Exhibition Number

ANNUAL

OF

MOUNT CARMEL COLLEGE

BANGALORE

MYSORE

1966

PROCEEDING TO THE HOME SCIENCE EXHIBITION



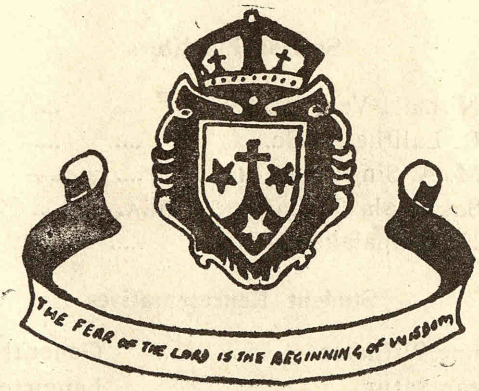
ANNUAL

OF

MOUNT CARMEL COLLEGE

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MYSORE



Of the Congregation St. Teresa's Convent, Ernakulam

1966

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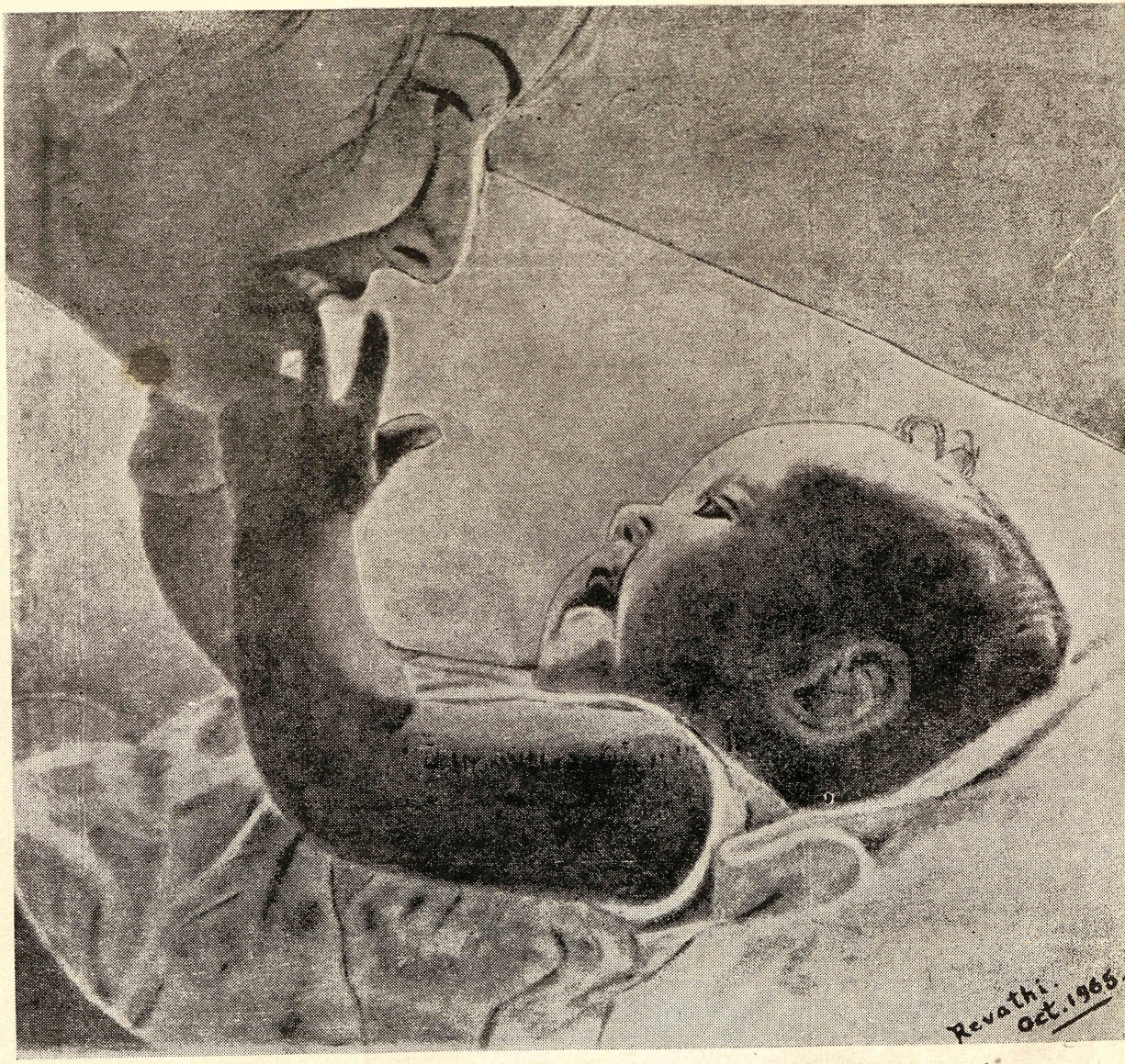
The Magazine is dedicated to the intellectual, spiritual and social betterment of our dear students



Madonna

Enlarged by
Alice Jesudian

Drawing Contest

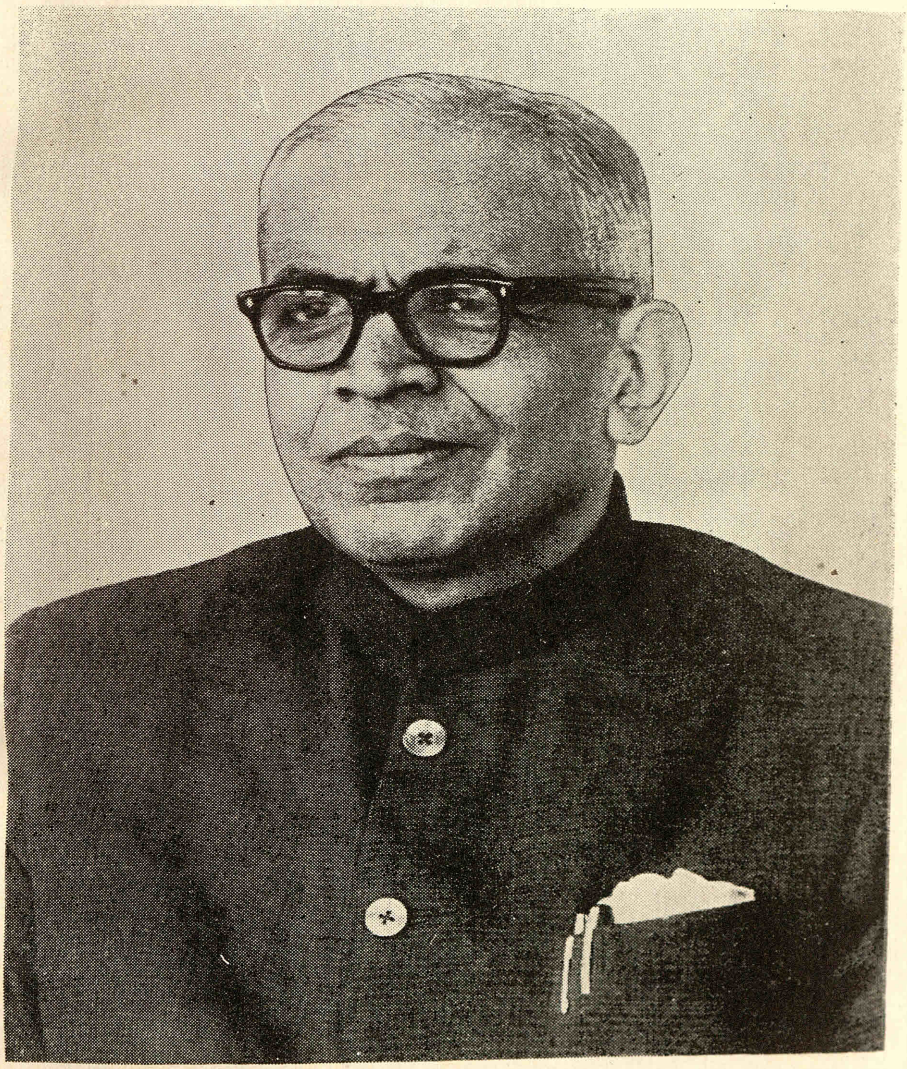


First Prize " ECSTASY " by *Revathi Chandrashekar*

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Mr. D. K. Gokak, M.A., (Oxon.)

Vice-Chancellor, Bangalore University



Mr. T. R. Jayaraman, I.A.S., *Former Vice-Chancellor*

Bangalore University

Foreword

The Annual of this year is an inadequate attempt, perhaps, for obvious reasons, especially the budget, to perpetuate to succeeding generations of students of Mount Carmel, the Arts and Science Exhibition held in February of this year. We have, however, tried to make a representative selection of photographs, sketches and writings and hope we shall please all concerned, displease none and open the window, again, on the Exhibition which was inaugurated by Mrs. E. T. Penney. Among those who visited the Exhibition were Mr. P. Mallikarjunappa, Registrar of Bangalore University, Professor M. E. Bharath Raj Singh of the Central College. Professor Horsburgh of the Regional Institute of English, Dr. Miss B. S. Lingaiah. Principal of the Smt. V. H. D. Institute of Home Science and some of her staff members, Dr. Miss D. M. Satur of the Department of Gynaecology and Obstetrics, St. John's Medical College and Mr. R. Seshadri. News Editor of the Deccan Herald. The laconic comment of the Editor to the Principal was, " I visited the World Fair at New York. It was just twice the size of this."!!! The exclamation marks are ours. The compliment was too great we feel, but we are very grateful for the encouragement.

The college has moved on a bit since then, as the articles, photographs and various reports show. We have been inspired by great achievements within and without, including the many successful and unsuccessful attempts by both women and men, to scale the peaks of the Himalayas, and the successful attempts of 36 year old, Indian distance Swimmer, Miher Sen, to make the India–Ceylon crossing in April 1966 and again, this year, the 17 mile Bosporus one " battling for 4 hours against six foot waves, vicious currents and icy seas." On the 31st October he swam the Panama Canal and therefore, completed his conquest of six of the " Seven Seas "! *" My victory is, indeed, a victory of the youth of India. If, in spite of my ignorance of basic swimming skills and scores of frustrating handicaps besetting me at every step, I could conquer the English Channel, my generation in India has nothing to be afraid of. Because if they only DARE, they will also DO!" To confirm our belief in the country's potential talent for scientific research, comes such a piece of news as that Mr. Gurikar Vijaya Kumar, 24 year old Mysore student, was recently awarded 2,500 dollars for a suggestion made by him as an engineering technician at the General Electric Company's Industry Control Plant in San Leandro, California.

The year's great tragedies to which we must again allude in this " Annual 1966," have been also, challenges to us, both at national and regional levels. The country met the shocks with resignation, courage and the " will to live ". Prime Minister Lal Bahadur Shastri's passing away on January 11th, was an unforeseen calamity. Mrs. Indira Gandhi, Nehru's daughter, was elected to the helm of affairs on January 19th. The country looks to her to keep alive the great Gandhian, Nehruian and Shastrian ideals.

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* Reproduced from "Sunshine" (Teen-ager Magazine) of November 1966.

In the 'locale' of Bangalore and the University we lost on January 29th a great Vice-Chancellor, Dr. B. D. Laroia, who in a very short time had brought the University to notice, even abroad. "German News," New Delhi, wrote of him "His life was characterized by his contribution towards the educational developments of India. . . . . It was because of his inspiration that the University of Bangalore received a great impetus right from the beginning of its existence and developed as one of the most reputed universities in India. . . . . The impact of his personality was so strong on his German counterparts that they called him the Practical Indian."

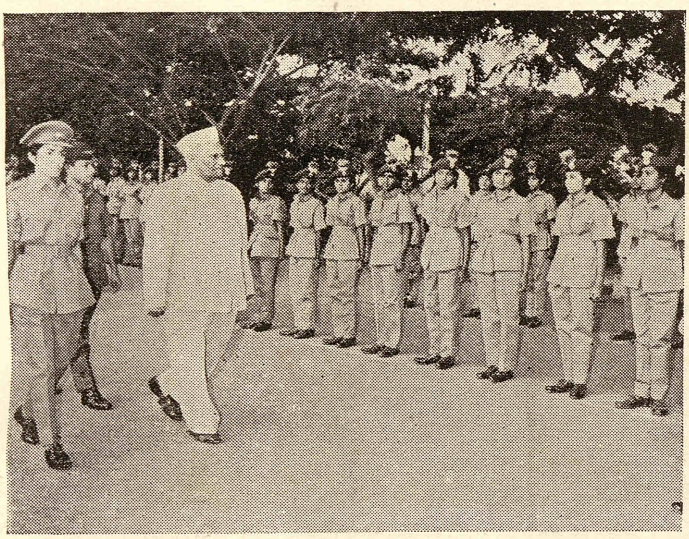
Mr. T. R. Jayaraman, I. A. S., Education Secretary to Government, was posted to the Office of Vice-Chancellor during the interim period from March to October 1966. In him we feel, we had an Officer of admirable efficiency and despatch, with a human approach to all problems. Prof. V. K. Gokak, M.A., (Oxon.) took up the charge of Vice-Chancellor on October 10th. We offer him our respectful greetings and assurances of co-operation, to the best of our capacity. We wish him a period of rich service to the Bangalore University and to the Indian University World.

The whole world is celebrating the International Co-operation Year. May its closing, coincide with a keen sense of peace and good-will among peoples and countries! The historic Vatican Council II presided over by the Supreme Pontiff Pope Paul VI, closed on December 8th 1965. Its appeals to the Catholic Church and to her members to renew themselves in the true spirit of Christ, are contained in the already famous, sixteen decrees, available for sale in Bangalore and elsewhere in India, in the popular, Digest form prepared by the Bangalore Archdiocese. The Church also calls for 'dialogue' with non-catholics and non-christians, so that the whole world may be drawn together eventually to form a family, a brotherhood of humanity. We are all looking forward to that greatest of ideals and may each one of us dedicate ourselves to that end!

To all who have helped to bring out this volume of the Annual—Staff members, students past and present, guest-writers, friends, well-wishers, printers, photographers and block makers and to those who have advertised with us, the Editorial Board says a very grateful "Thank You!."

This place has been reserved for profuse apologies to our readers, for printer's devils lurking within these pages. These are the devils which are not to be driven out by prayer and fasting and which are permitted to adorn the tomb-stones of over-complacent editors.

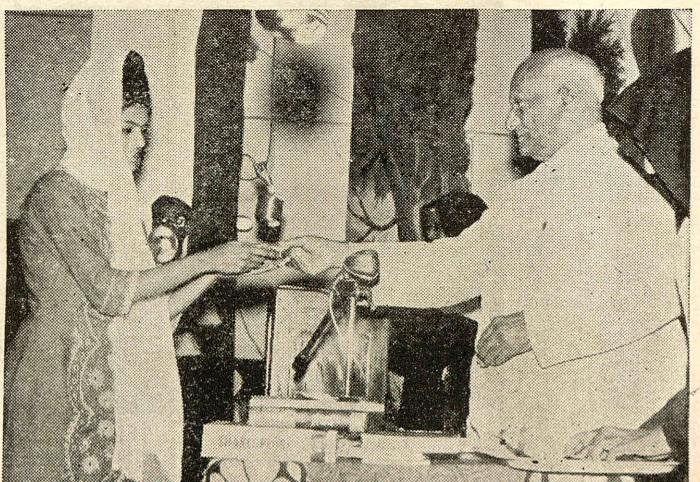
Parents' Day 1966



His Excellency Governor Giri inspecting the NCC Guard of Honour

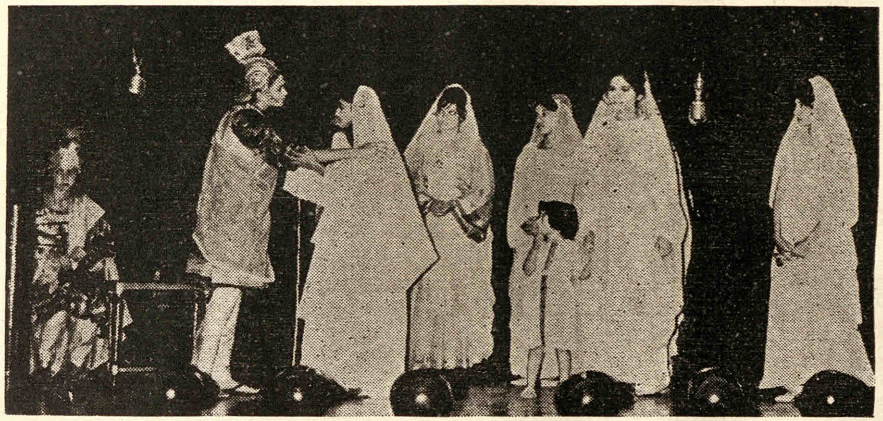


Students greeting the Governor & Mrs. Giri

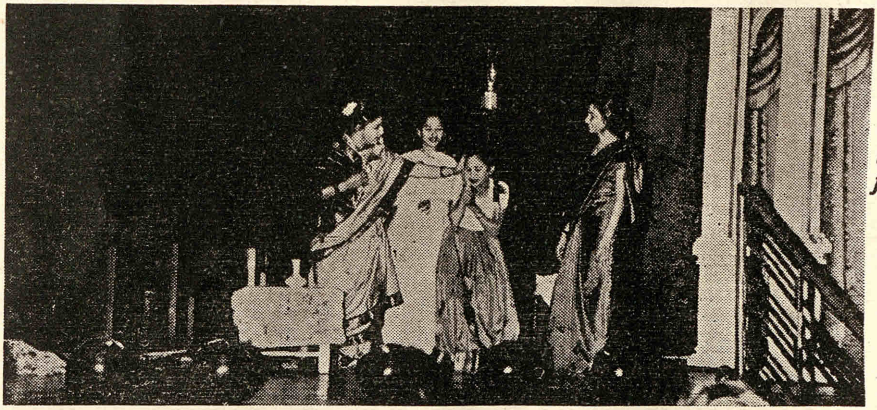


The Governor distributing the Prizes

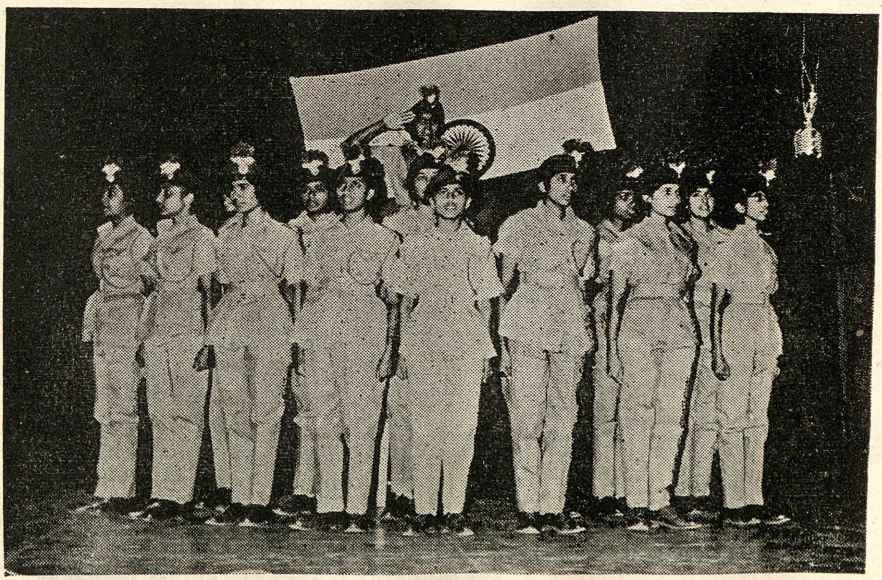
Parents' Day Entertainment



Scene from Shakespeare's Coriolanus



Scene from a Kannada Play



Closing Pageant—National Anthem

MOUNT CARMEL COLLEGE, BANGALORE

PARENTS' DAY 1966

In the presence of

His Excellency, Shri V. V. Giri

Governor of Mysore

Your Excellency,

It gives us very great joy to see you, Mrs. Giri and members of your family with us, this evening. We take this opportunity to say how much we, as humble citizens of the State, have always followed with much interest, your unflagging efforts for the betterment of the state and eventually, of the Country, for we are a Nation.

We would even say that you have gone out of your way, in the exercise of your paternal duties as Governor, walking the City markets, for instance, to check on the hygiene of conditions there. You are interested in the total life of the Community and are extremely condescending in the many demands on your time and attention. "Governor Giri" is already become a familiar and cherished name to the people of Mysore State, educated and uneducated, high and low.

May God bless you abundantly Sir and your honoured family!

REPORT FOR THE YEAR 1965 — '66

Your Excellency, Your Grace, Mrs. Giri, Rt. Rev. Monsignors, Reverend Fathers and Sisters, Ladies and Gentlemen, we have pleasure in placing before you the Annual Report for the last academic year.

STRENGTH OF THE COLLEGE

The strength at the end of the year was 999, as against 1021 at the commencement. The needle oscillates steadily, at about 1000 every year.

EXAMINATION RESULTS — UNIVERSITY

Examination	No. appeared	No passing in all parts at the first attempt	Percentage of full passes	No. passing in Parts Part I	Part II	Part III	Part IV
Pre-University :							
Arts	98	81	82.7	90	97	86	—
Science	249	160	64.3	216	240	169	—
Degree :							
B.A. 1st Examination	92	62	67.4	92	76	92	74
„ Final	101	88	87.1	—	—	—	—
B.Sc. 1st Examination	117	86	73.5	109	100	114	111
„ Final	102	80	80.4	—	—	—	—

DISTINCTIONS GAINED

	Part	Rank	First Class	Second Class
Pre-University : Arts			15	43
Science			25	63
B.A. Degree : 1st Examination	I	1st,2nd,3rd,5th (2 students) 6th (2 students) 7th (3 students) 8th 9th (2 students) 10th (2 students)	11	42
B.A. Degree : 1st Examination	II	8th, 9th, 10th	5	20
	IV	9th and 10th	2	25
BSc. Degree : 1st Examination	I	1st and 10th	4	19
	II		3	20
	IV	3rd, 4th, 7th (2 students)	13	37
B.A. Final :		1st (the only rank and First Class in the University)	1	25
B.Sc. Final :		1st rank in Home Science	7	28

COLLEGE EXAMINATIONS

First and Second Year Degree

	Class Strength	No. Promoted	Percentage of Passes
B.A. 1st Year	86	81	97·6
B.Sc. ,, ,,	122	120	98·3
B.A. 2nd Year	98	96	98
B.Sc. ,, ,,	117	117	100

EXTRA-CURRICULAR

The Associations, Nine in number, recorded a year of good work, including Inter-Collegiate, Inter-State, Inter-University and National Contests.

(a) Writing—Debate—Speech and Cultural Contests

City Y. M. C. A.	Sir C. V. Raman Challenge Cup Debate	Won by T. Gurushree and Rachel Roy
City Corporation Contest to honour Dr. K. V. Puttappa, Poet Laureate of Mysore	Elocution & Essay Contest in Kannada	1st Prize for Elocution won by H. S. Sujatha; 3rd Prize by S. Gayathri Essay Contest : 1st Prize won by H. S. Sujatha

Bangalore Tamil Sangam	Literary Music Contests	First Prize won by Vanaja and T. S. Padma (in two contests) Second Prize by T. S. Padma, S. Vanaja and K. Padmavathi
Sri Ganapathi Seva Mandalay	Essay Contest on Modern Science & the FutureWorld	A. B. Chandra was awarded the 2nd Prize
National College	Debate in English	T. GURUSHREE won the 1st Prize
United Nations Day	Debate in English	T. Gurushree-1st Prize and Aruna Rao-3rd Prize
Central School A.S.C. Centre (South)	Science Speech Contests	Prizes won by Betty Lobo and Gloria Peters
Bangalore Hindi Forum	State Level Hindi Debate	The Rolling Trophy won by T. Gurushree and Jyostna Koppar
Central College, Bangalore Botanical Society	Prize Lecture Contest Junior Series Essay Contest, Junior Series	2nd Prize won by Aruna Murali 1st Prize to Radha Srinivasan and 2nd Prize to Geetha Subbiah. The Rolling Shield was also won by Mount Carmel
National College, Bangalore	Science Speech Contest	**Mathematics**: Aruna Murali in B. Grade **Botany**: S. Gayathri and R. Vanaja in A. Grade **Zoology**: Meena Bose- A Grade Manorama Janakiram B-Grade
Indian Institute of Science	Bharathi Day Celebrations Music Contest	Several students participated with credit and T. S. Padma won the Second Prize
Forum of Free Enterprise	9th All India Essay Competition	M. Vijayalakshmi of the 1st year Degree Class won a Consolation Prize. "Since high standards were set for evaluating the

Forum of Free Enterprise	9th All India Essay Competition	essays, it is very creditable that a student of your institution has won a prize"—the Secretary wrote.

OTHER STUDENT PROGRAMMES AND ACTIVITIES

A General Knowledge Quiz Programme for University students, conducted by All India Radio, Bangalore: Protest meetings to combat the unwholesome publicity given in newspapers and Cinema Posters, to indecent films: Book discussion group formed by the American Library, Bangalore: Elocution Contest conducted by the Forum of Free Enterprise, for the students of this College: "Model United General Assembly Session" arranged by the Bangalore Y. M. C. A., in celebration of "International Cooperation Year": "William Butler Yeats Essay Competition Prize" to celebrate the centenary of the birth of the Poet: S. N. Shashikala of the III Year Degree English Major Class competed. The results have not been published. The NCC Ranger Company and Sports Association, will be making their special reports, presently.

(a) GAMES AND SPORTS

Students who did not register for N. C. C., went through a course of Physical Training. The College was well represented in programmes conducted at University, State and National levels. The College won the Championship in the Dasara Sports and in the first Inter-Collegiate Meet of the Bangalore University, where Krishna Brahmanandan also won the Individual Championship.

Some outstanding players of the College in such events, as National Basket-ball Athletics, Tennis and Badminton, were Krishna Brahmanandan, Nirmala Mandanna, Elaine Pinto, Sunbeam Mathews, Mary Philip, C. M. Seetha, S. N. Shashikala, Vani Murthy, Jayalakshmi and Sujatha Chakravarthy.

(b) N C C

112 Cadets were enrolled, of whom 9 cadets participated in the Independence Day Parade. A Guard of Honour, commanded by Miss Shree Devi Nair, 2/Lt., was presented on Parents' Day to the late Vice-Chancellor, Dr. B. D. Laroia.

SUO Aruna Rao and Sgts. Krupa Swamy and Girija U., underwent the Mountaineering Courses held at Manali and Darjeeling respectively. 64 Cadets and 2 Lady Officers attended the Annual Training Camp held at Hebbal in October. Sgts. Rama Reddi and Vimala Rao participated in the Republic Day Parade at Delhi. 81 Cadets took the First Aid Examination successfully and our College won the Rolling Shield at the First Aid Competition held by the St. John's Ambulance Association: Cadet Anne Abraham won the Gold Medal and Cdts. Helen Ottley and B. Shalini, Silver Medals. SUO Aruna Rao was awarded the Director General's and Director's medals. 3 cadets participated in the State Rifle Shooting Competition. Mount Carmel College troop was given the unique honour to exclusively take part in the Republic Day Parade. On 20th February, 23 Cadets successfully underwent the G1 and G2 Examinations.

(c) RANGER COMPANY

The activities of our Ranger Team were many and varied including mountaineering, skiing and other training camps. An outstanding Ranger Leader was Geetha Mirjanker who attended the East–West Conference at Delhi. Ranger Leader, Sister M. Angelina attended a Leaders' Advance Camp at Delhi. Four Rangers representing Mysore State, formed the Service Squad at the Jamboree at Allahabad in December. During the year, we were privileged to meet Mrs. Dunsheath, International Commissioner (Guides) England. Finally, our Rangers effectively controlled the traffic on Republic Day and on the Chief Minister's Birthday at Ravindra Kalashatra.

(d) SOCIAL SERVICE

The Social Service League continued its good work in the slums of Srirampuram, in visits to the Cheshire Home and to the Home of the Little Sisters of the Poor. Contributions of food, money, and clothes were made to the needy.

EXCURSIONS AND TOURS

There were no large tours due to the Emergency, but there were the usual excursions to places in the locality and within the State.

DEPUTATION OF STAFF MEMBERS TO CONFERENCES AND SEMINARS

Miss R. Lalitha, M.Sc., and Miss B. S. Nagarathna, M.Sc. of the Zoology department and Miss P. Shree Devi Nair, M.Sc. of the Botany Department, were selected to attend the U. G. C. Summer Institute Course in Biology at the Sri Venkateswara University, in May–June 1965.

RELIGIOUS INSTRUCTION

Inter-Collegiate Examinations in Religion (conducted by the Xavier Board of Higher Education).

Class	Number appeared	1st Class	2nd Class	3rd Class	Percentage of Passes
Final Degree	32	11	3	10	75%
Pre-University	48	11	6	16	69.4%

Elizabeth Lobo and Wilhelmina Prabhu, of the Pre-University class, were awarded the Gold and Silver Medal, respectively, of this division.

DEVELOPMENT AND EXPENDITURE

(a) Scholarships, Free-Studentships & Other Fee Concessions

		No. Aided
1.	Central Government Scholarships	22
2.	State Government & University Scholarships	99
3.	Free-studentships	154
4.	Help towards books, free meals, special fees, transport, educational excursions and other expenditure (Provided by the Poor Students' Fund, aided by the University Grants Commission) Total sum spent Rs. 3,650/–.	103

(b) EQUIPMENT

751 Volumes were added to the Library. We are very grateful to the University Grants Commission, the U.S.I.S. Bangalore, Madras and Delhi, to the British Council, Madras, to the Regional Institute of English, Bangalore and to other individual donors for books and periodicals presented to the Library and Reading Rooms. 546 Volumes were purchased for the U.G.C. Lending Library.

The expenditure on books for the main library, furniture, science and other equipment was Rs. 17,193-35 P.

(c) BUILDING & LANDS

The staff Quarters, spoken of in the last Annual Report, have been completed at a cost of Rs. 1,28,744. The U.G.C.'s share was 50% for which we are deeply grateful. A piece of land was purchased to provide additional science laboratories for degree and future Post-graduate and Honours courses. A very large library will be located on the ground floor.

COLLEGE HOSTEL

120 students were resident. The general health was very satisfactory. Both College and Hostel are good cross-sections of the nation, the City being Bangalore and the outlook of the College also, cosmopolitan. A qualified doctor visited the Hostel at least once a week.

GENERAL REMARKS

As just said, we look forward to the starting of Honours and Post-graduate Courses in some subjects in the near future. This College is now in the 18th year of its existence and firm-based enough, we feel, to provide more advanced courses. The Public will recall the large exhibition in Arts and Home Science organised in February of this year, to celebrate the 18th year of foundation of the College.

Before concluding, I have the sad duty of expressing our deep and abiding sorrow at the passing away of our first Vice-Chancellor, Dr. B.D. Laroia, in January. I must also express our gratitude to his successor, Mr. T. R. Jayaraman, I.A.S., to whose guidance and appreciation of our humble efforts, we owe much.

We thank you, Sir and Mrs. Giri for your kind acceptance of our invitation. We thank Your Grace, Rev. Fathers, Sisters, Ladies and Gentlemen for your kind presence tonight.

Yours in Service,
(Sd.) Mother M. Antoinette,
Principal for Management

PRIZES AWARDED FOR THE YEAR 1965–'66

HOSTEL PRIZE

Raniji Deviah

RELIGION

Pre-University — Elizabeth Lobo
Degree — Moyra Thompson

MORAL INSTRUCTION

Pre-University — T. S. Chandra
I Degree — Prabhavathy Bhat
II Degree — Ganga Madappa
III Degree — Geetha Mehta

ENGLISH

Pre-University — Nalini, V.
I Degree — Geetha Krishnamurthy (C.B.Z.)
II Degree — Vijaya C.P. (C.B.Z.)

Part II (Languages)

Sanskrit

Pre-University — Vani C. N.
II Degree — Veda B.

Kannada

Saraswathi M. K. (PUC) H.Sc.
Marina D'Sa, II Yr. (H.Sc.)

Tamil

Pre-University — S. Parvathi
II Degree — T. S. Padma

Hindi

Pre-University — Pratima Narayan (Arts)
II Degree — Kamala N. („)

French

Urmila Devi
Chitra S.

Part III Arts

Pre-University — V. Shankari (H.E.L.)
I Degree — N. Vijayalakshmi
II Degree — Preeth Somana
III Degree — Ganga Madappa (III D.) Eng. Major

Part III Science

Pre-University — P C B. — Motee Narialwala
Pre-University — C.B.Z. — Geetha Lingappa
I Degree — Zarine Shetty
II Degree — Aruna Bhandarkar (C.B.Z.)
III Degree — K. B. Vatsala

Home Science

Pre-University — Arti Mehta
I Degree — Lal Bhojraj Balani
II Degree — Gangamma Madappa
III Degree — Geeta Mehta

Part III Minor (Degree Course)

History :
Shantha Sanadi

Sociology
Preeth Somana

Chemistry : Brinda Umberkoman

Household Chemistry : Chitra S.

Part IV - Social Science
Gangamma Madappa (II H.Sc.)

Part IV - General Science
R. Bhavaneswari (II B.A.) Pol. Major

FOR RANK IN UNIVERSITY EXAMINATIONS

B.A. Degree 1st Examination

Part I

1st Rank – Preeth Somana

2nd „ – Gurushree Thandeshvara

3rd „ – Nanditha Amembal

5th „ – Pushpa Gita Naidu
Daphne Alva

6th „ – Bela Kalsie
June Williams

7th „ – Cecilia Chandy
Vijayalakshmi M.
Ramani Nair

8th „ – Madhavi Naib

9th „ – Usha Viswanath
Louise D'Costa

10th „ – Savitha Goil
Meera I. Prabhu

Part II

7th Rank – Bhavaneswari R.

9th Rank – Champakam

10th Rank – T. S. Padma

Part IV

9th Rank – Shyamala Rao

10th Rank – Gurushree Thandeshvara

B.Sc. Degree 1st Examination

Part I

1st Rank – Marina D. D'Sa
10th „ – Aruna Bhandarkar

Part IV

3rd Rank – Aruna Bhandarkar
4th „ – Brinda Umberkomam
7th „ – Shoba Rani
Meera Krishnamurthy

B.A. Final

1st Rank — Kala Rangaswamy

B.Sc. Final (Home Science)

1st Rank — Geetha Mehta

Principal's Prize for Best Prefect

Meena Bose — III B.Sc.

Principal's Prize for Best Student

K. B. Vatsala — III B.Sc.

Special Prize for Mountaineering

Aruna Rao

Dr. B. D. Laroia Memorial Prize for Public Speaking

Gurushree Thandeshvara

PRIZE ENDOWMENTS

1.	Mr. Joseph Chowriappa	Prize: Pre-University Science CBZ.
2.	Mr. B. G. Shantappa	Prize: a) „ „
3,		b) Third Year Degree Science
4.	Rao Bahadur S. L. Mathias & Sons	„ „ „ Arts
5.	Mr. K. J. Joseph	Prize: a) First Year Degree Arts
6.		b) Second Year Degree Arts
7.	Mr. K. Srinivas Rao	Prize: For an outstanding student at the University Degree Examination-Final
8.	Dr. Miss D. M. Satur	Prize. Pre-University Home Science
9.	Smt. Rukmini Varma	Prize: History Minor
10.	Miss Christine Pinto	Memorial Prize: English Second Year Degree Examination

PRESS REPORT Bangalore, Aug. 26, 1966

Parents' Day at Mount Carmel College, Bangalore

Speaking at the Parents' Day celebrations of Mount Carmel College, Bangalore, on August 25th, His Excellency Shri V. V. Giri, Governor of Mysore, expressed the hope that, "if we can have the co-operation of the youth of the country who are the future administrators, the country need not have any fear about its future. I am confident that the women of India will render a good account of themselves even in public administration. If there is no peace in the world to-day, it is due to the mis-management of men. Women are in a majority in many parts of the world and people like myself who believe in the wisdom of women are convinced that if only the womenfolk decide and vote for themselves, men will be nowhere. I am one of those who believe in compromise and I have settled many disputes during the past half a century. I would, therefore, suggest that men should realise their responsibility and see that women are given their proper place in life and society".

Continuing, the Governor said: "Girls of to-day are the mothers of tomorrow. The time will come when the women of India will have to take their proper place in administering the various aspects of Indian life. In the Cabinets too we shall soon find at least 50% of women sitting along with men to take part in the administration and welfare of our people and our country. I am proud of institutions like these which give training in knowledge and discipline, especially to girls. Good education, good training and good discipline to girls, alone will help the country to have citizens with sterling character and discipline. I would also advise you never to forget your alma mater. In whatever position you may be, you should try to assist your college by finances and otherwise, to see that this institution ever lives not only in your memory, but also in the hearts of all the people of Mysore State".

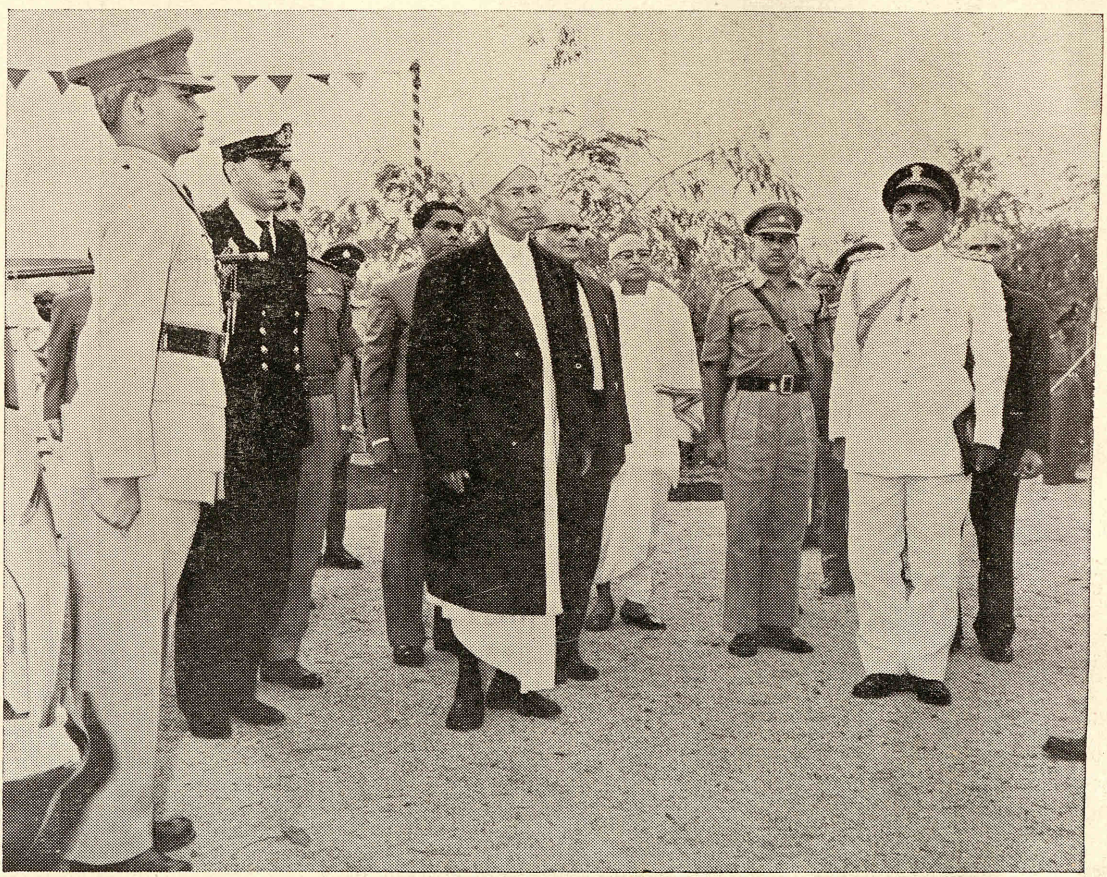
Deprecating fissiparous tendencies and linguistic bickerings, the Governor urged. "We should feel that every inch of India is ours. I consider a time will come when the U.N.O. will be the World Government, of which every country will be a member. We should learn to imbibe an international outlook, that every part of the world is the property of all. Then only there will be peace and plenty. It is the duty of the younger generations to bestir themselves and see that the fundamental rights adumbrated in the Constitution are conceded by the Government". His Excellency concluded by saying: "The future of India is dependent on the youth of the land. I would like to wish every one of you all happiness, long life and good husbands"!

Earlier, the Governor inspected the Guard of Honour and took the salute at the march past of the N.C.C. Cadets. Appreciating the excellent turn-out of the officers and cadets, he declared: "I was struck by the great discipline of every one



His Excellency. Shri V. V. Giri, Governor of Mysore and Mrs. Giri at the College, on Parents' Day

First Convocation
of
The Bangalore University
December 6, 1965



The President of India, Dr. S. Radhakrishnan arrives

of them and I would advise every girl in the State to join the N.C.C. It is highly necessary that every man, woman and child should know how to be disciplined, to be ready to face dangers, 'to do and die and not to reason why' for saving Mother India".

The Annual Report read by the Principal, Mother M. Antoinette, was a record of brilliant results achieved by the College. With a strength of about 1,000 students, the percentage of full passes at the recent University examinations was over 80% in the Pre-University, B.A. and B.Sc., Examinations. The first 10 University ranks save one, in the B.A. I year examination and the only first class in the B.A. final examination, were carried away by Mount Carmel. In the B.Sc. final too, the first rank in Home Science went to this College. The students took an active part in extra-curricular activities and won many prizes in debates, essay and music contests and at the 9th All India Essay competition conducted by the Forum of Free Enterprise. At the Inter-collegiate examination in religion conducted by the Xavier Board of Higher Education, the percentage of passes among the final year and the Pre-university Students of the college was over 70, besides the Gold and Silver Medals of the Pre-university Section being won by the College. It is gratifying to note that in its 18th year of existence, Mount Carmel College has consolidated its position and rank among the topmost colleges in Mysore State, both in character building and in imparting knowledge of arts and sciences.

The Fatima Hall of the College, where generally public functions are conducted, was filled to overflowing by hundrends of parents and their children, including Ministers, distinguished Government officials, businessmen and eminent men in the professions. After the singing of the College Song, the tiny tots of the nursery school attached to the college, stood in smart array in colourful costumes and sang in their inimitable style some nursery rhymes, to the great enthusiasm and loud applause of the audience.

A scene from Shakespeare's "Coriolanus" was enacted, in which Rama Devi with her scintillating voice, played the role of the Roman Patrician. A comedy in Kannada was enjoyed by all, Vimala Anand as usual, excelling in her role as the hero. The Biblical narrative, "The Prodigal Son" was depicted in Indian Dance by R. Revathy, whose expressions of joy, fear, grief and love, as well as her rhythm and poise kept the audience spellbound.

His Excellency distributed the prizes to the students who secured distinctions at the recent University examinations. Accompanied by Mrs. Giri and their granddaughter, the Governor witnessed all the items of the evening's programme and left the Hall only after the Papal and the National Anthems were sung.

J. R. V. K.
Correspondent to Catholic News Service

Department of English . . . Over-All View

"Hurry up please, 'tis time"

We had been hurrying for the past three weeks, getting ready for the Arts and Science Exhibition and now at last it was time! The final touches had been put on everything. Never was there such great haste, never greater taste displayed with as little waste!

The hall, where the English Language and Literature and History Exhibits were shown, was decorated with little tin-foil cups (Ice-cream containers, salvaged after the last party) strung on coloured rope and looped along the wall, each holding a sprig of beautiful foliage.

At the entrance to the hall, those interested in the study of the English language heard Usha Devi of the II Degree, and Pushpendra Kaur of the III Degree give facts and figures relating to the extensive use of the language, using as aids, charts of their own manufacture. The chart pertaining to the origin of the different language groups, was the contribution of Anita Laroia, of the II Degree Class.

Here were A. D. Raniji and Mary Mathai of the III Degree class, telling as briefly as possible, the History of the Novel as depicted on a plywood board on which were arranged in groups, the different types of novels, represented by paper cut-outs, painted by Arti Hosali and Jyotsna Kapoor, both of the III Degree, in warm and beautiful tones. We were meeting old friends in a new set-up—the Picaresque Novel, the Didactic Novel, the Realistic Novel, the Tea Table Novel and the Psychological Novel, which is the trend leading to the Stream of Consciousness Novel of today.

More interesting exhibits awaited the lover of Literature. Crayon drawings of writers, worthy of an art gallery. Sketches, suggested by lines from Shakespeare's 'Macbeth' applied to the life of a student (some of these sketches appear in various parts of this number) a clever venture of Sister Hyacinth of the II Degree. Here were copies of the 1st Folio of Shakespeare's works and there a model of a Shakespeare Theatre deftly cut out to a three dimension view—an artist's fingers had been busy for weeks—Alice Jesudian's of the II Degree Class. Quite a popular figure was a little metal man who pointed the correct answers to questions on Literature. Could he be permitted to accompany students into the Examination halls ?!!

A revolving Wheel, demonstrating the intricacies of Rhythm and Metre, created some interest. This simple aid to the study banished all doubts regarding Trochee, Tetrametre, and the Dactyl Hexametre Scansion would be an interesting game hereafter, thanks to the explanations of Sarala Menon of the III Degree and Urmila Devi of the I Degree! Nine charts painted and finely lettered by the III Degree students, illustrated the History of the Sonnet from Petrarch to Sassoon.

Our Picture shows M. D. Geetha initiating the guests into the mysteries of the Sonnet Form as it changed with time.

Here was something unexpected, a Tape Recorder replaying a series of passages (previously recorded by Jyothi Batra of the III Degree) demonstrating the development of the Language from Anglo-Saxon times to the 20th Century. Jyothi briefly explained the changes that came over the language, while her audience listened, thrilled to be able to hear the accents in which "Beowulf" might have been recited by the poet himself.

Two colourful Time Charts contributed by Agnes Coelho and Jayashree Patel of the I Degree, were on view, together with several copies of Inscriptions.....done by Meera Prabhu of the II Degree, Bhargavi G. K. of the I Degree and others.

More display of talent awaited the groups coming into the Exhibition Hall. Twelve cut-outs done on ' thermocool ' painted and mounted, representing scenes from Romantic Poetry, were enthusiastically admired. All credit goes to the artists Marie Pignoli and Bindoo Purnaiya. Not a few stopped and returned to admire them. Dr. S. was carried away into quoting lines from Browning!

But the highlight of the evening was the exhibition of the development of Drama from Miracle and Morality Plays till Shakespeare. Short explanatory notes made the demonstration clear and the students thoroughly enjoyed enacting excerpts from 'The Shepherd's Play' (the Mac and Gill Incident), 'Noah's Ark', 'Dr. Faustus' and 'King Lear'. We were happy to hear Dr. David Horsburgh and Prof. Bharath Raj Singh, who were among the guests, give candid and unstinting praise, and they ought to know!

The Growth of the Sonnet

What would you consider the most precious heirloom the world possesses? The Kohinoor diamond or the Peacock throne which dates back to the time of the Moghuls? But to the student of English Literature there are heirlooms far more precious, whose values increase as the centuries fly past, as great poets add more and more lustre to the sparkling gems. One among these is the Sonnet which was more than a few centuries old when Shakespeare wrote his great plays.

What exactly is the sonnet? The sonnet, as widely understood, is simply a fourteen line stanza rhymed in a particular way; which usually expresses one simple emotion, whether it be love or anger or sorrow. However, even a stanza must have deftly balanced lines with definite links and pauses between them, which in most Italian sonnets, was in four parts, two quatrains with a simple pair or rhymes, abba, abba, followed by two tercets in any one of the following combinations cdc, cdc. or cdc, dcd, or cde, cde, or similar groupings. The first eight lines form the octave and the pair of three lines form the sestet. The pattern described above is named after Petrarch, one of the greatest of Italian sonneteers.

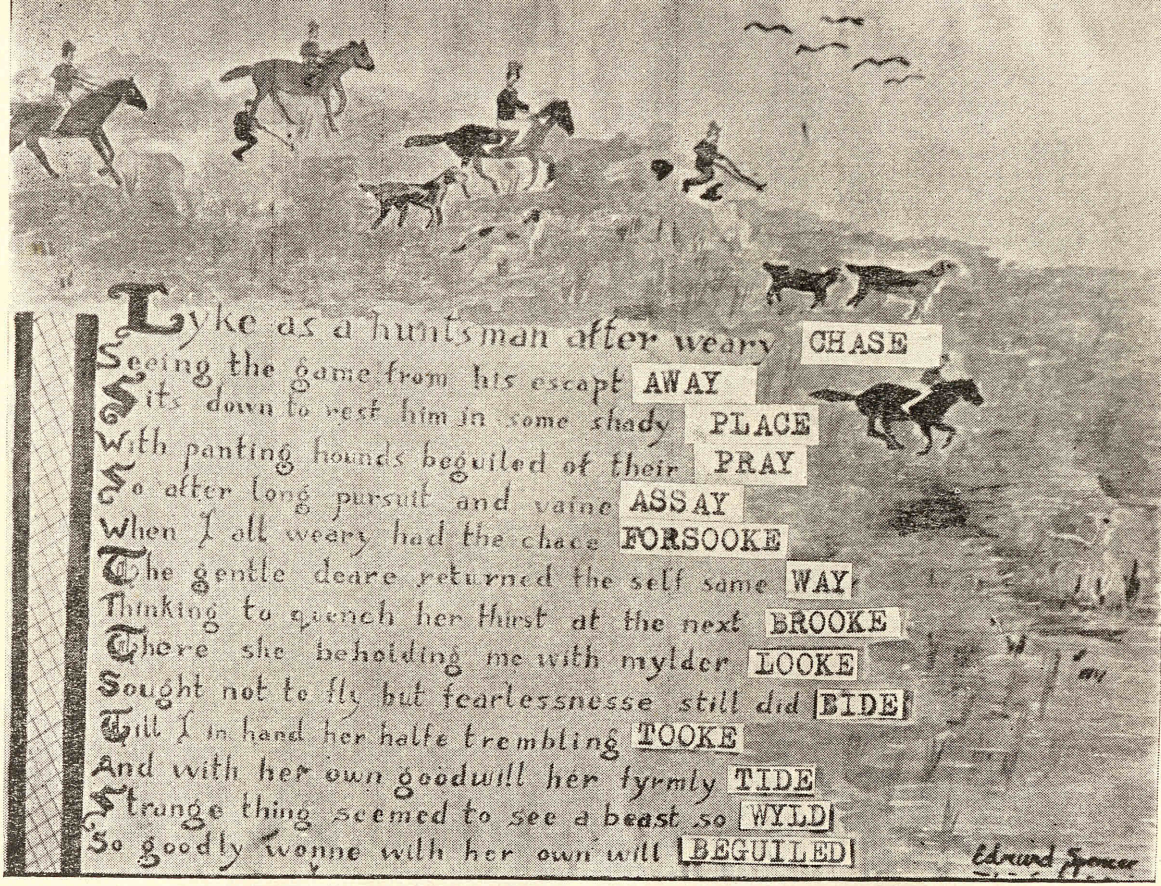
The sonnet began to take shape in the twelfth century and it blossomed under Italian skies. In the thirteenth century Fra G. d'Arezzo gave it a special metrical form, as he perfected the mechanism. Dante and Petrarch in the fourteenth century endowed it with beauty and power. Petrarch gave to later poets not only a conventional form but also conventional sentiments. The whole nature of the relation of the poet to his beloved was conventionalized in terms of an idealised courtly-love attitude, which Petrarch manifested in his love sonnets. Petrarch moved courtly love to a high ideal of his own, and subsequent sonneteers kept it there for the most part.

The onnet was brought to England by two English poets of the early Tudor era—Henry Howard, Earl of Surrey, and Lord Wyatt. At that time the language was still immature and had not been tempered to meet the precise curve of the meaning. Hence a formal convention was deemed necessary to prevent them from merely dabbling in the language. Their choice was the sonnet. Surrey was the poetic disciple of Wyatt, and though he had less strength than Wyatt, his style was more polished. He was more consistently succesful than Wyatt in ensuring metrical smoothness, but he lacked Wyatt's moving and surprising touches. Here is a poem by Surrey.

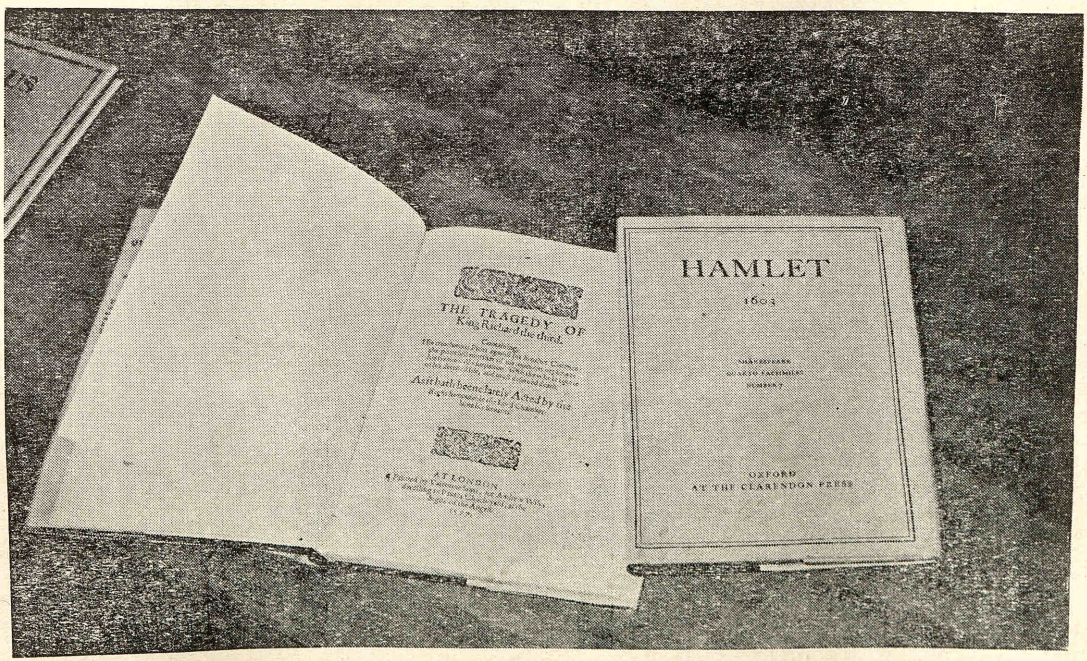
" The Soote season, that bud and bloom forth brings,	*a*
With green had clad the hill and eke the vale ;	*b*
The Nightingale with feathers new she sings ;	*a*
The Turtle to her mate hath told her tale :	*b*
Summer is come for every spray now springs ;	*a*



M. D. Geetha, III Year, English Major, describes the development of the Sonnet, to a distinguished visitor



One of the Sonnet charts on view at the Exhibition
(by Roopali Sircin)



1st Folios of Shakespeare's Plays

The hart hath hung his old head on the pale ; *b*
The buck in brake his winter cloak he flings : *a*
The fishes fleete with new repaired scale ; *b*
The adder all her slough away she slings ; *a*
The swift swallow pursueth the flies smale ; *b*
The busy bee her honey now she mings. *a*
Winter is worn, that was the flowers' bale : *b*
And thus I see among these pleasant things *a*
Each care decays, and yet my sorrow springs ! *a*

As seen in the above sonnet, Surrey's nature imagery is lively, and he with true British genius has adapted the Petrarchan sonnet to the needs of the English language. The grouping of abab, abab, abab, aa, is unusual in having a rhyming couplet at the close, which became characteristic of the English Sonnet. Surrey also employed the form abab, cdcd, efef, gg; the last is the Shakespearean form, and it was found convenient because the poet was not compelled to use the same rhyme scheme throughout, which though possible in Italian, was difficult to achieve n English.

Although Wyatt and Surrey were more or less imitators and translators, out of the forge of their poetry had emerged the crude instrument. Greater minds were needed to shape the article into a smoo th and finished product. It is a truism that whatever the age needs, it gets, and with the advent of Sidney and Spenser the sonnet was set in the niche of permanent metrical forms.

In 1591, Sir Philip Sidney's Sonnet sequence 'Astrophel and Stella' appeared, and was responsible for the spate of sonnet sequences that followed. Fulke Greville's 'Caelica', Michael Drayton's 'Idea's Mirror', Spenser's 'Amoretti' and Shakespeare's sonnets are probably the most important sonnet sequences which followed Sidney's. Petrarch was the ultimate inspiration for all these sonneteers, although French and Italian poets were also drawn on freely. A series of sonnets addressed to a particular lady, often reveals a complex and even dramatic love story. The sonnets were not always autobiographical and sincere. Despite the traditional Petrachan conceits, these sequences often projected much power and originality.

Sidney's love sonnets addressed to Penelope Devereux bear out the truth of this statement. In spite of conceits and insincerity, a handful stand out as the finest of his age. Spenser's eighty-nine sonnets in " Amoretti " flow limpidly at a consistent level of craftsmanship. His poems bear traces of, not only Petrarch, but French poets like Ronsard and Desportes. Spenser also introduced a new rhyme scheme which bears his name. The Spenserian stanza is composed of delicately inter-linked quatrains, with a detached final couplet, abab, bcbc, cdcd, ee. The sonnet below will illustrate his rhyme scheme.

The merry Cuckow, messenger of Spring, *a*
His trompet shrill hath thrise already sounded: *b*
that warnes all louers wayt vpon their king, *a*
who now is comming forth with girland crouned. *b*
With noyse whereof the quyre of Byrds resounded, *b*
their anthemes sweet devised of loues prayse, *c*
that all the woods theyr ecchoes back rebounded, *b*
as if they knew the meaning of their layes. *c*
But mongst them all, which did Loves honor rayse, *c*
no word was heard of her that most it ought, *d*
but she his precept proudly disobayes, *c*
and doth his ydle message set at nought. *d*
Therefore O loue, unlesse she turne to thee *e*
ere Cuckow end, let her a rebell be. *e*

The Elizabethan age produced a host of sonneteers—Drayton, Daniel, Lodge and Constable. But the giant figure of Shakespeare hides these lesser sonneteers. His sonnets were set on British lines, and he perfected what is now called the Shakespearean sonnet, although he did not create this form. He broke away from the Petrarchan tradition by arranging his rhymes in this form–abab, cdcd, efef, gg.

Shakespeare employed the sonnet not only to express his love for the famous "Dark Lady" but also to address his sentiments to the Earl of Southampton. Thus his theme was not restricted solely to the subject of love

"When in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,

..... etc.

The figure of Milton looms large over the 17th century, for he dominated every aspect of literature. Sonneteers as early as Wyatt and Surrey, had modified the Petrarchan form to suit the language, but Milton went back to Petrarch for his inspiration, and thus revived an interest in the Petrarchan form. Although the Italian sonnet had not always been used to describe love, yet before Milton, only that avenue had been developed. With great versatility Milton mastered the sonnet to express multifarious moods, and wielded the form as the sculptor, the clay. Political opinions, fury at contemporary events, "heroical sonnets" of compliments and praise—nothing was beyond his pale. For originality, variety, and craftsmanship, Milton's sonnets are unique in the language, eg.....'On His Blindness.'

Milton introduced another innovation in abolishing the pause at the end of the octave. Until now, the pause existed not only at the end of the octave, but also after every quatrain. Milton's form of going from one quatrain to another without interruption and also from octave to sestet, gave an effect of grandeur.

The late seventeenth and the eighteenth centuries almost stifled the Sonnet form. Wit, satire, logic, and reason were the order of the day. The polished poetry of Pope was the model, and the heroic couplet, the rule. The theme of love was dealt with casually, even cynically. The high, personal emotion found in the sonnet, could not breathe such a close atmosphere.

But the resuscitation of the sonnet was at hand. The Age of Reason gave place to the Age of Sensibility at the very end of the eighteenth century. In Literature, "the Wheel had come full circle," and emotion overshadowed reason and logic. Wordsworth, in the nineteenth century wrote some very fine sonnets. He was a disciple of Milton, and thus an indirect follower of Petrarch. There is a rare spontaniety in him and his sonnets are simple, yet rich in feeling. Wordsworth sometimes introduced variations in the sestet. At times he ignored the volta or pause as in "Westminister Abbey." Wordsworth's sonnets are as outstanding in the nineteenth century as Milton's were in the seventeenth.

Both Christina and Gabriel Rossetti used the sonnet form frequently and with much effect. Rossetti employed a complicated rhyme scheme – abba, cbbc, def, fed.

Under the arch of Life, where love and death,	*a*
Terror and mystery, guard her shrine, I saw	*b*
Beauty enthroned: and though her gaze struck awe,	*b*
I drew it in as simply as my breath.	*a*
Hers are the eyes which, over and beneath,	*c*
The sky and sea bend on thee, — which can draw,	*b*
By sea or sky or woman, to one law,	*b*
The Alloted bondman of her palm and wreath.	*c*
This is that Lady Beauty, in whose praise	*d*
The voice and hand shake still, — long known to thee	*e*
By flying hair and fluttering hem, — the beat	*f*
Following her daily of thy heart and feet,	*f*
How passionately and irretrievably,	*e*
In what fond flight, how many ways and days !	*d*

Thus, one can see that this is an original rhyme-scheme. Elizabeth Browning's "Sonnets from the Portuguese" (1847) are remarkable for their beauty, and are among the most widely known of her works.

The sonnet today is a vehicle of personal emotion. However, the sonnet is not as widely used as it was in the past, although Rupert Brooke, Sassoon and others have displayed their patriotism, their anger, and their bitterness through this form. Often a sonnet does not resemble one because of the liberties the poet takes with it, as in the sonnet on the Cenotaph, by Sassoon.

I saw the prince of Darkness, with his staff, *a*
Standing bare-headed by the Cenotaph : *a*
Unostentatious and respectful, there *b*
He stood, and offered up the following prayer. *b*
'Make them forget, O Lord, what the Memorial *c*
Means; their discredited ideas revive; *d*
Breed new belief that war is purgatorial *c*
Proof of the pride and power of being alive ; *d*
Men's biologic urge to readjust *e*
The map of Europe, Lord of Hosts, increase ; *f*
Lift up their hearts in large destructive lust ; *e*
And crown their heads with blind vindictive Peace." *f*
The Prince of Darkness to the Cenotaph *a*
Bowed. As he walked away I heard him laugh. *a*

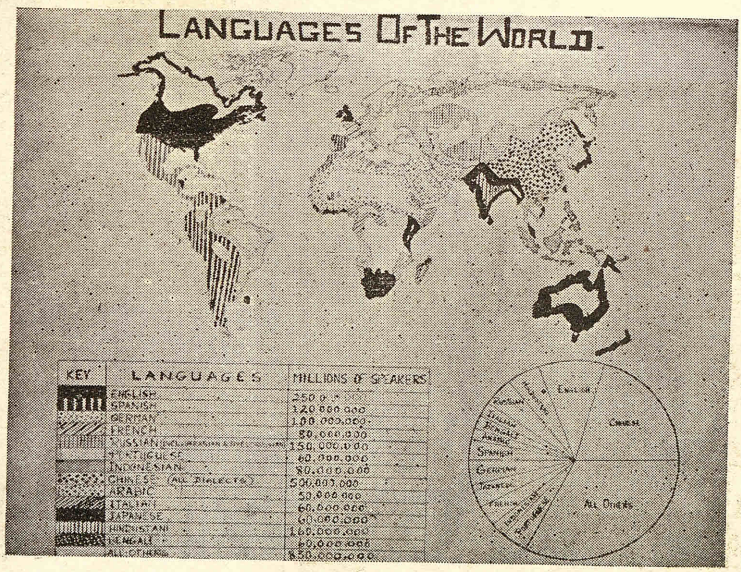
Therefore, despite the vagaries of the age, the sonnet will live as long as man and literature survive!

KALA RANGASWAMY,
III B.A., English Major

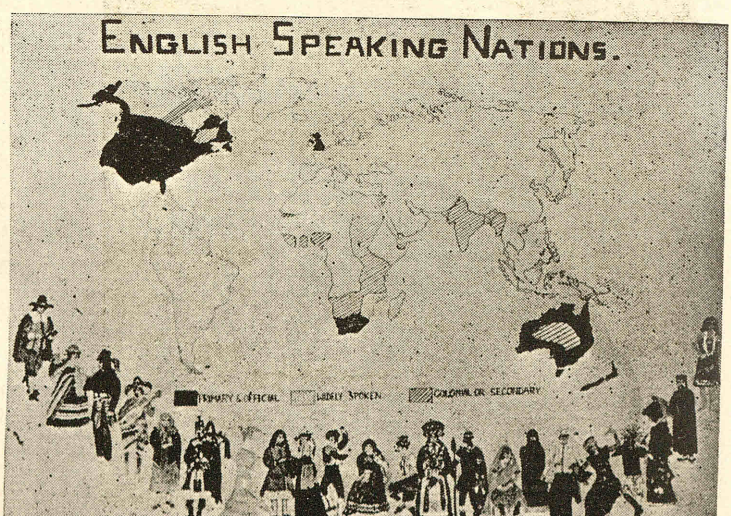
Charts in Linguistics



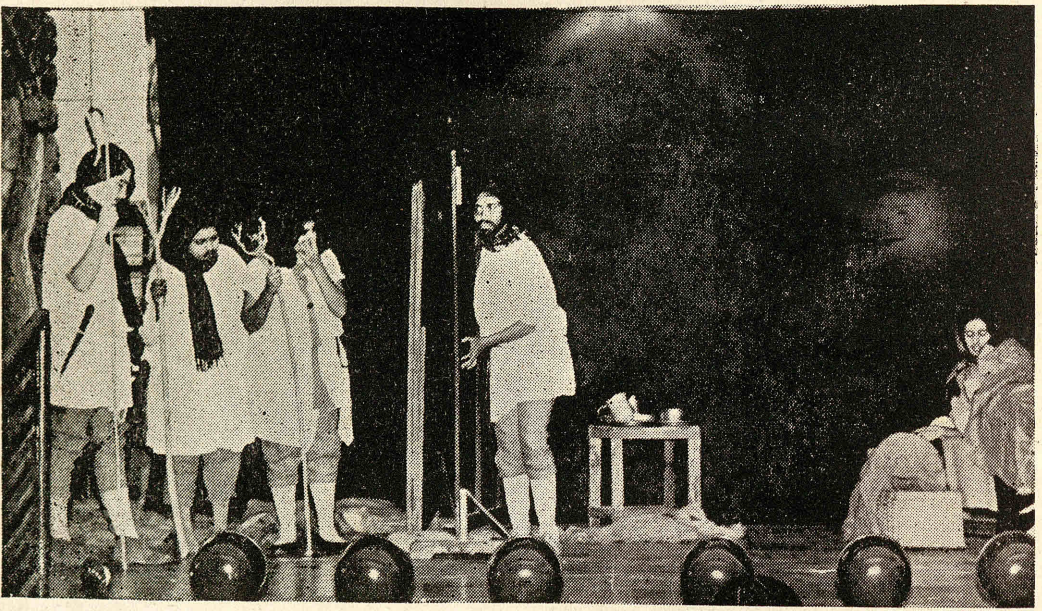
(by *Anita Laroia)*



(by *Usha Devi)*



(by *Usha Devi)*



Scene from a "Miracle Play"
"The Mac & Gill incident"

The "Mystery Play"
Noah's wife reluctantly agrees
to enter the ark



English Drama in its Early Stages

The story of the rise of English Drama begins centuries before Shakespeare, Marlowe and the other lights of the stage. No one can say with any exactness, when; and so, our story has no real beginning. It is possible that the old English forefathers acted in a crude unformed way among themselves, but strictly speaking, Drama began in the Church. The Priests of the Middle Ages, realising that familiarity makes for appreciation and understanding, endeavoured to bring the stories of the Gospel nearer their unlettered flock by acting out various scenes. Thus, at the great feasts of Christmas and Easter, they acted Christ's Nativity and Christ's Death.

At first only Priests acted these Mystery Plays (so called, because the subject was taken from the Life of Christ) which were written in Latin. Later, stories from the lives of saints were also included and these were called Miracle Plays. Lay people now began taking part in the plays, and, as their popularity increased, their performance was shifted from the Church to the Church-yard. Because of the increased interest manifested in the plays, they were written in English also, to make them more comprehensible. Schools, Guilds and other lay associations began to perform the plays.

It must be remembered that these plays still had a didactic purpose. In the Morality Plays which developed from the Miracle plays, a comic element was introduced and people were taught, not by Scripture but by allegories in which the characters were Virtues and Vices — Pride, Prudence, etc.....

By the 13th century, wandering troupes of professional actors were touring England and during the 13th, 14th and 15th centuries, town after town and guild after guild began having its own plays. We still have the plays of the York, Chester, Townley and Coventry guilds or groups.

This rough and ready mediaeval drama, half-baked as it was, needed the Renaissance to transform it into the drama of Shakespeare, the powerful drama of an age to which we now look back.

The change from mediaeval drama to modern became evident around 1500 A. D. People grew rather tired of 'Gluttony' (personified, remember ?) and 'Patience' and longed for real characters. They got them. To Bible history was added Chronicle history and thus developed the chronicle or historical play: 'Kynge John' is a satisfactory example of this type of play. Short comic plays called Interludes, also began to be written. John Heywood must be remembered here. His best known work is a play called the '4 P's'— the four P's being "a palmer, a pardoner, a poticary and a pedlar !" They hold a competition to see who can tell the biggest lie, and the palmer wins because he says he has travelled all over Europe and never seen a woman in a temper !

The Interludes began as a diversion acted between scenes of the main play. They ended as the parent of modern comedy.

The Renaissance had by now, burst on the scene of English Literature. English scholars devoured avidly the works of Greek and Roman dramatists and imitated them. The first regular English drama therefore is learned and heavy, but the native element of the plays that had been performed for so long in England soon made itself felt, and these two influences, namely classical and native, combined to make English drama something entirely different. For example, the ancient classical scholars said that a tragedy should contain no comedy and vice versa. While this rule was adhered to at first, Interlude comedies being hurly burly rumbustious types, and tragedies solemn, dignified affairs ('Gorboduc'), comedy and tragedy soon became mixed ('Merchant of Venice').

Before this, the names of the University Wits (Peele, Nash, Lodge, Greene, Kyd and Marlowe) had made headlines. All these young dramatists were true Elizabethans embodying in their work, vigorous action, exciting crises and magnificent language. Their plays were far in advance, in matters of plot, style, and characterisation, of anything that had been written before. As a matter of fact, Nash was imprisoned, because he added a note of satire to drama.

Marlowe, however, towers above his contemporaries. The undiluted essence of Drama lay in him, and he transformed English tragedy from a lifeless thing to a living, moving force. He broke away from Mediaeval ideas of tragedy and created the Tragic Hero whose inherent weakness brings about his downfall. There are few passages in Literature more beautiful than Dr. Faustus's address to Helen of Troy, whom he makes Mephistopheles conjure up before him;

> Is this the face that launched a thousand ships
> And burnt the topless towers of Ilium?

and none more poignant than the last agonising cry :—

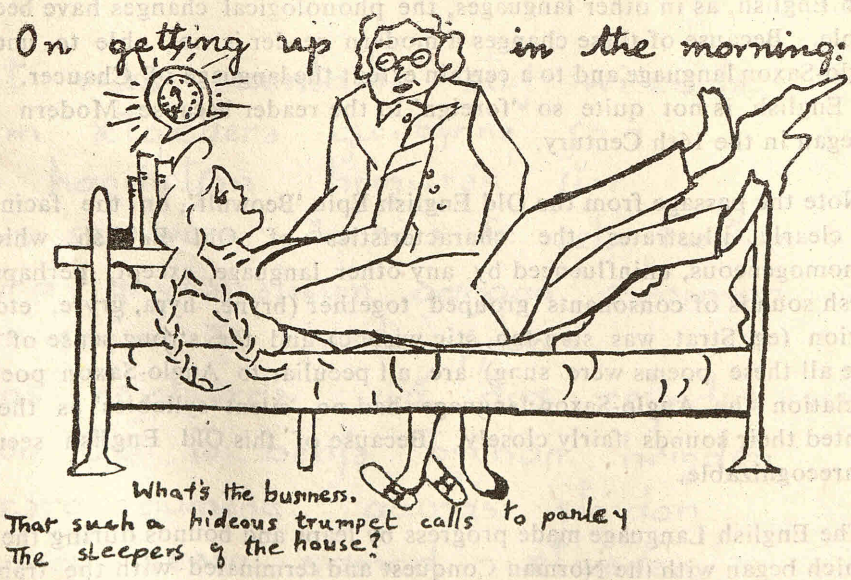
> O it strikes, it strikes! Now, body, turn to air
> Or Lucifer will bear thee quick to hell.
> O Soul, be changed to little water drops
> And fall into the ocean, ne'er be found.
> My God, my God, look not so fierce on me!
> .....
> come not, Lucifer
> I'll burn my books. Ah, Mephistophiles!

Marlowe wrote other plays, but the plays always contained a character who dominated the whole action and made all the other actors insignificant. In this he is inferior to Shakespeare's "mind and art."

With Shakespeare, drama came into its own. The days of blood and thunder tragedies, and milk and water maidens were over. In its place came fire and poignancy, unbridled grief and unbridled passion.

" Myriad–minded " he has been called and the description is an apt one. He was able to enter into every type of character and share its experiences. He did not achieve this supreme understanding all at once. Rather, his plays show a gradual progress towards complete realisation of the dramatist's art, which culminated in such masterpieces as ' King Lear ', ' Coriolanus ' and ' Timon of Athens '. Shakespeare was a master playwright and, by reading some of his plays and comparing them with the old Miracle plays, we come to complete understanding of the progress made by drama in the preceding centuries.

GLYCERIA MARTIS,
III B.A. English Major



English!

Pronunciation Has Travelled Far

"Confound! It is a rum thing" said the Frenchman, of English. He was alluding to the vast array of its synonyms. Probably he had difficulties with pronunciation too, though he himself had helped to create them!

English, as any other language, is ever changing..... changing in Vocabulary, in Pronunciation, in Accidence and Syntax. Here we attempt a very brief sketch of the changes in pronunciation that the English Language has undergone. Pronunciation in any language is important as it influences spelling to a very great degree. We can see that the spelling of words is different at different periods and we realize that these changes occur because of the attempts (often quite successful) to adapt the spelling to the pronunciation of those periods. Moreover, pronunciation also influences literary forms, as far as metre and rhythm are involved.. eg. Shakespeare in one of his sonnets makes the word 'departest' rhyme with 'convertest'. Today, we would not say that these words rhyme but they obviously did in his time!

In English, as in other languages, the phonological changes have been quite noticeable. Because of these changes a modern reader is not able to understand the Anglo-Saxon language and to a certain extent the language of Chaucer. Shakespeare's English is not quite so 'foreign' to the reader because Modern English really began in the 16th Century.

Note the passage from the Old English Epic 'Beowulf', on the facing page, which clearly illustrates the characteristics of Old English which was purely homogeneous, uninfluenced by any other language, except, perhaps Latin. The harsh sounds of consonants grouped together (bryne, hyra, gryre, etc.), the alliteration (eg. Strat was stan-fah, stig wisode) and the strong sense of rhythm (because all these poems were sung) are all peculiar to Anglo-Saxon poetry. In pronunciation the Anglo-Saxon language had no 'silent syllables' as the letters represented their sounds fairly closely. Because of this Old English seems to us quite unrecognizable.

The English Language made progress by leaps and bounds during the Middle Ages which began with the Norman Conquest and terminated with the transitional period (1100–1450). After the Norman Conquest English and French began a struggle for linguistic supremacy. English was spoken by the masses and the 'nobility' spoke French. Because of this many French words came into English complete with their French pronunciation; and as English began to develop into

Beowulf ll. 320 – 331

Stræt wäs stân-ſah, stig wîsode
gummum ätgädere. Gûð-byrne scan
heard hond-locen, hring-îren scir
song in searwum, þâ hie tô sele furðum
in hyra gryre-geatwum gangan cwomon.
Setton sæ-mêðe sîde scyldas,
rondas regn-hearde wið þäs reccedes weal
bugon þâ tô bence; byrnan hringdon,
gûð-searo, gumena; gäras stôdon,
sæ-manna searo, samod ätgädere,
äsc-holt ufan græg; wäs se îren-þreat
wæpnum gewurðad.

Stræ:t wæs sta:nfa:h sti:j wi:zoda
gumum ætgædera gu:ðbyrna ſa:n
heard handlotſan hringi:ran ſi:r
sang in searwum ða:hi:a to: sela furðum
in hyra gryrajeatwum gangan cwo:mon
seton sæ:me:ða si:da ſyldas
randas rejnhearda wið ðas retſedas weal
bu:gon ða: to: benſa byrnan hringdon
gu:ðsearo gumena ga:ras sto:don
sæ:mana searo samod ætgædera
æſholt uvan græ:j wæs sa i:ranðreat
wæ:pnum jawurðad.

Prologue to the Canterbury Tales—Chaucer [opening lines]

Whan that Aprille with his schowres swoote
The drougt of Marche hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertue engendred is the flour;-
Whan Zephirus eeke with his swete breethe
Inspired hath in every holte and heethe
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours i-ronne,
And smale fowles maken melodie,
That slepen al the night with open eye,
So priketh hem nature in here corages:
Thanne longen folk to gon on pilgrimages,
And palmers for to seeken straunge strondes,
To ferne halwes, kouthe in sondry londes;
And specially, from every schires ende
Of Engelond, to Canturbury they wende,
The holy blisful martir for to seeke,
That hem hath holpen whan that they were seeke."

(Ed. E. F. Willoughby)

hwæn ðət æpri:lə wið hiz ʃu:rəz swotə
ðə druxt əv ma:ʃ həθ persəd tə ðə rotə
and ba:ðəd evri vain in switʃ liku:r
əv witʃ vertʃu: inʤendrəd iz ðə flu:r
hwæn zefiərəs i:k wið hn swi:tə bri:θə
inspəiriə hæθ in evri həlt and hi:θə
ðə tendrə krəpəz and ðə jonge sənə
hæθ in ðə ræm hiz ha:fə kɔ:s irənə
and smɔ:lə ʃu:ləz ma:kən melədijə
ðət sleipən ɔ:l ðə nixt wið əpən ijə
so prikiθ hem nætʃu:r in her ku:ra:ʒəz
ðæn lɔŋən fɔk tə gu:n ɔm pilgrima:ʒəz
and pa:məz fər tə sekən stronzə strəndəz
tə ferə hælwəz kuθ in səndri ləndəz
and spesjəli fram evri fairiz endə
əv eŋgələnd tə kæntu:rbri ðei wendə
ðə holi blisful martir fər tə sekə
ðət hem həθ holpen hwæn ðət ðei wer sikə

'hn' in the fifth line should be 'hiz'

a heterogeneous language, inflexions became reduced and as a result this period has been called a period of 'levelled inflexions'.

By the 14th century the old system of inflexions had changed and so the several endings in 'e', 'a', 'en', and 'an', by which cases and numbers, moods and adverbs, had hitherto been distinguished, were being replaced by the single form of 'e'. The plural sign of 's' or 'es' replaced 'en'. or 'an'.

The 14th Century saw a great increase in the number of French words. This is clearly illustrated in the passage from Chaucer's 'Prologue to the Canterbury Tales' (the first 18 lines are given here). This passage is written in a conversational style, in the language of the educated Londoner of his times and we find in these lines, no less than 18 French words, omitting proper names and the word 'martyr'. In this passage we note that the final 'e' is almost always pronounced .....eg 'soote' 'Aprille', etc. See the passage printed on the opposite page.

When Chaucer wrote, printing was not yet invented but with the coming of the printing presses, introduced by Caxton, a great many changes occurred. As a result, English became standardised to a certain degree in spelling and pronunciation. This period has been called the transition from Middle to Modern English. Modern English runs from 1500 to the present day and by the time Shakespeare began writing, English with a few exceptions in spelling, had become, practically speaking, 'Modernised'. Because of this, Shakespeare's English is not difficult for the modern reader to understand and speak, as illustrated by the passage given below.

Juliet : " The clocke strooke nine when I did send the Nurse,
In halfe an houre she promised to returne,
Perchance she cannot meete him, thats not so :
Oh she is lame, loues heraulds should be thoughts,
Which ten times faster glides than the suns beames,
Driuing backe shadowes ouer lowering hills.
Therefore do nimble piniond doues draw loue,
And therfore had the wind swift Cupid wings :
Now is the Sun vpon the highmost hill,
Of this dayes journey, and from nine till twelue,
Is there long houres, yet she is not come,
Had she affections and warm youthfull bloud,
She would be as swift in motion as a ball,
My words would bandie her to my sweete loue."

When we compare the two passages given above we are struck by the fact that the consonants are pronounced in much the same way, while the vowels differ widely.

This is because the Middle and Modern English consonants have very little difference between them in the number of phonemes.* The following table of Mr. W.P. Lehmann from his 'Historical Linguistics' demonstrates this.

Middle English	Modern English
p t č k	p t č k
b d ǰ g	b d ǰ g
f θ s š x h	f θ s š h
v ð z	v ð z ž
m n	m n ŋ
w l r y	w l r y

But he further says that the Vowel Systems are strikingly different. The allophones÷ of the Middle English short vowels agree with those of Modern English : (a, e, i, o, u,); but the long vowels (i: u: e: o: ae: a:) have changed noticably, undergoing a series of changes known as the Great Vowel Shift. Certain long vowels in Middle English could not be modified to be used in Modern English and so their counterparts in Modern English are diphthongs † ei ; eu ; ai ; au ; oi ; ou. In setting up a correspondence between Middle English and Modern English we have provided only the simplest explanations.

Today, a study of English Pronunciation opens a rich vista of promises. Probably no other aspect of Linguistics has so great a popular appeal in the 20th century.

Note

* A Phoneme denotes a class of sounds which are phonetically similar and which show some similar patterns of distribution in the Language–eg. key, ski, sky, etc. are all similar in sound though not the same.

÷An Allophone is a single Phoneme.

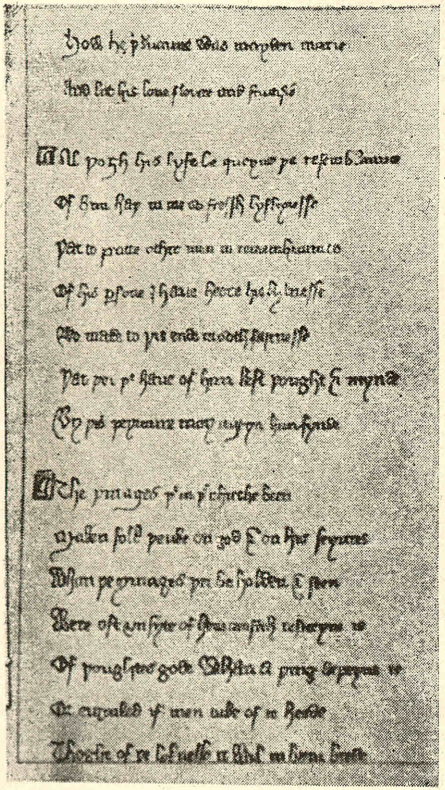
†Diphthongs are vowels in which there is marked change of quality in the pronunciation during the course of their history.

N. V.

The title page of More's Utopia

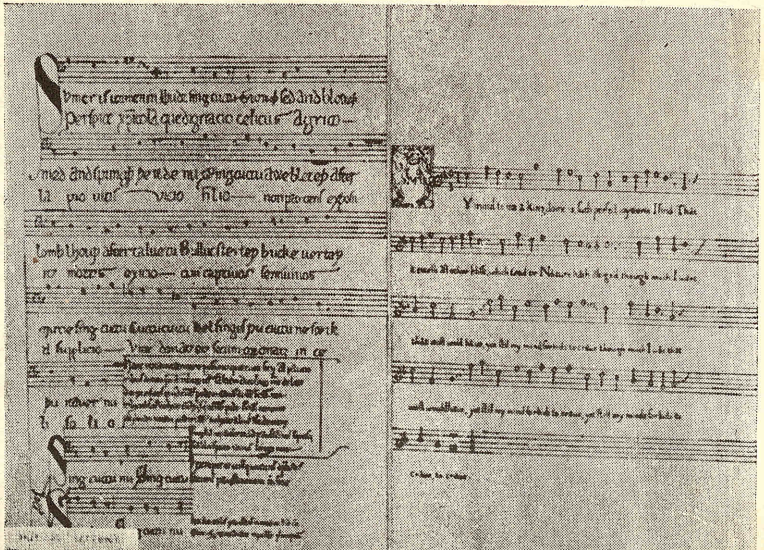
(by *Meera Sabapathy & Kaveramma, B. N.*)→





Chaucer - from a 15th century manuscript

←*(by Bhargavi G. K.)*



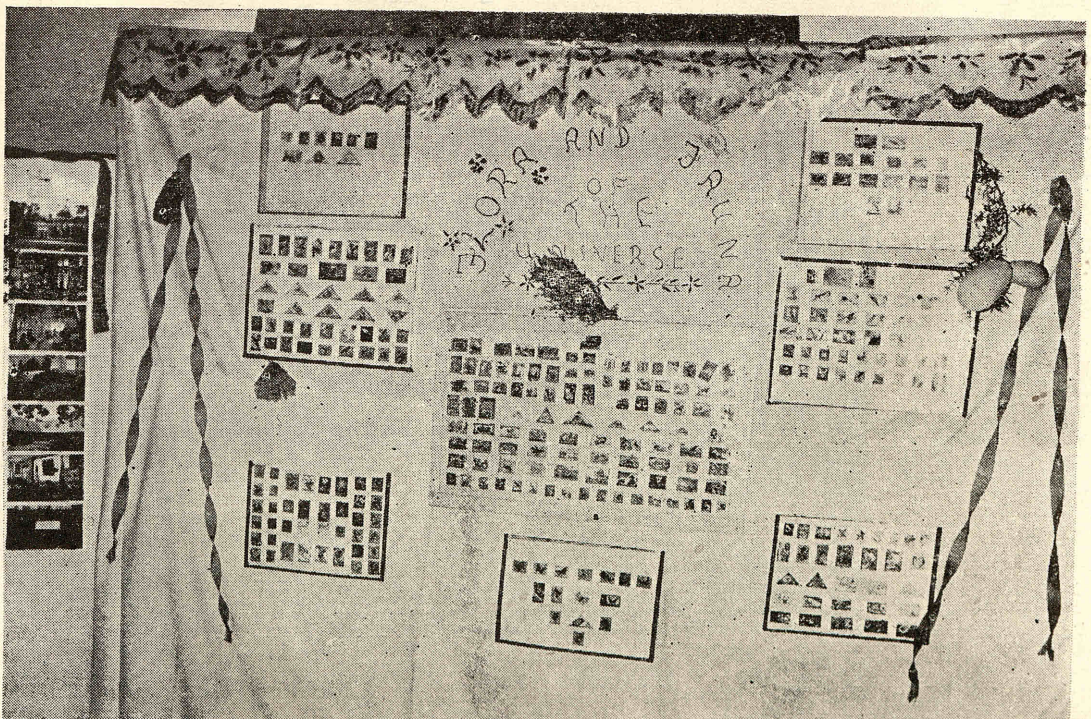
"Summer is icumen in" 1st Lyric set to Music

Exhibition

Sociology Section



Philately



Exhibition Musings

Department of Sociology

In this nuclear and space age, when every item is marked off in terms of molecules and atoms, it was indeed gratifying to be able to do something to demonstrate the value of the Arts.

The year 1966 will indeed go down in the Annals of Mount Carmel as one of historic importance. The fact that we were able, despite heavy odds, to put up an "Arts and Home Science Exhibition" once more demonstrates the soundness of the old saw, "Where there's a will, there's a way."

It was with great trepidation that the various sections tried to assemble their exhibits. *'The Old Curiosity Corner', representing the Department of Sociology, was arranged in the form of a horse-shoe, meant to depict various facets of life in action. The cosy corner was tastefully decorated with gay-coloured streamers and silken hangings. The background for the exhibits was a marvel of mental manoeuvring. The library cupboards were given a new look in their white drapes. At the entrance, there was a beautiful poster indicating the directions.

The first exhibit displayed a chart with the caption "From north and south, east and west India, young couples face the future with hope and assurance." All the photos spoke eloquently of different costumes and ornaments worn by India's children on the great day of their lives.

The exhibit showed the various dances of Mysore State executed by lovely, lithe danseuse with gorgeous costumes. The exhibit displaying the British Broadcasting Corporation at work, and the Queen's visits to West Africa provided great interest and instruction to the visitors.

India's tribals served to give a vivid image of those light-hearted, happy, childlike, less fortunate brethren of ours. They represented folk from Mysore, Andhra, Assam, N.E.F.A., and the West Coast.

Thematic philately also provided great diversion and aroused the keenest interest among young visitors. There were three large charts displaying First Day covers of India after Independence, and one displayed First Day covers of Ceylon, Kenya and the United States. Expert guides described the significance of each cover to hundreds of youngsters and even adults, who were very glad to hear about them.

There were charts depicting India's Post Independence activities, which were very significant because they showed India's Republic stamps and various other commemoratives.

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* ? Ed.

The Naya Paisa stamps, depicted India's development series and numerous other commemorations. The Stamp Chart representing Recreation throughout the world, was made up of over a hundred stamps. Every sport and game and festival was given prominence... ....dancing, singing, jousting, skating, baseball, football, cycling, bull fights, cock fights, boat races and horse races, were but a few of the items that made up the Chart.

Other stamp charts depicted flowers, birds, animals, fishes, insects, trams, planes, ships and other means of transport. The Stamp Chart depicting quotations, from various countries, drew a huge crowd.

Picture postcard folders depicting the Sterling Forest Gardens in New York, the World Fair, and the Roosevelt Memorial Museum provided great instruction. Towards the end of the Horse-shoe, prints showing the skilled workers of India held a place of prominence. People were intrigued by a set of beautiful prints showing India's Men of Destiny.

The last exhibit in this unique setting was a painting recounting five stories in pantomime. Visitors were tested here to discover whether they remembered the stories they had heard or read in their childhood.

The most touching of all the exhibits was the one at the centre of the horse-shoe titled "Kennedy, the beloved of the Nations." This consisted of pictures of Kennedy, his family, and the lands that benefitted during Kennedy's short term of Presidentship, the tribute of grateful countries, their memorial to him, and a chart of stamps issued by more than 50 countries in memory of Kennedy. This project brought sorrowful recollections of a great lover of humanity, who gave his life for the under-dog.

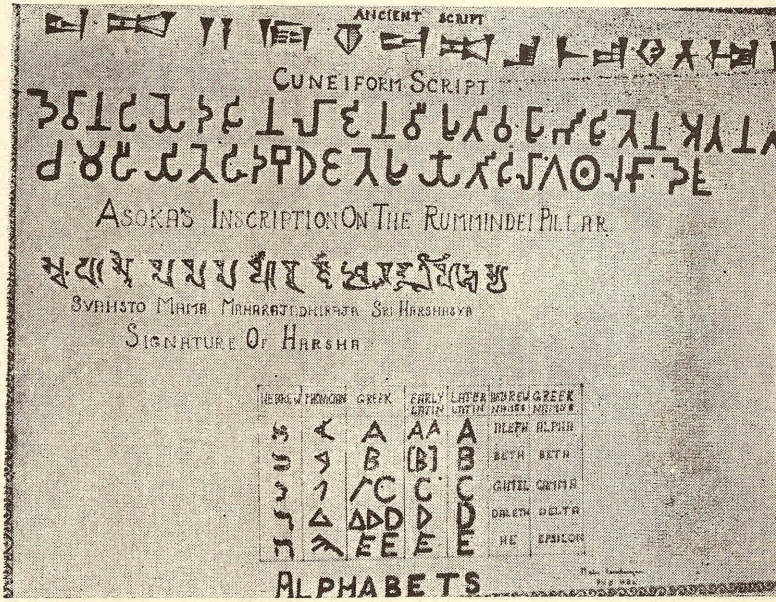
As a kind of protection for the exhibits, we arranged a number of tables around the horse-shoe. On them we placed magazines, which were daily renewed. This was a great attraction to the school children who spent much time enjoying the articles and pictures in the magazines.

These days were ones of great consolation to the organisers of the Old Curiosity Corner, who set up the venture amidst great trepidation and diffidence. Visitors to this cosy corner told us how much they enjoyed themselves by merely looking at the various exhibits which gave them, both instruction and entertainment. They also said that the posters showing places of importance and amusement in different countries, were appreciated by them.

Our Exhibition was indeed not a success in terms of sordid, material gain, but it was in its aim, which was to make people appreciate more, the value of the humanities.

S. M. J.

Exhibition



by ***Mahalakshmi, V.***

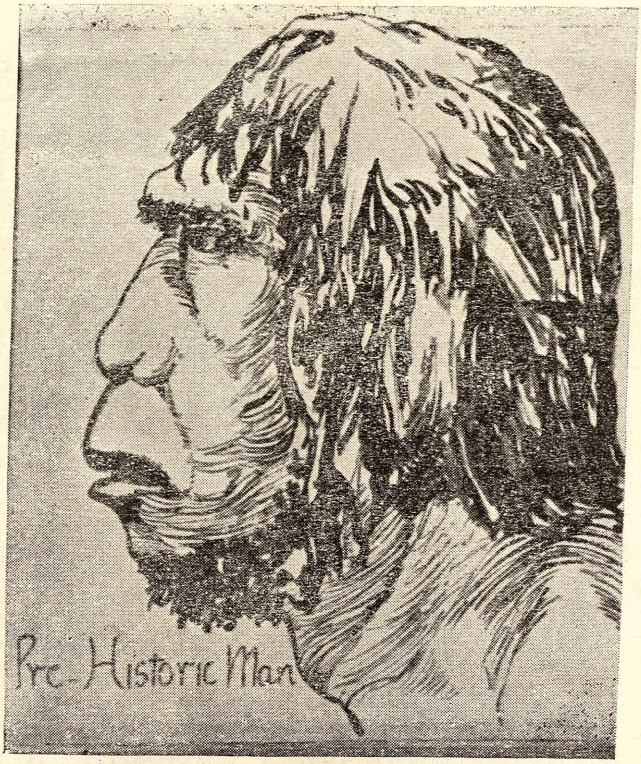
History



Section

by ***Rita Nireshwalia***

More Exhibits



drawn by ***Rita Thaki***

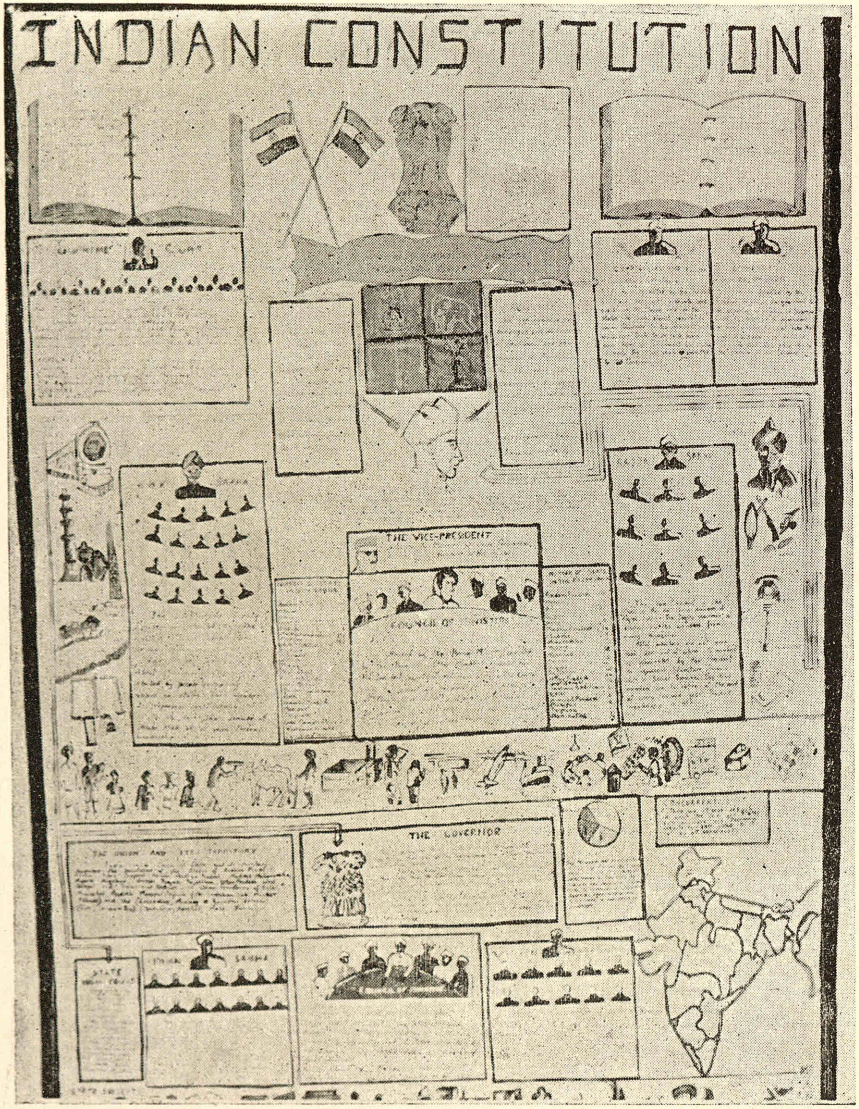


drawn by ***Rita Thaki***

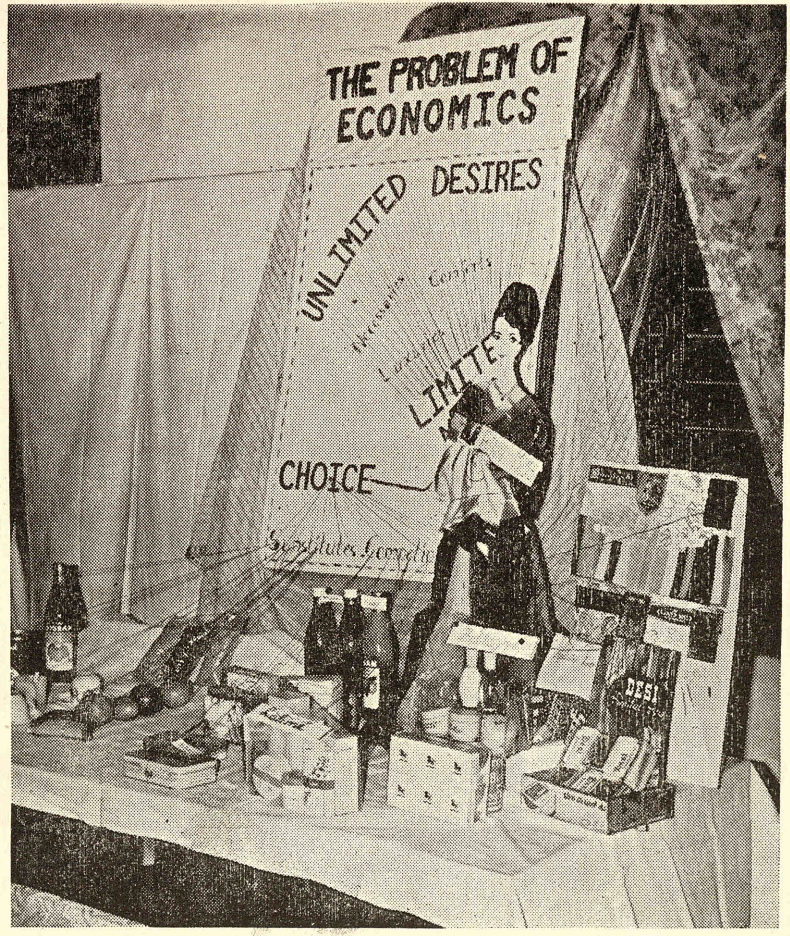
History Section

Charts in Exhibition

Politics



Economics



by Lorna Raymond
& Amy Santamaria

Homescientists



Welcome

Visitors



The Home Science Exhibition

"Home Science!" No other term seems to have been more misunderstood than this. The general public, including the parents of girls taking it, think of Home Science as nothing more than sewing a fine seam or cooking delectable dishes. Apparently, they consider it the easiest of the college curricula and one that can easily be dispensed with, one that requires just a basic general knowledge and no brains. It is this ill-based conclusion that arouses indignation amongst those taking this group and fills them with an overwhelming desire to shake off these ridiculous notions. And when in February, the Arts and Home Science Exhibition was inaugurated, none were more enthusiastic than the Home Science group of students, for here was a God-sent opportunity to paint the picture in its true colours and correct perspective.

Entering the Home Science block, one was entranced by the exquisite and delicate flower arrangements, both eastern and western, which welcomed the stranger to the matter-of-fact world of Home Science. Beautiful and artistic arrangements with white wispy cotton wool, delicious popcorn, crisp egg-shells, dried ferns and berries, fragrant blossoms and brilliant tropical flowers surrounded the room; and many a time the public just could not proceed to the other rooms.

Opening into this first room was a door which led one from the dizzy heights of nature's aesthetic beauties to the appealing and enchanting world of the child and the mature, responsible world of the adult. Placards such as "Play is not just recreation to the child; it is the very essence of life"—"Books, the bridge that gulfs the wild world to the child's horizon"—"Adolescence—the gateway to adulthood", were duly illustrated with posters, toys, books and cute clothes. Charts on the various topics studied in Child Care were of vast importance in providing a more vivid picture of the syllabus. After one carefully looked around, it was more than evident that "Child Development is a merry-go-round-the-family."

The moment one entered the door labelled "Textiles", one was struck by the brilliance and splendour of myriads of bright colours. Soft, rich silk sarees which depicted the colour wheel, cascaded in smooth gentle folds from the ceiling. India's rich textiles which have earned for her a prominent place in the textile history of the world, were proudly displayed. Charts depicting the various embroidery stitches and delicate laces were also on view. Along with them the products of the tailoring classes, i. e. the drafts and the garments, also adorned the room.

One whole room was set aside for the handicrafts of the students done in their leisure hours, Fine, embroidered table-cloths, artistic drawings and paintings, wooly knitwear, stuffed animals and dolls gave an insight into their hidden talents. This is what enriches and balances the personality and character of the student.

Hardly had one emerged from this room when a faint delicious odour tickled the sensory buds in the nose. Wondering what it was due to, one came to the Nutrition Department. One can be perfectly sure that " the way to a man's heart is through his stomach " when one sees the luscious dishes of India. Charts and scientifically planned and cooked dishes for Cardiac disease, diabetes, nephritis and such were prepared and wonderfully explained. We know the truth of the maxim " Health is Wealth ! " and health is founded more upon a good balanced diet than upon other factors.

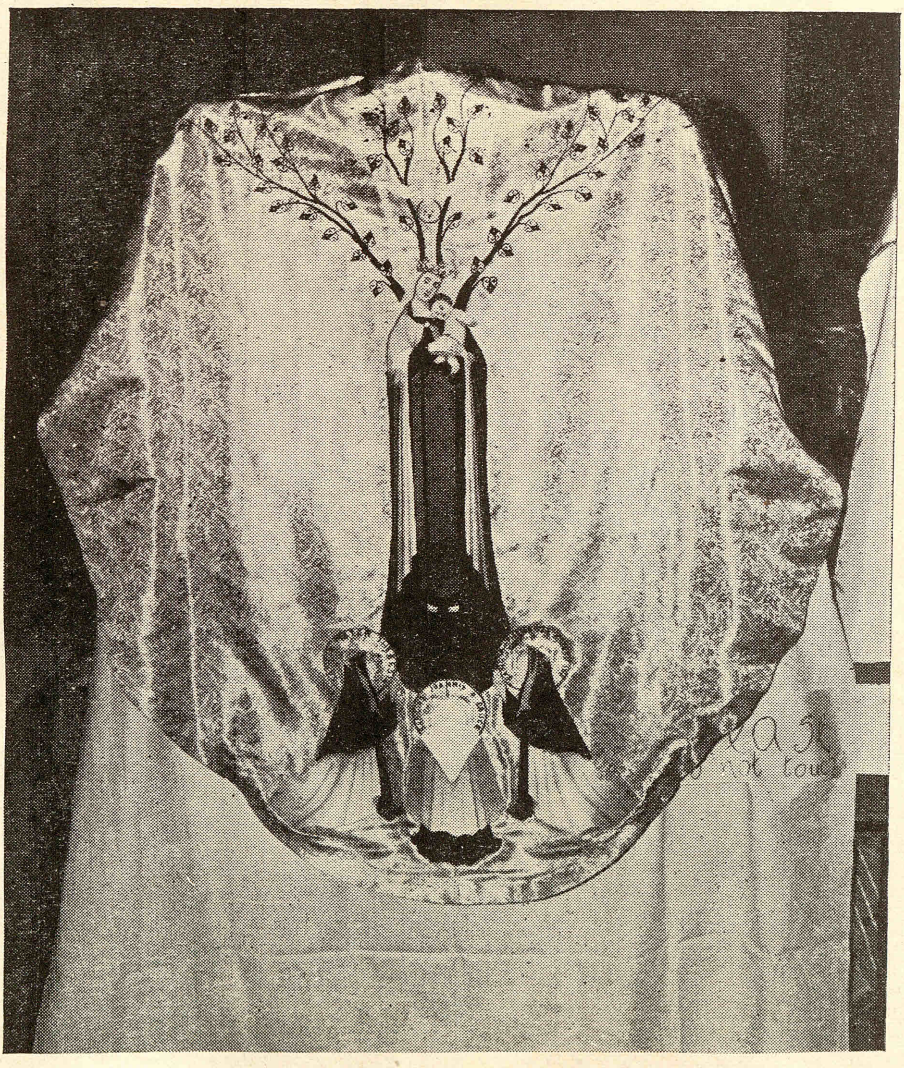
Next in order came the Hygiene, Microbiology and Physiology Department. All these subjects are part and parcel of the Home Science course. Accidents are so common today and doctors so busy that a basic knowledge of First Aid is very important. A fully equipped First Aid Box was exhibited and each item of medicine and aid patiently explained. Slides of Penicillin and yeasts could be viewed under the microscope, which opened up a fascinating and colourful world beyond the vision of the naked eye. Clay models of the ear, eye, kidney, skin and heart along with charts on the human body were gazed at with awe and distrust. How true it is that man knows so much about the world and the universe, but with regard to himself, he is yet a mystery ! The human body is a wonderful creation which man is still trying to understand.

Topping these was the fascinating and expansive Home Management Section. The motto of the Modern Housewife today " Gadgets, gadgets everywhere and not a scrap of work, " can be duly appreciated when one sees the various steel topped gadgets, the slim vacuum cleaner, the sparkling coffee percolator, the meat grinder, juicer, liquidiser all in one, the vegetable cutter, the electric toaster and others. The next room contained the various materials needed in the construction of houses ..... bricks, stone, mortar, gravel, wood, hardware, sanitaryware and a variety of floorings and all such things which go into determining the finished product. A few blue prints were also set up. The plan of a house is as important as the choice of materials.

After walking through all this, one did not realize how tired one was until one saw the cool drawing-cum-dining room which seemed to invite one to come in and relax. The simple but elegant furniture seemed to spell utility, though it also had a beauty of its own that was associated with simplicity. It was surprising how much beauty and comfort could be achieved with a little money, a vivid imagination and a knowledge of the elements and principles of design.

A large variety of furnishing and upholstery fabrics were also displayed, seeing which made one dizzy. These are the details that give flavour to a house. It is what converts a structure into a home. With the increasing interest in interior decoration, I am sure many would have found these arrangements very enlightening and useful.

Fine Arts



Exquisite Needle-painting, depicting the Virgin Mary of Carmel and the Saints of the Order (Piece lent by Christ the King Carmel, Bangalore)

Photograph Competition



"Shakuntala" by ***Urmila Devi***



"Bajja and Friends" by ***K. C. Kamla***

As last we came to the end of the Home Science Exhibition. Much honest work and loans, too from honest shopkeepers contributed to its glowing success. There is no gainsaying that. It was the unanimous opinion of the spectators circulating through the rooms those days. A German proverb runs "The eyes believe themselves; the ears believe other people." I'm sure that many who visited this exhibition would second the opinion of a prominent and modern housewife who remarked "To be a successful homemaker is a career in itself; requiring above other things the qualities of a politician, a wise diplomat, a patient teacher, a trained nurse, a good cook and a glamour girl."

Geetha Metha,
III H. Sc.

Flower Arrangement

We may recall that, in the Home Science Exhibition held early this year, there was an entire room displaying floral arrangements. As the exhibition was held over three days, most of the arrangements had to be changed daily. A visitor confided that she was amazed to see that so much could be done with flowers, leaves, dry twigs, bits of bracken and even logs of wood.

Today, flower decoration has become not only a fascinating hobby in the home but a specialised art. It offers a challenge and the exploration of its full possibilities provides not only an exercise for the imagination but an intriguing probe into the mysteries of plant life.

Strictly speaking, there are three main styles in the arrangement of flowers—the traditional, the oriental and the modern. All these three types were exhibited in the College under the banner "The East and West join hands to welcome you with Flowers."

The traditional style is a formal arrangement which consists of masses of flowers in all kinds of colours and sizes blended together to form a lyric of hue and beauty.

The oriental style, is in fact the Japanese mode of arranging flowers. This formation is essentially simple, striking and symbolic. In praise of flowers Omar Khayyam has said :—

"In Eastern lands they talk in flowers,
Each blossom that blooms in their garden bowers,
On its leaves a mystic language bears."

The symbolic three branches of the Ikebana explain the positions and inter-relations of heaven, man and earth.

The modern style is a combination of the traditional and the oriental with a leaning towards the latter. This gives a pleasant blend of all that is striking and varied in the traditional with the intriguing, simple beauty of the Oriental style.

Dry twigs, leaves, bulrushes and yellowed everlasting flowers and fruit combine to form enchanting arrangements in pure coppery, amber tones. These are very much in vogue, as they are not only becoming in the home but last over long periods of time.

Another kind of floral decoration that can be mentioned here is the "floating arrangement". This is characterised by arranging delicate, wide open blossoms and flat leaves in a shallow vase. This type of arrangement is best suited for a dining table.

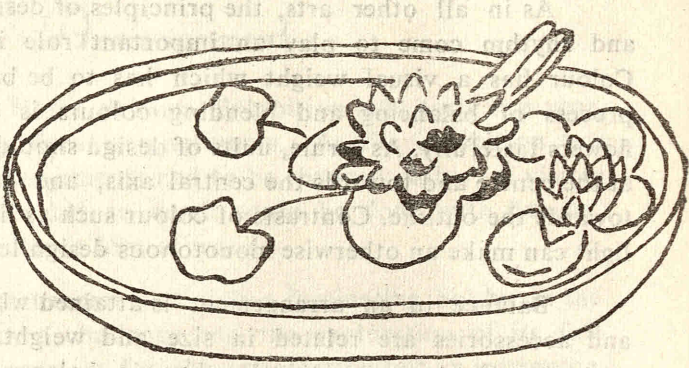
As in all other arts, the principles of design like colour, harmony, balance and rhythm come to play an important role in successful floral arrangement. Colour has a visual weight which has to be balanced harmoniously. Thus the process of balancing and blending colours is equally important in arranging flowers tastefully. As a rule, units of design should be larger and stronger in colour at the centre and towards the central axis, and grow smaller and lighter in hue towards the outline. Contrasts of colour such as light against dark and dark against light can make an otherwise monotonous design look alive.

Balance in an arrangement is attained when the container, stand, flowers, and accessories are related in size and weight. The arrangement can be either symmetrical or asymmetrical, when in balance. The latter is produced when unequal elements of mass are arranged unequally, yet, so that the total effect is one of balance or equally distributed in weight.

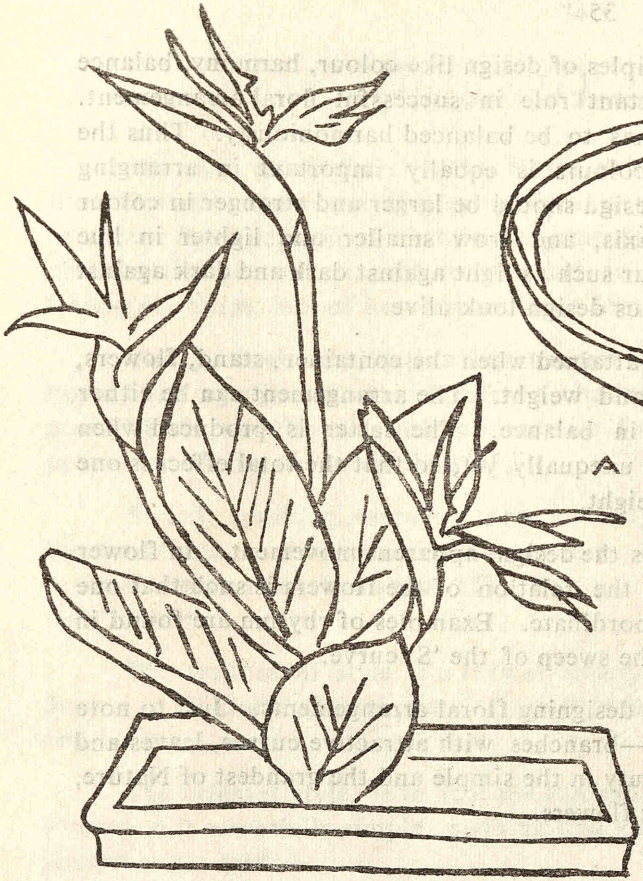
Rhythm is the element that gives the design, apparent movement. In flower designing rhythm is obtained when the relation of the flowers is such that one part is dominant while the other is subordinate. Examples of rhythm are found in the placement of tree branches or in the sweep of the 'S' curve.

There is much to guide us in designing floral arrangements. Just to note the way things grow in our garden——branches with attractive curves, leaves and flowers which suggest patterns; beauty in the simple and the grandest of Nature, all lead us afar in the art of arranging flowers.

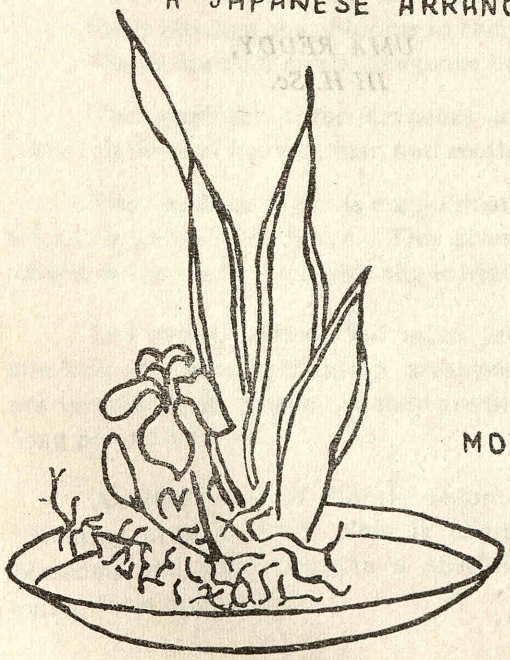
UMA REDDY,
III H. Sc.

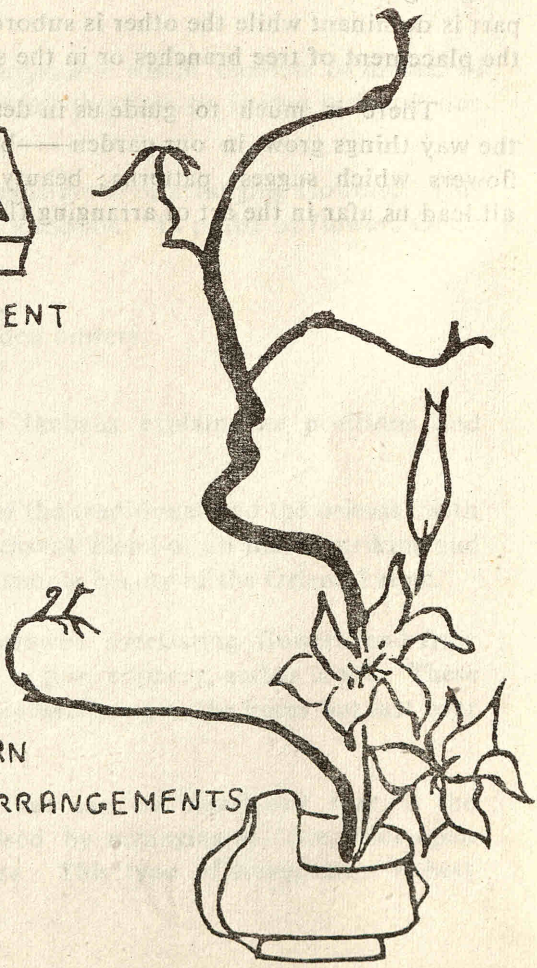


A SHALLOW ARRANGEMENT



A JAPANESE ARRANGEMENT

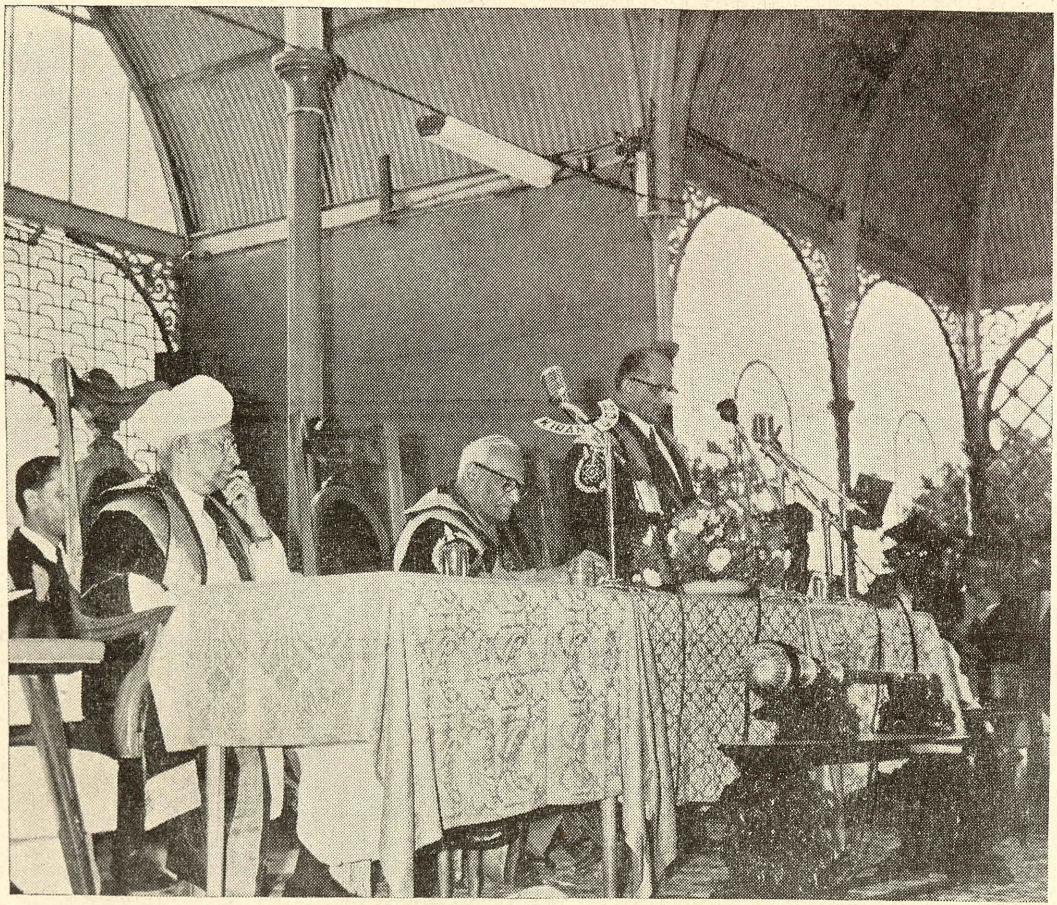




MODERN ARRANGEMENTS

GENERAL SECTION

GENERAL SECTION



Dr. B. D. Laroia, Vice-Chancellor reading the Report
Extreme right — the President of India
Centre — Sri V. V. Giri, Governor of Mysore
and Chancellor of the University

At the Convocation

DECEMBER 1965



A section of the Graduates and Guests
at the Glass House, Lal Bagh

Newspaper "english"

A striking feature in the recent history of the English Language has been the astonishing development of the language of Journalism. "Journalism, in its own rights is as much an art as literature itself; but it is a different art, governed by different principles." The language of Journalism or "journalese" began as an impure form of elaborate English and later developed into a sort of clerkish dialect, with a glossary and grammar of its own. By the nineteen-twenties its forms had become permanent, its practice accepted and its "lexicon of cliches" (a term coined by the profession itself) could suffice to describe almost any imaginable situation. People joked about the stereotyped phrase but at the same time it could not be denied that it had become an accepted usage. Journalese was a language which had to be learnt if the press reports were to be comprehended. The term "tragedy" might be applied to any unexpected or violent death rather than to drama or sacred chant. "Scandal" was more likely to be confined to the crimes of the Government along with glaring injustices and flagrant waste of public funds. Decorative language had by now been largely relegated to the sporting pages, though it occasion ally made an appearance in the gossip columns. But the news reporters relied more and more on their own jargon, enlarged and enriched by borrowings from other crafts.

The old journalese which flourished almost unchanged in fundamentals from mid-Victorian days to the nineteen-twenties was disastrously transformed by the increasing need for speed. The need for readers to be given the essentials of each story in the headlines has led to compression and a change in language meanings. The desire to use the largest possible print (and therefore the fewest and shortest words) in headlines has helped the building of an almost exclusive vocabulary in which America took the lead. It may prove a challenging task to find a better instance of word compression than the headline carried by "Variety", an American show-business paper —

'STICKS NIX HICKS PICS.'

where the information conveyed was that the country districts of the United States resented films which depicted their self-respecting citizens as comical, rustic figures.

British newspapers, however, refused to be hit by the new craze and continued to announce wearily "59 Killed in Air Crash" while their American counterparts boldly flashed the news "Wreck Slays 59". But in the last quarter of a century the American influence became stronger than ever before because of a wide set of circumstances, and Professor Wrenn has deplored the superfluous use, in British journalism, of American expressions, where British English was already sufficiently equipped with suitable words. The shortened words of "American" have slowly crept down from the headlines into the main body of the news. An investigation has now become a 'probe', a policy a 'plan' and a campaign a 'drive'.

Such was the condition of journalese in the thirties. Ornamental phraseology had made its final exit even from the gossip columns along with any claim to literary merit and any pretence to please learned readers. "Simple" English was very much in demand and some of the editorials in the popular press were remarkable for their selection of small words and short sentences, often dispensing with verbs, and sometimes with grammar. Day-to-day reading consisted mainly of war-threats, wage-cut hints, probes, shocks and quizzes and journalese came nearer to the ultimate economy of the monosyllable. Enthusiasts claimed that they were supplying the requirements of a busy age by "streamlining" the language and thus rendering matters of current interest more comprehensible to the general public. They were, in fact, as the cynic puts it, "catering not to a busy age but to a lazy one."

The jargon used by the press since the war has been described as a "sort of ape-mutter compounded of initials, slang and sawn-off technical terms." From D-day to C-day, by way of the A-bomb and the H-bomb, we have arrived at UNO, NATO, TV and 3D. "We have slithered down to the end of the alphabet and over the edge into the abyss, where romantics and semantics alike are lost in the dark." The old "simplified" English of pre-nineteen-twenty days does come to the surface now and again, but it does not improve matters. "WIFE SUES DOCTOR", we are informed by the headlines only to be assured by the small print that it is not the doctor's better-half who is prosecuting him but that a 'wife' is any married woman. Thus we find not only new words being continually invented, but words already in the language acquiring new connotations; and we may not have to wait too long for fresh developments to make their presence felt.

June H. Williams,
III B.A. Eng. Major.

Curious Sayings

Our English language is varied and rich. It abounds in pithy sayings and similes. Some of these have very ancient origins, and have an earthy flavour of their own. Many good books have been written about this fascinating subject, but we sometimes hear expressions that make us exclaim, "where did that come from ?"

Recently when in Madras I heard a most arresting saying, and it set me thinking of other odd, or striking witticisms that I have personally heard, unnoted in any of the books that I have searched. The most unusual saying that I heard was made by a Mother rocking her baby to sleep—" He's worth a 'Jew's eye' full of buttermilk !" After some searching I found that a 'Jew's eye' means a thing of great value, as it was a practice in mediaeval times to threaten Jews with blindness as a means of extorting money from them.

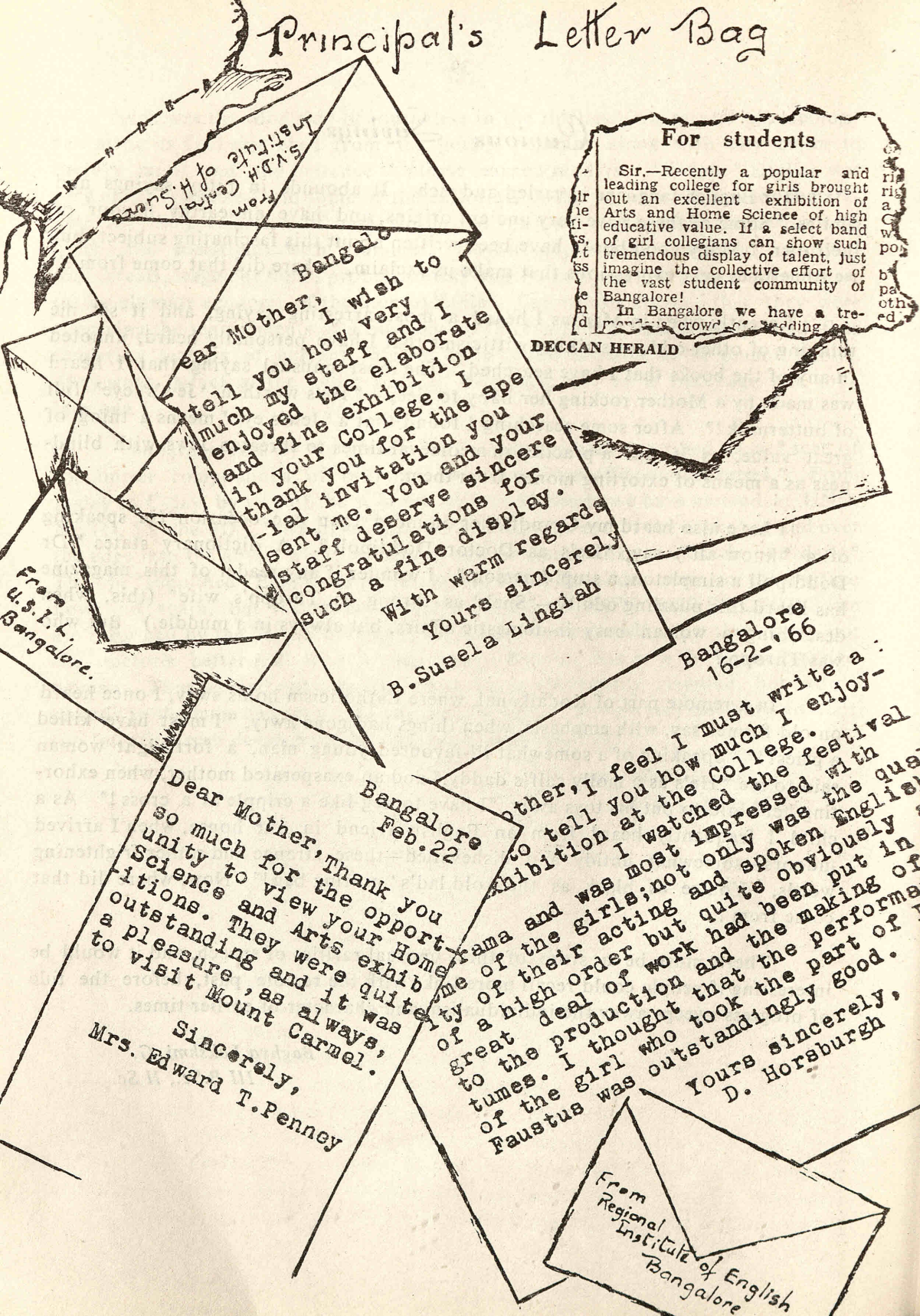
I have also heard my Grandfather on more than one occasion (in speaking of a "know-all") say, "He's as Doctor Doddipoll". A dictionary states "Dr Doddipoll a simpleton, a stupid person." I wonder if any reader of this magazine has heard this puzzling oddity—"She's as throng as Thropp's wife" (this, when describing a woman busy in domestic affairs, but always in a muddle.) But who was Thropp ?

In a remote part of Kodaikanal, where Catholicism holds sway, I once heard on old farmer say, with emphasis, when things had gone awry, " I must have killed a priest !" Speaking of a somewhat ill-favoured young man, a forthright woman said to me " He's as a molly calf's daddy," and an exasperated mother, when exhorting her child to put his toys away, "I have to beg like a cripple at a cross !" As a child I frequently heard from an English friend in our house, when I arrived indoors—somewhat untidy and dishevelled—these strange and rather frightening words, 'You're as black as the 'old lad's' nutting bag !" Now, where did that come from ?

There must be a store of these unusual rarities of speech, and it would be interesting if people could recall more links with the remote past, before the tide of progress sweeps away the individualism and character of earlier times.

Baghya Lakshmi, G.
III B.Sc., H.Sc.

Principal's Letter Bag



Trends in Modern Poetry

Little more than half a century separated the end of Queen Victoria's reign from the beginning of Elizabeth II's. Yet in that first fifty years of the 20th Century the human race moved faster — forward and backward — than perhaps fifty generations in the past.

As the 19th Century closed, so romanticism closed with it. A group of poets captured its last phase in lyrics which have a melancholy beauty of their own. From their lyrics they excluded the problems of morality and philosophy which troubled the Victorians. These early lyrical poets, known as the 'Georgian' poets have been criticised for their lack of profundity and their play with artificial emotions. Young men and women during the 20th Century looked back upon the Victorian Age as dully hypocritical with ideals that appeared mean, superficial and stupid. From 1901 to 1925, English literature was directed by mental attitudes, moral ideals, and spiritual values at almost the opposite extremes to the attitudes, ideals and values governing Victorian literature.

Of the poets of the earlier part of the 20th Century, we get some like Kipling whose choice of subject matter and attitude indicated a lively belief in the Empire and all it stood for together with the greatness of the ideals of the English Empire. Then we get the Symbolists and Decadents like Oscar Wilde and Ironists headed by A. E. Housman and Hardy.

W. E. Henley is interesting as a fore-runner of the Georgians. He experimented with free verse and different types of stanza. We then get Newbolt and Alfred Noyes whose verses were filled with popular patriotism and much fluency. Their work leads us towards the great war and the abrupt reaction that followed it.

In the 1890's the gravity of the Victorians was further shaken by the so-called Decadents, impatient 'to eat of the fruit of all the trees in the garden of the world'. Victorianism outlived the Decadents; but at the turn of the new century, came a succession of writers with powerfully sceptical minds untouched by reverence for custom or the established order. At this time, there were two principal groups of writers — the Bloomsbury Group which tried to restore the 'art-for-art's-sake' theory. Their older contemporaries—'The Fabian Society Group' was founded in 1884 and from the first, attracted authors into its ranks. With the founding of the New Statesman as its mouthpiece in 1913, a host of younger literary men, also, either advocated its principles or were more or less influenced by them.

The moral and mental frustration in Britain at this time was heightened by the dissolution of the Empire. One of the most important poets of the time was W. B. Yeats whose early poems reveal a more widely comprehensible romanticism and attachment to simpler things than his later poems in which he seems to be

carried away by dreams, theosophy and Eastern mysticism. He moved with the current of the times, and though he was capricious in his views on poetry, he had both sympathy and understanding for the younger generation of poets whose ideals were so different from those of his own youth. It was, particularly, the more abstruse beauty in Yeats' poems during his last phase that aligned him with the poets of the new age. A. E. Housman was remarkable for the perfection of his poetic workmanship. His output was small—but it would be difficult to find a weak line. The exactitude of his scholarship was matched by the metrical precision of his versification.

Housman's philosophical outlook seems to reflect the general feeling of futility so common in his time, but this attitude in him, was out in the open, serene amid the battle—undismayed because entirely without hope:

'I pace the earth, and drink the air, and feel the sun.
Be still, be still, my soul; it is but for a season:
Let us endure an hour and see injustice done.'

Of the Georgians, John Drinkwater was one of the most typical with smooth, gentle lyrics of rural life. D. H. Lawrence had lyrics of subtle competence in the 'Georgian' books Robert Graves has had a more massive career. Beginning with the ballad etc., he survived the first World War, became a 'modernist', only to return to earlier forms. The major attack concentrated on Rupert Brooke. His Poems (1911) were followed by "1914 and Other Poems" published in 1915, after his death at Skyros. In a group of sonnets he evoked the patriotism and idealism of that strange and tragic year of 1914. Brooke saw war as a purifying, romantic experience, and death as heroic. A generation living to experience the sordid reality of trench warfare, turned against him.

The surprising outburst of poetry during the First World War was intelligible and attractive to the common reader. The most spectacular outcome of the war of 1914-1918 was the establishment of the League of Nations, whose half-hearted and ineffectual attempts at peace-keeping finally disrupted it.

Early in 1929, an avalanche of anti-war books had begun, most of which proclaimed that the war had been fatal to a whole generation of youth by inflicting death either morally or spiritually, or both, even when it had spared the fighters' bodies.

As the European scene darkened, and oppression, currently murder, and the breaking of solemn engagements became common form, a long crescendo of protest and denunciation arose, not alone in political speeches and writings, but also in imaginative and creative literature. Now creative art became the slave of Politics. This was a principle already firmly established in Russia, Italy and Germany, where all artists were bound to use their talents to the sole end of exalting the State. The product of this creed, whether enforced as in the countries named—or adopted

voluntarily—as by many in England—was much dreary polemics. The impulse was purely irrational. *The same romantic idealism which had led politically converted Victorians to the foreign mission field, led politically converted neo-Georgians to the battlefield in Spain and China.

Numerous imaginative writers in the 1930's, out of a false sense of social service and in a deluded condition of mind, suppressed their creative abilities and turned to 'writings for the times'. Most of these writers who wrote for the masses and professed to have simplified their way of saying things in the hope that poetry might thereby be brought back into popular favour, were actually employing a highly complex intellectualised language outside the mental range and unstirring to the emotions of most of the proletariat.

The war was such a scarifying experience that the earlier romanticism became repellent. The change appears in the war poems of Siegfried Sassoon who moved from country-gentleman scenes of his prose 'Memoirs of a Fox-Hunting man' to bitter satiric poems giving the realities of the war. Yet this was not the final mood. Wilfred Owen, killed a week before Armistice, saw through the bitterness to 'passivity'. In 'Strange Meeting' he described two soldiers, who have killed each other, meeting, and recognising 'the pity of war!'.

Even writers who began with melodious verse felt the necessity for an expression closer to life. Others found more complex paths to new ways in poetry. The earliest was G. M. Hopkins. In the '30s, he became a major influence and we get an impression of strong originality. His letters show how deeply he had thought about poetry and he gave a profounder expression to religious experience, than any poet since the 17th Century. By using 'sprung rhythm' and stress he varied the number of syllables within the unit of verse and contrived surprising rhythmical effects of brilliance. Younger writers found in him a model for expressing the complexity of modern experience. Hopkins himself used his verse in other ways, to speak of the glory of God in Nature and to explore his own self-tormented mind.

Throughout the period between the two world wars there was a noticeable decline in individual skill and craftsmanship in industry with the growth of mass-production methods. Simultaneously there developed a widespread indifference to form and style in writing. Art gave place to 'anti-Art', and under this banner, chaotic production needed no apology or defence.

It is necessary however, to look farther back for the origins of the 'new' literature—to 1922, the year of James Joyce's "Ulysses" and T. S. Eliot's 'Wasteland'. With the appearance of these, literature left the highroad of communication and retreated into an esoteric fastness. This dictatorial intellectualism was rooted in contempt for normal intelligence.

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* A fair appraisal? Ed.

T. S. Eliot, both by verse and prose essays, made a revolution in the taste of his generation. His early poems were satires, sometimes comic, always dramatic and impersonal. In 'The Wasteland' Eliot viewed the post-war disruption of the European civilization that had so long sustained the Western world. Eliot is too close for any certain estimate. His vision of the tragic half century in which he lived and the dissolution of so many values, still works powerfully among many. We know for certain that he was a major influence on his own generation and that he created a poetic revolution.

Eliot had many imitators, but no direct successors; yet in the 30s, writers who felt his influence dominated the poetical scene. At the centre were W. H. Auden, Stephen Spender, C. D. Lewis and Louis MacNeice. With Auden as the leader and poetically, the most versatile, they made a considerable impact, but not always from what was most permanent in their work. For a time, they employed poetry in social and political problems. Middle-class, public-school Englishmen, ashamed of their privileges, viewed England's economic depression, and despaired of the future. Auden expressed this forcefully, if somewhat crudely :-

Smokeless chimneys, damaged bridges,
rotting wharves, and choked canals,

From lines buckled, smashed trucks lying
on their sides across the rails.

To them all, the Soviet Union was a system of construction and hope, and behind the Soviet Union lay Marxism, to them, a stronger and more consistent doctrine than anything suggested by the English leaders. Neither attachment was profound nor formal. Freud and D. H. Lawrence were both an influence in a way. Eliot was a powerful influence, but they lacked his astringent qualities. C.D. Lewis summed up their view: "Post-war poetry was born among the ruins. Its immediate ancestors were Hopkins, Owen and Eliot". Their loyalties coalesced in defence of the Nationalist side in the Spanish Civil War — for them here was the last heroic cause. If there was a failure here, nothing could be retrieved. While this war broke up the group, the war, the alliance of Germany with the U.S.S.R., signalled its end. They lived to write other poems, but the sharp impact they made in the thirties was over.

The people of Britain faced the Second World War in a mood of stoical determination and endurance. In 1939, there could be no repetition of the spirit of 1914, when romantic-patriotic fervour and belligerent enthusiasm were not yet enlightened by experience of total war. The Second World War could not produce a Rupert Brooke, a Siegfried Sassoon, or a Wilfred Owen. Whereas 1914–18 had borne a harvest of soldiers' verse that was stimulating and sometimes uplifting, 1939-45 produced little verse and that little was mostly in a minor key and often obscurely phrased.

Valedictory,

College Associations 1966,

FEBRUARY



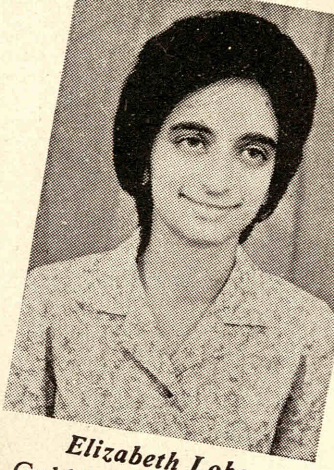
Dr. D. J. Davar, Director of Collegiate Education presides and gives away Prizes
(Raychelle Roy receives the Cup presented by Mr. M. C. Chandy, Police Commissioner, for the best Drama Group)



Kala Rangaswamy
1st Rank Arts



Arti Hosali
Gold Medal (English Major)

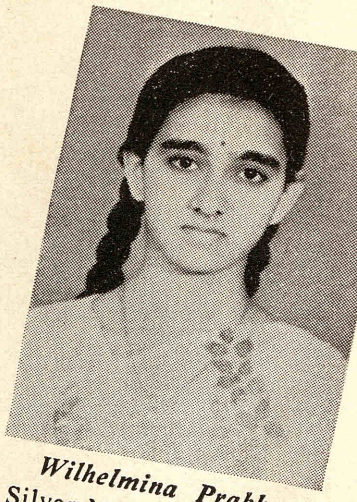


Elizabeth Lobo
Gold Medal (Religion)

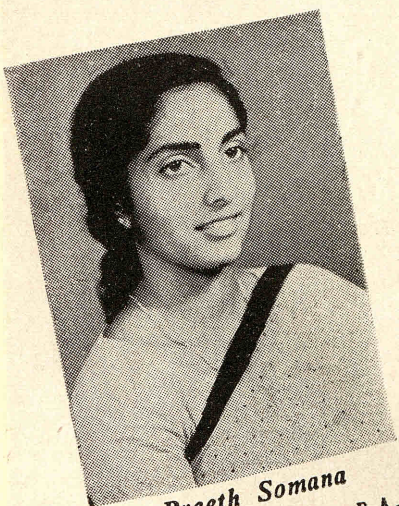


Geetha Mehta
1st Rank Home Science

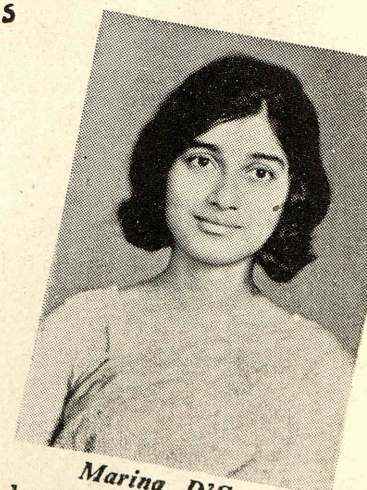
They've won their University Laurels



Wilhelmina Prabhu
Silver Medal (Religion)



Preeth Somana
Rank 1st Exam. B.A.



Marina D'Sa
1st Rank 1st Exam

The common view of war as a vast crime imposed upon man by man, a crime to be combated by plodding endurance, was qualified by a minority who saw the war as a consequence of Sin against the Almighty.

Between the two wars, the writings of Soren Kienkegaard, Rainer Maria Ritte and the novels of Franz Kafka, induced among English writers a pre-occupation with states of consciousness, commonly accepted as presentations, sometimes symbolic, of man's dire need of redemption. No previous generation had shown so close an interest in mental and spiritual disturbance as to create a growing assumption that most men and women are cases to be diagnosed, that the world is a vast clinic, and that nothing but abnormality is normal.

While Eliot, Auden, and their associates drew the main critical attention, many poets in the '30s and '40s chose different ways. Edith Sitwell together with her brothers represented an aristocratic mood in English literature. Edith Sitwell's later poems were different. A Christian element prevails and tragic moods occur, witnessing how saddened many civilized men and women were by war and the atomic age.

Other poets, despite social and political pressures, sought an introspective exploration of the individual life. The dominant voice here was that of Dylan Thomas. He began with ' Eighteen Poems ' and concluded with ' Collected Poems.' His work was more complex than that of Auden's group. His verse was seldom without a meaning. Whatever his ultimate position, his lyrics have the enduring qualities of simplicity and un-ageing themes.

Poetry in the middle of the 20th Century was not a popular art. In the second half of the 20th Century many preferred to live their private lives in public, while the personality cult, developed by television and other media, created a passion for exhibitionism, not least among writers. Literature and scholarship are not well served when transacted under the public eye. The handicap imposed on writers, hustled into premature brief fame by the importunities of journalistic reputation-makers, is beyond estimation. In no previous generation had it been so easy to gain a reputation, or so easy to lose it.

Usha Devi
III B. A. (English)

S. N. Shashikala was winner of the Tait Memorial Prize for Compulsory English, 1965.

The Language Question

Added to all the major economic and food problems which burden developing India today, is the controversy that rages over the "language question". Which of the 14 languages listed in the Constitution should be the national as well as the official language of linguistically divided India? The more pertinent and important question however, is why should there be a national language ?

Before Independence and before the coming of the British, about 250 years ago, there did not exist a national language for our country. Indeed India was not a nation in the real sense, but was composed of several kingdoms, each existing to foster its own interests. Harmony and unity between them in the view of such "enlightened self-interest" were rare. It is not difficult therefore to imagine that the British "Passage to India", was relatively easy, as divergent and not common interests were the order of the day. Having firmly established themselves on Indian soil, the British gradually extended their rule, until the whole of the Indian subcontinent was subjugated. It was the first time in the annals of Indian History, that all of India had been conquered and she had became one unified country under one government. With the British at the helm of unified India's administrative and political affairs, English came to the fore. It was imperative that the governed learned the language of the "governors", if they were to rise in status, as the key to all intellectual and educational attainments was English. Further, even leaders such as Raja Ram Mohan Roy, "Father of the Indian Renaissance", saw in English the key to the progress of the West. In his demand for the introduction of English education as against those who supported the old classicial education through Sanskrit and those who wanted to encourage education through the Indian vernaculars, he wrote, "The Sanskrit system of education, would be the best calculated to perpetuate ignorance".

With his implicit faith in an English liberal education, Raja Ram Mohan Roy pleaded for the admission of Indians to the highest offices of state, and it was largely through his influence that the Charter Act of 1813, terminated the commercial character of the East India Company, and legalised the appointment of Indians to the highest positions. Moreover, it was through the spread of English education, that there was a national awakening for freedom and democratic constitutional self-government which India has now obtained.

Besides becoming the common spoken language, and forging a link between the several different parts of India from Kanyakumari to the Himalayas, which fact, eventually resulted in the Freedom Struggle and Independence of India, the development of English also synchronised with developments in transport, communication and technology.

After Independence however, troublesome questions arose. The Freedom struggle had aroused the resentment and bitterness of a once subjugated people, towards anything "alien" or "foreign". And so it came to be that English was dubbed a foreign language.

The need for a national language to replace the "alien" language arose. The Constitution makers, had listed the 14 main languages of India. But, which of them would serve the purpose of national and official language best? Perhaps the framers of the Constitution felt that the language spoken by the greatest number of people, should be adopted as the national language. That language was thought to be Hindi, spoken in the largest and most populated State of Uttar Pradesh. Accordingly, Part XVII of the Constitution and Article 343 read —

1) The official language of the Union shall be Hindi in Devanagiri script. The form of numerals to be used for the official purposes of the Union, shall be the international form of Indian numerals.

2) Notwithstanding anything in Clause (1) for a period of 15 years from the commencement of this Constitution, the English Language shall continue to be used for all the official purposes of the Union, for which it was being used immediately before such commencement.

Provided that the President may, during the said period by order, authorise the use of the Hindi language in addition to the English language and of the Devanagiri form of numerals, in addition to the international form of Indian numerals, for any of the official purposes of the Union.

3) Notwithstanding anything in this article, Parliament may by law provide for the use, after the said period of fifteen years, of

a) The English language, or

b) The Devanagiri form of numerals, for such purposes as may be specified in the law.

"The Language Commission has also recommended the use of Hindi as the national and official language of India on the ground that the greatest number of persons in India, i. e. 42 percent speak and understand that language. The Language Commission, however admit that in this 42 percent, are included those who speak either Hindusthani or Urdu. Important and authoritative persons, including at least 1 member of the Language Commission, assert that not more than 1 to 5 percent of the people, know, understand or speak the Hindi language. We are all aware of the gibe, that there are lies, damned lies, and statistics! Assuming but not conceding that 42 percent of the people understand Hindi, it does not by any means follow that it must be accepted as the official language of India.

Even after 18 years of Independence, English has retained its position of official language though further attempts are being made to shunt it out, on account of its "alien" quality. It is strange that any language be labelled alien and more so when the language is English, a language used in India for nearly 250 years, in the extensive spheres of education and government. India is proud of her great patriot-poet Rabindranath Tagore, whose exquisite poems are world famous. Let no truly patriotic Indian condemn them as alien ! Language, has no nationality. It is merely a means of expression, and transcends all boundaries.

However, concerted attempts have been made to make Hindi the official language, and it is a known fact that large amounts of money are being spent for coining words, to enrich and equip Hindi, so as to make it suitable for use as the official language. No language can be forced on a people. "Language is a vehicle for thought." If Hindi is forced to be that vehicle in its present over-Sanskritised form, the progress of India would be impedimented. The cost of translating texts for education, into Hindi would be enormous. More important, India will lag even more in her development, as Hindi at present, is incapable of expressing Science and Technology, in as precise a fashion as English. "Experience" they say "is the best teacher". Let us learn from the futile attempt of the Irish, to make Gaelic the national language of Ireland, long after English had become the most widely spoken language.

Even, Rabindranath Tagore, when requested to devise steps for spreading the Bengali language, stated, "the only way to spread the Bengali language over a wider area, is to make Bengali literature ever nobler," and then referring to the various attempts being made, even then, to make Hindi the language for the entire country, categorically declared, "those efforts, however thriving today, may one day well peter out".

Moreover, the thought that Hindi, an underdeveloped language, is to reign over the other regional languages far more rich in expression, has aroused much frustration, ill-feeling and internecine fights, which threaten the unity of India. There can be question of following the three-language formula, of English, Hindi and the State's corresponding regional language, as "official languages"; the time spent on learning so many languages, could be utilised far more resourcefully, especially at this stage of India's progress, when "Time is money".

The notion of one nation — one language, therefore is inconceivable, and forbodes disaster in a country as multi-lingual as India. The idea, if taken further, would mean, that there should be as many nations in India, as there are corresponding "regional languages", a process by which India's unity would be shattered in the resulting chaos.

The English language has served our country extremely well. It is not only the language of the English, but the most spoken language in the inter-national sphere. Are we going to shut ourselves off from the world for the sake of our national prestige ? Are we to discard English on the ground that it is a foreign language ? If so, we shall also have to discard the inter-national form of Indian numerals, for which use, provision has been made in the Constitution, on a similar ground. And if so, are we to likewise discard foreign ideas and thoughts, which have been accepted, and are in use in our country — not to mention, the telephone, radio, automobile, aircraft, and atomic reactors, which are all "foreign"?

The retention of English will continue to serve India better than any other language. It is above the petty conflicts of regional languages, each striving to be the national language, and is our window to world progress. National language at the expense of progress is not worthwhile ; and English can legitimately lay claim to a greater number of literates in our country, in its fold, than any of the several regional languages specified in Schedule 8 of the Constitution.

Let us arise above the relatively minor, yet much bickered over problem of national language, when major economic and political problems confront us. Let us not make a mountain out of a molehill, in blinding ourselves to the fact that India's cultural unity lies in her diversity. Let us instead, awaken our country to Tagore's "Heaven of Freedom"-

"Where the mind is without fear,
and knowledge is free '.

Preeth Somana
III B. A. (Politics)

The Marvellous Plant Kingdom

In the 20th Century man's interest lies in the sun, the moon and the stars and he tries to probe into the marvels of these celestial bodies. Let us turn to the earth for a while and glance at some of the marvels, concerned not with men but with organisms often considered non-living.

Perhaps, the oldest and mightiest of living things is the giant sequoia of California — "big trees". The gigantic size of the tree trunk makes it difficult to comprehend that it is a living thing. Accurate ring countings on its biggest stump show three thousand and one hundred rings. Thirty centuries of life is awe inspiring! The sap of the "big trees" is non-resinous and slightly inflammable. Its high tannic content has the same healing action as tannic acid has on our flesh when applied to a burn. It is highly antiseptic, hence the long life. A giant sequoia flowers after 175 or 200 years — perhaps the most delayed sexual maturity in all nature.

In the Calaveras North Grove lies prone the tall tree called 'Father of the Forest'; inside its hollow trunk a man once rode on horseback without having to bend his head. The crown of this tree is gone, the taper of the trunk indicates that the "Father of the Forest" stood 400 feet high, which would have made it the tallest tree in the world. A specimen of Banyan (order-Urticaceae) in the Calcutta Botanical garden has over 3,000 small trunks and a main trunk 13 feet in diameter. The Bo-tree at Anuradhapura is said to have been planted in 288 B.C. The date palm bears fruit for one or two centuries. The branches of Araucaria-imbricata (gymnosperm), an ever green native of Chile, interlace so intricately as to suggest that even a monkey would have trouble to find its way through. Hence the popular name "Monkey Puzzle Tree". Lagetta lintearia, "Lacebark tree", is a native of Jamaica; the bark is readily detachable in sheets, each sheet being a close network of fibre which when delicately stretched, forms a mesh resembling a piece of lace.

In the doldrums of the North Atlantic — so goes the legend of the Sargasso sea — lies a vast morass of sea-weed, deadly in its sluggish power. Twisting in the spin of the currents, it winds itself about passing ships. The ship is held helpless, the crew become gaunt skeletons and the rotted hull sinks through the suffocating mass.

The Poison ivy (Rhus toxicodendron) of America causes, on contact, inflammatory eruption, accompanied by a violent itching followed by fever. The alkaloid present in Corium maculatum produces first a weakness, then paralysis of the lower limbs, respiration later being stopped. It was this poison that Socrates was forced to drink. The most poisonous Toadstool is Amanita phalloides, commonly known as the death cup.

The Upas tree when burnt or felled gives out noxious exhalations. The juice of the leaves of Agave lathers in water. Amaranth, a genus of herbaceous plants, preserve their appearance even after being dried. The hard, round, shining seed capsules of Job's Tears have a fanciful resemblance to tears. The frond of Irish moss (Chondrus crispus) swells up in hot water; on boiling it dissolves. Valeriana officinalis attracts cats and rats by its odour and they sometimes roll against the growing plant.

If plants can capture insects, betray them by the viscous fluid which glitters in the sun and looks like honey, enclose them in 'death traps' and feed on their nitrogenous substance, is it not marvellous? Almost unbelievable at first? Some such plants are Drosera, Dionaea, Nepenthes and Utricularia. Tiny pieces of meat dropped in the pitcher of Nepenthes disappear.

Acetabularia of Siphonales is remarkable for its property of regeneration. Transplanting is possible; pieces of the stalk of one species can heal with the cut stalk of another species. It was based on this property that Hammerling showed that the nucleus determines hereditary characters.

Ornamental shrubbery, flowers, lawns and fruits are sources of aesthetic pleasure. Besides this the plant kingdom supplies the three necessities of Life — food, clothing and shelter. Alexis Carrel says, "To live is not sufficient. We need also the joy of living; and the joy of life requires health". Even here our miraculous plants play a prominent role. The power and scope of this kingdom is wide. Arisochilus carnosus of the family Labiatae is used to cure the common cough and cold, whereas species of Podophyllum are used against the deadly cancer. Acacia pennata is used as an antidote for snake poison; on the other hand Lobelia inflata is extremely poisonous. The latex of Euphorbia antiquorum causes blindness when it comes in contact with the eye but the leaves of Abutilon asiaticum are used as an eyewash. Such is the power of plants. Antibiotics from plants are the miracle drugs of modern times; they act like magic bullets shooting down the germs which cause diseases. It was indeed a miracle which lay hidden in a spoonful of soil for the benefit of mankind. The yellow magic of penicillin has spelt the difference between life and death. It is amazingly effective against Gram-positive bacteria. Streptomycin from a species of soil bacteria Streptomyces griseus and Chloromycetin from Streptomyces venezulae, are included in this chain. Latest in this chain is Jawaherene, discovered in 1963 by Dr. D. K. Roy from a species of Asergillus growing on rotten potato tuber. This Antibiotic has proved very useful against pox, poliomyelitis, influenza, amoebic dysentry and the deadly leukaemia.

Even in the currently popular field of chemotherapy of tuberculosis, plants are proving of interest. From ancient times the roots of an indigenous plant, Rauwolfia serpentina have been used as a stimulant to uterine contractions and as a sedative. R. J. Vakil investigated its uses in hypertension and found it to have a

marked hypotensive action. Recently, an accidental discovery by a group of pharmacologists had led to what may be an important use of rutin in the treatment of the after effects to the exposure to atomic radiation.

There is no part of a plant which does not have a medicinal value. The bitter roots of Tephrosia purpurea are given in tympanitis, dyspepsia and chronic diarrhoea. Roots of Valeriana officinalis are used us a stimulant, carminative, antiplasmodic, useful in hysteria, epilepsy, chorea, shell shock and neurosis. Leaves of Abutilon asiaticum are used in gonorrhoea, applied to ulcers and for stone in bladder. Flowers of Viola biflora are used as an emollient pectoral, diaphoretic and antiplasmodic. Stamens and pollen of Typha laxmanni are used as an astringent and styptic. Dried stigmas and the tops of the styles of Crocus sativus are used in melancholia, enlargement of the liver, stomach and catarrhal disorders. The glands and hairs on the fruit of the cum-cum yielding Mallotus phillippinensis are used as an anthelmintic, cathartic and styptic. The seeds of Abrus precatorius are used as a purgative, emetic, tonic and in aphrodisiac. The bright red mace which develops from the funicle and micropyle of the seeds of Myristica fragrans is also medicinal. The parts of a dead plant are also utilised. The dried flowers of Trifolium pratense are used as an antiseptic, expectorant, employed in whooping cough, bronchitis and in anti-asthmatic cigarettes. Ashes of the bark of Terminalia arjura are prescribed in scorpion stings.

Gum, tar, latex and several other plant products are medicinal. The gum from Moringa oleifera is useful for dental caries ; mixed with Sesamum oil, it is poured into the ear for the relief of otalgia; Tar, from the bark of Anacardium occidentale, is applied in leprosy, corns, ulcers, as a counter irritant, rubefacient and vesicant. Latex from the capsules of the opium poppy (Papover somniferum) is used to relieve pain, induce sleep and relax spasms. From the smallest bacteria to the largest Angiosperm, the creation of the plant kingdom is for the benefit of mankind.

The value of plants is also beneficial to animals. The seeds of Aframomum melequeta, a native of tropical Africa, are used as a carminative for cattle. Roots of Eclipta abba are applied externally as an antiseptic to ulcers and wounds in cattle. Achillea millefolium is tested on rabbits; the plants are found to possess a weak anti-pyretic action.

Let us then, pause for a moment and wonder at the plant kingdom — from the humble mould of Penicillium which battles for our lives, to the giant Sequoias of the forest. Let us descend to the depths of the earth where lies buried another marvel of this kingdom — Petroleum — the liquid gold of modern civilization. Why! the very air we breathe depends for its purity on the wonder pigment of green plants. This " Gift of the Green " in plants enables the most important organic

process, photosynthesis, to take place. Hence chlorophyll is rightly known as the " Green blood of the world ".

Man could not have existed without plants; nor could civilization have reached such heights had it not been for the miracle—the plant kingdom.

Sadikha Easa
II B.Sc.



Purification of the intellect is rarely practised to-day. No one would allow garbage at his table, but many allow it served into their minds. Unless a mind watches closely over what goes into it, it will not be long before his hodgepodge of journalistic information has come to seem an absolute, and he will consider himself a great thinker without having even read the greater thinkers of our race. Soon the false ideas will pass into act, for it makes a tremendous amount of difference what a man thinks about. The movies, the newspapers, advertising, and the radio pour into the intellect confused and contradictory ideas which will produce confused lives unless the intellect, in the light of Faith, keeps many of them out. Anyone who has lived without a newspaper or radio for thirty days has experienced peace from not having to read the news of discord, strife, war, murder, and divorce. A little effort to form sound reading tastes will convince the mind that it was made to know Truth, as the eye was made to see light, and that the ultimate in Truth is Charity.

Mgr. Fulton J. Sheen, Ph.D., D.D.

The Mystery of the Vanished Dinosaurs

" Dinosaurs " — The very word has a mighty ring of strength, power and antiquity."...." Dinosaurs, the ruling gods of the Mesozoic period — the most successful of all the backboned animals "....." Dinosaurs, with a story of so vast a scale as to dwarf our own history into insignificance " Such has been the supreme praise of the Dinosaurs. But why has that story of triumph now ended ?

It seems unaccountable, almost unbelievable, that that supreme power could vanish so suddenly after 140 million years, into mere empty bones in the mud. Another brain-splitting question is, why all the dinosaurs should become extinct, and to this complicated question a general explanation is required.

The peak reason for this drastic decline was " Lack of Adaptability." As we already know, ' Adaptation to the Environment ' is the thread on which life hangs. Then, how and why was this thread cut asunder by nature ?

At the end of the Cretaceous period and the beginning of the Paleocene periods occurred a new series of events of profound importance — our modern mountain systems were born, the tropical lands gave way to rolling uplands. Palms retreated before the hard, woody forests. The warm, equable temperature of the tropics was gradually replaced by the fluctuating temperatures of more temperate climates. Yet the changes were taking place slowly but inexorably. These were changes to which the Dinosaurs could not adapt themselves, for they were too fixed in their organization to change in the changing world. The great plant-eating Dinosaurs could not change their diet and like-wise the carnivorous variety. The latter, to sustain themselves ate one another ! Their number grew rapidly smaller for they also perished with changes of temperature.

During the later Mesozoic period the environment was very favourable to gigantism and most of the Dinosaurs were giants. Unfortunately a large animal is confronted by many problems of mechanics, of stresses and of strains which never bother the small animal. Another pitiable thing was that they had a very small and lowly organised brain compared to their huge, massive body. Hence, they were very sluggish. In the late Cretaceous times Mammals were developing at a rapid rate. Though they were of insignificant size, they were nevertheless large-brained, active forms and **warm**-blooded.

The stress is laid on warm-blooded, because the Dinosaurs being reptiles were cold-blooded as a result of which they would be fatigued easily. Hence in the struggle for dominance there is not even the slightest doubt that the triumph was for ' brain over brawn'.

Another instance of the mocking irony of fate was that these animals that had all the strength of which to boast were actually eaten by the weaklings.

It is said that smaller animals preyed upon the eggs of huge reptiles and hastened their extinction by preventing a large number of them from starting life. Thus we find the quest of this mystery growing rather ridiculous and more an object of derision.

But still we do not find the answer fully satisfying. Why did all of them become extinct ? And why did not the smaller Dinosaurs survive ? The answer is " Racial Senescence ". Looking back through the pages of geologic history we find many instances where animals perished, because they had reached the end of their natural, evolutionary development. The Dinosaurs are a case in point. It is due to this reason that not even a few persist to this day. Only their close cousins, the crocodiles, persist. This fact now leads to another channel of thought. " Racial Senescence " in evolution is easily accompanied by over-specialisation ....by the production of bizarre forms which appear to be nowhere well suited to their environment.

It may be that the chromosomes, those carriers of heredity " Get out of control ", just before extinction. This over-specialisation due to chromosomes of cells, was instrumental in causing the disappearance of many particular, evolutionary lines. For instance, some of the armoured Dinosaurs developed peculiar projections and excrescences over the body and then became extinct before the age of the Dinosaurs.

Another factor which must be taken into account is that of causes. It is estimated that the downfall of the Dinosaurs had been brought about by the upsets in their glandular secretions. For example, many of these animals had extraordinarily large pituitary bodies which were the growth hormones. The Dinosaurs were large because they had overdeveloped pituary glands. But what caused the overdevelopment? Was it the Chromosomal disarrangement? It might have been due to common disturbances of hormone secretions which resulted in deleterious effects upon the animal. Again a rather confident guess has been made that certain epidemics may have been a contributory cause in some cases.

Thus the Cretaceous-Eocene transition was a period when the dominant animals of the Mesozoic scene gave way to small animals. The Dinosaurs had their day and while it lasted it was a great day, and the bones of the wrecked Dinosaurs in the sands recall Shelley's words to our minds —

" Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away "

Manorama Janakiraman
II Year B Sc.

Camouflage

Have you ever noticed the variegated colours around you? Colour is such an arbitrary, intangible thing, and colour sense is a faculty so difficult to test or explain, that it has always been hard for anyone, leave alone scientists to write about it with assurance. The world has witnessed, and is still witnessing the attempts of soldiers to avoid detection, when deep in enemy territory, but how many of us have witnessed a few microscopic living creatures struggling to live? Most of the colours that flood the world, seem to have no purpose at all, to us human beings who can hardly imagine a world devoid of colour. It is a sheer, delightful superabundance of life's energy and God's greatest gift. As such, man has utilised colour, only to beautify himself, but for animals it serves a definite purpose. A purpose, because it is a matter of life and death, to helpless creatures and here colour serves as a master weapon in the "game of survival".

The camouflage in nature is better than any, that man has ever devised. It has been of more use to animals than the inventions of gun powder and nuclear weapons to humanity.

Helmets topped with leaves, roofs of factories painted with the colours of vegetation — all desperate attempts to escape the hawk's eye, seem crude and amateurish when compared to the art of camouflage perfected by animals in nature. Thus, camouflage in itself is an art where innumerable techniques are used.

Many animals possess the general ability to adjust their body colouration and merge with their environment. Here they are both safe, and at the same time alert to attack their own prey.

Now let's get into the small world of the hunted, and how they escape the detection of the hunters, simply by looking something they are not; and in this process, colour plays a very important part.

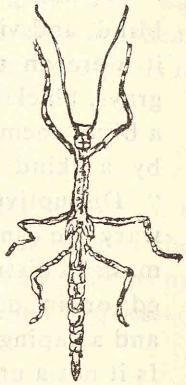
Let's meet Mr. Toad first. He looks like a lump of earth he squats on, and as for the agile Mr. Frog, he is as green on top as the scum of the pond where he floats on, but underneath he is as pale as light.

Watching the brilliant tropical fish, one is reminded of an avenue with neon lights at night, winking at the myriad eyes of the gazers. You will notice these fishes hiding amid the brightly coloured algae and sea-weeds in contrast to the deep blue of the sea.

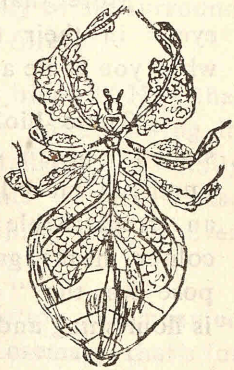
Now we come to the land masters. A partridge or quail on the floor of the woods may not be seen because of its mottled feathers, neither is the parrot conspicuous when among the green of trees. Among the fuller autumn leaves,

almost perfectly camouflaged, is the copper-head snake. Now and again you may come across the dappled fawn, lying motionless, blending its colours with the forest floor.

Insects, probably, are the masters of this art. An entomologist who is on the " hunting squad " for insects must look — then look again. Take a walk in an orchid bed, and stop to admire. You would be astonished to see the orchid move. A closer look would reveal that a large part of the flower is in reality a " PrayingMantis " convincingly posing as a blossom or leaf. To make the masquerade complete the mantis may even rock to and fro to imitate a flower tossed by the wind. Could man surpass this? In our own country, a more subtle performance of the stick insect is a perfect example. It is often seen perching on a branch, at such an angle, it is often mistaken for a twig. Try touching it; poor creature, will continue to play possum, but if too annoyed it clings to the branch with an air of offended dignity for having its disguise penetrated. The leaf-insect is another example. It modifies its body to resemble plant leaves or twigs. Mademoiselle Butterfly with all her beauty, splendour and airs of royalty, resembles foliage, not only in colour, but in ragged outline and the delicate venation. Even her slow, twirling movement is like that of a falling leaf. Therefore deceit, for insects, serves a dual purpose — protection against the enemy as well as an aid to " trap the prey ". Some insects have offensive traits which say " keep away ". The distinctive features as a bad smell, sting or taste, warn the predators which have had previous experience with it.

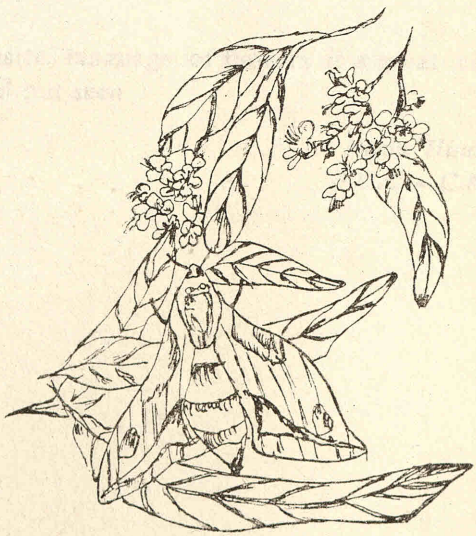


STICK INSECT



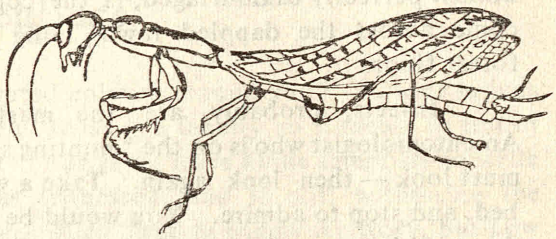
LEAF INSECT

The ability to behave so that the colour camouflage is nearly perfect is already familiar and when thinking of a quick changing artist, immediately we think of the chameleon. By doing a slow " turn movement " it can snatch a new background. A flounder changes colour astonishingly, almost in minutes. When placed among the squares of patterned linoleum it will adjust itself to match, while waiting for dinner to pass, while a " dried up stem " on closer examination



BUTTERFLY

may turn out to be a spider with eight legs.



PRAYING MANTIS — MALE

Many creatures are colour blind, and view the world as though it were an untinted photograph in grays, blacks and whites. But even a blind enemy, is somewhat deceived by a kind of protection called " Disruptive ". Since there is no outline harder to conceal than a circle, many a wary eye can give its owner away, but brother Racoon wears markings like a black mask to distract attention. The Indian horn-worm feigns ferocity. When disturbed or in danger it exposes a startling " false face " with big red and black eyes, and a gaping mouth. When undisturbed these eyes are covered by a fold of skin. Is it not a pretty picture to watch ?

More than one fish, sometimes go in for the game of displaying " false eyes " in their tails. Call for stakes and guess which is head and which is tail when you come across one next time.

These biological dreams have been played without stop and perfected ever since life began on this earth. The wonders have not ceased. These devices, and hundreds more like them are not casual happenstances or coincidences. They are an irreplaceable part of nature's grand strategy for the " game of life ". As such, colour means gaiety, variety but most of all it serves a definite purpose, a purpose for the " struggle for existence " in the world of to-day, where competition is flourishing and the best emerge as the most successful.

Bina Rao & Shanta, K. S.
Final B.Sc.

Say it with Flowers!

From the earliest times, even before the actual language of flowers was discovered, they have been used as emblems, their mere presence speaking for them. On every occasion Man has somehow or other, instead of words, tried to express in flowers his sentiments.

Everywhere it's just FLOWERS! FLOWERS! FLOWERS!

Every young girl when she is courted has to receive a nosegay, a posy or a bouquet. In whatever form the flowers are sent it does not matter, as long as the sentiments of the sender are conveyed. No funeral passes by without wreaths being sent and in this way there are other, countless occasions where Man has expressed himself through flowers.

Further, because of the rare beauty Nature has bestowed on flowers, man has used them in numerous arrangements to enhance the beauty of his surroundings. So, the poet was apt who said 'A thing of beauty is a joy forever.'

What a beautiful language Man has discovered to express himself! Now that the actual language of flowers has been discovered, with each flower having its own meaning attached to it, this language is a great boon to Mankind, especially to the illiterate. They are used as symbols to convey sentiments which can also be understood by the illiterate. Letters of passion, friendship, civility, or even news, can be sent without men inking their fingers.

In Turkey, ladies sent messages of invitation or congratulation accompanied by a few symbolic flowers. As in 'Hamlet' Ophelia says "Rosemary that's for remembrance and there's pansies that's for thoughts" and so she continues, each flower conveying its own impressions.

I conclude by saying that the exquisite language of flowers is a great asset to Mankind, a language which is not heard but seen.

Neelu Hinduja
P.U.C.—C.B.Z.

Life in the Round! - Room of Tomorrow

To-day's architecture — straight lines and cube construction — dictates the shape of living in to-day's rooms. But the future will give us life in the round. The newest materials, machines and methods for moulding and curving traditional materials are being perfected and the future should prove less angular — in architecture as well as in furniture construction.

Our living room of tomorrow will have greater mobility and what may become known as ' flow-planning', for each area flows easily into the other. The entire house or flat could be planned as though it was a series of overlapping circles, divided by removable walls. It could have curtains with tracks recessed into lighted ceilings, folding doors, and electrical installations along whose entire length fitments could be slid, instead of, as now, plugged into individual sockets. This kind of electrical installation is already used for kitchen gadgets in the United States — a "track" along the working top is recessed slightly and toasters, grills and mixers can be used at any point. Similar fittings for bedside lights are used in Copenhagen.

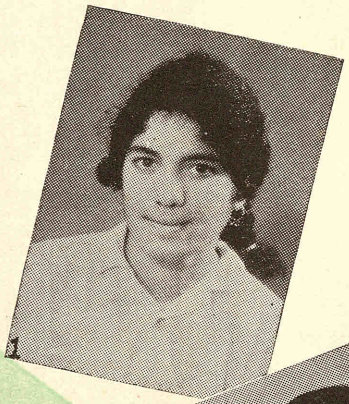
Verner Panton, the famous Danish furniture designer, is already experimenting with transparent furniture.....not as silly as it sounds, for, in small areas, heavy opaque forms consume space. He is already using strong polythene to make inflatable pouffes. Air - filled seating will adapt itself to all shapes of people. Chair frames of expanded polystyrene will be moulded (where now they must be jointed), making them lighter to dismount and stack.

" Follow the sun " will be a home and not a travel brochure theme. Some houses of tomorrow will actually revolve to catch sunshine, while in others easily moved furniture, following a flowing curve, will be moved to take advantage of sun (or shade). Mobile cooking trolleys (plugged in along any skirting board) will give scope for meals in any room.

Each circular area is about 17 feet in diameter and the total enclosed area about 1,800 ft. A portable fountain can be moved to the centre of any bay where a duct carrying hot and cold water inlets, a waste outlet and electricity point are installed. This fountain can be used decoratively or as a humidiser. Hot air is let into the space between the twin glazing, all round the house.

Baghya Lakshmi G.
III H. Sc.

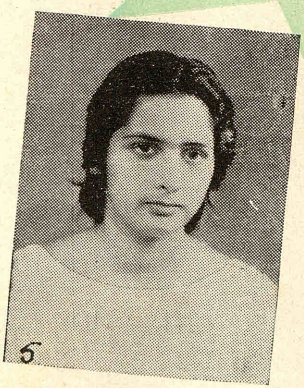
Stars in their Spheres


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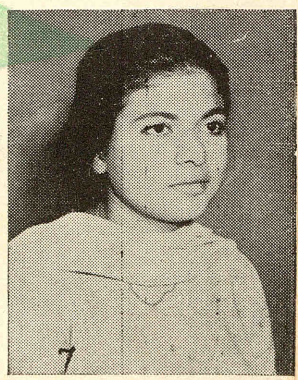

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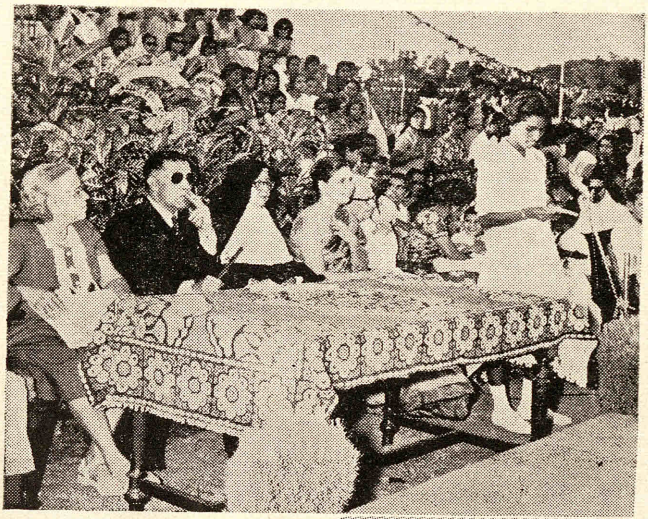

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1. *C. M. Seetha* .... *Track Events*
2. *Dorothy Albuquerque* .... *President's Guide*
3. *C. N. Vani* .... *Tennis*
4. *Sunbeam Mathews* .... *Varsity Basket*
5. *Mary Philip* .... *Field Events*
6. *Gurushree, T.* .... *Debates*
7. *Aruna Rao* .... *Hanum Tibba Climber*



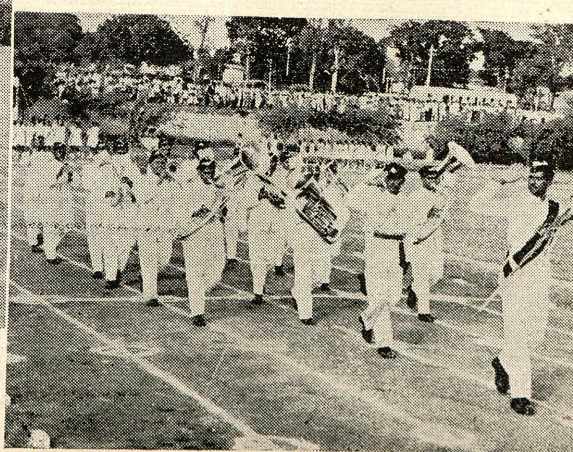
Mr. M. Quadir Ali, Police Commissioner, listens to the report being read by Sunbeam Mathews, Secretary of the Sports Association

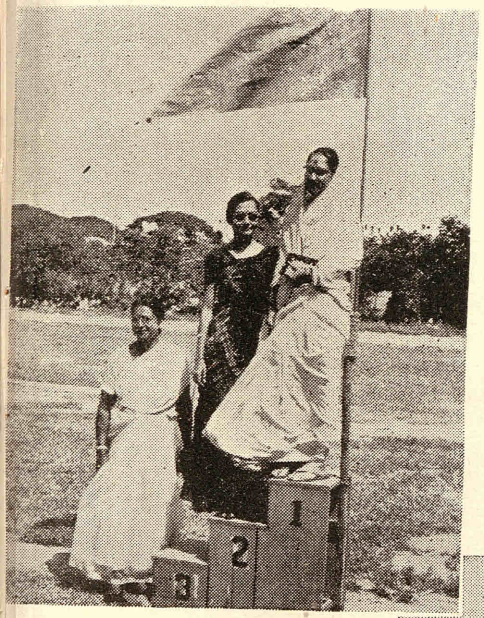


Mass Drill



The March Past





Staff Members



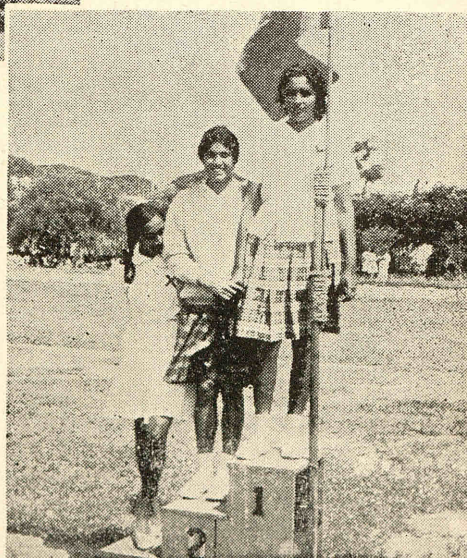
The President declares a Holiday : Cheers !

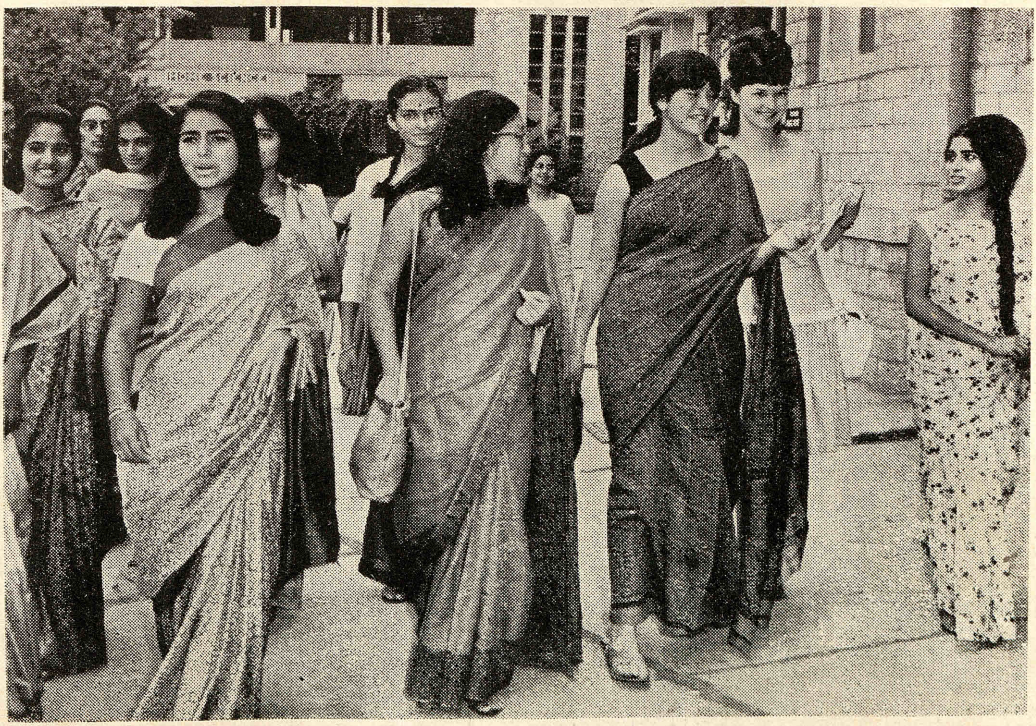
Past Students





Present Students





Project India Group 1966, with our Students on the Campus

Robert Frost: Poet—Farmer—Philosopher

(The writer, Mrs. H. Sigrist, is a foreign correspondent of the "Readers' Digest" at New York. She is a very versatile writer in both prose and poetry. With reference to the article below she writes "This piece is not a re-work of other material, but my own ideas on the significance of the poet, to readers far from here — and it does seem to me there is a genuine significance.")

Robert Frost was not at all like the mental picture of a poet that many people have—nothing frail or effeminate about him, nothing that suggested closed rooms. For that matter, this picture is always false if we are thinking about real poets, for greatness is never without strength of mind and soul, if not of body. But Robert Frost looked like a farmer because he was one. He could write about stone walls because he built them. He had tramped snowy fields in winter. He had sweated to raise crops on thin soil, and he had a special, personal love for blooming apple trees because he pruned them and sprayed them—just as a mother's care for her children strengthens her love for them. He shared the fears and aspirations of other farmers and villagers. Knowing the soil, and the people of one small area of Northeastern America, he understood a great deal about the world.

Life was hard for Frost as a boy, and it was still hard when he married a schoolmate and became the father of a family. For years the Frosts lived just above the subsistence level. There were, however, joys as well as sorrows—simple pleasures of community life, and those joys known only to those with eyes to see the beauty of the world. At night he wrote poems in the colloquial language of the people he knew. He was 39 when his first thin book of poems, "A Boy's Will," was published. For a time he went to England and then rented a small farm in Wales. With the outbreak of World War I he returned to America, published his second book of verse, " North of Boston," and began to be called upon for lectures. He became a college professor though he himself had attended college only briefly.

From then on honors came one after another as Frost's genius was recognized. Better fortune changed his way of living very little, and to the end of his long life Frost remained natural, questioning, forthright. His works were published in 22 languages, and he read one of his poems at the inauguration of John F. Kennedy as President of the United States. Frost died in January, 1963, at the age of 87.

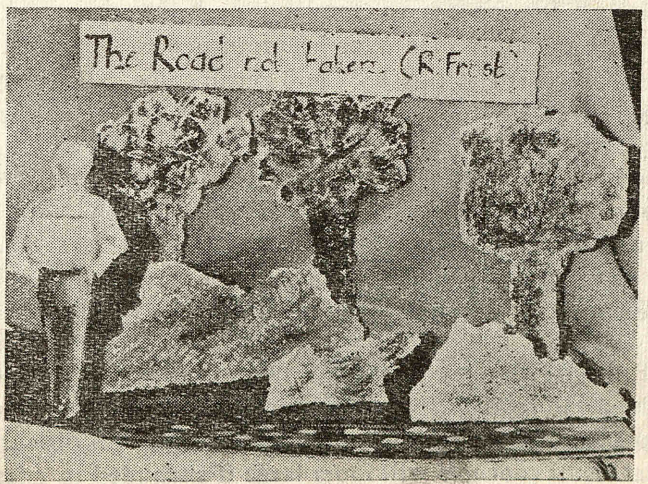
In a sense Robert Frost is a "popular" poet, in that it is not difficult to get at least some of the meaning of his words—though his simplicity is not shallowness. In our day some poets seem to labor to hide their thoughts in obscure language, as though hoping that small concepts will loom large if shrouded in mist. Frost never pretended to what he did not have. In the seemingly simple verses, written in the

speech-rhythms of country people, there are profound thoughts on the relation of man to the universe, of man to man.

It was not just because of his greatness as a poet that Robert Frost was called to teach university students. He was stimulating. He was the foe of superficial thoughts, of easy answers. In every culture there are those who naively accept groups of ideas, recorded for them on tape, so to speak. They push the button and play the tape of some ideology because it is so very much easier than to think as an individual. Frost had no faith in the redeeming powers of social progress as such, and wrote, " Whatever progress may be taken to mean, it can't mean making the world any easier a place in which to save your soul." He was troubled at the general preoccupation with things outside a man, and said, " We are too much out, and if we don't draw in, we shall be driven in." This, however, indicated no lack of concern for others. He saw that mass-action shortcuts to the good life are false in that they can never replace genuine love. He pleaded for understanding, and wrote, " To be social is to be forgiving."

Robert Frost was an American poet. Narrowly speaking, he did not even represent the whole of America but only that section called New England, describing its fields and mountains, its patterns of life, its people; but is he merely a regional poet? Why, then, his world fame? Why, then, his esteem as a great man and a serious poet? The answer has meaning for all of us. We are all limited. The size of the space to which we are limited matters very little. Greatness does not come from spreading wide but from going deep. Robert Frost went deep into himself and reached an understanding of what is universal in humanity.

Helen Sigrist



Varied Appreciations
Thank You!

Coxwell House,
Cirencester,
Glos: England

Thank you for your letter of April 4th and for the College Magazine which I found very interesting. I am so glad that you are stopping this ragging of new students. I hope it will be stopped at Q. M. C. too. I know that it had begun even in my time, but I think it was not as cruel as it has become.

I hope that you have now got a good Vice-Chancellor to succeed Dr. Laroia. In England, especially at Oxford and Cambridge, the great new development is in post-graduate Colleges for further study and research.

Sd/-
Dorothy de la Hey,
(Rtd. Principal, Queen Mary's College)

* * *

Bishop's House, 56–9A,
Chandigarh–11, (Punjab)

Thanks ever so much for sending me your College Annual! I read it from cover to cover, it was so very interesting. Keep up the high standard among staff and students down the years, and you will be doing immense service to God and country. So I wish you every success.

Sd/-
Fr. Francis Xavier,
O. F. M. Cap.

* * *

Archbishop's House.
Palace Road,
Bhopal, M. P.
1st August 1966

Thank you very much for the copy of your ANNUAL on which I congratulate your Congregation. It certainly makes very interesting reading.

Yours devotedly in Christ,
Sd. Eugene
Archbishop of Bhopal

BANGALORE UNIVERSITY

To,

The Principal,
Mount Carmel College,
Bangalore

Central College,
Bangalore.
3rd October 1966

I have great pleasure in informing you that Kumari P. Githa Naidu's report on the Inter-collegiate Debate conducted on 21—8—1966 has been adjudged the best and I request you to advise her to collect the prize from Prof. B. Chandrasekhara of the English Department as soon as possible.

I must congratulate you on the double distinction that your College has achieved.

Kumari P. Githa Naidu,
III B. A. Class,
Mount Carmel College,
Bangalore

Yours sincerely,
Sd/-
(M. E. Bharathrajsingh)
Professor of English

* * *

REDEMPTORIST FATHERS
Mount St. Alphonsus
Richards Town, Bangalore-1.
23rd March 1966

Dear Mother Antoinette,

Thank you very much for the copy of the Mount Carmel College Annual. It makes very interesting reading as a record of twelve months hard work with corresponding fine results.

I congratulate you and your Staff and Students on the splendid standards you have achieved. May God bless and prosper your endeavours to lead Mount Carmel College to ever higher heights in 1966.

Yours sincerely in Christ,
T. J. Connolly, CSSR.
Rector

30th Novomber, Tuesday

Mrs. La Follette mentioned that she found your students so bright and a truly thoughtful audience. For these reasons, I always enjoy my visits to Mount Carmel.

Look forward to our next meeting,

Sd/-
Mary Clare Penney

* * *

ACADEMY OF INTERNATIONAL CULTURE

Director :
B. C. ISHWARDAS, M.A. (Prince)
M.ED. (N.Y.)

Office :
4-B, Queen's Road,
Bangalore.

Thank you very much for inviting me to visit your wonderful College. It was both a privilege and a pleasure to be able to do so. I congratulate you and your band of dedicated colleagues, for the excellent piece of work you all are doing, for the young womanhood of India. It was fascinating to watch the students at work and to realise how successfully you have created an atmosphere of self-imposed discipline, cheerful followership, purposeful approach and a genuine quest for knowledge. For a higher seat of learning these are essential requisites.

The copy of the College Annual, you so graciously gave me, is a beautiful souvenir and a 'mine of information'. Your students are getting a well-balanced development of body, mind and spirit which should give them integrated personalities.

Sincerely yours
Sd/-
B. C. Ishwardas

National Study Week - C. S. U.

The third national study week for girls sponsored by A. I. C. U. F., at Mount Carmel College, took as its theme "Woman, the Church and the Modern World". Thirteen participants threw themselves into the work with enthusiam from the start. Each day we gathered around the altar with renewed faith and zeal to offer our sacrifice and His. Our daily Bible study centering around God's love and man's response, fanned the flame of our love and deepened our faith. It opened our minds and hearts to the soul-searching lights beamed on us by the inspiring lectures. Each speaker seemed to have lit his torch at the pentecostal flame of Vatican II.

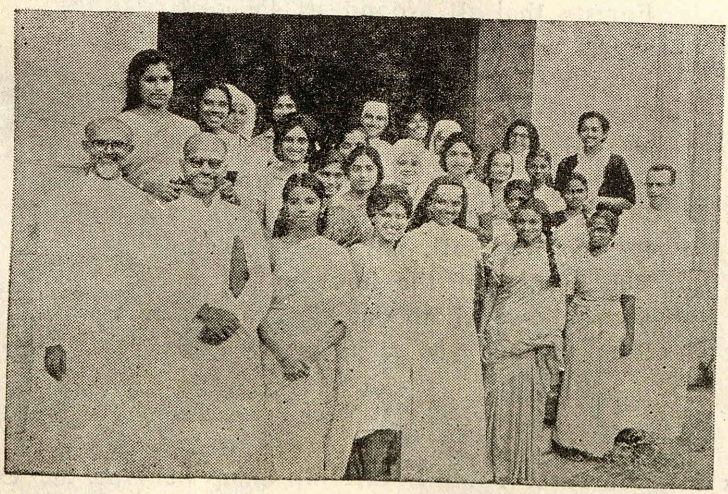
Every morning a fresh aspect of the study theme was exposed followed by a most thought provoking questionnaire. One dealt with the subject of our commitment to the world. God, we were told by the Council, gave man the mandate to subject to himself the earth and all it contains and to govern the world with justice and holiness. Our expectation of a new earth should not weaken but stimulate our concern for cultivating this one. We realised that contacts with the world far from injuring us could enrich and develop our personality provided, of course, we approached it with a mature and balanced outlock.

Miss Devaki Srinivasan in a lucid, magnificent speech shook us out of our complacency, tearing out all delusions. All was not well with the largest democracy in Asia. India with her hoary culture and religious heritage, was struggling to modernise and catch up with the West in Science and Industry. Yet she clung tenaciously to ancient traditions and outworn customs and "only attempted to attune them to the needs and requirements of modern existence". Many of her talented sons and daughters are impatient of this compromise and are for breaking completely with the past. Others regard the least change as unpatriotic. almost sacrilegeous. Here is where our commitment to the World and to India in particular should play its role. We, the rising generation of Indian Catholic scholars, had a duty to her. In the measure in which we discharged it would we receive recognition. As christians, as catholics we have something unique to give to our country, to our countrymen. We have Christ. We are his witnesses. We cannot help being thoroughly patriotic. We could and should set the pace for service to our motherland; service in every field—social, medical, educational, professional and scientific. Even labour and industry should feel the influence of the faithful christian witness. Ours is the responsibility, minority though we are, to lift our country like a beacon to all the world. Our discussions and lectures of the preceding days set the stage for the concluding symposium, — a joint meeting of men and women who during the week had been studying and deliberating in their separate camps and now had come together to discuss the vital question of our duty towards the building up of our country. The laymen as well as the priests and religious who were present, entered enthusiastically into the discussion. We heard again the oft-repeated lament that

young Indians trained abroad, experienced a sense of frustration on their return home. Their talents and abilities did not receive the recognition and award that were their due. Red tapeism. communalism and a host of other 'isms' stood in the way. This accounted in great measure for the leakage of talent and personnel in so many fields where the need was most urgently felt. On the other hand we owe our country a debt of gratitude and piety. As Indians, India not Europe or the U. S. A. should be the scene of our endeavours. Our talents and skills should be placed at her service even at the cost of sacrifice.

If India fails to make the gigantic progress she dreamed of on the eve of Independence, it will be in great part because hundreds of her sons and daughters lack that sense of dedication and do not care to return and place their talents at her feet. Deaf to the cries of millions, starving and illiterate, heedless of the call of their mother, they prefer to enjoy the flesh–pots of the lands of their adoption.

A camper
3rd National Study Week,
Mount Carmel College



* THE REPLY

Return to you, return to you, we must!
Your poignant call, how could we e'er forget!
However great the comfort we had met,
Security and all things else, we trust
Will fill our lives with satisfaction here.
How could we not heed the cries,
How could we not heed the sighs
Of our Country? No land must be more dear:
No greater claimant on our
Toil and zest than the soil that gave us birth-
India! our homeland of this earth-
Sharing her joys and pangs, as she strives
To build: we are the pioneers of this hour:
Our dedicated lives will raise the Tower.

S. M. A.

* MY COUNTRY

Massive mountains soaring to the sky,
Ancient rivers flowing to the sea,
Rivers of distant history:
Forests that all around us lie,
Mines within the deep heart's core,
Wealth of waters and of land;
Chiefly your people, brown as your sand,
Within whose breasts lies the store
Endless, of your future greatness.
India, my Country! We have far to go,
But go we shall, nor care to know
The burden of the hour, nor lateness.
So shall we climb one day to the peak
Seen through the mists below — we seek.

S. M. A.

* Thoughts inspired at the Youth Leadership Camp held at the College by the AICUF, during June 1966. The symposium, one evening, was on the subject "Should Indians, educated abroad, return to their Country in a spirit of dedicated service, or, remain abroad in their own interests ?"

Curtain Time !



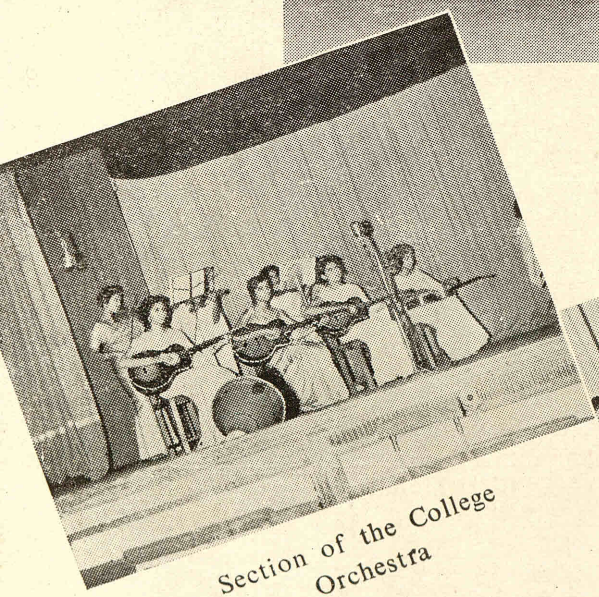
The Vineyard
Bible Theme in Dance



Tamil Drama Group



Christine Noronha, former student, ravishes us on her Piano Accordian



Section of the College Orchestra

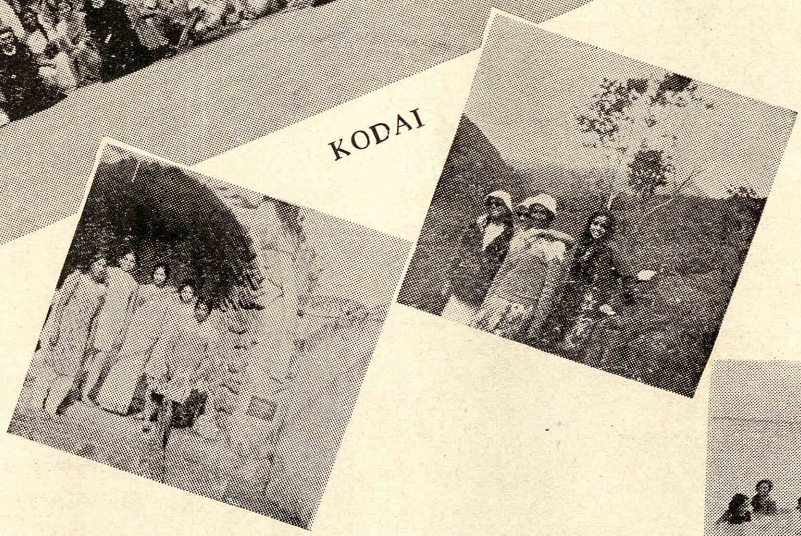


Malabar Dance

WITH OUR HOSTESSES OF PRESENTATION CONVENT



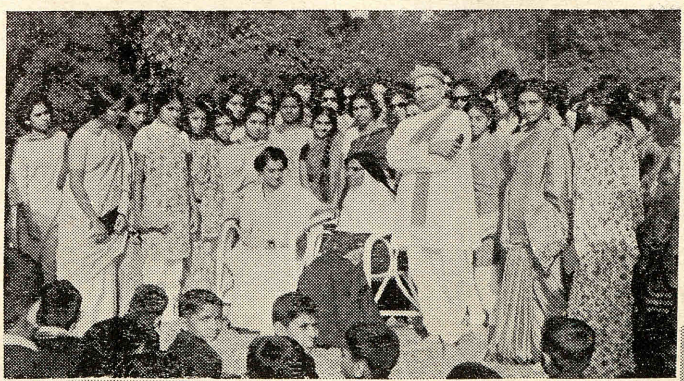
KODAI



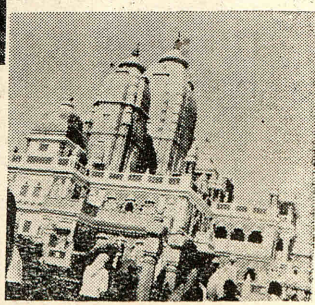


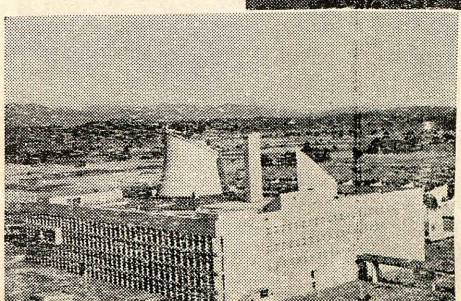
Krusadi Island or waters ?

With the Prime Minister at Delhi



Birla Mandir→





←Chandigarh's Secretariate and High Court

Devaluation

The story of how devaluation became inevitable runs in a fascinating sequence of cause and effect. Although devaluation is a technical phenomenon, the amount of economic activity or the lack of it within the country ultimately leads to it.

The basic problem in international trade has always been one of fixing the exchange rates of different currencies. In the days of gold standard, when economic forces were allowed free-play, the rate of exchange was fixed by the value of imports and exports. The rate was established so that the total value of exports equalled the total value of imports. This rate fluctuated when the value changed. Consequently there was a direct and uncontrolled connection between the level of economic activity within the country and the rate of exchange.

However, the rate of exchange these days is fixed in terms of gold and cannot vary and adjust itself to the value of imports and exports. Instead, to maintain this pre-established rate, it is necessary to maintain a sound balance between exports and imports. This is just what our government was unable to do. Over the years, our imports have increased enormously, while our exports have remained practically stagnant. Granted these imports have been raw materials and equipment, yet, they have had to be paid for in foreign exchange. Due to a very low and stagnant level of exports the demand for foreign exchange far exceeds the supply. Our ambitious planning made heavy imports imperative, but we were unable to counter-balance this with increased exports. As a direct result, we had to borrow heavily from foreign countries in order to carry on with the Plans.

However, this state of affairs could not continue indefinitely. The lending agencies realized that the official rate of exchange quoted by the government, was much lower than the rate that would have existed in a free market, and what in fact existed in the black market. U. S. dollars were being sold at Rs. 10/- each (against the official rate of Rs. 4.76) and pounds sterling were being sold at Rs. 25-30, in the markets of Hongkong and Singapore. Our government was paying heavy subsidies to keep prices down, but was still unable to sell in the highly competitive markets in the international scene. These subsidies were often as high as 50% or 60%. In another sphere, the success of the National Defence Remittance scheme proved that there existed ' de facto ' devaluation. When Indian nationals abroad were offered a greater number of rupees than the official rate offered, foreign exchange did flow into government channels. All this indicated that, unofficially, the value of the rupee had gone down. The government had no choice but to recognise the situation and make devaluation ' de jure ' and on June 6th, the rupee was devalued by more than 36%. It was the inevitable recognition of an already existing situation.

Devaluation means that imports are costlier and exports cheaper. Consequently, the costs of all imported raw materials and equipment are gone up. The government has not undertaken to subsidise the costs of industrial raw materials and equipment. The foreign liability of every firm is gone up by 57.5% (in terms of rupees). This increased cost of manufacture is naturally passed on to the consumer by raising the prices. It is all very well to declare that devaluation need not raise the prices of purely indigenous goods. This statement becomes meaningless when it is realized that there is practically, no industry in India that is wholly indigenous. Even our small-scale industries have been working at 20 to 30% capacity because of lack of imported raw materials. In such a situation, the increased cost of production is passed on to the common man.

Prices must rise because the demand for import-substituted goods, within the country is going up. When imports are made costly, the increased demand for its substitutes must, in turn boost up the prices.

These two factors, together with a psychological feeling (not entirely unrealistic) that prices should go up, have affected prices adversely as far as the common man, the consumer, is concerned. In fact devaluation is come as an additional tax to him.

In the content of Indian planning, although devalution, has made imports costlier, we must import more than we have been doing so far. The only way to counter-balance this would be by increasing exports. This is bound to be difficult because the increased cost of manufacture and the internal demand for such products will make exporting unattractive. But this must be achieved if devaluation is to have any meaning. Therefore, it would be gainful to review the possibilities of export promotion. In the new export policy declared, the Government is to give cash assistance to exporters of specific products with a sizable export potential, in order to enable them to meet foreign competition and to neutralise the effects of price and high duties. Thus, engineering goods, steel scrap, woollen carpets and sugar, will be the recipients of this subsidy, the value varying from 20% to 10% of the value of exports.

The import policy is also designed to help exports. By the " green-form allotment scheme " grant of import licences for raw materials, components and spares, to registered exporters, special foreign exchange allowances for import of capital goods, machinery and equipment and open general licences for import of raw jute, raw cashewnuts, raw hides and skins, have been awarded. This new policy is expected to increase exports in engineering, chemicals, drugs and pharmaceuticals, paper, glass, ceramics, leather, tobacco, coir products and cotton textiles.

It is interesting to see how exports are going to respond to these policies. Our main export items are Jute manufactures, tea, cotton-textiles, iron-ore, oil cakes, cashew kernels, tobacco, coffee, sugar, black-pepper, manganese-ore and engineering products. They can be classified under three general categories. —

a) exports that have been helped by devaluation directly.

b) exports that have been helped by devaluation due to various reasons.

c) exports that have been helped a little by devaluation but are dependent on internal factors.

Tobacco, coffee, black pepper and manganese-ore fall into the first category. Exports of unmanufactured tobacco were competitive and due to devaluation, an additional export of Rs. 5 crores is possible by 1970–71. Coffee commands a good market in the rupee-payment countries and exports in this field will automatically go up. Devaluation has made black-pepper cheaper, and American buyers have begun to respond to the new attractive terms. After devaluation, manganese ore has also become more competitive. Since domestic output is expected to be larger this year, exports are also expected to be higher. Raw skin and leather manufactures have found attractive and encouraging markets after devaluation, although profits to the exporters have been partially offset by the higher cost of imported wattle extract and other tanning materials.

Cotton textiles, coir and coir manufactures, sugar and engineering goods fall into the second group. There is fierce competition in the field of cotton textiles and there are few prospects of export promotion here. More than 30% of our output comes from imported cotton which will now be costlier. This coupled with domestic consumption does not leave much room for expansion. Sugar is another industry that offers little scope for increased exports. Indian sugar is largely priced out, and unless costs of production are very much lowered, increased exports are not feasible. The world demand for coir goods is decreasing, as superior floor-coverings are coming into the market, and devaluation is not likely to be of much help. Engineering goods also fall into this group. The production costs of most of the engineering goods are to go up as a result of higher costs of the imported raw materials on which they are so vitally dependant, and the advantages of devaluation will be to a large extent offset by this. Cost of shipping freight has also increased, and consumer resistance in other countries offers little scope for increased exports.

Jute, tea, iron-ore, oilcakes, cashew-nut industries, fall into the third category. Jute exports had been losing ground even before devaluation, and a greater part of the benefits accrued from devaluation have been wiped out by the heavier export duties. The 4th plan target of Rs. 350 crores worth of exports in jute is only possible if domestic production of raw jute is improved in quality and quantity. There is little scope for short-term increase in exports, but by improved agricultural practices, cost-reduction methods adopted by the manufacturers and their research and developmental efforts, the long-term export expansion can be achieved.

The world demand for tea is growing. Promotion of exports is in this respect difficult because :—

a) Heavy duties (resulting in only a 10% gain to the exporters) make exports unattractive.

b) Domestic consumption
c) Competition from Ceylon and Africa.

However, demand for our tea in U.K. and U.S.S.R., is bound to increase and there are possibilities for expansion provided the quality and quantity of internal production are improved.

Although the foreign market for Indian oilcakes is said to be increasing, there has been a shortage of export surplus as a result of a shortfall in production of oil seeds. Therefore, larger exports are dependent on better production. In cashew nut trade too, African countries have begun to process their own products, and may stop sending raw nuts to India for processing. Only a larger scale of production at home can better prospects for export. The iron-ore industry has received a considerable fillip. However, the development of iron-ore mines and the creation of rail, port transport facilities is a capital-intensive process having a significant import content. Therefore increases in iron-ore exports would depend on greater investment in this field.

Perhaps, it is too early to say how well exports will respond to the incentives offered. There are, often inherent weaknesses, (like, domestic consumption, lack of world demand, high cost of production) that tend to make export promotion extremely difficult. However, it is really the only answer and economic development is dependent on it. Further, it must be realised that devaluation is not a remedy. It merely states a new rate of exchange. To maintain this one is going to be more difficult than it was to maintain the previous one. It calls for greater efficiency, initiative and sacrifice. Let us hope we can meet these demands.

Gurushri Thandaveswara
III Yr. Degree, Arts.



Journey from Congo

I cannot remember if there ever was a journey made in my life that has been smooth. I started travelling when I was barely three months old and I don't believe I have stopped since. But my journeys have always been so full of mishaps that they sound almost incredible.

The latest was our flight back home from the dark equatorial regions of the Congo. We, my brother and I, had spent three glorious months in this extraordinary country, a sort of cuckoo-land where nothing ever happened as one would expect it to— it almost seems as if Lewis Carrol had the Congo in mind when he wrote " Alice in Wonderland." We were six Indians returning home after the holidays and I was the eldest. Consequently, the parents of the other four, ignorant of my reputation of being a little wild, entrusted to me the responsibility of seeing their children safe in India.

Actually, we started off remarkably well with fond parents bidding us tearful goodbyes and the plane taking off only a quarter of an hour behind schedule—this last event being quite an achievement in the Congo, This first lap of the journey took four hours and by about midday we found ourselves in the mountainous kingdom of Burundi, whose capital Bujumburd stands on Lake Tanganika. I was absolutely thrilled. Geography had always been a favourite subject and the thought that I was actually seeing a part of the Great Rift Valley left me speechless. As I looked down I wondered if we would have enough time to visit the lake.

The plane taxied to a halt and the six of us got out anxious to see the world around us. The airport at Bujumbura is many miles away both from the town and the lake, so all we could see around us was vast stretches of barren land with mountains rising in the distance. Our stop here was not very long and soon we found ourselves airborne. Our plane was circling gently above Lake Tanganika, which lay calm, shimmering in the noonday sun when suddenly one of us noticed that a propeller was not working. Excitement spread like wildfire throughout the plane, and here, I felt, was my chance to see L. Tanganika, be it an unconventional way! The plane continued to circle over the lake possibly to exhaust its fuel so that we could land safely; but two of the girls in our group were terrified — they agitatedly informed us that they could not swim to which the boys very kindly replied that they could swim but had never learnt to life-save! It was obvious that nothing adventurous like nose-diving into the lake, was going to take place because in about ten minutes our plane stood firm on terra firma and we all filed out excited to know what next lay in store for us.

I was busy admiring a small group of large, magnificent Burundians and trying to guess what tribe the Burundians belonged to when the air representative's voice boomed over the loudspeaker. There were to be no more planes that day, so hotel arrangements would be made for all

the passengers on the plane. After lunch my brother and I were taken to our hotel, while the other four got into a bus which was to take them to theirs. A little later, we found our friends in a room of the hotel looking absolutely furious. They explained to us in a tone of great indignation that they had been given one room with two beds only, and a bathroom in which there was no flowing water at all. I really thought this was all very amusing for none was related to the other, so something had to be done, and besides being the intrepreter, I was responsible for their well-being. A short talk with the boorish receptionist - manager, settled that problem and we were free to explore Bujumbura. It was a Sunday and the streets were deserted and therefore, perhaps, remarkably clean. We wandered for a short while looking for a park or the lake or even some Burundians but there was absolutely nothing. Suddenly, from the direction of our hotel, a loud cheer was heard. Since life existed there we wanted to find out what was going on. From the balcony behind my hotel room we saw a large football stadium filled to capacity with people so that explained why the streets had been completely deserted. Every Burundian, a keen football supporter, was in the stadium, watching the weekly Match. Well, we joined them and spent half an hour cheering one team on and then another but that made us hungry so we returned to the hotel lounge. Here we had some trouble because we had no local currency and on Sundays all exchange banks, and shops were closed. I had become desperate—food had to be got and all I knew of the lingo was " I love you " but if that was going to bring us a feast I was determined to use it. The others had their own feelings and cxpressed them rather well I thought, when I suggestod my using these words. I do not remember how but I was persuaded to give up this splendid idea, and instead I went to the headwaiter and asked him in fairly decent French to feed us because we were starving. We got our feast which although not exotic was certainly satisfying.

Now that we had our fill we were ready for anything so we took a long walk which brought us to the shores of the magnificent Lake Tanganika. It was dusk by this time and the lake stretched before us as far as the eye could see, a dark expanse ruffled only occasionally by a gentle evening breeze. Oh! it was absolutely wonderful. My parents probably thought we were safely nearing Bombay, while my grandparents at home in India were expecting us to be with them in a couple of hours. Instead, we were in Burundi, on the shores of the Lake Tanganika feeling blissfully free and in love with the world in general. Too soon it was time to go back. Early the next morning we were to leave for Nairobi.

Once back at the hotel, we had to become practical and all the arrangements had to be seen to. That night, despite the excitement, I slept peacefully, and early next morning we were in the plane bound for Nairobi - our Burundian adventure had come to an end.

Ramadevi S. II B.A. (Pol.)

Sojourn in Saigon

This summer I was lucky enough to visit Hot Spot No. 1 in Asia and the World——South Vietnam. To me as to most others, Vietnam was a shadow place, too far away to worry seriously about the disheartening war going on there. However, all that changed after I had been there for a month and a half.

We landed at Saigon's Tan Son Nhut Airport late one May evening. The arrival lounge had a grim deserted air about it which was not very reassuring to us after one long fiight of about 2,000 miles from India—and several incredulous queries as to why on earth we were going to S. Vietnam of all places for a holiday. This was the only occasion on which I saw the airport relatively empty. Usually it was filled with incoming or outgoing troops. Rules about entering the airport were very strict and without an identity card, was impossible. Moreover, once inside, a somewhat tense atmosphere prevailed and you were subjected to a hard once over by the U. S. and Vietnamese airport police. I always looked forward to going to the airport—there was a complete lack of emotionalism—a pleasant change from most Indian airports.

Saigon with its twin city Cholon covers an area of 51 square miles and has around 2 million inhabitants. South Vietnam having been under French rule still bears evidence of the cultural influence of France. Saigon has often been called 'The Paris of the East' and its picturesque narrow streets shaded by tall trees, its smart shoppimg centre with its numerous salons de The where one can get anything from tea and coffee to French pasteries and liquor, give proof to this statement.

Cholon, the Chinese quarter, is a complete antithesis to Saigon. Here an authentic Vietnamese atmosphere prevails quite untouched by either the French culture or the recent impact of Americanism.

Both Cholon and Saigon share one feature however—their excellent restaurants which any gourmet would be willing to try.

The Vietnamese people are very pleasant and friendly—but according to many hard-working Americans, these slightly built people are 'toujours fatigue' !! It became quite an amusing ritual for us to question our old driver about himself. Whether early in the morning or late in the evening he was invariably 'fatigue'.

One of the most charming features of the Vietnamese is the graceful, traditional dress of the women. This costume or 'ao dai' is a tight fitting tunic with long sleeves, its skirt slit up to the waist on either side to reveal the loose satin trousers worn underneath. I very optimistically, had one made; but some-how Indian figures do not seem to be cut out for the extreme feminity of the 'ao dai'.

Our stay was too short to make any long-distance trips, but we managed to see a few small places. Unfortunately, roads out of Saigon were not very safe and as a result we saw only two places accessible or rather safe by road. Mito, a small town was 40 kilometres out of Saigon and the hometown of one of our maids. She had recommended it to us as an ideal place for swimming and so I went armed with a swimsuit and a towel, only to be confronted by a narrow, mud coloured river lorded over by a dull grey U. S. battleship. Needless to say none of us swam.

Bien Hoa only 20 kilometres from Saigon was much more interesting. A weid, smooth highway connected Saigon to Bien Hoa and the scenery reminded me a great deal of South India. Bien Hoa is a big American Airbase and the equipment we saw such us planes, trucks, and tanks only confirmed my belief in the futility of N. Vietnam's messy but sometimes effective guerilla tactics — against such fantastic organisation and equipment.

Dalat was by far the most beautiful place I visited in Vietnam — a small hill station with a bracing climate and picture postcard scenery of lakes, waterfalls and quiet pinewoods; it was the ideal place for a nature lover. Even the rickety dakota in which we flew there with its cockroach infested curtains, seemed to fit in with the quaintness of Dalat. We were all sorry to return to Saigon and the wet heat.

No article on Vietnam can be complete without some mention of the war. Though I lived in Saigon for a month and a half the closest I got to the war was through Richard Tregaskis' prize winning book "Vietnam Diary". Saigon was to a certain extent dangerous but as populated areas are not bomb targets we were comparatively safe. Real danger was faced by Americans who were often targets of Vietcong hand grenades. Unfortunately, these sometimes hit other innocent passersby. Demonstrations were one of the commonest in Saigon — it was either the Buddhists or the Catholics and while the Catholic riots were controlled and quiet, the Buddhist ones were noisy and dangerous to get involved in and usually ended with the demonstrators being subdued with tear gas. We were caught in one of these tear gas endings and I shall never forget the unpleasant tingling in my throat and the way the tears just poured out of my eyes. Fortunately, a wet towel and a slice of lemon rubbed on the face brought one to a somewhat washed out normal!

Bombing goes on at intervals throughout the day — but it is never usually less than 6 miles from Saigon except one night when it was a mere 3 miles away and the shutters in our house reverberated wildly. Bombing, however, never worried me. Mostly because it was merely U. S. or S. Vietnamese bombing of Vietcong hideouts in the suburbs of Saigon or further out and I also felt that with so much U. S. equipment lying around the place we had to be safe. However, the Americans took no risks, their buildings were highly barricaded and guarded and Ambassador Lodge usually went round with a double jeep escort.

Though my holiday was short it made a deep impression on me. I got to know Saigon well and to feel a reluctant affection for this place — so shattered by warring elements for more than a decade — and yet which managed to preserve a certain invincible charm. I brought back with me to India many conflicting opinions and strange memories of a land where history is still being made.

Urmila Devi—II B.A. (Eng.)

The Undying Flame

I hear the soft whisper of hope
When very often I sit and mope;
Instant happiness it does give
Showing me the proper way to live.
It's the only flicker of light
In the blackness of the starless night;
Hope drives away engulfing sorrow
Bringing happiness for the awaited morrow.
Oh Hope! you are the only sturdy rock
Around which my arms I do lock;
Do abide with me during the coming years
And drive away my lurking fears.

Meera Balarathnam,
III B.A. Eng. Maj.

Swahili - a Language of Culture & Civilisation

In the world of today we come across very many languages both written and spoken. It still seems unknown to the general public that we have in East Africa one of the world's most interesting cultural heritages of the past—the Swahili language and literature and in this article I propose to enlighten my readers regarding this interesting and important language.

Some how one cannot fail to get the impression that knowledge of this heritage — or rather some facts are wilfully distorted or withheld from the public. Swahili is certainly an " African " language. It is a Bantu language, a fine specimen of this huge family of eighty languages and dialect groups.

To prove this relationship, long lists of words have been collected in all those languages which show beyond doubt that they are all closely akin. Bulky comparative dictionaries have been written where Swahili is shown to be a member of this family. It has never been disputed.

More than other Bantu languages Swahili has adopted and adapted words from foreign languages, mainly Arabic, Persian, Hindi, Urdu, Portuguese, English and German. This readiness to accept other people's cultures and adapt them to their own needs has enriched the culture of the Swahili (name of the people) to such an extent that they became the cultural masters of the interior of Africa.

We find that all languages borrow words from neighbouring or culturally superior peoples, so if a dispute arises that Swahili is not an African language, then we can safely say that English is not an Anglo-Saxon language, as more than half the vocabulary of English is borrowed from French, Latin and Greek.

Moreover, there is no Swahili tribe. This is an advantage as nobody could say that the acceptance of Swahili would mean favouring one tribe over another which has been a very great handicap in India where much dispute arises over the national language as it is felt that preference is given to a certain Community.

The Swahili language originated probably, about a thousand years ago on the "Swahili", the shores of East Africa over a distance of about 1,000 miles from southern Somalia to Mozambique. The Swahili have always been what they still mostly are–fishermen, traders, navigators, plantation owners. As traders they moved inland and settled in towns like Tabora, Ujiji, Usumbura and the like. The Swahili-speaking traders are often called Arabs because they are Muslims and so have Arab names. But they must not be confused with the real Arabs whose ancestors settled on the coast only after 1700.

The speakers of Swahili are historically, rather a class of tradesmen, forming the middle classes in pre-colonial East Africa. One of their most important crafts was the art of writing which was their exclusive achievement.

None of the other peoples had reduced their own language to writing; it was done for them by missionaries. But the Swahili are unique in using the Arabic letters to write their language. Again we must distinguish the Arabs from the Swahili. The Arabs never wrote Swahili because the need never arose; they have their Arabian language, and we find on the coast many documents in Arabic, side by side with those in Swahili in the Arabic script. But the Swahili clerks did not only use the art of writing for commercial purposes, like orders for cotton, cloves and the like; they began to write their own history.

Many chronicles have been lost, perhaps destroyed by the Portuguese or other "Visitors". However, the most important achievement of all was the masterly creation of Swahili poetry. There is in the whole of Africa nothing remotely equal to it. Even the Arabs have no epic poetry. The whole structure and prosody of Swahili poetry appears to be an independent creation of the Swahili poets. A careful study of Arabic still has not disclosed the foreign origin of Swahili poetic creation and we must therefore assume that it was original and we must give all the credit of this enormous body of literature to the modest but gifted Swahili clerks.

Most of it is epic and romantic poetry comparable to English poetry from Chaucer to Tennyson. Many other poems are written in a religious strain but there are also poems of love and romance. The roots of Swahili poetry are said to reach back to about A. D. 1300 and this seems to me a reasonable assumption.

Hundreds of pages filled with nothing but Swahili poetry have already been published. Such a vast treasure of beauty could not be carried by a single language. The total Swahili vocabulary is in fact three times larger than what is contained in Johnson's Standard Dictionary. Still, till today, manuscripts are being acquired by the Swahili Committee of which even the titles are unknown and much more is waiting to be unearthed.

Angelina Idiculla
II B.A. (Eng.)

Mountain Memories

Manali, nestling amongst the hills and the sylvan surroundings of the Kulu Valley, was the venue of the Basic, and the Advanced Mountaineering course which I attended in June last year and this year. Not only was it exciting to be chosen for the course, but a visit to this 'Valley of the Gods' or the ' Miniature Switzerland ' as it is popularly known, was something I looked forward to eagerly.

The Western Himalayan Institute of Mountaineering where we underwent the course, is situated snugly on a hill. Enclosed by snow capped mountains, regal pines, lush green grass, swaying paddy fields through which meandered streams rushing down from the mountain sides, the whole dotted picturesquely with huts of villagers, was indeed an unforgettable sight and one could soak in this beautiful scenery for hours on end.

In June this year, we scaled the 19,450 ft. Hanuman Tibba and it was indeed a mighty adventure. But a pre-requisite to all mountain scaling is the knowledge of Mountain Technique and this knowledge had been imparted to us at the Basic Course. The initial technique taught to us was the correct way of walking on snow and balancing ourselves on the snowy, slippery slopes or one is apt to come a cropper. Then the method of tying the various knots was demonstrated to us, after which we trainees had to tie ourselves with ropes (employing these knots) into groups of fours and fives. This, as it is known, is a safety measure in mountaineering. Being novices at climbing we often slipped on the snow and had to resort to be-laying.

The most thrilling part of our training was glissading or sliding down to the bottom of the hill after we had climbed it. Until we learnt the knack of balancing ourselves we invariably reached the bottom in all sorts of postures – on our backs, on our stomachs or on our heads, much to the amusement of our instructors.

Crevasse-rescuing and Rock Climbing were two other interesting parts of our training and we ended this course with a number of cuts, bruises, bumps and calluses on our hands and feet. Repelling down the rocks in a perpendicular position was particularly hazardous and frightening.

These four weeks of basic training enabled some of us to be selected for the Advance Course-cum-Expedition this year. Our target was the 19,910 foot Muker Beh. Seven girls and an instructor along with a few porters set out to conquer this peak which had hitherto remained unconquered. To a mountain climber a peak, however small, appears defiant and challenging and one sets out excitedly and expectantly to overcome the challenge and defiance. Muker Beh was no exception and from the difficulties we encountered it seemed it had invoked the Gods to hinder us in our attempt to scale it.

From the very outset the weather was against us. After distributing the rations and equipment amongst us and the porters and after getting acclimatised to the weather conditions at the Base Camp, at 11,500 ft., we started forward for our next halt at 15,000 ft. This was a very memorable trek and sometimes frightening too. As I said the weather was bad. It was unusually stormy and we were engulfed in storm-tossed clouds and heavy sleet : fear of avalanches was our constant companion and the clap of thunder with its extra loud resonance in the mountains, seemed to bore through our ear-drums ; walking through clouds we encountered lightning flashing a few feet above our heads, its electricity passing lightly through our hair.

We camped at this height for two days and on the third day proceeded, in the same inclement weather, upto 17,500 feet. Actually, up to this height our trek had been comparatively easy. Beyond this stage danger lurked at every step. Weather conditions had deteriorated considerably and the snow was fresh and unfirm to tread upon. Muker Beh was clearly visible from here, and we were eager to have a crack at it.. The path leading to it, however, was not clear and what little we could make of it seemed difficult. It was only 1½ ft. wide with a sheer drop of 2,000 ft. on either side. This meant progress would be slow and we would have to pitch camp. Our Instructor went on ahead, for a reconnaissance of the area to find a safe place for camping. At 18,000 feet he discovered a cornice on which we could camp. He decided to return and inform us, but while he rested for sometime on this cornice, it gave way and he was hurtled 2,000 feet down and buried under the ice, being rescued by the two porters who accompanied him. The injured Instructor had to be brought back to Base Camp by us and we had to wait for the arrival of a new Instructor. The bad weather conditions, the accident to the Instructor, being forced to return to Base Camp, after climbing 17,500 feet, were very disheartening and we felt we could not attempt the climb again. But the new Instructor, Mr. Pa Norbu Sherpa, brought with him a change of weather, and smilingly we set out again, this time chalking out a different route for the assault. But this route too proved a failure because at 16,500 feet we encountered a huge crevasse which was impossible to cross to reach the base of Muker Beh. Sadly we had to abandon this attempt and Muker Beh still remains a virgin peak.

Our target now shifted to the Solang Weisshorn popularly known as the Hanuman Tibba. It was a climb of 3,000 feet in favourable weather. At 6.00 a.m. on June 11th we set out, clad in wind-proofs and goggles. The path was a solid mass of ice and we had to attach crampons to our snow boots for firm grip and had to cut steps with our ice axes all the way through. The route was undulating and we crossed one ice hump after another.

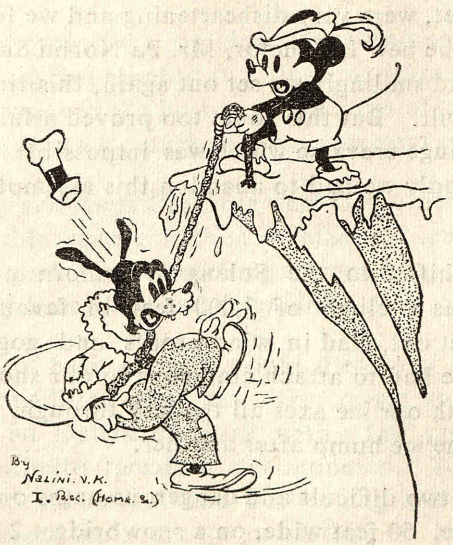
We encountered two difficult and dangerous paths on this route. One was, crossing a huge crevasse, 50 feet wide, on a snowbridge 2 feet wide. The other obstacle, towards the tail end of the climb, was the last 300 yard strip which

proved particularly challenging. It was very steep with a crevasse on one side and a steep drop on the other. Our progress was by inches. It took us an hour to cross this strip and we had to feel our way forward carefully with our feet before we dared to put our weight on the ice, at every step, for fear of its collapsing under us. At 1.00 p.m. we reached the peak thoroughly exhausted but triumphant. It had been a hectic and dangerous seven hour trek but it was also most thrilling and rewarding. After wading through deep snow, crossing narrow, dangerous paths, having avalanches and rocks hurtling down around us, when we reached the top the first feeling was that of relief that the arduous journey was over. Then came a flood of happiness at the thought that we had achieved success. We planted the National Flag and then had a joyous half hour of singing and dancing and eating.

It was indeed a mighty adventure. The sense of having achieved something was extremely pleasant and satisfying. Besides this, there was the wonderful lesson we learnt in courage and comradeship, teamwork and co-operation and the feeling of emerging more confident individuals.

Each of us was presented with a badge, a small replica of ice-axe and rope—the symbol, the life and the saviour of a mountaineer. A beautiful souvenir to bring back mountain memories

Aruna R. Rao
III B.A. Economics



A Radio Play (Play-writing Contest)

(Adjudged the best by the Asst. Director, A.I.R. Bangalore)

Scene 1. Commentator :—

The Doctor is sitting in the Consulting Room reading a book on gynaecology and obstetrics. He is expecting a patient. When the patient enters he too rises and the following conversation is heard :—

Doctor : Good evening? Do sit down.
Patient : Good evening Doctor.
Doctor : Your name please ?
Patient : What ?
Doctor : Watt –oh–er–one T or two T's ?
Patient : I don't usually have tea—thank you.
Doctor : But you must have one at least.
Patient : Thank you, but I really don't like it.
Doctor : O.K. have it your way. Complaint please ?
Patient : You see Doctor I really don't know what the matter is with me. I just don't feel myself. Could you kindly examine me and—well try to find out my ailment.
Doctor : (examines her and finds nothing wrong with her) Well I can't tell what's wrong with you— Now tell me do you worry a lot ? Do you have any— any trouble in your home—what I mean is—everything running smoothly at home ?
Patient : Smoothly — I dare say — But bless me, Doctor what's that to you ? You are mighty inquisitive I think.
Doctor : (ignoring her remark) I certainly think you need a psychiatrist to see you — When will you be free — could I have your address please ?
Patient : A dress ? I have many.
Doctor : Oh, the present one will do.
Patient : Raw Cotton.
Doctor : (angrily) Your ADDRESS please.
Patient : Oh, I'm sorry, I thought you meant my dress. — 18 Victoria Lane.
Doctor : Well then when can I come and take you to a Psychiatrist ? When will the head of the family be at home ?
Patient : Oh I'm always at home.
Doctor : Haven't you a husband ?
Patient : Yes, of course yes — but he isn't the head of the family I'd have you know !!
Doctor : (smiles) O.K. then, I'll call for you at about 7-30 p.m. tomorrow. I hope you will be ready.

Patient : Have no fear of that—I'm always punctual— thank you so much Doctor. (getting up to go) You know Doctor my husband is an extremely nice man ; and I must say we get on very well !

Doctor : You mean you two don't have any scraps ? !

Patient : Oh never ! Doctor.

Doctor : What, never ?

Patient : Well hardly ever. O.K. then Doctor, thank you once again.

Doctor : Be sure you are ready at 7-30 p.m. because I won't knock for long. If there is no response after the second knock, I will leave because I'm terribly busy.

Scene II. Commentator.

This scene is a hall very artistically arranged. The lady of the house Mrs. Flareup, is sitting in one of the chairs knitting. She has an absolutely bored expression on her face and carries on a conversation with herself :—

Mrs. Flareup : I really can't understand why John comes home so late. He's never at home on any evening.....A regular boarder I can call him. He just has his food here.....sleeps here and of course I see nothing of him for the rest of the day. I've been telling him about my being ill for so long, but with no avail.....I finally went and saw the Doctor myself last evening.....I wonder what that Doctor must think me to be, coming without my husband to see him. (hears a knock) Oh ! and here he comes at last (opens the door.)

John : Hello Esther ! (no answer from her.) Has any thing annoyed you ..... For heaven's sake say something ! Your silence..... irritates me.

Esther : You irritate me more than anything else. Why did you bother to come home at all ? You might have stayed out longer because you don't really have any interest in me or this house. You.....

John : Come, come now don't upset yourself so much. How are you feeling today ?

Esther : How am I feeling ? Ahm. You didn't bother to take me to a Doctor, so I went to see one myself.

John : (Surprised) You went and saw a Doctor all alone. Glory be to goodness ! and what did he say was the matter with you ?

Esther : I don't suppose that that should interest. However I must inform you that the Doctor will be here in an hours time to pick me up.

John : You mean.....er.....that you and the Doctor are going out somewhere ?

Esther : (Poking fun at him) Would you really care to know ?

John : Well that's precisely why I asked you ! But will you first tell me what the Doctor said was the matter with you.

Esther : He said, now let me think.....(stumbling through the words) he said that I was a bundle of " irreconcilable antagonisms " and that I needed to see a Psychiatrist.

ohn : A bundle of irrecon.....antag—what on earth is that. And you going to see a Paychiatrist.....far from it. I'll see that you don't see one. There is absolutely nothing wrong with you. That so called Doctor is only trying to pull out some money from you and you can't see beyond that nose of yours.

Esther : (Goes up indignantly to him) I am going to see a Psychiatrist today and let's see how you are going to prevent me. I'm bound to go according to the law and certainly not according to you. What business is it of yours to prevent me from going.

John : You being my wife makes it my business, good woman and if you don't want to expose yourself to any more danger you had better not go.

Esther : I am going whatever the consequences.

John : You are not.

Esther : I am.

John : So you are going to have it your way, is it ?

Esther : And have you just realized this.....you.....er....(hears a knock at the door.) That's the doctor for sure (gets excited and starts tidying up.)

John (Looking on) And why may I ask, are you so particular about how the room looks for Doctor ?

Esther : (Ignoring his question) I hope that you behave well now. After all.....

John: I'll behave as I always do. (Louder knock at the door)

Esther: Will you hurry and open the door and let Doctor in.

John: He hasn't come to see me.....so you can do the needful.
(Knock again)

Esther: Oh John! can't you see how ridiculous it would look if I went and opened that door and greeted the Doctor first, even while you are at home.
(Knock again. She paces up and down the room angrily).

John: It doesn't bother me how stupid it would seem.....but I've told you that you are not to see a Psychiatrist on any grounds.

Esther: Oh! so that's why you are not opening the door.....Then I'll show you again that I am going to have my way (she goes and opens the door and finds the Doctor gone. She bangs the door and cries with temper.) You see now, even the Doctor who probably got tired of knocking has left.....who am I going to turn to now! Which psychiatrist will I be able to go and see alone! Ooh—oh—ohh and this is all the result of your stupidity ..... If only you had opened the door, nothing of this would have happened.

John: I'm so happy the Doctor's gone. That's a very good lesson for you to obey your husband in the future. If only we talked things over together, how nicely we could have settled everything. Now do you still want to see a Psychiatrist ? I can take you to one.

Esther: (Surprised and filled with joy) You mean..... you mean you are going to take me to one yourself. I couldn't hope, for anything better " Oh joy, Oh rapture !"
(She hugs her husband and sings)

" Oh joy, Oh rapture unforeseen
For now the sky is all serene.
I never thought, when I got out of bed.
That I, with such joy would be fed. "

(Music fades out gradually)

Jean Satur,
1st Yr. B.A. (Eng. Major)

Principal's Day

They woke us up at crack of dawn
And said "this is the precious morn",
"Mother's day is here; it's born"
"Now go, bedeck the halls and lawn"

Now we the freshers, new and green
Whose pens retain the polished sheen
Are next to none and mighty keen
To pay our homage and be seen.

To one who keeps at giving end,
Whose motto is to give not lend,
Whose hands are stretched to foes and friends
We fain would like to make amends.

Amend by tribute, love and praise
Amend by loving deed and phrase
Amend by learning that it pays
To give and love – they're godly ways.

Susan Kuruvila
Pre-U, P.C.B.

Rise Youngsters! It is our turn now
To see India Victorious somehow.
Ignore will you, if I should borrow
The stated fact, "We are tomorrow?"

N. Nagarathna,
P.U.C. (P.C.B.)

Window Shopping

I wonder how many of you have really had a go at this very absorbing pastime ? Window-shopping as a pastime ranks high amongst everyone. In the present age when purse strings ought to be tightened, the greatest boon is window-shopping. Window-shopping with a proper optimistic approach is as good as acquiring the tempting article.

With the advent of window decorating the popularity of window-shopping has increased. Many people have I seen who derive immense pleasure from it, and so have I. Ah! the attractive model in the window seems a glamorous dream, the saree so exquisite .....well there I go into another world and it's only the rude blast of a car horn that brings me back to earth. So I wind my way through the long, illuminated streets, quenching my desire for more and more, with this innocent pastime. Each shop window has a variety to offer and the simple soul that I am, these windows please me mightily. What interests and amuses me are my fellow-shoppers, who seem over-absorbed. I thought I was a great addict but every patch in life has a superior it seems. I only can resign myself to the fact that I'm only an average addict. So with my vacant thoughts I walk on and find myself outside a book shop. Ah! there's the volume I want.....Greek Mythology and off go I into the classical world of Plato and Jupiter, of fleet-footed Atalanta, the mystery shrouded Venus and Cupid and the bliss of " the island valley of Avilon". Then to my dismay the book is above my reach financially. But all the same the book served the purpose as far as I'm concerned.

So if you ever feel that the world ought to end, just try to drive away blues and try window-shopping. But if you happen to be weak-willed and do finish your quota of money, don't ever blame me..... because not everyone is gifted with a dreamy, optimistic disposition like me!!

Meera Balarathnam
III B.A. (Eng.)

They Write Back To Us

Champion Reefs,
21st September '66

Dear Rev. Mother,

You must be surprised to hear from me Mother, I want to thank you for everything you did for me. You have been very just, firm as well as kind, when dealing with me. I had no time to write earlier, so I do hope you will accept my apologies Mother.

I felt sorry to leave our College after a very happy and memorable four-year stay. But all good things must come to an end. Studying at Mount Carmel's and being under your guidance has taught me a great many things which I am sure will stand me in good stead during the coming years. Mother, I am extremely grateful for all this and for everything.

We were very glad that once again our girls have surpassed themselves in every field and our College has once again distinguished itself. I sincerely hope the present state of affairs will continue in the years to follow.

Once again thank you very much for everything, Mother.

Yours obediently,
Raji, (H.Sc.)

—O—

Rama Varma Women's Hostel.
Ernakulam,
9th September 1966

Dear Mother,

Thank you very much for your invitation to the College Day Celebrations. The College Day Sports and the Tea afterwards, must have gone off as well as usual, I 'm sure.

I had written to you, that I was joining the M. A. Course in English Literature here. Classes are quite all right, and I must say, I am very grateful to you and Sister Emmanuel, for giving me a good foundation in the Histories of English Language and Literature. I find it extremely helpful, and to my relief, the course here is not too difficult, for it is more or less a repetition of the B. A. course—Major English, in Bangalore.

Once again, thank you for everything. With regards to you and the Community,

Yours obediently,
R. B. Sarala

Vimalalayam,
Chittoor Road,
Ernakulam–8.
21st August 1966

My dear Mother,

I am sorry I have taken so long to write this, to thank you very, very much for the invitation to our College Day Celebrations. It was indeed very thoughtful and kind of you to remember me, and you may be assured that, as is most often the case, despite my physical absence, I was very much there in spirit! Yes, so often, when I am busy with some of our practical work, I find my mind straying back to M. C. C., and it is now, more than ever before, that I realize how Mount Carmel had really grown on me.

I wonder if you know that I am now doing a course in home–making, here at Vimalalayam. The course is of a duration of 8 months, at the end of which, on the evaluation of the work we have done during this period, and after an exam., we are given our diplomas. My parents were very keen on my doing this especially because I knew not a stitch of needlework, and never bothered to learn one! Now, I am beginning to find the course quite interesting and (much to my parents' delight!) am slowly but surely, taking to needlework. Besides cutting, sewing and needlecraft we have both theory and practical lessons in nutrition, cooking, handi–crafts, home management etc. We just have to complete each assignment within a fixed time limit! So, I have postponed the correspondence courses for a while.

I am now staying in the Hostel, for the convenience of the practicals, and because of the varying times of our classes. For week–ends and other holidays however, I disappear home fast enough!

With love and assurance of my prayers, as always.

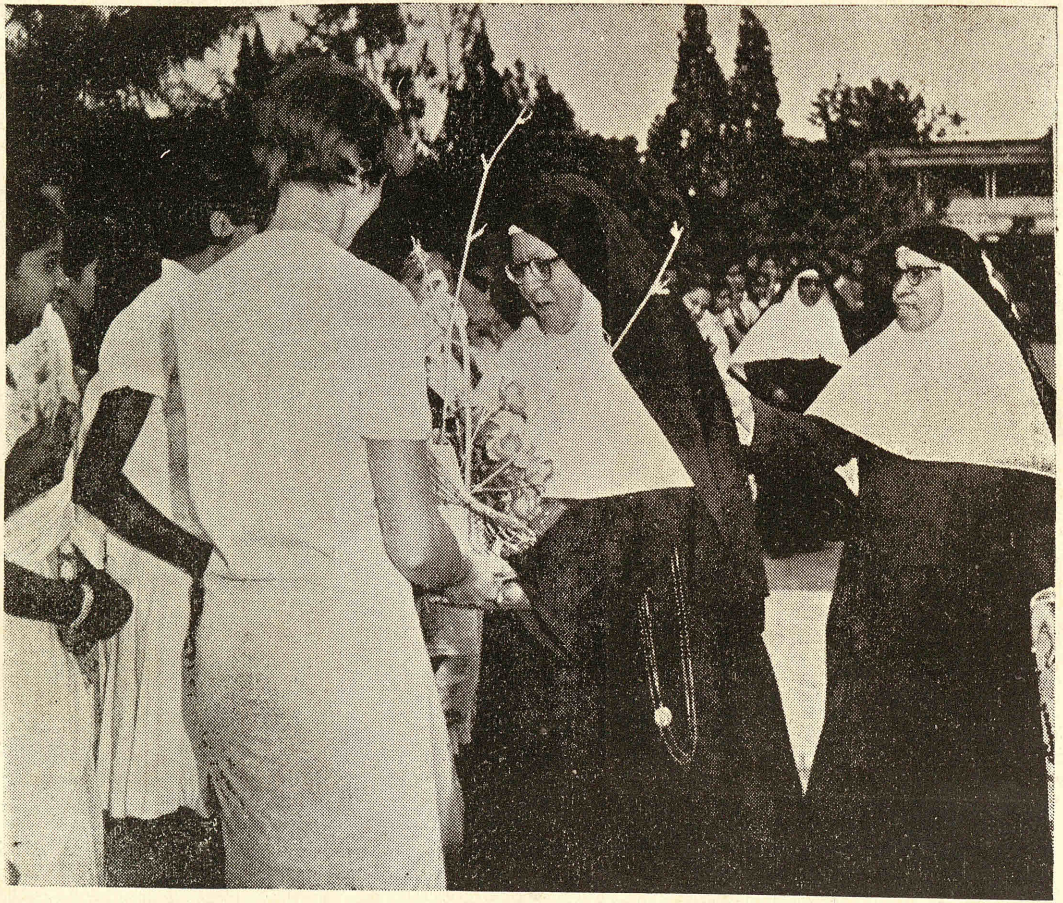
Yours sincerely,
Rose Alexander



Former Students Association Notes

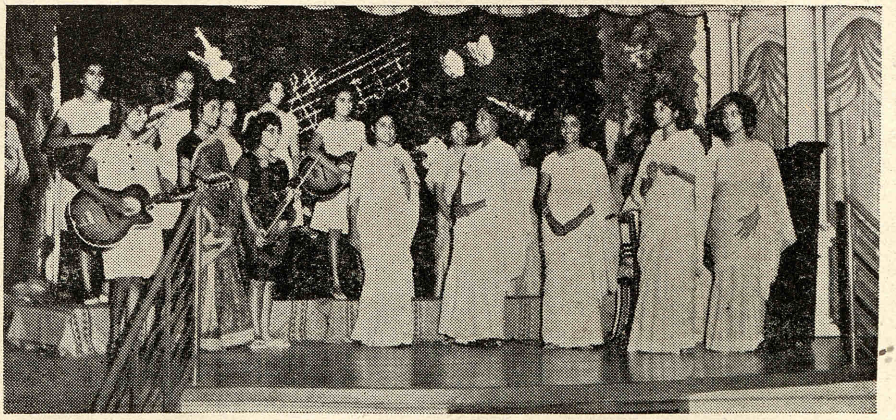
The Former Students Association held its annual meeting on College day.....the 8th of Sept. '65. The F. S. A. also conducted a very successful Public Entertainment in aid of the College, at the Puttanna Chetty Town Hall, during November 1965.

Rev. Mother Antoinette greeted by
Students on Principal's Day





"The Little Man"
enacted by the Senior Group
Dramatic Association



The Finale — Festival of Music

Carmel Calendar

1965 — 1966

June

24th: College re-opens for Seniors.

25th: Promotion Examination — II Yr. Degree. A dull beginning on the whole, we decide (students).

July

1st: College re-opens for juniors with the usual attempts at ragging by the Seniors. The Juniors, however, seem to be a match for the raggers this year.

15th: College Day Match : Throw-Ball : Hostelites vs. Day Scholars : Hostelites win : a good beginning for the Hostel ! Keep it up !

16th: Feast of Our Lady of Mount Carmel, Patroness of our College.

20th: Election of Office-bearers of the various Associations. Much excitement prevails and the usual din.

22nd: Appointment of Prefects. We should refer to our calendar for the required attitude to our erstwhile companions, with whom we resolve to co-operate, with a few possible lapses however, now and again. Was it not Shakespeare who said "All flesh is frail" and "Frailty, Thy name is woman" ?

30th: Inaugural Meeting of the College Associations. Mr. T. R. Jayaraman, I. A. S., Education Secretary, delivers the Inaugural address. He is of opinion that students should not concentrate too much on mere Examinations and such things. The Student section of the College is happy and the Staff is rather alarmed.

August

4th: We are fortunate to have Mrs. V. Alva, Dy. Chairman of the Rajya Sabha, speak to the students under the auspices of the History and Economics Association. She enthuses us to try to play our own part in public life, in our own time — when ? The majority of us are more disposed to admire and not imitate.

5th: Enrolment of 14 Rangers by Miss V. Caleb, JNOC (G).

9th: Celebration of Principal's Day — a very interesting cultural programme, in which the Tots of the Nursery School participate. Things do not go off according to schedule, as one of the little creatures refuses to part with the bouquet of roses she was to present to the Principal. Her will prevails.

15th: Independence Day Basket-Ball Match. Arts vs. Science (PUC against first and second Year Degree students) refereed by the Final Years. Arts win.

17th: Home Science students attend the Child Study Association Seminar, on "Indiscipline around the

World," at the Home Science School, Basavangudi, led by Miss Aileen Ross of Mc'Gill University, Canada.

21st : Staff and Students have the pleasure of listening to Mrs. Claire Kay Spangler (American Soprano) who gives a rendering in " Music in American Culture " at the Holy Ghost Parish Centre.

23rd — 25th : Exhibition of low priced text books, published under the joint Indian–American Standard Works Programme : Opened by Mrs. E. T. Penney of U. S. I. S., Bangalore.

27th : Parents' Day, celebrated under the distinguished patronage of Dr. B. D. Laroia (Late Vice–Chancellor, Bangalore University.) Mrs Laroia distributes the prizes. Dr. Laroia speaks in very appreciative terms of this College of the Bangalore University. We look forward to the years of service under his inspiring leadership.

28th : Sir C. V. Raman Cup Debate — won by T. Gurushree and Rachel Roy.

September

8th : College Day Sports & Tea at our new Stadium. which is opened by Rev. Mother M. Antoinette, Principal and presided over by Mr. C. Chandy, Police Commissioner. Mrs. Chandy distributes the prizes.

20th : Mass Rally at Kantaveera Stadium, organised by the United Youth's Defence Front.

24th : A. I. C. S. U. Local Camp at St. Joseph's College. Our students of course are there. The theme is "Students and Responsibility" !

25th : The Dasara vacation commences and Peace reigns again in College and Hostel.

27th : Our students participate in a Quiz programme broadcast by A.I.R. Bangalore, for Universities. They also participate in the Dasara Sports and win again for the Bangalore Women's Division.

October

11th : College re-opens after the Dasara holidays. It is the month of Inter–Class dramatic contests. We are regaled with play-acting of rather good quality. The II yr. is "really" good.

15th–20th : A Rover/Ranger Samagam at Parchmarhi, in which we participate.

22rd—25th : Retreat for Catholic Staff and students — preached by Rev. Father Castelinho, C. SS. R. We are grateful to the Preacher for his straight, yet encouraging talks.

November

11th : The Central School, A. S. Centre conducts a contest in Chemistry, in which Elizabeth Lobo wins the Second Prize.

12th : A Contest in Biology by the same School. Gloria Peters wins a prize.

13th : All Mysore Inter–Collegiate Debate at National College, Bangalore. Gurushree T. is the lucky winner. 14 Colleges participate.

15th : National Planning Week celebrations begin with a Quiz Competition on Social, Economic and Political questions, with special reference to the Five - Year Plans and Defence problems.

17th : Films " Civil Defence " and " Trial Ahead " are shown in the College Auditorium.

18th : A Survey of Jakkur village is undertaken by the College Planning Forum.

19th : Model U. N. General Assembly at the Ravindra Kalakshetra, under the auspices of the City Y.M.C.A. and inaugurated by the late Vice-Chancellor, Dr. B. D. Laroia. Arti Hosali of our College is one of the organising secretaries.

22nd : Student discussion on the "Role of Students in the present Emergency" is recorded and broadcast by Bangalore A. I. R.

23rd : The Final Years conduct an informal discussion on School Education.

23rd—25th : The English Literary Club meets to read T. S. Eliot's "Cat Poems."

27th : The Former Students of the College play Sheridan's " The Rivals," at the Town Hall, in aid of the College. We are grateful to the Actors, Producer of the Play, Mrs. Mona Rikh and all who have helped to organise the function.

December

2nd—8th : The College is on study leave for the big Terminal Examinations.

6th : The very first Convocation of the one-year-old Bangalore University is held at the Glass House in the Lal Bagh. It is a function full of colour, joy and sunshine. The President of India delivers the impressive address, full of wisdom and learning. The late Dr. Laroia has spared no effort to make the convocation the success it is.

9th : Second Terminal Examinations commence.

23rd : At last, College closes for the Christmas holidays and the Hostel is emptied in a very short time.

January

7th : All good things come to an end. So College re-opens with a half holiday (as a sop to the students ?)

9th : We hear a stimulating talk on University standards, by Dr. C. P. Ramaswami Aiyar, former Vice-Chancellor of the Annamalai University, at the Government College Premises.

11th : An intensely sad day for the Nation — Shri Lal Bahadur Shastri passes away at Tashkent, very soon after the signing of the historic Tashkent declaration. A condolence meeting is held in Fatima Hall, addressed by the Principal.

11th—12th : Holidays in honour of our great Leader.

17th : The Second Year Degree Students answer the Promotion Examination in the Majors, formerly conducted in June. Experience has given the Staff wisdom !

19th: Mrs. Indira Gandhi becomes the first woman Prime Minister of India. We wish her a glorious period of leadership.

Mary Philip and C. M. Seetha, each creates a record at the Nationals Meet in Athletics.

26th: Our Social Service League spends Republic Day working in the slums.

28th—29th: The Tamil Students put on Boards a Variety Entertainment in aid of the Poor Students. It is a sparkling functicn, presided over by Shri Rao Saheb Dr. V. G. Ranganatha Mudaliar, who also donates Rs. 100/– to the fund.

29th: Dr. B. D. Laroia, Vice–Chancellor of Bangalore University, passes away at Vellore. It is a great loss to the University and Public.

30th: C. S. U. Debate at St. Joseph's College. We do not succeed in bringing back the shield !

31st: A Condolence Meeting is held in our Auditorium, in memory of the late Dr. Laroia. Mother M. Antoinette, Principal, addresses the gathering and pays high tributes to the late Dr. Laroia.

February

1st—3rd: Science Seminar at the College, addressed by several distinguished Professors and Science teachers.

The Planning Forum students go to Jakkur Village, to teach the boys and girls handicrafts.

The Rangers avail themselves of the opportunity to help out with the survey work.

6th: Debate in Hindi, conducted by the Bangalore Hindi Forum. Our students, T. Gurushree and Jyostna Koppar, bring back the handsome Trophy.

9th: The annual Elocution Contest — a highlight of Association activities.

12th: Science Association Annual Prize Speech Contest presided over by Mr. Sheriff, Central College.

13th: Inter - Collegiate Basketball. We win.

15th — 17th: Arts and Science, Home Science Exhibition, in aid of the Poor Students' Fund, opened by Mrs. E. T. Penney, who also adjudges Rose Goveas of the III B.Sc., winner of the Crayon Sketch portrait Contest (Mrs. Indira Gandhi).

19th: Languages Association Prize Contest concluding the activities of the year.

The Rangers also close the year's activities by participating in " Thinking Day," conducted by Mrs. V. J. Isaac, District Commissioner, at Kamala Bai's School.

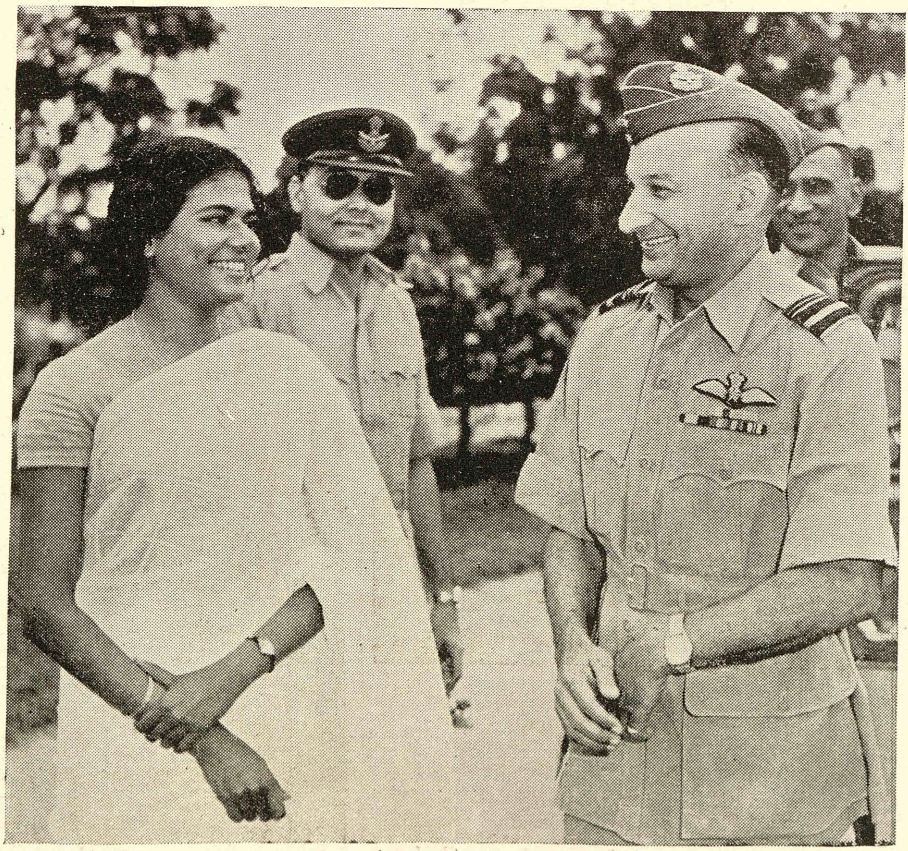
21st: History and Economics Association speech contest.

22nd: Valedictory address by Dr. D. J. Davar, Director of Collegiate Education.

Inaugural of College Associations

Air Vice-Marshal S. N. Goyal with Office-bearers

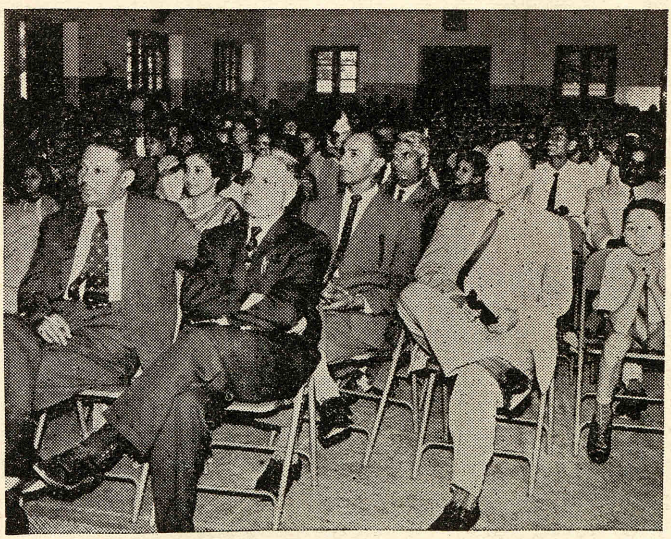




Air Vice-Marshal Goyal exchanges a joke with Aruna Rao, Hanuman Tibba Climber

Air Commodore A. W. Chacko, State Director of NCC, With Mrs. Chacko, Principal and Capt. M. V. Leela, College NCC Officer





College NCC Day, 1966



A Dance by a Cadet→

24th: Graduation Day. College closes for the Second and Third Year Degree students.

March

1st: The P. U. C. Students, also get their revision holidays.

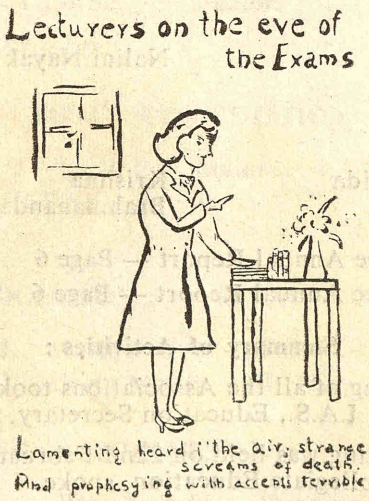
15th: The Promotion Examination for the I Year Degree commences.

21st: P.U.C. Public Examination begins.

24th: II Year Degree Public Examination begins.

26th: We hear the good news that our contestants Aruna Murali, Geeta Subbiah, Radha Sreenivasan and others, help to win the Team Championship of the Central College Science Essay and Speech Contests.

31st: College closes for the summer vacation, but with not much prospect of relaxation, with the examinations on, evaluation of papers begun, meetings of University bodies scheduled and getting the College ready for the next academic year. The biblical penalty was surely true "with the sweat of thy brow thou shalt eat thy bread", for all in the educational world except students.



Association Notes - 1965-66

Office-Bearers

Association :	Vice-President :	Secretary :	Class Representatives :
English	Miss Jayanthi Rao	Shashikala Murthy	Jyoti Batra Rachel Roy Bharathi Prasad Veena Sethi
History and Economics	Miss Vijaya Rajagopal	Gurushree Thandaveswara	Vani Naidu Rooplekha Shantha Menon Jean Thompson
Planning Forum	Miss Kamala Menon	Moyra Thompson	Vijayalakshmi,V.R. Preeth Somana K. M. Sushila
Home Science	Sister Liguori	Geetha Mehta	Lekha Daniel Renu Kalsie Asha Kholie Rosemary Fernandez
Choral and Dramatics	Sister Emmanuel	Rose Alexander	M. D. Geetha Sujatha Chakravathy Ramadevi, S. M. K. Bharathi
Social Service	Sister Jane	Nalini Nayak	Enid Pinto Preeth Somana Agnes Coelho Vasanthi Menon
Sports	Sister Candida	Krishna Brahmanandam	

College N.C.C. —Please see Annual Report — Page 6

Ranger Company—Please see Annual Report — Page 6

Summary of Activities :

The Inaugural Meeting of all the Associations took place on the 30th July, 1965. Mr. T. R. Jayaraman, I.A.S., Education Secretary, spoke.

The Valedictory meeting was held on 22nd February, 1966. Dr. D. J. Davar, M.Sc.,Ph.D., Director of Collegiate Education, spoke.

Summary of Events

Four to six meetings were held by each Association during the Academic year i.e. one meeting or two each week, some of which, including the Inaugural and Valedictory have been covered in the College Calendar, of this Annual.

LIST OF PRIZE WINNERS 1965-1966

ENGLISH ASSOCIATION : Poetry Competition :

Seniors: 1. Moyra Thompson III B.A. (Eng.)
2. M. D. Gita – III B.A. (Eng.)

Juniors: 1. Gita Krishnamurthi I B.Sc.
2. Elizabeth Lobo – P.U.C.

SHORT STORY COMPETITION :

1. Gurushree Thandeswara – II B.A. (Pol.)
2. Bhagyalakshmi G. – II B.Sc.

ELOCUTION CONTEST :

Seniors: 1. Gloria Dawson – III B.Sc.
2. Marina D'Sa – II H.Sc.

Juniors: 1. Valsa Iype – I B.A.
2 Rama Devi, S. I B.A. (Eng.)

HISTORY & ECONOMICS ASSOCIATION : **SPEECH CONTEST**

1. Gurushree Thandeswara – II B.A. (Pol.)
2. Kala Rangaswamy – III B.A. (Eng.)
3. M. D. Gita (III B.A. Eng.) and Raychelle Roy – II B.A. (Eng.)

SCIENCE ASSOCIATION : **SPEECH CONTEST**

Seniors: 1. Gayathri S. – III B.Sc.
2. Gloria Dawson – ,,

Juniors: 1. Aruna Murali – I B.Sc.
2. Sadika Bai Easa – ,,

ESSAY COMPETITION

Seniors: 1. A. B. Chandra – III B.Sc.
2. Vanaja R. – III B.Sc.

Juniors: 1. Sadika Bai Easa – I B.Sc.
2. Vijayalakshmi, M. P.U.C. – PCB.

HOME SCIENCE ASSOCIATION : **ESSAY COMPETITION**

1. Marina D'Sa – II H.Sc.
2. Geeta Mehta – III H.Sc.

CHORAL & DRAMATIC ASSOCIATION :

Seniors: 1. Raychelle Roy – Best Actress : Winning Class – II B.A.

Juniors: 1. Assumpta D'Souza ,, ,, Winning Class – I B.A.

Special Prize: Anita Laroia – II B.A. (Eng.)

LANGUAGE ASSOCIATION:

Sanskrit: Degree

1st Prize – V. Vimala – I B.A.

P.U.C.

1. A. Malathi
2. C. N. Vani

Kannada: Degree

1. Sujatha, H. S. – III Yr. CBZ
2. Gayathri, S. – ,,
3. Vijayalakshmi, V. N. ,,
4. Meera, K. R. – II B.A.

P. U. C.

1. Shakunthala Bai – H.E.L.
2. Sujaya, V. – C.B.Z.

TAMIL ESSAY COMPETITION :

1. T. S. Padma – II B.A.
2. S. Malathy – I B.A.
3. B. Champakam – II B.A.

HINDI SPEECH CONTEST

Degree

1. Nakath Nasreen – II B.Sc.
2. Jyotsna Koppar – III B.A.

P.U.C.

1. Bharathi

SPORTS : — **Outstanding :**

Krishna Brahmanandam – Athletics
Nirmala Mandanna – Hockey and Basket-Ball
Shashikala Murthy – Tennis
Mary Philip – Record Throw in Shot-Put

PLANNING FORUM ASSOCIATION QUIZ COMPETITION

1. Marina D'Sa – II H.Sc.
2. Vasantha Mani – III B.A. (Eng.)
3. Ganga Madappa – ,, ,,

Though this item of news belongs properly, to the Annual Report of 1966–'67, we are happy to announce it here, as required by the rules of the Lions Club of Bangalore. Gurushri Thandaveswara won the awards for the College and for herself at the Inter–Collegiate Speech Contest held by the Education Committee of the Club in November 1966. The College won the rolling shield and the contestant a handsome, framed certificate. The speakers were given half an hour only to think over the matter of their speech (chosen by lot).

ಇದು ನಾಗರೀಕತೆಯೇನು !

ಇದು ವಿಚಾರ, ಇದು ವಿಕಾಸ
ಮುಂಗನಿಗಿಂತ ಮುಂದು ತಾನೆಂದ
ಮಾನವ ಜನಾಂಗದ ದ್ಯೋತಕ
ನಾಗರೀಕತೆ ಇದೆ ಏನು ? ॥೧॥

ಅರಿವಿನಾಗರ ಶಾಂತಿವಾಹಕ ಏಸುವಿಗೆ
ಕ್ರೂರಿಗಳ ಶಿಲುಬೆಯೇ ಗತಿಯೇನು ?
ಧರ್ಮಸಾರವನು ಸರ್ವರಿಗೂ ಅರ್ಥಿಸಲು
ಆಶಿಸಿದ ಸತ್ಪುರುಷ ಪೈಕ್ಲಿಪ, ಹಸ್ಸರಿಗೆ
ಸಜೀವ ದಹನವೆ ತಕ್ಕ ಪ್ರತಿಫಲವೇನು ?
ಸಾಕ್ರಟೀಸನ ತತ್ವಜ್ಞಾನಫಲ ವಿಷದ ಬಟ್ಟಲೇನು?
ವಿಜ್ಞಾನಿ ಗೆಲಿಲಿಯೋವಿಗೆ ಗಲ್ಲೆ ಗತಿಯೇನು ?
ಇದು ನಾಗರೀಕತೆಯ ನಾಂದಿ ಏನು ! ॥೨॥

ವರ್ಣವಿದ್ವೇಷವ ಕಳೆದು ಮಾನವೀಯತೆಯ
ಅರಿವಾಗಿಸಲು ಆಶಿಸಿದ ಅಬ್ರಹಾಂ,
ಕೆನಡಿಯರ ಮ್ಮದು ಎದೆಗೆ ಗುಂಡೇನು ?
ವರ ತ್ಯಾಗಜೀವಿ ಅಹಿಂಸಾಮೂರ್ತಿ
ಸತ್ಯಸಾಧಕ ಸ್ವಾತಂತ್ರ್ಯ ಸಾಧಕ
ಮಹಾತ್ಮಾ ಗಾಂಧಿಯ ಪರಿಸಮಾಪ್ತಿ
ಪ್ರಾರ್ಥನಾ ಸಭೆಯಲ್ಲೆ ಆಗಬೇಕೇನು ?
ನಾಗರೀಕತೆಯ ಹಂತವೆ ಇದೇನು ! ॥೩॥

ತನ್ನದಲ್ಲದೆಲ್ಲವನು ಆಶಿಸಿ ರಕ್ತಪಾತವ
ಸುರಿಸುವುದು ನಾಗರೀಕತೆಯೇನು ?
ಗುಂಪಿನಲಿ ಮಾನವನ ಶುನಕನೆನಿಸಿ
ಮಾನವ ಭಂಗಿಸುವುದು ಧರ್ಮವೇನು ?
ಶಾಂತಿಭಕ್ತ ಲಾಲ್‌ಬಹದ್ದೂರನ ನುಡಿಗೆ
ಅಹನಂತ್ಯದೊಡನೆಯೆ ತಿಲಾರ್ಪಣೆಯೇನು ?
ಗಡಿಗಾಳಗ ಗುಂಡಿನ್ಹೊಡೆದಾಟಗಳಿ
ನಾಗರೀಕತೆಯ ಪರಮಾವಧಿಯೇನು ? ॥೪॥

ಸ್ನೇಹ, ಪ್ರೇಮ, ಕರುಣೆ
ಶಾಂತಿ, ಸೌಜನ್ಯದ ಮಧುರ
ಸಂಮಿಶ್ರಣದ ನಾಗರೀಕತೆಗೆ
ಈ ಅರ್ಘ ಹಚ್ಚಬೇಕೇನು ! ॥೫॥

K. A. Yashoda
II B.A. (Pol.)

ಮಹಾಕವಿ ಮೂಡಿಸಿದ ಮಂಥರೆ

ಜಗತ್ತಿನ ಎಲ್ಲ ಕಷ್ಟ-ನಿಷ್ಠುರ, ಸುಖ-ದುಃಖದ ಆಗುಹೋಗುಗಳಿಗೂ ಪ್ರೇಮ ಮೂಲ; 'ಪ್ರೇಮಕ್ಕೆ ಕಣ್ಣಿಲ್ಲ'-ನಿತ್ಯ ಸತ್ಯವಾದ ಮಾತು ಇದು. ಅದರ ತೊಡಕಿಗೆ ಸಿಕ್ಕಿ ನೊಂದು, ನೋಯಿಸಿದವರೆಷ್ಟೋ ಮಂದಿ. ನೋಯಿಸಿಕೊಂಡವರಷ್ಟೇ ಕರುಣೆಗೆ ಪಾತ್ರರು ಲೋಕದಲ್ಲಿ. ಆದರೆ ನೊಂದವರ ಬಗೆಗೆ ಅನುಕಂಪವಿರಲಿ, ಎರಡಾಡದಿದ್ದರೆ ಅದೇ ದೊಡ್ಡದು!

ಹೀಗೆ ಪ್ರೀತಿಪಕ್ಷಪಾತದಿಂದ ನೊಂದು ನೋಯಿಸಿದವಳು, ರಾಮಾಯಣದ 'ಮಂಥರೆ'. ಅವಳ ಬಗೆಗೆ ತಿರಸ್ಕಾರವೇ ಹೊರತು ಒಂದೂ ಪುರಸ್ಕಾರದ ಮಾತಿಲ್ಲ, ತುಳಸೀ ಮತ್ತು ವಾಲ್ಮೀಕಿ ರಾಮಾಯಣಗಳಲ್ಲಿ. 'ದ್ವೇಷಾಗ್ನಿ ಜ್ವಲತು ತುಬಡಿ; ಮಂಥರಾ ಜಗತು ಸುಖಹಾರಿ' ಎಂದು ತುಳಸೀದಾಸ್ ಅವಳನ್ನು ಜಗತ್ತಿನ ಸುಖವನ್ನೇ ಅಪಹರಿಸಿದ 'ದ್ವೇಷದ ಜ್ವಾಲಾಮುಖಿ' ಯನ್ನಾಗಿ ಕಂಡರೆ, ವಾಲ್ಮೀಕಿ 'ಮಾತ್ಸರ್ಯದ ಮೂರ್ತಿ ಯಾಗಿ' ಕಡೆದಿದ್ದಾನೆ. ಈ ರಾಮಾಯಣಗಳಲ್ಲಿ ಅವಳು ವಿಧಿಯ ಕೈಗೊಂಬೆಯಾಗಿ ಚಿತ್ರಿತವಾಗಿದ್ದರೂ ಅವಳನ್ನು ನೆನೆಸಲೂ ಜಿಗುಪ್ಸೆ. ಅನಳೊಂದು 'ಕೆಡುಕಿನ ಕೊಳ್ಳಿ' ಅವಳ ಅಂತ್ಯವೂ ಒಂದು ಶೂನ್ಯ.

ಆದರೆ ಆ ಪಾಪದ ಹೆಣ್ಣಿನ ಬಗ್ಗೆ ಎಲ್ಲ ಅನುಕಂಪ ಮರುಕಗಳೂ ಉಮ್ಮಳಿಸಿ ಮಂಥರೆಯನ್ನು ಕಂಡ ಮಹಾಕವಿ ಕುವೆಂಪು, ತಮ್ಮ 'ರಾಮಾಯಣ ದರ್ಶನಂ'ನಲ್ಲಿ ಅವಳನ್ನು 'ಮಿಂಚಿನ ಬಳ್ಳಿ' ಯನ್ನಾಗಿ ಮೂರ್ಪಡಿಸಿ ದ್ದಾರೆ. ಕೆಸರಿನ ಹಿನ್ನೆಲೆಯಲ್ಲುದಿಸಿದ ತಾವರೆ ಅವಳು! ಮಾನವನಲ್ಲಿರಬೇಕಾದ ಉತ್ತಮಗುಣದ ಅತಿರೇಕವು ಬದುಕಿನಲ್ಲಿ ಅನಾಹುತಕ್ಕೆ, ದುರಂತದ ದುಃಖಕ್ಕೆ ಸಹಕಾರಿ ಎಂಬುದಕ್ಕೆ ಉದಾಹರಣೆ ಅವಳು. ಆ ಶುದ್ಧಾಂತಃಕರಣದ, ಪ್ರೇಮದ ಹೊನಲು, ತ್ಯಾಗ ಜೀವಿಯ ದಾರುಣ ಅಂತ್ಯ ಮನಮಿಡುಕುವಂಥದು.

ಕೂಸೊಂದು ಅಡವಿಯಲ್ಲಿ ಯಾರಿಗೂ ಬೇಡವಾಗಿ ಇರುವೆ ಮುತ್ತಿ ರೋದಿಸುತ್ತಿದ್ದಾಗ, ಬೇಟೆಗಾಗಿ ಹೊರಟಿದ್ದ ಕೇಕಯ ಮಹಾರಾಜ ಕನಿಕರಿಸಿ ಎತ್ತಿ ತಂದು ಸಾಕಿ ಸಲಹಿದ. ಆ ಪಾಪದ ಶಿಶುವಿನ ಬಗ್ಗೆ ಅವನ ಕರುಣೆ ಅಪಾರ. ಬೆಳೆದಂತೆಲ್ಲಾ ಅದರ ಸೌಂದರ್ಯ ಇಮ್ಮಡಿಸುವ ಬದಲು ಕುಂಠಿತವಾಗತೊಡಗಿತು. ಕಂಡವರ ಕಣ್ಣಿಗೆ ಮುಳ್ಳಾದ ಆ ಕುರೂಪಕ್ಕೆ 'ಮಂಥರೆ' (ಕುಟಿಲ) ಎಂದು ಹೆಸರಾಯಿತು. ಮಂಥರೆ ಕೌಮೋರಾವಸ್ಥೆ ಯಲ್ಲಿದ್ದಾಗ ಕೈಕೇಯಿಯ ಜನ್ಮವಾಯಿತು. ಸುಸಂಪನ್ನ ಸುರೂಪಿ ಕೈಕೇಯಿಯ ಲಾಲನೆ ಪಾಲನೆಯಲ್ಲೇ ತನ್ನೆಲ್ಲ ಸುಖವನ್ನೂ ಕಂಡಳು, ಆ ಕುರೂಪಿ. ಮುಂದೆ ಕೈಕೇಯಿ ದಶರಥನ ಮನದನ್ನೆಯಾದಾಗ 'ಮಮತೆಯ ಬಂಧನ' ಅವಳನ್ನು ಅಯೋಧ್ಯೆಗೂ ಕರೆತಂದಿತು. ಭರತಜನನವಾದಾಗಲಂತೂ ಅವಳ ಬಾಳ ಮರುಭೂಮಿ ಯಲ್ಲಿ ಬತ್ತದ ಚಿಲುಮೆಯನ್ನೇ ಕಂಡಂತಾಯಿತು. ಮುಂದಿನ ದುಃಖಾಗ್ನಿಯ ಕೂರಲಗನ್ನು ಕಾಣದೆ ತಬ್ಬಿದಳು, ಪ್ರೇಮವಶದಿಂದ! ಅದುವೇ ಅವಳ ಮಾನವಸ್ನೇಹವಂಚಿತ ಬಾಳಿನ ಅಂತ್ಯವನ್ನು ಕೈಮೂಡಿ ತೋರಿಸಲು ಸಾಕಷ್ಟಾಯಿತು!

ಅಯೋಧ್ಯೆಯಲ್ಲೂ ಅವಳು ಮಾನವ ಪ್ರೇಮದಿಂದ ದೂರಾಗಿದ್ದಳು. ಒಂದು ಬಾರಿ ರಾಮ, ಚಂದ್ರನನ್ನು ಬೇಡಿ ಅತ್ತಾಗ ಕನ್ನಡಿಯಲ್ಲಿ ತೋರಿಸುವ ಉಪಾಯವನ್ನು ಸೂಚಿಸಿ ಅವನ ಅವಿರತ ರೋದನವನ್ನು ನಿಲ್ಲಿಸಿದಳು. ಆದರೆ ಅದೇ ಅವಳು ರಾಮನನ್ನು ಮುದ್ದಿನಿಂದ ಎತ್ತಿಕೊಳ್ಳಲು ಮುಂದಾದಾಗ ಕೌಸಲ್ಯೆಯ 'ಅವಳೊಂದು ಅಪಶಕುನ'ವೆಂಬ ಅಸಹ್ಯ ತಿರಸ್ಕಾರ ಅವಳ ಮನ ಮುರಿಯುವಂತೆ ಮಾಡಿತು. ಸೇಡಿನ ಒಂದು ಕಿಡಿ ಅವಳ ಹೃದಯದಲ್ಲಿ ಚಿಟಿಗುಟ್ಟಿತು. ವಿಧಿಯ ಒಂದು ಸೂತ್ರ ಅವಳನ್ನೂ ಬಂಧಿಸಿತು.

ರಾಮಪಟ್ಟಾಭಿಷೇಕ ರಾಮಾಯಣದಲ್ಲಿ ಒಂದು ಘಟ್ಟ. ಅಲ್ಲೇ ವಾತ್ಸಲ್ಯನಿಧಿ, ಗರಿಮಾಮೂರ್ತಿ ಮಂಥರೆಯ ಪಾತ್ರ ಪ್ರಕಾಶ ಕಾಣುವುದು; ಹತ್ತಿರ ಹತ್ತಿರ ಅಲ್ಲಿಯೇ ಅದರ ಅವಸಾನ ಕೂಡ. ಮಂಥರೆ

ನಿಜವಾಗಿಯೂ ಯಾವುದೊಂದು ಪಾಪವನ್ನೂ ಅರಿಯದ ಮುಗ್ಧ ಹೆಂಗಸು. ಬಾಹ್ಯರೂಪ ಅಂಕು ಡೊಂ ಕಾದರೂ ಅವಳ ಆತ್ಮ ಸೌಂದರ್ಯ ಅಮೋಘವಾದದ್ದು ಕಬ್ಬು ಡೊಂಕಾದರೇನು? ಅದರ ಸವಿ ಡೊಂಕೇ?

ಮಂಥರೆ ಭರತನಿಗೆ ಹೆತ್ತವ್ವನಿಗಿಂತಲೂ ಹೆಚ್ಚು. ಶಿಶುವಾಗಿದ್ದಾಗ ಅವನನ್ನು ಕಾಪಿಡುವ ಭಾರವೆಲ್ಲ ಅವಳ ಮೇಲೆ. ರಕ್ತವಿತ್ತು ಜನ್ಮಕೊಟ್ಟರಲಿಲ್ಲವಾದರೂ ಸಾಗರದಂಥ ಅವಳ ಮಮತೆ ಅವನ ರಕ್ಷೆಯಾಗಿತ್ತು. ಅಂತೆಯೇ ತನ್ನೊಡತಿ ಕೈಕೇಯಿಯಲ್ಲಿ ಅಮಿತ ಅಭಿಮಾನ. ಅವರಿಬ್ಬರೊಳಿತಿನ ಮುಂದೆ ಜಗತ್ತೇ ನಾಶವಾದರೂ ಸಮ; ಅಷ್ಟೊಂದು ಪ್ರೀತಿ ಅಷ್ಟೊಂದು ದೃಢ ಸೇವಾಭಾವ ಅವರಿಬ್ಬರಲ್ಲಿ. ಅವಳ ನರನರಗಳಲ್ಲಿಯೂ ಭರತ-ವಾತ್ಸಲ್ಯವೇ ಹರಿಯುತ್ತಿತ್ತು. ಉಸಿರು ಭರತ ಪ್ರೀತಿಯಾಗಿತ್ತು. ಮನೋಮಂದಿರದಲ್ಲಿ ಭರತಮೂರ್ತಿಯ ಪ್ರತಿಷ್ಠಾಪನೆಯಾಗಿತ್ತು. ಭರತನಾಮವೇ ತಾರಕ ಮಂತ್ರವಾಗಿತ್ತು. ಅವಳ ಕಾರ್ಯ ಭರತನ ಮೇಲ್ಮೆಗಾಗಿತ್ತು. ಇಂತಿರುವಲ್ಲಿ ರಾಮಾಭಿಷೇಕವನ್ನು ಹೇಗಾದರೂ ಸಹಿಸುವಳು? ಅದೂ ಅಲ್ಲದೆ ಹಿಂದಿನದನ್ನು ಮರೆಯುವಷ್ಟು ಮೂಢಳನ್ನಾಗಿ ಮಾಡಿರಲಿಲ್ಲ 'ವಿಧಿ' ಅವಳನ್ನು ! ಅಂತೆಯೇ ಕೈಕೇಯಿಯನ್ನು ಮುಂದೂಡಿದಳು, ರಾಮನನ್ನು ಅರಣ್ಯಕ್ಕೆ ಕಳುಹಲು ಮತ್ತು ಭರತನಿಗೆ ಪಟ್ಟಾಭಿಷೇಕ ಮಾಡಲು. ಇದಕ್ಕೆಲ್ಲಾ ಕಾರಣ ತನ್ನೊಡತಿಯ ಭವಿಷ್ಯದ ಸುಖ, ತನ್ನ ಕಂದನಂತಿರುವ ಭರತನ ಹಿತ. ಅದಕ್ಕಾಗಿಯೇ ಅವಳಿಗೆ ಭೀತಿ: ರಾಮ ರಾಜನಾದಾಗ ಕೌಸಲ್ಯೆ-ರಾಮ, ಕೈಕೇಯಿ-ಭರತರನ್ನು ಯಾವ ರೀತಿ ನಡೆಸಿಕೊಳ್ಳುವರೋ ಎಂದು.

ಮಂಥರೆಯ ನಿಸ್ವಾರ್ಥ ಕುತಂತ್ರಕ್ಕೊಳಗಾದ ಕೈಕೆ ದಶರಥನಲ್ಲಿ ರಾಮನಾಣೆಯಿಂದ ವಚನ ತೆಗೆದು ಕೊಂಡಳು, ರಾಮನ ವನಗಮನ ಮತ್ತು ಭರತನ ರಾಜ್ಯಾಭಿಷೇಕಕ್ಕೆ. ಆತ್ತ ಪಿತೃವಾಕ್ಯ ಪರಿಪಾಲಕ ದಾಶರಥಿ ಅರಣ್ಯಕ್ಕೆ ತೆರಳಿದ. ಇತ್ತ ವಚನಭ್ರಷ್ಟನಾಗಲೊಪ್ಪದಿದ್ದ ದಶರಥ ಪುತ್ರವಿರಹದಿಂದ ಅಸುವನ್ನು ನೀಗಿದ. ಈ ದುರಂತಕ್ಕೆಲ್ಲಾ ಕುಬ್ಜೆಯೊಬ್ಬಳನ್ನೇ ಬೆಟ್ಟು ಮಾಡಿ ತೋರಿಸಿತು ಲೋಕ. ವಿಧಿಯ ವಿಕಟಾಟ್ಟಹಾಸವನು ಯಾರು ಸಾಂತ್ವನಗೊಳಿಸಿಯಾರು ?

ಅನಂತರ ಭರತನ ಆಗಮನವಾಯಿತು. ತಂದೆಯ ದುರ್ಮರಣ ಮತ್ತು ಅಗ್ರಜನ ಅರಣ್ಯಗಮನ ತಿಳಿದ ದುಃಖಿ ಭರತ ತಾಯಿಯರಮನೆಯಿಂದ ಹೊರ ಬಿದ್ದ, ದೊಡ್ಡಮ್ಮನನ್ನು ಕಂಡು ಕ್ಷಮೆ ಬೇಡಲು. ಭರತ ಹಿಂದಿರುಗಿದ ಸುದ್ದಿ ತಿಳಿದು ಅಂಥ ವಿಷಮಸ್ಥಿತಿಯಲ್ಲೂ ಮಂಥರೆಗೆ ಮಹದಾನಂದವಾಯಿತು. ತನ್ನ ತಂತ್ರ ಫಲಿಸಿತಲ್ಲ, ತನ್ನ ಕಂದ ಭರತ ರಾಜನಾಗುತ್ತಾನಲ್ಲ ಎನ್ನುವ ಮುಗ್ಧ ಹುಚ್ಚು ಆಸೆ; ಅವಳ ಕುರುಡು ಪ್ರೀತಿಯ ತೃಪ್ತಿ ! ದಾರಿಯಲ್ಲಿಯೇ ಅವಳಿಗೆ ಕುತೂಹಲ ಭರತನೆಲ್ಲಿರುವನೆಂದು ತಿಳಿಯಲು. ಆದರೆ ವಿಷಯವೆಲ್ಲವನ್ನು ಕೈಕೆಯಿಂದ ಅರಿತಿದ್ದ ಶತ್ರುಘ್ನನಿಂದ ಅವಳು ಭರ್ತ್ಸನೆಗೊಳಗಾದಳು, ಭಯಂಕರ ಹೊಡೆತಗಳನ್ನೂ ತಿಂದಳು. ಹೊಡೆತದ ನೋವಿನಿಂದ 'ಭರತ' ಎಂದು ಚೀತ್ಕರಿಸಿದಳು. ದೊಡ್ಡಮ್ಮನನ್ನು ಭೇಟಿಯಾಗಲು ಹೋಗುತ್ತಿದ್ದ ಭರತನೂ ಒಂದು ಕ್ಷಣ ಮರುಗಿದ. ಇಲ್ಲೆಯೇ ಅವಳ ವಾತ್ಸಲ್ಯಪೂರ್ಣ ಹೃದಯಸಂಪತ್ತಿನ ಅರಿವಾಗುವುದು. ಎಲ್ಲ ಅನರ್ಥಕ್ಕೂ ಕಾರಣೀಭೂತಳೆಂದು ತಿಳಿದು ಸಿಟ್ಟುಗೊಂಡ ಭರತನೇ ಅವಳ ಧ್ವನಿಮಾತ್ರಕ್ಕೆ ಮರುಗ ಬೇಕಾದರೆ! ಹೆತ್ತತಾಯಿಗಿಂತಲೂ ಇಮ್ಮಡಿ ಪ್ರೀತಿ ಇಟ್ಟಿದ್ದ, ಕೂಸಾಗಿದ್ದಾಗಿನಿಂದ ಕೌಮಾರ್ಯದವರೆಗೂ ಸಲಹಿದ, ತನ್ನ ಅಕ್ಕರೆಯ ತೊಟ್ಟಿಲಿನಲ್ಲಿಟ್ಟು ಜೋಗುಳವನ್ನು ಹಾಡಿ ಕಾಪಿಟ್ಟ ಆ ಮಂಥರೆಯ ಚೀತ್ಕಾರಕ್ಕೆ, ಬೇಟೆನಾಯಿಯ ಹಿಡಿತಕ್ಕೆ ಸಿಕ್ಕಿದ ತನ್ನ ಮರಿಯನ್ನು ಬಿಡಿಸಲು ನುಗ್ಗುವ ಹಂದಿಯಂತೆ ನುಗ್ಗಿದ. ಆದರೆ ಅವಳನ್ನು ಕಂಡೊಡನೆ ನೆನಪು ಮರುಕೊಳಿಸಿ ಆ 'ಪ್ರೇಮಮಯಿ', 'ಪ್ರೇಮರಾಹುವಾಗಿ' ಕಂಡಳು ಅವನಿಗೆ. 'ನೀರನ್ನು ಬಿಟ್ಟ ತಾವರೆಗೆ ರವಿ ಹೇಗೆ ಹಗೆಯೋ, ರಾಮನನ್ನು ನೂಕಿದ ಎದೆಗೆ ನಾನಂತು ಹಗೆ' ಎಂದು ಹೇಳಿ ಹೆಂಗೊಲೆ ರಾಮನಿಗೆ ಸಮ್ಮತವಲ್ಲವಾದ್ದರಿಂದ ಅವಳನ್ನು ಹಾಗೇ ಬಿಟ್ಟು ಹಿಂದಿರುಗಿ ನೋಡದೆ ಹೋದನು. ಅವಳು ನೆಚ್ಚಿ ನಂಬಿದ ಪ್ರೀತಿಯ ಬಳ್ಳಿಯೇ ಅವಳ ಬಾಳಿಗೆ ಉರುಳಾಯಿತು.

ಭರತ ಹಿತಕ್ಕಾಗಿ ಮಾಡಿದ ಕಾರ್ಯ ಅವನಿಗೇ ಅಹಿತವನ್ನುಂಟು ಮಾಡಿದಾಗ ಮಂಥರೆ ದುಃಖಿಸಿದಳು. ತಿರಸ್ಕೃತಳಾದ ಮಂಥರೆ ಭರತ–ಕೈಕೆಯರ ಪ್ರೀತಿಗಾಗಿ ಹಂಬಲಿಸಿದಳು. ಅವರಿಬ್ಬರ ಪ್ರೀತಿ ದೊರಕಿಸಿಕೊಳ್ಳಲು ಏನು ಮಾಡಲೂ ಸಿದ್ಧಳಾದಳು. ರಾಮನ ಹಿತವೇ ಭರತನಿಗೆ ಮಿಗಿಲು ಎಂದು ತಿಳಿದ ಮಂಥರೆ ರಾಮನನ್ನು ಕರೆತರಲು ಕಾರ್ಯೋನ್ಮುಖಳಾದಳು. ಆ ವೃದ್ಧೆ ಜನರೆಲ್ಲರ ಅವಹೇಳನವನ್ನು ಗಮನಕ್ಕೆ ತಾರದೆ ನಡದೇ ನಡೆದಳು, ರಾಮಾನ್ವೇಷಣೆಗಾಗಿ. ಈಗ ಭರತನ ಸ್ಥಾನವನ್ನೆಲ್ಲಾ ರಾಮ ಆಕ್ರಮಿಸಿದ. ಹಸಿವಿನ ಚಿಂತೆ ಇರಲಿಲ್ಲ; ಬಾಯಾರಿಕೆಯ ಬಾಧೆಯಿರಲಿಲ್ಲ. ಅವಳ ಮನಸ್ಸೆಲ್ಲ 'ಭರತನಣ್ಣಯ್ಯನಾದ ರಾಮನಲ್ಲಿ' ಕೇಂದ್ರೀಕೃತವಾಗಿತ್ತು. "ಓ ನನ್ನ ಭರತನಣ್ಣಯ್ಯ! ಓ ರಾಮಯ್ಯ! ಹೇಳಿಲ್ಲಿರುವೆಯಯ್ಯ! ದಮ್ಮಯ್ಯ!" ಎಂದು ಕೂಗುತ್ತಾ ಕಾಡಿನತ್ತ ನಡೆದಳು. ಬಾಹ್ಯದ ಅರಿವಿರಲಿಲ್ಲ ಅವಳಿಗೆ. ಅವಳ ನಿಸ್ವಾರ್ಥ, ವಾತ್ಸಲ್ಯಪೂರ್ಣ ಆತ್ಮ, ದೂರದ ಕಾಡ್ಗಿಚ್ಚಿನ ಉರಿಯನ್ನೂ ರಾಮನೆಂದೇ ಭ್ರಮಿಸಿತು. ನಿಷ್ಕಲ್ಮಶ ಹೃದಯೀ ಮಂಥರೆ ಪ್ರೇಮಾವೇಶದಿಂದ ತಬ್ಬಿ ಹಿಡಿದಳು ಉರಿಯನ್ನು. ದೀಪದ ಪ್ರಕಾಶಕ್ಕೆರವಾದ ಪತಂಗದಂತೆ, ತಾನೇ ಊದಿ ಹೊತ್ತಿಸಿದ ಪ್ರೇಮ ಜ್ವಾಲೆಯಲ್ಲಿ ದಗ್ಧಳಾಡಳು; ಆಯಿತು ಅವಳ ಅಂತ್ಯ.

ಆ ಕುಬ್ಜೆಯ ಕುರೂಪಕಾಯ ನಾಶವಾದರೂ ಅವಳ ಸುರೂಪಿ ಅಂತರಾತ್ಮದ ಪುಣ್ಯಲಕ್ಷ್ಮಿ ಸದಾ ಭರತನ ಕ್ಷೇಮ ಚಿಂತನೆಯಲ್ಲೇ ಇದ್ದಳು; ನಂದಿಗ್ರಾಮದ ತಪಸ್ವಿ ಭರತನನ್ನು ಕಾಪಾಡಿದವಳೇ ಅವಳು. ಹದಿನಾಲ್ಕು ವರ್ಷಗಳ ನಂತರ, 'ರಾಮ ಇನ್ನೂ ಬರಲಿಲ್ಲ' ವೆಂದು ಮಾರನೆಯ ಹಗಲೇ ಅಗ್ನಿ ಪ್ರವೇಶ ಮಾಡುವುದಾಗಿ ಭರತ ನಿಶ್ಚಯಿಸಿಕೊಂಡಾಗ, ಯಜ್ಞ ಕುಂಡದಿಂದ ಆ 'ಜ್ವಾಲಾಮೂರ್ತಿ' ವೈದೋರಿ 'ರಾಮ ಬರುವ' ನೆಂದು ಆಶ್ವಾಸನೆ ಕೊಟ್ಟು ಅವನನ್ನು ಸಮೂಧಾನ ಪಡಿಸಿದಳು.

ಮಂಥರೆ ಜಗತ್ಕಲ್ಯಾಣಕ್ಕಾಗಿ ವಿಧಿ ನಿರ್ಮಿಸಿದ 'ಕುರೂಪಿ ಕುಬ್ಜೆ', ಅವಳು ವಿಧಿಯ ಕೈಗೊಂಬೆ. ಅವಳು ಸೀತಾರಾಮರ ಜೀನ್ಪಾಲಿನಲ್ಲಿ ಒಂದು ಕರಿನೆರಳು, ನಿಜ. ಆದರೆ ದಶಶಿರನ ತಲೆ ಬರಹ ಮಂಥರೆಯ ಮನಸ್ಸಿನಲ್ಲಿ ಪ್ರತಿಬಿಂಬಿತವಾಯಿತು. ಅವನ ನಾಶಕ್ಕಾಗಿ ರಾಮನನ್ನು ಜಾಗೃತಗೊಳಿಸಿದಳೇ ಹೊರತು, ಅವಳಲ್ಲಿ ಸೇಡಿಗೆ ಎಡೆಯಿಲ್ಲ. ಆ ಕುರೂಪದಲ್ಲಡಗಿದ್ದ ಸೌಂದರ್ಯ ಅನುಪಮವಾದದ್ದು. ನಾರಿಕೇಳದಂತೆ ಹೊರ ಆವರಣ ಒರಟು ನಿಜ, ಆದರೆ ಒಳಗಿನ ತಿರುಳು ಎಷ್ಟು ಮೃದು ಶುಭ್ರಮಧುರ! ಅವಳ ಪ್ರೇಮಜಲದ ಅಮೃತ ಸಿಂಚನ ಸರ್ವೋತ್ಕೃಷ್ಟವಾದದ್ದು.

ಹುಟ್ಟಿನಿಂದಲೂ ಪರರ ಹಿತದಲ್ಲಿ ತನ್ನ ಹಿತಕಂಡು, ಪರರ ಕಷ್ಟವನ್ನು ತನ್ನದೆಂದು ಬಗೆದು, ತನಗೆ ಆಶ್ರಯವಿತ್ತ ಕೈಕೆ ಮತ್ತು ತಾನೇ ಪ್ರೀತಿಯಿಂದ ಎದೆಗಪ್ಪಿಕೊಂಡ ಭರತನ ಏಳ್ಗೆಗಾಗಿ ಪಣತೊಟ್ಟ ಮಂಥರೆಯ ಶುದ್ಧ ಚೇತನದಲ್ಲಿ ಸ್ವಾರ್ಥಕ್ಕೆ ಎಡೆಯೇ ಇಲ್ಲ. ಜಗತ್ಕಲ್ಯಾಣಕಾರಕವಾದ ಅವಳ ಮಮತೆಯ ಸೆಳಕು ನಿತ್ಯ ಸುಂದರವಾದದ್ದು, ಅಮರವಾದದ್ದು. ಅಹುದು, 'ಮಮತೆಯ ಸುಳಿ ಆ ಮಂಥರೆ'!

K. A. Yashoda
II B.A. (pol.)

ಊರ್ಮಿಳಾದೇವಿ

ಊರ್ಮಿಳಾ ! (ಊರ್ಮಿ=ಅಲೆ) ಎಂಥಹ ಮಧುರವಾದ ಹೆಸರು ! ಲಕ್ಷ್ಮಣಸತಿಯಾದ ಆ ಸುಕೋಮಲ, ಲಜ್ಜಾವತಿ, ಮುಗ್ಧ ಸರಳೆಗೆ ಅನ್ವರ್ಥ ನಾಮಧೇಯ ಅದು. ಆ ಸುಕುಮಾರಿಗೆ ಇಂಥಹ ಸುಂದರ ಹೆಸರನ್ನು ಕೊಟ್ಟ ವಾಲ್ಮೀಕಿ ಅವಳ ಬಗ್ಗೆ ಬಹುದೊಡ್ಡ ಅನ್ಯಾಯವನ್ನೇ ಮಾಡಿದ್ದಾನೆ.

ರಾಮಾಯಣದಲ್ಲಿ ನಾವು ಊರ್ಮಿಳೆಯನ್ನು ನೋಡುವುದು ಒಂದೇ ಒಂದು ಸಲ-ವಿದೇಹನಗರಿಯ ವಿವಾಹ ಸಭೆಯಲ್ಲಿ, ವಧುವೇಷದಲ್ಲಿ. ಆವಳು ಚಿರವಧು-ಮೌನವಾದ ಲಜ್ಜೆಯಿಂದ ಕೂಡಿದವಳು, ನಿಶ್ಯಬ್ದವಾಗಿ ಸಂಚರಿಸತಕ್ಕವಳು. ನಂತರ ಅವಳ ವಿಚಾರವೇ ಇಲ್ಲ. ರಾಮ ಲಕ್ಷ್ಮಣರು ಸೀತೆಯೊಡನೆ ಕಾಡಿಗೆ ಹೊರಟಾಗ ಆ ಕೋಮಲಹೃದಯದ ಬಾಲಿಕೆಯ ಅಸಹನೀಯ ಶೋಕವನ್ನು ಕಂಡವರಾರು ? ಕವಿ ರವೀಂದ್ರರು ಹೇಳುವಂತೆ "ಕ್ರೌಂಚ ವಿರಹಿಣಿಯ ವೈಧವ್ಯ ದುಃಖವನ್ನು ಮೂಹೂರ್ತಕಾಲ ಕೂಡ ಸಹಿಸಲಾರದವನಾಗಿದ್ದ ಋಷಿಕವಿ ಒಂದು ಬಾರಿಯಾದರೂ ಅತ್ತಕಡೆ ಮನಸ್ಸಿಟ್ಟು ನೋಡಲಿಲ್ಲ." ಸೀತಾದೇವಿಯ ಕಣ್ಣೀರಿನಲ್ಲಿ ಅವಳು ಸಂಪೂರ್ಣವಾಗಿ ಕೊಚ್ಚಿಹೋಗಿದ್ದಾಳೆ.

ಹಿಂದಿನ ಮಹಾಕವಿ ಮಾಡಿದ ಈ ಅನ್ಯಾಯವನ್ನು ಇಂದಿನ ಮಹಾಕವಿಯೊಬ್ಬರು ಬಹುಮುಟ್ಟಿಗೆ ಸರಿಪಡಿಸಿದ್ದಾರೆ. "ಪೂರ್ಣಸತಿ, ಲಕ್ಷ್ಮಣ ಚಿರತಪಶ್ಶೀಲೆ ಊರ್ಮಿಳಾ ದೇವಿ"ಯನ್ನು ಮೆಚ್ಚಿ, "ನನ್ನ ಜೀವನ ನೇತ್ರ ನಿನ್ನ ಬಾಳಂತಿರ್ಕೆ, ಹೇ ಗೋಚರಾತೀತೆ" ಎಂದು ತಮ್ಮ ಅಷ್ಟಷಟ್ಪದಿಯೊಂದರಲ್ಲಿ ಅವಳನ್ನು ಕೊಂಡಾಡಿದ ಮಹಾಕವಿ ಕುವೆಂಪುರವರು, ತಮ್ಮ 'ರಾಮಾಯಣ ದರ್ಶನಂ' ಮಹಾಕಾವ್ಯದಲ್ಲಿ ಅವಳ ಪಾತ್ರವನ್ನು ಬಹು ಸುಂದರವಾಗಿ ಕಂಡರಿಸಿದ್ದಾರೆ. "ಪೆಣ್ತನಂ ತಾನೆ ನೀನಲ್ಲದೂರ್ಮಿಳೆಯಲ್ತು : ಪೆಣ್ಣೆಂಬ ತಪಕೆ ನೀಂ ನಿರುಪಮ ಪ್ರತಿಮೆಯೌ !" ಎಂದಿದ್ದಾರೆ.

ಕುವೆಂಪುರವರ ದೃಷ್ಟಿಯಲ್ಲಿ ಸೀತೆಯ ವನವಾಸದ ಕಷ್ಟಕ್ಕಿಂತ ಊರ್ಮಿಳೆಯ ಹದಿನಾಲ್ಕು ವರ್ಷಗಳ ದೀರ್ಘ ಮೌನವ್ರತ ಮಿಗಿಲಾದದ್ದು. ಕಲ್ಲಾಗಿ ಬಿದ್ದ ಅಹಲ್ಯೆಯ ಶಿಕ್ಷೆಗೆ ಅಚೇತನದ ರಕ್ಷೆ ಇತ್ತು. ಆದರೆ ಇವಳು ಉಸಿರಿದ್ದೂ ಬಂಡೆಯಂತೆ ನಿರೀಕ್ಷಣೆಯ, ಆಶಂಕೆಯ ವ್ರತವನ್ನು ಕೈಗೊಳ್ಳಬೇಕಾಯಿತು.

ಸೌಮಿತ್ರಿ ಅಣ್ಣನೊಡನೆ ಹೊರಡಲು ಅನುಮತಿ ಬೇಡಿದಾಗ ಇಲ್ಲ ಎನ್ನಲಿಲ್ಲ ಅವಳು. ಅವನಿಂದಲೇ ದೀಕ್ಷೆ ಪಡೆದು, ಅವನು ಊರು ಬಿಟ್ಟಂದಿನಿಂದ ಸರಯೂನದಿಯ ತೀರದಲ್ಲಿ ಪರ್ಣಕುಟಿಯನ್ನು ರಚಿಸಿ, ಚಿರ ತಪಸ್ವಿನಿಯಾಗಿ, ಮೈಥಿಲಿ ರಾಮ ಲಕ್ಷ್ಮಣರಿಗೆ ಚಿತ್ತಪೋಮಂಗಳದ ರಕ್ಷೆಯನ್ನೇ ಕಟ್ಟಿದಳು. ಹದಿನಾಲ್ಕು ಸಂವತ್ಸರಗಳ ಸುದೀರ್ಘ ತಪಸ್ಸು ಅವಳದು.

ರಾಮಚಂದ್ರ ವನವಾಸದಿಂದ ಮರಳುವ ಸುದ್ದಿ ತಿಳಿದಾಗ ಅಯೋಧ್ಯೆಯ ಹರ್ಷಭೇರಿಗಳ ಮೊಳಗು ದಿಗ್ದಿಗಂತಗಳನ್ನು ಮುಟ್ಟಿತು. ಪೂರ್ವ ಪರಿಚಿತ ಆ ನಿನಾದವನ್ನು ಕೇಳಿದಾಗ ಸರಯೂತೀರದ ತಪಸ್ವಿನಿಗೆ ಮೈ ಪುಲಕಿತವಾಯಿತು. ಆನಂದಾಶ್ರುಭರಿತಳಾದ ಭರತಸತಿ ಮಾಂಡವಿ ಓಡಿಬಂದು, "ಏಳಕ್ಕ ಏಳು" ಎನ್ನಲು ಊರ್ಮಿಳೆ, "ತಂಗಿ, ವನವಾಸವನ್ನು ಮುಗಿಸಿ ದೇವರು ಬಂದರೇನು ?" ಎಂದು ಗದ್ಗದ ಕಂಠದಿಂದ ಕೇಳಿದಳು. ಮಾಂಡವಿ "ಬೇಗ ಏಳು, ಸ್ವಾಮಿಯ ತಪೋಕ್ಷೇತ್ರವಾದ ನಂದಿಗ್ರಾಮಕ್ಕೆ ಹೋಗಬೇಕು" ಎಂದರೆ ಈಕೆ, "ಮಾಯದೆ ಉಡದೆ ತೊಡದೆ ಅವರೆಡೆಗೆ ಹೋಗುವುದೆ ? ಮಂಗಳವಲ್ಲ" ಎಂದಳು. ತಂಗಿ, "ನಿನ್ನ ಕಠೋರ ವ್ರತವನ್ನು ಅವರೂ ನೋಡಲಿ" ಎಂದಾಗ ಊರ್ಮಿಳೆ "ಚಿ: ! ಕಡಲಿನಿದಿರು ಹನಿಯದೇನು ಪ್ರದರ್ಶನ ? ದೇವರ ತಪಸ್ಸಿನ ಮುಂದೆ ನಮ್ಮದೊಂದು ತೃಣವಲ್ಲವೇ ? ಈ ಸಂತೋಷ ಸಮಯದಲ್ಲಿ ನಮ್ಮ ಕಷ್ಟದ ತೋರುವಿಕೆ ಅನುಚಿತ" ಎಂದು ಹೇಳಿ "ತನ್ನನ್ನು ತಾನು ಇಲ್ಲಗೈಯುವುದೇ ಎಲ್ಲ ಸಾಧನೆಯ ಕೊನೆಯಗುರಿ. ಆದೇ ತಪಸ್ಸಿನ

ಪ್ರಯೋಜನ"ಎಂದಳು. ಈ ಒಂದು ನುಡಿಯೇ ಸಾಕು, ಆಕೆಯ ಘನ ವ್ಯಕ್ತಿತ್ವದ ಆದರ್ಶವನ್ನು ಸಾರಲು, ಹಾಗೂ ಬೆಳಗಿ ಚಿರಸ್ಥಾಯಿಯಾಗಿಸಲು. ಮುಂದೆ ಸರಯೂ ನದಿಯ ತಿಳಿನೀರಿನಲ್ಲಿ ಮಿಂದು ಧವಳಾಂಬರವನ್ನುಟ್ಟು, ಮುತ್ತೈದೆತನವನ್ನು ಅಲಂಕರಿಸುವಂತೆ ಸೌಮಿತ್ರಿಯನ್ನು ನೆನೆಯುತ್ತಾ ಮುಡಿ, ಹಣೆ, ಆಡಿ, ನಡುಗಳಿಗೆ ಅಲಂಕರಿಸಿದಳು. ತನ್ನ ತಪಸ್ಸಿಗೆ ಬೆಂಬಲವನ್ನಿತ್ತ ಸುತ್ತಲಿನ ಪ್ರಕೃತಿ ದೇವಿಗೆ ನಮಿಸಿ, ತವರು ಮನೆಯಿಂದ ಅತ್ತೆಯ ಮನೆಗೆ ಹೋಗುವವಳಂತೆ ಅಲ್ಲಿಂದ ಹೊರಟಳು.

ತಂಗಿಯೊಡನೆ ಬಂದು ಸುಮಿತ್ರೆಯ ಪಾದಗಳಿಗೆರಗಿದಾಗ ಅವಳು "ನಿನ್ನ ಮಾಂಗಲ್ಯಭಾಗ್ಯದಿಂದ ಕಾಡು ಪಾಲಾದ ನಮ್ಮ ಕುಲದೇಳ್ಗೆ ಮರಳಿತು" ಎಂದು ಸೊಸೆಯೆನ್ನು ಆದರಿಸಿದಳು. ಅಲ್ಲಿಂದ ಮುಂದೆ ಕೌಸಲ್ಯೆಯ ತೋಳ್ತೆಕ್ಕೆಯಲ್ಲಿದ್ದ 'ಕೃಶ ಮಲಿನ ಮೂಕ ಶೋಕದ ಶಿಲಾಪ್ರತಿಮೆ'ಯಂತಿದ್ದ ಕೈಕೆಯನ್ನು ಕಂಡಾಗ ಅವಳ ಅನುಕಂಪ ಮಿತಿಮೀರಿತು. ಕೈಕೆಗೆ ನಮಸ್ಕರಿಸಿ, ಆಕೆಯ ವಕ್ಷಸ್ಥಳದಲ್ಲಿ ಮುಖವಿಟ್ಟು "ಅಮ್ಮ, ನಾನು ಚಿಕ್ಕವಳು. ನಿಮ್ಮ ದುಃಖವನ್ನಳೆಯಲಾರೆ. ನಮಗಾಗಿ, ನಿಮ್ಮ ಮಕ್ಕಳಿಗಾಗಿ, ಹೃತ್ತಾಪದ ಕಾಳಕೂಟವನ್ನು ನುಂಗಿಕೊಳ್ಳಿ. ರಾಮಾಯಣ ಮಹಾಸಾಗರದ ಮಥನದಿಂದುದ್ಭವಿಸಿದ ಘೋರ ಗರಳವನ್ನು ಧರಿಸುವ ಶ್ರೀಕಂಠಶಕ್ತಿ ನಿಮಗಲ್ಲದೆ ಮತ್ತಾರಿಗಿದೆ? ಏಳಮ್ಮ, ಸೂರ್ಯವಂಶದ ಬಾಳು ತುಂಬಿ ಹರಿಯುವಂತೆ ಆಶೀರ್ವದಿಸು" ಎಂದು ಬೇಡಿದಳು. ಕೈಕೆ ಸುಯ್ದಳು, ಸೊಸೆಯ ಮುಖವನ್ನು ಮುದ್ದಿಸಿದಳು; ರಾಜಮಂದಿರ ಬೆಳ್ಳನೆ ಬೆಳಗುವಂತೆ ಮುಗುಳ್ನಕ್ಕಳು.

ರಾಮ ಸೀತೆಯರ ಆಗಮನಾನಂತರ ಸೊಸೆಯನ್ನಾದರಿಸಿ ಕೈಕೆ ಕೌಸಲ್ಯಾದಿಗಳ ಮನಸ್ಸು ತಣಿಯಲಿಲ್ಲ. ಊರ್ಮಿಳೆಯಾದರೋ ಅಕ್ಕನ ಉಪಚಾರದಲ್ಲಿ ತನ್ನ ತನವನ್ನೇ ಮರೆತಳು.

ಇಂತಹ ತ್ಯಾಗಮಯ ಬಾಳು ಊರ್ಮಿಳೆಯದು. "ಲಕ್ಷ್ಮಣನು ದೇವತಾ ಸ್ವರೂಪರಾದ ಸೀತಾ ರಾಮರಿಗಾಗಿ ಸ್ವಾರ್ಥವನ್ನು ಮಾತ್ರ ತ್ಯಾಗಮಾಡಿದನು. ಊರ್ಮಿಳಾದೇವಿಯಾದರೋ ಸ್ವಾರ್ಥಕ್ಕಿಂತಲೂ ಹೆಚ್ಚಾದ ತನ್ನ ಸ್ವಾಮಿಯನ್ನೇ ದಾನಮಾಡಿದಳು" ಧನ್ಯೆ ಊರ್ಮಿಳಾದೇವಿ !

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ಆಧುನಿಕ ಜೀವನದಲ್ಲಿ ಸಾಹಿತ್ಯದ ಸ್ಥಾನ

ಸಾಹಿತ್ಯವು ನಿರ್ಜೀವ ಕಲೆಯಲ್ಲ; ಜೀವನದ ಒಂದು ಜೀವಂತ ಅಂಶ ಅದು. ಮನುಷ್ಯನ ಯೋಚನಾ ಶಕ್ತಿ, ವಿನೇಚನಾಶಕ್ತಿ, ತಪಃಶಕ್ತಿಗಳಿಂದ ರೂಪುಗೊಂಡ ಸಾಹಿತ್ಯ, ಮನುಷ್ಯನು ತನ್ನ ಜೀವನವನ್ನೇ ಪ್ರತಿಬಿಂಬಿಸುವ ಸಾಧನವಾಯಿತು. ಬಹು ಹಿಂದೆ, ಪ್ರಾಚೀನ ಯುಗದಲ್ಲಿ, ಒಂದಾನೊಂದು ಸುಂದರವಾದ ದಿನ, ಸುಂದರವಾದ ಇನನ ಬೆಳಕು ಭೂಲೋಕವನ್ನೆಲ್ಲಾ ವ್ಯಾಪಿಸಿದಂದು ಆದ್ಯ ಮನುಷ್ಯನ ಹೃದಯಕುಸುಮವು ಪ್ರಫುಲ್ಲಿತವಾಗಿರಬೇಕು. ಆಗ ಎದೆಯಲ್ಲೆಲ್ಲಾ ಉಕ್ಕಿಬಂದ ಸಂತೋಷವು ಯಾವುದೋ 'ವಾಕ್' ರೂಪದಲ್ಲಿ ಹೊರ ಹೊಮ್ಮಿತು. ಇದೇ ಮಾನವನರಿತ ಪ್ರಥಮ ಕಾವ್ಯವಾಣಿ. ಕಾಲಕ್ರಮೇಣ ಇಂತಹ ಸಿರಿನುಡಿಗಳು ಕೂಡಿ ಬೆಳೆದುವು. ಕೆಲವು ಬಾಯಿಮೂತಿನ ಮೂಲಕ ತಂದೆಯಿಂದ ಮಗನಿಗೆ ಎಂಬಂತೆ ಇಳಿದು ಬಂದುವು. ಇನ್ನು ಕೆಲವು ಕಾಲಾಂತರದಲ್ಲಿ ಬರವಣಿಗೆಯ ರೂಪವನ್ನು ತಾಳಿ ನಾವು ಇಂದು ತಿಳಿದಿರುವ 'ಸಾಹಿತ್ಯ'ವಾಗಿ ಪರಿಣಮಿಸಿದುವು.

ಆರಂಭದಲ್ಲಿ ಜನಸಮೂಹದ ಸಾಮಾನ್ಯ ಸೊತ್ತಾದ ಸಾಹಿತ್ಯವು ಕಾಲಕ್ರಮೇಣ ರಾಜ ಮಹಾರಾಜರುಗಳ ಆಸ್ಥಾನದ ಸೊತ್ತಾಯಿತು. ರಾಜರ ಆಶ್ರಯದಲ್ಲಿ ರಾಜಕವಿಗಳು ಮೆರೆದು ತಮ್ಮ ಪ್ರತಿಭೆಯಿಂದ ಕಾವ್ಯಗಳನ್ನು ರಚಿಸಿದರು. "ವಿನಾಶ್ರಯಂ ನ ಶೋಭಂತೆ ಪಂಡಿತಾ ವನಿತಾ ಲತಾಃ" ಎಂಬಂತೆ, ರಾಜರ ಆಶ್ರಯದಲ್ಲಿ ಸಾಹಿತ್ಯವು ಅಸಾಮಾನ್ಯ ರೀತಿಯಲ್ಲಿ ಪ್ರಗತಿಹೊಂದಲು ಸಾಧ್ಯವಾಯಿತು. ಸಾಮ್ರಾಟರ ಕಾಲವು ಈಗ ಎಂದೋ ಅಳಿದು ಹೋಗಿದೆ. ಅವರ ಆಶ್ರಯವು ಇನ್ನು ಸಾಹಿತ್ಯಕ್ಕೆ ದೊರೆಯದು ಹೀಗಿರಲು ಇಂದು ಸಾಹಿತ್ಯದ ಸ್ಥಾನವೆಲ್ಲಿ? ಶ್ವೇತಾತಪತ್ರದ ಆಶ್ರಯವನ್ನು ಕಳೆದುಕೊಂಡ ಸಾಹಿತ್ಯವು ಇನ್ನಾರ ಆಶ್ರಯವನ್ನು ಪಡೆಯುವುದು? ಈ ಪ್ರಚಂಡ ಸಮಸ್ಯೆಗಳು ಎಲ್ಲ ಸಾಹಿತ್ಯಪ್ರೇಮಿಗಳ ಮನಸ್ಸನ್ನು ಕಾಡುತ್ತವೆ. ಇಂದು ಸಾಹಿತ್ಯವು ಉಳಿದು ಬೆಳೆಯಬೇಕಾದರೆ ಜನಸಾಮಾನ್ಯರಿಂದಲೇ ಅದಕ್ಕೆ ಪ್ರೋತ್ಸಾಹ ದೊರೆಯಬೇಕು. ಓಲಗಗಳಲ್ಲಿ ನೆಲೆಯನ್ನು ಕಳೆದುಕೊಂಡ ಸಾಹಿತ್ಯವು ಇನ್ನು 'ಮಾನವನ ಜೀವನದಲ್ಲಿಯೇ' ನೆಲಸಬೇಕಾಗಿದೆ. ಆಧುನಿಕ ಯುಗದಲ್ಲಿ ಸಾವಿರಾರು ಯುವಜನರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯಗಳಲ್ಲಿ ಸಾಹಿತ್ಯದ ಪರಿಚಯವನ್ನು ಮಾಡಿಕೊಳ್ಳುತ್ತಿದ್ದಾರೆ, ನಿಜ. ಆದರೆ ಈ ಪರಿಚಯವು ಕೇವಲ ಅಧ್ಯಯನ, ಅಭ್ಯಾಸಗಳ ಮಟ್ಟದಲ್ಲೇ ನಿಂತು ಹೋಗುತ್ತದೆ. ಸಾಹಿತ್ಯವು ಹಿಂದೆ ಹೇಳಿದಂತೆ ನಿರ್ಜೀವ ಕಲೆಯಲ್ಲ. ಜೀವನದ ಅನುಭವಗಳ ಸತ್ವವೇ ಸಾಹಿತ್ಯದ ಜೀವಾಳ. ಆದ್ದರಿಂದ ಸಾಹಿತ್ಯವು ವಿಕಾಸಗೊಳ್ಳಬೇಕಾದರೆ ಅದನ್ನು ಮನುಷ್ಯನ ದೈನಂದಿನ ಜೀವನಕ್ಕೆ ಅಳವಡಿಸಿಕೊಳ್ಳಬೇಕು. ಹೀಗೆ ಮಾಡಿದರೆ ಸಾಹಿತ್ಯವು ಮಾನವ ಜೀವನದ ಒಂದು ಜೀವಾಂಗವಾಗಿ ಪರಿಣಮಿಸುವುದು; ಜೀವನದ ಮುದ್ರೆಯು ಸಾಹಿತ್ಯದ ಮೇಲೆ ಬೀಳುವುದು. ಸಾಹಿತ್ಯ ಮತ್ತು ಮಾನವ ಜೀವನ ಪರಸ್ಪರ ಸ್ಫೂರ್ತಿದಾಯಕವಾಗುವುವು.

ಸಾಹಿತ್ಯದ ಯಾವ ಅಂಗಗಳನ್ನು — ನಾಟಕ, ಕಾವ್ಯ, ಮಹಾಕಾವ್ಯ, ಭಾವಗೀತೆ — ಪರಿಶೀಲಿಸಿದರೂ, ಪ್ರತಿಯೊಂದರಲ್ಲೂ ನಮ್ಮ ಜೀವನಕ್ಕೆ ಅಳವಡಿಸಿಕೊಳ್ಳಬಹುದಾದ ಅನೇಕ ಅಂಶಗಳನ್ನು ಕಾಣಬಹುದು. ಸುಮಾರು ಎಂಟುನೂರು ವರ್ಷಗಳ ಹಿಂದೆ ಕನ್ನಡನಾಡಿನಲ್ಲಿ ಹುಟ್ಟಿ, ಹೆಸರುವಾಸಿಯಾದ 'ವಚನ ಸಾಹಿತ್ಯ'ದಲ್ಲಿ ಇದು ಸ್ಪಷ್ಟವಾಗಿ ತೋರುತ್ತದೆ. ವಚನಕಾರರು ಹೇಳಿರುವುದೇನೆಂದರೆ — "ಪರಮಾತ್ಮನು ಪ್ರಪಂಚವನ್ನು ಸೃಷ್ಟಿಸಿದನು. ಸೃಷ್ಟಿಸಿ ಅದನ್ನು ಮಾನವನ ಕೈಯಲ್ಲಿ ಒಪ್ಪಿಸಿದನು. ಮನುಷ್ಯನು ತನ್ನ ಕರ್ಮಸಾಧನೆಯಿಂದ ಇದನ್ನು ಆಪ್ಪಟವಾಗಿಸಬೇಕು. ಪರಮನ್ಯಾಯಕರ್ತನ ನೀತಿಯನ್ನು ಸಮಾಜದಲ್ಲಿ ನೆಲೆನಿಲ್ಲಿಸಬೇಕು. ತನ್ನ ಬುದ್ಧಿಶಕ್ತಿಯಿಂದ ಪ್ರಕೃತಿಯನ್ನು ತನ್ನ ಅಧೀನಮಾಡಿಕೊಂಡು ಅದನ್ನು ವಿಶ್ವಕುಟುಂಬದ ಸರ್ವೋಹಿತಕ್ಕಾಗಿ ಉಪಯೋಗಿಸಬೇಕು. ಇಂತಹ ಸತ್ಕ್ರಿಯಾಚರಣೆಗಳಿಂದ "ಶಿವನೊಡವೆಯ ಶಿವನಿಗೊಪ್ಪಿಸಬೇಕು." — ಇದೇ ವಿಶ್ವಧರ್ಮಸಾರ. ಇಂತಹ ತತ್ವವನ್ನರಿತವನಿಗೆ ಧರ್ಮವು ಹಳಿತಲ್ಲ, ಅಸಾಧ್ಯವಲ್ಲ, ನೀರಸವಲ್ಲ. ದೇಶದ ಅಡಳಿತವನ್ನು ನೋಡಿಕೊಳ್ಳುವ ರಾಜಕಾರಣಿಯಾಗಲೀ, ಭೂಮಿಯನ್ನುತ್ತು ಬಿತ್ತಿ, ಬೆಳೆಯನ್ನು ಬೆಳೆಯುವ

ರೈತನಾಗಲೀ, ಕಾರ್ಯಾಲಯದ ಕೆಲಸದಲ್ಲಿ ನಿರತನಾದ ಗುಮಾಸ್ತನಾಗಲೀ, ವ್ಯಾಸಂಗದಲ್ಲಿ ತೊಡಗಿರುವ ವಿದ್ಯಾರ್ಥಿಯಾಗಲೀ, ಎಲ್ಲರೂ ತಮ್ಮ ತಮ್ಮ ರಂಗದಲ್ಲಿಯೇ 'ಶಿವನೊಡವೆಯ ಶಿವನಿಗೊಪ್ಪಿಸುವ' ಕಾರ್ಯದಲ್ಲಿ ತೊಡಗಿದ್ದಾರೆ. ಈ ಕೆಳಗಿನ ವಚನವು ಸಕ್ರಿಯೆಯ ಹಿರಿಮೆಯನ್ನೇ ಎತ್ತಿ ಹಿಡಿಯುತ್ತದೆ:-

"ಕ್ರಿಯಾಮಥನವಿಲ್ಲದೆ ಕಾಣಬಂದುದೇ ಇಕ್ಷುವಿನೊಳಗಣ ಮಧುರ ? ಕ್ರಿಯಾಮಥನವಿಲ್ಲದೆ ಕಾಣ ಬಂದುದೇ ತಿಲದೊಳಗಣ ತೈಲ ? ಕ್ರಿಯಾಮಥನವಿಲ್ಲದೆ ಕಾಣಬಂದುದೇ ಕ್ಷೀರದೊಳಗಣ ತುಪ್ಪ ..... ?" ಆದ್ದರಿಂದಲೇ ಭಗವಂತನನ್ನು "ತನ್ನೊಳರಿದೆನೆಂಬ ಮಹಂತಂಗೆ ಸಕ್ರಿಯಾಚರಣೆಯೇ ಸಾಧನ ಕಾಣಿಭೋ"- ಎಂದು ಸಾರುತ್ತಾನೆ ವಚನಕಾರ.

ಇಂದು ವಿಶ್ವವನ್ನು ಎದುರಿಸುವ ಸಮಸ್ಯೆಗಳಲ್ಲೆಲ್ಲಾ ಅತಿ ತೀಕ್ಷ್ಣವಾದದ್ದು ಅಶಾಂತಿಯ ಸಮಸ್ಯೆ. ವಿಶ್ವದ ವಿಷಮ ಸ್ಥಿತಿಗಳ ಪರಿಹಾರಕ್ಕಾಗಿ ಅವಶ್ಯವಾಗಿರುವ ಏಕತೆ, ಐಕ್ಯ, ಅಖಂಡತೆಗಳನ್ನು ಕುರಿತು ಭಾಷ್ಯವನ್ನು ಬರೆಯುವುದಾಗಲೀ, ವ್ಯಾಖ್ಯಾನ ಮಾಡುವುದಾಗಲೀ ಅತಿಸುಲಭ. ಸಾವಿರಾರು ಮೈಲಿಗಳ ಅಂತರದಲ್ಲಿರುವ ಪರರಾಷ್ಟ್ರೀಯರನ್ನು ಪ್ರೀತಿಸುವುದೂ ಸುಲಭ. ಆದರೆ ನಿತ್ಯವೂ ಮನೆಯಲ್ಲಿ, ವಿಶ್ವವಿದ್ಯಾನಿಲಯದಲ್ಲಿ, ಮತ್ತು ಕಚೇರಿಯಲ್ಲಿ, ನಮ್ಮ ನಿಕಟ ಸಂಸರ್ಗದಲ್ಲಿ ಓಡಾಡುವ ಜನರನ್ನು ಪ್ರೀತಿಸುವುದು ಮಾತ್ರ ಅತಿಕಷ್ಟ. ಈ ದೈನಂದಿನ ವ್ಯವಹಾರಗಳಲ್ಲಿ ನಮ್ಮ ಸಂಪರ್ಕಕ್ಕೆ ಬರುವವರೊಡನೆ ನಯವಿನಯ ಸೌಹಾರ್ದತೆಗಳಿಂದ ವರ್ತಿಸಿ, ನಮ್ಮ ಸುತ್ತಮುತ್ತಲಿನಲ್ಲಿಯೇ ಒಂದು ಶಾಂತಿಯ ನೆಲೆಯನ್ನು ಕಟ್ಟಿದರೆ, ಅದೇ ವಿಶ್ವಕುಟುಂಬದ ಸ್ಥಾಪನೆಯ ಮಾರ್ಗದಲ್ಲಿ ಇಟ್ಟ ಮೊದಲ ಹೆಜ್ಜೆಯಂತಾಗುವುದು. ಇದನ್ನರಿತೇ ವಚನಕಾರರು :—

"ಮೃದುವಚನವೇ ಸಕಲ ತಪಂಗಳಯ್ಯ. ಮೃದು ವಚನವೇ ಸಕಲ ಜಪಂಗಳಯ್ಯ."

"ಆಯ್ಯಾ ಎಂದರೆ ಸ್ವರ್ಗ, ಎಲವೋ ಎಂದರೆ ನರಕ." "ಏನುಬಂದಿರಿ ಹದುಳವಿದ್ದಿರೆ ಎಂದರೆ ನಿಮ್ಮ ಮೈಸಿರಿ ಹಾರಿಹೋಹುದೇ? ಕುಳ್ಳಿರಿ ಎಂದರೆ ನೆಲ ಕುಳಿ ಹೋಹುದೆ? ಒಡನೆ ನುಡಿದರೆ ಶಿರ ಹೊಟ್ಟೆ ಒಡೆವುದೆ? ಕೊಡಲಿಲ್ಲದಿದ್ದರೊಂದು ಗುಣವಿಲ್ಲದಿದ್ದರೆ ಮೂಗ ಕೊಯ್ಯದೆ ಮೂಣ್ಬನೇ ಕೂಡಲ ಸಂಗಯ್ಯ" —ಎಂದು ಹೇಳಿರುವುದು.

ಈ ವಚನಗಳ ಸಾರವನ್ನೆಲ್ಲಾ ಒಂದೇ ಮಾತಿನಲ್ಲಿ ಹೇಳುವುದಾದರೆ ಅದು 'ಮಾನವ ಪ್ರೇಮ'. ಕಣ್ಣಿಗೆ ಕಾಣುವ ಜನರನ್ನು ಪ್ರೀತಿಸಲಾರದವನು, ಅದೃಶ್ಯ ಅಗೋಚರನಾಗಿರುವ ಪರಮಾತ್ಮನನ್ನು ಪ್ರೀತಿಸುವುದು ಎಂದೆಂದಿಗೂ ಸುಳ್ಳು. ಎಂಟು ಶತಮಾನಗಳ ಹಿಂದಿನ ಮಾತಾದರೂ, ಈ ನೀತಿಯು ಎಂದೆಂದಿಗೂ ಹಳತಾಗದು, ಸರ್ವ ಕಾಲಕ್ಕೂ ಅದು ಸತ್ಯವಾಗಿ ಉಳಿಯುವುದು. ಸಾಹಿತ್ಯವು ಚಿರನೂತನ.

ಇದು ವೈಜ್ಞಾನಿಕಯುಗ. ಯಂತ್ರಗಳು ಬಹುಮಟ್ಟಿಗೆ ಮನುಷ್ಯನ ಜೀವನವನ್ನು ನಡೆಸುತ್ತವೆ. ಈ ನಿರ್ಜೀವ ಶಕ್ತಿಗಳ ಮಧ್ಯೆ, ಕೇವಲ ಯಾಂತ್ರಿಕ ಜೀವನವನ್ನು ನಡೆಸದೆ ಮನುಷ್ಯನು ಹೃದಯವನ್ನು ಉಳಿಸಿ ಬೆಳೆಸಬೇಕಾದರೆ ಸಾಹಿತ್ಯವನ್ನು ಸವಿಯಬೇಕು. ಚಿರನೂತನ ಸಾಹಿತ್ಯದಲ್ಲಿ ನವನವೀನ ಭಾವಗಳನ್ನು ಗುರುತಿಸಿ ನವಯುಗದ ಜೀವನಕ್ಕೆ ಅವುಗಳನ್ನು ಅಳವಡಿಸಿಕೊಳ್ಳಬೇಕು. ಆಗ ಸಾಹಿತ್ಯವೂ ಇತರ ಕಲೆಗಳಂತೆ ಮನುಷ್ಯನನ್ನು ಅಭೌತ, ಆಧ್ಯಾತ್ಮಿಕ, ಮತ್ತು ಚಿನ್ಮಯ ಮಾರ್ಗದಲ್ಲಿ ಮುಂದೆ ನಡೆಸುವುದು.

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III B.Sc. (H.Sc.)

ಅನಲಾನಿಲ ಸಂಯೋಗ

ಮಹಾಭಾರತದಲ್ಲಿ ದ್ರೌಪದಿ ಮತ್ತು ಭೀಮರ ಪಾತ್ರಗಳು ಪ್ರಮುಖವಾಗಿವೆ. ದ್ರೌಪದಿಯೊಡನೆ ಎಲ್ಲೆಡೆಯೂ ಸಹಕರಿಸಿ ಭೀಮನು ಅವಳಿಗೆ ತಕ್ಕ ಪತಿಯೆನಿಸಿದ್ದಾನೆ. ಪಾಂಚಾಲಿ ಪಂಚವಲ್ಲಭೆಯಾದರೂ ಅವಳಿಗೆ ಪವಮಾನಸುತನೇ ಅತ್ಯಂತ ಪ್ರೀತಿಪಾತ್ರನಾದವನು. ಭೀಮನೇನಾದರೂ ದ್ರೌಪದಿಯ ಮಾತಿಗೆ ಕಿವಿಗೊಡದೆ ಅಣ್ಣನ ಮಾತಿನಂತೆಯೇ ನಡೆದಿದ್ದರೆ, ಮಹಾಭಾರತವೇ ಬೇರೆಯಾಗುತ್ತಿತ್ತು. ವಾಯುಪುತ್ರನಾದ ಭೀಮನೂ, ಅಗ್ನಿಪುತ್ರಿಯಾದ ದ್ರೌಪದಿಯೂ ಸೇರಿದ್ದು, 'ಉರಿಯುತ್ತಿರುವ ಕಾಡುಕಿಚ್ಚಿಗೆ ಬಿರುಗಾಳಿ ಬೀಸಿದಂತೆ' ಆಯಿತು. ಇವರಿಬ್ಬರ ಈ ದ್ವೇಷದ ಬೆಂಕಿಯು ಕೌರವರ ನಾಶಕ್ಕೆ ಕಾರಣವಾಯಿತು.

ದ್ರೌಪದಿಯ ಉದಯವೇ ಸೇಡಿನ ಪ್ರತೀಕವಾಗಿದೆ. ತಂದೆಯ ಶಪಥವನ್ನು ಪೂರ್ಣಗೊಳಿಸಲಿಕ್ಕಾಗಿಯೇ ಈಕೆ ಹುಟ್ಟಿದ್ದು. ಹುಟ್ಟಿದ್ದು ಅರ್ಜುನನಿಗಾದರೂ ಪತ್ನಿಯಾದದ್ದು ಐವರಿಗೆ. ಹುಟ್ಟಿನಿಂದಲೇ ಕ್ಷಾತ್ರ ತೇಜಸ್ಸುಳ್ಳವಳಾದ ಇವಳು, ಮಹಾಭಾರತ ಪೂರ್ತಿ ಅದೇ ತೇಜಸ್ಸನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಬಂದಿದ್ದಾಳೆ, ಪಾಂಡವರೊಡನೆ ಕಷ್ಟದಲ್ಲಿಯೂ ಸುಖದಲ್ಲಿಯೂ ಸಹಕರಿಸಿ ನಡೆದು ಪಂಚ ಮಹಾಪತಿವ್ರತೆಯರಲ್ಲಿ ಒಬ್ಬಳಾಗಿದ್ದಾಳೆ.

ದ್ರೌಪದಿಯು ಎಷ್ಟು ಶೀಲವಂತಳೋ ಅಷ್ಟೇ ದಿಟ್ಟ ಸ್ತ್ರೀ ಸಹ ಆಗಿದ್ದಳು. ಜೂಜಿನ ಪ್ರಸಂಗದಲ್ಲಿ ಇವಳು ತೋರಿದ ದಿಟ್ಟತನ ಒಂದು ಮುಖ್ಯವಾದ ವೈಶಿಷ್ಟ್ಯ. ತನಗೆ ತೀವ್ರ ಅಪಮಾನವಾದಾಗ ದಿಟ್ಟತನದಿಂದ ನಡೆದು ಭೀಮನಿಗೆ ಸಮರ ಸ್ಫೂರ್ತಿ ದೇವತೆಯಾದಳು. ಇಲ್ಲಿಯೂ ಸಹ, ಅವಳ ಗಂಡಂದಿರಲ್ಲಿ ಯಾರೂ ಸಹಾಯಕ್ಕೆ ಬರದೆ, ಭೀಮನೆ ಮೊದಲು ಅವಳ ಮಾತಿನಿಂದ ಕೆರಳಿ ಶಪಥ ಮಾಡುವನು. ದ್ರೌಪದಿಗೆ ಅವನಲ್ಲಿ ಬಹಳ ನಂಬಿಕೆಯಿತ್ತು. ಆದ್ದರಿಂದಲೇ ಅವಳು, ಕರ್ಣನು ಅವಳನ್ನು ದುರ್ಯೋಧನನ ಉಪಪತ್ನಿಯಾಗುವಂತೆ ಹೇಳಿದಾಗ ಕೆರಳಿ "ನಿನ್ನ ಕುರುಕುಲತಿಲಕನನ್ನು ತರಿದು ತನಿ ರಕುತವನ್ನು ಕುಡಿದು ದಣಿವನು ಭೀಮ" ಎಂದು ಉತ್ತರಿಸಿ, ತನ್ನೆಲ್ಲ ಗಂಡಂದಿರಲ್ಲಿ ಭೀಮನೇ ತನಗೆ ತಕ್ಕವನು ಎಂದು ವಿಶದ ಪಡಿಸಿದಳು. ಭೀಮನೂ ಸಹ ಅವಳ ಮಾತಿನಿಂದ ಕೆರಳಿ ಪ್ರತಿಜ್ಞೆ ಮಾಡುವನು.

ಮುಂದೆ ಅಜ್ಞಾತವಾಸದಲ್ಲಿ, ಕೀಚಕನಿಂದ ಗಂಡಾಂತರವುಂಟಾದಾಗ ದ್ರೌಪದಿಯು ಭೀಮನಲ್ಲಿಯೇ ಮೊರೆಯಿಟ್ಟಿದ್ದು. ಇಲ್ಲಿಯೂ ಸಹ ಇವರಿಬ್ಬರ ಸಹಕಾರದಿಂದ ಕೀಚಕ ಮತ್ತು ಅವನ ತಮ್ಮಂದಿರು ಹತರಾಗುವರು. ಕೀಚಕನು ದ್ರೌಪದಿಯನ್ನು ಸಭೆಯಲ್ಲಿ ಎಲ್ಲರ ಮುಂದೆಯೂ ಕಾಲಿನಿಂದ ಒದ್ದದ್ದು, ದ್ರೌಪದಿಗೆ ಕೌರವನ ಸಭೆಯಲ್ಲಿ ಆದ ಅಪಮಾನಕ್ಕಿಂತ ಹೆಚ್ಚಾಯಿತು. ಅವಳ ಆ ಸ್ಥಿತಿಯನ್ನು ನೋಡಿ ಮರುಗಿ ಕೋಪಗೊಂಡವನೆಂದರೆ ಭೀಮನೊಬ್ಬನೇ. ಅವನು ಕೋಪದಿಂದ ಮರದ ಕಡೆ ನೋಡಲು, ಧರ್ಮರಾಯನು ಅವನನ್ನು ಸಮಾಧಾನಪಡಿಸುವನು. ದ್ರೌಪದಿಯು ಆ ರಾತ್ರಿಯೇ ಹೋಗಿ ಭೀಮನನ್ನು, ಕೀಚಕನನ್ನು ಕೊಲ್ಲುವಂತೆಯೂ, ಕೊಲ್ಲದೆ ಅಣ್ಣನ ಮಾತನ್ನು ಮನ್ನಿಸುವುದಾದರೆ, ಅವಳಿಗಾದರೂ ಸಾಯುವುದಕ್ಕೆ ಅಪ್ಪಣೆ ಕೊಡಬೇಕೆಂದೂ ಕೇಳಿಕೊಳ್ಳುವಳು. ಅವಳಿಗೆ ಗೊತ್ತು ಭೀಮನೊಬ್ಬನೇ ತನ್ನ ಸಹಾಯಕ್ಕೆ ಬರುವವನು ಎಂದು. ಭೀಮನು ಕೀಚಕನನ್ನು ವಧಿಸಲು ಒಪ್ಪಿದಾಗ ಅವಳು, "ಭೀಮಸೇನ, ನೀನೇ ಪುರುಷರಲ್ಲಿ ಪುರುಷ; ನಿನ್ನೊಬ್ಬನಿಗಾಗಿಯೇ ನಾನು ಬದುಕಬೇಕಾಗಿದೆ" ಎಂದು ಹೇಳುವಳು. ಕೀಚಕ ಮತ್ತು ಉಪಕೀಚಕರು ಭೀಮನ ಕೈಯಿಂದ ಹತರಾಗುವರು. ಈ ಜೋಡಿಯು, ದುರುಳರನ್ನು ಶಿಕ್ಷಿಸಲು ಹುಟ್ಟಿರುವ ಕಾಳ–ರುದ್ರರಂತೆ ತೋರಿಸಿದೆ.

ಅಜ್ಞಾತವಾಸವೆಲ್ಲಾ ಮುಗಿದಮೇಲೆ, ಧರ್ಮರಾಯನು ಸಂಧಿ ಮಾಡಿಕೊಳ್ಳಬೇಕೆಂದು ಬಹಳ ಪ್ರಯತ್ನಿಸುವನು. ಅವನ ತಮ್ಮಂದಿರೆಲ್ಲರ ಒಪ್ಪಿಗೆಯೂ ಇತ್ತು. ಆದರೆ ಇಲ್ಲಿಯೂ ಅಗ್ನಿಜೆಯೇ ಸಮರಕ್ಕೆ

ಸ್ಫೂರ್ತಿ ಕೊಟ್ಟವಳು. ಅಷ್ಟು ದಿವಸಗಳಾಗಿದ್ದರೂ, ಅಗ್ನಿಜೆಯ ಅಗ್ನಿಸಮ ತೇಜಸ್ಸು ಕುಂದಿರಲಿಲ್ಲ; ಅದು ಪ್ರಜ್ವಲಿತವಾಗಿಯೇ ಇದ್ದಿತು. ಪ್ರತಿಶೋಧದ ಕಿಚ್ಚು ಹೊಗೆಯಾಡುತ್ತಲೇ ಇತ್ತು. ಅವಳು ಭೀಮನನ್ನು ತೆಗಳುವಳು, ಹೊಗಳುವಳು, ತನ್ನ ಹಿಂದಿನ ಕಷ್ಟಗಳನ್ನೆಲ್ಲಾ ಜ್ಞಾಪಿಸಿಕೊಡುವಳು. ಭೀಮನು ಧೀರ, ಶೂರ, ವೀರ; ಆದರೆ ಬಹಳ ಮುಂಗೋಪಿ. ದ್ರೌಪದಿಯ ಮಾತುಗಳನ್ನು ಕೇಳಿ ಅವನಿಗೆ ತನ್ನ ದಾಯಾದಿ ದುರ್ಯೋಧನ ಮಾಡಿದ ಕುತಂತ್ರಗಳೆಲ್ಲಾ ನೆನಪಿಗೆ ಬಂದು ಅವನ ರಕ್ತ ಕುದಿಯತೊಡಗಿತು. ಇವರಿಬ್ಬರೂ ಕೃಷ್ಣನನ್ನು ಸಂಧಿಯಾಗದಂತೆ ನೋಡಿಕೊಳ್ಳಲು ಕೇಳಿಕೊಳ್ಳುತ್ತಾರೆ. ಹೀಗೆ 'ಅಗ್ನಿಜೆ ಮಹಾಭಾರತಕ್ಕೆ ನಾಂದಿಯೂ ಆದಳು ಮತ್ತು ಅಂತ್ಯವೂ ಆದಳು!

ಸಮರದಲ್ಲಿ ಭೀಮನು ತನ್ನ ಪ್ರತಿಜ್ಞೆಯಂತೆಯೇ ನಡೆದನು. ದುಶ್ಶಾಸನನನ್ನು ಕೊಂದು ಅವನು ಬಹಳ ಸಂತೋಷದಿಂದ ದ್ರೌಪದಿಯನ್ನು ಕರೆಯುವನು. ಅವಳು "ಖಳರೊಳು ಇದಾವನು?" ಎಂದು ಕೇಳಿದಾಗ, "ವೀರ ದುಶ್ಶಾಸನ ಕಣಾ" ಎಂದು ಭೀಮ ಉತ್ತರಿಸುವನು. ದ್ರೌಪದಿ ಬಹಳ ಸಂತೋಷದಿಂದ "ಒಳ್ಳೆಯ ದಾಯಿತು" ಎಂದು ನಡೆದು, ದುಶ್ಶಾಸನನ ತಲೆಯನ್ನು ಕಾಲಿನಿಂದ ಒದೆಯುವಳು. ಭೀಮನು ಅವಳ ಕೇಶರಾಶಿಯನ್ನು ಹೊಗಳಿ, ಅವಳ ಮುಡಿ ಕಟ್ಟುವನು. ಇನ್ನು ಅವಳ ಶತ್ರುಗಳಲ್ಲಿ ದುರ್ಯೋಧನನೊಬ್ಬನು ಮಾತ್ರ ಉಳಿದಿದ್ದವನು. ಅವನು ವೈಶಂಪಾಯನ ಸರೋವರದಲ್ಲಿ ಅಡಗಿಕೊಂಡವನು, ಯಾರು ಕರೆದರೂ ಹೊರಗೆ ಬರಲಿಲ್ಲ. ಕೊನೆಗೆ ಭೀಮನು "ಈ ಬೂತು ಎನ್ನ ಸ್ವರಂಗೇಳ್ವಲ್ಲದೆ ಪೊರಮಡುವನಲ್ಲ" ಎಂದು ಅವನು ಮಾಡಿದ ಕೆಟ್ಟಕಾರ್ಯಗಳನ್ನೆಲ್ಲಾ ಜ್ಞಾಪಿಸಿ ಹಂಗಿಸುವನು. ಈ ಮಾತುಗಳನ್ನು ಕೇಳಲಾರದೆ ದುರ್ಯೋಧನನು ಹೊರಗೆ ಬರುವನು. ಗದಾಯುದ್ಧದಲ್ಲಿ ತೊಡೆಮುರಿದು ಸಾಯುವನು.

ದ್ರೌಪದಿಯು ಮಾಡಿದ ಪ್ರತಿಯೊಂದು ಪ್ರತಿಜ್ಞೆಯನ್ನೂ ಭೀಮನೊಬ್ಬನೇ ಪೂರೈಸಿದನು. ದ್ರೌಪದಿಗೆ ತನ್ನೆಲ್ಲ ಗಂಡಂದಿರಿಗಿಂತಲೂ ಭೀಮನ ಮೇಲೆ ಬಹಳ ವಿಶ್ವಾಸವಿದ್ದಿತು. ಹೀಗೆ ಅಗ್ನಿಪುತ್ರಿ ವಾಯುಪುತ್ರನ ಸಹಾಯದಿಂದ ಮಹಾಕಾಳಿಯಂತೆ ಕುರುಕುಲವನ್ನು ಅಶೇಷವಾಗಿ ನುಂಗಿ ಹಾಕಿದಳು. ಈ ಅನಲ (ಅಗ್ನಿ) ಮತ್ತು ಅನಿಲ (ವಾಯು) ಸಂಯೋಗ ಹಗೆಯನ್ನು ಸುಟ್ಟು ಹಾಕದೇ ಇರುತ್ತದೆಯೆ!

T.N. Geetha
I B.Sc. (H.Sc.)

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ಗೊಲ್ಗೊಥಾ, ವೈಶಾಖಿಯ ಏಸು ಮತ್ತು ಬುದ್ಧರು

ಗೋವಿಂದ ಪೈರವರ 'ಗೊಲ್ಗೊಥಾ ಮತ್ತು ವೈಶಾಖಿ' ಉತ್ತಮವಾದ ನೀಳ್ಗವನಗಳು. ಸುಂದರ ಕಲ್ಪನೆಗಳು, ಸಮಯೋಚಿತ ಉಪಮಾನಗಳು ಇಲ್ಲಿ ಹಾಸು ಹೊಕ್ಕಾಗಿ ಸೇರಿ ಈ ಕವಿತೆಗಳನ್ನು ಅಮರಸುಧೆಯನ್ನಾಗಿಸಿ, ಎಣೆಯಿಲ್ಲದ ಆನಂದದ ಮಡುವಾಗಿಸಿವೆ. ಕವಿಯ ಪ್ರತಿಭೆ, ಪಾಂಡಿತ್ಯದ ಜೊತೆಗೆ ಔಚಿತ್ಯ ಪ್ರಜ್ಞೆಯೂ ಸೇರಿ ಈ ಕವಿತೆಗಳಿಗೆ ನವಸೊಬಗನ್ನಿತ್ತಿದೆ. ಓದುವವರೆಲ್ಲರ ಹೃದಯಗಳನ್ನು ಬೆಳಗಿಸುವ ನಂದಾದೀವಿಗೆ, ಈ ಕವನಗಳೆನ್ನಬಹುದು.

ಭೂಲೋಕದ ಮಹಾನ್‌ವ್ಯಕ್ತಿಗಳಲ್ಲಿ ಇಬ್ಬರಾದ ಏಸು ಮತ್ತು ಬುದ್ಧರ ಜೀವಿತದ ಕೊನೆಯನ್ನು ಹೃದಯಸ್ಪರ್ಶಿಯಾಗಿ ಚಿತ್ರಿಸುತ್ತವೆ, ಈ ಕವನಗಳು. ಏಸು ತಾನು ಯಾರ ಒಳಿತಿಗಾಗಿ ದುಡಿದನೋ ಅದೇ ಅಜ್ಞಾನಿ ಯಹೂದ್ಯರಿಂದ ಶಿಲುಬೆಗೇರಿಸಲ್ಪಟ್ಟನು. ಆಧ್ಯಾತ್ಮಜೀವನದ ತುಂಬುಬಾಳನ್ನು ಬಾಳಿ, ನಶ್ವರವಾದ ಜೀವನದಲ್ಲಿ ತೊಳಲುತ್ತಿದ್ದ ಜನರಿಗೆ ಜ್ಞಾನವೂರ್ಗವನ್ನು ತೋರಿಸಿ, ಸಹಜ ಮರಣವನ್ನಾಲಂಗಿಸಿದ ಬುದ್ಧ.

ಸತ್ಯ ಸಾಮ್ರಾಟನಾದ, ಜ್ಞಾನ ಸಂಪತ್ತಿನ ಒಡೆಯನಾದ, ಜನತೆಯ ಸುಖಕ್ಕೋಸ್ಕರವೇ ದುಡಿದ ಏಸು ತಾನು ಮಾಡದ ತಪ್ಪಿಗಾಗಿ ಶಿಲುಬೆಯೇರಬೇಕಾಯಿತು. ಇದಕ್ಕೆ ಮೂಲಕಾರಣ, ಜನತೆಯ ಅಜ್ಞಾನ. ಅವರ ಅಜ್ಞಾನದ ಮುಚ್ಚಿದ ಕಣ್ಣುಗಳಿಗೆ, ತಮಗೋಸ್ಕರ ದಾರಿತೋರಲು ಉಜ್ವಲವಾಗಿ ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದ ಜ್ಞಾನಜ್ಯೋತಿ ಕಾಣಲಿಲ್ಲ.

ಏಸುವನ್ನು ಶಿಲುಬೆಗೇರಿಸಲು ಹೊರಟಾಗ ಚಿರಯೌವ್ವನೆ, ಚಿರನೂತನೆಯಾದ ಪ್ರಕೃತಿಯೇ ಮೌನ ದೇವಿಯಾದಳು, ದೇವಸುತನಿಗೆ ಅಂಜಲಿಯನ್ನರ್ಪಿಸುವ ರೀತಿಯಲ್ಲಿ. "ನೋಹನ ಕಾಲದ ಪ್ರಲಯ ಮೇಘದ" ಹಾಗೆ ಮುಚ್ಚಿದ ಮೇಘದ ತೆರೆಯಲ್ಲಿ, ದಿನಕರನು ದೇವಸುತನ ಅಂತ್ಯವನ್ನು ನೋಡಲಾರದವನಾಗಿ ಮರೆಯಾದನು. ಶಿಲುಬೆಯಲ್ಲಿರುವ ಏಸುವನ್ನು ನೋಡಲು "ಧಗೆಯ ಹೆಬ್ಬಾವಂತೆ" ಹೊರಟು ನೋಡಲು ಬಂದರು, ಅಜ್ಞಾನಿಗಳು. ಶಿಲುಬೆಯಲ್ಲಿ ತೂಗುತ್ತಿದ್ದ ಆ ಸತ್ಯಪುರುಷನು "ಹದ್ದು ಬಿಗಿವಿಡಿದ ಲಾವಿಗೆಯ" ಹಾಗಿದ್ದರೂ, ನರನರಂಗಳಲಿ ಕುದಿವ ವೇದನೆಯನ್ನು ವೀರನಂತೆ ಸಹಿಸಿದನು. ಅವರಿಂದಲೇ ಕಷ್ಟವನ್ನನುಭವಿಸುತ್ತಿದ್ದರೂ ಪ್ರೀತಿ ಮಮತೆಯ ಮೂರ್ತಿಯಾದ ಅವನು "ಕ್ಷಮಿಸಿವರನೆಲೆ ತಂದೆ! ತಾವೇನನೆಸಗಿದಪೆವೆಂದರಿಯರಿವರು" ಎಂದು ದೇವರಲ್ಲಿ ಮೊರೆಯಿಟ್ಟನು.

ದುರಂತನಾಟಕದ ಕೊನೆಯ ತೆರೆಯಹಾಗೆ, "ಮಿಸ್ರದೊಂಬತ್ತನೆಯ ಮೂರಿ ತಲೆದೋರಿದ ಹಾಗೆ," 'ಮಳೆಯ ಕತ್ತಲೆಯೋ ಕತ್ತಲೆಯ ಮಳೆಯೋ' ಎಂಬಂತೆ ಬಿರುಗತ್ತಲು ಬಾನೆಲ್ಲವನ್ನೂ ಆವರಿಸಿತು. 'ತುದಿಬೆಟ್ಟದಿಂ ಕರೆವ ತಾಯೆಡೆಗೆ ಮರಿಜಿಂಕೆ ಜಿಗಿವಂತೆ' ಯೇಸುವಿನ ಆತ್ಮಜ್ಯೋತಿ ಪರಂಜ್ಯೋತಿಯಲ್ಲಿ ಲೀನವಾಯಿತು. "ತನ್ನ ಪಡೆದೆರವನೊಡೆಯಂಗೆ ಮರಳೀವಂತೆ" ತನ್ನ ತಂದೆಗೆ ದೇವಸುತನು ತನ್ನ ಅಸುವನ್ನರ್ಪಿಸಿದನು.

ಏಸು ಈ ರೀತಿಯಾಗಿ ಮರಣವನ್ನಪ್ಪಿದರೆ ಬುದ್ಧನು ದೀರ್ಘ ಬದುಕನ್ನು ಬದುಕಿ ನಿರ್ವಾಣವನ್ನು ಹೊಂದಿದನು. ಕವಿಯು ಬುದ್ಧನನ್ನು ಹಣ್ಣೆಲೆಯ ಅಶ್ವತ್ಥ ವೃಕ್ಷಕ್ಕೆ ಹೋಲಿಸಿರುವುದು ಸುಂದರವಾಗಿದೆ. ಈ ಒಂದು ಉಪಮಾನವೇ ಬುದ್ಧನ ವ್ಯಕ್ತಿತ್ವದ ಹಿರಿಮೆಯನ್ನು ತೋರಿಸುತ್ತದೆ. 'ಉಡುಗಣವನೊಡಗೂಡಿರುವ ಉಡುವೊಡೆಯ'ರಂತೆ ಶಿಷ್ಯರೊಡನಿರುವ ಬುದ್ಧನು, ಅವರಿಗೆ ಸಾಯುವ ಮುನ್ನ ತತ್ವೋಪದೇಶ ಮಾಡಿದನು. ತನ್ನ ಸಾವಿಗೆ ಕಾರಣವಾದ ಸೂಕರ ಮದ್ದವವನ್ನು ಕೊಟ್ಟ ಚುಂದನನ್ನು ದೂರಜೇಡಿರೆಂದು ಹೇಳಿದನು. 'ಮೃಗವನಿಕ್ಕುವ ಶಬರನಂಬುವಂ ಜರೆಯದಿರಿ' ಎಂದು, ಸೂಕರ ಮದ್ದವ ತನ್ನ ಸಾವಿಗೆ ನಿಮಿತ್ತಮಾತ್ರ ಎಂದು ಹೇಳಿದನು. ಎಲ್ಲರೂ ದುಃಖದಿಂದಿರುವುದನ್ನು ನೋಡಿ, ಅದರಲ್ಲೂ ತನ್ನ ಪ್ರಿಯ ಶಿಷ್ಯನ ದುಃಖವನ್ನು ನೋಡಿ

"ಶೋಕಿಸದಿರಾನಂದ. ಪ್ರಿಯವೆಲ್ಲವಿಂದ ನಾವಗಲಬೇಕೆಂದವಂ ನೀಗಬೇಕೆಂದವುಗಳಂ ಬೇರೆಯಾಗಬೇಕೆಂದು ನಿನಗಾನಂದ ಮುನ್ನ ನಾನರುಹಿಲ್ಲ?" ಎಂದು ಬಾಳಿನ ನಶ್ವರತೆಯನ್ನು ಹೇಳಿ ಸಮೂಧಾನಪಡಿಸಿದನು. 'ಪಡಿಯನೊಡವೆಯಂ ಸೆಳೆದ ತಕ್ಕಡಿಯಂತೆ' ಭೂಮಿ ನಡುಗಿತು. ದೇವದುಂದುಬಿ ಮೊಳಗುತ್ತಿರಲು, ಧಾರಾ ಸಾರವಾಗುತ್ತಿರಲು, ಬ್ರಹ್ಮ ಮುಂತಾದ ದೇವತೆಗಳು ಗಾಥೆಯನ್ನು ಹೇಳುತ್ತಿರಲು, ಬುದ್ಧನು ಪರಿನಿರ್ವಾಣ ಹೊಂದಿದನು.

ಈ ಇಬ್ಬರು ಹಿರಿಯವ್ಯಕ್ತಿಗಳ ಗುರಿ, ಧ್ಯೇಯ, ಸಾಧನೆಗಳು ಒಂದೇ. ಆದರೆ ಅವರು ಮರಣವನ್ನೆದಿದ ರೀತಿಯೇ ಬೇರೆ. ಏಸುವಿನ ಮರಣ ಅಕಾಲವಾದದ್ದು, ಬುದ್ಧನ ಮರಣ ಸಹಜವಾದದ್ದು. ಕವಿಯು ಈ ಇಬ್ಬರು ವ್ಯಕ್ತಿಗಳ ಗುಣಗಳನ್ನೂ ಒಂದೇ ರೀತಿಯಲ್ಲಿ ವರ್ಣಿಸಿದ್ದಾರೆ. ಇಬ್ಬರೂ ದುಃಖಿಗಳ ದುಃಖಶಮನ ಮಾಡಲು ಹುಟ್ಟಿದ ಮಹಾಪುರುಷರು. ಏಸು ಜನರ ಕ್ಷೇಮಕ್ಕಾಗಿ ತನ್ನ ಆಸುವನ್ನು ಕೊಟ್ಟನೆಂದರೆ, ಬುದ್ಧನು ತಪಸ್ಸಿನ ಮೂಲಕ ತಾನು ಪಡೆದ ಜ್ಞಾನವನ್ನು ಜನರಿಗೆ ಬೋಧಿಸುತ್ತಾ, ಆ ಪವಿತ್ರಕಾರ್ಯದಲ್ಲೇ ನಿರತನಾಗಿದ್ದು ಮುಕ್ತಿಹೊಂದಿದನು. ಇಬ್ಬರೂ ಬರಿದಾದ ಜನರ ಹೃದಯದಲ್ಲಿ ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ತುಂಬಲು ಶ್ರಮಿಸಿದರು. ಜನರು ಏಸುವನ್ನು ಅರಿಯದೆ ಅವನ ಪವಿತ್ರಕಾರ್ಯವನ್ನು ಅರ್ಥ ಮಾಡಿಕೊಳ್ಳದೆ, ಅವನನ್ನು ಶಿಲುಬೆಗೇರಿಸಲು ಸಿದ್ಧವಾಗಿದ್ದರೂ, ಉದಾರ ಹೃದಯಿಯಾದ ಏಸು ಆ ಜನರಿಗೋಸ್ಕರ ದೇವರಲ್ಲಿ ವೊರೆಯಿಟ್ಟನು. ಈ ರೀತಿ ಅವರ ತತ್ವ, ಬೋಧನೆಗಳಲ್ಲಿ ನಿಕಟ ಸಂಬಂಧವಿದೆ. ಇಬ್ಬರಿಗೂ ಮರಣ ಭಯವಿಲ್ಲ. ಬುದ್ಧನ ತ್ಯಾಗ ಮಹೋನ್ನತವಾದದ್ದು. ರಾಜಕುಮಾರನಾಗಿ ಹುಟ್ಟಿದ್ದರೂ, ರೋಗ, ಮುಪ್ಪು, ಸಾವುಗಳಿಂದ ಮನನೊಂದವನಾಗಿ ತಪಸ್ಸುಮಾಡಿ ಜ್ಞಾನ ಸಂಪಾದಿಸಿದನು. ಬುದ್ಧನು ತನ್ನ ಸಾವಿಗೆ ಮೊದಲೇ ತನ್ನ ತತ್ವಗಳನ್ನು ಉಪದೇಶಿಸಿದನು. ಆದರೆ ಬಿಸಿಲಲ್ಲಿದ್ದರೇ ನೆರಳಿನ ಸುಖದ ಅರಿವಾಗುವ ಹಾಗೆ, ಯಹೂದ್ಯರು ಏಸುವಿನ ಮರಣಾನಂತರವೇ ಅವನ ಶ್ರೇಷ್ಠಗುಣವನ್ನರಿತರು.

ಈ ರೀತಿ ಗೋವಿಂದಪೈರವರು ಒಂದು ಕಡೆ ಸತ್ಯಸಾನ್ಯೂಟನ ಪ್ರೀತಿ, ಕರುಣೆ, ಸಹನೆಗಳನ್ನೂ, ಮತ್ತೊಂದುಕಡೆ ಅಹಿಂಸಾಮೂರ್ತಿಯ ತ್ಯಾಗ ಪ್ರೇಮಗಳನ್ನೂ ಈ ಕಾವ್ಯಗಳಲ್ಲಿ ಸುಂದರವಾಗಿ ಮೂಡಿಸಿದ್ದಾರೆ. ಕಾವ್ಯಗಳು ಕಿರಿಯವಾದರೂ ಹಿರಿಯ ವ್ಯಕ್ತಿಗಳ ಸಾರ್ಥಕ ಬಾಳಿನ ಗುರಿ ಸಾಧನೆಗಳನ್ನೊಳಗೊಂಡು ಉತ್ತಮ ಹಿರಿಯ ಕಾವ್ಯಗಳೆನಿಸಿವೆ. ದೇವಸುತರು ಭೂಸುತರಾಗಿ ಜನಿಸಿ, ಜನತೆಯ ಕಷ್ಟದುಃಖಗಳ ಪರಿಹಾರಕ್ಕಾಗಿ ತಮ್ಮ ಸುಖಗಳನ್ನು ಬದಿಗೊತ್ತಿ, ತಮ್ಮ ಜೀವನವನ್ನೇ ಧಾರೆಯೆರೆದ ಮಹದ್ವಿಷಯಗಳನ್ನೊಳಗೊಂಡ ಈ ಕಷನಗಳು ಅಮರ ಕವನಗಳು.

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III B.A. (Pol.)

இரு பெருந் தூண்கள்

தமிழ் மொழியின் தகைசான்ற வளத்தினுக்கு வழிவகுத்த வள்ளுவனும், அவர் வழித் தோன்றி வள்ளுவ மலர்களால் காவியச் சோலை சூழ, கலைக்கோவில் கட்டிய கம்பனும், தமிழ் மொழியின் கதியாவார் எனக் கட்டுரை விடுத்த தமிழ்த் தென்றல் திரு. வி. க. இன்று நம்மிடையினின்று மறைந்து விடினும், அவர் வாய் மொழிந்த பெரு தூண்கள் ஊழி பெயரினும், தான் பெயராவண்ணம் வனப்புற்று விளங்குகின்றன. ஒள்ளிய நெறிமுறை வகுத்த வள்ளுவன் வாழ்ந்த காலமும், உலகச் சூழ்நிலைகளும், பல்லாண்டுகளுக்கும் பின்னர் பைந்தமிழ் பரப்ப எழுந்த கம்பன் பண்பாடும் காலமும் வேறு எனினும் அவ்விரு இலக்கிய உலகத்தை ஆக்கியார் உளத்து அரும்பிப் போதாகி மலர்ந்த இயற்கை ஒன்று. அது பண்ணிற் சிறந்தது. இலக்கணம் செறிந்தது, இயல்வளம் நிறைந்தது, பழமை சான்றது, புதுமை பொதுளியது, சுழன்றும் தமிழ் தழீ இயது உலகம் அவ்வுலகினை அழகு படுத்த எழுந்தது வள்ளுவம், அதன் வழி மலர்ந்தது கம்பன் கவிதை.

முல்லை சான்ற கற்பு குவளை உண்கண் கால்களையாள் பெய்த அனிச்சம் என மங்கையர் உலகின் மாண்பை வெளியிடும் மலர் மொழிகள் எச்சோலை யிடை அலர்ந்துள்ளன என நோக்கின் மாமலர் நெடுங்கண் மாதவியும், எழுகென எழுந்து தன் துயர் காணுத் தகைசால் பூங்கொடி கண்ணகியும் சேரநாட்டின் பைந்தமிழ் புலவர் இளங்கோ இயற்றிய இன்தமிழ்ச் சோலையில் துவளக் காணலாம். கானகத்துக் காதலியை காரிருளிற் கைவிட்டு நீங்கின மணாளனை இரண்டாம் சுயம் வரம் என முரசறைவித்த அருந்தமிழ்ச் செல்வியை ஒண்தமிழ் நிறையும் வெண் பாவால் புனைந்த ஒண் மலர்ச் சோலையில் காணலாம். தையல் மீது உற்றமைய லால் வாளினுற் பேசலல்லால், வாயினுல் பேசலாற்று மன்னனையும். விட்டு நீங்குத லாற்று மன்னனையும் விட்டு நீங்குதலாற்று நங்கை ஒருத்தியின் நறு மணக்கூந்தல், திருத்தக்க தேவரின் கலைச் சோலையிற் கமழக் காணலாம். மலையிடைப் பிறவா, மணியும், அலையிடைப் பிறவா அமுதும் யாழிடைப் பிறவா பயனற்றன, எனும் பண்பை விளக்கிய பிறள் மகன் ஒருத்தனோடு பூ நாடுவித்த பொற்பின் உருவை, கல்வி வல்லார் கற்றுவக்கும் கலித்தொகையிற் கவினுற மலருதல் கண்டோம், எனினும் கவிநயமும் கற்பனை நயமும் இலங்கக் காவியம் வரைந்த கம்பன் சோலை யினிடை அலர்ந்த நறுமலர், பன்னூறு ஆண்டுகட்கு முன்னர் பண்பொடு வாழ்ந்து நல்லாரும் நலிந்தாரும் நலனுறும் பொருட்டு உலகிலா உழைப்பால் ஆக்கிய வள்ளுவப் பெருந்தகையின் இலக்கியப் பூம் பொழிலகத்து அரும்பியது எனும் சான்றோர் கூற்று உண்மை.

அற்றை நாள் தோன்றி அரந்தமிழ் பூனைந்து எப்பாவலரும் விரும்பும் முப்பால் சமைத்தான் வள்ளுவன். பிற்றை நாள் எழில் பொதுளிய தமிழால் இமையோர் விருந்தமிழ்தமும் விரும்பாது தமிழ் கண்டீர் யாம் வணங்கும் கடவுள் எனும் மொழிப் பற்றால், நாரணன் வினையாட்டெல்லாம் நாரத முனிவரும், அறிந்த வால்மீகியும் நயமுடன் கைவண்ணத்தாலும், வாய் வண்ணத்தாலும் வகுக்க, ஆசைபற்றி அறையலுற்ற கலிவல்லான் கம்பன் தன் காவிய சோலையகத்து :— தவஞ்செய்த தவமாம் தையலின் கற்பின் பொற்பினை வியந்தும், தன் உயிர் புகழ்க்கு விற்ற சடாயுவின் சான்றாண்மை சாற்றியும், வில்லின் செல்வன் சொல்லின் திறன் போற்றியும், சொல்லின் செல்வன் அஞ்சிலே ஒன்று பெற்ற அணங்கினைக் கண்டு அயலார் ஊரில் அவ்வஞ்சில் ஒன்று வைத்து வஞ்சியைக் காத்த வண்மையை வரைந்தும், திரிசடை நல்லாள் ஒரு சடை நல்லாளை பெண்மையின் சாயலால் காத்த பெற்றியைப் புகழ்ந்தும் கலைக்கோவில் கட்டினனன் கம்பன்.

படைப்பு பல படைத்து பலரொடு உண்ணும் உடைப்பெருஞ் செல்வன் அயோத்தி அண்ணல் பொன்னும் புகழும் உடையான் எனினும் மந்தாரையின் மந்த அறிவால் வரம்பில் காலமும் நொந்தனன். எழுமையும் தீயவை தீண்டா வண்ணம் பழி பிறங்காமற் காத்தற்குரிய இராகவன் தசரதன் மதலையாய் வந்து தோன்றினன். ஊழையும் உப்பக்கம் காணவும், விதியினுக்கு வரம்பு கட்டவும் முனைந்த இளைய இலக்குவனும், கல்வியும் இளமையும் கணக்கில் ஆற்றலும், போற்றுமளவிற் பொலிவுற்ற பரதனும் பின்னர்த் தோன்றிய இளவல்கள் மைந்தர் நால்வரும் தோள்வலியும் துணைவலியும் பெற்று இலங்கக் கரிய செம்மல் ஒருவனை முனிவன் வேண்ட, கண்ணிலான் பெற்றிழந்தவாறு சிறுவரை விடுக்க "தங்கள் நாயகரிற் தெய்வம் பிறிது இல் என உன்னும் மங்கைமார் உள்ளம் போன்ற தூய வழி செல்லலாயினர் எனும் போழ்து" "தெய்வம் தொழாள் கொழுநன் தொழுதெழுவாள்" எனும் வள்ளுவன் வாய்மொழி உள்ளிமேற் செல்லும் பெண்ணிற் பெருந்தக்க யாவுள என வினவிய புலமை உள்ளம், பெண்ணிற் பெருந்தக்கது இல் என்றே மறுமொழி விடுத்தமை பெண்மை நிறைம்யு திண்மையால் அன்றே ?

மங்கைப் பருவமுற்ற சனகன் தையல் மாளிகையில் இயற்கை அன்னையின் எழில் கண்டு சாளரவழி சந்திரோதயம் என்ன நிற்குங் கால் வீதிவழிச் செல்லும் இராகவன், மேல் நோக்க — ஆம் அண்ணல் நோக்க-பருகிய நோக்கெனும் பாசத்தால் பிணிக்க—ஒருவரை ஒருவர் தம் உள்ளம் ஈர்த்தமை இயற்கையன்றிப் பிறிதன்று. இந்நிகழ்ச்சியை சித்தரிக்க முனைகிறான் காவிய வள்ளல்.

— எண்ணரும் நலத்தினாள் இனையள் நின்றுழி
கண்ணொடு கண்ணினை கவ்வி ஒன்றையொன்று
உண்ணவும் நிலைபெறாது உணர்வும் ஒன்றிட
அண்ணலும் நோக்கினன் அவளும் நோக்கினாள் —

இளமை தவழும் இருவர் நேசமெனும் பாசத்தாற் பிணிப்புண்டவராயின் கண்கள் பேசும் கட்டுரை வாய்ச் சொல்லில் என்ன பயன்? சான்று கூறும் திருக்குறள்:—

கண்ணெடு கண்ணினை நோக்கு ஒக்கின் வாய்ச் சொற்கள்
என்ன பயனும் இல.''

உரிய இடத்து உயரிய இயற்கை நிகழ்ச்சிகளை அமைத்துச் சித்திரம் வரை வதில் கம்பன் இயற்கையோடு போட்டியிடுவது காணலாகும் தன்மகனைச் சான்றோன் எனக் கேட்கும் தமிழன்னை ஈன்ற பொழுதினும் பெரிதுவப்பாள்.

தாயுரை கொண்டு தாதை உதவிய தரணி தன்னை தீவினை என்ன நீத்து, தையலொடும், தம்பியொடும் வனஞ்சென்றனன், '' ஐயா, இளங்கோவே ஆற்று தியோ '' என்றூர் சிலர் கிள்ளையொடு பூவை அழுதது அதன் கன்றழுதது மன்னனை இழந்தது அந்த மாநிலம், நிலைமையைச் செவிமடுத்த பரதன் முன்னவர் முறைமை பிறழ்ந்தமை நீங்குதற் பொருட்டு, அண்ணலை அழைக்கப் படைவீரர் புடைசூழ வருதலைக் கண்ணுற்ற கங்கைக் கரையின் கணக்கிறந்த நாவாயான், குகன் உண்மை உணராது மொழிந்த சில கம்பன் காப்பிய சிறப்பிற்கே அணி செய்வன எனில் மிகையாகாது.

—எலி எலாம் இப்படை அரவம் யான் எனை
ஒலியுலாம் சேனையை உவந்து கூவினன் ''

எலியும், ஒலியும் அரவத்தின் ஆற்றலை அளவிட உதவுவன. ஆயிரம் எலியும் பகை பொதுளிப்பாயினும், அரவின் அரவத்தால் வன்மை சிதைந்து ஒழிந்து போகும் தன்மை வள்ளுவன் குறளிலே குமிழ்த்தலைக் காணலாம்,

'' ஒலித்தக்கால் என்னும் உவரி ஏலிப்பகை
நாகம் உயிர்ப்பக் கெடும்—குறல்

புலமிக்கவரை புலமை தெரிதல் புலமிக்கவர்க்கே புலனும் என்பதற்கேற்ப வள்ளுவன் புலமை அவன் வழித்தோன்றல் கம்பனுக்கன்றே புலனையது! எனின் இவ்விரு உள்ளங்களும் இருபெருந் தூண்களன்றே.

பூநாடு விடுத்துக் காநாடு சென்றான் கமலக்கண்ணன். இலக்குவன் புல்லி னல் தொடுத்த தூய சாலையுள் இருந்தாள் தவம் செய்த தவமாம் தையல் அல்லை யாண்டமைந்த மேனி அழகனும் அவளும் துஞ்ச, வில்லை ஊன்றிய கையும், வெய்துயிர்ப்பும் துணையாக, கண் நீர் சொரிய இரவு முழுதும் காவல் புரிந்தான் கட்டிளங்கா இளையோன், நாட்கள் மறையத்திங்கள் சில சென்றன. கானிலே, ஒரு காட்சி. அது வள்ளுவனை நினைவுறுத்தும் அன்னை வாழ்ந்த பொன்னளில் தமிழ்ச் சொற்கள் எவ்வுருக் கொண்டன. அவை இந்நாளில் எந்நிலையுற்றன எனும் உண்மை உரைக்கும் இலக்கியச் சோலை மலர் நம்முன் தோன்றி மறைதல் காண்

லாம், தமிழ் மகளை அணி செய்த பல சொல்லோவியங்கள் கறங்கு போற் சுழலும் காலத்தின் செலவினுல் மாண்டு மறைந்தன. தமிழ்ப் பண்பு தவழும் அரிய சொற் கலை அவற்றின் பொருள் சிதையாவாறு காத்தல் மண்திணி ஞாலத்து மக்கட் கெல்லாம் உண்டியினும் உயர்ந்த ஒன்ருகும். அப்பெருந்தன்மை கம்பனிடம் கனிந்தொழுகுமாயின் கலைக்கோயில் கட்டிய கம்பனை வாழ்த்தி வணங்கிப் போற்றிப் புகழ நிலைக்கோவில் ஒன்று கட்டலே சால்புடைத்தாம் !

—முந்தை இருந்து நட்டோர் கொடுப்பின்
நஞ்சும் உண்பர் நனி நாகரீகர்— நற்றிணை-355
பெயக் கண்டு நஞ்சுண் டமைவர் நயத்தக்க
நாகரீகம் வேண்டுபவர் —குறள் 580

நற்றிணை எனும் தொகுப்பு நூலும், திருக்குறள் எனும் முதநூலும் யாண்டு பலவாக தமிழர் விடுத்துச் சென்ற இலக்கிய உடைமைகள். பெய்யும் மழையும் பூவளமும் பிறந்த நாடும் நம் செல்வம் எனின் தமிழும் நமதன்ரே ? நாகரிகர் எனும் குறள் சொல் கண்ணேட்டம் எனப்பொருள் படல் இலக்கிய உண்மை அரக்கர் கோன் தங்கையாய் தோன்றிய மங்கை சூர்ப்பனகை கல்லெனத் திரண்ட தோளில் கார்முகம் தாங்கிய இராமன் பஞ்சவடியின் அருகே வரநேர்ந்தது.

அஞ்சொலிள மஞ்சையென அன்னமென மின்னும்
வஞ்சியென நஞ்சமென வஞ்சமகள் வந்தாள்.
வந்த கஞ்சநிமிர் சீறடியள் ' யான் கன்னி என் பெயர் காமவல்லி'

என அறிமுகஞ் செய்தும், பெற்றியில் வெற்றிபெறுது, அழகொழுகும் சீதையை அழிக்க முயல்கிருள். பெண் பிறந்தேனுக் கென்ருல் என்படும் பிறருக்கு என்று '' கவன்ருள் மயிலுடைச் சாயலாளை எயிலுடைய இலங்கை வேந்தன் இதயமாம் சிறையில் வைக்கும் முன்னர் கனவுலகிலே சிந்தையுற்று-- '' என்னைப்போல் இடையே வந்தாள் இகழ்விப்பேன் இவளை என்ன '' சீதையை நோக்கி விரைந்த அரக்கியை இலக்குவன் கண்டான். கடுகினன் வில்லெடாது அவள் கூந்தலைப் பற்றி மூக்கும் முறையே போக்கிப் புரிகுழல் விட்டான். என் செய்வாள் அரக்கி? அரன் இருந்த மலை எடுத்த அண்ணனை அழைத்தாள். ஆண்டு அவ்வஞ்சி வாய் வழிந்தன இவ்வஞ்சின மொழிகள்

'' ஆக்கரிய மூக்கு உங்கை அரி உண்டாள் என்ருரை
நாக்கரியும் தயமுகனுர் இல்லாமை ''

நாகரீகர் எனும் சொல் எப்பொருளது என் அண்ணை கண்ணேட்ட மற்தவன் என்ற நங்கை மொழிகளில் வள்ளுவனின் நாகரீக நற்பெருஞ் சொல் களிநடம் புரியக் காண்போம்.

வேந்தரை இகல் வேந்தர் என வரைகிறார் வள்ளுவர் எனில் அவரின் உறவை மேற்கொண்டு உறைவோர் தீக்காய்வார் போல நெருங்கி உறவாடவோ, அகன்று வாழவோ விரும்பினால் பயன் இல்லை என அறிவுறுத்த எழுந்த புலவர் உள்ளம்

அகலா தணுகாது தீக்காய்வார் போல்

இகல் வேந்தரச் சேர்ந் தொழுகுவார், '' எனும் நல்மொழி நல்கியது ஓவியத்து எழுத வொண்ணு உருவத்தானின் உடைமை உற்று வாழும் செம்மலே! அரசு பெருமை தருவது அப்பாரத்தால் மகிழ்ச்சியிற் திளைக்கும் போழ்து நின்னையும், நின் நிலையினையும் மறந்தாயினும் நல்லறத்தினிறும் வழுவாதிருப்பாயாக வில்லின் செல்வன் தாமரை மலர்ப்பதம் நீங்காது வாழ்வது உன்கடன் என்னையோ வெனின் '' மன்னர் என்பார் எரியெனற்கு உரியார், என்றே எண்ணுதி '' என அரசியல் அறிவுரையை வசையற வாரி வழங்கினன் வாலி என்றே தோன்றிய பொய்யிற் புலவன் பொருளுரை, அறவுரையாதலி திறமை பெறும் அரசியலாயிற்று வள்ளுவன் தன்னை உலகினுக்கே தந்து வான் புகழ் கொண்டது தமிழ் நாடெனில், உலகம் உவப்ப பலர் புகழ்ஞாயிறு தமிழ் மணம் நுகர்ந்து செல்ல செம்மலர்ச்சோலை சமைத்து கொளக் கொளக் குறைவுபடா கூழ்டை வியநக ரென்ன தெள்ளாத தமிழ்மலர் மொழியும் கம்பன் கலை உலகை என்னென்போம்!

मैथिलीशरण गुप्त

"अन्धकार है वहाँ, जहाँ आदित्य नहीं है ।
मुर्दा है वह देश, जहाँ साहित्य नहीं है ॥"

सचमुच ही, किसी भी देश में जान फूंकने वाले, उसे सजीव बनाने वाले तथा उसको उन्नति के शिखर पर पहुँचाने वाले के अभाव में देश को हम मुर्दा ही समझ सकते हैं। उच्च कोटि के साहित्यकारों और कवियों को पाकर देश निहाल हो जाता है।

श्री मैथिलीशरण गुप्त जी ऐसे ही कवि है ! इन्होंने अपने युग की आत्मा पहचानी है। ये हमारे राष्ट्र कवि माने जाते हैं। गुप्त जी कवियो में अग्रगण्य, काव्यरचना के अतुलनीय मर्मज्ञ एवं भारत के नैतिक स्तर को ऊँचा उठाने में प्रमुख माने जाते हैं।

गुप्त जी की रचनाओं में राष्ट्र के सुख - दुःख, आशा - आकांक्षा और भावनाओं का सजीव चित्रण पाया जाता है और इन्हीं कारणों से ये राष्ट्र - कवि कहलाए गए।

चिरगाँव के 'साहित्य - सदन' से राष्ट्रीयता की मधुर - मन्दाकिनी प्रवाहित करने वाले गुप्त जी का जन्म झांसी जिले के अन्तर्गत चिरगाँव में हुआ था। इनके पिता, सेठ रामचरण दास वैष्णव मतावलम्बी थे। बचपन से ही गुप्त जी की प्रवृत्ति पढ़ने - लिखने की ओर थी। इनका पालन - पोषण ऐसे वातावरण में हुआ कि इनमें धार्मिक, जातीय और राष्ट्रीय भावनाओं की जागृति प्रारम्भ से ही हुई। पंडित महावीर प्रसाद द्विवेदी इनके साहित्य - गुरु थे। द्विवेदीजी से इन्हें कविता करने की प्रेरणा मिली। द्विवेदी जी 'सरस्वती' नामक पत्रिका के संपादक थे। इसी में गुप्त जी की प्रारंभिक कविताएँ प्रकाशित होती थीं।

गुप्त जी की रचनाएँ "भारत - भारती", "जयद्रथ - वध", "गुरुकुल", "किसान", "हिन्दू", "रंग में भंग", "अनघ", "तिलोत्तमा", "साकेत", "यशोधरा" आदि है।

सबसे पहले "भारत - भारती" नामक काव्य - पुस्तक प्रकाशित हुआ। इस ग्रंथ के प्रारंभ में कवि प्रार्थना करते हैं :—

"मानस - भवन में आर्यजन, जिसकी उतारें आरती,
भगवान भारतवर्ष में, गूंजे हमारी भारती।"

भगवान ने इनकी प्रार्थना अच्छी तरह सुन ली और इनकी "भारती" का, और उसके द्वारा खड़ी बोली का बहुत आदर हुआ। इसने सोए हुए हिन्दी - जगत को जगा दिया। यह युगान्तर

उपस्थित करने वाली पुस्तक प्रमाणित हुई। इस में वर्णित भारत की पूर्व दशा का अध्ययन कर पाठक अभिमान गौरव से झूमने लगे। भारत में जातीयता और राष्ट्रीयता की भावना का प्रचार हुआ और अन्त में भारत अपनी स्वतंत्रता प्राप्त करने में समर्थ हुआ।

गुप्त जी का दूसरा काव्य - ग्रंथ "जयद्रथ - वध" है। "भारत - भारती" का राष्ट्रीय भाव इस में अधिक विस्तृत हो गया है। इस में भारतीयों को सजग होने के लिए इन्होंने कहा है :—

"वाचक! प्रथम सर्वत्र ही, जय जानकी - जीवन कहो।
फिर पूर्वजों के चरित्र की, शिक्षा तरंगों में बहो॥"

इसके पश्चात् "अनघ" की रचना हुई। इसका अवतार चरित्र - बल की शिक्षा देने के लिए हुआ। इसकी रचना के समय राष्ट्र - पिता गांधीजी के नैतिक सिद्धान्तों की विजय हो चली थी। 'अनघ' के रूप में कवि ने महात्माजी का ही एक रूप उपस्थित किया है। इसकी भी प्रारंभिक पंक्तियाँ भावनाओं से परिपूर्ण हैं :—

"न तन सेवा, न मन सेवा, न जीवन और धन सेवा।
मुझे है इष्ट जन - सेवा, सदा सच्ची भुवन सेवा॥"

गुप्त जी की उदारता और सहृदयता का परिचय स्पष्ट रूप से "पंचवटी" में मिलता है। इस में प्रथम बार कवि के प्रौढ़ कवित्व के दर्शन होते हैं। अब तक कवियों ने लक्ष्मण का वर्णन एक कठोर सेवक के रूप में ही किया था। मानव - हृदय की स्वाभाविक मृदुलता और मनोहरता का लक्ष्मण में सर्वथा अभाव दिखलाया था। वाल्मीकि और तुलसी की दृष्टि में लक्ष्मण यन्त्रवत् - कर्त्तव्य पालन में लीन हैं। परन्तु "पंचवटी" में लक्ष्मण प्रकाश में आ जाते हैं और 'बोल उठते' हैं। इस पुस्तिका की रचना के समय कवि प्रकृति की ओर आकर्षित हुए पाए जाते हैं। इस पुस्तक का प्रारंभ ही प्रकृति के हृदयग्राही वर्णन से होता है।

इसके बाद खण्ड - काव्यों की रचनाओं को छोड़कर, गुप्त जी ने महा काव्य लिखने की ओर ध्यान दिया। 'साकेत' एक सुन्दर महा काव्य है। खड़ी बोली का यह प्रथम शृंगार है। इस में कवि संसार के जाल से मुक्त होकर अपने इष्टदेव भगवान राम की आराधना की ओर अग्रसर हो रहे हैं। इसमें राम ही कवि के आदर्श चरित्र हैं :—

"भव में नव में वैभव व्याप्त कराने आया।
नर को ही ईश्वरता प्राप्त कराने आया॥
संदेश यहाँ मैं नहीं स्वर्ग का लाया।
इस भूतल को ही स्वर्ग बनाने आया॥"

कैकेयी के चरित्र को गुप्त जी ने 'साकेत' में ऊँचा उठा दिया है। चित्रकूट में वह पश्चत्ताप की साकार मूर्ति के रूप में अंकित की गई है। वह कहती है :—

"युग - युग तक चलती रहे कठोर कहानी।
रघुकुल में भी थी एक अभागी रानी॥"

इसके पश्चात् "यशोधरा" प्रकाशित हुई। इसमें कवि यशोधरा के उच्च प्रेम - भाव का वर्णन करते हैं।

"जांय सिद्धि पावें वे सुख से
दुःखी न हो इस जन के दुःख से
उपालम्भ दूँ मैं किस मुख से।
आज अधिक वे भाते।
सखि! वे मुझ से कहकर जाते।"

इस प्रकार स्त्री पात्रियों के शील की जैसी सुन्दर व्यंजना गुप्त जी की रचनाओं में है, वैसी अन्यत्र दुर्लभ है।

"अबला जीवन हाय! तुम्हारी यही कहानी।
आँचल में है दूध और आँखों में पानी॥"

इस में भारतीय आदर्श स्त्री की कितनी अर्थपूर्ण व्याख्या है! इस प्रकार गुप्त जी की अन्य रचनाएँ सुन्दर हैं और आदर्शपूर्ण हैं। इनके पात्रों में जीवन है और उनपर आधुनिकता की छाप है।

मैथिलीशरण गुप्त जी हमारे राष्ट्र - कवि हैं। वे हिन्दी साहित्य - प्रेमियों के अमूल्य निधि हैं। इन्होंने हमें वह अमर संदेश दिया है, जिससे शताब्दियों से तिरस्कृत हम अपने जाति - जीवन के निर्माण करने में समर्थ हुए। हमारे राष्ट्र को स्वतंत्रता के द्वार तक पहुँचाने में और हिन्दी को राष्ट्र - भाषा बनाने में इनका बड़ा हाथ है।

हाल ही में ऐसे श्रेष्ठ, प्रसिद्ध और लोकप्रिय कवि गुप्त जी की मृत्यु हुई, जिस कवि को पाकर हिन्दी, हिन्दू और हिन्दुस्तान निश्चय ही धन्य हैं।

आज हम हिन्दी साहित्य प्रेमी सिर्फ उनकी पुण्यात्मा की शांति के लिए भगवान से प्रार्थना कर सकते हैं और उनकी यादगार में उनकी रचनाओं का अध्ययन कर सकते हैं।

Kamala N.
(कमला एन)
IIIrd year B.A.

Amusons-nous aux Charades

Un modele de charade :—

Mon premier est une culture d' Asie,
Mon deuxieme est une partie du corps,
Mon tout c'est a orner les fenetres.

(riz - dos rideau)

1. Mon premier est un metal precieuse,
   Mon deuxieme est un habitant des cieux,
   Mon tout est un fruit delicieux.

2. Mon premier est une note de musique,
   Mon deuxieme est une forme du verbe naitre,
   Mon troisieme est un adjectif possessif,
   Mon tout est un divertissement tres apprecie.

3. Mon premier est une forme negative du verbe avoir,
   Mon deuxieme contient mon troisieme,
   Mon troisieme est un aliment complet,
   Mon quatrieme est un pronom indefini,
   Mon tout est un empereur renomme.

1. Or-ange = Orange
2. Si-ne-ma = Cinema
3. N'a-pot-lait-on = Napoleon

S. M.

Magazine Exchanges

Alleppey	....	*Annual of St. Joseph's College for Women*
Alwaye	....	*" Caritas " — St. Joseph's Seminary*
Bangalore	....	*Commerce College Magazine*
,,	....	*St. Joseph's College Magazine*
,,	....	*The Association Annual (National College) and News Bulletins*
,,	....	*Vijaya College Magazine*
,,	....	*Acharya Patashala College*
,,	....	*B. M. S. College of Engineering*
,,	....	*Good Shepherd and Its Works*
,,	....	*Maharani's College for Women*
,,	....	*Sri Renuka Acharya College Magazine*
,,	....	*The Government Arts & Science College Miscellany*
,,	....	*Vastra — S. K. S. J. Technological Institute*
Changanacherry	....	*Assumption College Magazine*
Coimbatore	....	*Nirmala College Magazine*
Cranganore (Pullut)	....	*Kunhukuttan Thampuran College Chronicle*
Ernakulam	....	*" Sathianadham "*
,,	....	*" The Teresian " — St. Teresa's College*
Guruvayur (Trichur)	....	*" Assisi Blossom " — Little Flower College*
Kodaikanal	....	*" The P. C. K's Own " — Presentation Convent H. S.*
Kottayam	....	*Mount Carmel Training College Annual*
Kozhikode	....	*St Joseph's College Magazine*
,,	....	*Providence College Magazine*
,,	.... —	*St. Joseph's H. S. (Boys) Magazine*
Madras	....	*Loyola College Magazine*
,,	....	*The Ethiraj College Magazine*
,,	....	*Stella Maris College Magazine*
,,	....	*Queen's Mary's College Magazine*
Mangalore	....	*"Marylite" — St. Mary's High School*
,,	....	*St. Aloysius College Magazine*
,,	....	*St. Agnes College Magazine*
,,	....	*Government Arts College Magazine*
Mysore	....	*"The Helicon" — Teresian College Magazine*
,,	....	*Annual of St. Philomena's College*
Ootacamund	....	*Government Arts College Magazine*
Palghat	....	*Mercy College Magazine*
Quilon	....	*" Pyari Ma" — Fatima National College*
Secunderabad	....	*" St. Ann's Bee-hive "*
Tiruvella	....	*Teacher's College Annual*
Trichinopoly	....	*St. Joseph's College Magazine*
Trichur	....	*"Marian Voice" — St. Mary's College*
Trivandrum	....	*The Mar Ivanios College Annual*
Udipi	....	*Don Bosco Club Magazine*
Vijayawada	....	*Andhra Loyola College Magazine*

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Sd. Mother M. Antoinette

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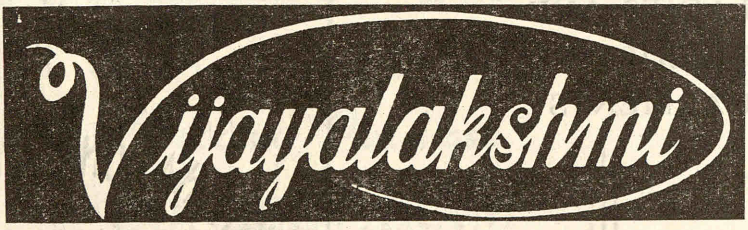
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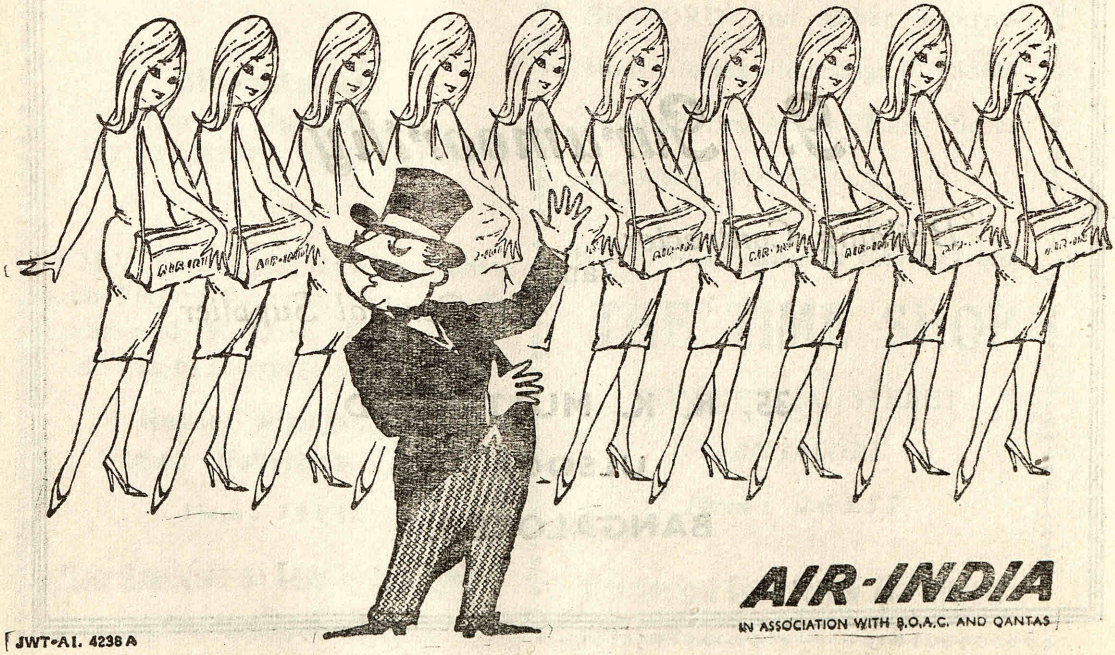
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Uma : Please come in..... I will be ready right now.....
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Shanthu : Where are they ?

Uma : Over there.....above the Radio.

Shanthu : Such a big album !.....good.....Uma. You look beautiful in bridal dress .....Is it your custom to wear jewels and dress like this ?

Uma : Of course..... We use still more.

Shanthu : Anyway you look very pretty and you are lucky to get such a handsome husband.

Uma : Thank you..... You will get one too.

Shanthu : Oh !..... beautiful photo..... really a very good angle ..... very natural ..... Uma ..... who took the photographs for your marriage ?..... He knows when to take the photos.

Uma : That Photographer who comes to our college functions.

Shanthu : You mean..... who comes in a yellow car.....

Uma : Yes.... Yes.... the same .....the same. He is my brother's class mate. My brother knew him well. So he invited him to cover my wedding.

Shanthu : A good thing you got him..... He is always busy.....

Uma : My brother knew his house..... so he personally gave him the invitation.

Shanthu : Will you please give me his address—next month my brother is getting married. I will invite him.

Uma : My brother knows the address, I only know that his name is NAGARAJ.

Shanthu : NAGARAJ !....everybody knows the name; but the address ?

Uma : See old magazines of our college and you will get the address.

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