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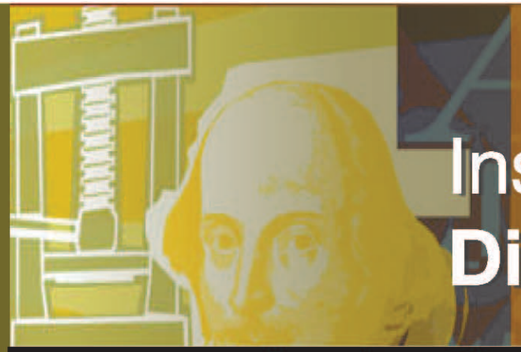
Prose-I



Institute of **Open** and **Distance Education**

Faculty of Arts

Prose-I

1MAENG3

DR. C.V. RAMAN UNIVERSITY
Chhattisgarh, Bilaspur
A STATUTORY UNIVERSITY UNDER SECTION 2(F) OF THE UGC ACT

1MAENG3
PROSE-I

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Annotations

J.L. Nehru

1. **Never before had I been left among strangers all by myself and I felt lonely and homesick, but not for long. I managed to fit in to some extent in the life at school and work and play kept me busy. I was never an exact fit. Always I had a feeling that I was not one of them, and the others must have felt the same way about me. I was left a little to myself. But on the whole I took my full share in the games, without in any way shining at them, and it was, I believe, recognized that I was no shirker.**

Reference: These lines have been selected from Chapter IV of Nehru's Autobiography. The title of the chapter is Harrow and Cambridge.

Context: In this chapter Pt. Nehru describes some of the reminiscences and experience at Harrow and Cambridge where he went to acquire higher education. Nehru says that he was fortunate that he was allowed to take admission at Harrow, though he was slightly above the usual age for entry, being fifteen.

Explanation: Nehru says that it was the first time, that he was left among the strangers. For most of the students at Hallow were either English or belonged to some other foreign countries. At first he felt little uneasy among those aliens. He felt lonely and homesick. But soon, he got-rid of homesickness and solitude. He developed intimacy with those students and became familiar with them. He managed to fit in to same extent in the life at school. He worked with them and played with them and thus he kept himself busy. But this does not mean that he was exactly fit in the college atmosphere. There was some distance between him and the other students and he often had the feeling that he was not one of them. He thinks that the others must have felt the same way about him. They too could not accept him as one of their true colleague. So he was left to himself. Neither he tried to be a part of them, nor did they accept him as one of them. But on the whole, he fully participated in games and other activities of the college. But in any way, his performance was not extraordinary. But it did, him good in another way. Be was recognized that he did not shirk work or games.

2. **I was leaving Harrow because I wanted to do so myself and yet, I well remember, that when the time came to part I felt unhappy and tears came to my eyes. I had grown rather fond of the place and my departure for good put an end to one period in my life. And yet, I wonder, how far I was really sorry at leaving**

Harrow. Was it not partly a feeling that I ought to be unhappy because Harrow tradition and song demanded it ? I was susceptible to these traditions for I had deliberately not resisted them so as to be in harmony with the place.

Reference: These line refer to Chapter IV of Pt. Nehru's 'Autabiagraphy'. The title of the chapter is 'Harrow and Cambridge'.

Context: Pt. Nehru was sent to 'Harrow and Cambridge', for higher studies. He studies there far a period of two years. As he genied were knowledge about India and the woarld, Harrow seemed to his rather small and restricted place. Here he tells us how he felt at the two things of his leaving Harrow.

Explanation: Pt. Nehru says that he was leaving Harrow because he wanted to do something independently. He wanted to study further to prepare himself for his career. Though at first he felt uneasy at Harrow, but at the time of leaving it, he became very sad and his eyes were brimmed with tears. During his stay at Harrow, he had grown fond of the place. He liked the college and students who studied with him. He was leaving the place for better, but he was very said. He can't describe, here sorry he was at leaving Harrow. There might be two things that contributed to his sorrow. First he was leaving the place and friends. Seemed because it was the tradition of the place. He felt that he aught be unhappy an that occasion. He was suspectible to these traditions for he had intentionally not resisted them so as to be in harmony with the place.

3. **As a matter of fact, in spite of our brave talk, most of us were rather timid where sex was concerned. At any rate I was so and my knowledge for many years, till after I had left Cambridge, remained confined to theory. Why this was so it is a little difficult to say. Most of us were strongly attracted by sex and I doubt if any of us attached any idea of sin to it. Certainly I did not; there was no religious inhibition. We talked-of its being amoral, neither moral nor immoral. Yet in spite of all this a certain shyness kept me away, as wall as a distaste for the usual methods adopted. For I was in those days definitely a shy lad, perhaps because of my lonely childhood.**

Reference: These lines have been selected from Chapter IV of Pt. Nehru's 'Autobiography'. The title of the chapter is 'Harrow and Cambridge'.

Context: In this chapter Pt. Nehru tells us about his stay at Harrow and Cambridge. By nature he was very shy. So he avoided taking parts in debates and discussion. But very soon he acquired knowledge of the subjects that there generally discussed among the learned people of the day.

Explanation: Pt. Nehru tells us that though he and his colleague at Harrow and Cambridge talked bravery and frankly over various topics, they were not bold in talking on sex. In this sphere most of them were timid and would not talk over it frequently. Nehru says that he was timid because had very little knowledge about sex and it remained confined love after he had left Cambridge. Nehru says that it is very difficult to say why they were so reluctant in talking about sex. They were very much attracted toward sex and were much desirous to have sex with someone. They did not consider it sinful. Nehru says that he never thought that it was sin to have sex with someone, he had no religion nation. They talked of its being a moral, neither moral nor immoral. Nehru says that it was mainly because of his shyness that he remained aloof from sex. He did into like the usual methods which others adapted to have sex with someone. He was definitely a shy boy, because of his lonely background. He had spent his childhood in loneliness and this contributed to his shyness.

4. I was superficial and did not go deep down into anything. And so the aesthetic side of life appealed to me, and the idea of going through life worthily, not indulgining it in the vulgar way, but still making the most of it and living a full and many-sided life attracted me.

Reference: These lines have been extracted from the chapter 4 'Harrow and Cambridge' written in 'Autobiography' by Pt. Jawahar Lal Nehru.

Context: These lines extracts the nature and thought of Pt. Nehru towards life.

Explanation: According to Pt. Nehru, he was not profound had no interest to know about the depth of anything. He always wanted to see the brighter side of life but, he didn't want to neglect the basic appearance of life and did not want to connect the livelihood with aestheticism. However, he wanted to make life happy, and emphasis to live a life, having many options to solve the problems and restart it with great zeal.

5. I write of cyrenaicism and the like and of various ideas that influenced me then. But it would be wrong to imagine that I thought clearly on these subjects then or even that I thought it necessary to try to be clear and definite about them. They were just vague fancies that floated in my mind and in this process left their impress in a greater or less degree. I did not worry myself at all about these speculations. Work and games and amusements filled my life and the only thing that disturbed me sometimes was the political struggle in India. Among the books

that influenced me politically at Cambridge was Meredith Townsend's Asia and Europe.

Reference: These lines have been extracted from the chapter 4 'Harrow and Cambridge' written in 'Autobiography' by Pt. Jawahar Lal Nehru.

Context: Here Pt. Nehru tells us about his life's that period in which, he was securing the knowledge at abroad, having worried to see the condition of Indian political situation.

Explanation: Having possessed the knowledge from there, taking part, in so many activities there, Pt. Nehru had an idea in his mind to reform the condition of his own Nation, India. He wrote many articles based upon his likings and ideas, influenced him, without thinking whether it was wrong or right because he wanted to clear on those subject and matters which attracted him. Even he think if that thoughts might be fanciful which were floating in his mind and leaving an impression on him. But, he did not take any kind of headache for it. He tried to keep himself calm and pleasurable. Only there was a disturbing thing which often filled him trouble some was the pitiable condition of India and its political struggle. He read too much and was politically influenced deeply with only a book, that was 'Meredith Townsend', 'Asia and Europe'.

6. **The political situation in India had drawn my father into more active politics and I was pleased at this, at though I did not agree with his politics. He had, naturally enough, joined the Moderates whom he knew and many of whom were his colleagues in his profession. He presides over a provincial conference in his province and took up a strong line against the Extremists of Bengal and Maharashtra. He also became president of the U. P. Provincial Congress Committee. He Was present at Surat in 1907 which the Congress broke up in disorder and later emerged as a purely moderate group.**

Reference: These lines have been extracted from the chapter 4 'Harrow and Cambridge' written in 'Autobiography' by Pt. Jawahar Lal Nehru.

Context: In these lines Pt. Nehru, shows his feelings to know his father's doings towards political fields.

Explanation: According to Pt. Nehru, to see the political situation of India, my father, too became an fictive politician and he, himself, became very happy to look his father in a new form, however, he was disagree with his father's way of politics. His father had joined the group of 'Moderates' and in this group, there were many members of his same profession. He was the chief member of this group and he and his group were strongly against the extremists of Bengal and

Maharashtra. Having presidentship of U. P. Provincial Congress Committee and during his presence at Surat in 1907. The Congress broke up disorderly and became purely moderate group.

7. **I came across some old Harrow friends and developed expensive habits in their company often I exceeded the handsome allowance that father made me and he was greatly worried on my account, fearing that I was rapidly going to the devil. But as a matter of fact I was not doing anything so notable. I was merely trying to ape to some extent the prosperous but somewhat empty-headed Englishman who is called a "man about town". This soft and pointless existence, needless to say, did not improve me in any way. My early enthusiasms began to tone down and the only thing that seemed to go up was my conceit.**

Reference: These lines have been extracted from the chapter 4 'Harrow and Cambridge' written in 'Autobiography' by Pt. Jawahar Lal Nehru.

Context: Having looked upon these lines, we came to know about the friend circle of Pt. Nehru and his behaviour to being mock the lifestyle of englishmen.

Explanation: These lines describes that when he came back from Harrow, he developed some expensive habits in their company. He began to spend more money which he got from his father and began to demand for more so his father became worried for his account and became fearing for his future. He seemed of his son would be on wrong path and his bright future might be faded. But there was not anything to be worried because he was only trying to copy to be prosperous or trying to show off himself to be like Englishmen. However this thought was vain, not to tell and so could not react his character, slowly-slowly, his all early habits began to remove, and the rest was only his prudent and pride to be an Indian.

Kamala Das

8. **Before I left for Calcutta, my relative pushed me into a dark corner behind a door and kissed me sloppily near my mouth. He crushed my breasts with his thick fingers. Don't you love me he asked me, don't you like my touching you.....I felt hurt and humiliated. All I said was 'goodbye'.**

Reference: These lines have been extracted from an autobiographical essay 'My Story' written by Kamala Das.

Context: In these, lines Kamala Das is telling us about her courtship with her male relative.

Explanation: Here she tells us whenever she knew that her father had become agree to marry Kamala with her male relative then she knew about her first kiss when she was leaving for Kolkata. Her male relatives (her future husband) kissed her behind a door and began to touch her physically. He asked Kamala if she loved him or not and if she liked his touching to her but because of first experience and which is too different to her girlfriends. She felt nervousness and strange: She couldn't say any single word except 'goodbye'.

9. **My cousin asked me why I was cold and frigid. I did not know what sexual desire meant, not having experienced it even once. Don't of feel any passion for me, he asked me. I don't know, I said simply and honestly. It was a disappointing week for him and for me. I had expected him to take me in his arms and stroke my face, my hair, my hands, and whisper loving words. I had expected him to be all that I wanted my father to be, and my mother. I wanted conversations, companionship and warmth. Sex was far from my thoughts.**

Reference: These lines have been uttered by Kamala Das, in her autobiographical essay 'My Story'.

Context: In these lines, she is telling us about the conversation between her and her cousin, Madhav Das, (now her fiance) and both of their feelings towards sex.

Explanation: She said that Madhav Das asked her about her nervousness and strange behaviour towards sexual desire but she had no feeling about it. She said that she didn't know the meaning of sexual desire and had not any notion and experience in this direction. Her fiance asked her about her feelings toward him, her passion to him but she simply and honestly told him that she didn't know anything. That answer made their week very disappointing and her all imaginations, dreams and expectations from him became wrong. She was trying to seek those things in him which she has found in her father but she was proved wrong with this event because she regarded conversations, companionship and warmness, as the primary needs for any healthy relationship. For her, the need of sexual desire was not prior.

Plato

10. **I wish, he said, that you would hear me as well as him, and then I shall see whether you and I agree. For Thrasymachus seems to me, like a snake, to have been charmed by your voice sooner than he ought to have been; but to my mind the nature of justice and injustice have not yet been made clear. Setting aside their rewards and results, I want to know what they are in**

themselves, and how they inwardly work in the soul. If you, please, then, I will revive the argument of Thrasymachus. And first I will speak of the nature and origin of justice according to the common view of them. Secondly, I will show that all men who practise justice do so against their will, of necessity, but not as a good.

Reference: This is an extract from Chapter first of Plato's, "The Republic", Book-II, Plato was a pupil of Socrates and he treasured every word that his master uttered. The present extract is a dialogue between Socrates and Glaucon.

Context: Socrates and Glaucon express their views on the nature of justice and injustice. They talk about thrasymachus with him. Glaucon does not agree on certain points. Here Glaucon speaks to Socrates.

Explanation: Glaucon says to Socrates that he would like him to hear him and Thrasymachus, then he will see whether he (Socrate) agrees with him or not. Glaucon says that in his opinion thrasymachus is like a snake and Socrates can easy influence him. As a snake is easily charmed by a snake charmer so can Thrasymachus be easily influenced by Socrates. Glaucon says that nature of jutice and, injustice has yet not been clear to him, so he wants it to be explained more elaborately. He does not care for results and rewards. He wants to know what their (of justice and injustice) nature is and how they influence man's soul. He says to Socrates that for his convenience he may revive the whole argument of Thrasymachus. First he will speak of the nature and origin of justice as it is generally supposed. Secondly, he will show him that all men who practice justice, do so against their will. They practice it out of necessarily, but not as a good.

11. **Now, if we are to form a real judgment of the life of the just and unjust, we must isolate them; there is no other way; and how is the isolation to be effected? I answer: Let the unjust man be entirely unjust, and the just man entirely just; nothing is to be taken away from either of them, and both are to be perfectly furnished for the work of their respective lives. First, let the unjust be like other distinguished masters of craft; like the skilful pilot or physician, who knows intuitively his own powers and keeps within their limits, and who; if he fails at any point, is able to recover himself. So let the unjust make his unjust attempts in the right way, and lie hidden if he means to be great in his injustice (he who is found out is nobody): for the highest reach of injustice is: to be deemed just when you are not.**

Reference: These lines have been selected from Chapter II of Plato's 'The Republic: Book-II'. Plato was disciple of Socrates and he followed him (Socrates) wherever he went. Plato treasured every word

that his master uttered. This passage is a dialogue between Socrates and Glaucon, on other disciple of Socrates.

Context: The two greatman (Socrates and Glaucon) express their views on the nature of justice and injustice. In this passage, Glaucon tells us how we can discriminate between justice and injustice and justice and injustice affect the just and the unjust men.

Explanation: Glaucon says that in order to form a real judgement of the life of the just and injust, we must alienate them because there is one other way to form a judgement about them., Then he puts up a question. How can the alienation be made effective. Be himself suggests the answer. He tells, that the injust that the unjust should be left completely upjust and the just man totally just. Nothing should be taken away from either of them. Both of them should be given the type of work they like most and which is essential for their lives. First, allow the unjust to be the celebrated masters of craft, like the efficient pilot or physician who is gifted with intuitive powers and keeps himself within the limits of his powers. He should also be given powers to recover in case he fails in his attempt. He again suggests that the unjust should be allowed to make his attampts in the right way, and he hidden if he wishes to be great in his injustice. For the man who is found out is momently. The highest reach of unjustice is, to be deemed when we are not unjust in our acts and deeds.

12. **In the first place, he is thought just, and therefore bears rule in the city; he can marry whom he will, and give in marriage to whom he will; also he can trade and deal where he likes, and always to his own advantage, because he has no misgivings about injustice and at every contest, whether in public or private, he gets the better of his antagonists, and gains at their expense, and is rich, and out of his gains he can benefit his friends, and harm his enemies; moreover, he can offer sacrifices, and dedicate gifts to the gods abundantly and magnificently, and can honour the gods or any man whom he wants to honour in a far better style than the just, and therefore he is likely to be dearer than they are to the gods. And thus, Socrates, gods and men are said to unite in making the life of the unjust better than the life of the just.**

Reference: This passage refers to Chapter III of Plato's Republic'. Plato was a disciple of Socrates. He followed him wherever he went and treasured every word that his master uttered. This passage is a part of a dialogue between Socrates and his disciple Glaucon.

Context: Socrates and Glaucon express their views on the nature of justice and injustice. In this passage it is how an injust man passes his life and how he is treated in society.

Explanation: The first advantage that an injust man has that he loves such type of life as he is considered just and therefore obeys the rules in the city. He came marry whom he wishes to marry and give in marriage to whom he likes. He can deal with whom he wants to deal. He can carryon the business of has choice. He always thinks of his own advantage because he has no wrong notion about injustice. Whenever, there is a contrast between him and his opponents, he over comes his opponent. He gains at their expense and becomes rich. Then he tries to benefit his friends out of his own gains. Taking advantage of his position he causes harm to his enemies. Having established himself as a just and honorable man, he tries to please gods, performs sacrifices and, presents gifts to Gods in plenty. Thus he secures for himself a place here and hereafter. He honours gods and honours others whom he wants to honour in a far better style than the just. In this way, he is likely to earn gods favour and becomes dearer to them. It is in this way that gods and man are united in making the life of unjust better then the life of the just.

Bacon

13. **That which is past is gone and irrevocable, and wise men have enough to do with things present and to come; therefore they do but trifle with themselves, that labour in past matters.**

Explanation - The passage occurs in Bacon's essay 'Of Revenge'.

Bacon's essays are gems of literature and wisdom. Here he is discussing the advisbility or otherwise of taking revenge. Howsoever trivial or commonplace the matter under discussion may be Bacon brings to bear upon it all his scholarship, wide and varied experience and social, moral and religious precedents and precepts for the benefit of his reader.

Bacon has already advised against harbouring ill-feelings against the evil-doer. Here he reinforces his earlier argument from another point of view. Bacon tells that whatever has taken place cannot be undone and so it is not wise to waste our precious time and energy in thinking over past matters. People of wisdom and discretion have more important matters to attend to in the present and take care of in the future. So if they ignore the real issues of the present and future for the useless matters of the past they will do harm to themselves and not to the evildoer. For this reason wise men do not waste their time and energy over things on which they have no control. Only foolish people waste their energies over past matters thus spoiling and ignoring the matter in hand. Bacon argues effectively and convincingly and invariably succeeds in driving his point home.

14. **Truth may perhaps come the price of a pearl, that sheweth best by day; but it will not rise to the price of a diamond or carbuncle that sheweth best in varied lights. A mixture of a lie doth ever add pleasure.**

Explanation - These lines occur in Bacon's essay 'Of Truth'.

The author discusses philosophical or Theological truth of civil business in this essay. At the very outset, the essayist makes it clear it is very difficult to tell what truth is. In trying to explain truth Bacon contrasts it with falsehood. He tells that truth is like sunlight which reveals the true nature of things. There are certain things which do not look decent in sunlight because their defects become apparent. It is for this reason that the Elizabethan entertainments, masques, mummeries and triumphs - are performed during the dark hours by artificial light.

In these lines Bacon compares truth with sunlight and falsehood with artificial lights. He says that there are certain things, like pearl, which look best when they are viewed in the natural light i.e. of the sun. The value of the pearl lies in its purity - it has no defects or artificiality about it. On the contrary diamond or carbuncle owe their worth to artificial treatment by artisans and they appear best by artificial and varied lights because their defects, which have been treated by workers, may remain concealed and invisible. If diamond, carbuncle or other precious and semi-precious stones are viewed by sunlight they do not look half as good as they appear by they varied lights. Thus the essayist concludes that the artificial and varied lights which is a lie (or falsehood), adds to the real value and makes a diamond or carbuncle more valuable (called 'pleasure' here) than it actually is.

15. **"..... it will be acknowledged is the honour..... embaseth it"**

Explanation- These lines have been taken from Sir Francis Bacon's essay 'Of Truth'. After dealing with the theological or philosophical truth the essayist moves on to the truth of civil business. The essayist observes that even those persons who do not follow truth will acknowledge that honest and straightforward conduct is most honourable. If we mix falsehood with truth it will be like mixing some cheaper metal with the noble metals of gold and silver. The essayist has chosen this analogy of mixing some cheaper metal with the noble metals like gold and silver to show that if we wish to use gold and silver for making ornaments or coins we shall have to mix some cheaper metal with it. So he infers that just as a mixture of a cheaper metal makes the nobler metal useful and serviceable, in the same was a mixture of a little falsehood with truth makes the truth useful and serviceable. There is no doubt that such a mixture of falsehood (or of cheaper metal) debases truth but such a debasement is desirable and necessary in the day to day business of life.

It should be noted that our essayist, Sir Francis Bacon, is not only a great scholar and an astute moralist but also a shrewd man of practical wisdom who keeps the utilitarian aspect also in view.

16. **"This is certain that a man ..... and do well".**

Explanation- These beautiful lines, gems of Bacon's epigrammatic genius, occur in his famous essay 'Of Revenge'. In this essay Bacon discusses, from various points of view, the advisability of otherwise of taking revenge.

In these lines Bacon advises against taking revenge because it is in our own interest to forget an evil deed against us. In case we decide to take revenge we suffer from double harm. One, the pain of the evil deed and next by considering revenge we keep the injury and consequent pain fresh and agonising. If we did not contemplate revenge the pain of the original injury would have been cured with the passage of time.

Here Bacon's epigrammatism and powerful logic are seen to great advantage.

17. **"The stage is more beholding to Love ..... sometimes like a Fury".**

(Paragraph I)

Explanation - These lines form the opening sentence of the famous essay entitled 'Of Love' by Sir Francis Bacon. He was a wonderful person. He was the true and perhaps the most representative child of the Renaissance. He was a true Elizabethan. His essays bear the stamp of his vast scholarship and experience. Although he never endeavours to familiarise with his readers he has been extremely popular with the successive generations of readers and critics. He is not always loved and liked because of that Machiavellian trait in his character and which is very conspicuously in his essays. But his essays do come, as he asserts, to men's bosom and business. The views expressed about love are in many cases controversial.

Here, at the very outset Bacon asserts that we come across Love more on the stage than in the actual day to day life. Stage is indebted to this passion because it provides it the theme for most of the comedies and sometimes of tragedies also. But in actual life this passion of Love does great harm. In real life Love entices people as the Sirens enticed the sailors with their melodious songs and cowsed their and their ships' destruction on the hidden rocks of the sea. According to Greek mythology, Sirens were sea-nymphs with half of their bodies of women and the other half of birds. Love at other times caused damage to the lovers like a Fury. Fury is the deity of revenge or retribution in Greek mythology. Furies were three terrible sisters with hissing snakes in their hair. They punished men both in life and after death. Thus the beloved, according to Bacon, leads a lover to his destruction. Bacon prejudiced against love.

18. **"You may observe that ..... do keep out this weak passion".**

(Paragraph I)

Explanation - These lines occur in the essay entitled 'Of Love' written by Sir Francis Bacon. Bacon was a great scholar, statesman, jurist, administrator, orator, Parliamentarian, scientist and philosopher. He was a man of the practical world and wisdom. His hold on morality was very light. The author of this essay appears prejudiced against Love and he endeavours to convince the readers that Love is really not what poets and dramatists down the ages have painted it to be. He holds that Love leads a person to destruction as the Sirens and Furies do the sailors and the sinners.

Here Bacon tells that all the great, worthy and illustrious personalities of the world (and who are still remembered and respected for their great and noble deeds) have remained singularly unaffected by this harmful passion of Love which afflicts ordinary mortals so much that they lose all sense of proportion and act as mad people, i.e., become devoid of discretion. Thus wise and noble, of ancient or recent times, are strong and this weak passion has no effect on them.

19. **"It is a strange thing to .....is comely in nothing but in love".**

(Paragraph 2)

Explanation - This passage occurs in the essay entitled 'Of Love' written by Sir Francis Bacon. The author was one of the greatest children of the English Renaissance and a true Elizabethan. He was an enigmatic character, so great and accomplished yet so mean and monstrous. But his essays which bear ample testimony of his personality have withstood the test of time and still enjoy the Popularity they earned when they were first published in the late sixteenth and early seventeenth centuries. Bacon is prejudiced against Love and endeavours to dethrone it from its august pedestal.

In these lines Bacon observes that love is very harmful. A person who is affected by this passion is rendered incapable of thinking and acting in a rational or coherent manner. Love defies reason and human nature. The sense of proportion deserts the lover and he becomes a victim of indiscretion. A lover exaggerates the qualities of his beloved beyond the wildest limits of imagination. This exaggeration is a characteristic vice of love and is found and even accepted and appreciated only in love and nowhere else.

20. **"Neither is it merely in the ..... certainly the love is more".**

(Paragraph 2)

Explanation - These lines occur in the essay entitled 'Of Love' written by Sir Francis Bacon. Bacon is called the Father of the English Essay because he imported this literary prose form from Montaigne, of

France towards the close of the sixteenth century. These essays bear the stamp of Bacon's multi-dimensional personality and have remained popular both with the successive generations of readers and critics. In this essay Bacon appears as a prejudiced person out to denigrate Love. In these lines Bacon wishes to emphasise the harmful nature of love. Love acts against the normal nature and promotes the habit of exaggerating things beyond reasonable limits which in other words mean that a man's language is affected by love. Bacon does not stop there. In these lines he adds that it is not only a lover's language which is affected by love, his faculty of thought is also affected and vitiated. Thus Love is a worse malady than we may otherwise believe it to be. The lover who speaks of love in hyperbole is the greatest flatterer. All other vices of love which appear pleasing to a man in love are in league and have an understanding with the lover who is the greatest votary of Love and the victim of this weak and harmful passion.

21. **"For there was never a..... impossible to love and be wise".**

(Paragraph 2)

Explanation - This passage has been selected from Bacon's essay 'Of Love'. Bacon was one of the greatest personalities of the Elizabethan Age. He was a versatile genius. He was a great pioneer who imported into English Literature a new genre, the essay from France and as a mark of respect and recognition he was called the Father of the English Essay. In this essay Bacon is discussing Love but he seems prejudiced against it.

The essayist says that a proud person is foolish because he holds an exaggerated opinion of himself for no valid reason. But a man in love is more foolish than such a proud person because he thinks very highly of his beloved. Thus a man in love is more foolish than the proud person. So this proves that the words of Plutarch that it is impossible to love and be wise at the same time are after all true.

22. **"Neither doth this weakness..... inward or secret contempt".**

(Paragraph 2)

Explanation - These lines have been selected from the essay entitled 'Of Love' written by Sir Francis Bacon. The great essayist is discussing the weakness of love. Love promotes the use of hyperbole in the use of language and affects the thinking of the lover who loses sanity and sense of proportion. It is impossible to love and remain wise at the same time.

In these lines the author says that the weaknesses caused by Love are apparent to all. It is not true that the party loved, i.e the beloved does not become aware of this weakness. Bacon tells this abnormality becomes clear most of all to the beloved if the latter is not responding to the passion of love. There are only two responses to this passion of

love either of reciprocity, i.e., reacting favourably or of contempt and derision. Even the party loved is aware of the foolishness and inwardly disapproves of it and entertains a feeling of dislike for the lover.

23. **"As for the other losses ..... quilted both riches and wisdom ".**

(Paragraph 2)

Explanation - This passage has been chosen from the essay entitled 'Of Love' written by Sir Francis Bacon, the Father of the English Essay. In discussing the damage caused by the foolish passion of Love, Bacon observes that if the beloved does not respond to the passion of the lover, the beloved also becomes aware of the weaknesses of love and nourishes an inward dislike for the foolish lover.

The essayist tells that in order to learn the extent of damage caused by the foolish passion of love the story of Paris of Troy described by Homer, the Greek epic poet, should be read. The love of Helen, the wife of Menelaus and the queen of Sparta brought death and destruction to Troy during the Trojan war, Thus love brings the loss of wealth and wisdom both.

24.

"For if it check once with business . . . . . be true to their own ends" (Paragraph 3)

Explanation - This passage has been selected from the essay entitled 'Of Love' written by Sir Francis Bacon. The great essayist is prejudiced against Love and in this essay he is trying to point out various weaknesses and shortcomings of love. Bacon feels that Love has done more harm than good in the actual life though on stage it is very attractive.

In discussing the various drawbacks the essayist observes that Love is the child of folly. People who cannot resist love should at least try to keep it under reasonable control and should not let it interfere with their serious business of life. If love is not restrained and kept in control it will interfere with the normal affairs of our day to day life. Once this happens all sorts of problems will be created and the real purpose of life will be defeated because they cannot concentrate on anything. In this way Love is harmful.

25. **"There is in man's nature ..... as it is seen sometimes in friars".**

(Paragraph 4)

Explanation - These lines have been taken from the essay entitled 'Of Love' written by Sir Francis Bacon. After running down Love for most part of the essay in these lines from the concluding paragraph of the essay, the author dons the mantle of the preacher. After being a strident critic of Love, Bacon takes a balanced and positive view. The author observes that in every man there is an instinct of love of others.

If this instinct of loving others is not exhausted and wasted on one or only a few individuals it will naturally be lavished on many and if it happens the benefits will be greatly multiplied. It will make, then, people kind and generous like the friars, the Christian priests who lived austere lives and helped the poor and the needy with their service.

26. **"Nuptial love maketh mankind;..... corrupted and embaseth it".**

Explanation -.This passage is the concluding sentence of the essay entitled 'Of Love' written by Sir Francis Bacon. The sentence is in the most characteristic, inimitable epigrammatic style of the great essayist and is the apt and Fitting conclusion to the essay. At one stroke the essayist surveys love and its functions.

Bacon observes that human race is sustained and multiplied through the love of the married life, the love between the man and his wife. But the mankind is perfected and completed by friendship, the love of one human being for another. But the frivolity which creeps into love between two individuals is corrupting, distorting and degrading. Love is defiled and debased by frivolity.

27. **Some books are to be tasted, others to be swallowed, and some few to be chewed and digested . That is some books are to be read only in parts; others to be read, but not curiously, and some few to be read wholly, and with diligence and attention.**

Explanation - This passage occurs in Sir Francis Bacon's famous and enlightening essay entitled 'Of Studies'.

Bacon has already described the functions of studies, dangers of devoting too much time on studies, the desirability of blending knowledge of books with the practical wisdom of experience, the attitudes of different kinds of readers towards studies and the aim of studies. In these lines Bacon describes different kinds of books and the manner in which they should be studied. While he does so he impresses us with his practical wisdom and insight.

Here the author, Sir Francis Bacon, Describes that as there are various functions of studies so there are different kinds of books also. he classifies the books according to their importance and utility to men. he divides books into three main kinds and proceeds to tell his readers the way in which each kind of books should be read. The First kind (of books) needs casual attention - it is to be tasted. The second kind (of books) needs greater attention and so should be read completely. But books of the third kind are most important and should be read with great care and diligence. He next goes on to elaborate what he has hinted at. He explains that the first kind is the least important and so it is read with great casualness and that too in part- something from here and something from there. The next kind is read completely with interest but not with care because such books afford more pleasure than wisdom.

But the books of the third kind are most important. Such kind of books are very rare and only a few in number. These books are very useful and significant. They deserve the greatest attention and so they are studied with great carefulness. Bacon also goes on to describe another class of books which may not be read directly - it is sufficient to read their extracts and summaries prepared by others. Bacon compares the extracts of books with distilled water. These extracts loose the beauty and interest of the original works and so are as insipid as distilled water.

28. **"Histories make men ..... may have appropriate exercises".**

Explanation- This passage occurs in the famous essay entitled 'Of Studies written by Sir Francis Bacon, that great prose writer of the late 16th and early 17th centuries, who imported into English literature a new form, the Essay, and hence he is rightly called the father of the English Essay. In the present essay Bacon is talking about studies. He has described the functions of studies, the danger of devoting too much time to studies, the desirability of blending the knowledge of books with the practical experiences of life and the attitudes of different kinds of readers towards studies. Next, he describes the real aim of studies, the kind of books and the manner in which they should be read. He also describes the advantages of reading, discussing and writing. Here the describes the usefulness of studying different subjects to develop different faculties of the mind. He tells that the character of a person is reflected in and shaped by studies.

Bacon tells that the study of different subjects is useful. It helps the student in different ways. The study and knowledge of history makes a student wise because he becomes aware of the deeds and the exploits of great men during different times and under different circumstances. Poetry is based on the exercise of imagination which is primarily an exercise of the mind and as such poetry makes a student of poetry sharp and incisive in intellect. The student of mathematics similarly develops subtlety because the problems of mathematics need great concentration and keen observation to become aware of the implied difficulties . Similarly, the study of natural and moral philosophy makes the student profound and grave. They develop in him depth of scholarship and sobriety of temper. The study of logic and rhetoric is likewise helpful in the development and the cultivation of the ability and art of debating, and impressive conversation. Through the Latin Quotation, which means that character is formed by studies, he rightly infers that if it is true that studies shape and mould a character they can be used to great advantage in correcting the defects, shortcomings and ailments of the mind. Bacon has a very quick eye for analogies. He says that as the diseases and defects of body can be cured by suitable exercises of the body so the

diseases and defects of the mind can also be effectively remedied by suitable studies.

29. **"If you dissemble sometimes ..... to know that you know not".**

Explanation- These lines occur in Bacon's essay entitled 'Of Studies'. Bacon is a man of great versatility. He is a true product of English Renaissance. A man of great practical wisdom and experience, he was a shrewd judge of human nature and affairs. In whatever he does or says he never loses sight of its utilitarian aspect. This essay and more especially these lines are a proof of Bacon's practical and utilitarian philosophy. Even in conversation he is conscious of either gaining as much knowledge as possible while managing it or of creating an impression of knowing more than he actually does. To this latter end he put forward a very simple but ingenious prescription.

Bacon advises the discourser not to show in conversation the whole of his knowledge. He should conceal or withhold some of it to acquire the reputation of knowing more that he professes. He should conceal his knowledge by professing ignorance. The result of this manoeuvre will be very encouraging and happy. In cases where he actually does not know anything people will give him credit of knowing from their past memory of earlier experience. It is a master stroke of genius and only a person of Bacon's calibre could think of it. As a matter of fact Bacon has adopted it from the great Socrates, who professed that he did not know things which he really knew.

J. Krishnamurti

30. **Now, is it that we are seeking happiness or is it that we are seeking gratification of some kind from which we hope to derive happiness? There is a difference between happiness and gratification. Can you seek happiness? Perhaps you can find gratification but surely you cannot find happiness. Happiness is derivative; it is a by-product of something else. So before we give our minds and hearts to something which demands a great deal of earnestness, attention, thought, care, we must find out, must we not?, what it is that we are seeking; whether it is happiness, or gratification. I am afraid most of us are seeking gratification. We want to be gratified, we want to find a sense of fullness at the end of our search.**

Reference: These lines have been selected from the essay, "What are we seeking", written by J. Krishnamurti a famous Indian writer and Preacher.

Context: In this article the writer says that most of us want happiness, peace of mind contentment. It is in search of us that we go to various religious organization, and teachers and preaches. It is very difficult to find these borns of God and this world which is ridden with turnoil, wars, contention and strife.

Explanation: The writer asks what it is that we are seeking in this world. Is it really happiness that we want to gain in this world which is almost devoid of it because of the state of affairs, vices and religious degfation or we are trying to seek, satisfaction of our desireous. We think that of our desires are satisfied, we will get happiness. The writer says that there is a difference between happiness and gratification of desires. According to the author we, can get only satisfaction. Our desires may be fulfilled but we can't say with any surity that we shall feel happy after the greatification of our desires. Happiness is something that is desired from something good or fruitful that we do either for ourselves or for some one else. It is a by product of something else. So before devoting all our sources to the attainment of something, we first discover why we are applying our minds, hearts, attention, thought, care and energies. What shall we get in return of all our best efforts we should ascertain ourselves, whether we are seeking for happiness or gratification of our desires. The writer says that most of the people wants the gratification of their desires. We want satisfaction, we want to feel that we have done something that gives us satisfaction and feeling of fulness.

31. **How are you going to find this out? It is a serious problem, isn't it? If the individual is merely an instrument of society, then society is much more important than the individual. If that is true, then we must give up individuality and work for society, our whole educational system must be entirely revolutionized and the individual turned into an instrument to be used and destroyed, liquidated, got rid of but if society exists for the individual, then the function of society is not to make him conform to any pattern but to give him the feel, the urge of freedom. So we have to find out which is false.**

Reference: This is an extract from the essay, 'Individual and Society', written by J. Krishnamurti.

Context: In this essay the writer raises a question whether individual is more important or society is more important. Whether individual is to used as a puppet in the hands of society or he is the hand of society. This is the problem of the world arid the writer would like to give a satisfactory solution to this problem.

Explanation: The writer asks readers how they are going to find the solution to the problem whether society is more important or individual is more important. What sort of relation should there be

between individual and society. If it is supposed that the individual is a puppet in the hand of society and he is an instrument through the medium of which society wants to attain its aims and objectives, society is much more important than the individual. If it is so we should forget all about our individuality and work only for the betterment and upliftment of society. There should be a complete change in our educational system. The individual must be turned into a instrument. He should be used as a means. He should be exploited and destroyed after the end and objective of society is achieved. But if It is just to reverse and it is supposed that society exists for the individual thou it is not the function of society that it should compel the individual, to confirm any system or pattern. The individual should be given full freedom to form, shaped develop his own personality. Now we have to find out which is false and which is true.

32. Can 'ideas ever produce action, or do ideas merely mould thought and therefore limit action? When action is compelled by an idea, action can never liberate man. It is extraordinarily important for us to understand this point. If an idea shapes action, then action can never bring about the solution to our miseries because, before it can be put into action, we have first to discover how the idea comes into being. The investigation of ideation, of the building up of ideas, whether of the socialists, the capitalists, the communists, or of the various, religions, is of the utmost importance, especially when our society is at the edge of a precipice, inviting another catastrophe, another excision. Those who are really serious in their intention to discover the human solution to our many problems must first understand this process of ideation.

Reference: These lines refer to the essay, 'Action and Idea' written by J. Krishnamurti a renowned Indian thinker a writer.

Context: Action and Idea are co-related. Here the writer says that it is very important to discover whether the idea comes first the action comes first. If the idea comes first, the action merely conferms to an idea, and therefore it is no longer action but imitation, compulsion according to an idea. In our society which is mostly constructed an intellectual or verbal level, the idea comes first with all of us and we try to turn our idea into action.

Explanation: The writer asks a question of ideas can ever produce action or in other word we may are we motivated to action when an idea stuck our mind'. The writer further asks if ideas only shape thought and thus confine our action. He makes his point clear saying that action can never emencipate or set man free, it is a product of an idea. Now it becomes clear to us that the writer talks speaks of the,

liberation of man. It is very important for us to understand this point. If action is shaped by an idea, it will never help in providing us with the solution of our problems and miseries. Because in that case before putting the idea into action, we have to find out how this idea shrieks our mind. The investigation of how different sorts of ideas related to various idealogies and religion came into being is of utmost importance. It becomes all the more important in a situation when our society is at the very of precipice, inviting calamity and another, excision. Those who really wish to find solution to our miseries and problem, must bear this process of idealism and mind and try to understand this process of ideation.

33. **When I desire silence of the mind, what is taking place? What happens? I see the importance of having a silent mind, a quiet mind, for various reasons; because the Upanishads have said so religious scriptures have said so saints have said it, and also occasionally I myself feel how good it is to be quiet, because my mind is so very chatty all the day. At times I feel how nice, how pleasurable it is to have a peaceful mind, a silent mind. The desire is to experience silence. I want to have a silent mind, and so I ask "How can I get it?" I know what this or that book says about meditation, and the various forms of discipline. So through discipline I seek to experience silence. The self, the 'me', has therefore established itself in the experience of silence.**

Reference: These lines appear in the article, "What is the Self ?" written by 'J. Krishnamurti' a well known Indian writer writing in English.

Context: All of us have many desires and we want the graification of our desires. The writer also have many desires. He wants to be protected, he wants to have a Master, a guru. The desire which gives him an experience make him say he has experience. He says, 'desire is what you call experience, is it not?'

Explanation: The writer desires the peace of mind because he knows the importance of silence. He has read much about a silent and quiet mind inupnishad and other religious scriptures. Almost all saints and learned men have laid emphasize upon it. The Writer also feels that it is very important to love a calm and peaceful mind. His mind desires to experience silence. He often asks himself how he can get a peaceful mind. He has also read a lot about meditation and various forms of discipline. He seeks to experience silence through discipline. According to him the self is established in the experience of silence.

Lala Harydayal

34. **Knowledge and mental self-culture will confer untold blessings upon you. You will not be the victim of superstition and demagogy in religion and politics. You will know your duty and do it. To be wise and independent in your religion and your politics, not to be deoped and duped by the selfish priests and the scheming politicians of Capitalism and so-called Socialism: is this not a noble aim worth striving for? Most men and women to-day are not free and wise: They are fleeced and fooled on account of their ignorance of Science, History, Economics and other subjects.**

Reference: This is an extract from the lesson, 'Intellectual Culture', written by Lala Har Dayal.

Context: The author lays stress on acquiring knowledge and developing our brains. It is only through knowledge that we can emancipate ourselves form various ills and evils. Knowledge is like a deep well and our minds are like little buckets we must acquire as much knowledge as we can.

Explanation: Har Dayal shower high praise on knowledge and mental self culture. For these are the two things that bestow unlimited blessings upon all of us. If we have knowledge and mental self culture, we shall never fall a pray to false theories of superstitions and religious and political things. We shall be able to know what role we are to play in society. We shall play it, we shall come to know what duties we have to do and we shall discharge them. Knowledge will enable us to be wise and independent in our religion and politics. We shall do what we consider right and honest. We shall not be led away by self priests and politicians. We shall not be hooded wicked by the politicians who preach their capitalistic or socialist dogmas. The writer asks if it is not a noble aim? Should we not strive to attain this aim? Most men and women are not free and wise because they have not acquired good knowledge they do not have fully developed mind. They are like kites handled by priests and politicians. They blindly follow priests and politicians. They do not have knowledge, so they are easily befooled and deceived by the priests and politicians whom they follow. They have no knowledge of science, history, economics and other subjects.

35. **Many men and women are so money-minded that they do not undertake any serious work that does not pay. They believe that it is foolish to exert themselves for such study and brain-work as cannot be converted into cash. Hard work only for money and then plenty of play and pleausre : this seems to be their rule of life they value intellect only as the key to material**

prosperity, and regard personal mental development as a foolish fad. This miserable materialistic psychology is very deep-rooted in all classes of society. Rich and poor, all suffer from it.

Reference: These lines have been selected from the lesson, 'Intellectual Culture', written by Lala Har Dayal.

Context: The another stresses on acquiring more and more knowledge to develop our mind intellectually. For it is only through intellectual development that we can liberal ourselves from the clutches of religious and political things.

Explanation: The writer says that one of the great abstruction to mental self culture is that most of men and women are money minded. They relate everything to money and do not undertake any serious work that does not bring them money. According to them, it is foolish to spend energy and time on doing such things as do not bring us money or other material prosperity. The aim of their lives is to do had work to acquire money and thus spent money or having fun and pleasure. They give importance to intellect if it is helpful to their material prosperity. They donot give any importance to personal mental development. Rather they consider it foolish. It is a very bad thing. But unfortunately it is very deep rooted in almost all classes of people. All relate knowledge to materialistic prosperity. Rich and poor all suffer from it.

Hazlitt

36. **Shakespeare had not been accustomed to write themes at school in favour of virtue or against vice. To this we owe the unaffected, but healthy tone of his dramatic morality. If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators.**

Explanation- These lines occur in the essay 'On the Ignorance of the learned' written by william Hazlitt.

Hazlitt earlier made a distinction between an educated and an uneducated mind. To him Milton is the prime example of an 'educated' genius and Shakespeare of an 'uneducated' mind. Hazlitt uses the word undeducated to mean the sense of unspoilt by education and not illiterate. Milton was so well educated that his writings are saturated with book-learning. Shakespeare's education should have been brief and perfunctory. That is why it could not extinguish his inborn genius. Shakespeare's mind must not have been so completely moulded by the wretched business of writing the pros and cons in school essays. Consequently his morality is not cumbersome or tiresome. So Hazlitt advises the reader to give up too much formalized and academic

education. Shakespeare's work is the proof of what uneducated genius can achieve, whereas the commentaries of Shakespeare scholars are only a proof of the fact that learning and scholarship are only insignificant things.

37. **An idler at school, on the other hand, is one who has high health and spirits who has the free use of his limbs, with all his wits about him, who feels the circulation of his blood and the motion of his heart, who is ready to laugh and cry in a breath and who had rather chase a ball or a butterfly, feel the open air in his face, look at the fields, or the sky, follow a winding path, or enter with eagerness into all the little conflicts and interests of his acquaintances and friends, than doze over a musty spelling-book, repeat barbarous distichs after his master, sit so many hours pinioned to a writing desk, and receive his reward for the loss of time and pleasure in paltry prize-medals at Christmas and Midsummer.**

Explanation- These lines occur in the essay 'On the ignorance of the learned' written by william Hazlitt.

In this passage Hazlitt is speaking of his disapproval of being a book-worm at school. Having described in detail the handicaps and disabilities which the so-called learned scholars suffer from, he goes on to describe the baneful effects of excessive reading.

It is generally seen that a so-called good student who has always an eye on medals and prizes becomes physically a weakling because he has to be busy all the time in poring over books. As contrasted with this brilliant student, a healthy young boy does not care much for the formal and regular pattern of studies, spends a good deal of time on enjoying the fine things of life. He wanders about in the midst of Nature's loveliness, watches the beauteous aspects and things intently and enthusiastically, and receives impressions from them. He possesses a robust commonsense and since all his senses and faculties are alert, he enjoys unbroken health. Unlike the so-called brilliant student who is morose-looking and preevish, the idler is of a humorous disposition. He can laugh heartily when the occasion demands it, and is interested not only in the petty and narrow self of his own but in the general life around him. The affairs and problems of his class-fellows, friends and acquaintances interest him deeply, and he is prepared to do whatever he can for them. Cramming the spellings of a foreign or classical language or trying to learn the account and intonation of speaking it from his master and to be sitting and the time on the study-desk are certainly not more delightful activities than making a desirable use of one's faculties and capacities for enjoyment in the open atmosphere of Nature. It is true that the so-called brilliant student wins prizes and

medals but at a great cost, that is, at the cost sacrificing numerous sources of health and happiness.

38. Man thou ..... art of the spectators. (Para 1)

Explanation- These lines have been taken from the essay "The Indian Juggler". While describing the ingenuity of the Indian juggler William Hazlitt is eloquent and makes use of paradoxical style. He says that while the beholders of his magic are lost in astonishment he himself does not make any fuss about his achievements. Man is a strange creature and It is very difficult to fathom the deph of mystery in his character. Referring to the extraordinary skill of the juggler, the writer says that he can perform miracles but he does not give himself airs, for it. When anyone amongst the beholders begins to think about the juggler's skill, he is lost in wonder and amazement. Words fail to describe the skill of the magician and one cannot praise it sufficiently, however hard one may try. The magician treats his own art and ingenuity as if it were nothing in particular, his only gesture is one of amusement at the simple innocence of the spectators who are not able to get at the secret of his skill.

39. What abortions are these ..... I will not do. (Para 1)

Explanation- These lines have been taken from the essay "The Indian Juggler". In these lines Hazlitt is giving his opinion on his own work. He says that as compared with the skill of the Indian juggler, his own skill in writing essays is very poor and ordinary, with extraordinary humility, which is not so characteristic of authors and poets. Hazlitt says that his essays cannot be rated high because they are full of mistakes and show hastiness of judgment. He has taken recourse to indirect and tortuous way of arguing, as a consequence of which the conclusions that he has arrived at are not at all convincing. Hazlitt admits frankly that neither the subject-matter nor the style of his essays has anything admirable about it. Full of imperfections as his essays are, they are the highest of his literary achievements. Explaining how and what he writes in his essays, Hazlitt says that he broods over a subject for a long time and then he tries to express the ideas in as clear and comprehensible a manner as possible. Unlike the juggler who can handle four balls at a time, the author can tackle only one subject at a time and the best that he can do is to present one particular strand of thought in a clear and logically coherent manner. The suggestion is that most writers cannot write clearly even on one particular subject, they write in a confused manner and so create confusion in the minds of their readers. Admitting his shortcomings as a writer, Hazlitt further says that he is incapable of revising his opinions and he shirks from putting in hard work to improve his style and to make it more and more elegant. Hazlitt's way of saying things is arresting. In order to prove that the juggler's art is something

extraordinary he describes his own literary achievement as something insignificant.

40. Farther what is meant ..... nor will be. (Para 3)

Explanation- These lines have been taken from the essay "The Indian Juggler". A mechanical performance is performing certain feats to a uniform nicety, undertaking no more than the performer can perform. The limit of performance of a mechanical operation is optional and is set by the performer. If he keeps up four brass balls to perfection; he cannot keep up five balls. The mechanical performer undertakes to emulate himself, not to equal another, that is to say, that the mechanical performer has only to do the best that he is capable of. There is no external standard to which he is required to conform. On the other hand, a portrait painter or a land scape painter is required to conform to an external standard. He must imitate the visible external object in such a way that the resemblance may strike the onlooker forcefully. Hence the task of the artist is much more difficult than that of the juggler.

This passage illustrates Hazlitt's fondness to argue through quotations from great literary masters. The phrase 'human face divine' is from Milton's Paradise Lost alluding to his blindness. On account of his blindness he could see neither the beauties of nature nor those of the human face.

41. The soft suffusion of the soul ..... art evaporate. (Para 3)

Explanation- These lines have been taken from the essay "The Indian Juggler". In this poetic passage, the writer has explained the real nature of the gift of painting which he considers to be the mark of genius. He describes the different elements that constitute the art of painting and then says that these elements cannot be learnt or acquired by studying the rules intensely, or minutely. The soul is suffused, as it were, by some predominant passion at a particular moment which finds expression in pictures. Further, a picture is eloquent but in a different way than poetry or any other art. Though a picture is dumb and speechless yet it tells us a great deal more than mere words can communicate. The painter's art is then likened with the looks 'commercing with the skies'. So a painter looks at the sky. He is not satisfied with the real world. He gives a concrete shape to a principle of beauty which is eternal and which he is able to perceive only dimly for a brief moment and once he has recaptured it with the power of his imagination, he makes it visible to and capable of being seen by all.

The painter's capacity for perceiving the eternal principle is always latent in his heart although it finds manifestations in the work of art only at irregular intervals. The act of artistic composition is not something that goes on without any break like some mechanical art. In spite of being a permanent gift of the artist, the faculty for artistic

composition works fitfully or even sporadically. William Hazlitt says that all these elements or constituents of painting cannot be acquired by anyone. One is either endowed with the gift for it or not at all. Feeling or sensibility is the source of painting, not the minute scientific observation. Similarly, the source of artistic creation in the field of painting, as also in other arts, lies in the painter's soul, not among outward things and events. A painter or poet paints or composes best where he relies on his impulse to create beauty. External pressures, which sometimes prove irresistible for the artist, generally impair his faculty for creating beautiful things. Lastly, to understand a work of art in a purely analytical manner is a difficult task. Many a time we fail to understand its inner reality. And that poetic inspiration begins to decline when composition begins. This view was a favourite one with the romantic poets and thinkers who thought that a vision of beauty cannot be fully or even adequately expressed through any medium whatsoever. What is expressed in a work of art is only a faint echo of the original inspiration which seizes the artist.

42. Talent is the capacity of ..... city a great one. (Para 5)

Explanation- These lines have been taken from the essay "The Indian Juggler". This passage is one of the most thoughtful passages of Hazlitt's famous essay; "The Indian Jugglers". Here Hazlitt defines genius and distinguishes it from mere ingenuity and talent. Genius is judged by its results and not by itself. Talent is only the capacity of performing some task which calls for mere application of hard work. The ability to make a good speech, or write a piece of good criticism are examples not of greatness of genius but of talent. Ingenuity is inferior to genius. It is the application of cleverness to trivial affairs. Talent is voluntary whereas genius is involuntary. An ingenious man can do anything which may or may not be useful for the world. But a great man or a genius must do something which is useful for the mankind. To quote from Shakespeare's Hamlet, the really great man can accomplish something which is of great pith and moment. Then Hazlitt quotes from Plutarch's Lives an incident in the life of the famous Greek general and legislator, Themistocles when he was taunted because he did not possess the gentlemanly accomplishment of being able to play on a stringed instrument, he retorted that although he lacked this talent, he possessed the far more momentous ability of governing a small city in such a manner as to turn it into a big and flourishing state.

43. But it is in the nature ..... greater than himself. (Para 6)

Explanation- These lines have been taken from the essay "The Indian Juggler". In the present extract William Hazlitt further elaborates his idea of greatness. Earlier, he has said that no act can be regarded as great unless it produces enduring effect. Now he speaks about another feature of a great act. Just as a wave gives rise to another series of waves,

so does a great act give rise to numerous other great works. So an essential quality of a great man is to inspire greatness in others. Though not all human beings can be great but once they remember a great man or come in contact with him, they are filled with the sentiments of greatness, at least for the time being.

Question-Answers

J.L. Nehru

Birth and Parentage- Jawaharlal Nehru was born in a respectable and wealthy family during the period of national awakening. He was born at Allahabad in U. P. on the 14th November, 1889. Motilal Nehru, who was his father, was a noted lawyer. He was a Kashmiri Brahmin and a man of aristocratic upbringing. Motilal Nehru was a westernized man in his life and style. Jawaharlal's mother, Swaroop Rani was a virtuous, noble and cultured woman of religious bent of mind. Thus, Jawaharlal was born and grew up in an atmosphere of affluency.

Early Education and Upbringing- Jawaharlal Nehru's early life was spent in luxury and abundant care. When has was only ten, his father Motilal came to live in the famous palatial house, the Anand Bhawan at Allahabad. At this age Jawaharlal enjoyed all sorts of pleasures available to the sons of the rich and aristocratic families. All the amenities of modern life, such as swimming, riding, playing cricket, etc. were available to him. But, in the midst of everything, he had no companion, except his sister, Vijaylaxmi who was about eleven years younger than him. So sometimes, the boy Jawaharlal felt lonely and campanionless.

But his mother nurtured in her son all the virtues and good qualities of mind and heart at this tender age. She used to narrate to the boy the stories of the Ramayana and the Mahabharata. These and other Hindu religious books imbibed all the virtues in him. Besides this there were certain other things which shaped his character. Munshi Mubarak Ali used to narrate to him the tales from the Arabian Nights. He was also told much about the Indian history including the rebellion of 1857. All these early influences left lasting impressions on the young sensitive mind of the boy Jawaharlal.

He was not taught at any local school by his father, lest he should get spoilt. Motilal Nehru, therefore arranged for him private tuitions. He was entrusted to the care of a European governess. European tutors taught him at this stage. One of his early tutors was F. T. Brooks who created in him literary interests. Brooks' influence was immense and

created in him literary interests. Brooks' influence was immense and deep upon Jawaharlal, more so because Brooks was more a Hindu than a Christian in his ideas and outlook of life. In his academic care, Jawaharlal read voluminously such authors as Dickens, Thackeray, H. G. Wells, Kipling, Mark Twain, Arthur Conan Doyle, Lewis Carrol, and many others. The romances of various authors also attracted his youthful mind. Besides these fictional readings, Jawaharlal also got himself acquainted with religious and philosophical works. Hindu mythological tales inspired him a lot. Annie Besant was responsible for bringing him close to the Theosophical Society. Thus, the early education of Jawaharlal was quite meaningful and fruitful. At this stage one important event influenced him considerably. It was Russo-Japanese war which stirred up his enthusiasm. He began to purchase books relating to Japan and studied them minutely in order to learn more about this country. He was greatly impressed by the Japanese history. He also liked to read the knightly tales of old Japan.

At this stage, the thought of freedom also filled his mind. He used to muse about Indian freedom and the Asiatic freedom from the thraldom of Europe. Fresh thoughts and vague fancies began to float in his mind. About his youthful interest in girls, he has noted:

> *"I began to take a little more interest in the opposite sex. I still preferred the company of boys and thought it a little beneath my dignity to mix with groups of girls. But sometimes at Kashmiri parties, where pretty girls were not lacking, or elsewhere, a glance or a touch would thrill me."*

In England- In May 1905, Jawaharlal, when he was fifteen, set sail for England with his father, mother and sister. He was fortunate to find a seat at Harrow. His parents returned after some time leaving him to study there. Jawaharlal describes his early experiences at Harrow:

> *"Never before had I been left among strangers all by myself and I felt lonely and homesick, but not for long. I managed to fit in to some extent in the life at school and work and play kept me busy. I was never an exact fit. Always I had a feeling that I was not one of them, and the others must have felt the same way about me. I was left a little to myself. But on the whole I took my full share in the games, without in any way shining at them, and it was, I believe, recognized that I was no shirker."*

Gradually, Jawaharlal got used to Harrow and began to like the place. But at the same time, the events in India stirred his soul. 'Swadeshi', 'boycott' and such events moved him tremendously. He got a book of G. M. Trevelyan as a prize. This book fascinated him a lot. His ideas had begun to widen and he felt that Harrow was a rather small

and restricted place for him. So he sought the permission of his father to move to Cambridge.

At the age of seventeen, Jawaharlal thus moved to Trinity Coliege, Cambridge in 1907. Here he experienced greater freedom: "I had got out of the shackless of boyhood and felt that I could claim to be a grown-up". His three years' stay at Cambridge was quite pleasant. At this time, his general attitude to life was a vague kind of Cyrenaicism, partly natural to youth, partly the influence of Oscar Wilde and Walter Pater. There was a society of Indians in Cambridge, named Majlis in which the Indians discussed political affairs concerning India. In such meetings, often Indian students used extreme language when discussing Indian politics. During his stay here, Jawaharlal came into contact with such eminent Indian politicians as Bepin Chandra Pal, Lajpat Rai and Gopal Krishna Gokhale who visited England at that time. During his Harrow days, he met Har Dayal also once or twice. Among other contemporaries were J. M. Sen Gupta, Saif-ud Din Kitchlew, Syed Mahmood and Tasadduk Ahmad Sherwani.

During his stay at Cambridge, Jawaharlal also thought of a career for himself. He thought of Indian Civil Service for some time, but neither he nor his father was keen about it. In 1910, he came over to London for the next two years. Here be joined the Inner Temple to qualify for the Bar. During his vacations, he travelled for sometime on the Continent. Two months later in Paris, he saw the first aeroplane to fly allover the city and to circle round the Eiffel Tower, the plane being aviated by Comte de Lambert.

In the summer of 1912, Jawaharlal came back to India to join the Bar after a stay of seven years in England.

Back to India- On coming back to India, Jawaharlal Nehru found India politically dull. He took to the law and joined the High Court. To some extent he found his work interesting. The early months seemed to engross him in new occupation. He was glad to be back home But gradually the life began to lose all its freshness and he felt that he was being engulfed in a dull routine of a pointless and futile existence. About his impressions at this time, Nehru himself writes:

> *"I suppose, my mongrel, or at least, mixed education was responsible for the feeling of dissatisfaction with my surroundings. The habits and the ideas that had grown in me during my seven years in England did not fit in with things as I found them. Fortunately my home atmosphere was fairly congenial and that was some help, but it was not enough Decidedly the atmosphere was not intellectually stimulating and a sense of the utter insipidity of life grew upon me. There were no even worthwhile amusements or diversions."*

him a whole-hearted enthusiasm. He, however, began to take part in some political activities. He was specially attracted to Gokhale's Servants of India Society. The World War also attracted his attention. It was during Christmas 1916, that Nehru first met Mahatma Gandhi at the Lucknow Congress.

The marriage and the tour to the Himalayas- Jawaharlal's marriage took place in 1916 in Delhi. He was married to a pretty and unassuming girl named Kamala, who played a notable role in his life. After spending some months in Kashmir he left his family and with a cousin, he moved on to the Himalayas. He wandered for several months in the mountains and went up to Ladakh. It gave an exciting experience to Jawaharlal. In the mountains, he undertook various adventures, like trekking, etc. A trip to Amarnath was highly exhilarating. But his wish to visit the Manasarovar and Kailash remained unfulfilled. He got entangled in the coils of politics and public affairs. He wistfully writes:

> *"But meanwhile the sands of life run on and youth passes into middle age and that will give place to something worse, and sometimes I think that I may grow too old to reach Kailash and Manasarovar. But the journey is always worth the making even though the end may not be in sight."*

Participation in Politics- Even when Jawaharlal was in Cambridge and London, politics had begun to attract him. He came into contact with a number of eminent politicians. Moreover, his family's political background was a considerable incentive for him to associate himself with contemporary political happenings in India. He met Mahatma Gandhi in 1916 at Lucknow Congress. This meeting inspired him to give a serious thought to politics. About his meeting with Gandhiji, he writes:

> *"All of us admired him for his heroic fight in South Africa, but he seemed very distant and different and unpolitical to many of us young men. He refused to take part in Congress or national politics then and confined himself to the South African Indian question. Soon afterwards his adventures and victory in Champaran on behalf of tenants of planters, filled us with enthusiasm. We saw that he was prepared to apply his methods in India also and they promised success."*

The influence of Mahatma Gandhi on Jawaharlal was immense. He began to take active part in various movements launched by Gandhiji. Jawaharlal writes:

> *"The first of August had been fixed by Gandhiji for the inauguration of non-cooperation, although the Congress had not considered or accepted the proposal so far. On that day Lokmanya Tilak died in Bombay. That very morning Gandhiji had reached*

Bombay after a tour in Sindh. I was with him and we joined that mighty demonstration in which the whole of Bombay's population seemed to have poured out to do reverence to the great leader whom they had loved so well."

In 1917, Indira Priyadarshani was born to Kamala. But Nehru's participation in India's freedom movement gradually increased. Several limes he went to jail with other freedom fighters. In 1926-27 and 1936-38, he went to Europe again.

The Prime Minister of India- When India achieved independence, Jawaharlal Nehru became its first Prime Minister. In fact he became the maker of modern India. He showed a special interest in the scientific and industrial development of India. It was initiative that the scheme of Five Year Plans for the planned development of India was begun. On the front of international politics Jawaharlal Nehru was one of the beginners of the Non-Aligned Movement. In fact he became the harbinger of peace and friendship among the nations of the world. However, he got a great shock when China attacked India in 1961. He died on May 27, 1964.

Jawaharlal was a voluminous writer. His prose includes some major monumental books and quite a large number of essays and letters. His speeches, essays and other press statements have been published in eleven volumes, entitled Selected Works. A brief account is being given of his principal works in the following paragraphs.

The Glimpses of World History- It is an interesting and monumental work of Jawaharlal Nehru. It is written almost in epical dimensions. It consists of letters written by Jawaharlal from prison during 1930-33 to his daughter Indira. This book records the history from the beginning of civilization to the nineteen thirties, though it is not written in a systematic manner. However, in this work, Nehru takes a comprehensive view of the historical events. In fact, the writer deals with the theme of the origin and development of human history. Nehru himself writes about his view and vision of history:

"History, if we are to learn anything from it, must be a succession of vivid images in our mind, so that when we read it, we can almost see events happening. It should be a fascinating play which grips, a comedy sometimes, more often a tragedy, of which the stage is the world and the players are the great men or women of the past."

The Glimpses of World History is not a systematic survey of history. But this work has excellent literary values. It is conspicuous for Nehru's historic vision. Nehru is different from other European historians who concentrate mainly on European history. But Nehru has

taken a comprehensive view of history of human civilization. As K. M. Pannikar has observed,

> *"The Glimpses of World History is an attempt to get the perspective right. There is no attempt in: it to deprecate the achievements of Europe or the heritage of Greece or Rome. But it lays emphasis equally on the contributions of Persians, Arabs, Indians and Chinese and of the great non-Chinese religions, Islam, Buddhism and Hinduism and puts the evolution of mankind in a world perspective."*

This monumental work of Nehru shows the writer not only as a superb historian but an excellent literary artist. Nehru had a sharp awareness of literary criticism. This is seen in his observations on great writers and poets, such an Balzac, Shelley, Keats, Byron, etc. He appreciates gothic art and architecture. In fact, as C. D. Narasimhaiah remarks, "he puts life into the dead past and the stage comes quite near us and living and hating human beings move on it." Nehru can well be called a poet historian. As a literary artist, he "relies on the imagination to work the miracle and imagination seldom lets him down."

The Glimpses of World History is also a fine piece of prose. It is written in clear, lucid and simple English. Even the European writers find much that is praiseworthy in the prose of this work. Wintringham goes to the extent of saying, "If in the future some Indian children are to learn English they will do well to insist that they are taught from The Glimpses rather than' from Macaulay or Gibbon." In the words of Iyengar, "As one turns page after page of these letters, one is astonished by the breadth and catholicity of Jawaharlal's reading and sympathies, his easy charming prose, his candour, his humanity."

The Discovery of India- This book was written in 1944 when Nehru was in Ahmednagar Fort. In this book, as Mulkraj Anand says, "there is an attempt to understand the whole of India's past in order to integrate himself with the awareness of patterns which as a socialist he had not sympathised with earlier." This book is a scholarly vision of the past which shows Nehru's sharp historical sense. In it we notice the story of a nation told in an intimate manner. In this book, Nehru aims at writing about the past by bringing it in some relation to his present day thoughts and activities. Nehru explains how India's present and future emerge out of her past.

> *"The present and the future grow out of the past and bear its stamp, and to forget this is to build without foundations and to cut off the roots of national growth. It is to ignore one of the most powerful forces that influence people. Nationalism is essentially a group of memory of past achievements, traditions and experiences and nationalism is stronger today than it has ever been."*

To Jawaharlal Nehru, history had a peculiar fascination - "history is a fascinating play for which the stage is the world, and the players are the great men and women of the past." For the writing of this book, Nehru consulted almost all the available sources, such as the Vedas, the Upanishadas, the Gita, the Ramayana, the Mahabharata and the works of many other great writers. He consulted thoroughly Sanskrit classics and Buddhist literature. Besides consulting these great works, Nehru learnt much from personal observation of such historical places and monuments as Mohenjodaro, Ajanta, Ellora, Elephanta caves, the monuments at Delhi and Agra.

In The Discovery of India, Nehru explores India's spiritual foundation. He ends up with a suggestion for social reform. He exposes various evils rampant in Indian social structure. He condemns the perniciousness of the caste system and advocates the need for the abolition of such other evils as untouchability. He also talks of such elementary needs as human rights to the millions of Indian masses.

Besides its content, this great book is a marvellous piece of prose. It is rich in artistic and poetic qualities. The language is marked with precision and clarity, economy of expression, simplicity, poetic touches and lucidity. In this book, along with The Glimpses of World History, Nehru has evolved an independent individual style. For example, the following description of the Ganges reveals this particular trait of his style: "The story of the Ganges, from her source to the sea, from old times to new, is the story of India's civilization and culture, of the rise and fall of empires, of great and proud cities, of the adventure of man and the quest of the mind which has so occupied India's thinkers, of the richness and fulfilment of life as well as its denial and renunciation, of ups and downs; of growth and decay, of life and death."

Iyengar rightly observes, "Never before had Jawaharlal written with more naturalness, more deep conviction, or more homely beauty."

The Autobiography- The Autobiography is yet another monumental work of Nehru. It was written between June 1934 and February 1935. About its purpose, Jawaharlal wrote: "The primary object in writing these pages was to occupy myself with a definite task, so necessary in the long solitudes of gaol life, as well as to review past events in India, with which I have been connected, to enable myself to think clearly about them. I began the task in a mood of self-questioning and to a large extent, this persisted throughout"

The Autobiography is not only a picture of Nehru's personal life, it also gives a comprehensive view of India's political life. It is a vivid record of the eventful Indian history for over a generation. The personal record merges into an account of national events. Thus, the book is both

subjective and objective, real and imaginary, lyrical and epical. One can safely say that "if Jawaharlal Nehru had not written The Autobiography, he would certainly never have achieved the dignity and status of a world statesman long before he was to become Prime Minister of India."

As for its literary merits, the book is an outstanding contribution to Indian English prose. At once lyrical and epical, it displays Nehru's manifold qualities as a writer and a man. The whole book is instinct with a searching of the spirit and a sense of quest.

Miscellaneous prose- Miscellaneous prose includes his letters and occasional writings. Nehru was fond of writing letters. He had a knack for letter-writing. His letters can be seen in his works like Letters from a Father to His Daztghter, Glimpses of World History, and A Bunch of Old Letters. But. his letters are the candid accounts of his personal sorrows and sufferings, as also of his concern with the contemporary social and political problems. About A Bunch of Old Letters, Nehru himself wrote: "Except for a very few, they are letters written before the coming of independence to India and they. deal mainly with our internal problems and how they affected us. Reading them again, they revive old controversies. and almost forgotten memories come back to mind."

But Nehru's letters are not mere revelations of his mind. They have their literary merits too. His letters to Mahatma Gandhi, Tagore, G. B. Shaw and Edward Thomson are par excellence. They exhibit Nehru's literary abilities as also his sense of humour, artistic sensibility, self-restraint, creative vision and tenderness of feeling.

Among other writings of Nehru are Recent Essays and Writings on the Future of India (1934), Communalism and other Subjects (1936), Eighteen Months in India (1936), The Unity of India (1937-40) and Before and After Independence (Collected speeches between 1946-64).

Jawaharlal Nehru remains one of the greatest prose writers in the annals of Indian English Literature. This is so despite the fact that he was steeped in the political affairs of the country as well. If we consider Nehru only as a politicial or as a historian we would do injustice with his scholarship and literary acumen. Nehru's writings are as powerful as his personality. Even his casual and extempore remarks tell us about his literary bent of mind.

As a Journalist- Nehru was a great journalist. This fact is side-tracked by even those people who consider him as a man of letters. Journalism remained the first love of Jawaharlal Nehru. Actually Nehru began his literary apprenticeship as a journalist and wielded his pen to great advantage. P.E. Dustoor went to the extent of hailing Nehru as "a patriot with a pen". It is a well-known and well-documented fact that

Nehru founded the famous daily newspaper, the National Herald. This paper was as dear to Nehru as Young India and Harijan were to Mahatma Gandhi. The National Herald speaks volume about Nehru's ideals of freedom of the press. In the opinion of V.N. Chibber, under the guidance and supervision of Jawaharlal Nehru the National Herald "preferred independence to prosperity and standards to profit." Nehru held press in great esteem and even as Prime Minister he advocated the freedom of the press. He wanted press to be free and fearless besides being fair and objective. He felt that a newspaper should herald the social revolution that was so badly needed in India when Jawaharlal Nehru came to India after his studies in England.

It must be kept in mind that as a journalist Nehru was not dependent on the earnings as a journalist. He considered newspapers and magazines as powerful tools of social up-liftment and formulation of public opinion. As a journalist Nehru wrote what may be called concise and reason-propelled prose. Nehru said, "I myself have been a wielder of words all my life, drafting resolutions, getting them passed and so on. But a time comes when you have to forget words and deal with hard actualities." Here is another instance of his vigorous and manly prose : "The real question before us and before the whole world is one of fundamental change of regime politically, economically, socially. Only thus can we put India on the road to progress and stop the progressive deterioration of our country."

As an Orator- Nehru was a great orator and some of his speeches have become quotes. He was a great rabble-rouser. Naturally he used words that were vigorous and fiery. But his speeches always remained cultured and polished. He could put forward his ideas forcefully and convincingly. Here is an example of his eloquence : "Will the statesmen and peoples of the world and especially of the warring countries, be wise and far-reaching enough to follow the path we have pointed out?...But here in India let us forget our differences, our Leftism and Rightism, and think of these vital problems which face us and instantly demand solution. The world is pregnant with possibilities. It has no pity at any time for the weak or the ineffective or the disunited."

Nehru has often been compared with Winston Churchill, the British Prime Minister as an orator. Churchill's speeches may have been full of facts but they were not as rhetoric as those of Nehru had been. In this regard V.N. Chibber remarks : "While Churchill was more forceful and factual, Nehru was more lyrical and thought- provoking. But Nehru tended to repeat himself. His mass oratory accounted for it...Nehru's patriotic and persuasive discourses rose to the subline heights of the Greek classicists. If Churchill had the vantage on Nehru in his ability to turn a phrase, Nehru had the better of Churchill as a painter of landscape.

Nehru as an orator did not work with a prepared text. His speeches were extempore and spontaneous. He gauged the mood of his listeners and moulded his thoughts on that basis. But he always remained conscious of the fact as to what he as supposed to convey and he conveyed them with great flourish. His Independence Day speech from the Red Fort in Delhi-"Tryst with destiny"-is word famous. And none can forget his famous speech on the eve of Gandhi's assassination : "A light has gone out of our lives."

As a Letter Writer- Nehru was a great letter writer. After he reached England Nehru cultivated this art with great abandon. Besides the Glimpses of World History, we have three other collections of his letters, namely, Letters from a Father too His Daughter, Nehru's Letters to his Sister, and A Bunch of Old Letters. These letters show Nehru's capacity to pin point the details he wanted to emphasize. This lends so much freshness and charm to his writing. In these letters Nehru used the conversational style to great advantage. Here we do not come across a pedant but a great conversationalist.

As a Historian- Despite the fact that Nehru was not a professional historian and he had no formal education in history either, yet he remains one of the greatest historians of India. His contribution to the moulding and making of Indian history has been very great. In the opinion of Chibber, Nehru "was not a mere recorder of events but the discoverer, the interpreter, the liberator and the historian for man." Nehru was against the traditional trifurcation of Indian history into three parts-the Hindu, the Muslim and the British periods. He considered this division arbitrary and in a wrong perspective. About this Chibber remarks : "This historical inquiry as well as scientific investigation into the memoried and unmemoried past, strengthened by long spells of confinement resulted in continual thinking activity, culminating in the emergence of a historian whose approach to history neither pined for the past, nor remembered the present, but certainly foretold the future." In his objectivity of approach and scientific temper to his material Nehru left behind such eminent historians as Carlyle, Macaulay and Stubbs.

This process can be encountered in his monumental work Glimpses of World History. He was modest in his claims as a historian and said : "I do not claim to be a historian... It was my intention to have these letters revised by a competent historian, but during my brief period out of prison I have not had the time to make any such arrangement. In the course of these letters I have often expressed my opinions rather aggressively. I hold to those opinions, but even as I was writing the letters my outlook on history changed gradually." Nehru felt that history was not a narrative of his country or that but it was a history of mankind, because all people are concerned with it. Hence we can hail Nehru as a philosopher-historian who had the good fortune of guiding the

destinies of India for almost two decades and in his mission for the millions he must rank with Lenin and Lincoln.

As an Autobiographer- The art of autobiography is pretty old and Saint Augustine's Confessions is the earliest example of this art in western literature. Nehru was a man of action and yet he was a deep thinker. These two aspects merged in his Autobiography. Nehru wrote imaginative prose in his autobiography. Here is an example of his highly imaginative prose :

> *"And yet India with all her poverty and degradation had enough of nobility and greatness about her, and though she was overburdended with ancient tradition and present misery, and her eyelids were a little weary, she had a beauty wrought out from within upon the flesh, the deposit little cell by cell, of strange thoughts and fantastic reveries and exquisite passion."*

But Nehru did not indulge in self-praise and thus he cannot be accused of personality cult. His autobiography is a curious amalgam of history and autobiography. In his Autobiography Nehru tended to mythologise his generation. Since he was an active participant in the making of India's future he tells us as much about others as about his own self. He and his comrades fought the independence movement together and naturally he mytholigised his generation.

Conclusion- In the end we can say that Nehru had the ability to mould his style to the needs of the occasion. V.N. Chibber says : Nehru's "prose is vigorously modern while the style is varying. Sometimes he was highly sensitive, emotional, lyrical and personal; at other times he was capable of becoming analytical; calm, dispassionate, balanced, urbane and reasonpropelled. His style was appropriate to the needs of the occasion. In his varied styles Nehru revealed his mastery of English prose." Nehru may have written differently on different occasions yet the fact remains that his prose is always sonorous, almost lyrical.

Introduction- The Discovery of India was written by Jawaharlal Nehru when he was in Ahmadnagar Fort prison in 1944. He took five months-from April to September 1944-to complete the book. The proof reading of the work was done by his daughter, Indira Gandhi as he had no time to read the typescript. The book remains as written in prison with no additions and alterations, except for the postscript appended later. About this book Nehru said : "It is mine and not wholly mine, as I am constituted today; it represents rather some past self of mine which had already joined the long succession of other selves that existed for a while and faded away, leaving only the memory behind." This book delves deep into the sources of India's personality. In this work the aim

of Nehru was not self-justification of rationalisation. Here he was keen to show the rightness and inevitability of the actions and events in which Nehru remained an active participant.

The Discovery of India and Nehru's Personality- The Discovery of India, is in fact, the discovery of Jawaharlal Nehru's rich and graceful personality. Here we come across many aspects of the rich and varied personality of Nehru, the man who symbolised the aspirations and deep desires of India and her youth. Nehru had no literary ambitions in the composition of this monumental work. All the same Nehru displays in this work rare literary talent and flavour. In the Discovery of India we encounter the multifaceted perosnality of Jawaharlal Nehru.

Considered in its entirety The Discovery of India displays historical facts and philosophical speculations put in chaste and urbane prose. It is also a thesis on India's glorious past culture and history. But narrow was no fanatic with narrow nationalist outlook. In fact here Nehru's catholic and cosmopolitan outlook is displayed in very clear terms. He approaches India like a 'friendly foreigner' and appreciates her hoary wisdom and condemns her recent follies. However, it would not be proper to evaluate The Discovery of India purely as a historical document. The intimate autobiographical touches of the author make it a still more worth reading document.

The Discovery of India as History- As the title of the work demonstrates it is basically a book of history and it as such that it should be appreciated. It can be appreciated as a cultural history of India. Nehru begins his search from the earliest times of India's known history to the more recent times when the British had occupied it. However, it is not a work for the cognoscenti; it is a work for the beginners. Nehru was not an academic historian who could narrate the facts of history with minute and meticulous care and precision. He is rather a philosopher of history, and he aims at making suggestions about the future on the basis of the historical facts. To a philosopher of history it is the future, which is more important; the past and the present are only the preludes to what is likely to happen in future. Moreover, the knowledge of the philosopher of history must be sound so that he can interpret history with accuracy and exactness. He should not misunderstand and misinterpret the facts of history. Nehru was well qualified for such a job. His reading was vast; he was an erudite scholar. His approach to the facts of history was sympathetic and objective and his interpretations sane. Naturally the suggestions and predictions he makes about future are progressive. Occasionally, of course, we find Nehru driven by innate prejudices. For example, he paints the British occupation of India as the darkest chapter of India's history. Here the prejudices of freedom fighter, fighting for the cause of liberation come on the surface. Though the British were essentially democratic people and had great faith in the

rule of law while many Muslim rulers of the country were not so forward. Yet Nehru is less sympathetic to the British than to the Muslim rulers. This is because Nehru was prejudiced against the British. But such prejudices must not be there in an objective historian.

Nehru an Objective Historian- But for this slight blemish in his mental makeup Jawaharlal Nehru was an objective historian. It must, however, be remembered that Nehru was not a formal historian. Naturally we do not read The Discovery of India for the light it throws on historical facts and acts. In fact, we read it to relish the personal touches Nehru provides to this history. His love for India often gushes forth disturbing his detachment. His humane patriotism while defensive of India is never offensive to others. This humane outlook makes Nehru condemn in harsh words the follies and mistakes of India. All this makes The Discovery of India more than mere cultural history of India. In this connection Prof. C.D. Narasimhaiah observes : "The Discovery is not merely a chronicle of historical events or a treatise on Indian culture, it is a piece of literature conceived and executed by one who is probably India's greatest writer of English prose."

Nehru's Aims in The Discovery of India- While writing The Discovery of India Nehru did not conceive of himself as writing literature. In fact, it was his discovery of India for his own self and achieves this task with great power and penetration. But while at the work of writing, the artist in him took possession of his sensibilities and the result was the literary excellence we come across in this monumental work at almost every page. Naturally The Discovery of India cannot be classed with any particular branch of literature. It may be called a formless piece written with no literary intentions. The students of history read it a classic history of India's culture; the students of literature study it as they study Ruskin's Unto This Last, Gibbons Decline and Fall of Roman Empire, and Dr. S. Radhakrishnan's Books of philosophy. It is a literary piece composed without any literary intentions.

The Discovery of India as Autobiography- The Discovery of India can also be appreciated as a work of autobiography because it has many elements of a formal autobiography. Nehru's An Autobiography is a discovery of Nehru, which was written some ten or twelve years earlier. Here we come across the description how a child of Motilal grows into a distinguished personality whose whole being expands, embraces and becomes one with India, whose voice becomes the articulate utterance of her vaguely felt dreams and aspirations. Only the earlier part of the autobiography deals with the facts and events of Nehru's personal life. The later part turns into a chronicle of the times and deals with national events and the freedom struggle. It is so because Nehru's personal identity merges with the national identity and existence.

The Discovery of India is Nehru's unpremediated autobiography. Like An Autobiography, this work too is the author's own search for identity. J.B. Alphanso-Karala remarks : "It (The Discovery of India) was a kind of Odyssean wandering in search of an ideal civilization, or a pilgrim's progress or a Descartean descent and ascent for the sake of his lady : The Discovery is Jawaharlal's love story, a mature man's romance with ideas, for India was more of a cultural idea than a patch of earth nursed by an ever- renewing mental climate; it was also a continuing stream of life carrying with it the blessings and curses of the past as its inheritance. For the idea of India that the sophisticated people had and Bharata Mata that the villagers and millions of masses understood, included not only all those notions but more."

The search Nehru had started in An Autobiography continues in The Discovery of India as well. Here he starts his quest with Kamala Nehru, his beloved wife, who becomes a strong and inalienable link between the past and the present. So Nehru says at the beginning of the book : "I shall begin this story with an entirely personal chapter, for this gives the clue to my mood in the month immediately following the period I had written about towards the end of my autobiography, though I am afraid the personal element will often be present." All this proves beyond doubt that The Discovery of India as much a piece of autobiography as An Autobiography is. Then Nehru moves towards the past to arrive at the roots of his existence, his India, and writes what he finds from the twilight past stretched up to the complete dark of antiquity. It is in a way an continuation and extension of his autobiography. Only it is a more mature and more comprehensive work than An Autobiography.

Some Excerpts from The Discovery of India

Here are a few excerpts from The Discovery of India regarding his views on various themes:

(1) **Life's Philosophy-** Religion merges into mysticism and metaphysics and philosophy. There have been great mystics, attractive figures, who cannot easily be disposed of as self- deluded fools. Yet mysticism (in the narrow sense of the word) irritates me; it appears to be vague and soft and flabby, not a rigorous discipline of the mind but a surrender of mental faculties and a living in a sea of emotional experience. The experience may lead occasionally to some insight into inner and less obvious processes, but it is also likely to lead to self-delusion.

The future is dark, uncertain. But we can see part of the way leading to it and can trend it with firm steps, remembering that nothing that can happen is likely to overcome the spirit of man which has survived so many perils; remembering also that life, for all its ills, has

joy and beauty, and that we can always wander; if we know how to, in the enchanted woods of nature.

'What else is wisdom? What of man's endeavour
Or God's high grace, so lovely and so great?
To stand from fear set free, to breathe and wait;
To hold a hand uplifted over Hate;
And shall not Loveliness be loved for ever?

(2) **What is Hinduism?-** Hinduism, as a faith, is vague, amorphous many-sided, all things to all men. It is hardly possible to define it, or indeed to say definitely whether it is a religion or not, in the usual sense of the word. In its present form, and even in the past, it embraces many beliefs and practices, from the highest to the lowest, often opposed to or contradicting each other. Its essential spirit seems to be to live and let live. Mahatma Gandhi has attempted to define it. 'If I were asked to define the Hindu creed, I should simply say : Search after truth through nonviolent means. A man may not believe in God and still call himself a Hindu. Hinduism is a relentless pursuit after truth....Hinduism is the religion of truth. Truth is God. Denial of God we have known. Denial of truth we have not known'.

Whatever the word we may use, Indian or Hindi or Hindustani, for our cultural tradition, we see in the past that some inner urge towards synthesis, derived essentially from the Indian philosophic outlook, was the dominant feature of Indian cultural, and even racial, development.

(3) **The Bhagvad Gita-** The Gita deals essentially with the spiritual background of human existence and it is in this context that the practical problems of everyday life appear. It is a call to action to meet the obligations and duties of life, but always keeping in view that spiritual background and the larger purpose of the universe. Inaction is condemned, and action and life have to be in accordance with the highest ideals of the age, for these ideals themselves may vary from age to age.

The message of the Gita is not sectarian or addressed to any particular school of thought. It is universal in its approach for everyone, Brahmin or outcaste : All paths lead to Me, it says.

(4) **Old Indian Art-** Indian art is so intimately associated with Indian religion and philosophy that it is difficult to appreciate it fully unless one has some knowledge of the ideals that governed the Indian mind. In art, as in music, there is a gulf which separates eastern from western conceptions. Probably the great artists and builders of the middle ages in Europe would have felt more in tune with Indian art and sculpture than modern European artists who derive part of their inspiration at least from the Renaissance Period and after. For in Indian

art there is always a religious urge, a looking beyond, such as probably inspired the builders of the great cathedrals of Europe.

(5) **Mahatma Gandhi-** Gandhiji was like a powerful current of fresh air that made us stretch ourselves and take deep breaths; like a beam of light that pierced the darkness and removed the scales from our eyes; like a whirwind that upset many things, but most of all the working of people's mind. He did not descend from the top; he seemed to emerge from the millions of India, speaking their language and incessantly drawing attention to them and their appalling condition. Get off the backs of these peasants and workers, he told us, all you live by their exploitation; get rid of the system that produces this poverty and misery.

We did not grow much more truthful perhaps than we had been previously, but Gandhi was always there as a symbol of uncompromising truth to pull us up and shame us into truth. What is truth? I do not know for certain, and perhaps our truths are relative and absolute truth is beyond us. Different persons may and do take different views of truth, and each individual is powerfully influenced by his own background, training, and impulses. So also Gandhi. But truth is at least for an individual what he himself feels and knows to be true. According to this definition I do not know of any person who holds to the truth as Gandhi does. Gandhi influenced millions of people in India in varying degrees.

(6) **The Sanskrit Language-** Sanskrit is a language amazingly rich, efflorescent, full of luxuriant growth of all kinds, and yet precise and strictly keeping within the framework of grammar which Panini laid down two thousand six hundred years ago. It spread out, added to its richness, became fuller and more ornate, but always it struck to its original roots.

The modern Indian language descended from the Sanskrit, and therefore called Indo-Aryan languages, are : Hindi-Urdu, Bengali, Marathi, Gujrati, Oriya, Assamese, Rajasthani (a variation of Hindi), Punjabi, Sindhi, Pashto and Kashmiri. The Dravidian languages are : Tamil, Telugu, Kanarese and Malayalam. These fifteen languages cover the whole of India, and of these, Hindi, with its variation Urdu, is far the most widespread and is understood even where it is not spoken.

(7) **Mother India (Bharat Mata)-** Sometimes as I reached a gathering, a great roar of welcome would greet me : Bharat Mata ki Jai - Victory to Mother India. I would ask them unexpectedly what they meant by that cry, who was this Bharat Mata, Mother India whose victory they wanted? My question would amuse them and surprise them, and then, not knowing exactly what to answer, they would look at each other and at me. The question and answer went on, till they would ask me impatiently to tell them all about it. I would endeavour to do so and

explain that India was all this that they had thought, but it was much more. The mountains and the rivers of India, and the forests and the broad fields, which gave us food, were all dear to us, but what counted ultimately were the people of India, people like them and me, who were spread out all over this vast land. Bharat Mata, Mother India, was essentially these millions of people, and victory to her meant victory to these people. You are parts of this Bharat Mata. I told them, you are in a manner yourselves Bharat Mata, and as this idea slowly soaked into their brains, their eyes would light up as if they had made a great discovery.

More Important than the Ramayana. Nehru considers the Mahabharata greater than the Ramayana. Both these epics deal with remote periods when the Aryans were still in the process of settling down consolidating themselves in India. Evidently many authors have written them or added to them in successive periods. The Ramayana is an epic poem with a certain unity of treatment. The Mahabharata is a vast and miscellaneous collection of ancient lore. The Ramayana, no doubt, is loved by the majority of people, but it is the Mahabharata that is a colossal work. It is an encyclopaedia of tradition and legend, and political and social institutions of ancient India. This great book has always inspired even the foreign scholars. The Russian oriental scholars have produced a Russian translation of the Mahabharata.

The great epic of India. The Mahabharata is a true epic of India. In this epic a definite attempt has been made to emphasize the fundamental unity of India, or Bharatvarsha, as it was called. An earlier name was Aryavarta, the land of the Aryas, but this was confined to Northern India up to the Vindhya mountains, to Central India. The Aryans had probably not spread beyond that mountain range at that period. Probably this was the period when foreign elements were coming to India and bringing their customs with them. Many of these customs were unlike those of the Aryans, and so a curious mixture of opposing ideas and customs is observable. There was no polyandry among the Aryans, and yet one of the leading heroines of the Mahabharata story is the common wife of five brothers. Gradually the absorption of the earlier indigenous elements as well as of newcomers was taking place, and the Vedic religion was being modified accordingly. The great civil war, described in the Mahabharata, is vaguely supposed to have taken place about the fourteenth century B. C. This war was for the overlordship of India (or possibly of Northern India), and it marks the beginning of the conception of India as a whole, of Bharatvarsha. In this conception a large part of modern Afghanistan, then called Gandhara,

which was considered an integral part of the country, was included. The queen of the principal ruler was named Gandhari, the lady from Gandhara. Dilli or Delhi, not the modern city but ancient cities situated near the modern site, named Hastinapur and Indraprastha, becomes the metropolis of India. Sister Nivedita pointed out, "The foreign reader.... is at once struck by two features: in the first place its unity in complexity; and in the second, its constant efforts to impress its hearers with the idea of a single centralized India, with a heroic tradition of her own as formative and uniting impulse."

The Krishna legend. The most important feature of the Mahabharata is the Krishna legend, and the most famous and invaluable poem, the Bhagavad Gita. The Gita is a treasure of idealism, ethics and the philosophy of life. But apart from the philosophy of the Gita, it lays stress on ethical and moral principles in statecraft and in life generally. Without this foundation of dharma there is no true happiness and society cannot hold together. The aim of the epic is social welfare, not the welfare of a particular group only but of the whole world, for "the entire world of mortals is a self-dependent organism." Dharma itself is relative and depends on the times and the conditions prevailing, apart from some basic principles, such as adherence to truth, non-violence, etc. These principles endure and do not change, but otherwise dharma, that amalgam of duties and responsibilities, changes with the changing age. The whole epic centres round a great war. Evidently, the conception of ahimsa, non-violence, had a great deal to do with the motive of the epic.

The precious message of the Mahabharata. The Mahabharata is rich treasure house of life's messages. We can discover all manner of precious things in it. It is full of a varied, abundant, and bubbling life, something far removed from that other aspect of Indian thought which emphasized asceticism and negation. It is not merely a book of moral precepts though there is plenty of ethics and morality in it. The teaching of Mahabharata has been summed up in the phrase: "Thou shalt not do to others what is disagreeable to thyself." There is an emphasis on social welfare. This is quite important, for the tendency of the Indian mind is supposed to be in favour of individual perfection rather than social welfare. It says: "Whatever is not conducive to social welfare, or what ye are likely to be ashamed of, never do." "Virtue is better than immortality and life." "True joy entails suffering", etc.

The Bhagavad Gita. The Bhagavad Gita is a part of the Mahabharata. It is an episode in the vast drama, but it stands apart and is complete in itself. It is relatively a small poem of 700 verses. William Von Humboldt describes it, "the most beautiful, perhaps the only true philosophical song existing in any known tongue." Gita's popularity and influence have not waned ever since it was composed and written in the pre-Buddhist age, and today its appeal is as strong as ever in India. Every

school of thought and philosophy looks up to it and interprets it in its own way. In times of crisis, when the mind of man is tortured by doubt and is torn by the conflict of duties, it has turned all the more to the Gita for light and guidance. For it is a poem of crisis, of political and social crisis and, even more so, of crisis in the spirit of man. Many writers have given their interpretations of the Gita in their own manner.

The poem begins with a conversation between Arjuna and Krishna on the very Field of battle before the great war begins. Arjuna is troubled, his conscience revolts at the thought of the war and mass murder it involves, the killing of friends and relatives. All his old standards fail him, his values collapse. Arjuna becomes the symbol of the tortured spirit of man, which from age to age, has been torn by conflicting obligations and moralities. From this personal conversation we are taken step by step to higher and more impersonal regions of individual duty and social behaviour, of the application of ethics to human life, of the spiritual outlook that should govern all. There is much that is metaphysical in it, and an attempt to reconcile and harminize the three ways for human advancement: the path of the intellect or knowledge; the path of action, and the path of faith.

The Gita essentially deals with the spiritual background of human existence and it is in this context that the practical problems of everyday life appear. It is a call to action to meet the obligations and duties of life, but always keeping in view that spiritual background and the larger purpose of the universe. Inaction is condemned, and action and life have to be in accordance with the highest ideals of the age, for these ideals themselves may vary from age to age. The message of the Gita is not sectarian or addressed to any particular school of thought. It is universal in its approach for everyone-"All paths lead to me", it says. It is because of this universality that it has found favour with all classes and schools.

Jawabarlal Nehru speaks elaborately about the tradition and history of India. He gives his impressions about the Indian epics and myth in simple but frank manner.

The epics. The two great epics of India are the Ramayana and the Mahabharata, both of which must have taken shape in the course of several hundred years, and even subsequently additions must have been made to them. These two great epics deal with the early days of the Indo-Aryans, their conquests and civil wars. About these epics, Nehru writes, "I do not know of any books anywhere which have exercised such a continuous and pervasive influence on the mass mind as these two. Dating back to a remote antiquity, they are still a living force in the life of the Indian people. Not in the original Sanskrit, except

for a few intellectuals, but in translations and adaptations, and in those innumerable ways in which tradition and legend spread and became a part of the texture of a people's life. They represent the typical Indian method of catering all together for various degrees of cultural development, from the highest intellectual to the simple unread and untaught villager. They make us understand somewhat the secret of old Indians in holding together a variegated society divided up in many ways and graded in castes, in harminizing their discords, and giving them a common background of heroic tradition and ethical living."

Early influence of the epics on Nehru. Jawaharlal's mother and other elderly women of his house acquainted him with the stories of these epics in his childhood. He cherished the memories of these stories even when he grew up. He says about these experiences, "There was for me both adventure and the fairy element in them. And then I used to be taken every year to the popular open-air performances where the Ramayana story was enacted and vast crowds came to see it and join in the procession. It was all very crude, but that did not matter, for everyone knew the story by heart and it was carnival time."

In this way Indian mythology and old tradition crept into Nehru's mind. It is true that he did not attach much importance to the stories, but the whole thing got mixed up with all manner of other creatures of the imagination. He even criticized the magical and supernatural element in them. But they were just as imaginatively true to him as the stories from the Arabian Nights or the Panchatantra. Nehru recalls his experiences thus:

> *"As I grew up other pictures crowded into my mind: fairy stories both Indian and European, tales from Greek mythology, the story of Joan of Arc, Alice in Wonderland, and many stories of Akbar and Birbal, Sherlock Holmes, King Arthur and his Knights, the Rani of Jhansi, the young heroine of Indian Mutiny, and the tales of Rajput chivalry and heroism. These and many others filled my mind in strange confusion, but always there was the background of Indian mythology which, I had imbibed in my earliest years."*

Indian mythology and history. Nehru acknowledged the good influence of Indian mythology on him unhesitatingly; "That influence is a good influence both culturally and ethically, and I would hate to destroy or throw away all the beauty and imaginative symbolism that these stories and allegories contain." Indian mythology is not confined to the two epics only. It goes back to the Vedic period and appears in many forms in Sanskrit literature. The poets and dramatists, taking full advantage of it, build their stories round it. For example, the Ashoka tree is said to burst into flower when touched by the foot of a beautiful woman. We read of the adventures of Kama, the god of love, and his wife, Rati, with their friend Vasanta, the god of spring. Greatly daring

Kama shoots his flowery arrow at Shiva himself and is reduced to ashes by the fire that flashed out of the third eye of Shiva. But he survives as Ananga, the bodiless one.

According to Nehru, most of the mythological stories are heroic in conception. They teach adherence to truth, whatever the consequences, faithfulness unto death and even beyond, courage, good works and sacrifice for the common good. Sometimes the story is pure myth, or else it is a mixture of fact and myth, an exaggerated account of some incident that tradition preserved. Facts and fiction are so interwoven together as to be inseparable and this mixture becomes an imagined history, which may not tell us exactly what happened but does tell us something that is equally important-what people believed had taken place, what they thought their heroic ancestors were capable of, and what ideals inspired them. So, whether fact or fiction, such history becomes a living element in the lives of people, ever pulling them up from the drudgery and ugliness of their everyday existence to higher realms, ever pointing towards the path of endeavour and right living, even though the ideal might be far off and difficult to reach.

Importance of imagined history. The imagined history is a mixture of fact and fiction. But it cannot be brushed aside as something unimportant. It is symbolically quite significant; It tells us of the minds and hearts and purposes of the people of that particular epoch. It also becomes the basis for thought and action for future history. In ancient India the conception of history was different. It was influenced by the speculative and ethical trends of philosophy and religion. Little importance was attached to the writing of a chronicle or a compilation of bare record of events. People were more concerned with the effect and influence of human events and the action on human conduct. Like the Greeks, they were strongly imaginative and artistic. Indians in the past were not historians.

This was quite unfortunate, because in the absence of accurate history, a proper chronology cannot be made. Events run into each other, overlap and produce an enormous confusion. Very gradually the patient scholars today are discovering the clues to the maze of Indian history. There is only one book which can be considered as history. It is Kalhana's 'Rajatarangini', a history of Kashmir written in 12th century A. C. For the rest we have to rely on the imagined history of the epics and other books, architectural remains on coins, and on the large body of Sanskrit literature. However, this lack of historical sense did not affect the masses. As elsewhere, they built up their view of the past from the traditional accounts and myth and story that were handed on them from generation to generation. This imagined history and mixture of fact and legend became widely known and gave to the people a strong and abiding cultural background. But the ignoring of history produced its

evil effects too. It produced a vagueness of outlook, a divorce from life as it is a credulity, a woolliness of the mind where fact was concerned. The mind was, no doubt, critical, analytic and sometimes sceptical, but where the fact was concerned, it remained uncritical.

The days of myth and legend. Nehru goes back to give his impressions about the days of myth and legend. According to him, those were the days when life was full and in harmony with nature, when man's mind gazed with wonder and delight at the mystery of the universe, when heaven and earth seemed very near to each other, and the gods and goddesses came down from Kailasa or their other Himalayan haunts, just as the Olympian gods used to come down, to play with, and sometimes punish the mortals. Out of this colourful life and rich imagination grew myth and legend, and strong beautiful gods and goddesses. The Indians, like the Greeks, were lovers of beauty and of life. Gilbert Murray's views about the Greeks are applicable to Indian context: "They are artists' dreams, ideals, allegories; they are symbols of something beyond themselves. They are gods of half-rejected tradition, of unconscious make-believe, of aspiration. They are gods to whom doubtful philosophers can pray, with all a philosopher's due caution, as to many radiant and heart- searching hypotheses. They are not gods in whom anyone believes as a hard fact." Gradually the days of the Vedic gods and godesses receded into the background and hard and abtruse philosophy took their place.

People became more and more critical, being influenced by science and the modern world. But in the minds of the people these images still floated, companions in joy and friends in distress, symbols of their own vaguely felt ideals and aspirations. The poets worked wonders by wrapping their fancies round them, and building the houses of their dreams. Many of these legends and poets' fancies have been beautifully adapted by F. W. Bain in his series of little books containing stories from Indian mythology.

In one of these we are told about the creation of woman. In The Digit of the Moon' we are told that "In the beginning, when Twashtri (the Divine Artificer) came to the creation of woman he found that he had exhausted his materials in the making of man and that no elements were left. In this dilemma, after profound meditation, he did as follows: he took the rotundity of the moon, and the curves of the creepers, and the clinging of tendrils, and the trembling of grass, and the slenderness of the reed, and the bloom of flowers, and the lightness of leaves, and the tapering of the elephant's trunk, and the glances of deer, and the clustering of rows of bees, and the joyous gaiety of sunbeams, and the weeping of clouds, and the fickleness of the winds, and the timidity of the hare, and the vanity of the peacock, and the softness of the parrot's bosom, and the hardness of adamant, and the sweetness of honey, and

the cruelty of the tiger, and the warm glow of fire, and the coldness of snow and the chattering of jays, and the cooing of the kokila, and the hypocrisy of the crane, and the fidelity of the chakravaka, and compounding all these together, he made woman and gave her to man."

Hinduism. Jawaharlal Nehni uses the term 'Hinduism' in a wider sense of Indian culture. Today the word is quite misleading, for it is associated with a much narrower, and specifically religious concept. According to Nehru, the word 'Hindu' does not occur at all in our ancient literature. The first reference to it in an Indian book is in a Tantrik work of the eighth century A.C. where Hindu means a people and not the followers of a particular religion. For thousands of years, the word continued to be used by the people of western and central Asia for India, or rather for the people living on the other side of the Indus river. The word is clearly derived from Sindhu, the name for the Indus. From this word 'Sindhu' came the words Hindu, Hindustan, as well as Indus and India. The famous Chinese pilgrim I-tsing also writes in his records that the northern tribes or the people of central Asia called India 'Hindu' (Hsin-tu).

The Indian religion. The old term for religion in India was Arya dharma. Dharma comes from a root word which means to hold together. It is the inmost constitution of a thing, the law of its inner being. It is an ethical concept which includes the moral code, righteousness, and the whole range of man's duties and responsibilities. Arya dharma would include all the faiths, Vedic and non-Vedic, that originated in India. It was used by Buddhists and Jains as well as by those who accepted the Vedas.

Vedic dharma was also used in ancient times to signify more particularly and exclusively all those philosophies, moral teachings, rituals and practices, which were supposed to derive from the Vedas. Thus all those who accepted the general authority of the Vedas were said to belong to the Vedic dharma. Sanatan dharma, meaning the ancient rehgion, could be applied to the ancient Indian faiths, but this expression has more or less been monopolized today by some orthodox sections among the Hindus who claim to follow the ancient faith.

Hindu and Hinduism. Hindu and Hinduism have always been very vague terms to define. However, Mahatma Gandhi attempted to define it, "If I were asked to define the Hindu creed, I should simply say: Search after truth through non-violent means. A man may not believe in God and still call himself a Hindu. Hinduism is a relentless pursuit after truth.... Hinduism is the religion of truth. Truth is God. Denial of God we have known. Denial of truth we have not known."

Hinduism as a faith has been vague, amorphous, many sided, all things to all men. It is very difficult to say whether it is a religion or not. In the present form, and even in the past, it embraces many beliefs and practices, from the highest to the lowest, often opposed to or contradicting each other. Its essential spirit was 'to live and let live'. But it is inappropriate to use the terms Hindu or Hinduism for Indian culture. So long as the old faith and philosophy were chiefly a way of life and an outlook on the world, they were largely synonymous with Indian culture. But when a more rigid religion developed with all manner of ritual and ceremonial, it became something more and at the same time something less than that composite culture. A Moslem or a Christian could adapt himself to the Indian way of life and culture and yet remain in faith an orthodox Moslem or Christian. He had Indianized himself and become an Indian without changing his religion.

The term Indian'. The correct word for 'Indian', as applied to country or culture is 'Hindi', from the word 'Hind', a shortened form of Hindustan. Hind is still commonly used for India. In the countries of western Asia, in Iran and Turkey, in Iraq, Afghanistan, Egypt, and elsewhere, India has always been referred to as Hind and everything Indian is called 'Hindi'. Hindi has nothing to do with religion. A Moslem or a Christian Indian is as much a Hindi as a person who follows Hinduism as a religion.

Unfortunately, the word 'Hindi' has become associated in India with a particular script-the devanagri script of Sanskrit. Therefore it has become difficult to use this term in a larger sense. Today the word 'Hindustani' is used for Indian. In the present context, it would appear odd to refer to ancient Indian culture as 'Hindustani'. Whatever the word we may use, Indian, Hindi or Hindustani, for our cultural tradition, we see in the past that some inner urge towards synthesis, derived essentially from the Indian philosophic outlook, was the dominant feature of Indian cultural, even racial development. Each incursion of foreign elements was a challenge to this culture, but it was met successfully by a new synthesis and a process of absorption.

Indian Scriptures and Mythology. Vedas are supposed to be the earliest record of Indian culture. About their chronology, there has always been dispute. The Indian scholars give much earlier dates whereas the European scholars usually give later dates. Professor Winternitz thinks that the beginnings of Vedic literature go back to 2000 B. C., or even 2500 B. C., very near to Mohenjodaro period. Whatever the exact dates may be, it is probable that this literature is earlier than that of either Greece or Israel. In fact, it represents some of the earliest documents of the human mind that we possess. Max Muller has called it: "The first word spoken by the Aryan man." When the Aryans came to India they brought with them their ideas from that common stock out

of which grew the Avesta in Iran. The Vedas were, therefore, the outpourings of the minds of the Aryans. They show a striking resemblance to Avesta, and it is said that the Avesta is nearer to Veda than the Veda is to its own epic Sanskrit.

Nehru says that scriptures are supposed to be revealed words by the believers. But such claims did not appeal to him. He, however, made every effort to study them, for 'ignorance of them was not a virtue and was often a severe drawback'. Nehru writes about "his interest in the study of scriptures, "I know that some of them had powerfully influenced humanity and anything that could have done so must have Some inherent power and virtue in it, some vital source of energy. I found great difficulty in reading through many parts of them, for try as I would, I could not arouse sufficient interest; but the sheer beauty of some passages would hold me. And then a phrase or a sentence would suddenly leap up and electrify me and make me feel the presence of the really great. Some words of the Buddha or of Christ would shine out with deep meaning and seem to me applicable as much today as when they were uttered 2000 or more years ago. There was a compelling reality about them, a permanence which time and space could not touch."

Jawaharlal made no real effort to understand mysterious passages from the scriptures. He passed by those that had no particular significance for him. He did not approach these books as Holy writ which must be accepted in their totality without challenge or demur. He was rather friendly and open to them when he could consider them as having been written by human beings, very wise and far-seeing, but nevertheless ordinary mortals, and not incarnations or mouthpieces of divinity. Nehru was astonished to mark that human being should rise to such great heights, mentally and spiritually. He says, "Some of the founders of religions were astonishing individuals but all their glory vanishes in my eyes when I cease to think of them as human beings. What impresses me and gives me hope is the growth of the mind and spirit of man, and not his being used as an agent to convey a message."

Nehru was equally impressed and enlightened by mythology. But he was not interested in the factual contents of the stories, because then the whole thing looked absurd and ridiculous. But as soon as one ceased believing in them, they appeared in a new light, a new beauty, a wonderful flowering of a richly endowed imagination, full of human lessons. So long as we read mythological stories with this view, we can admire them and they become a part of our mental heritage. But as soon as we begin to believe them, the weight of this belief makes us miss their beauty. According to Nehru, Indian mythology is richer, vaster, very beautiful, and full of meaning. Nehru's impression about the scriptures is clearly expressed in these words: "Looking at scriptures then as a product of the human mind, we have to remember the age in which

it was written, the environment and mental climate in which it grew, the vast distance in time and thought and experience that separates it from us. We have to forget the trappings of ritual and religious usage in which it is wrapped and remember the social background in which it expanded. Many of the problems of human hfe have a permanence and a touch of eternity about them, and hence the abiding interest in these ancient books. But they dealt with other problems also, limited to their particular age, which have no living interest for us now."

The Indus Valley civilization is the earliest picture that we have of India's past. This civilization was widespread over large parts of India, certainly of North India. Its remains have been found as far as Kathiawar in the West and the Ambala district. There is reason for believing that it spread to the Gangetic Valley. Thus it is something much more than an Indus Valley civilization. The Indus Valley civilization was highly developed. It must have taken thousands of years to reach that stage. It was predominantly a secular civilization. It was the forerunner of later cultural periods in India. The people of the Indus Valley had many contacts with the Sumerian civilization of that period. Marshall the acknowledged authority on the Indus Valley civilization. admires its architecture the well built baths and commodious houses and its art and its religion.

It was an urban civilization. where the wealthy merchant class played an important role.

Indus Valley civilization does not represent the infancy but the maturity of India's glorious past. India was not "oblivious of life's ways lost in dreams of a vague and unrealizable supernatural world, but has made considerable technical progress in the arts and amenities of life creating not only things of beauty but also the utilitarian and more typical emblems of modern civilization-good baths and drainage systems."

The Coming of Aryans

The people of the Indus Valley civilization were the indigenous inhabitants of India. It was wiped out in course of centuries either due to overwhelming floods or climatic changes. There is a definite sense of continuity between the Indus Valley civilization and later periods, but there is also a kind of break or gap not only in point of time but also in the kind of civilization that came next.

The Aryans poured into India in successive waves from the north-west in about a thousand years after the Indus Valley period. The

first great cultural synthesis and fusion took place between the incoming Aryans and the Dravidians, who were probably the representatives of the Indus Valley civilization. "Out of this synthesis and fusion grew the Indian races and the basic Indian culture, which had distinctive elements of both. In later ages many other races-Iranians, Greeks. Parthians, Betetrians. Scythians Huns, Turks, early Christians, Jews, Zoroastrians. Muslims etc. came to India and were, absorbed. India was "infinitely absorbent like the ocean". Vincent Smith thinks' that the foreigners "universally yielded to the wonderful assimilative power of Hinduism and rapidly became Hinduised".

What is Hinduism ?

Vincent Smith uses "Hinduism" in a narrow religious sense. The word "Hindu" does not Occur in our ancient literature. In a Tantrik work of the eighth century the word "Hindu" is used to denote a people and not the followers of a particular religion. The word "Hindu" is very old and it Occurs in the Avesta and in old Persian. It was used for the people living on the other side of the Indus river. The word is derived from Sindhu. From this Sindhu came the words Hindu and Hindustan as well as Indus and India. The word "Hindu" was used in connection with a particular region quite late.

The old inclusive term for religion was Arya Dharma which means something more than religion. It is an ethical concept which includes the moral code righteousness, and the whole range of man's duties and responsibilities. Arya Dharma stood for all faiths, Vedic and non-Vedic, that originated in India. It was used by Buddhists and Jains as well as by those who accepted the Vedas, Buddha always called his way to salvation the "Aryan path". The term "Vedic Dharma" was also used in ancient times to signify all those philosophies, moral teachings, rituals and practices, which were supposed to derive from the Vedas. The expression Sanatan Dharma could be applied to any of the term ancient faiths including Buddhism and Jainism but this term has been used by some orthodox sections among the Hindus. Though Buddhism and Jainism, which arose in India, were not Vedic Dharma but they were integral part of Indian life, culture and philosophy. Hindu culture is remarkable for assimilation and in later ages it came under the influence of Islam and industrialization.

As a faith Hinduism is a vague expression. It means "all things to all men". It is difficult to say whether it is religion or not in the usual sense of the word. Its quintessence is to live and let live. Mahatma Gandhi said that search after God through non-violent means is the main characteristic of Hinduism.

The words "Hindu" or "Hinduism" now do not stand for Indian culture. The ancient Indian faith and philosophy were chiefly a way of

life and an outlook on the world. A rigid religion which developed later on did not mean that composite culture.

The correct word for 'Indian' as applied to country or culture or the historical continuity of varying traditions is "Hindi", from "Hind", a shortened from of Hindustan. "Hindi" has nothing to do with religion, and a Muslim or a Christian Indian is as much a Hindi as a person who follows Hinduism as a religion. Now the word "Hindi" is associated with the Devanagri script of Sanskrit.

In ancient India some inner urge towards Synthesis derived essentially from the Indian philosophic outlook, was the dominant feature of Indian cultural and racial development.

The Earliest Records, Scripture and Mythology

The Vedas are the earliest records of Indian thought and culture, There is much controversy about the date of the Vedas. The usual date accepted by most scholars for the hymns of Rigveda is 1,500 B.C. It is an established fact that it represents some of the earliest documents of the human mind that we possess. Max Muller has called it: "The first word spoken by the Aryan man." The Vedas were the outpouring of the Aryans as they streamed into the rich land of India. There is a striking resemblance between the Vedas and the Avesta.

Jawaharlal Nehru thinks that books of religion have powerfully influenced humanity. There is some inherent power virtue and vital source of energy in them. To him Indian mythology was an expression of "a wonderful flowering of a richly endowed imagination full of human lessons".

The Vedas

The Vedas should not be looked upon as revealed scripture. Their real significance lies in the unfolding of the human mind in the earliest stages of thought. They are the collection of existing knowledge of the day. They contain many things--hymns, prayers, ritual for sacrifice, magic, magnificent nature poetry. There is no idolatory in them: no temples for God, They are conspicuous for the vitality and affirmation of life. "The early Vedic Aryans were so full of the zest for life that they paid little attention to the soul. In a vague way they believed in some kind of existence after death." The conception of God is a late development. The philosophy of the Vedas, known as Vedanta, is revealed in the Upanishadas. The Rigveda is probably the earliest book that humanity possesses. According to Tagore the Vedic hymns are "a poetic testament of a people's collective reaction to the wonder and awe of existence. "

The Acceptation and the Negation of Life

As time went on there was as efflorescence of thought and philosophy, culture and literature in India. Indians could do so because they possessed a sound instinct for life. They observed some essential values which gave meaning to life.

India suffered a great deal during the British rule. Spiritual or any other greatness cannot be founded on lack of opportunity and freedom, or on starvation and misery. In order to befool Indians many western thinkers propounded the view that they are other worldly. Indian, in ancient times were keenly alive to the realities of the world and life and they successfully maintained a balance between internal life and external life. The development of both these streams of life and thought dates back to the days of the Rigveda. The early poems are full of the external world, of the beauty and mystery of nature, of joy in life and an overflowing vitality. Then thought and the spirit of inquiry began to influence and the mystery of a transcendental world deepened. People began to think about things external. The basic background of Indian culture was not one of other-worldliness or world worthlessness which characterised Christianity and many other religions which came into existence after Hinduism.

"In India we find during every period when her civilization bloomed an intense joy in life and nature a pleasure in the act of living the development of art and music and literature and song and dancing and painting and theatre, and even a highly sophisticated inquiry into sex relations." The principle of life affirmation and not of life negation characterises Indian thought.

The ideas renunciation and life-negation were found for the first time in Buddhism and Jainism.

Indian thought always laid stress on the ultimate purpose of life and it taught detachment in life and action, not abstention from them. The Indian mind had a passion for truth and endeavoured hard to find it.

The philosophic contemplation was not confined only to a few philosophers or highbrows in society. Philosophy was an essential part of the religion of the masses and it gave them "some sense of purpose, of cause and effect, and endowed them with courage to face trial and misfortune and not lose their gaiety of composure." It is due to this philosophic disposition that even in the midst of poverty and privation Indians "still laugh and sing and dance and do not lose hope".

Synthesis and Adjustment. The Beginnings of the Caste System

New racial and political problems raised up with the coming of Aryans into India. Although the Dravidians had a long background of civilisation behind them, yet the Aryans considered themselves vastly superior to them. There were also the backward aboriginal tribes, nomads or forest dwellers.

The caste system gradually arose out of this conflict and interaction of races. "It was an attempt at the social organization of different races, a rationalization of the facts as they existed at the time. It resulted in degradation later on. There was racial division in other countries too but not degenerate into caste system.

The caste system was a hard and fast division between Aryans and non-Aryans. The latter were again divided into the Dravidian races and the aboriginal tribes. The Aryans were agriculturalists and they functioned as priest, soldier and trader. There was no privileged order of priests, "The caste divisions originally intended to separate the Aryans from the non-Aryans reacted on the Aryans themselves, and as division of functions and specialization increased, the new classes took the form of castes."

Out of the mass of agriculturalists evolved the vaishyas, the agriculturalists artisans and merchants: the Kshatriyas the rulers and warriors: and the Brahmins, the priests and thinkers who were supposed to guide policy and preserve and maintain the ideals of the nation. Below these there were the Shudras or labourers or unskilled labourers. The indigenous tribes were graded with the Shudras. In course of time the word Arya lost its racial significance and it began to mean 'noble' just as Unarya meant ignoble and was usually applied to nomads and forest dwellers.

The Aryan were endowed with a highly analytical mind and they not only divided society into four main groups but also divided the individual's life into four parts. The first part consisted of growth and adolescence the student period of life: the second was that of the householder and the man of the world: the third was that of the elder statesman: and the last stage was that of the recluse.

"The central idea of old Indian civilization or Indo-Aryan culture was that of Dharma which was something much more than religion or creed: it was a conception of obligations, of the discharge of one's duties to oneself and to others. This Dharma itself was part of Rita, the fundamental moral law governing the functioning of the inverse and all it contained."

The Continuity of Indian Culture

Indian culture and civilization flowered abundantly and richly in subsequent ages. The case system which was introduced to give strength and equilibrium to the social system "developed into a prison for that social order and for the mind of man".

Prof. Macdonell praised Indian literature for its originality. In spite of successive waves of invasion and conquest by Persians Greeks, Scythians, Mohammedans the national development of life and literature of the Indo-Aryan race remained unchecked and unmodified from without down to the era of British occupation. However she did not remain isolated. She maintained Vital and living contacts with Iranians and Greeks. Chinese and Central Asians and others. Max Muller praised the unbroken continuity and the abundant richness of Indian thought literature and culture.

The Upanishadas

The Upanishadas date from about 800 B.C. They mark another milestone in the development of Indo-Aryan thought. There is no break from the past. It is taken as a starting point for further progress. The Upanishadas are instinct with a spirit of inquiry of mental adventure, of a passion for finding out the truth about things. There is an element of the scientific inquiry in the approach of the Upanishadas. They emphasize on self-realization. Their general tendency is towards monism. Ritual and ceremony magic and supernaturalism are discouraged. The Upanishadas are individualistic and stress on individual perfection.

Although Nehru does not understand the metaphysical aspects of the Upanishadas he is impressed by the vigour of the thought the questioning and the rationalistic background. The most outstanding characteristic of the Upanishadas is the dependence on truth.

Schopenhauer and Max Muller paid glowing tributes to Upanishadas, G.W. Russell said: "Goethe, Wordsworth, Emerson and Thoreau among modem have something of this vitality and wisdom but we can find all they have said and much more in the grand sacred books of the East. The Bhagwad Gita and the Upanishadas contain such godlike fulness of wisdom on all things that I feel the authors must have looked with calm remembrance back through a thousand passionate lives full of feverish strife for and with shadows, are they could have written with such certainty of things which the soul feels to be sure."

The Advantages and Disadvantages of an Individualistic Philosophy

According to the Upanishadas fitness of body and clarity of mind are essential for effective progress. The acquisition of knowledge, or any

great achievement requires restraint, renunciation and self sacrifice. Both the Indian thinkers and the common masses have believed in penance or Tapasaya.

The Upanishadas reflect the creative wisdom of the enlightened minority. It is the creative minority which makes the majority advance. Without that creative minority a civilization must inevitably decay. It is difficult to visualise the period of the Upanishadas. Complete social harmony existed during this period. The philosophy of the Upanishadas was interpreted for popular purposes and in course of time it lost much of its value and the intellectual separation between the enlightened minority and the majority became more marked. This resulted in new movements like Buddhism and Jainism, and the beginning of the age of great Sanskrit epics-the Ramayana and the Mahabharata. Another attempt was made to bring about a synthesis between rival creeds and ways of thought.

The intense individualism of Indo-Aryans imparted a certain idealist and ethical background to the whole culture. The Aryans showed great wisdom by granting considerable freedom to people who had to live the life of their own choice. The very individualism had its disadvantages. It ignored the social aspect of man, especially of man's duty to society. The rigidity in caste system grew into rigidity of mind and the creative energy of the race fadded away. The extreme tolerance of every kind of belief and practice, superstition and rites resulted in the perpetuation of many evil customs and prevented people from getting rid of the traditional burdens that prevented growth. The institution of priesthood was greatly responsible for stagnation in society. In the course of centuries the spiritual forces weakened, and only "the shell of what used to be so full of life and meaning remained".

Materialism

Much of the literature of ancient India has been lost. We come to know about the glory of our ancient art and literature by quotations, references and translations. The philosophy of materialism came into existence in ancient India but it could not flourish in an orthodox and tradition ridden society. In this connection Kautilya's Arthashastra, a book on political and economic organization, written in the fourth century B.C. is mentioned as one of the major philosophies of India. Much of the literature of materialism was destroyed by the priests and the advocates of orthodox religion. The materialists attacked authority and all vested interests in thought religion and theology.

The Epics, History, Tradition, and Myth

The two great epics of ancient India-the Ramayana and the Mahabharata deal with the early adventures of the Indo-Aryans and the expansion and consolidation of their power. They took shape in the

course of several hundred years, but they were composed and compiled later. Although they are centuries old, they are still a living force in the life of the Indian people. 'They tried to build up a unity of outlook among the people which still survives and overshadows all diversity.

The influence of epics and mythology has been wholesome on Indian people. Facts and fiction are inseparably interwoven in myths and stories, and they may be called "imagined history". Most of the myths and stories are heroic in conception and teach the importance of truth, courage, good works, sacrifice for the common good and the fulfilment of the pledged word.

This imagined history, mixture of fact and fiction, tells us of the intellectual growth and development of the particular epochs they were written in. In ancient India history did not mean the writing of a chronicle but it was concerned, with the effect and influence of human events and actions on human conduct. The whole conception of history in ancient India was influenced by the speculative and ethical trends of philosophy and religion. Kalhan's Rajatarangini, written in 12th century A.D. is really only one old book which may be considered as history.

The people of India formed their view of the past from the traditional accounts and myth and story that were handed to them from generation to generation. Indian history in the real sense of the term was written during the British period but this history is vitiated by the undue and unjustified glorification of British rule in India.

The Mahabharata

It is difficult to date the epics. They belong to the pre-Buddhist period, though additions were no doubt made later. Michelet, the French historian, admiring the Ramayana said: "A serene face reigns there, and in the midst of conflict and infinite sweetness, a boundless fraternity, which spreads over all living things, an ocean of love, of pity, of clemency."

The Mahabharata is one of the outstanding books of the world. "It is a colossal work, all encyclopedia of tradition and legend, and political and social institutions of ancient India." It marks the beginning of the spirit of assimilation of foreign elements and the absorption of indigenous traits. It was beginning to take that all inclusive form which led to modern Hinduism.

In the Mahabharata a definite attempt has been made to emphasize the fundamental unity of India, or Bharatvarsha. It is a rich storehouse in which we can discover all manner of precious things. The main teaching of the Mahabharata has been summed up in the phrase: Thou shall not do to others what is disagreeable to thyself." There is an emphasis on social welfare. Its spirit is that of assimilation and synthesis.

The Bhagavad Gita

The Bhagavad Gila is an episode in the Mahabharata. William Von Humboldt described it as "the most beautiful, perhaps the only true philosophical song existing in any known tongue." Its appeal is universal. "It is a poem of crisis, of political and social crisis, even more so, of crisis in the spirit of man. " It influenced great leaders and thinkers of the world. Tilak, Aurobindo and Gandhi have written commentaries on it and have acted upon the great principles given in it.

The Gita is an attempt to reconcile the three ways for human advancement the path of the intellect, the path of action, and the path of faith. It marvellously deals with the spiritual background of human existence. It is a call to action to meet the obligations and duties of life in the light of the Yugdharma, the ideal of the particular age. Action must be in a spirit of detachment, not much concerned with the results. It has found favour with all classes and schools to its catholicity of appeal.

Life and Work in Ancient India

The Mahabharata, Kautilya's Arthashastra and the Buddhistic Jatakas throw sufficient light on life and work in ancient India Rhys Davids describes the Jatakas as the oldest, most complete and most important collection of folklore extant. They deal with the period when the final amalgamation of the two principal races of India, the Dravidians and the Aryans was taking place.

Kingship became hereditary and women were excluded from this succession. Village assemblies enjoyed a great deal of autonomy. It was primarily an agricultural civilization and the basic unit was the self governing village.

Hunting was a regular profession chiefly for the food it provided. There were liquor shops. There was mining for metals and precious stones. Silks, woollen and cotton textiles rugs blankets and carpets were manufactured. Spinning, weaving, dyeing and other cottage industries flourished. Besides many kinds of artisans and craftsmen various other professions are referred to teachers physicians surgeons, merchants and traders musicians astrologers, greengrocer actors, itinerant jugglers, acrobats puppet-players and pedlars. Domestic slavery was fairly common.

Trade associations and craft guilds had assumed importance. According to Jataka accounts special settlements or villages of people belonging to particular crafts had been established.

Great roads, with travellers' rest houses and occasional hospitals, covered north India and connected distant parts of the country. Trade flourished not only in the country itself but between India and foreign countries.

India was famous for her weapons of wars, which were supplied to foreign countries. She was militarily very strong. Alexander's invasion of India in the fourth century B.C. was stoutly resisted and it was only "a raid across the border". After Alexander's return and death Seleucus attempted another invasion. He was defeated by Chandragupta and was driven back.

Writing in India was very old. The Brahmi script was popular in ancient India. Panini wrote his grammar of the Sanskrit language as early as the 6th or 7th century B.C. The study of astronomy was popular and it often merged into astrology. Medicine had its textbooks and there were hospitals. Dhanwantri was considered to be the founder of Indian medicine. Charak's books on medicine and Sushruta's on Surgery were very popular. In the third or fourth century B.C. there were hospitals for animals. The ancient Indians made some epoch making discoveries in mathematics. In the Arthashastra we are given the weights and measures which were in use in North India in the fourth century B.C.

Education was in an advanced stage in ancient India. The forest schools were very popular. Varanasi was a famous centre of learning and culture. Taxila was a pre-Buddhist university and a seat of Brahminical learning.

According to Manu the legal position of women was definitely bad and they were treated as chattels. This law was not applied very rigidly and they held an honoured place in the home and society.

Manu's conception of a small kingdom changed with the passage of time and in the fourth century B.C. the vast Maurya empire with international contacts was founded.

Only a vague picture of Indians in distant and remote period can be formed. Nehru writes: "They were a light hearted race, confident and proud of their traditions, dabbling in the search for the mysterious, full of questions addressed to nature and human life, attaching importance to the standards and values they had created, but taking life easily and joyously, and facing death without much concern.

Mahavira and Buddha: Caste

Both Jainism and Buddhism were breakaways from the Vedic religion and were offshoots, though in a sense they had grown out of it. They deny the authority of the Vedas and they are silent about the existence of a first cause. Both believe in non-violence and build up organizations of celibate monks and priests. One of the fundamental doctrines of Jainis is that truth is relative. It is a rigorous ethical and non-transcendental system laying a special emphasis on the ascetic aspect of life and thought.

Mahavira, the founder of Jainism, and Buddha were contemporaries, and both came from the Kshatriya warrior class. Buddha, who died in 544 B.C. at the age of 80 vehemently attacked popular religion, superstition, ceremonials, priestcraft, and all the vested interests that clung to them. He condemned the metaphysical and theoretical outlook, miracles revelations and dealings with the supernatural. His appeal was to logic, reason and experience. His method was one of psychological analysis.

Buddha ignored the caste system. Foreign elements continued to stream into India from the north-west and were absorbed. The Shaka and Huns who invaded India about the second century B.C. accepted the faith and institutions of the country and tried to affiliate themselves to the famous heroes of the epics.

The caste system, despite its rigidity and shortcomings spread and seized every aspect of Indian life in its strangling grip. Buddhism though it influenced India and Hinduism, did not adapt itself to caste system and ultimately passed away from India. Jainism was tolerant to caste and so it continues and survives in India almost as an offshoot of Hinduism. Christianity developed its own castes in India. The Muslim social structure in India is also partly affected by it.

In the modern age Mahatma Gandhi powerfully attacked the foundation of the caste system. It seems that under the conditions of modern life "this hoary and tenacious relic of past times must die". In the seventh century B.C. Yagnavalkya said: "It is not our religion, still less the colour of our skin, that produces virtue: virtue must be practised. Therefore let no one do to others what he would not have done to himself."

Chandragupta and Chanakya : The Maurya Empire Established

Buddhism, which developed as a popular reform movement attracted even some Brahmin thinkers. It spread gradually in India. Emperor Ashoka became a convert to Buddhism and devoted all his energies to spreading it by peaceful missionary effort in India and foreign countries.

During the two centuries remarkable changes took place in India. With the growing fusion and assimilation of various races and classes, the old urge to build up a united and centralised state developed. It was due to the efforts of Chandragupta and Chanakya that the cry of nationalism roused the people and they established Maurya empire stretching from north India to Pataliputra.

The Maurya Empire maintained diplomatic relations with the Greek world both with Seleucus and his successors and with Ptolemy Philadelphus.

The Organization of the State

The new state that arose in 321 B.C. was an autocracy, a dictatorship at the top. There was a great deal of local autonomy in the towns and village units and elected elders looked after these local affairs. The local autonomy was greatly valued and no ruler dared to interfere with it. However the influence and many-sided activities of the central government were all pervasive. There was a widespread and rigid bureaucracy. Great attention was paid to agriculture. Trade and commerce abundantly flourished. All manifestations of corruption were severely dealt with. The government looked after the welfare of public. Chanakya's Arthashastra deals with a vast variety of subjects and covers almost every aspect of the theory and practice of government.

The king was bound to look after the public weal. He had to take the oath of service to the people at the time of his coronation.

There was a growth of luxury in the Maurya empire. Life became more complicated. specialized, and organized. There were many populous and prosperous cities. The chief of them was Pataliputra the capital. It had a municipality elected by the people.

Buddha's Teaching

Buddhism brought about a silent revolution in all walks of life in ancient India. Lord Buddha's message captured the imagination of the intellectuals and it went deep down into the hearts of the people. He said to his disciples: "Go unto all lands and preach this gospel. Tell them that the poor and the lowly, the rich and the high, are all one, and that all castes unite in this religion as do the rivers into the sea. " He radiated the message of love and kindness all over the world.

The message of Buddhism is based on the ideal of righteousness and self-discipline. Lord Buddha said: "Not by birth, but by his conduct alone does a man become a low-caste or a Brahmin." He relied on reason, logic and experience and asked the people to seek the truth in their own minds. Buddha gave no clear answer about the existence of the soul. He neither denies it nor affirms it. Buddha's message is both psychological and scientific.

He emphasised on the attainment of Nirvana which "was 'the extinction of false desire, and not just annihilation..." Buddha's way was the middle path, between the extremes of self-indulgence and self-mortification. This middle path was the Aryan eightfold path: right beliefs, right aspirations. right speech, right conduct, right mode of livelihood, right effort, right-mindedness and right rapture.

The Buddha Story

Jawaharlal Nehru was very much influenced by the story of Lord Buddha. Edwin Arnold's the Light of Asia became one of his favourite

books. He visited all centres of Buddhism both in India and abroad. Buddha's message is universal. Nehru says: "The ages roll by and Buddha seems not so far away after all; his voice whispers in our ears and tells us not to run away from the struggle but, calm-eyed, to face it and to see in life ever greater opportunities for growth and advancement."

Ashoka

Ashoka, the grandson of Chandragupta. was a staunch disciple of Buddhism. He repented over bloodshed of innocent human beings in the battle of Kalinga. He refrained from any further aggression, and his mind turned under the influence of Buddhism to conquests and adventures in other fields. He said that true conquest consists of the conquest of men's hearts by the law of duty and kindness, Ashoka's edicts, spread all over India, convey his messages not only to his countrymen but to the whole world.

During his reign India became an important international centre, chiefly because of the rapid spread of Buddhism. Trade between India and other countries also grew.

Ashoka was keenly interested in the developments of fine arts and architecture.

He died in 2.32 B.C. after ruling gracefully and benevolently for fortyone years. H.G. Wells says about him in his Outline of History: "Amidst the tens of thousands of names of monarchs that crowd the colunms of history, their majesties and graciousnesses and serenities and royal highnesses and the like, the name of Ashoka shines, and shines almost alone, a star. From the Volga to Japan his name is still honoured. China, Tibet, and even India, though it has left his doctrine, preserve the tradition of his greatness. More living men cherish his memory today than have ever heard the names of Constantine or Charlemagne.

Views of Nehru on "Through the Ages"

Nationalism and Imperialism under the Guptas

The decline of the Maurya empire gave place to the Sunga dyhasty. New States came into existence in the South. The Bactrians or Indo-Greeks spread out from Kabul to the Punjab. The fusion of Indian and Greek cultures gave birth to the Graeco-Buddhist art of Gandhara, the region covering Afghanistan and the frontier. The Heliodorus column at Besnagar near Sanchi gives us a glimpse of the process of Indianization of the Greeks.

The Shakas were driven out and pushed into North India. They became converts to Buddhism and Hinduism. The Kushans defeated the Shakas and pushed them further South. The Shakas went to Kathiawad and the Deccan. The Kushans established an extensive and durable

empire over the whole of North India and a great part of Central Asia. They also became converts either to Buddhism or to Hinduism. Their most famous King Kanishka became one of the greatest heroes of the Buddhist legend. The Kushan empire became the meeting place of men from many nations-the Scythians, the Yueh Chih, the Iranians, the Bactrian Greeks, the Turks and the Chinese. During this period the first contacts took place between China and India. This period also saw the division of Buddhism between Mahayana and Hinayana. Under the Stewardship of Nagarjuna Mahayana triumphed in India and China, while Ceylon and Burma adhered to Hinayana.

The Indianized Kushans patronised Indian culture but an undercurrent of nationalist resistance to their rule continued. To resist fresh intrusions the nationalist and anti-foreign movement took shape at the beginning of the fourth century AC. Another great ruler, also named Chandragupta, drove out the new intruders. He established a powerful and widespread empire. The Gupta dynasty which began in 320 AC. was remarkable for the succession of great rulers, who were successful in war and in the arts of peace.

The old foreign elements had been absorbed and assimilated but all new comers were vigorously resisted. An attempt was made to build up a homogenous state based on old Brahminic ideals. "India seemed to draw into her shell, both physically and mentally. So, Brahminism or Hinduism became the symbol of nationalism. It became a national religion, a symbol of ancient racial and cultural memories. Buddhism, a child of Indian thought, became an international religion and came into conflict with Brahminism.

The imperialistic tendencies developed in India. Samudragupta, one of its great rulers, has been called the Indian Napoleon.

The White Huns barbarously attacked India and a united attack by a confederacy under Yashovarman was made on them. Harshvardhan, who built up a powerful state right across Northern and central India, crushed the Huns. He was an ardent follower of Mahayana Buddhism. He encouraged both Buddhism and Hinduism. He himself was a great poet and, dramatist and encouraged the development of all sorts of literary, cultural and artistic activities. Hsuan Tsang, the great Chinese pilgrim, came to India in 629 AC. in his time. He died in 648 A.C. About this time Islam began to spread from Arabian deserts to Africa and Asia.

South India

After the Maurya Empire new states flourished in South India. Chalukyas, Pallavas, and Cholas ruled various parts of South, which remained unaffected by repeated invasions of North India. Artisans, Craftsmen and builders from the north migrated to the south. It thus

"became a centre of the old artistic traditions" and "the stronghold of Hindu Orthodoxy".

Peaceful Development and Methods of Warfare

Despite repeated invasions and the quick succession of empire after empire, India enjoyed long stretches of peaceful and orderly government during the long period of 1000 years which has already been dealt with. The rulers encouraged artistic and cultural activities. The cultural and literary background was the same throughout India.

The old Aryan theory of warfare strictly prohibited the use of illegitimate and deceptive methods of warfare. A war for a righteous cause must be righteously conducted. It was Chanakya who approved of more destructive and deceptive methods, if these were considered essential for the defeat of the enemy. He refers to destructive weapons, explosives and trench warfare in Arthashastra.

India's Urge to Freedom

India has always honoured men of thought and has refused to consider the men of the sword or possessors of riches superior to them. Even in her decadence she has honoured her thought and thinkers.

India has either resisted foreign invasions and has driven out intruders or has absorbed those who could not be driven away. Akbar symbolised the ancient Indian ideal of synthesis of differing elements and their amalgamation into a common nationality. So he succeeded in laying the foundations of a splendid empire. When his successors gave up this ideal, the Mughal empire broke up. Then the British intruded into India and immediately after their intrusion broke out the great mutiny which later on developed into the war of freedom.

Progress versus Security

Indians have always been proud of their glorious past. They are not a pure race but a strange mixture of numerous races which came under the influence of the geography and climate of India. India has undergone a sea change through the ages. "Indian and Chinese civilizations have shown an extraordinary staying power and adaptability and, in spite of many changes and crises have succeeded. for an enormous span of Years in preserving their basic identity."

The idea of progress has always come into conflict with security and stability. It is the absorption and synthesis of divergent races and forces which has considerably contributed to India's progress. security and stability.

India and Iran, India and Greece

The relations between India and Iran precede even the beginnings of Indo-Aryan civilization. It was out of some common stock

that the Indo-Aryans and the ancient Aryans diverged and took different ways. They are racially conned with each other. Their old religions and languages also had a common background.

The Iranian influence continued even in Mughal period. Persian which has common origin with Sanskrit was the court language during this period.

The Indus Valley civilization too had some contacts with the contemporaneous civilizations of Iran and Mesopotamia. In-the 6th century B.C. the Persian empire under Darius stretched right up to north-west India, including Sind and probably part of Western Punjab. Sun worship was encouraged.

Trade and commerce between India and France flourished. Hindu civilisation prevailed in Kabul, Kandhar and Seistan.

The Mughal ruler of India kept up the closest of contacts with Iran. During the British rule in India all contacts with Iran and Asia were barred. The age old bonds of amity and friendship were revived with the attainment of independence.

Ancient Greece which is supposed to be the fountain-head of European civilisation differed in spirit from modern industrialised Europe and America. Some inner bonds of kinship existed among Greeks, Indians, Chinese, and Iranians. They always sought "a religion and a philosophy of life which affected all their activities and which were intended to produce an equilibrium and a sense of harmony." Ancient India and ancient Greece were different in many respects but shared a remarkable kinship in thought. "They all had the same broad, tolerant, pagan outlook, joy in life and in the surprising beauty and infinite variety of nature, love of art, and the wisdom that comes from the accumulated experience of an old race." Cultural and commercial relations existed between ancient India and ancient Greece.

Image worship which was not approved by all forms of Vedic religion came to India from Greece.

The Old Indian Theatre

The hymns and dialogues in the Rig Veda have a certain dramatic character. There are references to nataka or the drama in the Ramayana and the Mahabharta. Panini also mentions some dramatic forms. The latest researches have proved that the regular Sanskrit drama was fully established by the third century B.C. Bhasa and Ashvaghosha were celebrated dramatists in ancient India. Kalidasa is acknowledged to be the greatest poet and dramatist of Sanskrit literature. His date is uncertain but very probably he lived towards the end of 4th century A.C. at Ujjayini during the reign of Chandragupta Vikramaditya of the Gupta dynasty. His Shakuntala has been admired as a fine specimen of dramatic

literature of the world. Shudraka's Mrichhkatikam and Vishakadatta's Mudra Rakshasa are other outstanding plays of this period.

Harsha, the renowned king in 7th century A.C., wrote three plays. Bhavbhuti was another shining star in Sanskrit dramatic literature.

After Murari, early in the 9th century, there was a marked decline in literature and in other forms of life's activities. The creative spirit tremendously decayed. By 1000 A.C. the popular spoken languages were beginning to take literary form and the vogue of Sanskrit was declining.

The Sanskrit plays had an aristocratic character and as Sanskrit was an all India language of the educated, they had an all India vogue. There was also a popular theatre based on stories from Indian mythology and the epics.

There were no tragedies in Sanskrit. The art of dramatic writing was well-developed. Sylvain Levi thinks that the Indian drama still remains the happiest invention of the Indian genius.

Vitality and Persistence of Sanskrit

Sanskrit is amazingly rich in literature of all kinds. It is precise and strictly follows the framework of grammar which Panini laid down two thousand six hundred years ago. As time went on Sanskrit literature lost its vigour and simplicity, and it evolved highly complex forms, elaborate similes and metaphors which were beyond the comprehension of common people. Sir William Jones, Max Muller and many other European scholars diligently and intelligently studied Sanskrit and laid the foundation of comparative philology.

A language is the poetic testament of the genius of a race and a culture and the living embodiment of the thoughts and fancies that have moulded them. In order to capture the meaning and spirit of old times some kind of romantic and poetical approach of language is necessary. In case of Sanskrit this poetic approach is wanted and hence much of its beauty and charm is beyond our comprehension.

The influence of Sanskrit is very wide and comprehensive. All modern languages in India-Hindi, Bengali, Marathi, Gujarati, Oriya, Assamese, Rajasthani, Punjabi, Sindhi, Pashto, Kashmiri and the Dravidian languages-Tamil, Telugu, Kanarese, and Malayalam descended from Sanskrit. In Thailand new technical, scientific and governmental terms were adapted from Sanskrit. Singhalese, the language of Ceylon is derived directly from Sanskrit.

Although Sanskrit is now a classical language, yet scholars still write both creative and critical literature in it. The Vedas are still recited according to the precise rules for enunciation laid down in ancient times.

Buddhist Philosophy

Buddha chose Prakrit a derivative of Sanskrit, to communicate his message to the people. It was the language of the masses. From Prakrit developed the Pali language of the early Buddhist scriptures.

Buddha emphasized the ethical aspects of life and ignored metaphysical subtleties. His contemplations were governed by philosophical and rational spirit and his inquiries were based on reason. According to Mrs. Rhys Davids, Buddha borrowed the framework of his philosophy from the Hindu thought and the originality which he possessed "lay in the way in which he adapted, enlarged, ennobled, and systematized that which had already been well said by others, in the way in which he carried out to their logical conclusions, principles of equity and justice already acknowledged by some of the most prominent Hindu thinkers. The difference between him and other teachers lay chiefly in his deep earnestness and in his broad public spirit of philanthropy."

Buddha rose in rebellion against the conventional practice of religion of his day. In course of time it tended to break away from the old faith, and. after Buddha's death the breach widened. The early form of Buddhism was known as the Hinayan. In the Mahayan form Buddha was made into a God and devotion to him as a personal god developed. It spread out in every direction and adapted itself to each country's distinctive outlook. Nagarjuna, who lived during Kanishka's reign chiefly formulated the Mahayan doctrine.

At a later stage philosophy developed in Buddhism but the method was based on psychological approach. Four definite systems of philosophy developed in Buddhism. two of these belonged to the Hinayan and two to the Mahayan. All these Buddhist systems of philosophy have their origin in the Upanishadas but they do not accept the authority of the Vedas.

Effect of Buddhism on Hinduism

Buddha's teachings produced powerful and permanent effects on many aspects of religious and national life. He played the role of a social revolutionary. So he angered the Brahmin class who were interested in the continuance of the existing social practices.

Buddhism took its first roots in Magadha where Brahmanism was weak. It spread gradually west and north and many Brahmins also joined it. It was due to the Brahmin Buddhists that the Mahayan form developed. It influenced Indian life in numerous ways. It was a thing dynamic and widespread religion in India for over a thousand years.

The Aryan faith was confined only to India but Buddhism spread out of the national boundaries. It was a universal call for the good life

and it recognised no barriers of class or caste or nation. Ashoka did his best to propagate Buddhism in foreign countries.

Much of the rituals and ceremonies associated with the Vedic religion disappeared. The idea of non-Violence, already present in the Vedas and Upanishadas, was emphasised by Buddhism and even more so by Jainism. There was a new respect for life and a kindness to animals.

Buddhism put emphasis on other worldliness, sexual continence, vegetarianism and austere asceticism. In the old Aryan order life was divided into fourfold categories. The student stage was one of continence and discipline, the householder participated fully in life's activities and took sex as part of them. Then came a gradual withdrawal and a greater concentration on public service and individual improvement. Only the old age was the age of Sanyasa.

Formerly only a few ascetics lived in forest settlements, usually attracting students. With the advent of Buddhism huge monasteries and nunneries grew up everywhere. Caste was not recognised in Buddhism. More importance was attached to capacity, character, and occupation, than to birth. Buddha himself used the term Brahmin as equivalent to an able, earnest, and disciplined person.

How did Hinduism absorb Buddhism in India?

Despite its great popularity for about one thousand years in India, Buddhism could not root out Hinduism from the Indian soil. In fact, Brahmanism and Buddhism acted and reacted on each other. The Mahayan which became popular in India especially approached the Brahminical system and forms. It compromised with almost anything, so long as its ethical background remained. Brahmanism made of Buddha an avatar, a God, so did Buddhism. Magic and superstition crept into Buddhism. "Buddhism had started at a time of social and spiritual revival and reform in India. It infused the breath of new life in the people, it tapped new resources of popular strength and released new talent and capacity for leadership." The revival of Brahmanism under the Imperial Guptas in the 4th and 5th centuries A.C. was a reaction against the other worldliness of Buddhism and weakened its power. In the eighth century Shankaracharya adopted the old Buddhist practice of Sangha and started moths for Hindu Sanyasins and monks.

The Indian Philosophical Approach, The Six Systems of Philosophy

Ancient India developed a scientific and consistent system of thought for the proper and harmonious development of human personality. There is both idealism and realism in Indian philosophy. The law of causality functions: yet there is a measure of freedom to the

individual to shape his own destiny. There is belief in rebirth and an emphasis on unselfish love and disinterested activity.

The beginnings of Indian systems of philosophy date back to the pre-Buddhist era. Before the advent of Christian era six Brahminical systems had come into being. These six systems are known as under:

i. Nyaya: *It is an analytical and logical method. It was very popular in ancient India and it was taught throughout the ancient and medieval periods.*

ii. Vaishesika: *It resembles the former in many ways. It emphasizes the separateness of individual selves and objects and develops the atomic theory of the universe.*

iii. Samkhya: *It is a well coordinated system of philosophy. It is called dvaita, or a dualistic philosophy because it builds its structure on two primary causes: prakriti, and purusha the spirit which is unchangeable.*

iv. Yoga: *Patanjali enunciated it. It is a method for the discipline of the body and the mind leading up to psychic and spiritual training.*

v. Mimansa: *This is ritualistic and tends towards polytheism.*

vi. Vedanta : *It arose out of the Upanishadas and was based on a monistic philosophy of the universe. The purusha and prakriti of the Samkhya are not considered as independent substances but as modifications of a single reality the Vedanta. On the foundations of the early Vedanta. Shankaracharya built a system which is called the advaita Vedanta or non-dualist Vedanta. According to it Atma the Absolute soul is the only reality. It denies the reality of the phenomenal world.*

India and China

Buddhism brought India and China together. The first Indian scholar to visit China in 67 AD. was Kashyap Matanga. After him a large number of scholars went to China. It is said that in 6th century A.D. about 3.000 Indian monks and 10,000 Indian families lived in Lo Yang province of China. Indian scholars carried Sanskrit manuscripts with them and translated them into Chinese. They made considerable contribution to Chinese literature.

Chinese scholars too came to India. Fa Hien, Sung Yun, Hsuan-Tsang and I-Tsing were prominent among them. Sanskrit scholarship was fairly widespread in China. Some Chinese scholars tried to introduce Sanskrit phonetics into the Chinese language. Some precious manuscripts of ancient Indian literature are preserved in China.

Among the oldest printed books discovered in China dating from the 8th century AC. are books in Sanskrit.

Trade between India and China which had flourished during the Buddhist period. was continued throughout the Indo-Afghan and Mughal periods.

Indian Colonies and Culture in South-East Asia

The real picture of ancient India's cultured heritage can only be conjured up if travel far in time and space. She was actively related with other Asian countries and spread out in many ways leaving immortal testimony of her spirit, her power and her love of beauty. Sir Charles Eliot points out that the Hindus made noticeable political and intellectual conquests in the East. The early Indians built up with civilization in their colonies and settlements. Champa, Cambodia, and Angkor were parts of greater India. From the first century A.C. onwards wave after wave of Indian colonists spread east and South-East reaching Ceylon. Burma, Malaya, Java, Sumatra, Borneo, Siam, Cambodia and Indo-China. Some of the colonists reached the Phillipine, Islands, Celebes, Madagascar etc.

India in the centuries immediately preceding and following the Christian era was possessed of the passion not only of art and literature but also of trade and commerce. She was always in search of distant markets.

All these Indian colonies were situated between India and China. They were influenced by both these civilizations. So, in these countries mixed Indo-Chinese civilization grew up. The history of Indian colonies covers a period of about thirteen hundred years or more from the beginning in the 1st or 2nd century A.C. to the end of the 15th century.

The Influence of Indian Art Abroad

India exhibited her vitality and genius in a variety of ways in South-East Asia. Her ideals, art, trade, language, literature, and her methods of government spread out far and wide. Her people crossed high mountains and perilous seas and built up "a Greater India politically as little organised as greater Greece, but morally equally harmonious. " India left the indelible impresses of her high culture, not only upon religion, but also upon art and literature in Tibet, Mongolia, Manchuria, China, Japan Malaya, Indonesia etc. Sylvain Levi says: "From Persia to the Chinese Sea, from the icy regions of Siberia to the islands of Java and Borneo, India from Oceania to Socotra, India has propagated her beliefs, her tales and her civilization.

Old Indian Art

Ancient Indian art and culture magnificently blossomed outside India. Sir John Marshall said: "To Know Indian art in India alone is to

know but half its story. To apprehend it to the full, we must follow it in the wake to Buddhism, to central Asia, China, and Japan; we must watch it assuming new forms and breaking into new beauties as it spreads over Tibet and Burma and Siam; we must gaze in awe at the unexampled grandeur of its creations in Cambodia and Java. In each of these countries, Indian art encounters a different racial genius, a different local environment, and under their modifying influence it takes on a different garb."

The caves of Ajanta and Ellora are the living testimony of ancient Indian art.

India's Foreign Trade

India's foreign trade was widespread. Indian merchants controlled many foreign markets. It was dominant in the eastern seas and it reached out also to the Mediterranean. Pepper and other spices went from India or via India to the West. Roman writers bemoaned the fact that gold flowed from Rome to India and the east in exchange for various luxury articles. Textile industry flourished in ancient India. Indian cotton and silken textiles went to foreign countries.

Chemistry, closely allied to alchemy and metallurgy. was well advanced. Nagarjun was a famous Indian chemist and metallurgist in ancient India. Astronomy and astrology were popular subjects. Ship-building was a flourishing industry.

Mathematics in Ancient India

The foundations of modern arithmetic and algebra were laid long ago in India. The number symbols travelled from India, Via Baghdad, to the Western world in the course of many centuries. The origins of geometry, arithmetic, algebra etc. date back to remote periods in ancient India. Some kind of geometrical algebra was used for making figures for vedic altars.

Great advancement was made in mathematics even eight century B.C. There are numerous books written by a succession of eminent mathematicians-Baudhayana (8th century B.C.), Apastamba and Katyayana (both 5th century B.C.), Aryabhata (476 A.C.), Bhaskara I (522 A.C.), Brahamgupta (628 A.C.), Bhaskara II (1114 AC.) and Narayan Ganesh (1545 A.C.).

In the eighth century some Indian scholars went to Bàghdad and among the books they took with them were works on mathematics and astronomy. They were translated into Arabic. From the Arab world the new mathematics travelled to European countries and became the foundation of European mathematics.

Growth and Decay

India reached the age of prosperity and success in all spheres of life. Culture developed into a rich civilization flowering out in philosophy, literature, drama, art, science and mathematics. Her contacts with other countries developed. Indian colonies were established and her culture spread in other countries. The Gupta Empire was the Golden or Classical Age of India. But before the Golden Age had come to a close, signs of decay and weakness became visible. The long-drawn-out conflicts weakened India politically and militarily.

In the 6th century there was both political and cultural renaissance under Harsha. In the 11th century Bhoj stood out as a powerfull and attractive figure. In spite of these brief spells of revival, an inner weakness seized India and affected not only her political status but her creative activities also. The process of India's decay was a slow and creeping one, and it affected north India earlier than the south. The writers. artists and master builders migrated to the south to escape from the unsettled conditions in the north.

There were many small states in north. Life was still rich. There were many centres of cultural and philosophical activity. Benares and Kashmir were great centres of learning. The great universities-Nalanda, Vikramshila, Vallabhi. Ujjayini and Amravati fourished in various parts of India.

Creative activity declined. The sense of curiosity and inquisitiveness gave place to a hard and formal logic and a sterile dialectic. Both Brahmanism and Buddhism deteriorated and degraded forms of worship grew up.

Dr. Radhakrishanan says that Indian philosophy lost its vigour with the loss of political freedom. Life ceased to grow and evolve and the evolution of thought also stopped. India's expanding economy began to shrink. This was the natural result of the growing rigidity and exclusiveness of the Indian social structure as represented chiefly by the caste system. "For all its virtues and stability it had given to Indian society, it carried within it the seeds of destruction. "There was a growth of local sentiment and feuled, small-group feeling at the expense of the larger conception of India as a whole and a shrinking economy. "

Jawaharlal Nehru's views on Buddhist philosophy

Emergence of Buddhism– The age which gave birth to Buddha had been one of tremendous mental ferment and philosophic inquiry in India. It was an age of Lao-tze and Confucius, of Zoroaster and Pythagoras. In India it gave rise to materialism as well as to the Bhagvad Gita, to Buddhism and Jainism and to many other currents of thought. There were different strata of thought, one leading to another, and sometimes overlapping each other.

Buddhism itself had schisms leading to formation of different schools of thought. Buddha had warned people against. learned controversy over mataphysical problems. He said, "Whereof one cannot speak thereof one must be silent." He emphasized the ethical aspects of life and felt that these aspects were neglected because of people's preoccupation with metaphysical subtleties.

Gautama Buddha– Buddha was a rebel. He had sown the seeds of revolt against the conventional practices of religion of his day. According to Mrs. Rhys Davids, "Gautama was born and brought up and lived and died as a Hindu.....There was not much in the metaphysics and principles of Gautama which cannot be found in one or other of the orthodox systems, and a great deal of his morality could be matched from earlier or later Hindu books..... The difference between him and other teachers lay chiefly in his deep earnestness and in his broad public spirit of philanthropy."

It was not Buddha's theory or philosophy that was objected to, but its interference with the social life and organization of the people. The old system was free and flexible in thought, allowing for every variety of opinion, but in practice, it was rigid. So Buddhism tended to break away from the old faith, and after Buddha's death, this breach widened.

Hinayana and Mahayana– The two aspects of Buddhist philosophy were Hinayana and Mahayana. With the decline of Buddhism, the Mahayana form developed which made Buddha a god and devotion to him as a personal god developed. Between Hinayana and Mahayana there was bitter controversy and the debate and opposition to each other has ever continued throughout subsequent history. The Hinayana countries (Ceylon, Burma, Siam) even now rather look down upon the Buddhism that prevails in China and Japan.

The Hinayana adhered, in some measure, to the ancient purity of doctrine; the Mahayana spread out in every direction, tolerating almost everything and adapting itself to each country's distinctive outlook. Some of the greatest of early Buddhist thinkers moved away from the agnostic attitude which Buddha had taken up in regard to the existence of the soul and rejected it completely.

Nagarjuna was a great exponent of the Mahayana doctrine. He held his opinions very strongly. Nothing is real. The world had only a phenomenal existence; it is just an ideal system of qualities and relations, in which we believe but which we cannot intelligibly explain. Yet behind all this Nagarjuna hints at something - the Absolute. The Absolute in Buddhism has often been referred to as Shunyata or nothingness. In our world of experience we have to call it nothingness for there is no other

word for it, but in terms of metaphysical reality it means something transcendent and immanent in all things.

Four Schools of Buddhist Philosophy– Four definite schools of philosophy developed in Buddhism. Two belonged to the Hinayana branch and two to Mahayana branch: All these systems originated from the Upanishads, but they did not accept the authority of the Vedas. It is this denial of the Vedas that separates them from Hinduism or Hindu system of philosophy.

Dr. Radhakrishnan describes the logical movement of Buddhist thought as it found expression in four schools. It begins with a dualistic metaphysics looking upon knowledge as a direct awareness of objects. In the next stage ideas are made the media through which reality is apprehended, thus raising a screen between mind and thing. These two stages represent the Hinayana school. The Mahayana school went further and abolished the things behind the images and reduced all experiences to a series of ideas m their mind. The ideas of relativity and the sub-conscious self come in. In the last stage, mind itself is dissolved into mere ideas, leaving us with loose units of ideas and perceptions about which we can say nothing definite. This was Nagarjuna's Madhyamika philosophy or the middle way. Thus we arrive finally at airy nothing, or something that is so difficult to grasp for our finite minds that it cannot be described or defined. The most we can say is that it is some kind of consciousness, or Vijyana, as it is called.

Effect of Buddhism on Hinduism– There is little doubt that the doctrines of Buddhism produced powerful and permanent effects on many aspects of India's religious and national life, Buddha probably looked upon himself as a social reformer, but his dynamic personality and his forceful messages attacking many social and religious practices inevitably led to conflict with entrenched priesthood. He did not claim to be an uprooter of existing social order. He accepted their basic premises and only. attacked the evils that had grown under them. He functioned as a social revolutionary, and It was this that angered the Brahmin class. There is nothing in Buddha's teachings that cannot be reconciled with the wide-flung range of Hindu thought. But when Brahmin supremacy was attacked, things became different.

In India Buddhism first spread in Magadha whers Brahminism was weak. It spread gradually west and north and many Brahmins also joined it. In the beginning it was essentially a Kshatriya movement but with a popular appeal. Perhaps due to the Brahmin-Buddhists the Mahayana form developed. Buddhism influenced Indian life in many ways. It must be remembered that Buddism remained a living, dynamic, and widespread religion in India and later when it practically ceased to count as a separate religion, much of it remained as a part of the Hindu faith. It was the ethical and social and practical idealism of Buddha and

his religion that influenced the Indian people and left their imperishable marks upon them.

The Aryan faith in India was essentially a national religion restricted to the land. There was no looking outside India, though there were contacts with other countries for trade and other purposes but they made little difference. The ocean of Indian life was self-contained one, big and diverse enough to allow full play for its many currents. But in the very heart of this ocean burst forth a new spring, pouring out a fountain of fresh and limpid water, which ruffled the old surface and overflowed, not caring at all for those old boundaries and barriers that man and nature had erected. In this fountain Buddha's appeal was not only for the nation but also for the whole world.

Emperor Ashoka was the first person to act upon it in a very big way with his embassies to, and missionary activities in, foreign countries. These activities across the seas were organized by Hindu rulers and they carried the Brahminical system and Aryan culture with them. However, there was a change seen in the religious temper. This change of outlook was partly due to Buddhism and the foreign contacts.

Hinduism and Buddhism– Hinduism and Buddhism reacted upon each other in their own manner. With the emergence of Buddhism, many changes began to appear. Much of the ritualism and ceremonials associated with Vedic, as well as with more popular forms of religion, disappeared, particularly animal sacrifices. The idea of non-violence, already present in the Vedas and Upanishads, was emphasized by Buddhism. There was a new respect for life and a kindness to animals. Behind them was the endeavour to lead the good life, the higher life. The effect of Buddhist teaching was one of pessimism towards life. There was an emphasis on other-worldliness, a desire for liberation, of freedom from the burdens of the world. Sexual continence was encouraged and vegetarianism increased. All these ideas were already present in India before the Buddha but the emphasis was different. The emphasis of the old Aryan ideal was on a full and all-rounded life. The student stage was one of continence and discipline, the householder participated fully in life's activities. Then came the gradual withdrawal and a great concentration on public service and individual improvement. Only the last stage of life, when the old age had come, was that sanyasa or full withdrawal from life's normal work and attachments. Previously small group of ascetically inclined people lived in forest settlements. With the coming of Buddhism, huge monasteries and nunneries grew up everywhere, and there was a regular flow of population towards them. The very name of the province of Bihar today is derived from Vihara, monastery.

Another effect of Buddhism in India was in relation to caste. The caste system in the time of Buddha was flexible. More importance was

given to capacity, character and occupation, than to birth. Buddha himself often used the term Brahmin as equivalent to an able, earnest and disciplined person. Probably at the time of the Buddha, the Brahmins were the only more or less. rigid caste. The Kshatriyas or the ruling class were proud of their group and family traditions, but, as a class, their doors were open for the incorporation of individuals or families who became rulers. For the rest most people were Vaishyas, the agriculturists, an honoured calling. Thus Buddhism, which was a revolt against priester aft and ritualism and against the degradation of any human being and his deprivation of the opportunities of growth and leading a higher life, unconsciously led to the degradation of vast numbers of agriculturists. But it would be wrong to hold Buddhism totally responsible for this.

Occasionally there were conflicts between a Hindu ruler and the Buddhist Sangha which had grown powerful. It must also be mentioned that Hinduism was at no time wholly displaced by Buddism. Even when Buddhism was at its height in India, Hinduism was widely prevalent. Brahminism and Buddhism acted and reacted on each other. The Mahayana especially approached the Brahminical systems and forms. It was prepared to compromise with almost anything, so long as its ethical background remained. Brahminism made of Buddha an avatar, a god. So did Buddhism. Buddhism had started at a time of social and spiritual revival and reform in India. It infused the breath of new life in the people. Under the patronage of Ashoka it spread rapidly and became the dominant religion of India. Meanwhile there had been a revival of Brahminism and a great cultural renaissance under the Imperial Guptas in the fourth and fifth centuries A. C. This was not anti-Buddhist in my way, but it certainly increased the power of Brahminism and it was also a reaction against the otherworldliness of Buddhism. There were several bright periods, but both Brahminism and Buddhism deteriorated and degrading practices grew in them. It became difficult to distinguish the two. If Brahminism absorbed Buddhism, this process changed Brahminism also in many ways.

Nehru's views on "Vedanta philosophy"

The Indo-Aryan thought– The Upanishads are considered as a step further in the development of Indo-Aryan thought. the Aryans had long been settled down and a stable prosperous civilization had grown up. It was a mixture of the old and the new dominated by Aryan thought and Ideals, but With a background of more primitive forms of worship. Very often the Vedas are referred to with a vein of irony. The Vedic gods no longer satisfy and the ritual of the priests is made fun of. But there is no attempt to break with the past. And in this the role of the Upanishads is important.

The Upanishads are instinct with a spirit of inquiry, of mental adventure, of a passion for finding out the truth about things. This search for truth is not by modern scientific methods, yet there is an element of the scientific method in the approach. No dogma is allowed to come in the way. The emphasis is essentially on self-realization, on knowledge of the individual self, both of which are said to be the same in essence.

Different interpretations of Upanishads– Upanishads have been interpreted differently by different scholars. Many philosophers and scholars have been seen to be engaged in fierce debates about the nature and philosophic content of the Upanishads. Yet the general tendency is towards monism, and the approach of synthesis has been adopted. Interest in magic and such like supernatural knowledge is sternly discouraged, and the ritual and ceremonies without enlightenment are said to be in vain. Even the Vedas are treated as lower knowledge; the higher one being that of the inner mind.

In the Upanishads, an emphasis is on the perfection of the individual rather than on the society. 'There is nothing higher than the person', say the Upanishads. Society must have been considered as stabilized and hence the mind of man was continually thinking of individual perfection, and in quest of this it wandered about in the heavens and in the innermost recesses of the heart.

The metaphysical aspects of the Upanishads– The metaphysical aspects of the Upanishads are difficult to grasp. C. Rajagopalachari comments, "The spacious imagination, the majestic sweep of thought, and the almost reckless spirit of exploration with which, urged by the compelling thirst for truth, the Upanishad teachers and pupils dig into the 'open secret' of the universe, make this most ancient of the world's holy books still the most modern and most satisfying." The most important feature of the Upanishads is the search of truth - "Truth wins ever, not falsehood. With truth is paved. the road to the Divine." The invocation is for light and understanding: "Lead me from the unreal to the real! Lead me from darkness to light! Lead me from death to immortality!"

The restless mind indulges itself in many metaphysical questionings. The mind keeps on seeking answers to such questions: "At whose behest doth mind light on its perch? At whose command doth life, the first proceed? At whose behest do men send forth this speech? What god, indeed, directed eye and ear? Why cannot the wind remain still? Why has the human mind no rest? Why and in search of what, does the water run out and cannot stop its flow even for a moment ?" There is no humility about all this quest, the humility before an all-powerful deity, so often associated with religion. It is the triumph of mind over the environment. "My body will be reduced to ashes and my breath will join the restless and deathless air, but not I and my deeds.

a mind, remember this always, remember this." In the morning prayer the sun is addressed thus: "O sun of refulgent glory, I am the same person as makes thee what thou art!"

Another vital question is : what is the soul? Soul cannot be described or defined except negatively, "It is not this, not this." The individual soul is like a spark thrown out and reabsorbed by the blazing fire of the absolute soul-" As fire, though one, entering. the world, takes a separate form according to whatever it burns, so does the inner Self within all things become different, according to whatever it enters, yet itself is without form." The realization that all things have that same essence removes the barriers which separate us from them and produces a sense of unity with humanity and nature, a unity which underlies the diversity and manifoldness of the external world.

Other questions to which very curious answers have been given in the Upanishads are: "What is the universe? From what does it arise? Into what does it go ?" The answer is : "In freedom it arises, in freedom it rests, and into freedom it melts away." The obvious explanation is that the authors of the Upanishads were passionately attached to the idea of freedom.

The message of the Upanishads– It is quite difficult to enter the mental climate of the period of the Upanishads. The form of writing itself is something that we are unused to, odd looking, difficult to translate, and the background of life is utterly different. We take for granted so many things today because we are used to them, although they arc curious and unreasonable enough. But what we are not used to at all is much more difficult to appreciate or understand; In spite of all these difficulties, the message of the Upanishads has found willing and eager listeners throughout Indian history and has powerfully moulded the national mind and character. Bloomfield says, "There is no important form of Hindu thought, heterodox Buddhism included, which is not rooted in the Upanishads."

The impact of the Upanishads crossed the bounds of the nation. Early Indian thought penetrated to Greece, through Iran and influenced some thinkers and philosophers there. Much later Plotinus came to the east to study Iranian and Indian philosophy and was especially influenced by the mystic element in the Upanishads. From Plotinus many of these ideas are said to have gone to St. Augustine, and through him influenced the Christianity of the day.

Indian philosophy has ever created a powerful impression on European philosophers and thinkers. Schopenhauer, for example, was one of them He said, "From every sentence (of the Upanishads) deep, original and sublime thoughts arise, and the whole is pervaded by a high and holy and earnest spirit.....In the whole world there is no study

.....so beneficial and so elevating as that of the Upanishads.....(They) are products of the highest wisdom..... It is destined sooner or later to become the faith of the people." Max Muller says, "The Upanishads are the ..... source of ..... the Vedanta philosophy, a system in which human speculation seems to me to have reached its very acme." The most eloquent tribute has come from the Irish poet, G. W. Russell, "Goethe, Wordsworth, Emerson and Thoreau among moderns have something of this vitality and wisdom, but we can find all they have said and much more in the grand sacred books of the East. The Bhagavad Gita and the Upanishads contain such godlike fullness of wisdom on all things that I feel the authors must have looked with calm remembrance back through a thousand passionate lives, fill of feverish strife for and with shadows, ere they could have written with such certainty of things which the soul feels to be sure."

The individualistic philosophy in the Upanishads– In the Upanishads there is an emphasis on the fitness of the body and clarity of the mind, on the discipline of both mind and body. It is essential for the effective progress. The acquisition of knowledge, or any achievement, requires restraint, self-suffering, and self-sacrifice. This is the idea of Tapasya which is inherent in Indian thought. This idea was present some thousands of years ago, and even today it exists. The ideas of the authors of the Upanishads were confined to a small body of the elect who were capable of understanding them. They were entirely beyond the comprehension of the masses. A creative minority is always small, but if it works in tune with the majority with a view to make it advance, so that the gap between the two is lessened, a stable and progressive culture results. Without that creative minority a civilization must inevitably decay. If the period of the Upanishads is visualized: it will be noted that in spite of the vast mental and cultural differences between the small thinking minority and the unthinking masses, there was a bond between them, or, at any rate, there was no obvious gulf. The graded society in which they lived had its mental gradation also. The graded social structure was not touched, but it was preserved. The conception of monism became transformed into one of monotheism for religious purposes, and even lower forms of belief and worship were not only tolerated but encouraged.

The creative period of the Upanishads– With the passage of time, a powerful wave of materialistic philosophy, agnosticism and atheism grew up. Out of this grew Buddhism and Jainism, and the famous Sanskrit epics, the Ramayana and the Mahabharata. During this period yet another effort was made to bring about a synthesis between rival creeds and ways of thought. The creative energy of the people, or of the creative minority, is very evident during these periods. There appeared to be a bond between that minority and majority. Thus the period of

the Upanishads is marked with bursts of creative effort in the fields of thought and action, in literature and the drama, in sculpture and architecture, missionary and colonial enterprises, even far from Indian borders.

The intense individualism of the Indo-Aryans led to the superior types, not in one particular age but age after age. It gave a certain ethical and idealist background to the whole culture. It was an astonishing flowering of civilization.

Kamala Das

Biographical Note on Kamala Das

Her Orthodox Upbringing and Her Unorthodox Poetry- The first point to be noted by the reader of Kamala Das's poetry is that Kamala Das is her non de plume or pseudonym, and that her real name is Madhavi Kutty. She was born on the 31st March, 1934 at Punnayarkulam in the coastal region of Malabar in the State of Kerala. She received her education largely at home; and it is again a point to be noted that she comes of a very orthodox and conservative family. This point is important because her poetry is most unorthodox and almost revolutionary as compared to the environment and atmosphere in which she grew up.

Married at an Early Age; the Failure of Her Marriage- Yet another noteworthy point about her is that she was married at the early age of fifteen, and that her marriage proved an absolute failure. It was the failure of her marriage that compelled her to enter into extra-marital sexual relationships in search of the kind of love which her husband had failed to give her. Her husband was a believer in sex as a matter of routine; and his wife was therefore by no means starved of the pleasure of sex. She, on the contrary, believed in marriage as an emotional and spiritual bond; and her husband's coldness in this respect led her to feel acutely dissatisfied and discontented in life and, not finding real love even in her extra-marital affairs, she slid into a life of sexual anarchy, with one lover following another, and with her discontent becoming deeper and deeper till it assumed the form of utter despair. Her poetry is generally called confessional poetry because it is a record of her personal experiences, chiefly in the sphere of marriage and sex, though it certainly has a wider range and includes a few other aspects of her life too.

Her Successive Volumes of Poetry- Kamala Das's poetic output is contained in four volumes of poems which include "Summer in Calcutta" (published in 1965), "The Descendants" (published in 1967), "The Old Playhouse and Other Poems" (published in 1973), and

"Stranger Time" (published in 1973). She has written her autobiography (of course in prose) to which she gave the title "My Story" (published in 1975). Although she has distinguished herself as an Indo-Anglian poet, showing an extraordinary command over the English language, she has also achieved eminence as a writer of short stories in her mother tongue (namely Malayalam) for which the Kerala Sahitya Akademi honoured her with an award in 1969.

Her Essays- Kamala Das has written a number of miscellaneous essays which, like her poems, have made her a controversial figure because of the views which she has expressed in them. Some of these essays bear the following titles: "I Studied All Men"; "What Women Expect out of Marriage and What They Get"; "Why Not More than One Husband" ? and "I Have Lived Beautifully".

Comfortably Settled in Bombay- Kamala Das has long been settled in the city of Bombay. Now at the age of sixty-three, she lives there comfortably. She has three grown-up children.

Objectives :- *After reading this unit you should be able to understand Plato's intellectual views and Plato's Prose style.*

Plato

Life sketch of Plato

The extant lives of Plato are The Life of Plato by Apuleius, the rhetorician and romance-writer. The Lives of the Philosophers by Diogenes of Laterte, and The Platonic Opera by Olympiodorus. Plato's friend Xenophon mentions that Plato was very close to Socrates. Though he has not written what we call an autobiography, plato tells us in his Apology that he was present at the trial of Socrates. He also mentions in The Phaedo that owing to hils illness he could not be present at the death-scene of his master.

Plato, son of Ariston and Perictone, was born in Athens in 427 B.C., and died in 348 B.C. He has two brothers and a sister. His family was well-to-do and aristocratic. Athens in Plato's time was the centre of Greekculture and civilization. In fact, it was the educator of Greek. While quite young Plato lost his father, and his mother married a man called Pyrilampes, a friend of Pericles. That explains why Plato could see public figures calling at their residence. In the Seventh Letter, Plato writes:

> *"I intended to turn to public affairs as soon as I could achieve self-mastery, and things seemed to work out favourably for this purpose."*

He was, however, interested at the same time in writing poetry. It is said that he even wrote a tragedy, intended for the state. But as he came in contact with Socrates, be turned to philosophy and burnt all his poems. A close and trusted associate of Socrates, Plato passed eight years in his company till his master's death. It was under Socrates' influence that Plato learnt the importance of being an educator of the citizens rather than a public figure blazing trails of glory.

After the death of Socrates, Plato stayed at Megara for some time with his friend and fellow-student Eucleides. He also proceed to Italy, where he was shocked at the idle and luxurious life of the people. From Italy he proceeded to Sicily, where he became the friend of Dion, brother-in-law of the reigning Tyrant, Dionysius I. Dion remained loyal to Plato throughout his life and chose to be his disciple. Plato had an easy access to Dionysius, and on several occasion he strengly expressed his views on autocracy, and that proved too much for the Tyrant. Plato eventually was banished. It is also said that he was sold into slavery to be ransomed by a friend named Cyrene.

After twelve years' unbroken-travel Plato returned to Athens where he founded a school as the Academy. He remained the Head of this institution for the rest of his life. The Academy, was a great seat of learning and may, in a sense, be described as the nucleus of a university. It was situated near the shrine of a hero named Academus, and hence this name. Before Plato Socrates had also established a university, the aim of which was to develop among the pupils a prejudice against science. What Socrates taught was a "point of view", and nothing else. His pupils should be men of action and brilliant orators. Plato on the other hand, sought to train the minds of the student through the principles of science and philosophy. He wanted to bring about a synthesis between political power and science. It is said that the motto of the Academy was inscribed on the door: "Let none unversed in Geometry come under this roof," Plato, therefore, may rightly be called the father of scientific studies in Europe. Eudoxus of Cnidus, who was the greatest mathematician of the time, came to Athens and gladly made a common cause with Plato.

A man with a dynamic spirit. Plato, while sixty years of age, went to Syracuse to be the master of Dionysius II, whose father once exiled him. Here was a golden opportunity for Plato to train a philosopher king. With a view to inculcating the ideas and methods of science, he sought to put the king through a detailed course of Geometry. The king, However, got sick of Geometry although his loyalty to his master did not waver. Plato, therefore returned home disappointed. In the meanwhile the relation between the king and his uncle Dion became strained. Plato came to Syracuse to reconcile them, but to no purpose. Dionysius followed in the footsteps of his father and became a tyrant.

Dion launched an attack against Dionysius and was ultimately killed by Calippus, a pupil of Plato. This series of excesses and violence fined the mind of Plato with deep pessimism. That is why his works like Theaetetus and Politious breathe a note of disillusion. His idealism, however, persisted. For even in the Laws he hugged the fond belief that a wise prince alone could establish the ideal form of government.

We know very little about Plato's life on his return from Syracuse. After Plato's death, the head of the Academy was Speusippus, a nephew of Plato. Then Xenocrates appeared on the scene and became the Head of the institution. Aristotle, though the most brilliant product of the Academy, could not aspire to be the Head, only because he was an Athenian. Aristotle, though very indebted to Plato, was at times critical about him. A. E. Taylor rightly comments:

> *"The formal reverence which Aristotle expresses in his writings for his predecessor was combined with a pugnacious determination to find him in the wrong on every possible occasion. Yet, in spite of the carping and unpleasantly self-satisfied tone of most of the Aristotelian criticism of Plato the thought of the later philosopher on all the ultimate issues of speculation is little more than an echo of the larger utterance of the master, and it is perhaps as much by inspiring the doctrine of Aristotle as by his own utterances that Plato has continued to our own day to exercise an influence in every department of Philosophic thought, which is not less potent for being most often unsuspected."*

"Plato's Writings"

Plato was a voluminous writer, and his works have been transmitted to the posterity whole and entire. Known as the Dialogues, the works, thirty-five in number, deal with various subjects. If the Letters or Epistles are included, obviously the number will be thirty six. It is, however, quite possible that some of the Dialogues generally attributed to Plato, are written by his pupils with the assistance of the master. We have it on the authority of Diogenes that Aristophanes, a scholar, and not the dramatist, grouped Plato's Dialogues in trilogies. They are five trilogies and the other Dialogues could be grouped. Thrasyllus a grammarian of repute grouped the Dialogues into tetralogies. We have reasons to believe that Thrasyllus's classification is scientific and that the works included by him are not spurious. Aristotle's evidence about Plato's works is thoroughly reliable. For Aristotle has referred to all the works of the master in his own writings.

The dating of the Dialogues is possible only when we consider the development of Plato's thought and style. The earlier Dialogues are lucid, dramatic, and conversational, while the later ones are books rather than Dialogues.

The Dialogues may be divided into four groups from the point of view of subjects. The first group may be described as the Socratic, which includes Apology, Crito Charmides, Laches Euthyphro, Euthydemus Cratylus, Protagoras, and Gorgias. The second group includes dialogues, which enunciate Plato's theory of ideas, e.g., Meno, Symposium, Phaedo, Phaedrus, Republic. The third group includes Dialogues, of a highly philosophical nature, e.g, Theaetetus, Parmenides, Sophistes, and Politicus. The fourth group deals with ethics, namely Philebus, Timaeus, and Critias.

Summary of Book II of Republic

A. Glaucon and Adeimantus in Support of Thrasymachus

Capsule Summary– For the sake of the argument, and to elicit a better answer from Socrates, Glaucon and Adeimantus (in real life, Plato's brothers) now restate Thrasymachus' position in a form which, although less arrogant, is more difficult to refute. Thus the dialogue's preliminary review of popular concepts of justice continues into the beginning of Book II.

Dissatisfied with Socrates' refutation of Thrasymachus, Glaucon demands to "have the battle out." Complaining that the sophist has been charmed like a snake into yielding too soon, he asks whether Socrates wants really to persuade them, or only to seem to have done so. Assured that real persuasion is what is wanted, Glaucon then proposes to play the role of devil's advocate. Deliberately suppressing his own desire to agree with Socrates, he revives Thrasymachus' position. The argument proceeds in three stages as follows:

First Glaucon considers "what men say is the origin and nature of justice." Many believe that "by nature" it is good to do injustice, and bad only to suffer from it. Under this premise, the best state of affairs would be to do wrong without ever suffering wrong. In reality, however, men have found the resulting evil of injustice to outweight corresponding good. Hence they reluctantly concluded that they had better forego the advantages of their own injustices and make those "mutual convenants" which are now the laws proscribing such acts. Viewed in terms of this account of its origin, justice is simply lawfulness.

Secondly, to show that "men are diverted into the path of justice only by force of law," Glaucon relates the Myth of Gyges. According to tradition, the legendary Gyges, a shepherd serving the king of Lydia, found a ring which would make him invisible. Able to escape both detection and punishment, Gyges soon stole whatever he wanted and killed whomever stood in his way, until he became ruler of the kingdom in which he had formerly been a subject. With such a ring in his possession, would not anyone have done the same thing?

Finally, Glaucon invites hypothetical consideration of a pair of men, one "entirely just" and the other "entirely unjust." The latter is considered so villainous that he is never caught, that he even enjoys a reputation for virtue. The just man, on the contrary, practices justice for its own sake and seeks no credit for it. For not defending himself when wrongly accused, the just man acquires a reputation for being unjust, and hence must live in "fear of infamy and its conquences." Glaucon "polishes up" his pair of contrasting images, as Socrates says, "liike two statues." In conclusion, Glaucon proposes that "when both have reached the uttermost extreme, the one of justice and the other of injustice, let judgment be given which of them is the happier of the two."

Glaucon himself draws the inference that his ideally just man must be consigned to a life of suffering. For such a man to desire any relief would be to compromise him, for then he would be denied the fulfillment of being virtuous without the motive of seeming so. Mean while, the perfectly unjust man is awarded a life in which his every desire is satisfied with impunity, including a reputation for being virtuous without the disadvantage of actually being so. Hence, Glaucon concludes, the unjust man's life must be far more desirable,

Adeimantus now joins his brother Glaucon in challenging Socrates, and he raises the further question of whether there are any divine rewards for justice. He grants that tradition and the poets (the Greeks' major sources of religious authority) sometimes taught that the gods rewarded the just and punished the unjust, but the gods also "apportion calamity and misery to many good men, and good also happiness to the wicked." However, there appear to be ways of influencing the gods, even as there are ways of influencing men, to avoid retribution for injustice. The audience knows that "there are professors of rhetoric who teach the art of persuading courts and assemblies; and so, partly by persuasion and partly by force," the unscrupulous can "make unlawful gains and not "be punished." Likewise, we have it on no less an authority than Homer (Iliad, ix, 493) that: "The gods, too, may be turned from their purpose; and men pray to them and avert their wrath by sacrifices and soothing entreaties, and by libations and the odour of fat, when they have sinned and transgressed."

Thus Adeimantus makes it clear that he no longer wants to hear justice praised for its alleged rewards, reputation or divine favor, since these can also be procured by the unjust. Rather, he wants Socrates to show how justice is truly better than injustice "whether seen or unseen by gods and men."

Glaucon and Adeimantus attempt systematically to make untenable every sector of the logical grounds upon which they anticipate Socrates may try to stand. Underlying the pattern of their attack is a

preliminary distinction which Glaucon makes among three classes of goods:

1. *Those good solely. in themselves, harmless enjoyments which are welcomed "for their own sakes and independently of their consequences."*
2. *Those good both in themselves and in what follows from them, health and knowledge which are welcomed for their consequences as well as for their immediate enjoyment.*
3. *Those good solely in what follows from them, tedious labor and unpleasant medicines which are so inherently disagreeable that "no one would choose them for their own sakes", but which are nevertheless endured "for the sake of some reward or result which follows from them."*

The first class might be termed immediate or intrinsic goods; the third might be termed instrumental or extrinsic goods; and the second might be termed perfect or complete goods, in that they combine characteristics of the other two.

To maintain the position to which he is already committed, Socrates must of course show that justice belongs in the second category. But to counter this possibility, Glaucon first reports what he terms "the common view" of how justice originated. By assumption, unjust acts are simply those which benefit the doer but are bad for the recipient; and just acts are those which benefit the recipient but are bad for the doer, in that they deprive him of the benefits of alternative, unjust courses of action. Accordingly it is presumed that men in a pre-social state of existence naturally prefer injustice, not for its own sake, but for the sake of what is to be gained by it. Only when they in turn suffer injustices from others do men concede that it is perhaps safer to have laws restricting the natural advantages of injustice under threat of collective prosecution. But even then both justice and injustice are only means-to-ends rather than ends-in-themselves. Of the two, moreover, justice has only a relative advantage: it is preferable to in justice only from the point of view of the recipient as opposed to that of the doer, and only when viewed over a long period of time.

The Gyges legend to which Glaucon proceeds shows that "those who practice justice do so involuntarily and because they have not the power to be unjust." But its character portrayal of a ruthless, rapacious individual clawing his way tp kingship, also serves to make explicit the assumptions about human nature taken for granted in the preceding narrative. Fully as fictitious as the Gyges legend, what Glaucon reports to be the "received account" of how justice originated is not an attempt to fabricate history. Rather, it is another imaginative, if somewhat

sophisticated, myth. Like Rousseau's much later fiction of a "social contract," it serves as a conceptual model for the interpretation of social phenomena, much as does an atomic model to interpret the phenomena of modern nuclear physics. At the core of the model in this case, however, is a bestial concept of human nature as the atomic unit from which the framework of society is to be constructed. The dialectical "magic" of Gyges' ring is not its implausible power to make one man unnaturally invisible to others, but its striking effectiveness as an image with which Glaucon makes plausible the notion that all men are naturally blind to principles of decent conduct unless compelled to observe them by others."

Following these direct bombardments of the ground upon which they say Socrates must stand, the brothers' remaining arguments have the strategic purpose of preventing him from infiltrating back by a flanking tactic. Glaucon's hypothetical comparison of the fate of a thoroughly unjust man with that of a thoroughly just man, for example, anticipates the strategem of reasoning that a good name or a good conscience is to be preferred above worldly success. Adeimantus' supplementary contributions likewise forestall the possible argument that rewards for justice or punishments for injustice might ensue in a world hereafter.

Perhaps more difficult to counter than the logical structure of such arguments, however, is the insidious side effect of the manner in which they are advanced. Gradually but unmistakably, the language in which they are couched tends to poison the very atmosphere of the social setting against which reply must be made. At each step there is a constant obligatto of reference to widespread attitudes of expediency, confusion, and downright hypocrisy regarding matters of justice or injustice. For example, Adeimantus complains of gross opportunism in the way in which elders commonly give moral instruction to the young.

... Parents and tutors are always telling their sons and their wards that they are to be just; but why? not for the sake of justice, but for the sake of character and reputation; in the hope of obtaining for him who is reputed just some of those offices, marriages, and the like which Glaucon has enumerated among the advantages accruing to the unjust from the reputation of justice....

Similarly, Glaucon infers from his Gyges myth that "all men believe in their hearts that justice is far more profitable to the individual," and that it is only out of fear and for appearances' sake that they pretend otherwise:

..... If you could imagine anyone obtaining this power of becoming invisible, and never doing any wrong or touching what was another's, he would be thought by the lookers-on to be a most wretched

idiot, although they would praise him to one an other's faces, and keep up appearances with one another from a fear that they too might suffer injustice.....

When, therefore, Adeimantus considers the effect which wide spread public attitudes towards justice are likely to have upon discerning, but impressionable, young people, it is the danger of encouraging hypocrisy which concerns him most;

..... And now when the young hear all this said about virtue and vice, and the way in which gods and men regard them, how are their minds likely to be affected, my dear Socrates-those of them, I mean, who are quickwitted,..... and from all that they hear are likely to draw conclusions as to what manner of persons they should be and in what way they should walk if they would make the best of life? ..... For what men say is that, if I am really just and am not also thought just, profit there is none, but the pain and loss on the other hand are unmistakable. But if, though unjust, I acquire the reputation of justice, a heavenly life is promised me..... (Therefore) I will describe about me a picture and shadow of virtue to be the vestibule and exterior of my house; behind I will trail the subtle and crafty fox..... But I hear some one exclaiming that the concealment of wickedness is often difficult; to which I answer, Nothing great is easy.....

It should now be clear that Glaucon and Adeimantus go far beyond their original proposal, which was merely to "revive" Thrasymachus' position for the sake of argument. From the first part of the preceding analysis it appears that their reasoning serves two strategic logical purposes: first, it makes more explicit several assumptions which Thrasymachus had merely asserted; secondly, it marshals the case for a power-politics view of justice in a form that cannot be casually brushed aside with facile cliches. But from the latter part of this analysis it now appears that their case has seductive, as well as deductive implications.

For all his arrogant bluster, and even if only posturing for effect, Thrasymachus was at least direct as a spokesman for injustice as a way of life. By comparison Glaucon and Adeimantus at first seem relatively less formidable. Emulating Socrates himself, they even come close to echoing his irony by expressing hope that their respondent does know the answer to these questions. But soon we find Socrates confronted not by the argument of another "Thrasymachus; but by the kind of a society which could sustain such a person. Marshalled against him is the testimony, both witting and un-witting, of "parents and tutors," of "all the professional panegyrists," and indeed of "the universal voice of mankind" Glaucon's legendary shepherd has become not merely a conceptual model of presocial man, but a malignant personification of respectable citizenship. When the brothers have finished, Socrates' main

opponent has become Gyges himself, now insinuated as the true identity of Everyman.

Thus our hero, Socrates, has been backed into as tight a dialectical comer as one could imagine. With all his possible lines of argument seemingly anticipated, and confronted with a grimly cynical picture of the entire world of social reality, he is still challenged to demonstrate that jusice is indeed a flawless good of Glaucon's second category- to be sought both for itself and for what follows it. Meanwhile, however, all our main characters have been introduced. Our intellectual drama's ideological backdrop, as we have termed it, is complete. Notwithstanding the different arbitrary book-divisions of the script, therefore, this is the point at which we could most appropriately bring down the curtains to end "Act One" of the Republic as drama.

B. Socrates on Justice "Written Large" in the State

Capsule Summary– Instead of replying directly to the arguments which Glaucon and Adeimantus have marshalled so formidably by the end of "Act One," Socrates starts on a totally new tack at the beginning of "Act Two." Perhaps their difficulty was that they were too shortsighted to perceive justice as "the virtue of an individual." Therefore he obtains the brothers' consent to a fresh approach in which they will first try to discern justice when it is "written large" as "the virtue of the state."

Socrates realizes that Glaucon and Adeimantus have supported Thrasymachus' position only for the sake of the discussion. In frank admiration he tells them that there is "something truly divine" in being able to argue, as they have done, for the superiority of injustice while remaining unconvinced by their own arguments. Nevertheless, he still regards their stand as a serious challenge demanding reply. Before proceeding in detail, however, Socrates suggests that perhaps it would be easier for them first to discern the nature of justice and injustice in a large example, such as a Greek city-state. Then they could return later to find how these same qualities are also to be found on a smaller scale in the individual.

Obtaining the brothers' ready consent, Socrates thereupon proceeds to consider how any body politic first comes into being. His answer, to which none object, is the following:

..... A State arises, as I conceive, out of the needs of mankind; no one is self-sufficing, but all of us have many wants, and many persons are needed to supply them, one takes a helper for one purpose and another for another; and when these partners and helpers are gathered together in one habitation the body of inhabitants is termed a State.

If, then, necessity is actually the mother of invention, Socrates asks, what are the basic necessities of mankind? He considers that there are three categories of need: food, dwelling and clothing. To provide for

these needs, a city must have at least a farmer, a builder, a weaver and a Cobbler. The essential principle in this organization is specialization. The husbandman must grow food for the whole citizenry and do nothing else. He gets his home from the builder, and his clothes from the weaver and cobbler. So for every need the state must have a particular group of suppliers. The farmers' plow must be supplied by a plow-maker, his beast to pull the plow by a neat-herd, his furniture by a carpenter. Thus the model city grows larger as each need is recognized. Yet some needs must always be supplied from outside the city, and so traders (importers and exporters) and sailors are needed. To facilitate trade of the wares of the various citizens, a market-place, currency and shopkeepers are necessary. Finally, there are laboring jobs in any state, for those who haven't the intellect or strength to sell.

Since Adeimantus agrees that all the necessary citizens of the model state have been considered, Socrates begins to consider the citizens' way of life, in order to discern what justice there is in this state. In such a minimal example, food and clothing would be limited to the barest necessities.

Here Glaucon objects. He would like citizens of the model state to have luxuries as well: gourmet foods, comfortable furnishings and the like. Socrates prefers the simpler example, but agrees to create a luxurious state. The needs of a luxurious state, of course, can be supplied only by the addition of a great many more craftsmen: painters, hunters, actors, musicians, dressmakers, barbers, etc. But this increase in population would require an increase in territory. And, Socrates fears, the need for more land would inevitably lead to war. So a whole class of warriors ("guardians") is required, since the original principle of specialization precludes citizens from defending themselves.

Commentary- To appreciate the crucial turn which the dialogue takes in this scene, it is helpful first to review what has gone before.

Early in Book I, Socrates has induced cephalus and Polemarchus to attempt definitions of justice which he easily showed, by reductio ad absurdum reasoning, to be untenably naive. When Thrasymachus then burst in upon the discussion with his cynically sophisticated view of justice as the interest of the stronger party, Socrates countered for the first time with the constructive arguments which follow:

(1) *A just man is better and wiser because he need not compete in justice, as must the unjust in injustice.*

(2) *A just man is stronger because he is not weakened by internal conflicts, as is the unjust.*

(3) *A just man is happier because his governing agent, the soul, is good and therefore rules him well, whereas the unjust's is troubled and therefore rules him ill.*

The first of these arguments was based upon an analogous consideration of professions such as medicine and music in which practitioners do not compete with each other. The second was based upon an analogous consideration of governing groups which cooperate when they are good, but which try to get the better of each other, "like a pack of thieves," when they are evil. The third argument was in effect a more positive restatement of the second, based upon such premises as: the soul is that which governs the body, and that which is good governs well, but that which is evil governs ill.

As we shall eventually see in detail, these three contentions really sum up the substance of what Socrates has to say about justice throughout the rest of the dialogue. But, tersely developed in this dialectical form, they appear to carry no conviction. As Plato realistically stages their reception, Thrasymachus merely yawns them off. He soon bows out of the conversation without even bothering to challenge Socrates' premises or analogies. Instead of continuing, by making explicit the concept of justice already implied in his arguments, Socrates himself notes with irony at the end of Book I that they could hardly be accepted for lack of such a definition. That this was warranted discretion is abundantly clear from the subsequent contributions of Glaucon and Adeimantus in the beginning of Book II.

Socrates' difficulty is not merely that his listeners are stupid or obstinately unreasonable. Rather, it is that they are not even interested in considering his verbally manipulated arguments in detail, because they disbelieve the import of these arguments as a whole. And they disbelieve his case as a whole because they find it patently implausible in the face of the evident pattern of reality as they "see" it about them. Although developed at great length, their response is essentially like Dr. Samuel Johnson's reported reaction to Bishop Berkely's subtle metaphysical argument that "there is no such thing as matter." According to the story, Dr. Johnson simply kicked! stone and said: "I refute him thus"'

This sort of radical breakdown of communication among men discoursing earnestly and in good faith may be traced to the inherent limitations of dialectic as a means of persuasion. The method of dialectic is logic. But logic, as logicians themselves are the first to testify, is simply the technique of self-consistency in discourse. Its function is to correctly link premises and conclusions. When we accept premises, rules of logic validate the conclusions. That is why they can help us to avoid careless error or to expose sly deception in reasoning. But when we reject conclusions, these same rules invalidate the premises (as in reductio ad absurdum reasoning, discussed in the "Commentary," Book I, Part C, p. 26). And that is why the larger relevance of a chain of dialectical inferences may depend upon what we believe to be plausible in the first

place for reasons which have nothing to do with the chain's step-by-step technical correctness.

When we are dealing with a truly basic issue such as justice, moreover, what we generally find plausible is what sits well with our already established views of what people and the world are like For intellectually scrupulous individuals, these views may indeed be screened to some extent by reflective re-examination. But even under the disciplines of conscientious soul-searching and liberal education, they are hardly universal out-givings of pure reason. Conditioned by historical accidents of time, place, culture, and personal experience; such views are also profoundly influenced by our social contacts, and by the very syntax and vocahulary of the language with which we communicate and therefore think. All of these factors subtly combine with largely subconscious ways of seeing and feeling to shape and color that highly subjective, sometimes even idiosyncratic, frame of reference which serves us as a "sense of reality."

When he proposes a "new approach" at this juncture, therefore, Socrates is really addressing himself to the rhetorical heart of the problem. A sophomore debater might have gone back to "re-hash" the dialectic of Book I, as might also the reputed Plato of the Academy. But this Socrates of Plato's philosophical drama, the Republic, knows better. Before he can get anywhere with straight-forward dialectic, he must first effect a change of the intellectual atmosphere in which the significance of his reasoning is evaluated.

The means by which Socrates now indeed begins to change the group's whole. intellectual orientation is disarmingly simple. We speak of a "just man" and of a "just society," and hence of "individual justice" and of "social justice." Thus far our attention has been focussed on the former. But individual man is small relative to society as a whole. Could it not be that he exemplifies what we are seeking only in miniature, whereas society illustrates it as a whole? If so, perhaps our difficulty has been like that of a reader who cannot make out letters too small for his near-sighted eyes; the same reader would have no trouble if the letters were large enough. And so, perhaps, neither shall we, if we shift our attention to society in which we may also find the text we are seeking "written large" enough to be clearer.

Upon obtaining the group's assent to this change of tack, however, Socrates pursues it in such a way as to affect much more than the scale of the inquiry. By its earlier preoccupation with the individual point of view, the discussion had hitherto more readily assumed each man's primary interests to be competitive with every other man's. Even in Glaucon's "received account" of how the notion of justice arises (II,A), society is conceived of only as an arbiter among such competitive individual interests. Hence the natural plausibility of Thrasymachus'

and of rapacious Gyges as a symbol of Everyman's secret inner self. But in his abovecited version of how "a State arises," Socrates takes the opportunity to focus attention on a very different aspect of man-not his sometimes ruthless drive for acquisition, but his creative capacity for production whether as farmer, herdsman, craftsman, merchant, artist, or member of one of the learned professions.

It is our perspective on human nature which Socrates thereby changes and with it our view of society. No longer is the question one of how naturally covetous men can be kept from taking advantage of each other. Rather it becomes one of how naturally productive men can best cooperate to their mutual advantage: Hence our mind's eye is distracted from the earlier insinuated concept of society as a group of would-be plunderers, each seeking to guard his own spoils from depredation by the others. Instead we are invited to view it as a collaborative organization of producers, each seeking to follow his own creative bent more efficiently so that all may enjoy the resulting goods and services. From this point on, most of the rest of Socrates' argument reduces, in a sense, to more detail. For, just so long as the magic ring of his rhetoric can keep the group's attention focused on this different view of human nature, individual and collective, he has effectively exorcised from our drama's intellectual backdrop the haunting spectre of Gyges' legendary finger ring as symbol of Everyman's wish-fulfillment.

It has sometimes been remarked as a kind of philosophic joke that there are three kinds of logic: deductive, for which we are most indebted to Aristotle; inductive, for which we are most indebted to John Stuart Mill; and seductive, for which we are most indebted to Plato. But the statement is more than a witicism! Logical "de-duction" is literally a 'leading-from" -from premises to a conclusion. Logical "in-duction" is literally a "leading-into" -into a generalization from particular instances. Similarly. logical "se-duction" is literally a "leading-aside"-aside from an inappropriate perspective, or frame of reference, to a more appropriate one, so that formal dialectic can be granted its intended significance. As the art of effective communication, true rhetoric has need of all three of these. And it is in his typical portrayal of Socrates' recourse to them, each in its required turn, that Plato again presents this philosophic hero as the true master rhetorician.

The congregation of specialized producers which Socrates has meanwhile introduced, of course, is also the sostyled "ideal republic" from which the dialogue takes both its title and its reputation as a pioneer venture in Utopian speculation. But this is a statement which requires a few words of preliminary clarification.

By "ideal" we commonly mean "flawlessly perfect." Hence we are tempted to think of an "ideal society" as a blissfully happy one. Much more will be said about this later. Before indulging possibly Utopian expectations too far, however, we should for the moment simply note

that the state which Socrates has conjured up for our imagination is as yet "ideal" only in the literal sense that it does not exist in fact but only, as he says, "in idea."

By a "republic" we also commonly mean a "country with a representative form of government." But here again we should not be misled into expecting Socrates to describe a broadly based democracy. The term's Latin origin was respublica, which literally meant "public thing." The latter was in turn a translation of the Greek term, politeia, which liter ally meant "things of the city (polis)". Since a city and its related countryside was the classical Greek political unit, these two terms were for all practical purposes equivalent. Either could be better translated into modern English as "the state" or "the commonwealth," without implications of a particular form of government. And as we shall presently see, Plato's ideal "Politeia" bears little resemblance to what we usually think of as a "republic" in the modern Western world.

The commonwealth which Socrates proposes to discuss, then, may be less than idyllic, and it is closely patterned after the historical example of Greek city-states. Both points are illustrated at once by his qualified recognition that such a state may have to go to war. Note carefully, how ever, the way in which Socrates hedges on this subject. It is only if the state is to be as luxurious as Glaucon insists, that "a slice of our neighbor's territory win be needed" to support such luxury. And "they will want a slice of ours," only if "like ourselves, they exceed the limit of necessity and give themselves up to the unlimited accumulation of wealth." But Socrates' own declared preference had been for the simple life. Hence it is without conceding war to be absolutely inevitable that he admits its possibility, and so now goes on to describe the Guardian class whose special function will be to engage in war.

C. Nature and Nurture of the Guardian Class

After relatively brief comment on what aptitudes are to be required of his Guardian class of specialized soldiers, Socrates next proposes to consider their education. The two broad headings are to be "music" and "gymnastics." About the first, however, his comments soon lead into an extended moral and cultural critique of traditional Greek liberal arts. He objects to popular literature, especially mythology, for its degrading representation of the gods.

Of all the professions, that of the Guardian has the most specialized requirements, both of natural aptitude and education. By nature the men chosen for this role, in addition to being strong, quick and able-minded, must also combine the contrary traits of aggressiveness and gentleness. for, if a man was aggressive only, he would be neither subject to command nor cooperative with his colleagues; and if he were gentle only, he would make a sorry warrior indeed. Socrates is concerned

that such a combination might be impossible, until he recalls the case of a watch-dog in which these very traits are combined. But natural aptitude is not sufficient to make a guardian. A very specific education is also required, and because Socrates predicts that this phase of the discussion will be especially relevant to the central inquiry ("Where is justice to be found in the state?"), he dwells on it at considerable length.

There are two sides to the education of the guardians, "gymnastics for the body and for the soul music." ("Music" here refers to the whole realm of the Muses: art, literature, philosophy, etc. as well as "song.") The former would develop the guardians' naturally aggressive traits, the latter their gentle traits.

Socrates begins with music, and first treats the area of literature: Shall we, then, thus lightly suffer our children to listen to any chance stories fashioned by any chance teachers and so to take into their minds opinions for the most part contrary to those that we shall think it desirable for them to hold when they are grown up?

The subjects of literature may be either fictional or non-fictional, but fictitious works must be strictly censored. Gods must always be portrayed as doing good, as being truthful, in word, in deed and in appearance. Thus, Socrates would eliminate from the guardians' literary education many of the Greek myths, in which the gods lie, kill. and disguise themselves in order to molest their victims.

(a) Inspiration

Plato's views on poetic inspiration have been expressed, most poetically and at great length, in the following passage in his Ion: "For the poet is a light and winged and holy thing and there is no invention in him until he has been inspired, and is out of his senses, and the mind is no longer in him: when he has not attained to this state, he is powerless and is unable to utter his oracles . Many are the noble words in which poets speak concerning the actions of men: but they do not speak of them by any rules of art : they are simply inspired to utter that to which the Muse impels them.... not by art does the poet sing, but by power divine. God takes away the minds of poets, and uses them as his ministers, as he also uses diviners and holy prophets in order that we who hear them may know them to be speaking not of themselves, who utter these priceless words in a state of unconsciousness, but that God himself is the speaker, and that through them he is conversing with us."

This is the most elaborate presentation in the ancient world of the notion of poetry as pure inspiration, a notion which survives even to day with modifications. The poet speaks divine truth: he is divinely inspired like prophets. Poetry is not a craft which can be learned and

practised, at will ; it is the result of inspiration, the divine speaking through the poet. Plato here says nothing about the poet's lying, and it would seem that he is all praises for poetry as being divine truth. However, the implication even of this view is that poetry is nothing rational, and that is why even the poet's themselves do not often understand, what they write in a moment of 'frenzy'. Therefore, poetry cannot be relied upon as it is not the result of conscious, considered judgement, but the outcome of the irrational and the impulsive within us. Further, poets may express divine truths, but often, by their very nature, such truths remain beyond the comprehension of ordinary mortals.

(b) Imitation

Plato regards imitation as mere mimesis or servile copying, and not expression which is creative. Republic, Book X, gives us a reasoned and elaborate statement of his views on imitation. To put it briefly, if true reality consists of the ideas of things, of which individual objects are but reflections or imitations, then anyone who imitates those individual objects is imitating an imitation and so producing something which is still further removed from ultimate reality. "It is significant", says David Daiches, "that Plato develops this argument first with reference to the painter, and that he takes a simple, representational view of painting. Here the point is clear enough : in representational view painting is an imitation of a specific object or group of objects, and if it is nothing but that, if reality lies not in individual objects but in general ideas or forms, then, from the point of view of the philosopher, whose main interest is in apprehending reality, the painter is not doing anything particularly valuable - though, on the other hand, what he is doing is not necessarily vicious. Just as the painter, furthermore, only imitates what he sees, and does not know how to make or to use what he sees (he could paint a bed, but not make one), so the poet imitates reality without necessarily understanding it. Not only, therefore, are the arts imitations of imitations and are thus not once or twice but thrice removed from truth: they are also the product of futile ignorance. The man, who imitates or describes or represents without really knowing what he is imitating, is demonstrating both his lack of useful purpose and his lack of knowledge.

Such is Plato's theory of imitation. It did not occur to him that the painter by painting the ideal object could suggest the ideal form and thus make direct contact with reality in a way denied to ordinary people. Further, he did not realise that what the painter paints is not the exact reproduction of reality. It is the artist's impression of reality, and not a mechanical representation of it. Poetry is not servile imitation or copying: it is creative. It is the poet's view of reality that we get from him, and not reality itself. Plato failed to understand the nature of poetic truth or truth of idea.

In order to assess correctly Plato's theory of poetry and his attack on it, we must remember that the aim of his literary criticism is frankly utilitarian, that of educating the youth and forming them into good citizens of his ideal state. It is from this practical point of view that he judges poetry and finds it wanting. Hence his attack on Poetry.

Secondly, in order to understand Plato's attack on poetry, it is essential to keep in mind the contemporary state of affairs in Athens: (1) It was a time of political decline and dissolution. Education was in a sorry state. The epics of Homer formed an essential part of the school curriculum. They were venerated by the Greeks almost like The Bible. But in Homer there are many stories which represent the gods in an unfavourable light. So they were the common objects of hostile criticism on the part of philosophers and enducationists. Allegorical interpretations of these stories were considered unconvincing and difficult to understand. (2) Courage, heroism, magnificance, skill in the use of arms, were the virtues prized highly by the Greeks. Their conception of virtue was different from the later Christian conception. (3) The wonderful flowering time of Greek art and literature was over and the creative impulse had practically died away. Literature was immoral, corrupt and degenerate, poetry was decadent, and so was the object of much hostile criticism. (4) This degeneration had resulted in much heart-searching and reflection. As a result, philosophers and orators were regarded as leading spirits. They were regarded as superior to poets and artists; and so some were inclined to assign to them a higher status. There was a constant debate between the philosophers and poets regarding their respective significance.

His Attack on Poetry: Its Grounds

(A) **Moral.** Plato's attack on poetry must be judged with reference to its political and social context, for all his efforts were devoted to staying the deterioration of character, and to the restoring of health in both the individual and the state. He judges poetry from this point of view. He finds poetry wanting in this respect and, therefore, attacks it (and drama) on moral, emotional, utilitarian and intellectual grounds. On moral grounds, he attacks poetry as follows:

(a) Poetry is not conductive to social morality, as poets pander to the popular taste and narrate tales of man's pleasant vices. This has a demoralising effect. This is more so the case with drama which depends entirely on popular patronage.

(b) Poet "tell lies about gods". Gods, and great heroes descended from the gods, are represented as corrupt, immoral, dishonest, indeed subject to all the faults and vices of common humanity, even by Homer. They thus deprave public taste and morality, and militate against

reverence for the gods. Works of poets, like Homer, must not be prescribed for school study for this reason. Children tend to imitate the doings of gods and other heroes as told to them by their mothers, they fashion their own conduct on what they read. Philosophy alone is the proper subject of study.

(c) Drama is even more harmful. Judgement in dramatic matters is left to the many, and the result is lawlessness and licence, both in theme and expression. Poets and dramatists appeal to the baser instincts of men, their love of the sensational and the melodramatic. The vulgar and the morbid is thus fostered, and a, "sort of evil theocracy has taken the place of old aristocracy, with disastrous consequences to national well-being."

(B) **Emotional.** This would seem to imply that Plato's censure is against bad literature; but in reality his criticism is much wider. He also criticises poetry on emotional grounds, and it is a criticism of poetry and of all literature as such, for poetry has certain inherent weaknesses which render it unsuitable for fostering wisdom and morality or bringing about the right and balanced development of the personality of the youth. These inherent weaknesses of poetry and drama are :

(a) The poets are, "divinely inspired." It means that they do not compose poetry as craft, but by virtue of some impulse of a mysterious, non-rational kind, coming from some supernatural source, outside their own personality: They utter unconsciously what the Muse impels them to say; like fountains they allow to flow out freely what comes to it. Hence their pronouncements are unreliable and uncertain. The inspiration may cease any moment. There might be some truth in them, for they are divinely inspired, but such partial and imperfect truths must be carefully examined. Such truths can be no substitute for knowledge based on reason.

(b). The poets cannot often themselves explain what they write, for their frenzy is 'non-rational'. Allegorical interpretations may be clever, but they are useless, as they are beyond the reach of the young and the immature. Even allegorical interpretations cannot justify stories of a baneful nature.

(c) Barring lyric poetry, which is purely narrative, all other poetry - epic, tragedy and comedy - is imitative, wholly or partially, and all imitative poetry Plato regarded as pernicious. In imitative poetry, the poet, and the reader as well, identifies himself completely with the fictitious characters of poetry, and such absorption in other personalities is weakening and unhealthy. It enfeebles character and personality, and impairs the singile mindedness and integrity of the individual. Imitation soon becomes a second nature and the actor who imitates tends to behave like the object of his imitation. Thus one who imitates a female

part tends to grow effiminate. Imitation will make him cowardly, knavish or clownish, if such roles are imitated.

(d) It is easier to imitate lower or baser part of 'the soul' i.e. the passionate element-and such imitation of the baser, non-rational elements gives greater pleasure at the moment. Hence it is that the poets, whether epic, tragic or comic, abound in the vulgar, the sensational and the corrput. Reason is thus kept in abeyance and full way is given to the emotional. People give way to emotional disturbances (say during a theatrical performance) of which they would be ashamed in real life. Poetry thus has a debilating affect, it leads to loss of balance, with feelings unrest-rained by either reason or principal. He condemns poetry in Republic X, for the poets, "they feed and water the passions instead of drying them up, and let them rule instead of ruling them as they ought to be ruled, with a view to the happiness and virtue of mankind."

(e) In Republic X, there is a discussion of the emotions of pity and grief. These emotions should be restrained, but in tragedy we give an uncontrolled expression to these emotions and thus play a woman's part. Now pity and grief are gentle, humane emotions, not violent and anti-social, like sex and revenge. Plato is opposed not merely to the violent or anti-social emotions, but to all emotions as such.

(C) **Intellectual.** Plato attacks poetry on intellectual grounds as well: poets have no knowledge of truth, for they imitate appearance and not the truth of things, illusions instead of reality. Poets, like painters, imitate the surface or superficial aspects of things. Beyond the world of the senses there is another world, the world of ideal reality, where concepts, like truth, virtue, beauty, etc., exist in an ideal form. The Phenomenal world is a mere illusion, a reflection or shadow of the ideal world. The poets have no knowledge of reality; they simply imitate the shadowy or the illusionary. Poetry is thrice removed from reality: it cannot be a source of knowledge and truth. It can tell us nothing about the essential reality.

(D) **Utilitarian.** Poetry is the product of futile ignorance. The poet who imitates without really knowing what he is imitating is demonstrating both his lack of useful purpose and his lack of knowledge. Plato is not content with putting the, 'imitator' of something below its maker; he also puts the maker below the user. He writes, "there are three arts which are, concerned with all things: one which uses, another which makes, a third which imitates them." The poet stands the lowest, for neither does he use, nor does he make, he merely imitates. Poetry can serve no useful practical purpose: it must not be a part of school curriculum.

Thus Plato attacks poetry on intellectual, emotional, utilitarian, and moral grounds, and demonstrates its uselessness, and its corrupting influences. He ends his charges against poetry by saying that in an ideal state, "no poetry should be admitted save hymns to the gods and panegyrics on famous men. " The poets are to be honoured, but they are to be banished from his ideal state.

Attack on Poetry: A Kind of Special Pleading

The fact is that much of his destructive criticism of poetry is a sort of special pleading on behalf of philosophy as more suitable for the education of the youth. He follows the methods of a clever advocate calling attention to whatever supports his point of view, and ignoring facts of an inconvenient kind. Everywhere he accomomdates his reasoning to the matter in hand. For example, the evil effects of imitation and emotions are emphasised, while their possibilities of good, their power of stimulating and elevating human nature, are constantly ignored. He could not have been blind to these facts, but his duty as an advocate compels him to minimize their importance. Thus if his attack on poetry is considered as a kind of special pleading, it becomes more explicable and understandable. He is not pronouncing judgment after weighing the pros and cons, but merely holding a brief for his client philosophy.

Plato's Attack: Misunderstanding Caused by It.

In the course of ages, Plato's attack on poetry caused much misunderstanding. During the Renaissance and after, Puritan's cited him as an example in their attack on poetry, and lovers of poetry accused him of, "a denial of the value of art." Various attempts have also been made from time to time to explain away this condemnation of poetry on the part of Plato. Thus Sir Philip Sidney tried to justify Plato by saying that Plato's attack was directed not against poetry, but against the abuse of poetry. But the above discussion makes it quite clear that he rules out all dramatic and epic poetry, because of certain inherent defects in them. Further, it has been pointed out in his defence that Plato's views were conditioned by certain specific circumstances of the age, and, therefore, his condemnation is not of universal application. There is some truth in this point of view, but it does not cover the whole of Plato's attack. As we have noted above he condemns all poetry as such, and not merely bad poetry.

Aristotle was the great disciple of Plato, and it was he who took up the challenge of Plato at the end of Republic X to show that poetry was, 'not only pleasant but also useful', for man and society. Though Aristotle never refers directly to Plato, much of the Poetics is a covert

reply to his great master. Aristotle takes up Plato's challenge and demonstrates the value and significance of poetry in moulding the character of the individual. The Poetics is a systematic exposition of the theory and practice of poetry, a well-reasoned rebuttal of Plato's charges against poetry..

1. Plato was an idealist. He believed that the phenomenal world is but an objectification of the ideal world. The ideal world is real; the phenomenal world is but a shadow of this ideal reality. It is, therefore, fleeting and unreal. Aristotle, on other hand, believed in the reality of the world of the senses. The world is real, and it must form the basis of any scientific or systematic study. It is on the basis of the study and observation of particular realities that general principles can be induced. Thus Aristotle moves from the real to the ideal, from the particular to the general. His methods are inductive. In this respect, he stands at the opposite pole from Plato.

2. Aristotle makes full use of the terminology and doctrines of Plato, develops or confutes them, and on the basis provided by them develops theories of his own. Plato was a more original genius; Aristotle more comprehensive and systematic.

3. Plato was the first to use the word, 'imitation', in connection with poetry; Aristotle took the word from his master, but breathed a new life and soul into it. Plato considered imitation merely as mimicry or a servile copy of nature; but Aristotle interpreted it as a creative process. The poet while imitating reality transforms it into something new and much higher. He brought the emotions within the range of imitation.

4. Plato likened poetry to painting: Aristotle likened it to music. According to Plato, poetry imitates only surface appearances, as does a painter; according to Aristotle, poetry imitates not only the externals, but also internal emotions and experiences.

5. In Plato's view, poetry presents a copy of nature as it is; according to Aristotle, poetry may imitate men as they are, or better or worse. Poetry is not concerned so much with what is, but with what ought to be. Poetry gives us an idealised version of reality. Thus the two differ widely in their views on poetic truth.

6. Plato condemned poetry on moral, intellectual, and emotional ground. Aristotle takes up the objects of Plato one by one, and justifies poetry morally, emotionally and intellectually. He is the first to use the term Katharsis in connection with tragedy, and this part of the Poetics is highly original and moving. We get no corresponding theory in Plato. The theory of Katharsis enables Aristotle to demonstrate the healthy influence which poetry, in general and tragedy, in particular, exercises over the emotions.

7. Plato had taken up the cudgels on behalf of philosophy, and his purpose was to show that philosophy is superior to poetry, and so philosophy must replace poetry in the schools; Aristotle, on the other hand, takes up the cudgels on behalf of poetry and effectively brings out its superiority. In his view, poetry is to be preferred both to history and philosophy.

8. Plato regarded the emotions as undesirable and so advocated their repression; Aristotle, on the other hand, stresses the need for emotional outlets. "Doubtlessly, Aristotle was saner in this than Plato with his phobea of emotion" (Lucas). Emotions may be controlled and guided, but they must not be supressed.

From whatever angle we consider, Plato and Aristotle, master and pupil, stand poles apart. There were radical differences between these two minds, and, "out of this difference came the most formidable assault on poetry, and the most effective defence of it, that has ever been known." The nature of Plato's objection to poetry is quite in accordance with the nature of his philosophy, just as Aristotle's answer to that objection accords with the nature of his philosophy, and with his antipathy to Plato's. The difference between the two minds is shown in the way they approach the very existence of poetry. It seems a paradox that Plato, who in his youth had done exquisite things in poetry, and in his maturity had such perfect command of literary art that he could present philosophy as an enchanting music of ideas, should have been the man to condemn poetry; whereas Aristotle, whose extant works can scarcely be called literature at all, should have directed the full force of his philosophy into the sanest and strongest justification that poetry has ever had.

Aristotle could never have stood beside Plato as a literary artist. But it was Plato, the philosopher, who condemned poetry; and the mere fact that he did so is typical of the way his philosophy regarded things. "Things being important only as the representatives of ideas, he was quite prepared to say that a thing which was unnecessary or unworthy as a representative of ideas ought not to exist. Poetry was a thing of this nature; Plato, therefore, proposed that it should be abolished. But it was with, a biologist's respect for the existence of things that Aristotle looked on poetry; for him, ideas were only important as the interpretation of things." It never occurred to Aristotle to ask whether poetry ought or ought not to exist, It does exist: it he questions his philosophy asks are: In what manner and to what result does it exist? One might perhaps say, Aristotle would no more think of asking whether poetry ought to exist or not, than whether a species of animals ought to exist or not, than whether a species of animals ought to exist or not. At any rate the conclusion he comes to is the exact opposite of Plato's opinion; it is, that the function of poetry can be supremely beneficient. It may very well be that he started with his opinion; and that to prove it against the

great authority of Plato was his chief motive in composing the Poetics. He rejected, in all spheres of philosophy, Plato's theory that the emotions are in themselves bad; and in particular he rejected the view that, by rousing the emotions, poetry produces a dangerous excess qf these emotions, in real life. "Aristotle's theory of 'Katharsis' is the answer to Plato on these points, and one of the main elements in his defence of poetry as having a proper and necessary place in human life, and therefore in the state."

Plato is the first conscious literary critic who has put his ideas in a systematic way in his Dialogues. Though Plato's views on art and literature are scattered all over his works in the form of stray references, his Ion and Republic (more specially book X) are the two works in which he has expressed his views on these subjects forcefully and at length, His views on (a) poetic inspiration, (b) imitation and (c) his condemnation of poetry, are not only interesting in themselves, but also of great historical significance.

His Criticism: Its Value

There is no doubt that Plato nowhere gives a coherent body of literary theory, but he gives ideas, suggestive and illuminating, hints more valuable than any formulated doctrine. His literary criticism scattered and fragmentary as it is, is still of great value and significance. The value of Plato's criticism and his originality may be summarised as follows :

1. "In his works appears for the first time the conception of mimesis or imitation as the essential characteristic of all arts" (Atkins). All the arts are related in essence, for they all imitate nature; here thus is the first attempt to co-relate the arts. Further, he divides the arts into two (a) the fine arts, and (b) the useful arts, as, for example, medicine, agriculture etc.,

2. Though, in general, Plato regards imitation as a mere servile copy of surface or superficial appearences, yet at places he advances a little further. "Alive as he was to an unseen reality existing behind the objects of sense, he conceived of an imitation of the ideal forms of that unseen world" (Atkins). Such imitation he associated with poetry of the highest kind; a process which represented things as they ought to be, and not in their actuality. Thus we find hints in him of poetry being a creative process.

3. Similarly, he makes significant advance in his views on inspiration, when he regards it as an ecstatic power, a form of spiritual exaltation which sends the soul in quest of ideal beauty. It liberates the

soul from the bondage of custom and convention and carries man nearer to truth.

4. Poetry is inspiration, but it is also an art and breaks new grounds in laying down basic principles for its practice as an art. (a) The artist must take thought, i.e. he must select and organise his material. (b) He must have knowledge of the rules and techniques of his art. He must follow the law of order and restraint, and (c) Study, exercise and learning are essential. Thus the arts can be taught.

5. He emphasises, for the first time, that organic unity is essential for success in all arts. He compares a work of art to a living organism, having a body, as well as a head and feet, with a middle, and extremities, in perfect keeping with one another and the whole. He thus desires not only the unity and completeness that is provided by a suitable, beginning, middle and end, but also a harmonious inter-relation of the different parts. Artistic unity means that no parts Could be changed or omitted without an injury to the whole work. He is the first to emphasise the doctrine of artistic unity.

6. His classification of poetry into dithorambic (lyric), epic and dramatic on the basis of methods of narration followed by them, originated the classification of poetry into forms or styles.

7. He accepts the traditional 'pity' and 'fear' as the emotions proper to tragedy. Though he has not much to say about Catharsis-indeed, he does not apply the term to tragedy at all- yet he hints at the process when he speaks of external agitation subduing the agitation within (a homeopathic process) as when a crying child is rocked by the nurse, and is thus pacified.

8. "With his remarks on Comedy may be said to begin the theory of the ludicrous in antiquity" (Atkins). When he says that the ludicrous is the outcome, to some extent, of defects, in friends, i.e. those with whom we are in sympathy, he hints at a profound truth, for true laughter can result only when we like the person exposed to ridicule. However, Plato is against excessive laughter on the ground that it leads to equally violent reactions.

9. As regards the function of poetry, he is definitely of the view that it is not merely the giving of pleasure, but the moulding of human charter, the bringing out of the best that is latent in the human soul.

10. His ideas of poetric art are high. Poetry must be characterised by austerity, order, and restraint. "He is thus the first to enunciate the classical ideas of artistic beauty" (Atkins).

11. He is also the first to emphasise the value of decorum in art. He condemns incongruities of style, melody and rhythm, and also the ridiculous mixture of tragic and comic effects that were a feature of contemporary drama.

12. He lays down high standards for literary criticism. A critic must have courage, knowledge and wisdom, he must lead the many, and be not led by them. Tastes of the general public cannot determine literary standards.

Conclusion: His Greatness

In short, "it is as a pioneer in literary theory that he figures mainly in the critical development; with him begins that larger and more philosophical criticism which aimed at viewing literature in relation to life, and at arriving, if possible, at the inner most laws of its being" (Atkins). His greatest achievement lies in the fact that he grasped the first principles, the fundamentals, with unerring certainty. He was fully alive to the need of a logic of art, the organic unity of art, and laid great stress on clear thinking as necessary for artistic creation. He was the first to recognise the mysterious power of poetry, its vitality, and its power of communicating truths. He regards poetry as an influence moulding character, rather than as a means of imparting moral instruction and doctrines. Poets open men's hearts to what is good and beautiful and so make them sensitive to what is highest and most valuable in life. They bring out the best that is latent in the soul.

"Plato is far removed from the later moralistic theorists, as he is from those who advocated, Art for Art's sake" (Atkins). "With him literary theory really begins, he set men thinking, he gave inspiration and direction to critical efforts, and at the same time he supplied ideas for generations to come. It was in this way that he made later criticism possible." His influence has been subtle and enduring, more so because of the grace and beauty of his language. "The very dust of his writing is gold."

Plato is often regarded as the father of communism. It was not, however, communism, based upon mere equality of wealth. Plato seeks to effect this revolution through spiritual means. The State and the human mind should be reformed at the same time. It is then and then alone that justice, as the supreme objective, can be realised.

Long before Plato, the land belonged to the groups of tribe and clan. The State often supervised private property. Pythagoras said, "Friend's goods were common goods". Aristophanes in one of his plays, observed:

"The silver, and land, and whatever beside.
Each man shall possess, shall be common and free."

Plato speaks of only two classes of people, namely the rulers and the auxiliaries, who come within the purview of communism. They represent reason and spirit respectively. The members of the third class,

namely the craftsmen, workers, and farmers are governed by 'appetite', which is connected with the economic aspect of life. Hence Plato's communism covers a small area, since the ruling people and the auxiliaries account for a small section of the citizens. Plato is in favour of disinterested service to the state. A guardian will look upon the state as a unit of which he is the head. He is, therefore, absolutely free from "appetite". Only the third class of people will form the economic class. But even the class of artisans, craftsmen, and farmers will have their private property strictly under state supervision.

The Marxist communists believe in the materialistic interpretation of life and history. Plato does not. In his concept of communism, mind and reason figure prominently. The modern communists differ from Plato in the conception of justice. The communists believe that justice is the reward by the State for the services efficiently rendered by the citizens. Plato On the contrary thinks that justice is the discharge of one's duties to the State. Then again. Plato's glorification of aristocracy gives the lie to the popular conception of communism, in which the entire society is involved in the government. Modern communism is based upon democracy. while Plato's communism is run by a few.

Plato's communism has nothing to do with the economic structure of the society. The guardians have not even a small plot of land, either collectively or individually. They have no use of gold and silver, for as plato says, "the divine metals are within them." The guardians believe in plain living and high thinking. This austerity cannot be the ideal of a communist state, and has been criticised as austerity or asceticism. It has been called a life of renunciation that does not promote material happiness. Unlike the communists, Plato does not pursue a concrete economic programme. Nor does he advocate anywhere the socialisation or nationalisation of the means of production. His aim is primarily political, and he is, therefore, very little concerned with the economic aspect.

A critic named Natorp has described Plato's communism as "half-communism". For the communism as envisaged by Plato does not affect the entire society. It seems to be a paradox that while advocating communism for the Guardiansand the auxiliaries he recommends this for the workers. What is sance for the gooder must be a sance for the goose. Plato assumes says Barker that because there are three elements in the human mind, there are three classes in the State corresponding to those three elements and he further assumes that because each of the element of the mind should be limited to its appointed work, each of three classes of the State should be limited to the operation of the element of mind to which it corresponds. In this way be arrives at a system of communism for the ruling and fighting classes, on the groung

that it is necessary for the operation of the elements of reason and spirit, which they represent, and a system of private property for the producing class, on the ground that it is consequential on the operation of the element of appetite represented by that class.

Plato's idea of the community of property is not altogether new. The sacredness of private property is rather a modern notion. In the primitive society, laud was often held in common. According to Aristotle, there were quite a few nations, who held land in common and distributed the produce on equitable terms. We have it On the authority of Benjamin Jowett that the early Christians also held their property in common, for Christ himself had given an injunction to that effect. We feel tempted to ask whether a society is good, in which the interests of millions are sacrificed in the interest of a single person. having a huge property.

Jowett, therefore, raises objections to the platonic communism of property. Aristotle has pointed out that the motives of exertion would be taken away if there is community of property and each was dependent upon all. Everyone would produce as little and consumed as much as he liked.

"The efforts is too great for human nature; men try to live in common, but the personal feeling is always breaking in. On the other hand it may be doubted whether our present notions of property are not conventional, for they differ in different countries and in different states of society. We boast of an individualism which is not freedom, but rather an artificial result of the industrial state of modern Europe. The individual is nominally free, but he is also powerless in a world bound hand and foot in the chains of economic necessity".

In Plato's time there was a household economy, and there fore, his idea in respect of the community of property could be given a concrete shape. It is, however, not practicable in the changed context of the modern society. Then again, Sabine rightly points out that since "Communism in the Republic applies only to the guardian class, that is, to the soldiers and rulers, while the artisans are to be left in passion of their private families, both property and wives", how can it be consistent with promotion from the lower rank to the higher? There is, therefore, a lacuna in the platonic thought. Plato has spoken of the three classes in the society, but has kept silent about the slaves. Are we to understand that slavery as an institution is abolished in the platonic State?

Plato advocated the abolition of wealth in respect of the guardians and the auxiliaries. This is how he sought to eliminate the greed and rapacity of the rulers. It is quite possible that Plato has a concrete example in his view, namely Sparta, where the use of money and trade and commerce were strongly discouraged. Plato, as Sabine suggests, is

not in the least concerned to do away with the inequalities of wealth, because they are unjust to the individuals concerned. His purpose was to produce the greatest degree of unity in the State and private property is incompitable with this. While Plato believes that the abolition of private property will bring about the unity in the State, Aristotle holds an entirely contrary view. For he is convinced that the desired unity will not be achieved in that way.

Let us now discuss Plato's conception of the community of wives with which the community of property is inextricably inter-woven. Aristotle points out in his Politics that "no one else has introduced such novelties as community of women". But, infact, there were Greek States, which advocated the equality of men and women. Euripides condemned the subjugation of women in his play entitled Medea. In Sparta women on various occasions received the same training as men. Wives were state property, lavishly used for the production of the best children.

Women's Lib. movement, however, was not very popular. Plato says:

> *"If we are to set women to the same tasks as men, we must teach them the same things. They must have the same two branches of training for mind and body and also be taught the art of war, and they must receive the same treatment...If, then, we find that either the male sex or the female is specially qualified for any particular form of occupation, then that occupation, we shall say, ought to be assigned to one sex or the other. But if the only difference appears to be that the male begets and the female brings forth, we shall conclude that no difference between man and woman has yet been produced that is relevant to our purpose. We shall continue to think it proper for our Guardians and their wives to share in the same pursuits."*

To say all these things in favour of women in Greece in the fifth century B.C. was almost a social revolution. For the Greece of the time was the Greece of men, when women were always relegated to the background. They were regarded as chattel, and were meant only for bearing children. They were always in the inner apartments, and never became the partners of the males. Plato comes with his message of emancipation for women.

Plato has relentlessly pulled down the walls of family life. Family engenders selfishness and a narrow outlook. Monogamy is a taboo. Men and women are to be liberated from the bondage of family, and every body must feel that he or she belongs to the State. As the male guardians choose to live a barrack life, where marriage is unthinkable, so also female guardian cannot share a home with her male partner.

Plato believes in eugenics. The best men and the best women will be selected for mating. As the children are born, the parent age will be kept as a guarded secret. The children are not to be tied to the apron-strings of the doting and affectionate mothers. They will grow up, as if they are dedicated to the state. They will develop a bond of unity. Private families foster the spirit of selfishness. They also induce acquisition of wealth. But with the liquidation of family life, there will also be the liquidation of private property. Since the fathers and mothers do not know who their children are, they will never feel tempted to acquire and leave property for them. The state will become a single family, the members of which work for a common goal.

Benjamin Jowett does not feel happy about the procreation of children, along the lines suggested by Plato.

> *"Strength and health are not the only qualities to be desired there are the more important considerations of mind, and character, and soul. We know how human nature may be degraded; we do not know how by artificial means any improvement in the breed can be effected... Great men and great women have rarely great fathers and mothers. Nothing that we know of in the circumstances of their birth of lineage will explain their appearance. Of the English poets of the last and two preceding centuries scarcely a descendant remains,-none have ever been distinguished. So deeply has nature hidden her secret, and so ridiculous is the fancy which has been entertained by some that we might in time by suitable marriage arrangements or, as Plato would have said, 'by an ingenious system of lots', produce a Shakespeare or a Milton..... Even supposing that we could breed men having the tenacity of a bulldog, or, like the Spartans, 'lacking the wit to run away in battle', would the world be any the better? Many of the noblest specimens of the human race have been among the weakest physically. Tyrtaens or Aesop, or our own Newton, would have been exposed at Sparta; and some of the fairest and strongest men and women have been among the wickedest and wont. Not by the Platonic device of uniting the strong and fair with the strong and fair, regardless of sentiment and morality, nor yet by his other device of combining dissimilar natures have mankind gradually passed from brutality and licentiousness of primitive marriage to marriage Christain and civilized."*

The abolition of families has been encouraged by Plato for two reasons, namely loyalty to the state and no other institution, and the growth of the best children on purely eugenic principles. What Plato seeks is the improvement of the race, which the selective type of union will promote. Plato also advocates the abolition of marriage. For if

marriage as an institution continues, women fits to be guardians or even auxiliaries will have to be pushed back to the kitchen.

But after all this is said, the question that still hunts our mind is whether domestic animals and human beings can be equated. The sexual relations of men and women are not for mere breeding. The element of love and romance is there, to which Plato is blind.

It is interesting to note that Plato has deviated from his stand in the Laws. He does advocate private property. Every citizen will have a plot of land. But he has not the right to do Whatever he likes with his property or land. Property can be acquired. There should, however, be a limit to it. The movable property must not exceed more than four times the value of landed property. Each citizen may have two houses of his own. The entire area of the state should be divided into 5040 plots, to be divided among 5040 citizens. The size of the family has not been restricted, The physically and morally incurable people will not be permitted to raise families. The five thousand forty citizens are all land-owners, but each man that owns a piece of property must count it as the common property of the whole state. Gold and silver possessions are prohibited. The use of coins is permitted only for commercial purposes. Foreign currency may be used by travellers. Private property does not presuppose the existence of the rich people.

Plato's communism, though at times ridiculed as utopian, has a spiritual basis. He underrates things material, and upholds things spiritual. It does not of course mean that Plato champions the cause of asceticism. Yet on a critical study of Plato's communism. we feel a little uneasy about certain things. We feel for example, that individuality is reduced to the irreducible minimum in Plato's ideal Republic. We know that curbing individuality amounts to the curbing of freedom. We feel that the unification of the state is carried to an excess. "In a proper state". says Plato, "the individual will himself expand. and he will secure the common interest along with his own". Perhaps, we are tempted to say that Plato's concept of individuality differs from ours. He has said that three is no greater good that whatsoever binds the State together into one. That explains the whole situation. Plato is a staunch believer in the organic theory of the State. The individual members are the limbs of the body politic. The citizens, therefore, must subordinate themselves to the State. They must sacrifice individual liberty, personal comforts, and even the sweet dreams of building happy homes, resonant with the lisprings and laughter of children, and the warm touches of the wives. Marlin Luther and Machiavelli, and even the leaders of the French Revolution had the mantle of Plato upon them.

Plato's conception of communism differs from that of Marx. Marxian communism suggests that in a capitalistic society the government becomes a tool in the hands of the capitalists, and that the capitalists are out to exploit the working class. If there is the dictatorship

of the Proletariats, they can nationalise the instruments of production and prevent the exploitation of man by man. Marxian communism rules out private property altogether. It also envisages the possibility of a stateless society. With the withering away of classes, the State will also wither away. In a capitalist society the rich are getting richer, and the poor poorer. Marxian communism will be guided by the principle: 'From each according to his ability to each according to his needs'. A capitalist enjoys all the loaves and fishes, all the comforts and amenities of life. They wallow in wealth and welter in luxury. But in a classless and stateless society the goods will be distributed according to the needs of the consumers.

Plato said almost the same thing when he quoted the view of Pythagoras: 'The friend's goods are common goods'. He spoke of three classes of people-the rulers, the soldiers and the farmers. They will discharge their duties, and be guided by reason, justice and goodness. Reason and spirit will inspire the rulers and the soldiers, for they represent the soul. The farmers represent not the spirit but the appetite The guardians of the State must have no possession, no private property. They are the organs of the State, and avoid the element of appetite. Political and economic powers must not be in the same hands. For political efficiency economic rowers are to be shifted. Whenever there is a union of two powers,-political and economic, the inevitable result is not only inefficiency but also corruption.

Plato also believed in abolition of the family. The guardians shall live in barracks and share meals with others at a common table. The permanent monogamous sexual relationship should also be stopped. The farmers and producers, however, shall have private property as well as wives.

It may sound fantastic when Plato says that children shall Dot know their parents, nor shall parents know their children.

Plato assigned political powers to guardians of the States, but denied them private properly. This he did to avoid plutocracy. We may quote Plato himself:

> *"In the first place,-none of them should have any property or his own beyond what is absolutely necessary; neither should they have a private house of store closed against anyone who has a mind to enter; their provisions should be such as are required by trained warriors, who are men of temperature and courage; they should agree to receive from the citizens a fixed rate to pay enough to meet the expenses of the year and no more: and they will go to mess and live together like soldiers in a camp..... And they alone of all citizens may not touch pr handle silver or gold, or be under the same roof with them; or wear them, or drink from them. And this will be their salvation, and they will be the saviors of the State. But*

should they even acquire homes or land or moneys of their own, they will become house keepers and husbandmen instead of guardians, enemies and tyrants instead of allies of the other citizens."

"The Guardians of the State should have no family of their own. The women should be in common. A wife is an instrument for the procreation of children. Women should not take part in active politics. They should stay at home and bear children. Plato does not see any sacrament in marriage, nor is there a spiritual communion of husband and wife. Plato watched the condition of women and sought to improve their position. He did not like that women should be regarded as chattel. He insisted that there should not be any difference between man and woman.

True, women are weaker. yet given opportunities, men and women can discharge their duties equally skilfully. He was determined to emancipate women from the slavery to men. Marriage in his opinion was something sacred and solemn."

In The Laws Plato observed:

"Let the age for holding office be, in the case of a woman, forty in that of a man thirty. Let the age of military service be, for a man from twenty to sixty. but for a woman after she has borne children, upto the age of sixty."

Plato, as a true communist. espoused the idea that women must not be confined to the kitchen or the four walls of their dingy home. Women should have a say in matters of marriage and divorce. Children are to be born for the good of society, and not for mere carnal satisfaction. Marriages will be permanent or temporary according to the need of population. Guardians will be elected not alone from men but also from women. Male hegemony will be a thing of the past. Barker sums up Plato's view in an admirable manner:

"Plato dreams of solemn and controlled nuptials, directed to eugenic ends: far from abolishing he seeks a consecrated marriage. by making it serve the consecrating final cause from which alone comes every food and consecrated State-the greatest food of community".

Plato's theory of communism has certain salient features:

(1) Plato's major objective was to achieve justice at any cost. Any obstacle to the fulfilment of the goal must be removed.

(2) No political philosopher, ancient or modern has even mentioned communism of wives. He espouses the abolition of a permanent monogamous sexual relationship and the substitution of regulated breeding at the behest of the rulers for the purpose of securing the best possible offerings.

(3) The State must not be allowed to drift to anarchy, disunity or disorder. If the citizens are guided by virtue, knowledge and justice, there is no possibility of any discord in the state.

(4) Plato wants communism to be confined only to the guardians and soldiers. Producers are outside the purview of Platonic communism. While the guardians, i.e., rulers are the custodians of political power, and are not entitled to private property in any form, the producers can enjoy private property. Marxian communists feel embarrassed at Plato's communism. They cannot reconcile themselves to the idea that the rulers shall have no houses to live in; they will have their food and accommodation in common barracks. Then lives are as simple and austere as those of monks of the Middle Ages, who subjected themselves all kinds of mental rigours.

Plato's idealism is unquestioned. Marxian communism insists on the distribution of food from each according to his ability to each according to his need. Plato does not make an economic or material interpretation of history or society. Nor does he think of the supreme need of economic welfare and stability of the society as a whole. This is also not reasonable that the producers, the members of the third class, are deprived of the benefits or priviledge of communism. Private property or a sweet and permanent home have been the dreams of millions of people down the ages. But it sounds paradoxical that the guardians are never allowed to nurse such fond hopes and cherish such dreams.

Aristotle, though extremely devoted to his master, once said: "Plato is dead, but truth is bearer". He, therefore, did not feel happy to hear Plato's views on communism. Plato says:

> *"In the first place, no one shall have any private property, unless it is absolutely necessary. Secondly, no one shall have dwelling place or storehouse which anyone who pleases may net freely enter. To supply the proper necessities of men who are warrior athletes, both prudent and courageous, they shall receive from the other citizens a fixed rewards for their guardian ship, large enough to support them for a year and leave nothing over. They shall live in common, taking their meals at the public tables, as in an army. As for silver and gold, we shall tell them that they have the divine metals always in their hearts, given them by the gods, and have no need of men's silver and gold; nay, that it is an act of impiety to pollute their possession of the divine gold by conjoining it with the mortal; for many unholy deeds are done for the common currency, but the coinage in their souls is unsullied. They alone in all the city are not allowed to handle or touch silver and gold, or to be under the same roof with it, or hold it in their hands, or drink out of gold and silver vessels; this will be their salvation, and the salvation of the city. But*

if at any time they acquire land or houses or money of their own, and are men of business and farmers instead of guardian, they will become the hated masters instead of the allies of the other citizens. They will live their life, hating and being hated, plotting and being plotted against, always in greater and more intense fear of the citizens within than of the enemies without, rushing to the very brink of destruction, and the city with them."

Aristotle was more realistic, more matter-of-fact than Plato. He differed fundamentally from his master not in respect of Poetics alone. He could not see eye to eye with him in his conception of communism. He did not like the abolition of family life. Family is the groundwork of a happy home and Plato has struck at its very root. Plato is an iconoclast from this point of view. He is blind to the ideas of heredity and tradition. and the sanctity of family ties. Man. in his opinion, has become a stud bull, whose major function is to procreate children, who are healthy and beautiful, to be the assets of the State. Husband and wife are not for the sole propose of mating and procreation. Marriage has, of course, sex as one of its functions. But that is not all. There should be spiritual partnership between the two, and sex is ultimately sublimated. Plato has challenged customary ideas. No father was to know his own children. and no mother hers. The babies are taken away atonce and placed in the custody of public nurses. All the children that are born in the tenth month, and also in the seventh, after a man's bridal day, will be called by him, if male his sons and if female his daughters, and they will call him father, and similarly he will call the off spring of this generation grandchildren, and they again will call and his fellow-bridegrooms and brides, grandfathers and grandmothers.

We have quoted at length from The Republic only to prove that Aristotle's criticism has its validity.

Aristotle did not like Plato's excessive zeal for feminism. Women according to Plato were able to do everything men could do. It is sheer masculine prejudice that a woman would do the work a little woose.

Aristotle thinks that communism of women will reduce sexual temperance to the irreducible minimum. The guardians will be emotionally starved. Acts of incost will be on the increase, though unknowingly. Children will be in the custody of public nurses, and will naturally be neglected.

"Plato", says Benjamin Jowett, "may be regarded as the 'captain' or leader or goodly band of followers; for in the Republic is to be found the original of Cicero's De Republic, of St. Augustine's City of God, of the Utopia of Sir Thomas More, and of the other numerous imaginary State which are framed upon the same model".

However much we may criticise Plato's conception of the ideal state we must remember that it is not a utopia, that always remains an unattainable idea in the land of heart's desire. Plato has weighed in the balance the city-states that existed in his time and found them wanting. A thens was a democracy. and Syracuse a land of tyranny. Plato has loved neither of the States. With political idealism, not divorced from reality, Plato evolved a new state of his own. Plato knows that, like ideals, this ideal cannot also be fully translated into reality. He has rightly said, "The city is founded in words; for on earth I imagine it nowhere exists". A candid confession with not much of illusion! The world of ideas does exist. and such ideas have been walking, in Morley's picturesque phrase, in the corridor of time. We shall, therefore, do well by not dismissing the idea of the ideal state as utopian or fantastic.

According to Plato, there are three aspects of the human soul-reason, spirit, and appetite. Reason promotes rational thinking, spirit instils courage and inspires man to fight, while appetite gives rise to various feelings and desires, which are not always based on reason, The three aspects of the soul are reflected in the three classes of men, namely the guardians, auxiliaries and the artisans and farmers. Plato insists that the members of all the three classes should do their duties honestly, and this becomes the basis of Platonic justice.

Whenever injustice creeps in, the ideal state successively degenerates into timocracy, oliarchy democracy, and tyranny. Whenever the rulers are devoid of reason. they suffer from the domination of appetite. Originally the state was rather elementary, when people were satisfied if they could meet the primary needs of life. Food, clothing and accommodation were what they were wholly concerned with. Intellectual, moral, or aesthetic problem never oppressed them. But such a simple life cannot continue long. Painters, sculptors and people of other professions were drawn into the framework of the society. In course of time the society became complex, and the members were no longer satisfied with a life that was hardly better than that of animals. The population increased enormously, and the texture of the society was changed. As the state became unwieldy, a new class of people emerged, known as soldier, who were supposed to have withstood foreign aggression and maintained internal peace and security. The soldiers were concerned only with war. Along with the soldiers came the police force. The soldiers and the police were imbued with spirit. The ideal state, however, is not ruled by the soldiers. It is the philosopher-kings, who will be the guardians or rulers of the state. Benjamin Jowett has ably analysed the Platonic conception of the philosophers:

> *"In language which seems to reach beyond the horizon of that age and country. he is described as the spectator of all time and all existence. He has the noblest gifts of nature, and makes the highest use of them. All his desires are absorbed in the love of*

wisdom, which is the love of truth. None of the graces of a beautiful soul are wanting in him; neither can he fear death, nor think much of human life..... He has a clearer conception of the divisions of science and of their relation to the mind of man that was possible to the ancients. Like Plato, he has a vision of the unity of knowledge."

Plato himself has dwelt at length upon the virtues of a philosopher. It is worthwhile referring to some of them. In Gorglas. Plato says:

"He is most likely to have been a philosopher who has done his own work, and not troubled himself with the doings of other men in his life time."

Again, in the Sophist, he says :

"Philosophers appear in various shapes; they walk to and fro in cities, as Homer says, looking /from above upon human life; and some think nothing of them, and others can never think enough; and sometimes they appear as statesman, and sometimes as sophists; and then, again, they seem to be no better than madmen."

In Phaedo he says: *"He who has lived as a true philosopher has reason to be of good cheer when ho is about to die."*

The philosophers, according to Plato, are the most competent to rule. In the Republic he says:

"This was what we foresaw, not without fear and hesitation, that neither cities nor states nor individuals will ever attain perfection until the small class of philosophers is by some chance compelled to take care of the state; or until kings are divinely inspired with a true love of true philosophy. That either or both of these alternatives are impossible. I see not reason to affirms; if they were so, we might indeed be justly ridiculed as dreamers and visionaries."

Plato believes that justice can triumph only when philosophers become kings or king!'. become philosophers. During their rule the state is run very efficiently, because the guardians never care for self-aggrandisement. The interest and happiness of the people are their sole concern. Even the soldiers and the producers emulate their noble example, and forget petty jealousies and ambitions.

Such a state of things, however desirable, cannot continue for ever. What Goldsmith says is applicable in every sphere of life-"When wealth accumulaties men decay." Moral decay springs out of the excessive accumulation of wealth. "The excessive increase of anything", says Plato, "often causes a reaction in the opposite direction; and this is true not only of the seasons and of animal and vegetable life, but above

all forms of government." The unity and harmony of the state are disturbed. The rich grow richer. and the poor poorer. A s the rulers seek to effect changes in the distribution of wealth, Political changes are sure to ensure. Private property becomes a patent fact. People no longer feel interested in the state as a whole. Accumulation of wealth becomes the primary, if not the sole, objective. Men are then goaded by 'appetite'-the desire to live as one likes. Anarchy and lawlessness are let loose.

It is then that timocracy comes into power. Timocracy has been discussed at length by Plato. "I know of no name for a government of honour other than timocracy. or perhaps timarchy. "

Again Plato says:

"In the fear of admitting philosophers to power, because they are no longer to be had simple and earnest, but are made up of mixed strain; and in turning from them to passionate and less complex characters, who are by nature fitted for war rather than peace; and in the value set by them upon military stratagems and contrivances, and in the waling of everlasting arstimocracy will be for most part peculiar."

Again a timocrat is described by Plato; *"Timocrats invent illegal modes of expenditure; neither they nor their wives care much about the law..... The young timocrat should have more of self-assertion, and be some what less sophisticated, and yet friend of culture; and be should be a good listener, but not a speaker. Such a man is apt to be rough with slaves, unlike the educated man, who is too proud for that; and he will also be courteous to foremen, and remarkably obedient to authority; be is a lover of power and a lover of honour; claiming to be a ruler, not because he is eloquent, but because he is a good soldier."*

Plato continues, *"Timocrats will have a fierce secret longing for gold and silver, which they will board in dark place having magazines and treasures of their own for the deposit and concealment of them; also castles which are just nests for their eggs, and in which they will spend large sums on their wives, or on any others whom they please. And they are miserly because they have no means of openly acquiring the money which they prize; they will spend that which is another man's on gratification of their desires. stealing their pleasures and running away like children from the law, their father. They have been schooled not by gentle influence but by force, for they have neglected her who is the true Muse. the companions of reason and philosophy, and have honoured gymnastic more than music. Timocrat man will despise riches only when he is young; but as he grows older, he will be more and more attracted to them. because he has a trait of the avaricious nature*

in him, and is not single-minded towards virtue, having lost his best guardian."

We have quoted at length from the Republic only to show how the timocrats. apparently believes in principles of honour for that is the etymological derivation of the term timocracy, have deviated from the ideals, preached and practised by the philosopher-kings. Yet they do not completely lose sight of the ideals of the guardians. They belong to the mixed class, for they have as much of the philosophic nature of the guardians as the economic nature of the people of the third class, "On the one band", says Barker, "it [timocracy] has its affinities with the ideal State: it retains the system of common meals and a system of common education. though on a lower plane; and its rulers abstain from agriculture, handicrafts, and trade. On the other hand it has also its affinities with Oligarchy: it over emphasises the share of the body in education; and its citizens have private households private property and (again like the Spartans) a passionate if secret adoration of gold and silver, which they love to conceal in private treasuries." Timocracy, though governed by spirit of honour. has the elements of reason as well as the elements of appetite.

Timocracy, though not consistent with the ideal state, is nevertheless better than oligarchy. Oligarchy has defend by Plato in the Statesman: "When the rich disregard the laws, such a government is called Oligarchy," Plato describes oligarchy in the Republic:

"Oligarchies have both the extremes of great wealth and utter poverty...In Oligarchical States, from the general spread of carelessness and extravagance, men of no ignoble quality have often been reduced to beggary. And still they remain in the city: there they are, ready to sting and fully armed, and some of them owe money, some have forfeited their citizenship; a third class are in both predicaments; and they hate and conspire against the aequirers of their property, and against everybody else, anti are eager for revolution,"

The rulers in the state of oligarchy are governed neither by wisdom nor by honour. They have an insatiable appetite for trade commerce, and money. In this state justice is replaced by injustice. If justice consists in doing one's duty, Oligarchy encourages the same person to do many things at the same time. It often happened that the same person is a farmer, trader, and even a warrior. The haves and the have-nots co-exist in an oligarchic state. It is however, not a peaceful co-existence. Bitterness and rancour stalk the land. There is no knowing when the rulers and the ruled will have a confrontation. The rulers are constantly alert, and, thus, knowledge and justice. so much valued by Plato, recede in the background. A new class of people emerges, and they are known as Catilinarians. Thus, whether the rulers like it or not,

two states exist in one state, and the antagonism between the rich and the poor knows no bounds.

Democracy, is the next step to oligarchy. Democracy has been variously described by Plato. We shall do well to quote the relevant passages, before we comment upon the concept of democracy. In the Statesman, he says:

> "*The rule of the multitude is called by the name of democracy*".

In the Laws, he says:

> "*If democracy had only consisted of educated people, there would have been no fatal harm done*".

Plato has dealt with the different aspects of democracy in the Republic.

> "*Democracy is a charming form of government, full of disorder, and dispensing a sort of equality to equals and un-equals alike.*"

Plato is rather exasperated when he speaks of the evils or democracy:

> "*And the horses and asses have a way of marching along with all the rights and dignities of freemen, and they will run at anybody who comes in their way if he does not leave the road clear for them; and all things are just ready to burst with liberty. See how sensitive the citizens become; they change impatiently at the least touch of authority and at length they cease to care even for the laws; they will have no one over them. Such is the fair and glorious beginning out of which tyranny springs-the turth being that the excessive increase of anything often causes a reaction in the opposite direction. The excess of liberty seems only to pass into the excess of slavery*".

The harm done by democracy is further elaborated:

> "*See to the forgiving spirit of democracy and they don't care about trifles, and the disregard which she shows of all the fine principles which we solemnly laid down at the foundation of the city-how grandly does she trample all these fine notions of ours under her feel, never giving a thought to the pursuits which make a statesman, and promoting to honour anyone who pretends to be the people's friend*".

Emphasising the inferiority of democracy to oligarchy, Plato says:

> "*Freedom creates rather more drones in the democratic than there were in the Oligarchical state: In a democracy they are almost the entire ruling power, and while the keener sort speak and act, the*

rest keep buzzing about the beam and do not suffer a word to be said on the other side; hence in democracies almost everything is managed by the drones."

Plato continues:

"Then democracy comes into being after the poor have conquered their opponents, killing some and banishing some, while to the remainder they give an equal share of freedom and power; and this is the form of government in which the magistrates are commonly elected by lot. That is the nature of democracy, whether the revolution has been effected by arms, or, whether fear has caused the opposite party to withdraw".

Democracy aims at equality. Everyone in the state enjoys the same measure of liberty, which often degenerates into licence. "Democracy", says Barker, "is anarchy; or from another: point of view. it is polyarchy. It is anarchy, because there is no one element dominant; it is polyarchy, because many elements are dominant together. It is like an embroidered robe, "spangeld with all manner of characters." In it there is no one type, but a multiple of types; there is no one constitution, adjusted to single type, but a bazar of constitution, corresponding to a madley of types. Such is Plato's view of the constitution which Pericles had landed his funeral speech over the Athenians who had fallen in war, in saying, "under the incentive of our constitution each of us can present himself to the community adequate, in his own resources, at one and the same time, for many activities, and that with a versatile capacity, and without failing in the graces of life."

It has already been pointed out that in the state of oligarchy there ale two states-one dominated by the rich ruling class, and the other that of the poor, who always feel that they are being exploited. In democracy every individual is a state. And. therefore. it is a state, dotted with innumerable states. Education. which, in Plato's view is the corner-stone of a government, is conspicuous by its absence in democracy. Equality, so much flaunted in democracy, does not actually exist. It is what a critic has pointed out wittily-" Man are equal, and some men are more equal than others." At times there is so much of chaos and disintegration that democracy degenerates into tyranny. "Above all, and as the result of all, men cease to pay any heed to the laws written or unwritten, in order that they may have no master of any sort." It is a hopeless mess, and there is no law and order.

If democracy is bad, tyranny is distinctly worse. Barker, whose opinion on Plato always deserves to be accepted, says:

"It is this weakness, and not wickedness, which is the mark of democracy; but it is wickedness, and not weakness, which is the tyranny, which it makes possible."

"How does tyranny arise ?" asks Plato. His answer is unambiguous, "Out of democracy of course."

Since Tyranny is the worst form of state, Plato recommends the banishment of the tragic poets, who wax eloquent about tyranny:

"Euripides praises tyranny as god-like; and many other things of the same kind are said by him and by the other poets. And, therefore, the tragic poets being wise men will forgive us if we do not receive them into our state, because they are the eulogists of tyranny. But they will continue to go to other cities and attract mobs, and hire voices fair and loud and persuasive, and draw the cities over to tyrannies. Moreover they are paid for this and receive honour from tyrants; but the higher they ascend our constitution hill, the more their reputation fails, and seems unable from shortness of breath to proceed further."

Plato has given a detailed account of how a tyrant is born.

"The leaders of the people deprive the rich of their estates and distribute them among the people ..... and charge them with plotting against the people and being friends of the oligarchy. Then come impeachments and judgments and trials. When a tyrant first appears above ground he is a protector. How then does a protector begin to change into a tyrant? Clearly when he does what the man is said to do in the Arcadian temple of Lycaean Zeus. The tale is that he who has tasted the entrails of other victims is destined to become a wolf.

And the protector of the people is like him; having a mob entirely at his disposal, he is not restrained from shedding the, blood of his kinsmen; by the favourite method of false accusation he brings them into court and murders them, making the life of man to disappear, and with unholy tongue and lips tasting the blood of his fellow citizens; some he kills and others he banishes. at the same time hinting at the abolition of debts and partition of lands; and after this, what will be his destiny? Must he not either perish at the ends of his enemies, or from being a man become a wolf-that is a tyrant?

Then comes the famous request for a bodyguard, which is the device of all those who have got thus for in their tyrannical career- 'Let not the people's friend' as they say 'be lost to them' The people readily assent; all their fears are for him-they have none for themselves. And he, the protector of whom we spoke, is to be seen standing up in the chariot of state with the rein in his hand, no longer protector, but tyrant absolute.

At first, in the early days of his power, this creature is full of smiles, and he salutes everyone whom he meets-he is to be called a tyrant, who is making promises in public and also in private, liberating

debtors, and distributing land to the people and his followers, and wanting to be so kind and good to everyone! But when he has disposed of foreign enemies by conquest or treaty, and there is nothing to fear from them, then he is always stirring up some one or other, in order that the people may require a leader... And if any of them is suspected by him of having notions of freedom, and of resistance to his authority he will have a good pretext for destroying them.

Now he begins to grow unpopular. Then some of those who joined in setting him up speak their minds to him and to one another. and the more courageous of them cast in his teeth what is being done. And the tyrant, if he means to rule, must get rid of them; he cannot stop while he had a friend or an enemy who is good for anything. And therefore he must look about him and she who is valiant, who is high-minded, who is wise, who is wealthy; happy man. he is the enemy of them all, and must seek occasion against them whether he will or no, until he has purged the state.

He will rob the citizens of their slaves; he will then set them free and enroll them in his bodyguard. What a blessed creature must this tyrant be; he has put to death the others and has these for his trusted friends. And these are the new citizens whom be has called into existence, who admire him and are his companions, while the good hate and avoid him.

The tyrant will maintain a fair and numerous and various and ever changing army of his. The people, from whom he has derived his being, will maintain him and his companions; they cannot help themselves. The parent will discover what a monster be bas been fostering in his bosom; and, when he wants to drive him out, be will find that he is weak and his son strong. The tyrant will use violence, beat his father if he opposes him, having first disarmed him. He is a parricide, and a cruel guardian of an aged parent; and this is real tyranny, about which there can be no longer a mistake: as the saying is, the people who wants escape the smoke which is the slavery of freemen, has fallen into the fire which is the tyranny of slaves. Thus liberty, getting out of all order and reason passes into the harshest and bitterest form of slavery.

What about a tyrant? Plato has unequivocal condemnation for him. In letter no. VII, he says:

"The request of a tyrant contains something of a compulsion."

In Gorgias, he says: "Tyrants kill whom they will, and expropriate or exile anyone whom they dislike."

Again, "The tyrant will not be the friend of anyone who is greatly his inferior, for the tyrant will despise him and will never seriously regard him as a friend."

Again, "Most of these fearful examples.....are taken from the class of tyrants, and kings and potentates, and public men, for they are the authors of the greatest and most impious crimes, because they have the power."

In the Republic he speaks of the tyrant in different contexts.

"The tyrannical man will commit the foulest murder, or eat forbidden food, or be guilty of any other horrid act. Love is his tyrant, lives lordly in him, and being himself a king emancipated from all control, he leads him on-like man. like state-into the performance of reckless deeds in order to maintain himself and his rabble, which evil communications have brought in from without, or which he himself has allowed to break loose within him by reason of a similar character in himself...If the people yield, well and good; but if they resist him, as he began beating his own father and mother, so now, if he has the power, he beats them, and will keep his dear old fatherland or motherland, as the Cretans say, in subjection to his young retainers whom he has introduced to be their rulers and masters...The tyrant grows worse from having power: he becomes and is of necessity more jealous, more faithless, more unjust, more friendless, more impious, than he was at first."

The views on tyranny and the tyrants have been ably stated by Plato himself. There is no point in painting the lily. And yet some comments on his views may be offered. Plato knows the miserable history of Syracuse under a tyrant Dionysius I by name. Dionysius becomes his test case, and he fully realises how much a tyrant can stoop down to in order to crush the liberty of the citizens. The Oligarchic, Democratic, and tyrannical leaders are all goaded by appetite-the desire for power. They are self assertive.

In oligarchy, democracy, and tyranny man can neither be just nor happy. An ideal state on the other hand, aims at justice and happiness for every individual. The guardians and the auxiliaries seek for everybody justice and happiness. Themselves happy, they radiate happiness. The leaders of oligarchy, democracy, and tyranny have lost sight of genuine happiness. To them the pleasures of the appetite are the alpha and omega of life. They mistakenly look upon happiness and pleasures to be alike. They fail to realise that the highest happiness emanates neither from spirit nor appetite. Reason is the repository of the highest happiness.

Barker bas nicely pointed out the distinction between happiness and pleasure:

"What is added to reason, when rational pleasure is felt, is real and true knowledge of real and true being; what is added to appetite, when the pleasures of appetite are experienced, is merely sensation, which, as such, is concerned with the unreal and unstable world of sense."

The supreme goal of life is to attain such knowledge as brings the highest happiness. This happiness does not drop like mana upon the earth. It has to be acquired with serious training. The guardians, devoted to the cause of the happiness for all, live a life of renunciation. Celibacy, however, is not their avowed objective. They do marry, but the marriage is of a short duration, since it if calculated to promote the good of the state as a whole. Their children also belong to the state. The guardians will never like to grab money or property for themselves. They are communists, and, therefore, they uphold a life of self-denial. They have gladly and voluntarily chosen a life for themselves that will inspire confidence in others. They prize the collective happiness of the citizens over their own happiness. Service above self is their guiding principle.

Though not professedly a stickler for autocracy. despotism, dictatorship, Plato unknowingly, perhaps, becomes a champion of the totalitarian an government. For the guardians wield unrestricted and unlimited powers. They become, infact, benevolent despots.

Plato's ideal Republic is open to serious criticism. He says that the basis of the state is psychological in as much as the ideal state is based upon a union of the three elements of reason, spirit, and appetite, reason being at the top of the hierarchy. Plato is not aware of the fact that the human mind is heterogenous, and cannot, therefore, be reduced to a formula. A highly reasonable man may have spirit and appetite at the same time. Man is not perfect, and the best education. the healthiest upbringing. and the most salutary environments may not lodge him constantly on the hill of reason. It was a Norweigfan novelist who once said, "Oh human mind, I bow to thee, for thou art the creator of the Creator". If only one element of the mind is developed, the other elements are bound to be cripped. Plato also, unknowingly perhaps, lionises the men of reason-the intellectual aristocrats. The great unwashed-the hewers of wood and the drawer of water. the men who till and plough and produce are relatively neglected. It can, however, be said in favour of Plato that the intellectuals are given the best training, so that they. in their turn, can serve the cause of the non. intellectuals more effectively. Plato does not attach any importance to the human sentiments, out of which great literature and poetry have been produced. Romantic love is completely expunged from the Platonic Republic. The natural desire of man to have a sweet home of wife and prattling children is ruthlessly repressed. The state will select one's mate; the state will decide how long the man and woman will continue to live together without falling in love with each other, because their mating is only

more effectively. Plato does not attach any importance to the human sentiments, out of which great literature and poetry have been produced. Romantic love is completely expunged from the Platonic Republic. The natural desire of man to have a sweet home of wife and prattling children is ruthlessly repressed. The state will select one's mate; the state will decide how long the man and woman will continue to live together without falling in love with each other, because their mating is only politically necessary. The man and woman have recourse to coitus only for giving the state the requisite population. Such a situation is. no doubt, horrible. Man becomes a stud bull and he cannot afford to lead a better life than an animal atleast from the sexual point of view. Then again if a state is the collective will of the people. the Platonic state reflects the will of a small section of people, however talented or intellectual

The guardians-the philosopher-kings remain an unattainable ideal. They always live in a rarefied holy atmosphere, and therefore, they will find it extremely difficult to appreciate the problems of the common citizens, which are the furthest from philosophy. The philosophers are the least likely to have a thorough acquaintance with the practical difficulties people will have to face. We all know the miserable experience of a scholar. who mastered everything in the sphere of knowledge, but did not know the art of controlling the frothing and bubbling milk on the over. Philosopher-kings may, at times deviate from their ideals. "Power", says Lord Acton, "corrupts, and absolute power absolutely corrupts". There is no guarantee that the philosopher-kings will ever remain infallible and incorruptible.

"Historical background of the Republic"

No literary or political work can be fully appreciated unless we know its historical background-its Zeitgeist or the spirit of the age. The Republic, a monumental work of ancient Greece, may be understood only when we know the age, the cultural, educational, moral, political and economic condition of the age when it was written. Greece was then divided into so many Citystates, Athens being one of them. It is often said that Sparta had brawn, and Athens had brain. It is true, for scholars, philosophers, orators, poets, dramatists, politicians, moralists and metaphysicians had considerably enriched Athens, and their splendid works posterity will not willingly let die. Yet the fact remains that the Athenians, by and large, were very much interested in building their bodies. Philokallos, love of beauty was ingrained in their character, and their beauty could be traced in their well-shaped, well-proportioned bodies. Gymnasium was a favourite haunt of the youth.

Athens could not claim to be always in a state of peace. Often was Athens, drawn to warfare. Athens was a Sovereign independent

state, and sought to maintain peace with the neigh. bouring countries. But still war was a common feature.

The Athenians, irrespective of rank and status, were profoundly interested in politics. It would be no exaggeration to say, as has been pointed by G. Lowes Dickinson, that the history of ancient Greece is, in certain respects, an epitome of the history of Europe. It is surprising that the civilisation of Athens began in the sixth century B. C., and had a meteoric rise in course of only two hundred years. Dickinson says that Athens then was the cultural centre like Oxford or Paris or Weimer.

Plato was born in the fourth century B.C., when Athens reached the acme of culture and civilisation. In the fitness of things, therefore, Plato inherited a rich culture, which developed in course of time. A born aristocrat, he breathed in an atmosphere of politics. His people must have inspired to embark upon a successful political career. He must have watched with grave concern how Athens, inspite of best efforts, was completely defeated in the Peloponnesian war. He was all the more shocked when his master, Socrates, was wrongly imprisoned and poisoned to death on a charge of having corrupted the youth. And we all know that Socrates did no such thing. What he exposed was the principle-virtue is knowledge. Socrates was the victim of dirty politics. Plato felt that the politicians who had been responsible for the death of Socrates, did not know the deeper significance of politics, which should be based on virtue, know ledge and justice.

Plato found the contemporary scene revolting and went abroad. The situation elsewhere proved no better. He returned home and abandoned the idea of active politics, which had been his cherished dream for years. He set up his 'Academy' and turned a teacher. He taught what his master had taught him. The heritage was transmitted from generation to generation. Politics was one of the subjects he was teaching. But it was politics, based on knowledge, virtue and justice. He was deter mined to change the climate of opinion and make Athens a great city-state, not in material terms, but as a truly cultural centre.

The modern world prefers democracy to Fascism and Imperialism. In Athens the democratic government that existed was of a different complexion. Greece was, as has already been pointed out, composed of small city-states, and hence the citizens could enjoy direct democracy. There were occasional public meetings, and the citizens would meet at a forum. Various problems, particularly relating to war and peace, were freely discussed. What ever decisions were taken would be implemented. So far so good. But the citizens often could not appreciate what was being discussed. Many of them were swayed a way by the fiery eloquence of the leaders, and voted for what might prove suicidal. We must not forget what Mark Antony did in a meeting of the Roman citizens. The Roman mob could not appreciate the logical speech

of Brutus, which was much admired and little understood. Brutus spoke against Caesarism and the mob wanted him to be a Caesar. Antony, on the other hand, drifted the tide of events with his powerful oratory, his gift of the gab. The leaders of Athens were precursors of Antony and moulded public opinion in any way they liked.

Pericles enjoyed unequalled authority in Athens, and claimed to be a doughty champion of democracy. In one of his speeches he advocated the cause of war, when the Athenians. By and large, were strongly in favour of peace. An extract from his speech, recorded by Thucydides, the eminent historian, may be quoted;

> *"There are mighty monuments of our power which will make us the wonder of this and of succeeding ages; we shall not need the praises of Homer or of any other panegyrist, whose poetry may please for the moment. although the representation of the facts will not bear the light of day. For we have compelled every land and every sea to open a path for our valour, and have everywhere planted eternal ceremonials of our friendship and of our enmity."*

The citizens, like dumb driven cattle, voted for war and, thus, the peace of Athens was imperiled. It was not the speech of a true democrat, but of a chauvinist, urging the people to fight. Athens fought and was bled while. Athens, the land of material prosperity and the citadel of culture, of poetry and philosophy, was reduced to dearth and poverty. To worsen the situation there was a terrible outbreak of plague. Famine was stakling the land. Athens was invaded by neighbouring country. The Athenians had hardly any resources to fall back upon Athens was becoming weaker and poorer. Civil strikes ensued, An atmosphere of distrust prevailed. Some of the neighbouring States were anxiously waiting for an opportunity to invade Athens and transform it to a colony. Real democracy was being crucified. Treachery was rampant. Different factions were raising their heads. Some of them went so far as to invite the enemies from outside to crush the enemies within. Enemy infiltration was on the increase. and went unchecked. Citizens were so much preoccupied in defending themselves physically against foreign war and civil war that they had meagre time to devote themselves to the expansion of culture that Athens was so distinguished for.

It was an atmosphere of carnage, of bloodshed and moral and physical death. Reckless daring was considered to be loyal courage ; moderation was the disguise of unmanly weakness. The Athenians lost their sense of moderation, which they called Sophrosyne. It was the golden mean in the words of Aristotle, Frantic energy was the true quality of a man. People, who could never dream of violence or murder, became blood-thirsty and rapacious. Fratricidal was took a heavy toll of precious human life. Conspirators galore moved about with their heads, held high. 'Peace', 'love', honour' were used as derisive terms. Terms of abuse. The tie of partisanship was stronger than the tie of blood. The seal of good faith was no longer regarded as sacrosanct fellowship in

crime was apotheosised. Agreements and oaths were of no importance. To be superior in any sphere by means fair or foul was the ambition of everybody. The dishonest people were regarded as ideal beings, and the simple good, virtuous and honest men were looked down upon as fools. Most men prided themselves upon evil and felt ashamed of a life of virtue.

Man hankered after power, which was synonymous with avarice and ambition. The leaders were extremely clever and misled the populace with highfalutin words, slogans and shiboleths. They used specious names-names seeming to be logical, but actually fallacious. One leader upheld constitutional equality, while the other the wisdom of an aristocracy. Self seekers always swore by self-sacrifice. In reality they sacrificed others for themselves. No party observed the limits of justice or public expediency. Power was to be grasped or grabbed by hook or crook. The vagaries and whims, the caprice and eccentricities of the leaders became articles of faith, the gospel truth. They committed the most monstrous crimes with no pricks of conscience. Their vindictiveness know no bounds. The caprice of the moment became the law, the sanctity of which there was none to dispute. They never sought the protection of religion.

Yet there were a handful of persons, who could escape the snares of the leaders and the partisans. But their aloofness was their bane. Their life and property were always at state. An attitude of perfidious antagonism prevailed everywhere.

Such was the city where Socrates and Plato were. Such was the suffocating atmosphere they lived in. Such was the lamentable state of affairs they sought to eradicate.

Plato's Prose Style

Cardinal Newman, a master of prose once said in his Idea of a University : "Matter and expression are parts of one; style is a thinking out into language." Language can hardly be separated from the content. An eminent philosopher, Ralph Waldo Emerson spoke in the same vein: "A man's style is his mind's voice wooden minds, wooden voices."

Plato was a master of prose, and could bring about a synthesis between thought and expression. It is the genius of the Greek language that it believes in the economy of expression. Mathew Arnold has written about three types of prose in his Literary Influence of Academies-Asiatic prose or extravagant prose, Corinthran prose or Journalistic prose, and Attic prose, which is free from the note of provinciality-prose, marked by simplicity and richness of thought.

Plato's prose is Attic prose, yet and it is something more. He started his career as a writer of a new kind of literary genre, known as mine. "It was a form," says Gilbert Murray, "which seems to be introducing itself among ourselves at the present moment the close study of little social scenes and conversation, seen mostly in the humorous

aspect." The Laches and the Greater Hippias are humorous pieces, in which then: is hardly any sting or irony.

The death of Socrates must have been a turning 'point in the life of Plato'. All the Dialogues, written after the death of the master show no more signs of light-hearted gaiety or witticism.

The use of the dialogue form itself is a part of the style of Plato. It enabled him to present shades of opinion, and points of view. The treatment of the subjects, however philosophical and erudite. became dramatic. The interlocutors participated in the deliberations with open minds and absorbed new ideas. The dramatic character of the Dialogues, and the introduction of characters naturally prevented the discussion from being partial and pontifical. As dogmatism in conspicuous by its absence in the Dialogues, again and again we come across his unbanity and golden continuity, which mark his temper well as his style.

Plato's language never becomes dull and monotonous. His different characters speak differently. Benjamin Jowett rightly says:

> *"The perfection of style is variety in unity, feedom, ease, clearness, the power of saying anything and of striking any note in the scale of human feelings without impropriety; and such is the divine gift of language possessed by Plato in The Symposium and "Pheadrus".*

There is no denying the fact that Plato was profoundly influenced by Socrates. It was Socrates who taught him that philosophy was not an idle pastime but a way of life which imposed heavy obligations upon the practitioners of philosophy. Plato, though credited with a huge mass of writing of diverse subjects, chooses to remain in the background, and seldom speaks in his own person. It is now the consensus of opinion that the language of Plato, while the ideas are substantially those of Socrates. In one of the Epistles, supposed to be written by Plato, he himself says:

> *"There is no systematic writing of Plato, nor will there ever be. What go by the name really belong to Socrates turned young and handsome."*

It must, however, be said that Plato had completely outgrown the influence of his master in the last phase of his life. As C. M. Bowra says:

> *"Socrates made a very strong impression on this extremely intelligent and impressionable man in his early manhood. and Socrates death, which showed him at his noblest set a final seal on his ideas as a gospel calling for elaboration and discussion. In the disillusionment and depression of the post-war years Plato found in Socrates an ideal to engage all his powers both as a thinker and as an artist and however much he added to it from his own resources*

it remained the centre of his intellectual and moral being. In his last years the vision receded, and Plato began to speak more freely in his own person. but through his most creative period he used the Socratic spirit as a starting-point and a guide in his discussion of philosophy."

Plato's method is the Socratic method, in as much as it is based on questions and counter-questions. This method may also be described as the dialectic method, although he expression was popularized by Hesel at a much later date. "Dialectic", says Bowra, "is conversation governed by strict rules, in which question and answer must be stated in the fewest possible words. It then becomes an attempt to define concepts in current use, but which are shown on examination to be full of contradictions."

Socrates asks somebody about his opinions on a particular subject. Little does the man realise that he is slowly and imperceptibly walking into a trap. Very soon he feels that his cherished convictions were an false, and at last he admits candidly that he knows nothing. Socrates never becomes rude or authoritarian. With utmost suavity of manners he asks questions and the person, who answers them feels small at his own colossal ignorance. Simplicity characterises all the discourses. He draws his illustrations from daily life. That is why the person drawn into the debate have not to rack their brains. With gentle irony Socrates exposes the petty vanities of his opponents, who come to scoff and remain to pray. The rhapsode lon, for example, speaks passionately about Poetry, only to realise in the long run that Poetry is twice removed from truth. Charmides, grown a little conceited about his beautiful exterior, feels that physical beauty is of little importance.

The characters that Socrates or to be precise, Plato has delineated, are neither tragic characters nor the caricatures of Aristophanes. "Plato's art lies in his ability to conjure up a personality not merely through few mannerism but making him talk in character and showing that his views, which are subjected to so careful a scrutiny, are an essential part of himself.

Plato's Dialogues by and large are talks and have, therefore, the grace, ease, intimacy, and humour of conversation. Readers or the audience never feel bored even if there repetitions. For repetitions are there for the sake of emphasis. Lucidity is a remarkable feature of Plato's style. There is no beating about the bush. Like a skilled debater Plato docs make point. But the talks in the Dialogues never tend to become bald and bare.

Determined to banish poetry from the ideal Republic, Plato often becomes poetical. Bowra rightly says:

"His language has almost no parallel any where for lucidity, grace, variety, and ease. The rippling sentences make their way almost without our noticing how strong they are, how easily they deal with any matter, however abstruse or abstract. Whatever his predecessors may have done to rod a proper medium for philosophy, Plato surpassed them his astonishing creation of a language which is in some ways close to conversation but never fails in grip and clarity and is always surprising to us by new effects. "

The method of argument, namely the dialectic method is un-mistakably Socratic. But the style is strikingly Platonic though often poetical. Plato knows how to curb the emotional exuberance with his philosophical outlook. He was never lost in thoughts, or swayed away by sloppy sentiments.

The Platonic Dialogues are an exposition of truth. The free and unacademic conversations of Socrates are never intended to indoctrinate us. They do teach us a lesson, but never a doctrinaire lesson. Socrates at times pokes fun. Plato, however, never mocks his readers. The posterity has never been tired of praising extravagantly the literary talent, the richness and variety of his language. The Dialogues can even be transported to the stage.

"Certain people lose themselves in their thoughts; but for us Greeks all things are forms. We retain only their relations; and enclosed as it were in the limpid day, Orpheus-like we build, by means of the word, temples of wisdom and science that may suffice for all reasonably creatures. This great art requires of us an admirably exact language. The very words that signify language are also the name, and with us, for reason and calculation; a single word says these things." These words are uttered by Socrates in the dialogue Eupalinos, or the Architect by Paul Valery, and sum up the spirit of the Greek language. What applies to the Greeks in general applies equally to Plato.

Socrates is never reported to have written anything. Throughout his life he lived so completely and intensely in the medium of conversation. And yet Plato transcribed his conversation in the most effective language imaginable. Plato before writing his famous Dialogues must have heard the lively and dramatic discussions of the rhetoricians, who were the rage of the day. He was eminently successful in the art of translating the spoken word into the written words. Socrates in the Pheadrus calls the spoken word "living and possessed of soul", and the written word a mere copy. He points out at the same time that "when the writer is absent, the written word is deprived of its helper."

And yet Plato bridged the gulf between the spoken word and the written word. In Plato's age Epideiclic or declamatory speech was very

much in vogue. The platonic Dialogues however are the furthest form declamation. The Dialogues are also strikingly different from the lectures of the sophisis, who work-intoxicated that they were, fell in love with words for the sake of the words. That is why Plato says in the Prolagoras; "They go on ringing in a long harangue, like brazen vessels, which when struck continue to sound". Socrates and Plato are, however, interested in the Truth, and not in words. Plato, therefore. did not like to revel in the jugglery of words, nor did he allow the Truth to be lost in the mist of verbal acrobatics Socrates stated categorically his philosophical purpose in the Apologv: "Going about in the world, obedient to the god, I seek and make inquiry into the wisdom of citizens and strangers, whether any of them appears wise. And when ht is not wise, then in vindication of the oracle I show him that he is not wise."

True, Socrates occasionally made hortatory, educational, and sermonizing speeches. Xenophon in his Memorabilia has drawn our attention to this aspect of his speeches. But Plato presents a different picture altogether. For "Socrates asked questions", says Aristotle in his De sophisticis elenchis, "but he did not answer; for he professed not to know".

Plato in his Dialogues introduced a new style, a new pattern of expression, fundamentally different from that the orators or the Sophists. Quite a few of the disciples of Socrates adopted the dialogue form. "But none of them", says Paul Friedlaner, "dedicated the creative power of a long life time so exclusively to this form of exposition as did Plato". The other disciples of the master, namely Aristoppos, Antisthenes, and Xenophon, did-not confine themselves exclusively to the Socratic conversations. Plato, therefore, deserves to be caned the creator of the philosophical dialogue or philosophical drama.

With an unerring sense of art. Plato seldom introduces peasants, shoemakers, carpenters. flute. players and artisans and crafts-men, for they normally do not usher in an intellectual atmosphere. Xenophon and Phaidon of Elis do. Plato does it purposely, although it may not be considered complete or even adequate from the point of view of empirical reality.

The Republic. according to Benjamin Jowett, is the greatest of all his Dialogues. "Nowhere in Plato is there a doeper irony or greater wealth of humour or imagery, or more dramatic power. Nor in any other of his writings is the attempt made to interweave life and speculation, or to connect politics with philosophy'"

Plato was a seeker of truth, and yet he was a conscious stylist or artist. The Sophists were always striving after effect. That cannot be said about Plato. And yet he was never blind to the fact that there was a close relation between philosophy and rhetoric. In the Phaedrus, the

Gorglas, and the Protagoras. Plato evolved a pattern of rhetoric. which he pursued in his Dialogues. Plato was convinced that rhetoric is not a conscious art of literary device. In his vision form and content are inextricably intertwined.

The Sophists had recourse to monologues, while Plato adopted the dialogues. That explains why the persons addressed were kept aloof from the teachers. In the dialogues, the speakers and the persons spoken to participate in the same measure, and get emotionally involved. All the points of view are presented with a wealth of details, and out of them the truth emerges to everybody's satisfaction.

Written words, however felicitous, do not have warmth of intimacy. That is why Plato distrusted written words and set store by spoken words. Irony has been used in all the Dialogues, and that has been very much effective. Whenever Irony was used, we can very well imagine the merry twinkle in the eyes of Socrates, not dissociated from the genial smile that lit his lips. The written word or the Dialogue, as Paul Fried lander says, "contradicts basis of Socratic Platonic principle : philosophy is possible only as an exchange between two people; it is an infinite conversation renewing itself constantly out of a personal question. For this reason, genuine philosophical discourse must decide whom it is addressed to and whom not-a principle that must have determined Plato's teaching in contrast to sophistic instruction. The written word, on the other hand, is addressed to each and everyone."

Drama became the right sort of the medium of Plato's expression. "Plato", says Shelley, "exhibits the rare union of close and subtle logic with the Pythain enthusiasm of poetry, melted by the splendour and harmony of his periods into one irresistible stream of musical impressions, which hurry the persuasions onward as in a breathless career."

A Synopsis of the Republic

One afternoon Socrates, the friend, guide, and philosopher of the Athenian Youths was walking with his pupil Glaucon. It was a holiday, and, therefore, a large number of people were proceeding towards the temple of Diana to say their prayers to her. As the admiring Youths saw their master, they veered round him. One of them was Polemarchus, who invited Socrates and Glaucon to his house. Socrates gladly accepted the invitation and.accompanied him to his country villa. It was there that the master gave his discourse on the ideal state, and the duties and responsibilities of the ideal citizen in the Ideal Republic.

Polemarchus' father Cephalus was at home. He made excellent arrangements for comforts and amenities of his distinguished guest. In the course of his conversation he used the word 'Justice'. Socrates, who

insisted on clarity of thinking, demanded from him a definition of the term. Cephalus prevaricated for a while, and left the place in a state of discomfiture. Polemarchus remained there to answer Socrates' question. "Justice means", said Polemarchus restoring to everybody what is due to him". As Socrates did not feel convinced, Thrasymachus defined justice as "the interest of the stronger". Thrasymachus in his bid to prove his thesis said that an unjust man was distinctly richer and happier, while speaking of injustice. he pointed out:

> *"This form is a despotism, which proceeds not by small degrees, but by wholesale in its open or fraudulent appropriation of the property of others, whether it be sacred or profane, public or private; perpetuating offences, which if a person commits in detail and is found out, he becomes liable to a penalty and incurs deep disgrace. But when a man not only seizes the property of his fellow-citizens but captures and enslaves their persons also, instead of those dishonourable titles, he. is called happy and highly favoured by all who hear of the comprehensive injustice which he has wrought. For when people abuse injustice, they do so because they are afraid, not of committing it, but of suffering it".*

Thrasymachus thought that he had clinched the issue, and wanted to leave with self-complacency. The other guests, however, persuaded him to stay on to listen to Socrates, the idol of the Youths. Glaucon who did not appreciate the logic of Thrasymachus that justice, in fact was a sort of compromise for our social life. He narrated a story of a person called Gyges. Originally a Shepherd, Gyges chanced upon a ring that made the wearer invisible. One day he went to the King's Court completely invisible. He seduced the queen and killed the king As he was invisible, he could not be brought to book. This was how justice could not be administered.

Socrates was faced with the problem of justice, as envisaged by different speakers. In order to arrive at the truth about justice Socrates sought to enquire about it as found in the State. Afterwards he would seek it in the individual.

Sacrates then traced the growth and development of a State. At the primitive stage men felt the necessity of living together. The citizens of the State had different occupations. Some were farmers. some builders, some weavers and so forth and so on. With the expansion of the State, life was getting more and more complex, and naturally, therefore. there was an increase in the number of trades and occupations. With the passage of time merchants came into being. and they encouraged the export of commodities. At the initial stage there was the barter system. But later the system was replaced by the currency. Public markets were introduced as a natural corollary Shopkeepers were

dealing in retail goods. There were many persons, who could not be merchants or producers, as they were not intellectually advance. They became hired labourers.

In a state or society like this, justice is quite possible, because the people there are simple and relatively unsophisticated. The people of such a State were satisfied with the prime necessities of life.

Glaucon perhaps with a view to elicting further discussion from Socrates said that the State described by the master was fit for the swine therefore, it would be an exercise in futility to seek justice there. Socrates was stung to a reply that he would speak of a more sophisticated and bloated State, where one could discern justice and injustice.

The State was gradually expanding, and the inhabitants were no more contended with the prime necessities of life. They clamored for foppery and finery and pressed their demands for gold and jewellery. They developed a strong passion for fine arts-painting and music. Along with the increase in population there was a demand for extraneous things. The resources of the State were weighed in the balance and found wanting. The inhabitants, therefore invaded the neighbours, territory. The invaders were a new class of people known as soldiers. Such a state was becoming unwieldy. Socrates suggested the rulers of such a State should be 'guardians', as distinguished from producers, merchants, and labourers. They should be highly educated men. "Then in our judgement the man whose natural gifts promise to make him a perfect guardian of the State will be philosophical, high-spirited, swift-footed, and strong."

Socrates gave a detailed account of the education of the guardians. What a Guardian needs most is religious of education. Socrates spoke of the nature of God. "God in as much as he is good, cannot be the cause of all things. On the contrary, he is the author of only a small part of human affairs; of the larger part he is not the author: for our evil things far outnumber for good things." Socrates did not like Homer's delineation of the characters of the gods and goddesses of Mount Olympus. They were charged with a sexual immorality and various other vices. Children of the State, whose minds were impressionable would have a poor impression of the deities, and try to follow them. In an ideal State God should be represented as good and true.

Religious instruction should be followed by moral instruction, which consists of good manners and good taste. Harmony is of supreme importance in the syllabus of ideal education. Harmony is possible through music, poetry, and gymnastic. Education. in the true sense of the term, is the harmonious development of the mind and the body. Poetry, salubrious as it is, must be read with reservations. Narrative or Epic poetry is to be encouraged, while dramatic poetry, which is a kind

of imitative poetry should be discarded. Tragic drama particularly comes in for severe criticism. For it is a mode of imitation, and is twice removed from truth. A tragic play caught feeds and walers passions of the audience through pity and fear. Such a species of poetry was demonstrably detrimental to the formation of a soldier's mind. For he would be much impressed by the vices of the characters depicted, and prove a liability to the State.

The function of music is great. It promotes rhythm and harmony. It also inspires men to noble thoughts and endeavours and brings about philosophical calm. Music brings harmony to the mind, while gymnastic brings harmony to the body. The mind and the body are integrated and one reacts upon the other. Music promotes the love of truth and a philosophical enquiry. Life is always in a state of continuous flux. Philosophy alone enables 8 person to have a glimpse of the eternal realities. Many change and pase, and One remains, and that one is the First Principle, the ultimate Reality, This bas been described differently. The Eternal Reality is the Supreme Truth, the Idea, the Universal. One who developed a philosophical bent of mind can distinguish between appearance and Reality. There are two words-the visible world and the invisible world, which can be perceived only by intellect or reason. The visible world is perceptible through the senses. The invisible world is accessible through reason.

Each world-visible or invisible is divided into two parts. And hence the two worlds has four parts, which constitute four mental states-Conjecture. Belief, Understanding, and Reason. With the help of Conjection we can distinguish between shadows and reflections. This stage is known in philosophy as the Conjectural stage. With Belief we realise that reflections are made by solid bodies. This is known as the stage of Belief.

The Supreme Reality is attainable through symbols. A man with a philosophical background will look up at a heaven and watch the moon and the stars, which will symbolise his approach to Reality. The sun will be the symbol of the supreme good. "The essential form the good is the highest object of science; this essence, by blending with just things and all other created objects, renders them useful and advantageous."

To Socrates the highest Good and the Supreme Reality arc synonymous terms.

The Guardians of the State must be essentially philosophical and have some distinct qualities-they should have an insatiable thirst for the knowledge of real existence; they must have devotion to truth; they should rise above sensual pleasures; they should have no lust for money; they should have generosity of mind; they should always practise justice and gentleness; they should understand things quickly and have the

retentive faculty; and last but not least they must have rhythm and harmony in their character.

The philosophers should undergo a rigid training in abstract sciences that will sharpen their intellect and develop their sense of reason. Besides Geometry they must study Astronomy, Arithmetic harmonics and dialectics.

Philosophers would undoubtedly prove excellent rulers, although they were often neglected by the Society as unfit for administration. Philosophers themselves are largely responsible for this. They have often despised and shunned public work and administrative duties. Once they were at the helm of affairs, they could render a good account of themselves.

Socrates spoke of three classes of people in an ideal State-philosophers as rulers and Guardians, the Solders who would serve as auxiliaries and the members of the society, engaged in agriculture, crafts and trade. Socrates suggested that something must be done to prevent the three classes from being antagonised. A myth about the origin of men should be inculcated among the people and that would serve as a cementing factor. A myth is always a lie, and the myth suggested by Socrates was a lie, no doubt, but it was a golden lie, in as much as it was not calculated to do any harm to anybody. This is what he would try to impress upon the people. They should be made to feel that they were all brothers with God as their common Father. But for the administrative facilities God mixed gold in the composition of those who were to rule. He mixed silver in the composition of the military class, i. e. the auxiliaries; and iron and copper were used as ingredients in the make-up of the cultivators and workers. "Therefore, in as much as you are all related to one another", continued Socrates, "although your children will generally. resemble their parents, yet sometimes a golden parent will produce a silver child, and a silver parent a golden child, and so on, each producing any. The rulers, therefore, have received this in charge first and above all from the Gods, to observe nothing more closely, in their character of vigilant guardians, than the children that are born, to see which of these metals enters into the composition of their souls; and if a child be born in their class with an alloy of copper or iron, they are to have no manner of pity upon it, but giving it the value that belongs to its nature, they are to thrust it away into the class of artisans of agriculturists; and if again among these a child be born with any admixture of gold or silver, when they have a sayed is, they are to raise it either to the class of guardians or to that of auxiliaries; because there is an oracle that declares the city shall than perish when it is guarded by iron or copper. "

Socrates dwell at length upon the golden lie. This would keep the ruling class contented. The military class should also have no reasons

to grumble, for it was they defended the country from foreign aggression and maintained law and order within the State. It should also be the concern of the ruling class that the soldiers, entrusted with the responsibility of looking after law and order that they were, must not get involved in civil war.

The Guardians of the State should live a little isolated from the other classes. They should, as a rule, live in the suburbs and have no personal property of their own. They should live a relatively simple life and avoid luxuries. Their expenses would be borne by the State. Socrates then made a proposal that would appear almost fantastic. Wives and children were the private property of persons. They should, therefore, be shared among the citizen. If not, lust, passion, jealousy, and hatred would vitiate the body politic.

Its sounds paradoxical that women, who, according to Socrates, constituted private property were extolled. They could, Socrates insisted, occupy any position. However exalted, if they were found morally and intellectual eligible. In fact, they could even be recruited as soldiers if they were physically strong and hardy. They would in that case live in the barracks with their male counterparts. They must take vigorous physical exercise and, if necessary, move about stark naked in the gymnasium. They would not be the partners of certain individuals. the Guardians of the State would arrange for their mating, and their children would be strong and hardy.

Children would also be the proper try of the State as a whole. As soon as the children were born, they would be at once removed from their mothers, so that they [mothers] would have no particular sentimental attachments to their kids. Brotherhood and sisterhood would be fostered in a peculiar way. All children born within three months of the same age were to be considered as brothers and sisters. But as they would become adults, they would be permitted to mate on one condition that they were hygienically fit for Cohabitation. But family planning would be strictly enforced, and population restricted.

All the guests were so long listening to Socrates with rapt attention, Glaucon's brother, Adeimantus, however struck a discordant note. He complained that Socrates' concept of the ideal State was open to criticism. He thought of the military class to the disadvantage of the ruling class. He provided the least opportunities for the happiness of the Guardians, although the State was their property.

Socrates did not, however, shortly react to this accusation. The entire State, he maintained, should be happy. In such a State alone all the three classes of people were equally happy. And in such an ideal State the maximum quantum of justice was possible.

He then spoke three mortal virtues, which made the State perfect, namely, Wisdom, Temperance and Fortitude. Wisdom is the Special prerogative of those who are intensely in quest of Reality. The Guardians of the State are endowed with this virtue. Fortitude resides in the military class. Temperance, which may be defined as "mastery of oneself", is a virtue common to all. In human mind there is always a conflict between a good principle and a had. When the good prevails upon bad, we may describe it to be Temperance. If, on the other hand, the good principle is overpowered by the bad, the man concerned becomes a slave of himself and loses the basic qualities of humanity. Since Temperance is shared equally by the rulers, soldiers, and members of the agricultural and working classes, it has an additional significance, and it is a kind of harmony that exists among all.

Socrates then proceeded to explain the exact nature of justice. He compared it to an animal which was being hunted. Socrates and the interlocutors imagined themselves to be the hunters. They closed all around to find out justice. But to their astonishment they found that the game was always before them, and yet they could not see it. "I think", said Socrates, "and frequently repeated that every individual ought to have some one occupation in the State, which should be that to which his natural capacity was best adapted. And again, we have often heard people say, that to mind ons's own business, and not he meddlesome, is justice. I think that the remainder loft in the State, after eliminating the qualities which we have considered, I mean temperance, and courage, and wisdom must be that which made their entrance into it possible, and which preserves them there is so long as they exist in it. Now we affirmed that the remaining quality when three out of four were found, would be justice."

From the admirable analysis of Socrates it emerged that there were four moral qualities, to be cultivated, namely, wisdom, Temperance, Fortitude, and justice. The problem, however, was-"which of these qualities will have most influence in perfecting by its presence the virtue of our State." Socrates thus posed the problem.

> *"Whether it will be in the harmony of opinion between the governors and the governed, or the faithful adherence on the part of the soldiers to the lawful belief concerning the things that are, and the things which are not, to be feared; or the existence of wisdom and watchfulness in the rulers; or whether the virtue of State may not chiefly be traced to the presence of that fourth principle in every child and woman, in every slave, freeman, and artisan, in the ruler and in the subject, requiring each do his own work, and not meddle with many things."*

The problem still remained. How to locate justice? The three qualities found in the ideal State and the three qualities in the human

soul might be equated. If that is possible, and if everybody minds his own business, the situation will substantially improve.

Every man is urged by two contradictory impulses. A thirsty man is impelled by concupiscene to drink. But he is at times guided by the other impulse, namely, reason, which asks him not to drink the water, which might be infected, or the wine, which might intoxicate him. There is another impulse, which also motivates action; This may be described, as Socrates pointed out as the passionate or spirited impulse. A story was narrated to illustrate this point. Leontius once saw some dead bodies. His concupiscence urged him to have a look at them, while reason persuaded him not to do so. Then the third impulse intervened, and urged him to see the corpses. He, therefore, opened his eyes wide and exclaimed, "you wretched eyes, see your fin at this lovely sight".

From this it follows that the three classes of the State had three qualities, namely, wisdom, fortitude, and temperance, while an individual had three impulses, namely, concupiscence, reason, and the passionate or the spirited impulse. The equation of these qualities is possible. An individual who is wise can have the virtue of reason; an individual who has courage or fortitude can also have the spirited impulse, and the temperate man should, even when urged, by concupiscence, cultivate reason. Justice is nothing apart from these qualities. It is, indeed, the harmony of the constituent parts of the soul.

The State has four other constitutions, which deserve an enquiry. The ideal State is an autocracy, from which it follows that an ideal man is an autocrat. Socrates established his thesis by pointing out that the ideal State and the ideal man the guiding principle is wisdom. But when an autocrat turned a despot, that was the problem. A despot is a tyrant, and he is not guided by reason, but the lust for power. The ideal State then ceases to be ideal. It degnerates into a tyrannical State. The Guardians and the military people seek to grab the property of the producers and the people, and the common man is reduced to slavery. The misappropriation of the property of the producers is possible only when the soldiers appear on the scene. At that time the ideal State becomes Timocracy, or the rule of honour. During that regime the Guardians are relegated to the background, and the soldiers come to the force. Wisdom, in such a state of affairs, of course, is not completely eliminated. Soldiers become predominant, and it becomes the Government of the soldiers, to the detriment of the interests of the other classes of people. The third stage may be called oligarchy; which is the government of rich. During this rule the soldiers acquire wealth, and no more care for the vocation of defending the State and maintaining internal law and order. The fourth stage might be described as Democracy, which is slightly different from the popular concept. It is not the government by the people, of the people, and for the people.

During the democratic rule, as envisaged by Socrates. the poor people, the victims of the rich, rise to power and expel the rich people. Civic sights are restored, and men are treated as equal. Apparently an ideal form of government to the modern mind, Democracy, in Socrates' view, is a kind of degeneration. Here liberty degenerates into licentiousness. The man In the democratic form of government is extremely unhappy. His father a produce of oligarchy, might have bequeathed some wealth to his son, who, in his turn, would not be able to retain it, under the impact of forced equality. He cannot fulfil his desires, and abuses the liberties, which he once prized.

The last stage is Tyranny, when a democratic leader becomes a tyrant. Once a friend of the people, who warmly espoused their cause, becomes drunk and intoxicated with power, and fights against what he once vindicated. He is goaded by the lust for power, which eats into his very vitals and completely dehumanises him.

Thrasymachus who held his own view about justice was in a State of discomfiture. Sacrates concluded his discourse with his remarks on the immortality of soul. Even though the soul is at bedimmed by the vices of the flesh, namely, ignorance, intemperance, injustice, and cowardice, the soul cannot be permanently stained. Amidst the saturnalia of passions and evil forces, the soul remains immortal, eternal in all its effulgence.

Summary of the Republic

The Republic consists of ten Books.

Book I

Socrates and Glaucon attend the festival of Bendis. They visit the house of Cephalus, where Socrates persuaded by his disciples and admirers to discuss philosophy. The talk is initiated by Cephalus, who says that wealth inspires a man with, a feeling, of hope, because he can die with the full conviction that he can pay all debts due to the gods or men. This is Cephalus' view of justice. Socrates says that this wrong theory was once propagated by Simonides, the poet.

Cephalus leaves the place, and the Cue is taken up by his son, Polymarchus. Justice, in his opinion, is doing good to one's friends and evil to one's enemies. This is, no doubt, a paradoxical statement. For justice is doing good and evil at the same time.

Thrasymachus now enters the scene. He pontifically states that justice is the interest of the stronger party. Cleitophon comments upon the definition of Thrasymachus that justice is what the stronger party thinks to be its interests. Thrasymachus defends injustice, which he describes as virtue.

Socrates refutes the arguments of Thrasymachus. He says that a good man is wise and the wise man possesses knowledge. Such a man is just, while an unjust man is not good and wise, nor has he knowledge. Injustice is ignorance. A just man is stronger than an unjust man. Injustice ruins the state as well as the individuals. The end of justice is happiness, which is related to knowledge.

Book II

Glaucon challenges the Socratic view that the just are better and stronger than the unjust. He maintains that justice is inferior to injustice. Socrates says that justice is to be valued for its own sake, as it belongs to the category of goods. Glaucon holds that justice has much to do with the government and society. Citizens know that evil to be punished. The government or society is formed to eliminate evil. Justice is the process of eradicating evil. If evil can be done without being punished, people will not feel tempted to act justly. There was a man called Gyges, who had a ring that could make him invisible. Even if a very just man had such a ring, be would naturally feel tempted to do evil, for he had no chance of being detected. It often happens that an unjust man enjoys all the fruits and benefits, and the just has only his virtue. In that case the just man will yield in the temptation of being unjust. Adeimantus intervenes and says that usually the path of virtue is strewn with thorns, while the path of vice is bedecked with flowers. Justice should be cultivated without any ulterior motive.

Socrates hears the different points of view and proposes that we should seek justice first in the State and then in the individual. For this purpose a state or an ideal Republic should be conceived.

Socrates draws a pen-picture of such an ideal state, as it has emerged out a long-drawn process. The earliest society may be described as the primitive society, when life was extremely simple and unsophisticated. Then emerged a "luxurious state", ased upon division of labour. In such a society the Guardians or rulers and the Auxiliaries or soldiers were necessary. The Guardians must have a rigid training. Their curriculum will consist of gymnastics and music-the first one to build their body, and the second one to refine their feeling s. Literature is to be studied with certain reservations. Such literature as depicts the gods as immoral should be discouraged.

Book III

The Guardians of the state should be good and courageous. If they read of the vices of the gods, they will feel tempted to imitate them' If they read tragic poetry. which excites pity and fear, they will become effeminate. Such poets should be banished from the ideal Republic. Poets misrepresent the Gods and induce a life, which is not strictly ethical. Socrates also discusses the problem of the style of composition.

Poetry can be simple narration; it can be a mode of imitation: and it can be a synthesis of the two. Tragedy and comedy may be described as modes of imitation-imitation, which is twice-removed from truth. Imitation is, therefore, falsehood. And the ideal state docs not encourage falsehood. Tragedy, Comedy, and Epic are written in a mixed style, i. e. simple and imitative, and, therefore, they are to be censored and banished. As regards music, only the Dorian and phrygian sypes are to be taught.

Socrates then speaks of the true aim of education, which is the knowledge of the forms of virtue and vice, good and evil. Gymnastics builds the body, while music builds the mind. The body is to be subordinated to the mind.

The guardinns will pass through different stages of education. They are selected as rulers only when they have emerged with credit. Those who have not passed all the tests will be auxiliaries or members of the military force, who will defend the country from foreign invasion and maintain internal law and order. In order to explain the situation, Socrates has recourse to two myths. The first myth is that the Guardians are autochthonous, i.e. they are earth born. The second myth is that the people of the three orders of the society are composed of various metals. The Guardians are made of gold, the Auxiliaries of silver, and the farmers, workers. craftsmen, and businessmen of brass and iron. The Guardians will live a plain life-the sort of life lived in a State of primitive communism.

Book IV

Adeimantus does not feel convinced that this sort of state, as conceived by Socrates, can promote happiness. Socrates categorically points out that what he is concerned with is not individual happiness, but the happiness of the entire society or state, which is an aggregate of individuals. The state must not be unwieldy in size. The Guardians will be able to face any crisis or emergency, since they are physically and mentally equipped. Laws laid down are sacrosanct, and must not be changed frequently to cater for vagaries. The only god who will be worshipped is Apollo, for the embodies sweetness and lightness harmony and poise.

Socrates speaks of the various virtues, to be inculcated among the people. The Guardians will have wisdom, and the Auxiliaries should have courage. But all individuals, irrespective of their order or rank should have temperance and justice. Justice, as explained by Socrates, is that every man should do his duty, assigned to him; and the duty will be such as he is fit for.

As there are three ranks, so also there arc three cardinal principles in the soul. Music and gymnastics tend to bring about a

harmony between passion and reason, "Real justice means", as explain Nettleship, "not the mere doing of one's own business in the state, but such outward doing of one's own business as is an expression of a corresponding mode of action within the soul; if the outward action is really just, it means that the soul is just within, that like a just state the whole soul and the several parts of it perform their proper functions in relation to one another. In all points the virtue of a well constituted state is shown to be identical in principle with the virtue of a healthy individual soul." Justices health while injustice is disease.

Book V

Socrates says that there are four forms of State. At this stage Adeimantus asks him quite a pertinent question about the position of women and children, who are regarded as communal property. Socrates, who is no misogynist, maintains that there should be no substantial distinction between men and women. Women will also receive education. Men and women are to be guided by the same laws, and devote themselves to the same duties. Wives and children should be communal property. Before mating men and women are to be subjected to a severe medical test. The best women will be permitted to have union with the best men. Mating for women will be confined to the twentieth year to the fortieth, while for men the period will vary between twenty five and fifty five. Children are state-property, and, therefore, their fathers and mothers will be lost in anonymity. The family life is to be subordinated to the state as a whole. No private or personal interests should be entertainment.

Ideal states can be translated into reality only when there are philosopher-king or kings with a philosophical bent of mind. Philosopers are lovers of truth and wisdom. Their aim is absolute beauty which is synonymous with Truth. Reality, or Idea. They are not attracted to things ephemeral or meretricious. In short, they are interested in substance and Reality, and not in appearance. The distinction between appearance and Reality is possible only when one has knowledge. There are three distinct faculties-knowledge, opinion, and ignorance. Those who know the Truth are said to have knowledge; those who vacillated between Truth and ignorance have a mere opinion; and those who have no knowledge suffer from ignorance. Those imbued with 'opinion' often contradict, and find contradiction in life and things. Men having knowledge believe in 'one'; men having 'opinion', believe in 'many'.

Book VI

A true philosopher is a lover of Truth and knowledge-knowledge that enables him to catch a glimpse of the eternal verities. He will rise above physical limitations and all earthly corruptions. Philosophers arc often misunderstood. That is why quite a few feel frightened in

entrusting the responsibility of the states to them. Pseudo-philosphers often masquareade as philosophers and give people the opportunity of running down the true philosophers. At times even true philosophers deviate from the path of philosophy. They yield to the temptations of life. Sometimes they yield to the fear or violence or death. Persons, who are not worthy of being philosophers occasionally make incursions into philosophy and invite public criticism. Philosophers choose a life of isolation, and if philosophers can be kings, they can make themselves felt and serve the society.

As contrasted with the true philosophers, the false philosophers break out into personalities, but cannot or do not discuss the nature of things. True philosophers can build and rule ideal states. They need an education which enables them to understand that knowledge and the idea of the good are greater than justice. The idea of the good is the highest knowledge. But that 'good' is realisable through the senses. What Socrates emphasises is that the "good" manifests itself in our mind. Socrates explains his position with the help of the symbol of the Sun. The sun becomes the offspring of the good. "The sun, then, is what I named the offspring of the good which the good begot to be parallel to itself. It was to be seeing and the things which are seen, what the good is to be thought and to what thought is of... When sunlight is not on things, but only the lights of the night, the eyes become unclear, they seem to have no power of seeing in them. But when there is sunlight on the things, they see clearly, and the seeing seems to be in the eyes. What is the sun to our sight is the good to our mind. Good does not consist in pleasure but knowledge which is synonymous with wisdom or insight. Good is the supreme form or Essence, which finds its expression in justice, courage, moral goodness, harmony, and beauty in nature. "The knowledge of the good, on which well-being depends, is now to include an understanding of the moral and physical order of the whole universe. As the object of a purpose attributed to a divine Reason. Operating in the world, this supreme good makes the world intelligible, as a work of human craftsmanship becomes intelligible when we see the purpose it is designed to serve. As thus illuminating and accounting for the rational aspect of the universe, the good is analogous to the sun which, as the source of light, is the cause of vision and of visibility, and also of all moral existence." (Cornford)

As Socrates is being asked to explain the point, he becomes rather abstruse, since he enters into the epistemological aspect. He speaks of the four stages of knowledge we may here draw upon what Cornford has said. The lowest form of knowledge is eikaala i.e. Imagining. Etymologically it is derived from eikon, i.e. an image. It may, therefore, mean comparison or conjecture. One having eikada may see only the images of the images. This aspect of know led go is demonstrably

elementary. The higher aspect is pistis, which means belief-correct beliefs without knowledge, Belief, though a safe guide for action, is not dependable till it has a sound basis on knowledge of the reasons.

Man can proceed from imagination and belief to intellect. Guardians should have higher education and study mathematics and moral philosophy, which are amenable to intellect. Here one has recourse to dianoia, i.e. thinking. But even then he cannot claim to have perfect knowledge... Dianoia suggests discursive thinking or reasoning from premise to conclusion. The higher form of knowledge is noesis, which as Coroford points out. "is constantly compared to the immediate act of vision and suggests rather the direct intuition or apprehension of its object."

The highest method of episteme or knowledge is Dialectic, with which the entire corpus of knowledge can be acquired. It enables one to ascend the first principles. Dialectic, as explained by Coroford, "means the technique of philosophic conversation (dialogue) carried on by question and answer and seeking to render, or to receive from a respondent. an 'account' (logos) of some form, usually a moral form such as Justice in this dialogue."

Book VII

Socrates introduces the parable of the cave to explain man's journey from the lowest state of ignorance to the highest knowledge of the good. He imagines that some men are living in a cave. Their necks and feet are in chains. They are looking at the sun, but cannot see it, since the cave is underground. They see only a procession of shadows and images. A fire has been lighted to remove to unrelieved darkness. The cave-dwellers, divorced from life and reality, look upon the shadows and images as realities. If, however, one of these dwellers comes out under the open sky, for the time being atleast, he will think the sun to be unreal, and the shadows to be real. Later the truth will dawn upon him, and feel sorry that all his life has been passed In the world of shadows. The metaphor of parable, when explained, means that philosophers must not seek shelter behind the veil. They should be prepared to come forward and shoulder the responsibility of the government. "The prison dwelling corresponds to the region revealed to us through our sense of sight, and the firelight within it to the power of the Sun. The ascent to see the things in the upper would you may take as standing for the upward journey of the soul into the region of the intelligible; then you will be in a possession of what I surmise, since that is what you wish to be told. Heaven knows whether it is true; but this, at any rate, is how it appears to me. In the world of knowledge, the last thing to be perceived and only with great difficulty is the essential form of Goodness. Once it is perceived, the conclusion must follow that, for all things, this is the cause of whatever is right and good; in the visible

world it gives birth to light and to the lord of light, while it is itself sovereign in the intelligible world and the parent of intelligence and truth. Without having had a viction of this Form no one can act with wisdom, either in his own life or in matters of State."

Philosophy, says Socrates, leads a person from becoming to being. He speaks of four subjects, namely geometry, arithmetic, astronomy, and music, which help one to realise the distinction between the visible and the intelligible worlds. They turn our soul from the material world to the world of pure thoughts. After a training in mathematics for ten years, philosophers should turn to Dialectic. Arithmetic, Mathematics. Geometry and Astronomy will lead the cave-dwellers from darkness of prison, where they can see the shadows of real things, but not the things themselves, which are symbolised by the Sun. The sun is a powerful image, because it is the source of all life, towards which all life moves. The object of Dialectic is, as explained by Cornford is, "to secure this final confirmation and the synoptic view of all mathematical knowledge in connexion with the whole of reality."

Book VIII

Socrates speaks of the forms of the state as well as the different forms of the soul. The ideal state can never exist. Even if it did happen, it cannot last for ever. The wisest rulers cannot perpetuate the ideal state. With the decline of the society there will be a decline in the state. As the society degenerates, it gives birth to a social order known as Timocracy. Time means honour, and, therefore, it will be the government of the spirited or ambitious man's lust for honour rather than reason. It will be a sort of Spartan institution, for the Spartans are essentially spirited and lovers of honour. To them intellect and reason are of secondary importance. In such a state of things the rule of the wise can not continue. The rule of the Auxiliaries, therefore, will come in to being. A highly exaggerated cult of military efficiency will be worshipped. The philosopher-rulers will be replaced by the soldiers. With the increase of wealth and the decrease of intellect the institution of private property will come. Money will be a major force to reckon with, and this will bring in Oligarchy or plutocracy, which is the government of the rich. With the Plutocrats wealth is the end of life, and everything will be measured in terms of money. With the emergence of private property there will be serious class conflicts.

Democracy is the most degenerate state of the society. "It was not the rule of the majority through elected representatives, but was based on the theory that every adult male citizen had an equal- right to take a personal part in the government, through the Assembly and the law. Courts and was capable of holding any office." (Conford). The Democrates are guided by passion and a revolutionary spirit. As they realise the weakness of the people in authority, they grab their power

and wealth. Socrates is not at all in favour of the rule of the many, for they are governed by passion rather than reason. The Democrats believe in the principle of equal rights and freedom for everybody in the State. But this inevitably leads to tyranny. A tyrant is one, who is an absolute, unconstitutional ruler. Hence a tyrant is synonymous, with a dictator of a totalitarian state. The tyrants are all corrupt, for absolute power absolutely corrupts.

Tyranny is the most deplorable form of government, if it can be called a government at all. We may quote the admirable analysis of Conford.

> *"Democratic anarchy, carried to the extreme, divides society into three classes: a growing number of ruined spendthrift and desperadoes; the capitalists, quietly amassing wealth; and the mass of country people, working their own small farms and uninterested in politics. The most unscrupulous 'drones' lead an attack upon property, which drives the capitalists in self-defence to form a reactionary party. The people then put forward a champion who, having tasted blood, is fated to become a human wolf, the enemy of mankind. Threatened with assassination, he successfully demands a body guard or private arony, seizes absolute power, and makes the people his slaves."*

The tyrant seeks to perpetuate themselves by ruthlessly killing anybody, whom he suspects to be his rivals or opponents. At the end he is left in the company of his sycophants, who are not at all his well-wishers.

Book IX

The spirit of despotism or tyranny is latent in everybody, It is a master passion like love. A tyrant is the unhappiest man. He has no freedom, and is in perpetual dread. Freedom does not mean the power to do what one likes. When the wise ruler is the happiest, the tyrant is the unhappiest. The philosopher has enjoyed the pleasures of all the three parts of the soul, while the tyrant has experienced no such pleasures.

Socrates discusses the different types of pleasures-positive pleasure, or the pleasure of the soul, and the negative or illusory pleasure, which is the pleasure of the body or the senses. Positive pleasures offer intellectual satisfaction. Sensual pleasures are purely physical, which a philosopher does not approve of. Pleasures which are governed by reason are the best.

The problem of justice. which was the bone of contention at the beginning of the discussion, initiated by Thrasymachus comes to the fore. Injustice, even if it goes unpunished, is much inferior to justice. The

ideal state may not be realised, but one or two men may have realised the ideal of justice, which is not altogether unattainable.

Book X

Socrates again takes up the idea of Imitation in art and literature. He refers to the example of a bed. There is only one Idea of a bed. The Idea is permanent. The Idea is transformed into a wooden bed. The painter draws a picture of the bed. There are, therefore, three beds-the true bed, which belongs to the world of Ideas, is made by God. The wooden bed is made by the carpenter. And the picture of the bed is done by a painter, who is twice-removed from truth. His picture is a copy of the copy, a shadow of the shadow, an illusion of the illusion. The bed, whether made by the carpenter or the painter is a material object, and yet not real. Poets similarly are imitating Ideas, and, therefore they are also twice removed from truth. A bed is made to be slept on. The purpose may be described as the essence or Form of bed, which is the reality. A picture of a bed as well as a piece of literary work is at two removes from the essential Form.

Poetry is also a picture-a picture in words, though not in colour. Poets depict life, without knowing the essential form of life. They do not know life, and, therefore, they are not competent to represent life. Even Homer could not have the true knowledge of life. His portraits of the heroic characters, his description of the battle of Troy are the outcome of enthousiasmos or divine inspiration. and not entellect and reason. Poets are men possessed. They are possessed by God. They do not therefore, understand and know what they saying or writing. The thoughts and language they have used are the gifts of inspiration.

Poets are, therefore, imitators. But there are critics, who do not like the word 'mimesis' to be translated as imitation. They prefer 'representation'. Hence even if we use the term 'imitation' it should mean eikon or likeness.

Socrates then dwell upon the dramatic poetry as a mode of imitation. Drama appeals to emotion ration than reason. It is, therefore, removed from reality. Drama also weakens our character.

Towards the close of the Book Socrates again speaks of virtue and justice. He advocates justice for its own sake. The immortality of soul is the supreme reward of virtue. But the reward of justice can be enjoyed even in the earthly life. "Justice never defrauds its possessor of the blessings that come of being really just. So we must suppose that, if the righteous man is afflicted with poverty or sickness or any other seeming evil, all this will come to some good for him in the end, either in this life or after death. For the gods, surely, can never be regardless of one who sets his heart on being just and making himself by the practice of virtue as like a god as man may."

Socrates discusses the reward of the just and the punishment of the unjust after death. He explains this through the vision of Er, a soldier, who returned to the earth after visiting the land of death. He says how the souls live a new life, under the supervision of the three Fates-Lachesis, Clotho, and Atropos. Lachesis representing the past allots joy or sorrow; Clotho representing the present spins the fate; and Atropos representing the future remains immovable.

What Socrates emphasises is that in man's life, as there is much the freak of chance as the freedom of choice or free will.

Bacon

Biographical sketch of Francis Bacon

Francis Bacon was born on January 22, 1561 in Londori. He came of an aristocratic family, being the son of Sir Nicholas Bacon, Lord Keeper of the Great Seal. His mother was the daughter of Sir Anthony Cooke, and sister-in-law of Sir William Cecil (Lord Burghley).

Not much is known of Francis Bacon's early boyhood. He is believed to have been a delicate child who suffered prolonged spells of ill-health. The gravity of his manner in his youth was due perhaps to this circumstance. His boyhood was marked also by an intense absorption in studies which normally attracted young men much senior to him in age.

In his thirteenth year he, along with his elder brother (two years his senior), proceeded to Trinity College, Cambridge. He spent three years at Cambridge and, when he left, he carried with him a deep dislike of the system of academic education that prevailed there.

He had already become acquainted with court life. This was made possible, of course, by the high position occupied by his father and other influential family connections. Queen Elizabeth visited, on more than one occasion, her Lord Keeper at the latter's country residence. Once, observing the young man's grave demeanour, she referred to Francis as "her young Lord Keeper". Some of his essays provide evidence that he had early become familiar with the manners and conventions of the court. The advice he gives in his essays of how persons in high positions should behave towards superiors, inferiors and equals is based on expediency as well as reasons. Respect to one's superiors is not, according to him, an act of servility but of practical duty. Besides, if we do not respect our superiors, what respect can we expect from those inferior to us ?

On June 27, 1576 both Francis and his elder brother (Antony) were admitted to Gray's Inn. But only a few months later Francis went abroad with the English Ambassador to France, and began his practical

training in diplomacy. His study of continental politics and diplomacy supplied material for his "Notes on the State of Europe". France was at that time in a disturbed state. Catholic and Huguenot were arrayed against each other in civil strife, and the cruel scenes that were enacted as a result thereof later provided material for his essay: Of Faction. Bacon's stay in Paris also gave him an opportunity to acquire a high degree of proficiency in the French language.

In 1579, after his father's death, he returned to England and took up residence at Gray's Inn because he found no other avenue, his representations to the government for a suitable post having gone unheeded. He was called to the bar in 1582. In 1584, having failed to better his Circumstances through other channels, he entered parliament as representative of Melcombe Regis. During the winter of 1584-85 he wrote a "Letter of Advice to Queen Elizabeth" which reveals a political judgment mature beyond his years and a coolness of temper considerably in advance of the times. In it he advocated not only a milder treatment of the Puritans but also, for catholics, replacement of the oath of supremacy by an oath acknowledging that any Englishman would be a traitor if he refused to bear arms against any foreign enemy, the Pope included.

In the 1586, parliament, he represented Taunton and in that of 1589 for Liverpool, serving on a number of committees. His political creed consisted in a persistent advocacy of a via media in all things, a middle course between popular privilege and royal prerogative, moderation in secular reform with toleration in religion. This policy he supported in two pamphlets published in 1585 and 1589. In both he pleaded for greater elasticity in matters of doctrine and of discipline.

In 1591, Bacon attached himself to the Earl of Essex who was at that time the Queen's hot favourite. He became one of Essex's confidential advisers and early in 1593 he drew his brother, Antony, into Essex's service. However in the parliament of 1593, when he sat for Middlesex, he seriously marred is prospects by his determined but untimely opposition to the Government's demand for a triple subsidy to help to meet the expenses of the Spanish War. This conduct turned the Queen against him and when the office of attorney general fell vacant in 1594 she would not listen to Essex's enthusisatic advocacy of his claims. Instead she appointed Sir Edward Coke,. whom Lord Burghley had supported. Even when, in the next year, Burghley Joined Essex in recommending Bacon for the post of solicitor-general, the Queen still refused to appoint -him, although she did make him one of her learned counsel.

Essex tried to make up for these disappointments by pressing upon Bacon the gift of a piece of land at Twickenham, valued at two thousand pounds. Essex and Bacon appear to have lived on terms of a

close intimacy, Bacon sharing the social pleasures of Essex House, in furtherance of which he wrote the masque "The Conference of Pleasure" a line of work for which Bacon showed a distinct aptitude. His essay Of Masques and Triumphs shows how Bacon had studied even the art of providing entertainment.

Essex again recommended Bacon to the Queen, this time for the Master of the Rolls, but again without success. It seems, indeed, that this persistent advocacy was more of a hindrance than a help. Moreover Bacon had now begun to feel doubts about his patron's courses. Essex had always been attracted to an active career and enamoured of military renown. Also he was impetuous and easily provoked to rash actions when his counsels were resisted or rejected. In 1596, after the Cadiz expedition, he had become the idol of the military men and of the populace and Bacon saw clearly that for such a man to court such a reputation would surely alienate the Queen's affections and arouse her fears. Accordingly he wrote (in October, 1596) to Essex, urging him to seek the favour of the Queen alone, and to shun any appearance of popularity. His advice had little effect, for Essex was by then busily engaged in the preparations against invasion and afterwards, in 1597, with the Islands voyage. Bacon had by now increased his reputation by the publication of a volume containing his first Essays, together with the "Colours of Good and Evil" and the "Meditationes Sacrae". He remained on friendly terms with Essex and in 1598 was writing advice to him about Irish problems.

In 1599 Essex, having failed to suppress Tyrone's rebellion in Ireland, incurred the Queen's wrath. Bacon, it seems, made some effort to mitigate her ire, but he also took a minor part, as one of her learned counsel, in accusing his patron at his informal trial before a body of privy councillors in June 1600. Essex bore him no ill-will and shortly after his release was again on friendly terms with him. But soon afterwards Essex made an absurd attempt to instigate a revolt of the people against the Queen and even formed the desperate project of seizing the Queen's person. Essex was arrested and tried for treason. And, strange to say, Bacon played a prominent role in securing' Essex's conviction. By thus biting the hand that had fed him, Bacon incurred much ill-feeling. As a result of his conviction, Essex was executed.

Whether picked by his conscience or stung by the taunts of the friends of Essex, Bacon published in 1604, an Apology for his action. He had also been responsible for drafting in 1601 the Official Declaration of the Practices and Treasons Attempted and Committed by Robert, Late Earl of Essex. Even so, his part in these actions and his efforts in the great monopolies debate of 1601 to guide the House of Commons into courses not offensive to the Queen did not win him any further advancement from Elizabeth.

The first edition of Bacon's "Essays" was published in 1597. The volume, dedicated to his brother Anthony, contained ten papers. The pregnancy of the thought and the pithiness of the style rendered the book well-nigh an epoch-making one. Its popularity was great, almost from the very day of Issue.

In 1603, James I ascended to the English throne. Showing a flexible courtier's adaptability, Bacon tried to win the new sovereign's favour by every wile he could employ, With the help of his cousin, Robert Cecil, he managed to obtain Knighthood (in July 1603). In 1604 he was confirmed as learned counsel, and sat in the first parliament of the new reign as member for Ipswich, taking an active but not very successful part in the debates of its first session. He was also active as one of the commissioners for discussing a union with Scotland.

In the autumn of 1605 Bacon published his Advancement of Learning, dedicated to the King. This great philosophical treatise was afterwards translated and expanded by him into the Latin dissertation, De Augmentis Scientiarum. It is a noble review of the state of learning in his age, its defects, the emptiness of many of the studies chosen, and the means to be adopted to secure improvements. His essays Of Seeming Wise, Of Custom and Education, and Of Studies are all concerned with topics indicated in treatise.

In the summer of 1606, at the mature age of 45, Bacon got married. His wife, Alice Barnham, was the daughter of a London alderman. She brought him an adequate dowry, very acceptable to a man as deeply in debt as Bacon was. The ceremony was celebrated with great pomp. For fifteen years his married life remained smooth and happy, until after his downfall, when an estrangement took place between his wife and him, which was never healed.

In June 1607, Bacon at last obtained legal office and became Solicitor General. For the next two or three years he was engaged in adjusting differences between the two great parties in the land-the High Anglicans and the Puritans. He urged toleration on both parties as well as upon the King. His political influence, however, remained negligible, a fact which he afterwards attributed to the power and jealousy of Cecil who was now Earl of Salisbury and the King's Chief Minister. But he had not forgotten his project of reorganizing the study of natural sciences. He had surveyed the ground in the Advancement of Learning; and some short pieces not published at the time were probably written during the following two or three years. Towards the end of 1607 he sent to his friends a small tract entitled Cogitata et Visa. In 1608 he wrote the panegyric In felicem memoriam Elizabethae and the learned and ingenious De sapientia veterum. He also completed what seems to have been the Redargutio philosophiarum,a treatise on the idols of the theatre. In 1609 the Wisdom of the Ancients appeared, in which he

explained the classic fables and mythology on allegorical principles; while new editions of his "Essays" were published in 1607 and 1612 with several additions.

Sir Robert Cecil, Bacon's cousin, who had recently been created Earl of Salisbury, died somewhat suddenly in 1612 and Bacon tried to obtain from the King the dead man's office. King James did not think it wise to grant the favour, feeling somewhat apprehensive as to what lengths Bacon's ideas on toleration might lead him. In his desire to secure the office of Master of the Wards, also, Bacon was destined to suffer disappointment. In 1613, however, the King consoled him with the long-cherished office of Attorney-General. The essay Of Great Place is undoubtedly written out of the fullness of his own weary experience especially the following sentence: "The rising unto place is laborious and by pains men come to greater pains; and it is sometimes base; and by indignities men come to dignities". But, apart from granting him this favour, the King paid little heed to Bacon's political advice as the King had fallen under the spell of Robert Carr (later Earl of Somerset) and the Howards. The Parliament of 1614, in which Bacon sat for Cambridge University, showed an equal distaste for Bacon's counsels.

In March 1617, Bacon was appointed Lord Keeper. It was largely to James's new favourite, George Villiers (later Duke of Buckingham), that Bacon owed this promotion and also his promotion to be Lord Chancellor in January 1618 and Baron Verulam in July of the same year. Yet Backingham's favour still did not bring Bacon any real political influence, and most of Bacon's time was still spent upon the judicial duties of his office.

Bacon displayed great energy as Chancellor and also took a prominent part in the prosecutions of Sir Waiter Raleigh (1618) and the Earl of Suffolk (1619). He had now a very large income and lived in style. On entering his sixtieth year in January 1620 he celebrated the occasion with great pomp. Ben Jonson attended the party and commemorated the scene in lines that were both flattering and felicitous. In October 1620 he published the Novum Organum (or, the New Instrument for the interpretation of Nature and the Discovery of Truth). This work elicited the warmest expressions of admiration from the ablest men of Europe. A further honour was conferred on him in January, 1621 when he was created Viscount St. Albans.

Bacon was now at the summit of his career. He had won honours, dignities, wealth and public esteem. But his sense of his glory must have been marred by a consciousness of a number of shameful acts of arbitrariness and tyranny which he had committed at the instigation of King James and the Duke of Buckingham. He consented to the execution of Sir Walter Raleigh, one of the greatest men of his times; he deserted his friend, Attorney-General Yelverton when the latter was

put on trial for certain charges; he supported the Spanish alliance, against the sentiments of the nation and against his own policy; and soon. A passage in his essay Of Negotiating which shows his uneasiness at the degrading servility he had been displaying all his life, first towards the Cecils and then towards King James and the King's favourites.

Three days after Bacon had been created Viscount St. Albans, Parliament met (after having remained suspended since 1614) and soon the House of Commons began to air their accumulated grievances. His enemies seized the opportunity to bring charges of bribery and corruption against Bacon. Bacon tried to urge the King to resist these charges. He said to be King: "Those that will strike at your Chancellor, it is much to be feared will strike at your crown". But the King could do precious little. The evidence against Bacon was overwhelming. Finding his case hopeless Bacon made a confession of guilt and threw himself on the mercy of the House of Lords.

On May 3, 1621 the House of Lords after considerable discussion decided upon the sentence which was as follows: (i) that he should pay a fine of forty thousand pounds; (ii) that he should be imprisoned in the Tower during the King's pleasure; (iii) that he should never again hold any public office; and (iv) that he should never sit in parliament, or come within the verge of the court.

The sentence was, however, not fully carried out. He was released from the Tower after four days; his fine was remitted and the ban on his presence at the court was withdrawn, though the bar against his sitting in Parliament was not removed.

The remaining five years of his life were spent in work far more valuable to the world than anything he had accomplished in his high office. From the literary and philosophical point of view, this last period was, indeed, the most precious. Smitten by his disgrace he turned with much eagerness to intellectual pursuits that had been interrupted by his official duties. His new delight in his intellectual labours is finely reflected in the essay Of Nature in Men. His retirement from politics enabled him, indeed, to make his literary reputation more firm and enduring. He devoted himself with amazing energy to literature and science, and during this period produced his histories (History of Henry VII, History of Great Britain, etc.), De Augmentis (the Latin translation with expansion of the Advancement of Learning), New Atlantis (unfmished). Not the least important work was the final revision of his "Essays" with a number of new papers, raising the total to fifty-eight. This was his last literary undertaking and was published a few months before his death.

An experiment which was an anticipation of the modern process of refrigeration caused his death. In March 1626, driving one day near

Highgate and deciding on impulse to discover whether snow would delay the process of putrefaction, he stopped his carriage, purchased a hen and with his own hands stuffed it with snow. As a result he caught a chill and was taken to the house of the Earl of Arundel, where on April 9th, 1626 he died of bronchitis.

Bacon's Prose Style

Introduction- Sir Francis Bacon was one of the greatest prose writers of English literature and language. His claim to greatness is based on his contribution to the development of the modern English Prose and also to the development of English prose style. He is among the finest prose artists of our language and especially of the Age of Shakespeare, late sixteenth and early seventeenth century. He is the Father of the English Essay because he imported into English Literature a new genre of prose- writing from France. Bacon has an almost encyclopaedic range of mind and is gifted with great wisdom and versatility and his assertion that he has taken all knowledge to be his province is neither an idle boast nor an exaggeration. His essay amply bear him out on this point. He is similarly gifted with a keen observation, insight into human nature and affairs, and an amazingly quick eye for analogies. The range and variety of the topics of his essays are also pointers to his wide range of interest and versatility. His essays have become a stroehouse of practical wisdom. Bacon terms his essay "dispersed meditations", "counsels, civil and moral" and for this reason they "come home to men's business and bosoms". Again, in Bacon's own words, that is the reason of their popularity and utility".

Essay-Aphoristic and Epigrammatic - The language of Baconian essay is mosty simple, brief and clear with occasioned archaisms and Latinisms. Certain words are used in their older meaning and so they are different from their modern usage. Bacon's style is brilliant on account of brevity, epigram, antithesis, and balance of sentences.

Besides the simplicity of language, Bancon's prose is analytical, precise, and organised. It is clear and straightforward. Bacon does not mind indulging in occasional conceits in his discourses but his Latinisms are scholarly and not pedantic. Bacon's chief aim was to put his ideas across and so he aims at clarity. His clarity and simplicity in relation to the educated and cultured readers and intellectual content of his essays are very high. Terseness is another quality of his syle. Condensation of thought gave rise to the terseness of expression. For this purpose Bacon uses appropriate words. he avoids superfluity of thought and language and in his earlier essay goes to the extent of avoiding the connectives. According to Will Durant, 'Bacon adhors padding, and disdains to waste a word, he offers us infinite riches in a little phrase.' Bacon's essay entitled 'Of Studies' is a classic example. Bacon possesses to an amazing degree the power of expressing into a few words a great body of thought. his style is aphoristic and epigrammatic and is perhaps the most quotable

his worn works-"a bell-ringer who is up first to call others to Church". In his 'Advancement of Learning' he is one of the earliest to seek to consolidate and unify his knowledge, in his "Essays" he is the pioneer of a clear sententious English that suggests rather than expounds, and blends dignity with familiarity, in that pleasing and attractive manner which is the secret of the few of the great essayists. Again, in his 'Henry VII' he shows the possibilities of a flowing, orderly and picturesque narrative that shall compel attention without recourse to strained conceits. Finally, in his 'New Atlantis' with its plea for college of Scientific Research he started a movement that led to the foundation of the Royal Society. Despite the marks of philosophy, with which it is customary to adorn Bacon, it may be questioned whether he will be seriously adjudged as a great thinker. Here, again, he is the "bell-ringer" to thought, rather than the profound reasoner. His literary method is that of the orator, not the dialectician; he is not good in argument, not reliable even in exposition. He saw the value of scientific precision, and the careful accumulation of facts, but his own cast of mind was not adapted to the carrying out of his own admirable precepts. In fact, he is a valuable intellectual irritant rather than a constructive force: an intellectual irritant with fine rich literary resources at his command; fertile in illustration luminous in suggestion, and with considerable power to challenge and arrest the attention." (Compton Rickett)

Bacon as a moralist

Introduction - Bacon is one of the most colourful personalities of English literature celebrated not only for his literary worth and innovative genius but also for his versatility and wisdom. Bacon was a child of the Renaissance and represents the best of both the old and the new spirits. Bacon was no doubt a man of the practical world and believed in political and economic power but he was not an atheist. He was a firm believer in God. He was a Protestant Christian, a follower of the Church of England. But this too is a fact that he was not a religious activist. Religious and spiritualistic considerations left Bacon indifferent and cold. But it should not be inferred that he was oblivious of the virtues and the religious and spiritualistic considerations altogether.

In order to dispel the misunderstanding that Bacon was cold to religion and spiritualism, we should read his essays 'Of Unity in Religion' and 'Of Atheism'. The following sentence is noteworty:

> 'And therefore God never wrought miracles to convince atheism because his ordinary works convince it'.

The following passages in another essay give evidence of his faith in virtue, spiritualism, and morality:

'Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth'.(Of Truth)

'That clear and round dealing is the honour of man's nature'.

(Of Truth)

'For these winding and crooked courses are the going of the serpent, which goeth basely upon the belly, and not upon the feet'.

(Of Truth)

Bacon's Morality - Bacon is a man of the world. The Renaissance promoted the love of learning, the spirit of adventure and enterprise, ambition, and material instincts of love of power, position and worldly possessions. Bacon was highly educated and versatile. He imbibed the Renaissance culture and spirit. His essays reflect his nature although he does not make any direct references to his personal life and likes.

Bacon's life reveals the dichotomy of values in his personal conduct and the same duality appears in his writings. He is practical and mundane to his finger tips. Also he is rational and prudential. The predominance of intellect precludes emotional and sentimental approach. All these factors combined to make Bacon opportunistic, utilitarian and machiavellian. The current political atmosphere was congenial to the promotion of such traits. Bacon writes chiefly for the benefit of the Kings, princes and aristocrats and for safeguarding of their interests was his avowed aim. He counsels and advocates shrewdness in order to achieve material progress and prosperity.

'... an habit of secrecy is both politic and moral'.

(Of Simulation and Dissimulation)

He disapproves of 'nakedness' or 'vice' on grounds other than moral.

'Nakedness is uncomely as well in mind as in body'.

(Of Simulation and Dissimulation)

and 'There is no vice that doth so cover a man with shame as to be found false and perfidious'. (of truth)

He unabashedly advocates falsehood on grounds of propriety ;

'Truth may perhaps come to the price of a pearl, that sheweth best by day; but it will not rise to the price of a diamond or carbuncle that sheweth best in varied lights. A mixture of a lie doth ever add pleasure,.

and (of truth)

'... that clear and round dealing is the honour of man's nature, and that mixture of falsehood is like alloy in coin of gold and

silver, which may make the metal work the better, but it embaseth it'. (Of Truth)

Bacon is not ignorant of the value and nobility of virtue and virtuous conduct but as a man of great practical wisdom and sagacity advocates the mixture of 'falsehood'.

At times Bacon waxes eloquent in praise of noble and virtuous conduct (such occasions are rare, though).

'Certainly, in taking revenge, a man is but even with his enemy, but in passing it over, he is superior; for it is a prince's part to pardon.'

(Of Revenge)

'It is the glory of a man to pass by an offence.' (Of Revenge)

But Bacon is too worldly and practical to be swayed by the sentiment of virtuosity. He makes necessity the occasion of being moral and noble and virtuous. The following expression proves it.

'This is certain, that a man that studied revenge keeps his own wounds green, which otherwise would heal and do well'.

(Of Revenge)

Thus bacon's morality is the morality of convenience.

Bacon's Worldly Wisdom - As we have already seen, practical considerations, rule supreme in bacon's scheme of things, and spiritual, moral and religious considerations take a back seat. But Bacon is a great scholar, steeped in classical learning, mythology and scriptures. His essays are full of quotations from, 'Vulgate' (the Latin version of the Bible) and have ample references and allusions to historical and mythological occurrences mentioned in ancient masters.

We find in his essays passages which are of great significance (and where no morality or selfish interests harmful to others are not involved). His essay 'Of studies is such a gem of pure and serene wisdom wherein he writes:

'Studies serve for delight, for ornament, and for ability'.

'They perfect nature, and are perfected by experience : for natural abilities are like natural plants that need proyning by study'.

'Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse; but to weigh and consider'.

'Readings maketh a full man; conference a ready man; and writing an exact man'.

Conclusion - Although there are ample grounds for Pope's criticism, who termed Bacon 'The wisest, brightest and meanest of mankind' and this verdict is more comprehensive than Blake's who

called his essays 'Good advice for Satan's Kingdom', we cannot ignore the greatness and practical utility of Baconian essays. On account of their practical wisdom and utility they came home to men's business and bosoms and became so popular. They are a store house of shrewd and useful advice for progress, and material advancement. Besides the dichotomy of values, practical wisdom and wealth of keen observation, rational analysis, deep insight into human nature and affairs, Bacon also emerges as an intellectual giant and an accomplished artist who enriched the Essay and made significant contribution to the development of modern English prose.

Chief features of Bacon's essays

A glance at the titles of Bacon's essays shows that, although quite a number of these essays were written for the benefit of kings, rulers courtiers, and statesmen, a fairly large number of them were written on subjects of popular interest. Essays of Seditions and Troubles, Of Empire, Of the True Greatness of Kingdoms and Estates. Suitors and Of Judicature belong to the former variety. But essays like of Truth, Of Death, Of Revenge, Of Adversity, Of Parents and Children, Of marriage and Single Life, Of Travel and Of Friendship, deal with familiar subjects which make an immediate appeal to the average reader. Essays of this category certainly come home to men's business and bosoms.

One important reason for the popular appeal of Bacon's essays is that the ideas which he expresses are by no means deeply philosophical or abstruse. If the ideas were of an abstract or metaphysical nature, the average reader would not respond to them. But these are ideas which might be expressed by any man of ripe wisdom and vast experience of the world.

Secondly, Bacon illustrates and reinforces his ideas and arguments with appropriate similes, metaphors and quotations. These similes, metaphors and quotations naturally add to the popular appeal of the essays. Thirdly, Bacon frequently speaks in his essays as a moralist. Although people do not generally like too much of sermonising and preaching, yet judicious doses of morality are not only willingly accepted by readers but are positively welcome to them. Moral precepts and maxims embodying wisdom give the readers a feeling that they are becoming wiser and morally nobler. They may not act upon ethical principles which Bacon enunciates in his essays, but they derive a certain moral satisfaction by reading them and by appreciating their soundness.

Lastly, Bacon's essays come home to men's business and bosoms because of the condensed and pithy state in which he mostly writes. Again and again, the reader comes upon an aphoristic or epigrammatic sentence which startles and arrests him by its neatness and pregnancy.

These are many gems of thought clothed in language that is effective because of its compactness and terseness.

Take the essay, Of Truth. It contains several ideas which immediately appeal to the reader because of their obvious truth to human nature. The reader quickly responds to such ideas because he at once recognises their validity. For instance, Bacon here tells us that human beings are generally attracted by lies. Lies told by poets in their poetry please the imagination; lies told by traders bring them financial gain; but why people should tell lies for the sake of lies is not clear. Bacon then goes on to say that truth gives greater pleasure when a lie has been added to it. If a man were to be deprived of his false opinions, false hopes, and false judgements, he would feel miserable.

Having expressed these views, Bacon speaks like a moralist and says that much harm is done by lies which sink into the mind and settle down there. Truth is the supreme good for human beings, he says. He quotes Lucretius who said that the greatest pleasure for a man was the realisation of truth. Continuing this moralising tone, Bacon says that truth is important not only in theological and philosophical fields, but also in the sphere of ordinary daily life. Falsehood, he says, brings nothing but disgrace. Now such ideas are bound to appeal even to a reader who, in his actual dealings, does not give a high place to truth.

Then there is the essay, Of Friendship. Who would not be interested in this subject? Bacon tells us some of the uses of friendship, illustrating his ideas with historical references to Sulla, Julius Caesar. Augustus Caesar, Tiberius Caesar, and Septimius Severus. He utters a psychological truth when he says that a man's joy is greatly increased when he speaks about it to a friend and that his grief is greatly diminished when he imparts it to a friend. This essay also contains useful advice. For instance, Bacon asks us not to take counsel "by pieces" from all and sundry but to take it only from a friend who has been found to be sincere. An essay on the subject of friendship is bound to come home to men's bosoms especially because the ideas expressed by Bacon confirm the reader's own ideas on this subject.

The essay, Of Great Place, does not have the same popular appeal as the two essays mentioned above. Of Great Place appeals chiefly to men in high places. It is very useful for persons of this category. Bacon offers very sound advice to those occupying high positions, and warns them against the chief vices of authority. Here, too, Bacon lends weight to his argument with reference to two Roman emperors-Galba and Vespasian. Bacon gives advice that is practical when he says that a man may take sides when he is still struggling to rise but that, having risen to a high position, he should become neutral. This essay, too, throws much light on human nature whereby it greatly adds to our knowledge. Here, again, Bacon appears as a moralist.

The essay, Of Studies, is extremely interesting. Here, again, Bacon deals with a subject of popular interest. Bacon not only indicates the principal uses of studies but also tells us why and how we should read. Who can fail to appreciate Bacon's remark that the wisdom gained from books is not enough but that it should be supplemented with practical experience of life?

Of Marriage and Single Life deals with the advantages and disadvantages of both the married and the single life. Here is an essay which cannot fail to interest either the married man or the single man. Bacon makes some interesting observations about the nature and behaviour of women in this essay. A chaste woman, he rightly says, feels proud of her chastity. A wife is faithful and obedient to her husband if she is impressed with his wisdom. No jealous husband can command his wife's respect. It would be difficult for any reader to find fault with such observations. Indeed, the ideas expressed in this essay can be understood and appreciated even by the most ordinary reader. Bacon's analysis of human nature here, as in his other essays, corresponds to well-known facts.

The essay, Of Suitors, pertains chiefly to conditions which prevailed in Bacon's day. In spite of that, this essay has its value in our time also. It is full of worldly wisdom. It contains useful advice for those who undertake suits, for suitors, and for patrons. Bacon does not preach any ideal morality here. He is concerned only with how to achieve success in the undertaking of suits or in the promoting of suits. However, he does not show a complete disregard of morality. That is the kind of thing most readers want.

Much of the popularity of Bacon's essays, as has already been indicated above, is due to his compact style. Many are the sentences in his essays that have the character of proverbs because such sentences express wisdom neatly in a pithy manner. A few examples of Bacon's epigrammatic style will illustrate the great charm which his essays possess because of this particular quality of style.

1. *"Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth."* (Of Truth)
2. *".... for there is no such flatterer as in a man's self, and there is no such remedy against the flattery of a man's self as the liberty of a friend."* (Of Friendship)
3. *"For in evil, the best condition is not to will, the second not to can."* (Of Great Place)
4. *"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."* (Of Studies)

5. *"Wives are young men's mistresses, companions for middle age, and old men's nurses."* (Of Marriage and Single Life)

6. *"Secrecy in suits is a great mean of obtaining."* (Of Suitors)

Terseness of expression and epigrammatic brevity have a good deal to do with the appeal of Bacon's essays. No one has ever produced a greater number of closely packed and striking formulas, loaded with practical wisdom, than Bacon has done. Bacon's essays constitute a handbook of practical wisdom, enclosing in their shortest maxims an astonishing treasure of insight. There has been no more active stimulant to wit and the understanding. His essays are a compendium of precepts, or rather of reflections, which are true of all men, for all time, and in all places.

Critical appreciation of "Of Truth"

This essay gives expression to ideas which are noble and worthy of the highest appreciation. All great thinkers, philosophers, divines, saints, and prophets of the world have dwelt upon the supreme value of truth. Of course, it is very difficult to decide what truth is and Pilate was perhaps justified in not waiting for the answer to his question. Standards of truth in religious, philosophical, and moral spheres keep changing from time to time. The only truth of which we can be certain is scientific truth. However, it is not impossible to distinguish between truth and falsehood even in the other spheres of life. We therefore feel much pleased when Bacon tells us that the inquiry of truth, the knowledge of truth, and the belief of truth are the highest good for human beings.

The essay is written in a didactic tone. The object of the writer is to instil into the mind of his readers a love of truth. A man's mind, says he, should turn upon the "poles of truth". Bacon recognises the fact that human beings have a natural though corrupt love of lies. The lies of a poet, he says, give pleasure. The lies of a trader being a financial return. But why people should love lies for the sake of lies, he is unable to explain. Nobody will disagree with Bacon when he says that false opinions, false hopes, and false judgements have a pleasing effect upon a human being.

The principal merit of this essay, however, lies in its stylistic qualities. While the ideas of the essay are already familiar to us, it is the manner in which they are stated and conveyed to us that is more important. Bacon shows his love of learning and his habit of introducing allusions when he refers to Pilate, Lucian (one of the later schools of the Grecians), Lucretius and Montaigne. His love of quotations is seen in the lines that he reproduces from the last two. Both the quotations are very appropriate to the context in which they appear. "But no pleasure is comparable to the standing upon the vantage ground of truth, and to see the errors, and wanderings, and mists, and tempests, in the

vale below", says Lucretius. Lucretius has vividly described the pleasure that is enjoyed by the man of truth. Similarly the quotation from Montaigne is very effective for the purpose for which it has been introduced : "For a lie faces God, and shrinks from man." There is a reference in the essay also to one of the early writers of the church who called poetry vinum daemonum. The Bible is never far from the thoughts of Bacon. He concludes the essay with a quotation from the Bible and with a reference to the doomsday when God shall judge the actions of all human beings.

Bacon gives us very vivid similes and metaphors in order to illustrate his ideas. He here compares truth to the naked and open day-light which does not show the masques and mummeries and triumphs of the world as half so grand and attractive as candlelights show them. Again, truth, he says, may claim the price of a pearl which is seen to the best advantage in day- light; but truth cannot rise to the price of a diamond or carbuncle that shows best in varied lights. He compares falsehood to an alloy in a coin of gold or silver. The alloy makes the metal work the better, but it lowers the value of the metal. In the same way, falsehood may be useful from the practical and business point of view, but it lowers the dignity of the individual who tells the falsehood. Again, Bacon compares dishonest and crooked ways of life to the movements of the serpent "which goeth basely upon the belly, and not upon the feet."

This essay well illustrates Bacon's gift of compression. Most of the sentences here are written in that compact and terse style of which Bacon is a master, Here are a few examples:

(i) *"Certainly there be that delight in giddiness, and count it a bondage to fix a belief." (There is a slight touch of obscurity here for the uninitiated reader. Such obscurity sometimes results from extreme condensation. In the case of this sentence the very construction is irregular.)*

(ii) *"A mixture of a lie doth ever add pleasure." (This sentence has an aphoristic quality. It can be used as a quotation when necessary.)*

(iii) *"But it is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it, that doth the hurt."*

(iv) *"Certainly it is heaven upon earth to have a man's mind move in charity, rest in Providence, and turn upon the poles of truth."*

(v) *"For these winding and crooked courses are the goings of the serpent, which goeth basely upon the belly, and not upon the feet."*

Allusions, aphorisms, illustrations, and quotations make the reading of this essay a rich, entertaining experience. The condensation of thoughts is, of course, its most striking merit.

The Summary of the essay

It is difficult and troublesome to find TRUTH. When found, the Truth imposes compulsion to follow it in speech and action. It is therefore difficult to follow it because it reveals the imperfections and emptiness of human minds on the one hand and the defects and hollowness of the nature of things on the other. It, therefore, encourages the telling of the lies.

The Truth which judges itself teaches the enquiry of truth, the knowledge of truth and the belief of truth and it is the sovereign good of human. nature. The Truth is light. God first created the light of sense and last the light of Reason. The Illumination of His spirit is the Sabbath work of God. God first breathed light upon the face of Chaos (Matter) next on the face of man and He continues to do so into the fase of His chosen.

A man of Truth attains a serene height from where he views the errors, doubts, ignorance and misfortunes of other men. But this should not make the man of Truth proud but humble. The mind of the man of Truth moves like Heavenly spheres by Love with the support of Providence of the axis of Truth. This Truth is Philosophical Truth.

The Truth of civil business admits of a mixture of Falsehood which makes it work the better and adds pleasure and utility to it. The mixture of Falsehood debases it.

The Poet loves a lie because it gives pleasure.

But the poet's lie is a shadow which passes.

The Merchant loves a lie because it gives profit.

The corrupt loves a lie for the sake of the lie.

Such a lie settles in the mind and debases it.

It is a vice to be found false and perfidious and it covers a man with shame.

A liar challenges God but is afraid to face man.

The wickedness of Falsehood and Breach of Faith will bring God's judgement on the generation of men.

Bacon's essays as 'dispersed meditations'

Sir Francis Bacon imported into English literature a new genre of prose-writing called the Essay. Bacon has the added distinction of enriching this new form and despite very damaging criticism against his essays and his personal character after his death:

"Good advice for Satan's Kingdom". **(William Blake)**

and

"If parts allure thee think how Bacon shin'd
The wisest, brightest, meanest of mankind". **(Alexander Pope)**

The 'Essays' ran into three editions (in 1597, 1612 and 1625) in his own life-time, and they still rank among the best and the most popular of the English essays.

Popularity of his essays. Bacon was a man of an encyclopaedic range of mind who had taken all knowledge to be his province. He was the true child of the Renaissance who was very curious to know more and more of about everything. He had supplemented the knowledge gained through studies by travel to foreign lands. Bacon was gifted with a keen insight into human nature and affairs. He had a practical knowledge and experience of the affairs of the court and the government. He was a man of great foresight, commonsense and practical wisdom. He was a jurist, a statesman, a great Parliamentarian, an empirical scientist and a man of letters of great distinction and ability. From a very early age Bacon started keeping a record of the ideas, responses and observations that occurred to him during the course of his wide and varied studies, conversations and professional duties. These recorded thoughts, ideas and responses became the basis and themes of the essays that he wrote. Since his jottings over the years covered very wide and varied ground, his themes were also extremely varied. Since Bacon was a man of action interested in the progress and advancement of Man, his essays were on topics which were of interest and utility to men. Thus the variety of themes of his essays was one of the main reasons for their popularity. Bacon himself admitted this fact in the dedication of the third edition (1625) of his 'Essays' by pointing out that "they (his essays) come home to men's business and bosoms". So the other reason of their popularity was their practical utility. Bacon described his essays as 'counsels civil and moral'. This also pointed towards their practical utility to people who were interested in their progress and prosperity.

Essays : 'Dispersed Meditations', 'Brief Notes Set down Significantly'. Even a cursory look at the Essays will tell that they are, most of them, very short. But when we look at them more closely, i.e., when we study them certain interesting facts emerge. The ideas contained in the essays have not been assiduously developed.

The sentences are disjointed-'crisp, short, and sententious.' 'Each sentence stands by itself, the concentrated expression of weighty thought'. The thought contained in each sentence is so pregnant with significance that it can be easily developed into a paragraph. for this reason it has often been asserted that a Baconian sentence does the

work of a paragraph which of course is not true. It is for this reason-that sentences are disjointed- that his essays have been termed 'dispersed meditations'. The thoughts contained in them have not been properly arranged and displayed. Bacon's essays especially those of the earliest editions read like aphorisms. A few examples from his essay entitled 'Of studies' will be sufficient to illustrate this point:

'Studies serve for delight, for ornament and ability'.

This expression can be very easily developed and elaborated into a significant paragraph. Similarly, the other examples :

'To spend too much time in studies is sloth : to use them too much for ornament, is affectation, to make judgement wholly by their rules is the humour of a scholar'.

'Crafty men condemn studies; simple men admire; and wise men use them'.

'Read not to contradict and confute; not to believe and take them for granted, nor to find talk and discourse; but to weigh and consider'.

and

'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested'.

convince us of the above argument. This essay is a classic example of Bacon's art of epigrammatism. His sentences are pearls and diamonds of wisdom pure and serene which appeal and become enshrined in mind and heart and continue to give delight and guidance through the life. The same is true of other essays like 'Of Revenge', 'Of Truth', 'Of Suitors', 'Of Simulations and Dissimulations', etc.

'Certainly, it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth'.

(Of Truth)

'It is the glory of a man to pass by an offence'.

(Of Revenge)

The thoughts contained in sentences suggest that they are not properly developed and elaborated and are, thus, 'dispersed meditations' and the wisdom and sagacity enshrined in them assert that they are the 'brief notes set down rather significantly than curiously'. The abruptness, brevity, and lack of proper connections suggest that the person who expressed them was under some pressure for time. He was a busy man who did not have sufficient leisure to bestow love and care they really deserve. Thus the observation that the essays are 'jottings of a busy man' is not far from truth. Bacon was really a very busy man and it is surprising that he could find time for such work.

But before we conclude let it be kept in mind that what has been said here of Bacon's essays is not true for all his essays. As Bacon became aware and grew convinced of the popularity and utility of the essays of 1597 edition he wrote more essays. The first edition had only ten essays. The new essays were incorporated in the second edition of 1612. These essays were not as brief and terse as the earlier ones were. The continued popularity made him conscious of the significance of his work. He became convinced of their utility and observed that they 'came home to men's business and bosoms'. The subsequent edition reveals that Bacon found time to add to the number in the last two editions and also devote more time and energy to their composition. The style of the later essays suggest that he lavished more love and care on them because the thought is more organised and elaborate and he found use and place for connectives and ornamentation of language.

Essays : 'Grains of Salt'. Before we proceed to judge Bacon's essays as 'grains of salt', we should be clear about the function of salt in order to get at the root and wisdom of the above observation. Salt is perhaps the most essential ingredient of food. Without salt any food is devoid of its food value, i.e. it will not be useful in the sustenance and development of body organs. Next salt adds taste and flavour to the food we eat. Without slat the food is tasteless and so unwelcome. Thus to make the food delicious we add salt to it. Still further salt is a great appetiser besides helping in the preparation (cooking) of food. So salt is an extremely essential ingredient of our food. So we may safely infer that the above expression about Bacon's essays as 'the grains of salt' really means to emphasise the fact that his essays are as significantly useful for the intellectual health as the salt is, that they are as delicious as the salt makes the food to be, that the essays give the intellect the same delight and strength which the salted food gives to the body. In short, the essays of Bacon are not only significantly wholesome but pleasantly welcome and enjoyable also.

It is not difficult to prove that Bacon's essays are useful and enjoyable both. Written almost four hundred years ago these essays continue to claim people's attention; so this is more than sufficient proof of thief continued popularity. His essays are a veritable gold mine of practical wisdom and utility even to this day is borne by the fact that his essays are not only read with interest and diligence but quotations from them are still used and admired. They have not yet outgrown their utility to men of action and enlightenment, and they never will. The excerpts from his essays, already quoted above and others noted below will testify to this assertion.

'Revenge is a kind of wild justice'.

(Of Revenge)

the other name. His mother, a woman of great tenderness, died early in 1905. His father, Jiddu Narayaniah, a Telugu Brahmin, had joined the Theosophical Society in its early years and in 1909 became the Assistant Secretary of the Esoteric School in India. Narayaniah had been a state employee and had retired as a Tahsildar, a minor administrative officer. In February 1909 Charles W. Leadbeater, a remarkable clairvoyant, returned to Adyar (Madras) where the international headquarters of the Theosophical Society are still located. Narayaniah was already in Adyar together with his four surviving sons.

Leadbeater and Dr Annie Besant, who was then President of the Theosophical Society, soon discovered that the presence of Krishnamurti in their midst was no mere accident. Their communications with certain highly evolved beings, referred to as the "Masters", revealed the imminent coming of a great spiritual Teacher who would show the Light to a world enmeshed in darkness. They found something very extraordinary about the boy Krishnamurti.

With their father's consent, Dr Besant adopted Krishnamurti and his younger brother Nityananda. The boys used to play on and roam the sandy beaches where the softly softly flowing Adyar river enters the Bay of Bengal. Thereafter elaborate arrangements were made for their upbringing and education. To prepare Krishnamurti for his future role it was considered essential that his body should be made highly sensitive and purified through a very strict diet. It is significant that he has been a vegetarian from birth.

Those who knew Krishnamurti as a boy have remarked that he was rather dreamy and not as wide awake intellectually as his brother. Indeed his father used to describe the boy as of a dull mind.

The English teacher who prepared the boys for their London matriculation observed that whereas Nityananda had the sharper mind, Krishnamurti's mind was, in fact, the bigger one. He had difficulties in expressing his thoughts. Besides, Krishnamurti was also considered timid and it was a part of Leadbeater's work, apart from occult training, to develop in the boys a sense of self-assurance. As the boy apparently lacked mental brilliance, the pronouncement that Krishnamurti was to be the vehicle of the World Teacher seemed rather dubious at that time.

In 1911 Krishnamurti and Nityananda were brought to England by Mrs. Besant to be privately educated. Although they had both been entered for Oxford the authorities refused to accept them. Krishnamurti was nicknamed "the Little Prince" when he later studied Sanskrit and French at the Sorbonne. They stayed in Europe for nearly ten years.

The Order of the Star in the East was originally known by another name. It was founded on January 11, 1911 by George S. Arundale, the Principal of the Central Hindu College, who called it the Order of the

Rising Sun. He intended this body to draw together those of his scholars who believed in the imminent advent of a great Teacher and were anxious to work in some way to prepare for Him.

Apparently he did not expect it to spread much beyond the limits of the College. But a few months later Mrs. Besant, recognising that many people in various countries were ready for such an organisation, took it in hand and transformed it into an international organisation. She changed its name to the Order of the Star in the East and, furthermore, she asked Krishnamurti to be its Head. Those who recognised the potential Teacher in him placed Krishnamurti at the head of the Order. Later Krishnamurti appointed many National Representatives. The Order consisted of many men and women from all over the world and mostly of Theosophists. Primarily the Order of the Star in the East existed to proclaim the coming of a World Teacher and to prepare the world for that great event. In 1927, however, the name of the order was changed to "Order of the Star" as its members realised that the days of expectation were over and that Krishnamurti was the Teacher.

Narayaniah had second thoughts about the custody of his sons. He demanded their return but the boys had already developed a strong affection for Mrs. Besant. He quarreled with her and legal action was brought against her.

He maintained that his sons were not being properly cared for and educated and that they were also being led to violate the rules of caste. Mrs. Besant who was her own counsel pleaded her cause day after day. She lost the case in the lower court and the boys were made wards of court. When she took it to the High Court of Appeal, she lost again.

She thereupon appealed to the Privy Council and in 1914, for the first time, the boys, now aged 18 and 15, appeared as interveners to state their side of the case. She won her case. The Privy Council held that the minors should have been represented in the original suit and that it should have been brought in England where they were resident. It laid down the principle that in cases dealing with minors who had come to an age of discrimination, they themselves should be consulted in matters pertaining to their welfare and that no judge should dispose of them as if they were mere "bales of goods".

The years from about 1912 were difficult for Krishnamurti, who was showing signs of impatience with the glare of publicity in which he had to live. The adoration of the devotees who had set him on a pedestal was also causing him considerable discomfort.

He left for France where he hoped to live unrecognized. One notices the first signs of that revolt which culminated years later in his

own spiritual liberation. During the war years 1914-18 he remained in England and for a short time worked in a London hospital.

While living in the Ojai Valley in California in August 1922 Krishnamurti underwent a profound spiritual awakening that changed his entire outlook on life. He became more certain of himself as a Teacher and there dawned a new understanding of his own spiritual mission.

In 1924 a Dutch Baron, Philip van Pallandtrvan Eerde offered his beautiful early eighteen century castle, Castle Eerde, at Ommen, together with his 5,000 acre estate to Krishnamurti. He refused it as a personal possession, but a trust was formed to administer it for the benefit of his international work. Annual summer Camps were held at Ommen from 1924 until the beginning of the Second World War. Thousands from many parts of the world attended these meetings, which were addressed by Krishnamurti. (The gift was afterwards returned to the Baron).

The death of his beloved brother and companion Nityananda in 1925 was an event of great sadness for Krishnamurti. He described his grief in a moving poem entitled Nitya.

Out of the agonising loss of his brother there emerged a fully transformed Krishnamurti. He was never the same person again. "I suffered, but I set about to free myself from everything that bound me, till in the end I became united. with the Beloved, I entered into the sea of liberation, and established that liberation within me".

At the annual convention of the Theosophical Society on December 28th, 1925 in Adyar, under the famous Banyan Tree, Krishnamurti publicly announced his future mission. "We are all expecting Him who is the example. He will be with us soon, is with us now. He comes to lead us all to perfection where there is eternal happiness: He comes to lead us and He comes to those who have not understood, who have suffered, who arc unhappy, who are unenlightened . . . I come for those who want sympathy, who want happiness, who are longing to be released, who are longing to find happiness in all things. I come to reform and not to tear down. I come not to destroy but to build".

By breaking through the shell of the self, the restrictive psychological "I", Krishnamurti had at last found that freedom which has been the spiritual quest of man throughout the ages.

Views of Krishnamurti on sex and marriage

In his book 'Education and Significance of Life', Krishnamurti asks some significant questions regarding sex:

Why is sex a predicament, full of confusion and conflict? Why has it become a central factor in our lives? If the educator himself has not very much probed into it and seen its many implications, how can he help those he is educating? Can we help the children if we ourselves do not understand the significance of this issue? If the parent or the teacher is himself caught up in the confusions of sex, how can he guide the child?

Since we are uncreative, the only means of creativeness left to us is sex. Sexual urge remains in our mind and these feelings are to be satisfied otherwise there will be frustration. We are not content people. We are not vital, joyous at home, in business, at church, at school, due to which we never experience a creative state of being. In any of our activity, there is no deep release of our tensions. Caught and held from all sides, sex becomes our only outlet. It is not sex that constitutes a problem, but the desire to recapture the state of happiness, to gain and maintain pleasure. For us it is an experience to be sought again and again because it momentarily offers that state of happiness, which comes in the absence of self. When we seek to escape from the self, the means of escape are very important and some times they become painful to us. One of the hindrances to creative living is fear, and respectability is a manifestation of that fear. Because the self is small, petty and a source of pain, consciously or unconsciously we want to lose ourselves in individual or collective excitement, in lofty thoughts, or in some gross form of sensation.

Unless we explore and understand the hindrances that check creative living, which is freedom from self, we shall not understand the problem of sex. The more thoughtful and affectionate we are, the less desire dominates the mind. To understand this problem of sensation, we shall have to approach it, not from anyone direction, but from every side, the educational, the religious, the social and the moral. The political and religious pageants, the theatre and other forms of amusement, all encourage us to seek encouragement at different levels. Sensuality is being developed in every possible way, and at the same time, the ideal of chastity is upheld. A contradiction is thus built up within us. Virtue comes with freedom; it comes when there is an understanding.

When there is love, there is chastity. Organized religions are much concerned about our sexual morality; but they allow us to carry out violence and murder in the name of patriotism, to indulge in envy and to pursue power and success. As long as there is no deep understanding of the whole process of desire, the institution of marriage as it now exists, cannot provide the answer to the sexual, problem. Love is not induced by the signing of a contract: nor is it based on an exchange of gratification, nor on mutual security and comfort. All these things are

of the mind, and that is why love occupies so small a place in our lives. Love is not of the mind, it is wholly independent of thought. When there is love, sex is never a problem. It is the lack of love that creates the problem. To cultivate the outer without understanding the inner must inevitably build up those values which lead men to destruction and sorrow. Learning a technique may provide us with a job, but it will not make us creative. We should monitor ourselves. We become attentive of how we regard people, how we look at men and women. We try to be sensitive - to beauty-while avoiding the ugly; but avoidance of the ugly makes for insensitivity. According to Krishnamurti if we would enlarge compassion in the young, we ourselves must be receptive to beauty and to ugliness. We should see that the family becomes a centre of separatism and of antisocial activities when it is used as a means of self-perpetuation, for the sake of one's self-importance. If the educator himself is confused, crooked, lost in a maze of his own desires, how can he impart wisdom or help to make straight the way of another?

According to Krishnamurti most of us are endlessly trying to run away from ourselves; and as art offers a decent and easy means of doing so, it plays an important part in the lives of many people. The intricacy in all these human questions is that we ourselves, the parents and teachers, have become so utterly weary and hopeless, altogether confused. Being deprived and lacking within ourselves, how can we hope to give the right kind of education to the child? Seeing this it can be said that major problem is not the student, but the educator; our own hearts and minds. The fact is that when you are attracted, you want to possess, you do not want that person to look at anybody else; and when you consider another human being as yours, is there love? Perhaps the answer is 'No'. The moment your mind creates a hedge as the 'mine' around that person, there is no love. Mind has the power to create illusion; and without understanding its ways, to seek inspiration is to invite self-deception. Inspiration comes when we are open to it, not when we are courting it.

Great artists and great writers may be creators, but we are not, we are simple spectators. We read vast numbers of books, listen to magnificent music, look at works of art, but we never directly experience the sublime. The desire to be secure creates fear; it sets going a process of isolation, which builds walls of resistance around us, and these walls prevent all sensitivity. Sensitivity is dulled when gift becomes personal, when importance is given to the "me" and the "mine". Art is this craving and its satisfaction that make the mind and heart weary and dull. As long as we are seeking sensation, the things that we call beautiful and ugly have meaning, However beautiful an object may be, it soon loses its appeal for us; we dull. We are constantly seeking new excitements, new thrills. We crave an ever-increasing variety of sensations. We are

desires. When there is no beauty in our hearts, how can we help the children to be alert and sensitive?

To be creative is not merely to fabricate poems, or statues, or children; it is to be in that state in which truth can come into being. The longing for sensation and gratification prevents the experiencing of that which is always new. Sensations can be bought, but not the love of beauty. Creativity comes into life form when there is constant awareness of mind, and of the hindrances it has built for itself. The people who are respectable, the morally bound, are not aware of the full and deep significance of life. Such people are enclosed between the walls of their own righteousness. As a result of this virtue, such people cannot see beyond them. Their stained-glass morality, based on ideals and religious beliefs, has nothing to do with reality. When these people take shelter behind it, they find themselves living in the world of their own illusions.

Truth comes into being when there is a complete termination of thought. When the mind is absolutely motionless without being forced or trained into calm, when it is silent because self is unmoving, then there is creation. The love of loveliness may express itself in a song, in a smile, or in silence; but most of us have no inclination to be silent.

Lala Hardayal

Har Dayal was one of the greatest Indian thinkers and writers. After an exceptionally brilliant career at the Panjab University, he was sent to England on state scholarship. He surrendered it in order to participate in revolutionary activities. He was exiled from India due to his fearless thinking and nationalistic views. He was a profound scholar who devoted himself to the study of Buddhism. His Bodhisattava Doctrine established his reputation as a great authority on Buddhistic history and culture. In England he organised a society for the propagation of nationalism throughout the world. He travelled widely in Europe and America.

Hints For Self Culture (1934) brought him international recognition. It is a work of high literary merit and has a lasting place in Indian English prose. John D. Barry in the San Francisco News remarked: "Reading in this book is like having an intimate talk with a character mellowed by a knowledge of the world and of the best the world has to offer". It has been Har Dayal's aim to propagate "the best that has been taught and known." Like the essays of Bacon Hints For Self Culture is packed with valuable suggestions, expressed with fine lucidity, moving sincerity and great precision; for example:

(i) *Keep notes and summaries of what you read, otherwise your studies will be like rainfall on a sloping roof.*

(ii) *Nature produces superior brain in abundance, but capitalism can utilize and develop only a few of them. It is therefore guilty of spiritual and intellectual infanticide.*

In a lucid, pungent and stimulating style, Har Dayal exposes the hollowness of life and its various systems. He disparages the utilitarian view of knowledge. Knowledge confers great happiness and beatitude on its votaries. We should learn for the joy of knowing, for our intellectual enrichment and refinement. According to Har Dayal man's personality needs growth and development in its four different aspects : Intellectual, Aesthetic, Physical and Ethical. These are the four facets of a complete life. He discusses how the youth may successfully pursue "this fourfold culture", as far as opportunities permit.

Hints For Self Culture bears the stamp of Har Dayal's profound knowledge of various disciplines - science, history, psychology, economics, philosophy, sociology, languages, comparative religion, architecture, sculpture, painting, dancing, oratory, poetry, politics and ethics. It is interspersed with sententious and epigrammatic expressions. Deep and serious thoughts are felicitously expressed in lucid, precise and scholastic style. His style rises and falls with the flow of thoughts. Every line reflects his unflinching honesty of purpose. The frequent use of similes and metaphors imparts clarity and precision to his style; for example:

> *Knowledge is like a deep well, fed by perennial springs, and your mind is the little bucket that you drop into it : you will get as much as you can assimilate.*

When occasion demands he can be eloquent; for example :

> *When you have failed in life or brought dishonour on yourself, there is one sanctuary where you will always be safe against the slings and arrows of uncharitable society, and that inviolate sanctuary is your Mother. May you never need that refuge and shelter! But always remember that mother-love is the only kind of love that, like the velocity of light, invariably remains unchanged under all circumstances whatsoever. It never fails; it is not decreased by time and distance; it is not weakened even by your unworthiness and ingratitude. You may forget your mother but she will never forget you. Mother-love is the true type of that human love which should be your moral ideal.*

Adapting Gautam Buddha's precept you should say: "As my mother loves me, so do I love all men, women and children, those now living and those yet unborn."

Adapting Gautam Buddha's precept you should say: "As my mother loves me, so do I love all men, women and children, those now living and those yet unborn."

Hints For Self Culture is the first thought provoking book, conspicuous for its stylistic excellence,. in Indian English prose. It is a classic, a book for all times and for all countries.

Lala hardayal's Anarchist Activism

Lala Har Dayal (October 4, 1884, Delhi, India - March 4, 1939, Philadelphia, Pennsylvania) was an Indian revolutionary and founder of the Ghadar Party.

Early years

He was the sixth of seven children of Bhoti and Gauri Dayal Mathur, Reader of the District Court, Dayal is not so much a surname as a sub-caste designation, within the Kayastha caste of writers. At the age of 17 he married Sundra. Their son, born two years later, died in infancy, but their daughter, born in 1908, survived.

At an early age he was influenced by Arya Samaj, He associated with Shyamji Krishnavarma, Vinayak Damodar Savarkar and Bhikaiji Cama, He also drew inspiration from Giuseppe Mazzini, Karl Marx and Mikhail Bakunin. He was, according to Emily Brown as quoted by Juergensmeyer, "in sequence an atheist" a revolutionary, a Buddhist, and a pacifist".

He studied at the Cambridge Mission School and received his bachelor's degree in Sanskrit from St. Stephen's College, Delhi, India and his master's degree also in Sanskrit from Punjab University.

In 1905, he received scholarships to Oxford University studying Sanskrit. In a letter to The Indian Sociologist published in 1907, he started to explore anarchist ideas, arguing that "our object is not to reform government, but to reform it away, leaving, if necessary only nominal traces of its existence."

The letter led to him being put under surveillance by the police. Later that year, saying "To Hell with the ICS", he resigned his Oxford scholarships and returned to India to live a life of austerity. It was during this period that he became friends with the anarchist Guy Aldred, who was put on trial for printing The Indian Sociologist

He moved to 'Paris' in 1909 and became editor of the Vande Mataram. Unhappy in Paris, he visited Algeria where he wondered whether to go to Cuba or Japan. He then went to Martinique where he was visited by the Arya Samaj missionary, Bhai Parmanand with whom he discussed founding a new religion modelled on Buddha. He was living an ascetic life eating only boiled grain, sleeping on, the floor and

meditating in a secluded place. Guy Aldred later related that this religion's motto was to be Atheism, Cosmopolitanism and moral law. Emily Brown and Erik Erikson have described this as a crisis of "ego-identity" for him. Parmanand says he agreed to go to the United States to propagate the ancient culture of the Aryan Race.

Hardayal went straight from Boston to California, where he wrote an idyllic account of life in the United States. He then moved on to Honolulu in Hawaii there he spent some time meditating on Waikiki Beach. During his stay he made friends with Japanese Buddhists and started studying the works of Karl Marx. Whilst here he wrote Some Phases of Contemporary Thought in India subsequently published in Modern "Review. Parmanand persuaded him by letter to return to California.

Anarchist activism in America

He moved to the United States in 1911, where he became involved in industrial unionism. He had served. as secretary of the San Francisco branch of the Industrial Workers of the World alongside the National Bolshevik, Fritz Wolffheim.

In a statement outlining the principles of the Fraternity of the Red Flag he said they proposed "The establishment of Communism, and the abolition of private property in land and capital through industrial organisation and the General Strike, ultimate abolition of the coercive organisation of Government".

A little over a year later, this group had been given six acres of land and a house in Oakland, where he founded the Bakunin Institute of California which he described as "the first monastery of anarchism". The organisation aligned itself with the Regeneration movement founded by the exiled Mexicans Ricardo and Enrique Flores Magon. He had a post as a lecturer in philosophy at Stanford University. However, he was forced to resign because of embarrassment about his activities in the anarchist movement.

He had developed contacts with Indian American fanners in Stockton. Having adopted an Indian Nationalist perspective, he wanted to encourage young Indian men to gain a scientific and sociological education.

With Teja Singh, Taraknath Das and Arthur Pope and funding from Jwala Singh, a rich fanner from Stockton, he set up Guru Gobind Singh scholarships for Indian students. As with Shyamji Krishnavanna's India House in London, he established his house as a home for these students.

Amongst the six students who responded to the offer were Nand Singh Sihra, Darisi Chenchiah and Gobind Behari Lal, his wife's cousin.

The assassination attempt on Viceroy of India

At the time, he was still a vigorous anarchist propagandist and had very little to do with the nationalist Nalanda Club, composed of Indian students. However Basanta Kumar Biswas's attempt on the life of the Indian Viceroy, Lord Hardinge, on December 23, 1912 had a major impact upon him. He visited the Nalanda Club hostel to tell them news at dinner time finishing his talk with a couplet from the Urdu poet Mir Taqi Mir-

Pagri apni Sambaliyega Mir

Aur basti nahin, yeh Dilli hai

Take Care of your Turban Mir

This is not just any town, this is Delhi

The hostel then became a party with dancing and the singing of Vande Mataram. Hardayal excitedly told his anarchist friends of what one of his men had done in India.

He quickly brought out a pamphlet called the Jugantar Circular in which he eulogized about the bombing.

He established the Gadar Party in the U. S. and published a journal Ghadar in 6 languages from USA. Millions of cipies of the journal were distributed in India and to Indians around the world. Copies of the journal were concealed in parcels of foreign cloth sent to Delhi.

In April 1914, he was arrested by the United States government for spreading anarchist literature and fled to Berlin, Germany. He subsequently lived for a decade in Sweden. He received his PhD in 1930 from the University of London. In 1932, he published Hints of Self Culture and embarked on a lecture circuit covering Europe, India, and the United States.

He died in Philadelphia in 1939. On the evening of his death he had given a lecture where he had said "I am Peace with all".

In 1987, the India Department of Posts issued a commemorative stamp in his honor, within the series "India's Struggle for Freedom".

Some of His Ideas

The Law of Causation, the recognition of which is the main pillar of inductive science, is but the familiar truth that invariability of succession is found by observation to obtain between every fact in nature and some other fact which has preceded it...

All philosophers, of every school, imagine that causation is one of the fundamental axioms or postulates of science, yet, oddly enough, in advanced sciences such as gravitational astronomy, the word cause.

The study of grammar, in my opinion, is capable of throwing far more light on philosophical questions than is commonly supposed by philosophers. Although a grammatical distinction cannot be uncritically assumed to correspond to a genuine philosophical difference, yet the one is prima facie evidence of the other, and may often be most usefully employed as a source of discovery.

Whatever may be an object of thought or may occur in any true or false proposition, or can be counted as one, I call a term. This, then, is the widest word in the philosophical vocabulary. I shall use as synonymous with it the words unit, individual, and entity.

Nature has placed mankind under the governance of two sovereign masters, pain, and pleasure. It is for them alone to point out what we ought to do, as well as to determine what we shall do.

The political liberty of the subject is a tranquility of mind, arising from the opinion each person has of his safety. In order to have this liberty, it is requisite the government be so constituted as one man need not be afraid or another.

Human Brain the special Gift of Nature: Human brain is the special gift of Nature. It is a precious product of Evolution. No animal has more evolved brain and intelligence than human being. Only on account of the developed brain man distinguishes his self from animals. It is therefore, the duty of every individual to train and develop his mind and acquire knowledge as much as he can obtain. He will get as much as he can assimilate it.

Advantages of Intellectual Culture: There are many advantages of knowledge and mental self-culture. Mentally self-cultured man becomes wise and independent in religion and politics. He cannot be befooled by selfish priests and cunning politicians. Half the ills of mankind are due to ignorance; the other half arise from Egotism. Knowledge and intellectual culture lead man from darkness to light, and from falsehood to truth.

What to do for the Acquisition of Knowledge: One has to work regularly and methodically to acquire knowledge. A certain portion of time should be daily devoted to study. The titles of new books should be noted, and the catalogues old or new obtained from the booksellers. A private library should be maintained and adorned with new and second-hand books. Books can be borrowed from the friends and the summaries in accompaniment with frequent revision and assimilation should form the essential part of one's reading. Plans for studies should be made in advance. A fixed portion of one's income should be get apart for the purchase of books. One's participation in group discussion,

summaries in accompaniment with frequent revision and assimilation should form the essential part of one's reading. Plans for studies should be made in advance. A fixed portion of one's income should be get apart for the purchase of books. One's participation in group discussion, literary societies and study-circles is equally important. Knowledge is vast and our time in this planet is limited. Maximum efforts, therefore, should be made to get the maximum in the minimum time.

Greed for Money: There are two obstacles to mental self-culture. The first is individual's greed for money. Many men and women are very much money minded and they want to encash any thing they do None should abuse and misuse this rare gift of nature. Intellect should not be treated as a source of money-making. Mental self-culture is an instrument of social service. Intellectual culture gives joy that transcends all that money can buy.

False Dogmas and Theories: The second obstacle is the false-dogmas or theories about life. Certain false dogmas and theories have misled millions of men and women and diverted them from the pursuit of intellectual culture. The claims of the mind have always been neglected by the religious teachers. They have stressed the need of feeding body and saving the soul from sin only. The reason for that is that they themselves were not well-educated. We should not be misled by such unsound theories of life as knowledge is a peculiarly human privilege.

Self-Control: In order to acquire knowledge and make ourselves mentally cultured we have to become sober, discipline our sex-desires, and make ourselves free from superstitions. We have to work for it deligently and earnestly. Knowledge is very vast. In the orchard of knowledge, varieties of fruits are there, more lusciuos and wholesome than any other thing of this planet.

According to Dr. Har Dayal the Importance of Knowledge in Human Life

Knowledge Distinguishes Man from Animals: The first importance of knowledge is that it is precious gift of Nature available to human beings only. It is the brain which distinguishes man from animals. Many animals have very powerful sense-organs but not a higher intelligence. If man does not develop his brain and use it to the utmost of his power, he is akin to the beasts.

Freedom from Superstition and Demagogy: Knowledge confers untold blessing upon man. If he has knowledge, he will not be the victim of superstition and demagogy in religion and politics. He will be wise and independent, in religion and politics. He will not be cheated by the selfish priests and cunning politicians. He will not be led like a camel

by his nose. It is, therefore, the duty of every human being to acquire as much knowledge as be can.

Acquisition of Knowledge: The acquisition of knowledge is a never ending struggle. One has to work for it regularly and methodically. Just as we feed our body several times a day similarly we should feed our mind with knowledge every day.

Purchase and Borrowing of Books: In order to acquire knowledge, we should maintain our private libraries. We should buy cheap and second-hand books. We should get new catalogues from the book-sellers. We should keep money in the 'book fund' for purchase of books. But we cannot buy all the books that; we wish to read. We should try to borrow books from our friends and public libraries and return them punctually.

Literary Societies and Study Circles: We should join scientific and literary societies and study circles and pay subscriptions. We should form a small group in which each member reads a new book and then offers a paper on it. Such co-operative study is necessary because life is very short and knowledge is very vast. Knowledge is like a deep well and our mind is like a little bucket. We will get as much a8 we can read and assimilate.

Revision and Assimilation: We should keep notes and summaries of what we read. We should revise much and refresh frequently so that we have all our knowledge instantly available. We should know exactly what we know as we know how much money we have at the bank.

Self-Control: In order to acquire knowledge and make ourselves mentally cultured, we must discipline our sex-desires and make ourselves free from superstitions. We have to work for it deligently and earnestly. In the orchard of knowledge, varieties of fruit are there, more luscious and wholesome than any other thing of this planet.

Note on two obstacles to mental self-culture

Knowledge A Rare Gift: Knowledge is a rare gift of Nature available to mankind only. There are some animals which have more powerful sense-organs but they do not have a higher intelligence. It is only man who has a highly developed brain. It is this brain that distinguishes him from the animals. It is, therefore, the duty of every mankind to acquire as much knowledge as he can but there are two obstacles to knowledge and mental self-culture.

Money-mindedness: The first obstacle to mental self culture is the money-mindedness of people. There are many men and women who are so money-minded that they do not undertake any serious work that does not pay. They work only for money. They avoid such study and

or women may be distinguished in their business or profession, but they know very little.

Intellect as an Instrument of Growth and Social Service: We must not abuse and misuse this rare gift of nature because it is an instrument of growth and social service. If we use it as a moneymaking device, we are no better than degraded and pitiable prostitutes. Nature has given us a brain to know, to think, to understand, to reflect, to disc-over, to invent and to feel the deep joy that comes to all who fulfill Nature's great law. We should, therefore, not live as intellectual dwarfs. We should rather work hard to grow to our full mental stature, as Nature commands us to do

False Theories and Dogmas: The second obstacle to knowledge and mental self-culture is posed by certain false theories and dogmas which have misled millions of men and women and diverted them from the pursuit of intellectual culture. The claims of the mind have always been neglected by religious teachers. They have stressed the need of feeding body and saving the soul from sin only. The reason for this is that they themselves were not well-educated. We should not be misled by such unsound theories of life as knowledge is a peculiarly human privilege.

Dr. Har Dayal points out the importance of knowledge or intellectual culture in life, and urges upon the people to acquire as much knowledge as they possibly can obtain during the short span of their life. In this context he disparages the utilitarian view of knowledge and pleads for knowledge for the joy of knowing. He also asks people to be on their guard against the false theories and dogmas which deprecate knowledge and glorify ignorance.

Money-mindedness : There are people who are so much money-minded that they do not undertake any serious work that does not pay. They would not pursue any study or brain-work that cannot be converted into cash. They value intellect only as the key to material prosperity. The materialistic psychology is very deep footed in all classes of society. The rich and the poor-all suffer from it. Such people may be successful and distinguished in their business or profession, law, theology, medicine or art, but they know very little about life.

The Rare Gift of Nature: Intellect is the rare gift of Nature available to mankind only, Nature has given us brain to know, to think, to understand, to reflect, to discover, to invent and to feel the deep joy that comes from knowledge. No words can describe the happiness that the pursuit of knowledge confers on its devotees. If we abuse and misuse

this gift, if we coin our brain into money, and if we look upon all brain-work as a money-making device, we are no better than degraded and pitiable prostitutes. Intellect should be employed chiefly as an instrument of growth and social service. Unfortunately prostitution is so rampant in our capitalistic world that we take it as a matter of course.

Dr. Har Dayal points out the importance of knowledge or intellectual culture in life, and urges upon the people to acquire as much knowledge as they possibly can obtain during the short span of their life. In this context, he points out that there are two obstacles that stand in the way of acquiring knowledge. These are: (i) the materialistic view of knowledge and (ii) false theories and dogmas.

Neglect of Intellect by Religious Teachers: Many religious teachers have taught that man is made up of a body and a soul. They have been silent about the intellect. They have, therefore, taught their followers to feed the body and save the soul from perdition after death. They regarded bread for the body and virtue for the soul as the indispensable requisites of human welfare. They neglected the claims of mind. They said nothing about knowledge and education.

Teachings of Christ and Lord Buddha: Jesus Christ, for example, spoke of feeding the hungry, healing the sick, and converting the sinners but he never taught the duty of teaching the ignorant and increasing scientific knowledge. Christ himself was not a well-educated man and intellectual pursuits were beyond his horizon. Buddha also laid stress on morality and meditation. He did not attach great importance to history, science, art or literature. Similarly other saints, also despised education and intellectual pursuits.

Ignorance is the Cause of All Ills : Such unsound theories and false dogmas should not be allowed to enslave our minds because ignorance is brutish and knowledge is blessed. It is, therefore, our duty to work diligently and earnestly to mental self-culture. The field of knowledge is very vast. It will be a delightful experience to taste various fruits of knowledge. Nature has given us brain to know, to think, to invent, to understand, to reflect, to discover, and feel the deep joy that comes from knowledge. If we abuse or misuse this rare gift of Nature, we are no better than degraded prostitutes.

Russel

Birth and parentage- Bertrand Russell was born on the 18th May, 1872. He was the son of Viscount Amberley, and a grandson of Lord

Objectives :- *After reading this unit you should be able to understand Bertrand Russel's philosophy and his political views.*

Russel

Life-sketch of Bertrand Russell

Birth and parentage- Bertrand Russell was born on the 18th May, 1872. He was the son of Viscount Amberley, and a grandson of Lord John Russell, a famous Liberal statesman who introduced the First Reform Bill in 1832 and who was twice Prime Minister of Britain, from 1846 to 1852 and from 1865 to 1866. His mother was the daughter of the second Lord Stanley of Alderley, also a Liberal politician.

The Influence of his grandmother- Russell lost his mother in 1874 when he was barely two, and he lost his father two years later. Russell and his brother, Frank, who was about seven years older, went to live with their grand-parents at Pembroke Lodge in Richmond Park. The grandfather was then eighty three years of age, and he was to live only three years longer. But the grandmother, who was twenty three years younger than her husband, lived until 1898. She exercised a great influence on Bertrand Russell during his childhood and adolescence. She held very strong moral and religious convictions, and was in politics more radical than her husband. Russell inherited both her radicalism and her moral fervour though he rejected many of her other views. Throughout his life Russell adhered to her exhortation: "Thou shalt not follow a multitude to do evil".

Studying at Cambridge University. Russell had a solitary childhood. He was educated at home by governesses and tutors. As he grew up, he was made unhappy by a feeling of estrangement from his grandmother whose religious beliefs he could not accept. In 1890 he went up to Cambridge, and from then on things went well with him. He quickly made friends with people like J.E. Mctaggart and G.E. Moore, both of whom later distinguished themselves as philosophers. He was placed seventh Wrangler in the Mathematical Tripos of 1893, but he was already feeling more interested in philosophy. He spent another year in order to read for the second part of the Moral Science- Tripos in which he obtained a First Class distinction.

Marriage with Alys- Russell had met, in 1889, a girl called Alys Pearsall Smith and had instantly fallen in love with her. She was five years older than he and came from a family of American Quakers. Russell's family disapproved of his wish to marry her and tried to discourage him. He was not deterred, however, from his purpose and married Alys in 1894. The marriage proved quite happy, to begin with.

Fellowship at Cambridge, and earliest publications- In the following year Russell obtained a Fellowship at Trinity College, Cambridge and held it till 1901. As he was not required to teach or even to reside at Cambridge, he went with his wife to Berlin to study politics and economics. During the period of this Fellowship he published An Essay on the Foundations of Geometry and A Critical Exposition of the Philosophy of Leibniz. In July 1900 he attended the International Congress of Philosophy in Paris, and soon after wards completed the first draft of his 500-page book, The Principles of Mathematics, which was published in 1903. The book remains a landmark in the history of mathematics.

Political activity- While Russell worked on his mathematical books, he did not lose his interest in politics. He was a friend of the leading Fabians, including Bernard Shaw and H.G. Wells, and especially Beatrice and Sidney Webb. He took an active part in the movement for women's suffrage, and in 1907 stood unsuccessfully for Parliament as a candidate of the National Union of Women's Suffrage Societies. It was, however, his passionate opposition to World War I that first brought politics into the forefront of his thought and also first brought him into serious conflict with authority. He was prosecuted and fined for a pamphlet in which he had stated his case as a conscientious objector, and this led to his dismissal in 1916 as a Lecturer in Philosophy from Trinity College where he had been appointed to that position in 1910. In the meantime he had collaborated with his old tutor, A.N. Whitehead, in the writing of Principia Mathematica of which the three volumes appeared between 1910 and 1913.

Love affairs- Early in 1902, Russell realized that he no longer loved his wife, Alys. By 1910 or 1911 he had fallen in love with Lady Ottoline Morrel, the wife of a Liberal politician, and his affair with her went on for a few years. Although there was no divorce, Russell was now living separately from his wife. In 1916 Russell met Lady Constance Malleson, wife of the actor Miles Malleson, and they soon became lovers.

After his dismissal from Trinity College, Russell was offered a Professorship at Harvard University but the British Government refused him a passport to leave the country. In 1918 he was sent to prison for six months on a charge of having libelled the American Army in an article. In prison he wrote his Introduction to Mathematical Philosophy, in which he gave a simple account of the main ideas of Principia Mathematica.

Marriage with Dora. In 1919 Russell met Dora Black whom he had known a few years before and, giving up Lady Malleson, married Dora in 1921 after obtaining a divorce from Alys. By Dora, Russell had two children-a son and a daughter.

able to impart the right kind of education to their own children. The school was not very successful.

Third marriage. In 1931, on the death of his elder brother, Russell succeeded to the title and became the third Earl Russell thus acquiring the right to sit in the House of Lords. In 1932 he separated from Dora and in 1936 married Patricia Spence by whom he had another son. Meanwhile he had written several more books.

In 1938 Russell went to the U.S.A. to take up an appointment at the University of Chicago. This was followed by a similar appointment at the City College, New York, but this appointment had to be cancelled as a certain lady brought charges of sexual immorality against him. The lady's lawyer described Russell's works as "lecherous, libidinous,' lustful, irreverent", etc.

The Order of Merit- The Nobel Prize. In 1944 Russell got a Fellowship at Trinity College, Cambridge. His History of Philosophy appeared in 1945. In 1949 he was awarded the Order of Merit and in the same year he was made an Honorary Fellow of the British Academy and invited by the B.B.C. to give the first series of Reith Lectures which were published under the title of Authority and the Individual. In 1950 he went to Stockholm to receive the Nobel Prize for Literature.

Fourth marriage- In 1942 Russell's marriage with Patricia broke up, and in 1952 he married an American woman called Edith Finch with whom he was happier than with any of his previous wives.

Subsequent activities and death- From that time onwards Russell began to take a much greater interest in politics. He apprehended the possibility of a Third World War in which the use of atomic weapons might bring about the destruction of the world and mankind. The only remedy in his opinion was the renunciation of atomic weapons, as a prelude to general disarmament, and he thought that the British Government could set the example. In 1958 he became President of the Campaign for Nuclear Disarmament, resigning two years later to lead the Committee of 100 in its campaign of civil disobedience. In February 1961 he and his wife were charged with incitement to civil disobedience and sentenced to two months imprisonment, though for medical reasons the sentence was not carried out. In 1967 he published War Crimes in Vietnam, holding that the United States was responsible for barbarous actions in Vietnam. Russell died on the 2nd February 1970, in his ninety-eighth year.

Russell's eminence- This is how A.J. Ayer sums up the achievement of Bertrand Russell: "Bertrand Russell was unique among the philosophers of this century in combining the study of specialized problems of philosophy, not only with an interest in both the natural and social sciences, but with an engagement, in primary as well as high

education, and an active participation in politics. It was, indeed, mainly through his political activity and as a moral and social propagandist that he achieved the world-wide fame which he enjoyed at the end of his life, but it is to his philosophical work that he will owe his place in history. Here, too, his range was exceptionally wide. He himself, no doubt with good reason, attached the greatest value to the work which he did on mathematical logic, but he also made an important contribution to the philosophy of logic, in a wider sense, to the theory of knowledge, and to ontology, the question of what there really is. In all these respects, his work has had a very great influence upon his contemporaries..... Whatever view one takes of his political position, one's admiration must be commanded by the moral fervour, the persistent concern for humanity, the amazing intellectual and physical energy which drove him on.

Important Works of Bertrand Russell

I. Philosophical

The Principles of Mathematics (1903)

Principia Mathematica (1910-1913) (in collaboration with A.N. Whitehead)

The Problems of Philosophy (1912)

Mysticism and Logic (1917)

The Analysis of Mind (1921)

The Analysis of Matter (1927)

History of Western Philosophy (1945)

Logic and Knowledge (1956)

II. Political and Social

Principles of Social Reconstruction (1916)

Roads to Freedom (1918)

On Education (1926)

Sceptical Essays (1928)

Marriage and Morals (1929)

The Conquest of Happiness (1930)

Power (1938)

Authority and the Individual (1949)

Unpopular Essays (1950)

New Hopes for a Changing World (1951)

Power (1938)

Authority and the Individual (1949)

Unpopular Essays (1950)

New Hopes for a Changing World (1951)

III. Biographical

The Amberley Papers (1937) (in collaboration with his third wife)

Portraits from Memory (1956)

Autobiography (in 3 volumes) (1967-1969)

Bertrand Russell as a Philosopher

The fundamental element in Russell's philosophy is his logic. His views on metaphysics and ethics, on the nature and relations of matter and mind, changed profoundly in the course of his life, but these changes all proceeded from successively deeper applications of his logical method. He, therefore, preferred to classify his philosophy not as a species of idealism or realism but as "logical atomism", since what distinguishes the whole of his work is his use of logical analysis as a method and his belief that by it we can arrive at ultimate "atomic facts" logically independent both of one another and of being known.

First Russell tried to free logical analysis from the domination of ordinary grammar by showing that the grammatical form of a sentence often fails to reflect the logical form of its meaning.. In his Principles of Mathematics he insisted that relations could not be reduced to qualities of their terms and that relational facts were not of the subject-predicate forms, but he still thought that any descriptive phrase which could be made the subject of a sentence must stand for a term which had being, even if like "the round square" it were self-contradictory. In his article "On Denoting" and in subsequent writings, he put forward his theory of descriptions, which is perhaps the most important and influential of his innovations in logic. According to this theory, "the present king of France" is not a name for a non-existent entity but an "incomplete symbol" which only has meaning in connection with a context. The meaning of such a statement as "the present king of France is bald" is first that there is someone who is at present both king of France and bald, and secondly that there are not at present two kings of France; and when such statements are analyzed in this way the need to believe in entities such as "the present king of France" (which are said by some philosophers to have "being" but not "existence") is altogether removed. Similarly when it is said that "unicorns are not real" this does not mean that certain animals, namely unicorns, lack the' characteristics of reality but that there are no horse-like animals with one horn.

Russell applied similar methods to classes and to numbers, and argued that each of these categories consists of what he called "logical constructions". In saying, for example, that classes are logical constructions, he did not mean that they are entities constructed by the human mind, but that when we express facts by sentences which have for subject such a phrase as "the class of men", the true analysis of the fact does not correspond to the grammatical analysis of the sentence; When, for instance, we say "the class of men includes the class of criminals", the fact asserted by us is really about the characteristics of being a man and a criminal and not about any such entities as classes at all. This notion of a logical construction was much employed by Russell in his work in mathematical logic, and he also used it extensively in the philosophy of matter and mind, and even adopted as a fundamental principle that constructions (in his special sense of the word) are to be substituted for inferred entities wherever possible.

By applying this method Russell was led to a view of the world in which the ultimate constituents of mind and matter are of the same type, the difference between minds and bodies lying in their structure and not in the elements of which they are composed. A man's mind is composed of sensations and images, which are identified by Russell with physical events in his brain, and the difference between physics and psychology lies not in the events which they study but in the kind of laws about these events which they seek to establish, physics being concerned with structure, and psychology with quality. This theory was worked out by Russell in connection with physics in The Analysis of Matter.

In the theory of knowledge Russell's earlier rationalism was considerably modified in a pragmatist or behaviourist direction, and in The Analysis of Mind he rejected consciousness as a fundamental characteristic of mind and adopted a form of "neutral monism" about perception, which he combined with representationism in regard to memory and judgment.

Russell's logical atomism was the starting-point for the Tractatus Logico-Philosophicus (1921) of his pupil L. Wittgenstein and so one of the sources of logical positivism. Then, after a period between World Wars I and II when it dominated the philosophy of the English-speaking world, his programme was brought into doubt by the later teaching of Wittgenstein, according to which philosophical difficulties arise not from any inadequacy of ordinary language but from failure to respect the limits of normal usage. In his own later writings, Russell showed some misgivings about logical atomism, but for different reasons. He came to think, for example, that there might be necessary connections between distinct events.

Russell maintained that mathematics and formal logic are one and that the whole of pure mathematics can be rigorously deduced from a small number of logical axioms. He argued this in outline in Principles of Mathematics and then tried to give a detailed demonstration of his thesis in Principia Mathematica, written with A.N. Whitehead. In this colossal work the deduction is carried so far as to include all the essential parts of the theory of aggregates and real numbers. Besides this the great advances made by Russell in the analysis of logical concepts allowed the deductions to be carried not only much farther forward but also much farther back ward toward first principles. Above all he appeared to solve the notorious paradoxes of the theory of aggregates by means of the theory of types. In this connection, however, he found it necessary to introduce an "axiom of reducibility" which has never won general acceptance, so that his work cannot be regarded as a final solution of the problem.

Bertrand Russell's views on Religion and Morality

An agnostic- Russell called himself an agnostic. In other words he neither believed nor disbelieved in the existence of God. Such an attitude was natural in a man who had a scientific outlook on life and who called himself a Rationalist. In one of his essays called "Why I am no': a Christian", he examined the main arguments which are thought to prove the existence of God, and showed them all to be false. Likewise Russell did not believe in any of the dogmas of traditional religion and was firmly opposed to every kind of religious orthodoxy. Thus he was a "free thinker" in religion. In one of the essays, "Free Thought and Official Propaganda", he writes: "I am myself' a dissenter from all known religions, and I hope that every kind of religious belief will die out. I do not believe that, on the balance, religious belief has been a force for good." Russell admits that, in certain times and places, religion has had some good effects but says that on the whole religion has been a force for evil. He points out the evils of holding rigid and dogmatic opinions in the sphere of religion as well as that of politics. A doctrinaire approach to religion, he says, is always accompanied with intolerance and persecution. "If only men could be brought into a tentatively agnostic frame of mind about these matters, nine-tenths of the evils of the modem world would be cured." In the sphere of religion, as in all other spheres, Russell preaches not the "will to believe" but the "will to doubt" or "the wish to find out".

Opposed to Christian doctrines, dogmas, rituals, etc.- Russell did not recognize the divinity of Jesus Christ. He did not even agree that Christ, as depicted in the Scripture, was a supremely good man. Christ's Sermon on the Mount is undoubtedly a noble utterance, but Christ was guilty of a vindictive attitude towards his opponents. It is

noteworthy too that it is the more intolerant aspects of Christ's teaching that have had by far the greater influence on the practices of the organized Christian churches. Christianity says Russell, has been distinguished from other religions by its greater readiness for persecution. Christians have always persecuted those who held different views; they have always persecuted free-thinkers; they have even persecuted one another; they have killed thousands of innocent women on the ground that they were witches. Russell did not approve of the opposition of the Roman Catholic Church to birth control which he felt to be necessary under certain circum stances. He could not see any sense in the ritual of the Roman Catholic Church either. It was a superstition to believe, said Russell, that a priest could turn a piece of bread into the body and blood of Christ by talking Latin to it. The Christian taboos were also odious to him. Nor did he see any logic in the refusal of Christians to admit God's responsibility for the suffering and misery in this world, if at all there was a God. If the world was created by an omnipotent and omniscient God, how could that God escape responsibility for all the suffering in the world? If suffering be necessary as a means of purification from sin, why should innocent children suffer under God's dispensation? In short, Russell found the dogmas, doctrines, rituals, observances, and beliefs of Christianity to be wholly unacceptable.

Sceptical of mystical experiences and of an after-life- Nor did Russell have any faith in mystical or spiritual experiences of any kind. When a man does not believe in God, he will not believe in any direct or indirect communion with God who in his opinion is a mere figment of the imagination. It is impossible to verify the truth of the experiences which mystics claim to have had. For the same reasons Russell did not believe in immortality or an after-life. His concern for human welfare was confined to improving the lot of mankind in this life because the next life was only a hypothesis.

On Morality

Opposed to Puritanism. In the sphere of morals, Russell Was strongly opposed to Puritanism and to conventional ideas of goodness and badness. The practical objection to Puritanism, he says, is the same as to every form of fanaticism. The fanatic fails to recognise that the suppression of a real evil, if carried out through extreme steps, produces even greater evils. Breadth of sympathy, he says, has never been a strong point with the Puritans. The Puritan condemns all pleasure: not only does he deny pleasure to himself but he denies it to others too. The Puritan imagines that his moral standard is the moral standard, and he does not realize that other ages and other countries, and even other groups in his own country, have moral standards different from his, to which they have as good a right as he has to his. Thus Russell deplores

the Puritan's narrow outlook and closed mind. He disapproves of the doctrine of original sin. According to this traditional doctrine of orthodox Christianity human beings are all born wicked, so wicked as to deserve eternal punishment. This doctrine inevitably leads to Puritanism and to hypocrisy. Moralists are persons who forego ordinary pleasures themselves and find compensation in interfering with the pleasures of others: "There is an element of the busybody in our conception of virtue: unless a man makes himself a nuisance to a great many people, we do not think he can be an exceptionally good man. This attitude comes from our notion of sin. It leads not only to interference with freedom, but also to hypocrisy."

Opposed to conventional ideas of goodness and badness- In the essay, "The Harm That Good Men Do", Russell's opposition to conventional ideas of goodness and Badness is clearly stated, though the mode of expression here is ironical. All good poets were thought to be immoral at the times when they were writing really good poetry, he tells us. citing the cases of Dante, Shakespeare, Wordsworth, Coleridge, Donne, Milton, and Swinburne. Scientists and philosophers were persecuted for holding views opposed to the prevailing orthodoxies. Judged by conventional standards all the Renaissance artists were bad men. Russell condemns the moralist's attitude towards venereal disease. Instead of asking people to take the necessary precautions against venereal infection, the moralist would like people to suffer the painful consequences of sexual indulgence outside the marital relationship. A rational and scientific attitude would be prevention and, failing that, treatment and cure, but the traditional moralist takes pleasure in the suffering of the patients who according to him, deserve their suffering as a punishment for their sinfulness. "We need a morality based upon love of life, not upon repression and prohibition", says Russell. A man should be regarded as good if he is happy, generous, and glad when others are happy; if so, a few lapses such as drinking or a sexual aberration should be condoned. It is necessary to instil a rational attitude towards ethical questions, instead of the mixture of superstition and oppression now prevailing. Thus the whole conception of "virtue" needs to be changed. Russell does not accept the theological view that morality should be based on divine authority, for the simple reason that he questions the very existence of the Deity.

"Sin is geographical-" Russell's rationalism means, among other things, plenty of freedom for the individual in the sphere of social conduct, marriage, morals, etc. In "The Value of Scepticism" he informs us that every kind of marriage-custom has existed in the history of mankind, many of them such as would seem to be repugnant to human nature. We think we can understand polygamy as a custom forced upon women by male oppressors. But in Tibet a woman voluntarily marries

several husbands, and family life there is at least as harmonious as in Europe. There is no strong evidence to show that one marriage-custom is better or worse than another. Almost all marriage-customs involve cruelty and intolerance towards those who violate the local code, but otherwise they have nothing in Common. It would seem that sin is geographical: that is, the notion of sin varies from country to country according to the particular code of morality prevalent there. In the essay, "Freedom in Society", Russell goes to the length of saying: "If a man chooses to have two wives or a woman two husbands, it is his affair and theirs, and no one else ought to feel called upon to take action about it".

What is a "right" action? In matters of general conduct Russell's view is that. a man should perform actions that will probably have the best consequences, in the light of whatever information he possesses, or can be reasonably expected to have. Russell speaks of an action which satisfies this condition as the wisest possible action, and he equates it with what it is right for a man to do. Russell is also inclined to the view that a man ought to do what his conscience tells him to. A moral action is one that a person would judge to be right after due consideration ("after an appropriate amount of candid thought"). However, Russell also often speaks of the vagaries of conscience.

Reason and the passions- In one of his books Russell wrote that in the ethical sphere he agreed with Hume's dictum that "Reason is, and ought to be, the slave of the passions". This is obviously an irrational attitude: it subordinates "reason" to the passions, while everywhere else in his writings Russell gives to "reason" the supreme position. Perhaps all that Russell means by his endorsement of Hume's dictum is that the ends of our actions are determined by our desires and that it is the role of reason only to ensure a choice of the proper means. Even so it is somewhat difficult to reconcile Russell's deification of "reason" with his approval of Hume's dictum.

Bertrand Russell's Political views

The individual powerless even under a democratic system- In Russell's view what chiefly determines the behaviour of men in their social relations is the desire for power. Historically all political institutions have had their basis in authority. The oldest institutions were most monarchical. The natural successor to absolute monarchy was oligarchy. Oligarchy takes various forms. It may be the rule of a hereditary aristocracy, of the rich, of a church, or of a political party. In any large-scale society, only a limited number of persons can effectively exercise power, and for this reason the difference between an oligarchic and a democratic form of government can in any case be only a difference of degree. As Russell says, "a government is usually called

democratic if a fairly large percentage of the population has a share of political power". But it is evident that both the percentage of the people and the extent of the share of political power will vary considerably. Thus, in ancient Athens, the ordinary citizen could take a direct part in the government of the city; if the lot fell on him, he could even hold office; but women were excluded from the franchise, and a high proportion of the male population consisted of foreign residents and slaves who had no part at all in the government. In present-day England, almost every adult has the right of franchise, to follow a political party, and to stand for an election; but the extent of effective power that this gives him may be very small. Even when an English citizen gets elected to Parliament and his own party is in power, he may have very little voice in deciding what is done. The party's programme, as Russell tells us, "is decided in a manner which is nominally democratic, but is very much influenced by a small number of wire-pullers. It is left to the leaders to decide, in their parliamentary or governmental duties, whether they shall attempt to carry out the programme; if they decide not to do so, it is the duty of their followers to support their breach of faith by their votes, while denying, in their speeches, that it has taken place. It is the system that has given to leaders the power to thwart their rank-and-file supporters and to advocate reforms without having to enact them."

The merit of the democratic system of government- There is much truth in this account by Russell of the way in which representative government is conducted. It may, however, be pointed out that people generally soon realize that the reforms have not been enacted and that a probable result of this is that the leaders will at the next election be thrown out of office. The ordinary citizen may not have much positive say in the conduct of the country's affairs, but at least he can exercise enough negative control to ensure that his interests are not entirely ignored. Democracy, as Russell says, "does not ensure good government, but it prevents certain evils". An incompetent or unjust government can, for instance, be prevented, through democratic procedures, from holding power permanently.

The problem of the right of personal liberty- The right of personal liberty is generally thought essential to a democratic form of government. According to Russell, "the doctrine of personal liberty consists of two parts, on the one hand that a man shall not be punished except

by due process of law and on the other hand that there shall be a sphere in which a man's actions are not to be subject to governmental control. This sphere includes free speech, a free press, and religious freedom. It used to include freedom of economic enterprise." Russell admits that these freedoms are all subject to certain limits. Even the

freedom of expression, which is most precious, may have to be abridged when national security is threatened. "It is not difficult", he says, "for a government to concede freedom of thought when it can rely upon loyalty in action; but when it cannot, the matter is more difficult". Russell was not quite able to solve the problem of how to reconcile personal freedom with a stable and efficient government.

No concentration of economic power- Russell favours freedom of economic enterprise only to the extent that he is opposed to concentrations of economic power, whether it be in the hands of the State or in those of private groups. He would set firm restraints on the possession and use of private property. He agrees that a man should enjoy the fruits of his own labour, but he sees no justification for inherited wealth, and is opposed also to the private ownership of big business and of landed property.

The power of the State- Although Russell could be described as a "Socialist", he would diminish rather than increase the power of the State. In his opinion the modern States are too much concerned with efficiency in war, and further that they are harmful because of their vastness and the sense of individual helpless to which they give rise. "Modern States", he says, "as opposed to the small city States of ancient Greece or medieval Italy, leave little room for initiative, and fail to develop in most men any sense of ability to control their political destinies. The few men who achieve power in such States are men of abnormal ambition and thirst for dominion, combined with skill in cajolery and subtlety in negotiation. All the rest are dwarfed by knowledge of their own Impotence.

Russell's socialism- Russell believes that we should look to the State to diminish economic injustice, but does not think that this is likely to be achieved by the method of nationalizing industries. The form of socialism for which Russell had the most sympathy was "'Guild Socialism" which was a blend of State Socialism and the theory of government through trade-unions. In his book, Roads to Freedom, in which he outlines this system, Russell says that it is "the best hitherto proposed, and the one most likely to secure liberty without the constant appeals to violence which are to be feared under a purely anarchist regime". He does not discuss in any detail how its principles would apply to non-industrial workers, but does express some fear that the formation of guilds of artists and writers might lead to the suppression of original work. To accommodate people of this sort, as well as those who do not care to do any kind of work, Russell proposes that "a certain small income, sufficient for necessaries, should be secured to all, whether they work or not, and that a larger income should be given to those who are willing to engage in some work which the community recognizes as useful". Russell believed that the temptation of a better standard of

living, as well as the improved conditions of work under the system of Guild Socialism, would be an incentive strong enough to reduce to a minimum the number of those who did not wish to work or wished to do work that was not recognized as useful.

No concentration of power in the central government- In Principles of Social Reconstruction (published in 1916, two years before Roads to Freedom), Russell sees devolution as the means of avoiding the concentration of too much power in the central government, arguing that "the positive purposes of the State, over and above the preservation of order, ought as far as possible, to be carried out, not by the State itself, but by independent organizations which should be left completely free so long as they satisfied the State that they were not falling below a necessary minimum". It would only be the duty of the State to make sure that adequate standards were maintained in respect of health, education, scientific research. In his later writings too Russell continued to warn people against the danger of entrusting too much power to the State.

Opposed to nationalism- Russell was firmly opposed to nationalism which was to him a "stupid ideal" that was bringing Europe to ruin. He once described nationalism as "undoubtedly the most dangerous vice of our time-far more dangerous than drunkenness, or drugs, or commercial dishonesty, or any of the other vices against which a conventional moral education is directed". After the Second World War, he. increasingly noted the nationalistic temper of Soviet Russia and the U.S.A. as likely to provoke a third World War, which the use of atomic weapons would render far more terrible. He advocated the establishment of a world government having the monopoly of armed force. He recognized the danger of this monopoly too, but he thought that this danger could be minimized by granting to local units the maximum possible autonomy. And even if the danger persisted, he thought it a lesser evil than the occurrence of global wars. He believed the prevention of war as the main function of a world-State, more important than any considerations of abstract justice. Thus, in Principles of Social Reconstruction he wrote: "A world-State or federation of States, if it is to be successful, will have to decide questions, not by the legal maxims which would be applied by the Hague Tribunal, but as far as possible in the same sense in which they would be decided by var. The function of authority should be to render the appeal to force unnecessary, not to give decisions contrary to those which would be reached by force."

Unilateral disarmament- In New Hopes for a Changing World (1951), Russell argued that the substitution of order for anarchy in international relations would come: about, if at all, through the superior power of some one nation or group of nations. "And only after such a

single government has been constituted will it be possible for the evolution towards a democratic form of international government to begin", he wrote. Russell thought that such a process of evolution might take a century or so. He felt that no evil was greater than world wars and that the establishment of a world government was the only sure way to prevent them from recurring. He went so far as to suggest a policy of unilateral disarmament in order that there should be no world war. He seems not to have realized that the balance of power too is an effective guarantee of world peace, and that such a balance of power is possible only if both the power-blocs remain fully armed.

Notes on – (1) Russell's Social Philosophy; (2) Russell as an Educationist; (3) An Estimate of Russell's Achievements; (4) Prose Style of Russell

(1) Russell's Social Philosophy

Bertrand Russell does not write for the gratification of his soul as some essayists like Lamb have done. He does not write to expose the follies and vices of the age. He sees things beyond the surface-values and as such maintains some philosophical outlook on life and things. To him reason is a clear-cut method to arrive at conclusions. He is against all types of fanaticism and dogmatism.

Russell is not a metaphysician living in the ivory tower cut off from the main stream of human life. He applies his philosophical principles to all social phenomena. According to him, philosophy has its social significance and can help mankind in solving the knotty problems of life. As a social philosopher Russell has analysed the social problems in their historical perspective. He has closely examined the sources of evil in society, and thus he has tried to frame those theories which are essential for the reconstruction of the entire human society on a saner and more benevolent foundations than at present. Russell thinks that such fundamental problems as distribution of power, social cohesion, freedom of the individual, principles of social reconstruction need a thorough and objective scrutiny. Our thoughts and actions should be guided by social problems. Moral theories should seek a change and adjustment in the changed circumstances of the world.

Russell advocates individual liberty but it should help in the preservation of social order. Man can be true to himself if he is true to society. Each individual should have intellectual and emotional liberty for the full flowering of his genius. He is of the opinion that the individual should discharge his social obligations by means of self-expression. But it should help in creating a progressive and just society. It is the duty of everybody to abstain from such actions as may be harmful to the society as a whole.

Russell thinks that our current ethics is curiously a mixture of superstition and rationalism. We still call the man good who abstains from certain acts labelled as 'sin' although his contribution to social welfare may be nil. Russell, therefore, feels that a better moral code shall emerge from the progress of science and reason. We need a morality which is based on love and sympathy and positive achievement in which we leave no scope for repression and prohibition. A man should be called 'good' only when others are happy with him and this condition can be created when he is generous and sacrificing.

Russell feels that modern society is infested with various conflicts-social, moral, industrial and psychological. Old values are interrogated and virtues and sins have assumed new dimensions and interpretations. A sort of social crisis has set in. Man is an enemy of man. This is a gloomy picture of modern society but there is a redeeming feature as well. Thanks to modern scientific inventions, man can be redeemed from poverty, squalor and disease. A better state of general well-being and self-sufficiency can be created, if old habits and modes of thinking are given up, and positive efforts are made to reduce the existing tensions.

Russell was an optimist. Troubled as he was by the dark picture the modern world presents, he had an implicit faith in the ultimate victory of human goodness. While in several young people of his time despair gave way to cynicism, Russell has maintained an aristocratic calm and dispassionateness in his outlook on the world. He believes that it is not by violence and cruelty and despotism that happiness of the world can be secured. It is through a new orientation in politics and education that mankind can hope to reach Utopia, but this is not enough. We must also bring to the consideration all questions-whether social, religious, moral or political-a new scientific turn of mind, cold objective, searching and comprehensive, which will tear off the veil that hides the truth. It is only then that the millennium that we consider as an impossibility will be within our reach, for Russell does not think that Utopia is a mere vision. He believes that it is entirely practicable, provided mankind aspires to it and makes for it one determined attempt, forgetting all petty animosities, false beliefs and wrong values. It is only then that this unhappy world can be turned into an earthly paradise.

(2) Russell as an Educationist

Education, according to Russell, does not merely mean instruction. He gives it a much wider meaning and defines it as "the formation, by means of instruction, of certain mental habits and certain outlook on life and the world". Ortbodox educational theory, on the other hand, looks upon children as raw materials to be moulded for certain purposes-social or political, by the teacher. This theory ignores the fact that children have their own desires, instincts and impulses. But if the teacher has to carry out his duties and responsibilities properly,

he must also have a right conception of the qualities he is expected to encourage in the students; The most important qualities are vitality, courage, sensitiveness and intelligence. Russell stresses the importance of encouraging these qualities in. students as they lead to positive virtue. According to the current conception, goodness lies not in doing good things, but in not doing things that are considered harmful according to the prevailing ethical and social standards. Consequently, a whole system of repression and inhibition has been built up and healthy instincts, especially among children, are crushed and replaced by fear and superstition. It is essential, therefore, that positive courage be stimulated in children by teaching them the importance of self-respect with an impersonal outlook on life. And so also the qualities of sensitiveness and curiosity, which are natural in children, should be encouraged.

Russell does not look up universities as places for a few gentlemen of leisure. The time, when they existed only for the privileged classes, has gone. Now they exist for two purposes; firstly, to train men and women for certain professions, and secondly, to pursue learning and research without regard to immediate utility. As regards the first purpose, Russell wants to create in the universities an intellectual aristocracy, whereby only those students who show special aptitude and merit will be allowed to enter them, irrespective of social or financial status, and not merely those who are expected to be "gentlemen".

What is far more important in Russell's view however, is the disinterested pursuit of learning which the universities must encourage among its students and professors. Russell points out that a merely utilitarian view of education is likely to blind itself to the beneficent effects of liberal education which, as Newman points out, is "simply the cultivation of the intellect as such and whose object is nothing more or less than intellectual excellence." He strongly deplores the modern tendency to regard knowledge as merely an ingredient in technical skill. If people are educated to find pleasure in thought rather than in action and develop an impersonal outlook on life and things, they would create a culture which would improve some of the worst features of the modern world.

It is on similar grounds that he recommends the study of science as against the study of classical languages. A purely classical and literary education has no doubt certain advantages over a scientific education. But Russell believes that too much preoccupation with the past, which a classical education must involve, creates a certain peevishness and undue fastidiousness towards the present. A study of science, on the other hand, produces certain habits of mind which Russell considers essential for culture. Apart from the constructive instinct which it satisfies, the study of science develops the scientific outlook which

consists in a disinterested pursuit of truth, without any preoccupations, without bias, or without any thought of utility.

(3) An Estimate of Russell's Achievements

Russell's entire work has been characterized by a rare sincerity and candour, while it has been inspired by an idealism that aims at making life richer, more full of joy and more free from preventable evils than it is at present. He has never professed to be a guide to the New Jerusalem, but has been content to be a sort of a citizen of the world, censuring those whose heritage is fear and whose philosophy of life is complacency. His work has, therefore, been one long crusade against bigotry, fear, war, capitalism and a host of other ills that beset the modern age. It is true that critics do not take such a charitable view of his work. They say that Russell often presents only one side of the picture in his discussion of complex problems. and resorts to the methods of the official propaganda that he so strongly condemns. Others say that his scepticism generally takes the form of cynicism towards much that the public considers good, and they compare him with Voltaire. Still others have taken strong objections to his ethics and his theory of harmonious desires. Nevertheless, none can question his love of mankind and his honest belief in Utopia, which struggling humanity one day shall attain.

(4) Prose Style of Russell

Russell is one of the greatest masters of English prose. He is a fine stylist and his urbane, lucid and simple ways of expression hold the mirror to his creative thinking. The pruity and lucidity of his style make him one of the finest writers of modem times. He has in him a happy blend of a great philosopher and a great writer. His encyclopaedic range of subjects brought him high laurels and he was awarded the Nobel Prize for Literature in 1950. On whatever he wrote he brought to bear his incisive mind, and his brilliant powers of clear and logical analysis. With clarity and precision of thought he combined a grace and simplicity of style enlivened occasionally with flashes of humour. He was a man of strong convictions, and his courage in propagating them and acting upon them often brought him into conflict with law.

The first salient feature of Russell's style is its lucidity. He is always direct, simple and clear. He describes the most complex ideas with clarity. L.F. White remarks, "His profoundly wide knowledge and astonishingly brilliant intellect are coupled with a clarity and incisiveness of expression. He has the ability of marshalling vast quantities of factual material and extraordinary ramifications of thought into broad generalisations enunciated in terse, vigorous and energetic phrases".

His prose style is masterly: racy, simple, direct and powerful, reminiscent of such eighteenth century writers as Hume and Swift.

Another characteristic is the Baconian terseness. Many sentences read like epigrams and proverbs replete with deep meaning:

1. *Extreme hopes are born of extreme misery.*
2. *Man, viewed morally, is a strange amalgam of angel and evil.*
3. *One of the most powerful sources of false belief is envy.*
4. *Pride of a race is even more harmful than national pride.*

Another remarkable feature of Russell's prose is its allusiveness. He quotes from the Bible, Shakespeare, and the Greek and Roman writers. This he does to make his arguments more effective. For example, take the following passage: "Long calculations that certain evil in the present is worth inflicting for the sake of some doubtful benefit in the future are always to be viewed with suspicion, for as Shakespeare says-what is to come is still unsure. Even shrewdest men are apt to wildly astray if they prophesy so much as ten years ahead. Some people will consider this doctrine immoral but after it is the Gospel which says-take no thought for the morrow."

These quotations are harmoniously woven into the texture of his thoughts. The biblical phrases and quotations lend a sublimity to his prose and make his style scholarly and effective.

Russell makes frequent use of wit and humour, but his humour has generally an ironical touch. Irony is the principal instrument of his style. He satirizes the so-called modem-minded people in the statement: "Quite deliberately he suppresses what is individual in himself for the sake of the admiration of the herd." Similarly, the following statement from On Being Modern-Minded is a fine example of satire: "And how about our noble slaves? We should not do such deeds, Oh no! but we enjoy our juicy steaks and our hot rolls while German children die of hunger...If there were a Last Judgment as Christians believe, how do you think our excuses would sound before that final tribunal."

Russell's style is chiefly governed by his sense of reason and not by his sense of emotions. This is the reason that his prose resembles that of Bacon, Dryden, Aldous Huxley and E.M. Forster. He never grows poetic like Milton and Sir Thomas Browne. It is never ornamental like Ruskin's prose. His chief concern is to convey his ideas to his readers as clearly and succinctly as possible.

Russell makes a great use of rhetorical devices to emphazise his point, but he differs from Burke or Carlyle in this respect. He does not make his statement sound pompous, or exaggerated. He is up to the point and very subtle. He predicts the fate of mankind in the event of a Third World War: "Although the last survivor may proclaim himself universal emperor, his reign will be brief and his subjects will be corpses.

With his death the uneasy episode of his life will end, and the peaceful rocks will revolve until the sun explodes."

Like many other prose writers, Russell does not make frequent uses of similes and metaphors. They are to be used only at the time of necessity. A few examples are given below:

> *"It is to be feared that the dreadful alchemy of the atom bomb will destroy all forms of life and the earth will remain for ever a dead clod senselessly whirling about a futile sun."* **(Ideas That Have Helped Mankind).**

> *"But ideas and principles that do harm are cloaks for evil passions."* **(Ideas That Have Harmed Mankind)**

C.E.M. Joad says that the main qualities of Russell's prose are "clarity, poise, lucidity; the pleasure of watching the operation of mind so completely master of its subject that it can afford to be at play with it -all these are here; but above all these, what remains is the memory of one's own sheer enjoyment; what fun it is to read Russell and to bask, in these intellectual beams than still shine amid encircling gloom".

Hazlitt

Life-sketch of William Hazlitt

Son of a Dissenting Minister– William Hazlitt was born at Maidstone in the English County of Kent in the year 1778. His father was a Dissenting minister (that is, a clergyman not conforming to the established English Church). The boy was intended by his parents to enter the paternal profession but the boy himself showed little inclination for it. When Hazlitt was born, Wordsworth was eight years old, Scott six years old, Coleridge five years old, and Lamb only three years old. A day or two before Hazlitt's birth, the great Chatham had fallen, a dying man, on the floor of the House of Lords; and within a few weeks of his birth, two men, even greater than Chatham-Voltaire and Rousseau also died. The old heroes were passing away but, in France at least, new champions were getting ready for political battles. Napoleon Buonaparte was at this time just about nine years old. Subsequently Hazlitt became an ardent admirer and advocate of Napoleon.

Boyhood– In the year 1787, when Hazlitt was about ten years old, his father settled down in the village of Wem in Shropshire; and here for several years the boy remained, going to school, receiving lessons from his father, and learning French with the daughters of a neighbouring family. At the age of twelve or thirteen he witnessed the performance of a play on the stage of a theatre on the occasion of his

visit to the city of Liverpool; and from that time onwards he became one of the greatest lovers of dramatic performances and a great admirer of the well-known actors whom he subsequently celebrated in some of his essays.

Interest in Painting– In 1793 Hazlitt was admitted as a student to the Hackney Theological College where the syllabus of study was in the best sense liberal. Here Hazlitt became more interested in ancient classical literature than in theology. By this time, his elder brother John Hazlitt was established in London as a painter. William paid many visits to his brother's London studio, and there happened to meet not only the free-thinking men who visited the studio but also began to feel personally interested in the art of painting. Soon he loss all interest in theology and began his experiments with the brush. It came as a big disappointment to Hazlitt's old father, living at Wem, to learn that his son had given up all idea of becoming a clergyman. Hazlitt himself recorded this incident in his life and in his father's life. Here are a few lines from what he wrote about it :

The son, for instance, is brought up to the church, and nothing can exceed the pride and pleasure the father takes in him, while all goes on well in this favourite direction. The son's notions change, and he imbibes a taste for the Fine Arts. From this moment there is an end of anything like the same unreserved communication between them. The young man may talk with enthusiasm of his Rembrandts, Correggios, and stuff; it is all Hebrew to the elder; and whatever satisfaction he may feel in hearing of his son's progress, or good wishes for his success, he is never reconciled to the new pursuit; he still hankers after the first object that he had set his mind upon.

A Budding Painter and Would-be Author–A year after his admission to the Hackney College, Hazlitt gave up all thoughts of becoming a clergyman and returned to Wem where he passed the next few years, reading, painting, walking, and struggling to express himself in words. While theology was far behind him, he was now serving a period of apprenticeship as a budding painter and as a would-be author.

A Meeting with Coleridge and Wordsworth–1798 was a wonder-year for Hazlitt. He was at this time twenty, while Byron was ten, Shelley six, and Keats just three. In this year, Hazlitt met Coleridge; and this meeting was a landmark in Hazlitt's life. Hazlitt has kept a permanent record of this meeting in an essay entitled My First Acquaintance with Poets. This essay shows the reverence in which Hazlitt at that time held Coleridge. Although Coleridge was only six years older than Hazlitt, the latter treated the older man with profound respect because of the reputation which Coleridge had already established for himself. Hazlitt felt an almost rapturous joy in the course of his meeting with the eminent poet. Indeed, Coleridge emerges as a

real celebrity in that essay. Later, of course, Hazlitt did not feel the same admiration and respect for Coleridge because of what might be regarded as Coleridge's moral decline. Wordsworth too finds a place in that essay, though he appeared to Hazlitt at this time as a frigid sort of man. In any case, Hazlitt's meeting with these two men further stimulated his interest in literature and philosophy. Coleridge's talk particularly had the effect of turning Hazlitt's mind towards philosophy in which he had felt deeply interested earlier also, as had become evident in his Essay on the Principles of Human Actions which, however, he had not completed. He now made up his mind to complete that essay.

As a Professional Portrait-Painter– In 1802 Hazlitt went to Paris to study art. There he stayed for about four months till January 1803. In spite of the unusually cold weather that year, and in spite of financial difficulties, Hazlitt felt fairly happy at this time on account of his tremendous enthusiasm for painting and his youthful capacity for extracting joy out of life. He returned to England with a certificate of having duly studied some ten or twelve famous paintings and written his comments on them. He now became a travelling portrait-painter. The work suited his inclination though it did not bring him much money. He loved travelling over the roads, and he had plenty of self-confidence and sufficient ability to obtain work of the kind he thought himself good at. He painted a picture of Coleridge which, however, did not meet the approval of Coleridge's friend Southey who found the Coleridge of the picture looking like a horse-dealer on trial, evidently guilty but clever enough to have a chance of getting off. He also painted a portrait of Wordsworth but a critic compared Wordsworth in this painting to a criminal on the gallows deeply affected by a fate he felt he deserved. These were, of course, uncomplimentary comments but Hazlitt bore them with good humour. Hazlitt certainly loved this work of painting, and his two essays On the Pleasure of Painting clearly show that. In the first of these two essays he tells us the state of his mind at this time in his life:

The first head I ever tried to paint was an old woman with the upper part of the face shaded by her bonnet, and I certainly laboured it with great perseverance. It took me numberless sittings to do it. I have it by me still, and sometimes look at it with surprise, to think how much pains were thrown away to little purpose, yet not altogether in vain if it taught me to see good in everything, and to know that there is nothing vulgar in nature seen with the eye of science or of true art.

In the second essay he writes:

My first initiation in the mysteries of the art was at the Orleans Gallery: it was there I formed my taste, such as it is; so that I am irreclaimably of the old school in painting. I was staggered when I saw

the works there collected, and looked at them wondering and with longing eyes.

Friendship with Charles Lamb; Interest in Politics– By this time Hazlitt had also made the acquaintance of Charles Lamb who was to prove his truest friend, one who spoke well of him when many spoke ill, and who helped him in his financial difficulties. One of Hazlitt's best portraits was that of Charles Lamb which was acquired by the National Portrait Gallery. Hazlitt became so intimate with Lamb that he began to attend Lamb's weekly gatherings. In course of time, Hazlitt quarrelled with almost all his friends including Lamb though in Lamb's case the quarrel did not lead to any prolonged bitterness between the two. Hazlitt had an irritable temperament even though his supposed ill-temper was often not more than anger with himself for his own lack of social ease. Besides, there sometimes arose in the course of the discussions questions of politics about which Hazlitt could make no compromise with anybody. For instance, Hazlitt became a great admirer of Napoleon whom the other Englishmen had begun to hate after a time. Hazlitt became a great political opponent of Burke who hated the French Revolution which Hazlitt strongly approved.

The Beginning of Authorship– Hazlitt did not find his new profession of painting portraits to be paying enough. In 1805 he gave up painting as a profession, and began to devote his energies and time to literature. The prevailing interest in Lamb's social circle was literature; and now Hazlitt also became a part of that circle. He published his Essay on the Principles of Human Action in 1805, and next year he published a pamphlet entitled Free Thoughts on Public Affairs. Neither of these publications had any sale. In 1807 he published his Reply to Malthus. In 1798 a clergyman by the name of Malthus had published a gloomy picture of the future of mankind, based on his conclusion that, while population increased in geometrical progression, the means of subsistence increased only in arithmetical progression, meaning that the increase in the means of subsistence far lagged behind the increase in population. Hazlitt wrote a bold and pungent reply to Malthus's findings. He then began to write articles on almost every subject, from parliamentary debates to dramatic and operatic criticism. In fact, he had now become a professional man of letters, and he also began now to experience alternately the joys and disappointments of that profession.

Marriage; Divorce; another marriage and another separation– Soon after becoming a professional author, Hazlitt got married. In his early life he had made the acquaintance of an ardent supporter of the French Revolution, a man called John Stoddart, whose sister Sarah owned a small property at Winterslow, on the road from Andover to Salisbury. She had several suitors but in the end Hazlitt proved to be

the winner. Sarah was at this time thirty-three years old, while Hazlitt was thirty. The ceremony of marriage took place on the 1st May 1808 at St. Andrew's Church, Holborn. But the marriage proved a failure. Hazlitt and Sarah were quite unsuited to each other. Sarah had no domestic talents, and no sense of her deficiencies. Hazlitt's own preoccupation with writing allowed him very little time to attend to Sarah's matrimonial requirements. In 1819 they decided upon a divorce. There was no provision for a legal divorce in England at that time. However, such provision did exist in Scotland. So the couple went to Scotland and there, in 1823, they were divorced. But the experience of this first marriage did not make Hazlitt any the wiser. He got married a second time. Now he married, in 1824, a widow, Mrs. Bridgewater, and went on a honeymoon with her to France, Switzerland, and Italy, combining business with pleasure by recording his impressions of the journeys in some very interesting sketches which were published in a newspaper in the same year and which were subsequently published in the form of a book in 1826. This second marriage was legally a rather shady affair because the lady felt that a divorce in Scotland could not be regarded as valid in the case of a couple who had been married in England. The outcome of the lady's doubts was that she separated from Hazlitt, and nothing more was heard of her afterwards.

An Unsuccessful Love-Affair– Another incident in Hazlitt's personal life needs also to be noted. In 1820 he had met Mr. and Mrs. Walker who maintained a lodging establishment in London. There he became infatuated with their daughter whose name was also Sarah. She did not of course respond to his passion in the least. However, later in life Hazlitt described this incident in his life in a book entitled Liber Amoris (meaning free love). It was a brilliant book though it has been regarded as morbid and disagreeable. The book is written partly in the form of dialogue and partly in that of correspondence or letters.

More Books– We have now to go back a few years in order to resume the story of Hazlitt's literary achievements. He had found the town of Winterslow to be a very pleasant place. There he had spent four years immediately following his first marriage in 1808 to Sarah Stoddart who owned some property there, as has already been pointed out. In 1812 he had moved to York Street in London. In the same year he delivered at the Russell Institution ten lectures on philosophy. In 1817 some of his writings appeared in the form of a book under the title The Round Table. In this book we have the essential Hazlitt. Here he appears as the master of the flashing, contentious sentence pregnant with matter. Here he also exhibits his aphoristic genius. In the same year another book by him made its appearance. It was entitled Characters of Shakespeare's Plays. Hazlitt was greatly interested in the art of the theatre, and his interest had been greatly enhanced by the performance

of the actor John Kemble and the actress Miss O'Neill. He was a great admirer of the actor Kean also. So the book called Characters of Shakespeare's plays acquired a special importance in the eyes of the readers who were interested in the art of the theatre and in the art of acting. Two years later, Hazlitt wrote a fine series of theatrical essays for a London periodical.

Lectures in 1819-1820– In 1819-1820 Hazlitt delivered a number of lectures at the Surrey Institution. These lectures were published in book-form under the following titles: Lectures on the English Poets (1818); Lectures on the English Comic Writers (1819); and Lectures Chiefly on the Dramatic Literature of the Reign of Queen Elizabeth (1820). The poet Keats who was just twenty-two at this time, and who had only three more years to live, attended most of Hazlitt's lectures on the English poets and felt greatly impressed by those on Gray and Collins though he felt very disappointed by the lecture on Thomas Chatterton.

The Most important of His Publications During 1819 and 1826– Two important publications by Hazlitt during the year 1819 were A Letter to William Gifford Esq. and Political Essays. In 1821 the first volume of his Table Talk was published; and its second volume appeared in 1822. The essays contained in the two volumes of Table Talk probably represent Hazlitt's best work. These essays are hard to match for variety of subject, brilliance of style, and valid criticism of life and letters. In 1823 he published Characteristics, a book of maxims. If was not Hazlitt's entirely successful book because his best aphorisms are found scattered in his essays, and the maxims in Characteristics do not equal them. These maxims are Hazlitt's deliberate attempts at epigram, while the aphorisms in his essays are spontaneous and, therefore, much more successful. In 1824 Hazlitt published Sketches of the Principal Picture-Galleries in England. In it Hazlitt recalled the adventures of his early painting days, and showed himself to be an excellent critic of paintings. In 1825 came The Spirit of the Age (or Contemporary Portraits). This book contained a series of character sketches and is undoubtedly one of Hazlitt's best works. In it Hazlitt has concentrated the essence of a whole period of history in a pungent style. It was followed in 1826 by The Plain Speaker, a collection of essays matching Table Talk; and to the same year belong the Notes of a Journey, already mentioned above.

"Life of Napoleon" a Failure– Since 1826 Hazlitt had been working on a biographical work, namely The Life of Napoleon. Three volumes of this book appeared in 1828, and the fourth in 1830 (the year of his death). These volumes, on which Hazlitt had spent great pains, proved to be a failure. Hazlitt was essentially an essayist, unable to write a great historical work. The chief literary fault of this biography of

Napoleon is a lack of sustained narrative power. Hazlitt is certainly not a historian of the rank of Macaulay and Carlyle.

Illness, and Death, in 1830– In August 1830 Hazlitt fell seriously ill. For a short time, during his early days, he had been consuming alcohol and other intoxicants excessively though he had subsequently given up that evil habit. However, some damage had already been done to his liver. He had begun to suffer from indigestion; and this ailment was aggravated by his excessive, tea-drinking to which he became addicted after giving up alcohol. Now, his illness soon took a serious turn. He was alone in the world, and he had no money. For weeks he showed signs of sinking. His old editor, Lord Jeffrey, and his old friend Charles Lamb did provide some financial help; but he was already beyond the reach of human aid. On the 18th September, 1830 he died, at the age of fifty-two. He is reported to have said just before his death: "Well, I have had a happy life." Actually, of course, his life had been full of tribulations and vicissitudes; but it was characteristic of him to have claimed that he had spent a happy life.

A Biographer's Comment– "Quite the opposite of Lamb in temperament, but like him a romantic essayist and critic, is William Hazlitt. In 1798 he was settled at Wem, where Coleridge, at that time a preacher, came to visit his father. Hazlitt has left a vivid portrait of Coleridge at that time in his essay My First Acquaintance with Poets, and a still more vivid account of the stimulating influence of his conversation. It was under this energizing influence that Hazlitt became a critic of art, literature, and politics".

The Principal Works of William Hazlitt

A Reply to Malthus's Essay on Population (1807)

The Eloquence of the British Senate (1807)

Lectures on English Philosophy (1812)

Characters of Shakespeare's Plays (1817)

The Round Table (in collaboration with Leigh Hunt) (1817)

A view of the English Stage (1818)

Lectures on the English Poets (1818)

Lectures on the English Comic Writers (1819)

Political Essays (1819)

Liber Amaris (1823)

The Spirit of the Age (1825)

The Plain Speaker (1826)

Notes of a Journey Through France and Italy (1826)

Boswell Redivivus (1827)

Life of Napoleon (1828-1830)

Winters low (a series of reflections and essays) was published posthumously.

"Hazlittt's essays reveals his personality"

Like Montaigne, Browne and Lamb, Hazlitt too is subjective. He writes essays to reveal himself. He expresses himself, his likes and dislikes, his attachments and prejudices, his friends and critics, in his essays freely without any hindrance. Hazlitt once said, "The essayist is committed only to himself. He works not through narrative and character, but by observing and recording his emotions." This statement, in fact, refers to his own method and approach as well.

As Compton-Rickett has written, Hazlitt was attracted by Montaigne's courage to say as an author what he thought and felt as a man. Outspokenness was a prominent trait of Hazlitt as an essayist. Montaigne frequently writes about himself because he was the only person known to him thoroughly. This is true of Hazlitt also. Hazlitt has distilled his personal experience in most of his essays. The struggles he had to face bacause of a morbid sensitiveness appear in the essay "On the Disadvantage of Intellectual Superiority." The varied moods of hope and despair colour his pages so deeply that they cannot be mistaken. His personal disappointments and failures in married life appear in the essay "On the Conduct of Life." Hazlitt has given a beautiful account of himself in his well-known essay "On Living to One's Self" in which he says:

What I mean by living to one's self is living in the world, as in it, not of it: it is as if no one knew there was such a reason, and you wished no one to know; it is to be a silent spectator of the mighty scene of things, not an object of attention or curiosity in it.

How he felt about his father's death or, what drew him back to Winterslow, or why he was indifferent to the sort of fame that other writers sought-things like these are at hand in his essays such as "On the Pleasure of Hating", "On Living to One's Self", and "On the Aristocracy of Letters."

Hazlitt had a complex personality that mixed the austere Puritanical aspect with the sensuous one. This complexity of his personality is fully revealed in his essays. His essays show a mind struggling between two opposing strains. In intellectual matters he comes out as a Puritan while in dealing with emotions he is sensuous and voluptious. Hazlitt possessed extraordinary boldness and courage and he stuck fast to his opinions in the midst of opposition. He was intellectually capable of looking at both the aspects of a question but he refused to give up his stand. Hazlitt combined his great love for the joys of life with his contempt for the evil-minded and spiteful. In his essay "On the Pleasure of

Hating," he said, "In private life do we not see hypocrisy, servility, selfishness, folly and impudence succeed, while modesty shrinks from the encounter, and merit is trodden under foot." So Hazlitt's contempt for the evil aspects of life did not impair his love for joys and pleasures of life which he described as the poetry of life. Unlike Byron, however, he found many things which he could love and admire. He found them for the most part not among the actualities of life-although he occasionally took pleasure in a journey or a prize fight-but in art and literature.

Rightly says, therefore, Hugh Walker that "Hazlitt is ever alive and alert; he enjoyed life; he loved many things- women and pictures and plays and poems; he saw the good in pirze-fighting and was himself a fives-player, he hated and loved," He loved conflict and strife since he had a fine pugnaciousness of mind.

Along with Hazlitt's love of contemplation goes his love of the past. In his essay on the Past and the Future, he says, "I confess nothing, the present interests me so much as what has been the recollections of the impressions of my earlier life, or events long past, of which only the dim traces remain in a smouldering ruin of half-obsolete custom. It cannot solve the mystry of the past, nor exhaust my pleasure in it." In his essay, "My First Acquaintance with Poets," he says, "So have I loitered my life away, reading books, looking at pictures, going to plays, hearing, thinking, writing on what pleased me best."

The peculiar style of Hazlitt's personal essays is a synthesis of a deep personal note, an intimacy with the reader, a sense of confidence in his own powers, an attachment to diverse reading, a rare power of observation of men and things, and a characterstic disposition to be humane and pugnacious alike. In order to reveal himself, Hazlitt does not use the method of direct autobiography but that of seizing upon some strong sensation and depicting himself under the stress of that sensation. It appears that he regarded the mind as a sort of mechanism capable of playing a great many different tunes, but playing them not all at once but in succession. The recollection of some one particular emotion or feeling, according to him, secures the some one particular emotion or feeling, according to him, secures the supremacy of that feeling, to the total exclusion of all other feelings for the time being. As he says in the essay "On Going a Journey":

'we cannot as it were unfold the whole web of our existence we must pick out the single threads.'

Hence after reading his essay we know him so intimately as we know few other writers, it is as if we had sat up late with him night after night. Priestley rightly observes, "His main subject was not other men's work but himself, and for this reason he is best considered as an essayist."

Compton-Rickett remarks, "Every essay is a fragment of autobiography and every sentence a confession." Hugh Walker and George Sampson have also paid high laurels of Praise to Hazlitt because of the autobiographical nature of his essays.

Critical Appreciation of Hazlitt's Essay 'On the Ignorance of the learned'

Precision; Purity of Expression; Scholarly Quality; Clarity, Rhetoric. Here is another essay which shows Hazlitt as a master of the English language and as an author with an elegant style which can be used by him for various purposes. Here Hazlitt appears as a satirist and an ironist. This essay exposes in a brilliantly witty manner the ignorance of the so-called learned persons. The very opulence of vocabulary in this essay, as in most other essays by Hazlitt, is one of the qualities of Hazlitt's scholarly style. Here, once again, we can say that the style is characterized by precision and by a purity of expression. There are no vulgarisms or archaisms in this essay, and no cant terms. Clarity is another outstanding quality of the style in this essay. Nothing here is obscure or difficult to understand. Once again we witness here Hazlitt's mastery of the short, compact, and pithy sentences. In fact, Hazlitt here heaps one short and compact sentence upon another, thus overwhelming us by his emphasis on the idea which he is expressing. At certain places in this essay, Hazlitt becomes rhetorical and eloquent in his disparagement of the learned man. Here is an extract from this essay to illustrate all these qualities including clarity, rhetoric, precision, and the capacity to write short as well as long sentences :

> *He (the learned man) is equally ignorant of music; he "knows no touch of it", from the strains of the all-accomplished Mozart to the shepherd's pipe upon the mountain. His ears are nailed to his books, and deadened with the sound of the Greek and Latin tongues, and the din and smithery of school-learning. Does he know anything more of poetry? He knows the number of feet in a verse, and of acts in a play; but of the soul or spirit he knows nothing. He can turn a Greek ode into English, or a Latin epigram into Greek verse, but whether either is worth the trouble he leaves to the critics. Does he understand "the act and practique part of life" better than "the theorique?" No. He knows no liberal or mechanic art; no trade or occupation, no game of skill or chance.*

The above passage contains two quotations, besides an allusion to Mozart; and there are several other quotations as well as allusions in this essay. Indeed, the essay is loaded with quotations and allusions which heighten the scholarly character of the essay and which also enrich it for the man who has any literary taste. There are allusions not only to Milton's style, and to the poets Gray and Collins, but also to the

paintersTitian, Raphael, Correggio, and Poussin. The gusto, with which Hazlitt has ridiculed the learned people, is a well-known characteristic of Hazlitt's style of writing his essays. Indeed, Hazlitt seems really to have enjoyed his mocking exposure of the so-called learned people's ignorance.

Critical Appreciation of Hazlitt's essay "The Indian Jugglers"

The Marvellous and Admirable Performance of an Indian Juggler. An Indian juggler begins his performance with tossing up two brass balls, and he ends his performance with keeping up four balls at the same time. While anybody can learn to keep two balls in the air, very few people would be able to keep up four balls. It requires the utmost stretch of human ingenuity to be able to keep up four balls in the air and catch them in rapid succession. In order to be able to achieve this skill, one must bend the faculties of the body and the mind to it from one's very childhood and continue doing so till maturity. Man is certainly a wonderful animal because he can perform all kinds of ingenious acts. When we witness a juggler performing a feat with four balls, we feel amazed; but to the juggler himself it is the easiest thing to do. The juggler would feel miserable in the course of his performance if he commits a single error even of a hair's-breadth or of the smallest conceivable portion of time. The precision of his movements must be like a mathematical truth; and the rapidity of his movements must be like lightning. It is indeed something marvellous on the part of a juggler to catch four balls in succession in less than a second of time and to deliver them back so as to return with seeming consciousness to the hand again. And the juggler does all this with ease and with grace. His performance is indeed most admirable.

Hazlitt's Art of Essay-Writing Versus a Rope-Dancer's Skill. Hazlitt says that, after witnessing this kind of performance, he begins to feel ashamed of himself over his own incapacity to do such a thing. He feels that he has been wasting the time of his life, and that he has nothing to show for all the labour which he has performed in the course of the years. The utmost he can do is to write a book of essays. But what is the point of writing these essays? Writing essays is a small achievement as compared to what the juggler can do. Hazlitt further says that he has always had this feeling of the inefficacy and slow progress of intellectual excellence as compared to mechanical excellence. After years and years of labour, he has only acquired the ability to write essays which he regards as mere "abortions". On one occasion he had seen a famous rope-dancer giving his performance at Sadler's Wells. Hazlitt had found this man to be matchless in his art. This man, whose name was Richer, had shown extraordinary skill and had performed the dance on a rope with great ease and with much grace. In those days, Hazlitt had been employed in copying a half-length picture painted by Sir Joshua

Reynolds; and, after seeing Richer's performance, he had begun to feel ashamed of his own lack of skill. He had found that the work, which he was doing, was rather clumsy and defective as compared to the rope-dancer's performance. If the rope-dancer had committed any error in the course of his performance, he would have fallen down to the ground and broken his neck. The rope-dancer had displayed a remarkable elasticity of nerve and a remarkable precision of movement.

An Actual Demonstration of Manual Dexterity, Essential. Hazlitt then expresses the view that, in mechanical efforts, a man improves by perpetual practice, and that a man can surely go on improving because the object to be attained is not a matter of taste or fancy or opinion, out of actual experiment in which a man must either do the thing or not do it. The distinction between right and wrong, between true and false, is here tangible and obvious. There is no scope in such cases for self-deception. A juggler must achieve proficiency in his art, and he must give a proof of his skill by performing his feats in public. If a juggler were, for instance, told that, by throwing himself under the wheels of the Juggernaut', he would immediately be transported into paradise, he might believe it, and nobody could disprove it. So the Brahmins may do what they please on this subject without any fear of being contradicted. They may build up dogmas without end, and not be proved wrong. But the Indian juggler cannot persuade an audience at a theatre to believe that he can perform a number of astonishing feats unless he gives an actual proof to the audience by a demonstration of his capacity to perform those feats. There is, then, in this sort of manual dexterity, firstly a gradual aptitude acquired from constant repetition, and secondly an exact knowledge of how much is still wanting and necessary to be supplied. Furthermore, what is meant by perfection in mechanical exercises is the capacity to perform certain feats of a uniform nicety. At the same time, there is a limit to the skill which one can acquire in any mechanical exercise. He, who can keep up four brass balls, does this to perfection; but he cannot keep up five balls, and would fail every time he tries to do so.

Hazlitt's Greater Respect for the Artist Than for the Juggler. "The artist's task is more difficult than that of the juggler who aims at mechanical perfection. An artist undertakes either to imitate another artist who is superior to himself, or he undertakes to do what Nature has done. The artist's task in trying to copy a human face or to copy some natural scene, and to do this task faultlessly, is much more difficult than to keep up four brass balls at the same time. It is for this reason that Hazlitt feels a greater respect for the artist, Sir Joshua Reynolds, than for the juggler or for the rope-dancer whose name was Richer. There have been more people in the world who could dance on a rope like Richer than those who could paint like Sir Joshua Reynolds. You can put a child as an apprentice to a rope-dancer with some confidence that the child would one day grow up to become a successful rope-dancer, but the same cannot be done in the field of painting. Here only one out of a million children would be likely to gain any proficiency.

The objects of fine art are not the objects of sight except in so far as the objects of sight are also the objects of taste and imagination or in so far as they appeal to the sense of beauty, of pleasure, and of power in the human breast. Objects, like words, have a meaning; and the true artist is the interpreter of the language of Nature. However, the artist can interpret this language only by knowing its application to a thousand other objects in a thousand other situations. But the unravelling of this mysterious web of thought and feeling is possible only for the painter or the poet who has the power of that trembling sensibility which is awake to every change and every modification of its ever-varying impressions. This power is called genius or imagination or feeling or taste. But the manner in which this power acts upon the mind can neither be defined by abstract rules, as is the case in science, nor verified by continual unvarying experiments, as is the case in mechanical performances.

The Difference Between Ingenuity and Genius. Talent is the capacity to do anything that depends on application and industry, such as writing a criticism, making a speech, and studying the law. But talent differs from genius. Ingenuity is genius in trifles; but greatness is genius in undertakings of much substance and importance. An ingenious or clever man is one who can do anything well, whether it is worth doing or not. But a great man is one who can do that which, when done, is of the highest importance. Themistocles said that he could not play on the flute but that he could change a small city into a great one. This should give us a good idea of the distinction between an ingenious man and a great man. He, who can play on a flute is an ingenious man; but he who can make a great city from a small one must be a man of genius.

Hazlitt's Conception of Greatness. Hazlitt defines greatness as great power producing great effects. It is not enough that a man should have great power in himself. He must be able to show his power to all the world in a way which cannot be hidden or denied. A great man must achieve great results through the exercise of his great inherent energy. Besides, no man is truly great who is great only in his life-time. The test of greatness is the page of history. What is short-lived must be of a gross and vulgar nature. A Lord Mayor is hardly a great man. A city orator or a patriot of the day is very far from any true ambition because each of them can reach the height of his desire. Popularity is neither fame nor greatness. A king is not a great man because, although he has great power, this power is not his own. He merely wields the lever of the State. Yet, knowing this, we run to see a king as if he were something more than a man. A mathematician, who solves a profound problem, or a poet who creates an image of beauty which was not there previously in anybody's mind, imparts knowledge and power to others; and here lies his greatness and the foundation of his fame. Jedediah Buxton will be forgotten; but Napier' will always live. Law-givers, philosophers,

founders of religion, conquerors and heroes, inventors and those having expert knowledge of the arts and sciences, are all great men because they are great public benefactors or the powerful punishers of evil and wickedness. Shakespeare, Newton, Bacon, Milton, and Cromwell were great men because they showed great power by their deeds and thoughts which have not been forgotten. A chess-player with exceptional skill is not a great man because he leaves the world just as he found it. No act terminating in itself constitutes greatness. An actor is not a great man though an exception has to be made in some cases like that of Mrs. Siddons. A man at the top of his profession is not a great man. He is great in his own way but that is all. John Hunter' was a great man. His very style and manner showed his calibre in surgery. Lord Nelson was a great navel commander but Sir Humphry Davy was only a great chemist, not a great man". Furthermore, no conceited fellow can ever be called a great man.

A Rich Man, Not a Great Man. A really great man has always an idea of something greater than himself. A rich man is not a great man, except to his dependents and his servants. In this connection, Hazlitt also expresses the view that the French have a character of littleness in everything about them, though they have certainly produced three great men who were Moliere, Rabelais, and Montaigne (all authors of famous works).

Critical Comments

The title of this essay is somewhat misleading because the real theme of the essay is not the Indian juggler or his skill. The Indian jugglers figure only in the First five pages of this sixteen-page essay, while the rest of the essay is concerned with a contrast between a mechanical performer and a practitioner of one or other of the fine arts such as painting and the writing of poetry. We have here a very entertaining essay which begins with a brief description of the skills of an Indian juggler and ends with a somewhat long account of the manual dexterity, the character, and the circumstances of the death, of John Cavanagh who won fame as a player of the game of fives. Both the initial description and the concluding account are highly entertaining: but the central idea of the essay is the nature of greatness and the attributes of a great man. Hazlitt's conception of greatness is "great results springing from great inherent energy"; and Hazlitt explains his conception with a wealth of illustrations. As is usual with Hazlitt, this essay is pervaded, imbued, and saturated with personal references, with anecdotes, and with reminiscences. The style, as always in his essays, is scholarly and yet lucid. But this essay is written in a somewhat rambling manner though the main ideas have been stated clearly and in a logical manner. The structure of this essay is not as well-knit as that of some of other essays by Hazlitt.

Hazlitt as an essayist

Hazlitt As An Essayist: A General Estimate

A Romantic Essayist – By the historical fact and by temperament, Hazlitt is a Romantic essayist. He is personal, bitter and critical. There is a touch of Rousseau in him, an element of suffering pride, a certain misanthropy. In certain respects, he is an ally of those intellectual Radicals who after 1815, revived the cause of vanquished liberty. He knows and experiences the grand powers of intuitive knowledge. "A strong and direct sense of the inner life, a penetrating sympathy which lays bare to his gaze the secrets of other souls, such are the gifts from which Hazlitt's work derives its originality. They imply a conciousness of self that is intensified by more vivid faculty of imagination and feeling; and belong, indeed, to the age of Coleridge and Wordsworth.

A Wide Range of Interests and Subjects - Hazlitt has written on a variety of subjects because of his varied interests. Books of all sorts, politics, sports and games, painting, prize-fighting and the stage-Hazlitt knows about them all, likes them all, has wisdom and wit to utter with regard to all. He can talk of philosophy and religion also. He can discuss literature elaborately. He has read widely. In 'On Novelty and Familiarity', he shapes the simple theme that "practice makes us perfect-experience makes us wise" into a dark-hued meditation on illusion as a solace for the ills of life. In "Why Distant Objects Please" He unlocks "the casket of memory" and draws back "the warders of the brain to show how time, the great destroyer, does not destroy everything. In "On the Disadvantages of Intellectual Superiority" he wittily seeks a reson for his evil reputation.

A Blend of Various Qualities - Hazlitt's essays reveal a combination of different qualities of analysis, observation, interpretation, emotion, sentiment, idea, "The personal note, the intimate confidence, the weaving of all elements, reading, observation, disposition, into one web of experience." "His reflections,"says Zeitlin, "are the generalizations of his personal experience. The infusion of passion and sentiment, the addition of the warm breath of his personal experience, gives the motion of life to his analytic essays, and a deep and solemn humanity of his abstract speculations." Everything he touched quivers with life. He writes two kinds of essays-miscellaneous essays and literary essays. As stated by Cazamian "Hazlitt embodies all that is personal; his is a lonely spirit, in open or secret conflict with the world, in which his unflinching sincerity, his sharp examining eye, disturb all the values set up by convention and compromise. There is a Rousseau in him, an element of suffering pride, a certain misanthropy; but he does not lose his self- control, his sense of balance, even if he lacks the easy unity of a simple soul.

Autobiographical Note - Every essay of Hazlitt is a fragment of autobiography and every sentence a confession. After reading his essay we know him so intimately as we know few other writers. As J.B. Priestley said, "His main subject was not other men's work but himself, and for this reason he is best considered as an essayist. He preferred above anything else to tell us what William Hazlitt thought and felt about everything, and it is doubtful if anybody else in our literature succeeded better in this self-imposed task. After we have read him, we know Hazlitt as we know few other authors; it is as if we had sat up late with him night after night. Most of his pieces are scattered parts of some gigantic unplanned autobiography. And all this-for my money, as the Americans say- makes him an essayist."

Strangeness, Joy and Peculiarity - Compton-Rickett praises his essay for the joy they offer. Catherine Macdonald Maclean commends his strangeness, and writes: "This was the one point on which all this great writer's contemporaries, friends and foes alike, were agreed, that he was strange. He makes his essays full of joy and strangeness by his familiar style, by his choice of words, by irony and humour. He has a bitterness of a peculiar kind. Resentfulness added to his sincerity and idealism, gives Hazlitt's writings an unusual taste.

A Literary Vagabond: Love of the Open - In his essays, Hazlitt appears as a literary vagabond: a lover of nature. He wanders far and wide, and is willing to go anywhere for a fresh sensation that may add to the flavour of his intellectual life. He is a true son of the road; the world is before him.

Recollections of the Pasts - Hazlitt's essays are repositories of his past recollections and memories. They reveal his love of the past. He wrote: "I confess, nothing at present interests me but what has been the recollection of the impressions of my early life, or events long past, of which only the dim traces remain in a smouldering ruin of half-obsolete custom. That things should be that are now no more, creates in my mind the most unfeigned astonishment. I cannot solve the mystery of the past, nor exhaust my pleasure in it."

A Frame for His Ideas - Hazlitt's essays are a mirror to his total personality. They reflect not only the events, memories, like and dislike, longings and desires of his life but also supply a base and frame for his ideas. Here the themes that had influenced his metaphysics, politics, and criticism find their most effective statement. There is an ease and grace in his essays.

Striking Openings - Hazlitt's essays have striking and even startling opening paragraphs. He opens an essay with a startling statement, an apparent paradox or an epigram which arrests our attention. The normal paradox is a statement that runs contrary to an

accepted or conventional prejudice or belief. He often opens his essay with an apparent paradox which gives vigorous buffet to our preconceptions. He opens an essay on Good Nature by declaring that a good-natured man is 'one who does not like to be put out of his way...good nature is humanity that costs nothing,' and he may discribe a respectable man as a person whom there is no reason for respecting, or none that we choose to name.'

Style and Language - Hazlitt's essays are distinct for their style and language. Hazlitt chooses words carefully and economically. he regards words as pieces of money, and does not like to waste them. His structures and constructions are simple. His masters are not the Romanticists as much as the eighteenth century writers. he possesses the grace and lucidity, the suppleness and ease of them. But he has Romanticist's charm of personality. His essays are a bridge between the two extremes of emotion and reason. He has a liking for quotations and literary allusions. He often quotes from memory alone. He constantly alters, combines or shortens the original and rarely mentions his source, but he manages to express himself with force, vigour, gusto and clearness which are the hall-marks of his style. he writes literary colloquial English; he is a master of the familiar style. His essays appear to be delightful, light, chatty pieces of personal conversation. He can use aphorisms and paradoxes with skill. His style is marked by literary devices, such as, alliteration, antithesis, mataphor, pun and epigram. Yet he hates being florid or decorative.

His Shortcomings - His essays are coloured by his whimsicality and his shifting moods. A passing whim, a transcient resentment, is the occasion of some finely discursive essay on abstract virtues and vices. Moody as he was at times, sour-tempered and whimsical as he could be, yet there was a fine quality of job about Hazlitt. He appears misanthropic at times, and rages violently at the world; but it is merely a passing gust of feeling, and when over, it is easy to see how superficial it was, so little is his general attitude affected by it. "Spacious and unhurried, this vivid essay on old actors blends evocation, nostalgia, and criticism in a richly contrapunctual pattern that follows not chronology and facts but the writer's shifting moods. These give texture, shape, and substance to the undulating prose; they provide a base for his digressions: and ultimately they, not the topic he announces, constitute his subject...!-(H.Baker)

An Evaluation of Hazlitt as an Essayist - The shortcomings of Hazlitt however, do not undermine him as an essayist, Many of these charges can be proved invalid. For example, Priestley rejects Mrs. Virginia Wollf's criticism and says, "Now this is true enough, but I for one disagree sharply with the conclusion she draws from it, if only because the qualities she finds missing in Hazlitt offer us variety,

frankness, intensity, richness, the result of the division in his mind, the tension between the opposite, the lack of that integration always difficult for a large, broadly-based, richly experiencing nature. It is the difference between a neat packet of sandwitches and an untidily packed but splendid luscious lunche on basket. You risk both indigestion and satiety but eat joyously and are well nourished. The very weakness that made Hazlitt difficult as a man, bringing disaster and anguish, are his strength as an essayist. So to many of us, not unacquainted with this form of writing, not only does he not fall short of the best, he is in fact himself the very best. If I were compelled to restrict reading to one man's essays, that man would be William Hazlitt."

Cazamian also writes, "But, if his work is judged as a whole, he has a breadth of outlook, a catholicity of taste which are remarkable. He has spoken in a better way than any one before him of many a Shakespearian figure: he is familiar with the Renascence, and in close sympathy with it; while, on the other hand, he loves and understands the comedy-writers of the Restoration; and further he allots to Pope and his school a place among the active influences of the past...His style is forcible and spontaneous; it progresses by means of successive traits..."

And, lastly, to quote J.B. Priestley again, "Hazlitt remains, to my mind, the supreme essayist for young men, bent on writing themselves, to study and to devour. A course of him might be prescribed for those young writers, clever, not dishonest, but altogether too dubious and fearful, who consider anything too far removed from saloon-bar talk and boiled cabbage and washing up to be "phoney". He could give them a lift they badly needed. And much of what he said needs saying even more urgently today. "Happy are they who live in the dream of their own existence, and see all things in the light of their own minds; who walk by faith and hope; to whom the guiding star of their youth still shines from afar, and into whom the spirit of the world has not entered! They have not been 'hurt by the archers,' nor has the iron entered their souls. The world has no hand on them.

"Here our 'angry young men' can find a man who knew what he had to be angry about, and yet, throughout a life harrowed by ill- luck, poverty, toil, insult and calumny, a man who celebrated with gratitude and joy every intense moment that pierced the heart and irradiated the mind."

Hazlitt's Prose style

Hazlitt's style is "the genuine master spirit of the prose- writer, viz., the tone of lively, sensible conversation. "He adheres to the 18th century tradition of spontaneous, unaffected, plain expression. He writes in a familiar way, combines the advantages of the literary and

conversational styles. His prose has richness, variety and flexibility. He writes sincerely. As stated by Zeitling, his style is easy, yet incisive, lively and substaintial. It is buoyant without being forthy. It glitters without tinsel frippery. It combines homeliness and picturesqueness. He hates slugish, neutral prose, scorned the merely decorative and elegant. "Supple and chroymatic, his own prose is swift or lush or strident, as he wishes, but it hardl ever sounds contrived.

(H Baker).

His sentences are pithy (short) and pregnant with meaning. He is frequently brilliant and epigrammatic, never showy or pedantic. In order to make his style he uses maxims. The opening sentence of his essays is often very striking. Hazlitt often begins an essay with an epigram or a paradox. For example:

1) "No young man believes he shall ever die".

2) "Life is the art of being well-deceived".

Besides such openings, there are brilliant epigrams inside the body of the essays too. Some instances are cited below:

1) "common sense is tacit reason."

2) "Danger is a good teacher and makes apt scholars".

3) "Greatness is great power producing great effects:

Qualities such as 'raciness, briskness, brevity, terseness and crispness can be illustrated form a passage like the following which is extracted form his essay, On Pleasures of Hating:

"Pure good soon grows insipid, wants variety and spirit. Pain is a bitter sweet, which never surfeits. Love turs with a little indulgence to indifference or disgust; hatred alone is immortal"

Similarly in another passage form his essay, On the Clerical Character:

" The purest is not a negatie character: he is something positive and disagreeble... He thinks more of external appearances than of his internal convictions. He is tied down to the predjudices and options of the world in every way. The motives of the heart are clogged and censured at the outset, by the fear of idle censure: his understanding is the slave of established creeds and formulas of faith etc".

Another feature that marks Hazlitt's style is his use of the parallel construction and contrast. He liked to join his subjects in pairs; for example, Cant and hypocrisy, Wit and Humour, Past and Future, Thought and Action, Genius and Common Sense, Patronage and Puffing, Writing and Speaking, etc. He could also pair proper names such as Wilkie and Hogarth, Shakespeare and Jonson, Chaucer and Spenser, voltaire and Swift, Thomson and Cowper, Addison and Steele, Gray and

Collins, Dryden and Pope. The use of parallel construction and contrast naturally leads to the habit of dilating, which is similar to that of Burke.

Hazlitt's prose has clarity, precision and eloquence. It also has zest, energy and gusto. As a critic has said, "He was not content with the homely simplicity of Defoe, or the intellectual force of Swift: he aspired to succeed, as Burke had succeeded in conveying something of the beauty and eloquence of truth and nature. What he wrote must express all the shades of his sensitive imagination". Furthermore, his diction is remarkable for its purity. Hazlitt himself said that he hated to see a parcle of big words without anything in them.

Allusiveness is a distinctive quality of Hazlitt's prose style. He uses more quotations and literary allusions than all his contemporaries. These quotations are not fully checked and reproduced pieces, but are cryptic, half- remembered pieces, called form his memory. He often alters, combines or shortens the original in order to suit the words to those he has in mind. Furthermore, he does not indicate the source of his quotations. His choice and use of such allusions reflects his meticulous taste for words and phrases. He does not use quotatoins to make his essays look pedantic and weighty or scholarly, but to make his ideas clear and forceful. He never uses quotation to reiterate what he has already stated or elaborated, as is the common practice.

Neither does he employ it to prove agreement with others. The main purpose is to employ a turn of phrases most suited to the thought he has in mind. He uses quotations for stylistic purposes also. Sometimes his habit of using quotations repeatedly causes irritation to many readers.

He often quotes Shakespeare. Next to Shakespeare as source mention must be made of Milton, The Bible Spenser, Dryden, Pope, Gray, Cowper, Rousseau, Sterne, Fielding, Wordsworth and other contemporaries of Hazlitt.

R.L. Stevenson, a great prose writer himself, said about Hazlitt; "We may all be mighty fine fellows, but none of us can write like William Hazlitt:". In the words of J.B. Priestley, "Hazlitt is at once the essayist of inspired commonsense, the shrewdest insight, and of remembered impassinoed enjoyment."

Essay on Hazlitt's gusto

Gusto, an Undeniable Quality of Hazlitt's Essays– The word "gusto" means zest or the feeling of enjoyment with which one does something. If a man talks in an enthusiastic and ebullient manner, we say that such a man talks with gusto. If a man writes something, and we get the feeling that he has enjoyed writing it thoroughly, we would say that he has written the piece with gusto. Now, gusto is one of the most striking qualities of Hazlitt's essays. Every essay penned by him shows

the feeling of enjoyment with which he accomplished his task. It is true that at certain places he has talked somewhat disparagingly about his essays. For instance, in the essay On the Pleasure of Painting-I, he says that he does not feel much pleasure in writing his essays or in reading them afterwards. When he begins an essay, his uppermost desire, he says, is to get to the end of it and be done with it. After he has dealt with any subject in an essay, it goes out of his mind, and he forgets all about it. he further says. Similarly at another place he describes his essays as unsuccessful attempts or "abortions". But all this seems only to be the modesty of the author in writing his essays. The fact remains that, when we go through his essays, we get the feeling that he wrote them with gusto.

His Boundless Enthusiasm in Writing About Coleridge– The word "gusto" implies feeling, passion, eloquence, oratory, spontaneity, sincerity, and enthusiasm. No matter on which page we open a book of Hazlitt's essays, we shall find the note of gusto in the writing. The first essay which occurs to us in this connection is My First Acquaintance With Poets. The poets here were Coleridge and Wordsworth; and Hazlitt writes about them, especially about Coleridge, with a boundless enthusiasm. While commenting upon Coleridge's commencement of his discourse, Hazlitt describes Coleridge's manner by comparing him with Columbus who might be imagined as having started his adventurous voyage almost without oars and compass., This is certainly an enthusiastic statement about Coleridge's powers of talking. Later in the essay, he becomes so enthusiastic about Coleridge's company on the road along which he had walked from Wem towards Shrewsbury, that he writes: "If I had the quaint Muse of Sir Philip Sidney to assist me, I would write a sonnet to the road, and immortalize every step of it by some fond enigmatical conceit". Beautiful images occur to Hazlitt's mind when he is returning to Wem from that walk and he says that on his way back he heard the voice of Fancy and saw the light of Poetry. The memories of this. walk in Coleridge's company were always sweet to him; and he writes: "The vernal air was balm and inspiration to me".

His Gusto in speaking about Chaucer, Dante, and Spenser– In the essay, Of Persons One Would Wish to Have Seen, Hazlitt writes with gusto about a number of authors including Chaucer, Dante, and Spenser. He says that Chaucer tuned his native language to the ears of the modern readers, and that Chaucer had a noble, manly character. He goes into a rapture when describing Dante; and he thus comments upon Spenser's poetry: "His poetry was the essence of Romance, a very halo round the bright orb of fancy". In the same essay, he talks with much gusto about the actor David Garrick. He would have very much liked to see Garrick's acting on the stage with his own eyes.

His Gusto in speaking about Old Books and Old Authors– Hazlitt writes with the same gusto about old books. He has no desire to read new books or the latest books because. he thinks that new-fangled books are like dishes made from other dishes, with nothing original about them. But when he reads a book by an old author, he feels that his time in reading it is not being wasted and that his taste is not being nauseated with insipid trash. While going through a book by an old author, he feels that he is shaking hands with that author. It seems to him that he has formed a dear friendship with that author. Old books and their authors are landmarks and guides in our journey through life, he says. In the same essay he names author after author, and book after book, to show his wide reading and his taste of all kinds of literature.

His Eloquence in speaking about the Pleasure of Walking– Hazlitt rises to the heights of eloquence while writing the essay On Going a Journey. Here his gusto is, indeed, catching. We begin to share his feelings of elation and jubilation. He here speaks most joyously about his experiences of journeying through the countryside. The essay begins joyously. "One of the pleasantest things in the world is going on a journey", he says, adding that he likes to go on a journey all by himself. "I can enjoy society in a room; but out of doors, Nature is company enough for me", he says. In the same vein, he speaks of the clear blue sky over his head and the green grass beneath his feet, and then says that while walking through the countryside he feels like laughing or running or leaping or singing joyfully. He does not want a companion because he would not be able to share his companion's thoughts and feelings and because his companion would not be able to share his thoughts and feelings. "Out upon such half-faced fellowship", he says with amused scorn. Later in the essay, he speaks with great joy about the hours which he had spent at inns. These hours, he says, were sacred to silence and to musing. These hours were enshrined in his memory for ever and proved to be a source of great satisfaction to him afterwards. Indeed, he talks jubilantly of the time he had spent at inns, saying: "The incognito of an inn is one of its striking privileges". Then he becomes almost ecstatic while recalling the green wood through which he had once walked and the river Dee which flowed with a babbling sound. In a mood of mingled wistfulness and rapture, he writes: "Yet will I turn to thee in thought, a sylvan Dee, in joy, in youth and gladness as thou then wert". This river would ever remain for him the river of Paradise. If ever an essay was written with gusto, it is On Going a Journey.

His Enthusiastic manner of describing a Good and a Bad Style– Hazlitt shows the same enthusiasm while writing about the qualities of a good style and disapproving of a florid or gaudy style. His disapproval of a florid style seems to overflow the pages of his essay; and he writes in an oratorical vein. He describes the writers of a florid style as writers

having merely verbal imaginations with puny thoughts. Even the most ordinary speech of such writers is never short of a hyperbole. These authors offer to us "a huddled phantasmagoria of feathers" when they comment upon actors and actresses. The writers of a florid style may be described as "hiegroglyphical" writers. They are "the mock-school" in poetry and prose. They flounder about between fustian in expression and bathos in sentiment. The first part of this essay has also been written with gusto. Here he describes a good prose style as one which is to be distinguished from a vulgar style, and which requires both precision and a purity of expression.

His Gusto in Ridiculing a Book-Worm and a "Learned" Man– Hazlitt shows the same gusto in his sketch of a book-worm which we find in the essay, On the Conversation of Authors-II. Here he achieves a rhetorical effect by the very accumulation of satirical sentences. A bookworm, says Hazlitt, lives all his life in a dream of learning, and has never once had his sleep broken by a real sense of things. A book-worm believes implicity in genius, truth, virtue, liberty etc. because he finds the names of these things in books. This kind of man and his dog are much the same-honest, simple-hearted, faithful, and affectionate creatures. Here we are reminded of Hazlitt's essay, on the Ignorance of the Learned which is a satire on the so-called learned persons. In this essay too, Hazlitt waxes eloquent and rhetorical. Sentence is piled on sentence here to heighten and intensify the effect. Learning, says Hazlitt, is the knowledge of that which none but the learned know. He is the most learned man who knows most of what is far removed from daily life. The learned man thinks and cares nothing about his next-door neighbours, but he has a vast knowledge of the tribes who live in distant regions of the world. He can hardly find his way into the next street, though he is acquainted with the exact dimensions of the distant cities of Constantinople and Peking. And thus Hazlitt goes on with his copious. flow of words, ridiculing the so-called learned man. The spirit of mockery behind this essay is fraught with gusto.

Never Frigid or Lukewarm; Passion; Joy; Despondency– If sometimes short sentences follow one another in a rapid succession, on other occasions we come across a seemingly endless sentence extending to a full paragraph, and rushing onwards like a river in flood or like red-hot lava. Hazlitt is never frigid in his essays. He may be lukewarm but generally there is a high degree of warmth in them. Often this warmth grows into a passion. Similarly the mood of the author is most often joyous, though occasionally also despondent. For a mood of despondency we might turn to the essay, On the Fear of Death in which

Hazlitt expresses the view that his hopes in life have completely been frustrated and in which he also recalls the dead child whom he had seen years ago. A mood of despondency pervades also the essay entitled A Farewell to Essay-Writing in which he laments the fact that his former friend, Leigh Hunt. had only maligned him and not depicted his true character.

Spontaneity in the writing; sincerity in the feeling– While reading an essay by Hazlitt, we never get the feeling that there is anything forced about it. Essay-writing was not for him a toil. He just went on writing spontaneously. Thoughts came straight from his head, and sentiments came directly from his heart. The words seemed to flow from his pen of their own accord; and a sincerity of feeling accompanied them. Sometimes we find his thought rising to exalted levels, and his sentiments becoming intense. We witness this exaltation of thought and feeling when he speaks about his love of painting; we witness it when he speaks about the persons he would wish to have seen; and we witness it when he speaks about his first meeting with Coleridge. In all these cases, we find a certain loftiness which could not have been achieved without the gusto which accompanied his writing of these essays.

Gusto, inseparable from Hazlitt's art of essay-writing– Gusto is inseparable from Hazlitt's art of essay-writing. No matter what the subject he writes about, he does so with gusto. He describes his love of old books with gusto; he praises poets and actors with gusto; he describes a boxing-match with gusto; he describes the pleasure of painting with gusto; he writes an account of a juggler's feat with the balls and a rope-dancer's performance with gusto; he writes a vivid account of the career of the Fives-player, John Cavanagh, with gusto; and he describes society conversations and the conversations of authors with gusto. His tastes are wide-ranging; and he feels the same zest for every kind of activity-physical, manual, intellectual, or artistic. There is hardly a subject under the sun which he left untouched; and his treatment of every subject was animated by the spirit of gusto. It is a painful fact that this man, the very embodiment of gusto, died prematurely at the age of fifty-two.

The elements of reminiscence and anecdote in the essays of Hazlitt

The Value of Reminiscences– Reminiscence plays a large part in Hazlitt's essays. In fact, reminiscence is one of the most striking ingredients in the essays of Hazlitt. Anecdotes too occur prominently in these essays. Now, without beating about the bush we can affirm that both these ingredients add to the interest of the essays and also impart

an additional charm to them by revealing to us certain personal aspects of Hazlitt's character and temperament. Reminiscence and anecdote certainly break the continuity of thought in an essay; but we would not wish them away. Reminiscences may be digressions so far as the main theme of an essay is concerned; but they are definitely interesting because they satisfy some of our curiosity about Hazlitt's personal life and about his mind and temperament.

A Wholly Reminiscent Essay: "My First Acquaintance With Poets"– In this connection it is necessary to note that some of the essays are wholly reminiscent, and that, in such essays, reminiscences are not digressions at all. When the very subject of an essay is retrospective, the author would naturally have to look back at the past and narrate some of the past incidents in his life. My First Acquaintance With Poets is one such essay. The very subject here is personal, and pertains to the writer's first acquaintance with a couple of poets. Here the essay has to be almost wholly reminiscent. And so we here get a most personal account of Hazlitt's introduction to Coleridge and then to Wordsworth; and this account consists of several reminiscences. Each of the incidents forming a part of this account is a kind of reminiscence as, for instance, Hazlitt's six-mile walk in Coleridge's company along the road from Wem to Shrewsbury, or Hazlitt's visit, in Coleridge's company, to Allfoxden to meet Wordsworth. But even in this essay there is one reminiscence which is not integral to the subject of the essay; and that is Hazlitt's account, though a brief one, of his father's personality, character, and early life. This reminiscence about his father does not in any way damage the essay but adds to its interest.

Two Other Wholly Reminiscent Essays–Then there are several other essays which contain reminiscences because of the very nature of their subjects. Of Persons One Would Wish to Have Seen contains an account of a conversation in which Hazlitt and several others had taken part. This essay is thus reminiscent because of the very circumstance of that conversation. Here Hazlitt recalls what he had said about Chaucer, Dante, and Spenser in the course of that conversation, and what others had said about Donne, Pope, Richardson, Cromwell, Garrick, and several other personalities of the past. On Reading Old Books is another essay consisting largely of Hazlitt's reminiscences about the books which had interested him and which he had been reading with great zest.

Extraneous or Incidental Reminiscences: Their Interest for us– Then there are essays in which the subject itself does not necessitate the inclusion of reminiscences. In these essays, reminiscence is something extraneous, something accessory, or something incidental. But

even here reminiscence is welcome to us as adding to the interest of the essay, as revealing some aspect of Hazlitt's own personality, and as widening the scope of the essay. In some cases, reminiscence serves as a sort of embellishment. On the Conversation of Authors-II contains Hazlitt's reminiscences about the weekly conversations which used to take place at Charles Lamb's residence. In this connection, Hazlitt tells us that Lamb was the most delightful, the most provoking, the most witty and sensible of men, and that Lamb's serious conversation, like his serious writing, was his best. Hazlitt also here tells us something about the conversation of James White and William Ayrton. Of Leigh Hunt, we are given a regular vignette. And, of course, we have other reminiscences here too: for instance, the remark that Mrs. Montagu's conversation left a flavour, like fine green tea.

Stimulating and Exhilarating Reminiscences in Two Essays– On the Pleasure of Painting-I contains Hazlitt's reminiscences of having painted an old woman's head, and his own father's portrait. These two reminiscences certainly enhance the interest of the essay. The second reminiscence here throws considerable light on Hazlitt's attitude of respect and love towards his father. He says that the days, which he had spent in painting his father's portrait, were among the happiest in his life. He also tells us that he felt very proud when this portrait was recognized as a highly successful attempt at portrait-painting. On the Pleasure of Painting-II also contains some reminiscences. Here Hazlitt tells us that his first initiation in the mysteries of painting occurred at the Orleans Gallery, and that he had made some progress in painting by the time he went to study this art at the Louvre. He here also gives us an account of his perspnal appreciation of some of the greatest paintings which he saw at the Louvre. Who would not find these reminiscences to be stimulating and even exhilarating?

Interesting Reminiscences in "The Fight"– The essay entitled The Fight too contains reminiscences, but here once again it is the subject of the essay which made the inclusion of reminiscences necessary. This essay contains a retrospective account of a boxing-match which Hazlitt had witnessed; and, before he gives us an account of the contest itself, he gives us a long account of his journey from London to Hungerford. This account of the journey is a series of reminiscences. Likewise, the last portion of the essay, which describes Hazlitt's return journey, is also reminiscent in character. The reminiscences here too are interesting because they read like an account having the interest of a plot. Various persons, who figure in this account, arouse our curiosity and stimulate our interest in human nature. For instance, a boxing trainer's whole art

of training consisted in two things, exercise and abstinence, abstinence and exercise, repeated alternately, and without end.

Reminiscences, a Source of the Enrichment of an Essay– The Indian Jugglers contains reminiscences which are not essential to the subject of the essay. The reminiscences here are incidental; and here we realize how reminiscence can enrich an essay and enhance its interest. The real subject of this essay is the nature of true greatness and how it differs form mechanical perfection. Before coming to the subject proper, Hazlitt describes his experience of having witnessed a marvellous performance by an Indian juggler, and another by a rope-dancer. After Hazlitt has dealt with the theme of his essay, he devotes the remaining portion of the essay to a reminiscence. Hazlitt here recalls the achievement of a sportsman by the name of John Cavanagh, and dwells upon that man's exceptional dexterity. Here we get an insight into Hazlitt's own love of sport. To an account of Cavanagh's achievement, Hazlitt adds the account of the achievement of John Davis, the racket-player. Now, these reminiscences constitute a substantial part of the essay; and nobody would like this essay to be shorn of its most exciting ingredient.

Reminiscences in the Essay, "On Going a Journey"– On Going a Journey contains Hazlitt's reminiscences of the "enviable hours" which he had spent at inns. He recalls the occasion when, left entirely to himself, he had tried to solve some metaphysical problem. Then he recalls having seen at one inn Gribelin's engravings of Raphael's Cartoons, and having seen at another inn some of Westall's drawings. He recalls having perused Paul and Virginia, and the two volumes of Madame D' Arblay's Camilla. On the 10th April, 1798, he had sat down to read The New Eloise at the inn at Llangollen over a bottle of sherry and a cold chicken. It was his birth-day and he had, for the first time, come from a place in the neighbourhood to visit that delightful spot. Then he recalls his pleasant experience in walking along the road which overlooked a valley and the river Dee "babbling over its stony bed". Now these reminiscences are among the best parts of this essay, and they surely lend an additional interest to it.

Reminiscences in two other essays– In the essay, On the Fear of Death, there is Hazlitt's reminiscence of having once seen the dead body of a child and the feeling of suffocation which he had experienced when the child was placed in the coffin and the coffin-lid was closed. In A Farewell to Essay-Writing, Hazlitt recalls his delightful experience of going daily into the woods and spending some time there in the company of the objects of Nature. All his senses were "regaled" by the beauty of

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> *The same images and trains of thought stick by me, I have the same tastes, likings, sentiments, and wishes that I had then.*

Now, all these reminiscences are a source of pleasure not only to Hazlitt but to us as we go through this essay.

Anecdotes in Hazlitt's Essays– Anecdotes are another source of pleasure for the reader of Hazlitt's essays. In the essay, On the Conversation of Authors-I, Hazlitt tells us briefly the story of how he had tried to convince a certain man that a young lady, the neice of a celebrated authoress, had the same talent which her aunt possessed, and how he had failed in his effort to convince that man. About his unsuccessful effort, Hazlitt writes:

It was all in vain. He still stuck to his text, and was convinced that the niece was a little fool compared to her aunt at the same age; and if he had known the aunt formerly, he would have had just the same opinion of her.

In the essay, On the Conversation of Authors-II, Hazlitt tells us an anecdote about a man by the name of Mr. Tooke who used always to make certain extravagant and absurd assertions in order to provoke his opponents into a stimulating kind of conversation. In the essay, Of Persons One Would Wish to Have Seen, Hazlitt tells us an anecdote about the famous actor, David Garrick. Once at a splendid dinner-party at the house of a great lord, Garrick failed to make his appearance. The guests could not imagine what had happened to Garrick, and why he had not turned up. Then they were surprised to see from the window a young negro boy screaming and laughing loudly at the antics of Garrick who was at that time rolling on the. ground in his effort to imitate the behaviour of a turkey-cock in the courtyard, with his coat-tail stuck out behind, and in a seeming flutter of feathered rage and pride. This is certainly a funny anecdote and makes us laugh as much as the negro boy laughed. In the essay, On the Pleasure of Painting-I, Hazlitt tells us the story of a quarrel between the painter Michael Angelo and Pope Julius II. In the essay, On the Pleasure of Painting-II, Hazlitt tells us the story of a friend who was admiring a print of Titian's painting known as "Mistress", and who was told by Hazlitt that a print could never be as beautiful as the original was. In the essay, The Indian Jugglers, Hazlitt tells us the story of two bishops differing in their opinions about St. Peter's Cathedral at Rome. These anecdotes, like the reminiscences already considered, add greatly to the interest of the essays because an anecdote is not only a story in miniature but because it also affords us a glimpse of human nature or acquaints with the reactions of different people to various happenings in life. Every anecdote has a certain lesson for us. A certain inference about human nature or human life can always be drawn from an anecdote. Besides, an anecdote is introduced by an

author for its own sake, and then it becomes a kind of digression, interrupting the progress of thought in an essay.

Allusions, an impediment as well as a means of Enrichment– Allusiveness is one of the most striking qualities of Hazlitt' s prose style in his essays. Indeed, his essays abound in allusions. There is hardly an essay in which allusions do not occur. Mostly he employs literary allusions; but he also employs historical, mythological, and religious or ecclesiastical allusions. Most often his allusions are essential to his subject-matter in a particular essay; but quite often these allusions occur without there being any pressing need for them. Allusions, which occur because they are strictly relevant to the development of the main idea or ideas, do not need any defence. But there are allusions which have been introduced simply to enhance the effect of the essay as a whole on the reader. These allusions show the wide range of Hazlitt's reading and, in fact, his encyclopaedic knowledge, They impart a scholarly character to the essays and also enrich them. Many are the ornamental kind of allusions in his essays though many more serve to illustrate a certain idea. To us as readers, both kinds of allusions are welcome because one kind clarifies and elucidates the meaning, while the other kind serves as a decoration which is in itself something pleasing. However, it requires a scholarly mind to appreciate these allusions. The average reader, a novel-reader for instance, would not understand Hazlitt's allusions without the aid of an annotator or some reference-book. For the average reader, therefore, the abundance of allusions in these essays becomes an encumbrance which stands in the way of his easy comprehension of the essay. The average reader is likely to be discouraged from reading these essays because of the many allusions which themselves need to be explained to him.

The Enrichment of "My First Acquaintance With Poets" Through Allusions– About the enrichment of the essays by the use of allusions there can be no doubt at all. The abundance of allusions in these essays is simply marvellous. At every step we meet an allusion. Let us consider a few essays, one by one, and find out what kinds of allusions have been used by Hazlitt and what purpose they serve. There is the essay, My First Acquaintance With Poets. Most of the allusions in this essay are essential to the development of the thought in it and to the account of Hazlitt's first meeting with Coleridge and, later, with Wordsworth. Describing Coleridge's sermon to a Unitarian congregation, Hazlitt says that the preacher launched into his subject like an eagle dallying with the wind, and goes on to give us some details about what Coleridge

talked about. He quotes a line: "Such were the notes our once-loved poet sang", which is borrowed from one of Pope's poems. Now, here the reader pauses to ask himself the source of this quotation which is most appropriate and enlightening. Before that, Hazlitt has made an allusion to ancient mythology by pointing out that the flame of liberty is often kept alive like the fires in Aeschylus's play Agamemnon in which we are given a description of how beacon after beacon flashed the news of the fall of Troy. Thus, in the course of two pages, we get one ancient or classical allusion, then a Biblical allusion and, next, a literary allusion; and each of them can be understood only by a highly educated reader. A little later we come across the Latin phrase "Jus divinum" meaning the divine rights of kings which is followed by a line from Milton's famous poem, Lycidas. Soon afterwards we have an allusion to the two Spanish portrait-painters, Murillo and Velasquez. Then Coleridge, the preacher, is compared to Columbus embarking on his adventurous voyage in search of a new Continent. Then Coleridge is compared to Hamlet who was somewhat "fat" and "pursy". This is followed by an allusion to Adam Smith who had been a teacher of Hazlitt's father at the University of Glasgow. And thus this essay goes on, _with an increasing number of allusions which please us, delight us, and thrill us though some of them baftle and irritate many among us.

Allusions in "On the Conversation of Authors-I"– Then there is the essay, On the Conversation of Authors. Here we have allusions to Venus, to Madonna, to Jethro Tull's book on practical farming, to William Cobbett, to Montaigne's essays, to Dilworth's Spelling Book, to Fearn's Treatise on Contingent Remainders, to Shakespeare's play Henry V (from where 'a few lines have actually been quoted), to Machiavelli, to The New Eloise, to Congreve, to Dr. Johnson and Boswell's Life of him, to Grimm's Memoirs, to Shakespeare's poem Venus and Adonis, to the Bourbon kings, and to the Brunswick family. Can there be a doubt that the essay has been enriched by these allusions.

Allusions in "Of Persons One Would Wish to Have Seen"– The essay entitled Of Persons One Would Wish to Have Seen contains more than a hundred names of authors, painters, philosophers, and others. Here we must realize that some of the allusions were essential to illustrate the theme of the essay. In pointing out persons whom one would wish to have seen, the talkers must name the people whom they would have liked to see in person. But here a number of names have been mentioned which were not essential to the theme. For instance, some names are mentioned only to be rejected instantly. The names of Newton and Locke belong to this category. The names, which are essential, include Sir Thomas Browne, Fulke Greville, John Donne, Chaucer, Dante, Pope, Richardson, Cromwell, and David Garrick. Actually, however, many other names occur in the course of the essay

and would simply baffle the reader, however well educated he might be. None of us can equal the learning of Hazlitt; and none of us can therefore recall the exact reasons for the greatness of the authors and the painters who have been named. Some of the names are of the familiar kind no doubt; for instance: Hobbes, Hume, Gray, Steele, Addison, Burns, Raphael, Michael Angelo, and Rembrandt. Those names, which are familiar to us, would certainly have an exhilarating effect on us because we would necessarily associate those names with the works which they created.

Allusions in Essays Pertaining to Books, Actors, and Painters– In the same way the essay, On Reading Old Books contains the names of a large number of authors; and these names could not be avoided because Hazlitt's very purpOse in writing this essay was to indicate which old authors he held in respect. Several other names of authors have been mentioned only incidentally. The names of certain characters from novels in which Hazlitt felt deeply interested are : Tom Jones, Lady Bellaston, Thwackaum, Square, Molly, Seagrim, Don Quixote, Sancho Panza, Gil Blas, Laura, and Lucretia. But then there are also the names of books which Hazlitt would have liked to read but which he did not get the time and opportunity to read. Among these books was Lord Clarendon's History of the Grand Rebellion, Froissart's Chronicles, and the plays of Beaumont and Fletcher. One advantage of all the names mentioned in this essay is that the student of literature would find his knowledge of English literature refreshed and even stimulated. Similarly in the two essays entitled On Actors and Acting, we come across many names of the actors and actresses of Hazlitt's time and of the generation preceding. These names could not have been avoided. The same is true of Hazlitt's two essays, On the Pleasure of Painting, in which Hazlitt mentions the names of many painters whose works he had studied and loved. Here we would find ourselves completely at a loss because we are students of literature and not of painting. It would be difficult for us to appreciate Hazlitt's remarks about the various European, and mainly Italian, painters, or to understand the subtle distinctions between one painter and another.

Allusions, Enhancing the Interest of "The Fight"– Coming to the essay entitled The Fight, we first find here an allusion to Jack Randall and his wife. Mrs. Randall is described as "the lady of the Champion of the Light Weights". Evidently, Jack Randall was one of the champions of the ring of that time. This allusion certainly had its interest for the contemporary readers, though it has not much of interest for us. Then there is an allusion to James Simpkins, a hosier in the Strand. This is followed by an allusion to Hazlitt's friend Joseph Parkes to whom Hazlitt refers as "Jo Toms". Next, there is a quotation, "Well, we meet at Philippi," from Shakespeare's play, Julius Caesar. Then there is another

quotation, this time from Dryden: "I follow Fate, which does too hard pursue!" This allusion is followed by others such as those to Tom Turtle (a boxing-coach), one Mr. Richmond, John Gilpin (a character in one of William Cowper's poems), King Harry the Fifth and the seige of Harfleur, Hogarth, Cobbett, Ajax, Diomed, Dante's Inferno, Sir Fopling Flutter, and Jack Pigott. Thus we have pistorical, mythological, and literary references and allusions which certainly add to the interest of this essay specially because these allusions are well-known ones. And, of course, there are references to some of the famous boxers of the time, the most important of them, from our point of view, being Bill Neate and Tom Hickman (nicknamed the Gasman) who actually fight the boxing-match, with the former eventually winning the victory. If we cut out all the allusions and retain only the remainder of the essay, it would seem that the essay has been shorn of its glitter, though the description of the fight itself would certainly remain to excite, to stimulate, and to thrill us. The allusions do certainly enhance the appeal of this essay.

Allusions in "The Indian Jugglers"-a Feast of Famous Names– The number of allusions in The Indian Jugglers too is fairly large. There is an allusion to Goldsmith's pedagogue, and there is one to Jaggernaut which is of much greater interest to us because the word "Jaggernaut" is a distorted version of the name "Jagannath", the Hindu deity whose idol is taken in a procession every year and before whom several devotees used to throw themselves in the belief that dying under the chariot carrying this idol would take them straight to paradise. Then there is an allusion to Paradise Lost from which the phrase "human face divine" has been taken and used here. There is an allusion to the painter, Reynolds, and to the mechanical excellence of the Dutch painters. Then there are allusions to the Earl of Rochester and the Earl of Surrey. When Hazlitt says: "I know an individual who.....," he is alluding to his friend or ex-friend, Leigh Hunt. Later in the essay, there are allusions to Jededia Buxton, Napier, Newton, Bacon, Cromwell, Don Quixote, and Moliere. And then there are a few more allusions here too. This wealth of allusions becomes a regular feast because every name reminds us of the works for which he is famous. Certain allusions may jar upon our minds because we do not know the persons named; but as well-read persons We can easily recognize most of the names.

A Wealth of Allusions in the Essay, "On Going a Journey"– Even the essay, On Going a Journey, which deals with a trek through the countryside, contains several allusions, chiefly literary ones. For instance, Hazlitt here mentions a Pindaric ode, and then quotes a few lines from a play by John Fletcher whose command over words and images he highly praises. Then Hazlitt quotes a famous line from William Cowper's

poem, The Task: "The cups that cheer, but not inebriate". Next comes a reference to Sancho Panza who is a character in Cervantes's novel Don Quixote. Then Hazlitt speaks of "Shandean contemplation", referring here to Sterne's well-known novel, Tristram Shandy.

Important Objective Type Questions

Q. When was Jawaharlal born?

(a) 1885 (b) 1880 (c) 1889 (d) 1890 **Ans.** *(c)*

Q. Where was Jawaharlal born?

(a) Kashi (b) Allahabad (c) Kashmir (d) Nehrawal **Ans.** *(b)*

Q. Where did Jawaharlal study in 1907?

(a) Presidency College (b) Trinity College
(c) Imperial College (d) none **Ans.** *(b)*

Q. When did Jawaharlal return to India?

(a) 1912 (b) 1915 (c) 1910 (d) 1920 **Ans.** *(a)*

Q. Where did Jawaharlal work in Allahabad?

(a) Allahabad Municipal Corporation
(b) Allahabad High Court (c) Allahabad University
(d) none **Ans.** *(b)*

Q. Who was Jawaharlal's wife?

(a) Kamla (b) Kamleshwari
(c) Swaroop Rani (d) none **Ans.** *(a)*

Q. When was Jawaharlal married?

(a) 1910 (b) 1915 (c) 1916 (d) 1920 **Ans.** *(c)*

Q. How many children did Jawahar have?

(a) two (b) three (c) one (d) four **Ans.** *(c)*

Q. When did Jawaharlal launch a newspaper?

(a) 1920 (b) 1919 (c) 1915 (d) 1918 **Ans.** *(b)*

Q. When did Jawaharlal close the publication of his newspaper?

(a) 1920 (b) 1925 (c) 1921 (d) 1923 **Ans.** *(c)*

Q. Which incident attracted Jawaharlal to Mahatma Gandhi?

(a) Jallianwala Bagh massacre (b) Quit India
(c) Non-cooperation Movement (d) none **Ans.** *(a)*

Q. When was Jawaharlal arrested for the first time?

(a) 1920 (b) 1925 (c) 1921 (d) 1922 **Ans.** *(c)*

Q. Why was Jawaharlal arrested in 1921?

(a) for boycotting the visit of the Prince of Wales to India
(b) for joining A.I.C.C.
(c) for non-cooperating the government (d) none **Ans.** *(a)*

Q. In which jail was Jawaharlal imprisoned in 1921?
(a) Naini District Jail (b) the Lucknow District Jail
(c) Almora Jail (d) none **Ans.** *(b)*

Q. When was Jawaharlal arrested again?
(a) 1922 (b) 1920 (c) 1924 (d) 1930 **Ans.** *(a)*

Q. For how long was Jawaharlal imprisoned in 1922?
(a) two months (b) six months
(c) one year (d) none **Ans.** *(b)*

Q. When did Jawaharlal become the Chairman of the Allahabad Municipality?
(a) 1923 (b) 1920 (c) 1921 (d) 1925 **Ans.** *(a)*

Q. When was Jawaharlal elected General Secretary of A.I.C.C.?
(a) 1920 (b) 1921 (c) 1923 (d) 1925 **Ans.** *(c)*

Q. When did Jawaharlal oppose the Simon Commission?
(a) 1925 (b) 1923 (c) 1928 (d) 1920 **Ans.** *(c)*

Q. When was Jawaharlal sentenced to two years' rigorous imprisonment?
(a) 1920 (b) 1934 (c) 1930 (d) 1925 **Ans.** *(b)*

Q. When did Jawaharlal begin to write his autobiography?
(a) 1934 (b) 1925 (c) 1928 (d) 1930 **Ans.** *(a)*

Q. When did Jawaharlal complete his 'Autobiography'?
(a) 1920 (b) 1925 (c) 1935 (d) 1928 **Ans.** *(c)*

Q. When was Jawaharlal appointed Chairman of the National Planning Committee?
(a) 1938 (b) 1925 (c) 1930 (d) 1928 **Ans.** *(a)*

Q. In which movement did Jawaharlal participate in 1940?
(a) Non-cooperation (b) the Satyagraha Movement
(c) Untouchability (d) none **Ans.** *(b)*

Q. What punishment did Jawaharlal get in 1940?
(a) four years' rigorous imprisonment (b) two years' prison
(c) three years' simple imprisonment
(d) two years' rigorous imprisonment **Ans.** *(a)*

Q. When did Jawaharlal publish 'The Discovery of India'?

(a) 1950 (b) 1946 (c) 1945 (d) 1940 **Ans.** *(b)*

Q. When did Jawaharlal become the Prime Minister of India?

(a) 1945 (b) 1950 (c) 1947 (d) 1935 **Ans.** *(c)*

Q. When did Jawaharlal die?

(a) 1964 (b) 1960 (c) 1962 (d) 1963 **Ans.** *(a)*

Q. In how many chapters 'The Discovery of India' is divided?

(a) five (b) twelve (c) ten (d) fifteen **Ans.** *(c)*

Q. From which chapter 'What is Hinduism' is extracted?

(a) IV (b) XII (c) XI (d) VIII **Ans.** *(a)*

Q. What is the title of the fourth chapter?

(a) Ahmad Nagar (b) The Discovery of India

(c) Indian Philosophy (d) none **Ans.** *(b)*

Q. The old inclusive term for religion in India was ....

(a) Arya dharma (b) Vedic dharma

(c) Arya Samaj (d) none **Ans.** *(a)*

Q. The correct word for 'Indian' is .....

(a) Hindustani (b) Hindi (c) Aryan (d) none **Ans.** *(b)*

Q. What happened in India in Aug. 1942?

(a) A.I.C.C. passed resolution for Quit India

(b) Jallianwala Bagh Massacre (c) Partion of India

(d) none **Ans.** *(a)*

Q. Kamala das was born on-

(a) 1.1.1934 (b) 31.1.1934 (c) 31.3.1934 (d) 1.5.1934 **Ans.** *(c)*

Q. Kamala Das's volume of poems 'Summer in Calcutta' was published in-

(a) 1960 (b) 1965 (c) 1970 (d) 1975 **Ans.** *(b)*

Q. Kamala Das's volume of poems 'The Descendants' was published in-

(a) 1960 (b) 1965 (c) 1967 (d) 1970 **Ans.** *(c)*

Q. Kamala Das's volume of poems 'Stranger Time' was published in-

(a) 1960 (b) 1965 (c) 1967 (d) 1973 **Ans.** *(d)*

Q. The name of Kamala Das's Autobiography is-

(a) My story (b) My love

(c) Grand story (d) True story **Ans.** *(a)*

Q. When was Plato born?

(a) 472 B.C. (b) 427 B.C. (c) 427 A.D. (d) 472 A.D. **Ans.** *(b)*

Q. When did Plato die?

(a) 347 A.D. (b) 427 B.C. (c) 347 B.C. (d) 427 A.D. **Ans.** *(c)*

Q. Plato's 'Republic' is divided in .....

(a) ten books *(b) six books*

(c) twelve books *(d) four books* **Ans.** *(a)*

Q. Socrates was Plato's.....

(a) friend (b) teacher (c) disciple (d) assistant **Ans.** *(b)*

Q. Aristotle was Plato's.....

(a) teacher (b)enemy (c) disciple (d) ruler **Ans.** *(c)*

Q. Plato was an.....

(a) idealist *(b) emotional philosopher*

(c) evil doer *(d) economist* **Ans.** *(a)*

Q. Who is the spokeman of 'Republic'?

(a) Plato (b) Socrates (c) Erus (d) None **Ans.** *(b)*

Q. Plato was a ..... philosopher.

(a) Roman (b) Greek (c) French (d) German **Ans.** *(b)*

Q. A true philosopher has not love for.....

(a) knowledge (b) power (c) truth (d) gentleness **Ans.** *(b)*

Q. Which of the following is the worst of government?

(a) Timocracy *(b) Oligarchy*

(c) Democracy *(d) Tyranny* **Ans.** *(d)*

Q. The Drones with stings become.....

(a) criminals (b) beggars (c) soldiers (d) rulers **Ans.** *(a)*

Q. According to Plato ..... is real.

(a) poetry (b) idea (c) art (d) republic **Ans.** *(b)*

Q. According to Plato every object exists in ..... different ways.

(a) four (b) two (c) three (d) five **Ans.** *(c)*

Q. According to Plato poetry is an.....art.

(a) imitative (b) pictorial (c) dramatic (d) rational **Ans.** *(a)*

Q. According to Plato poets ..... surpassing knowledge in every thing.

(a) have *(b) should have*

(c) have not *(d) attain* **Ans.** *(c)*

Q. A artist relies on the sense of.....

(a) touch (b) sight (c) painting (d) taste **Ans.** *(b)*

According to Plato emotions ought to be.....

(a) controlled (b) provoked (c) artistic (d) personal **Ans.** *(a)*

Q. According to Plato poetry is not devoid of.....

(a) rational (b) emotion (c) reason (d) imitation **Ans.** *(b)*

Q. Who revived twelve days after his death?

(a) Plato (b) Socrates

(c) Erus (d) Many headed Beast **Ans.** *(c)*

Q. By profession, Erus was.....

(a) a soldier (b) a preacher (c) an artist (d) a poet **Ans.** *(a)*

Q. For how many days did the soul live in a meadow?

(a) five (b) seven (c) ten (d) twelve, **Ans.** *(b)*

Q. The soul travelled for.....days to reach the place where the universe was supported.

(a) seven (b) ten (c) five (d) twelve **Ans.** *(c)*

Q. Plato established his 'Academy' in.....

(a) 465 B.C. (b) 385 B.C. (c) 456 A.D. (D) 385 A.D. **Ans.** *(b)*

Q. How many essays did final volume of Bacon essays contain?

(a) 68 (b) 58 (c) 48 (d) 38 **Ans.** *(a)*

Q. Who had defined essay as a "receptacle for detached thoughts" and as "dispersed meditations"?

(a) Addison (b) Steele (c) Gardiner (d) Bacon **Ans.** *(d)*

Q. Who made this famous statement "Some books are to be tasted, others to be swallowed, and some to be chewed and digested"?

(a) Lamb (b) Bacon (c) Hazlitt (d) Sidney **Ans.** *(b)*

Q. Bacon's 'New Atlantis' which shows the influence of Plato's Republic has the spirit of renaissance:

(a) Yes (b) No

(c) cannot be assertained (d) None of these **Ans.** *(a)*

Q. Which English writer said "English is a vulgar language and would remain so for ever"?

(a) Sidney (b) Hazlitt (c) Bacon (d) T.S. Eliot **Ans.** *(c)*

Q. Beside English, Bacon also wrote in:

(a) French (b) Latin (c) German (d) Greek **Ans.** *(b)*

Q. 'Bacon's Essays' first appeared in:

(a) 1612 (b) 1622 (c) 1625 (d) 1597 **Ans.** *(d)*

Q. The royal society of science is the result of ..... emphasis on the collection of facts.

(a) Bacon's *(b) Thomas More's*

(c) Nash's *(d) None of these* **Ans.** *(a)*

Q. Bacon's essays are regarded as compendiums of:

(a) Diplomatic matters *(b) Wordly wisdom*

(c) State affairs *(d) General knowledge* **Ans.** *(b)*

Q. Who has called Bacon 'the wisest, the brightest and the meanest of mankind'?

(a) Dr. Johnson *(b) Coleridge*

(c) Alexander Pope *(d) None of these* **Ans.** *(c)*

Q. In which year does Bacon's final edition of Essays was published?

(a) 1625 *(b) 1597* *(c) 1620* *(d) 1619* **Ans.** *(a)*

Q. When did Bacon died?

(a) 6 April, 1626 *(b) 5 April, 1626*

(c) 9 April, 1626 *(d) 4 April, 1626* **Ans.** *(c)*

Q. When did Sir Francis Bacon became a member of the Privy Council?

(a) 1616 *(b) 1619* *(c) 1613* *(d) 1614* **Ans.** *(a)*

Q. Bacon belongs to which age?

(a) Age of Chaucer *(b) The Age of Milton*

(c) The Romantic Age *(d) Elizabethan Age* **Ans.** *(d)*

Q. "Studies serve for delight, for ornament, and for ability." Who said this quotation?

(a) Bacon *(b) Hazlitt*

(c) Alexander Pope *(d) None of these* **Ans.** *(a)*

Q. Bacon essays are full of moral and practical:

(a) Firm *(b) Wisdom* *(c) Idea* *(d) None of these* **Ans.** *(b)*

Q. Which Bacon essay's are these lines from "Certainly, it is heaven upon earth to have man's mind more in charity rest in providence, and turn upon the poles of truth"?

(a) Of Truth *(b) Of Studies*

(c) Of Discourse *(d) None of these* **Ans.** *(a)*

Q. "Reading maketh a full man; conference a ready man; and writing an exact man". This quotation is from an essary entitled 'Of Studies', the author is:

(a) Alexander Pope *(b) Lamb*
(c) Francis Bacon *(d) None of these* **Ans.** *(c)*

Q. Francis Bacon was born on:
(a) 22 January, 1561 *(b) 22 February, 1561*
(c) 22 March, 1561 *(d) None of these* **Ans.** *(a)*

Q. For Bacon "Men in great place are thrice servants; servants of the sovereign or state, servant of fame and .....
(a) Servant of work *(b) Servant of knowledge*
(c) Servant of business *(d) None of these* **Ans.** *(c)*

Q. "Read not to contradict and confite, nor to believe and take for granted, nor to final talk and discourse, but to weigh and consider." This quotation is from which essay of Bacon?
(a) Of Studies *(b) Of Revenge*
(c) Of Discourse *(d) Of Truth* **Ans.** *(a)*

Q. Who is called "The Father of the English Essay"?
(a) Lamb *(b) Bacon*
(c) Alexander Pope *(d) None of these* **Ans.** *(b)*

Q. When did Bacon named the daughter of London Alderma's Miss Alice Burham?
(a) 1603 *(b) 1601* *(c) 1609* *(d) 1606* **Ans.** *(d)*

Q. Who said these words for Bacon : "He took one of the longest steps even taken in the Evolutional English prose style, a step which set the style upon the road which it barelled, though not without deviations, down to the days of swift and Addison"?
(a) Lamb *(b) Bush*
(c) Hugh Walker *(d) None of these* **Ans.** *(c)*

Q. Bretrand Russell was born on-
(a) 18-5-1872 *(b) 1-5-1872* *(c) 1-6-1872* *(d) 1-1-1872* **Ans.** *(a)*

Q. The name of Bretrand Russell's father was-
(a) Richard Amberley *(b) Viscount Amberley*
(c) Devid Cecil *(d) Viscount cecil* **Ans.** *(b)*

Q. Russell lost his mother in-
(a) 1874 *(b) 1876* *(c) 1878* *(d) 1880* **Ans.** *(a)*

Q. Bertrand Russell married Alys pearsall smith in-
(a) 1890 *(b) 1894* *(c) 1898* *(d) 1902* **Ans.** *(b)*

Q. Bertrand Russell married Dora Black in-
(a) 1919 *(b) 1920* *(c0 1921* *(d) 1922* **Ans.** *(c)*

Q. Bretrand Russell died in-

(a) 1970 (b) 1971 (c) 1972 (d) 1973 **Ans.** *(a)*

Q. Bretrand Russell married how many times-

(a) 2 (b) 3 (c) 4 (d) 1 **Ans.** *(c)*

Q. Hazlitt was born in:

(a) 1768 (b) 1778 (c) 1682 **Ans.** *(b)*

Q. After his return from Paris, Hazlitt became a:

(a) portrait painter (b) musician (c) an essayiest **Ans.** *(a)*

Q. Hazlitt loved:

(a) company of young men (b) company of young ladies

(c) solitude **Ans.** *(c)*

Q. Hazlitt advocated the cause of theatre because of:

(a) its immortality (b) its ability to instruct

(c) its ability both to instruct and amuse **Ans.** *(c)*

Q. Hazlitt's prose style is:

(a) sketchy and vague (b) personal and familiar

(c) condensed like Bacon **Ans.** *(b)*

Q. Hazlitt is fond of:

(a) giving quotations (b) archaic words

(c) foreign languages **Ans.** *(a)*

Q. Hazlitt loved most:

(a) outdoor life (b) city life (c) indoor games **Ans.** *(a)*

Q. Hazlitt died in:

(a) 1835 (b) 1832 (c) 1830 **Ans.** *(c)*