ्या बालगोपाळांचा मेळा प्रसंगविशींची मातृभूमी.