

मुक्ताजालम् ।

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शतमितगांधीसूक्तीरनूद्य 'मुक्तावली' स्वरूपेण ।
जग्रन्त्युर्देशमुखास्तन्मूलः पद्यबन्धोऽयम् ॥

MUKTĀJĀLAM

A Sanskrit Poem by
V. P. JOSHI

About and Around
Shri. C. D. Deshmukh's
"Gāndhī-Sūkti-Muktāvalī"

With an Introduction
Reviewing the Sahitya Akademi's edition of
Kālidāsa's Meghadūta



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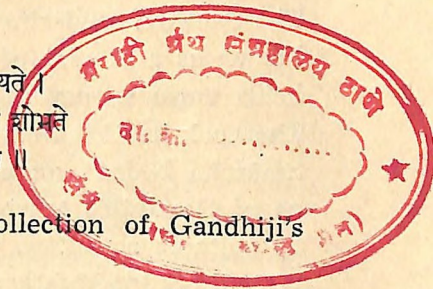
The "Muktājālam" was composed in November 1957. It was circulated in MS. among friends, but various causes delayed its publication in printed form. With Notes and an Introduction added, it is now being issued, in July 1959.

The following special abbreviations may be noted: MJ for Muktā-Jālam, and GSM for Gāndhī-Sūkti-Muktāvalī.

V. P. J.

अनुक्रम १२३७ नं. दि. १२/५/५७
INTRODUCTION

कनकभूषणसंग्रहणोचितो
यदि मणिस्त्रपुणि प्रणिधीयते ।
न स विरौति न चापि न शोभते
भवति योजयितुर्वचनीयता ॥



It all arose out of a small collection of Gandhiji's select sayings.

Millions of his countrymen know Mr. Deshmukh as their able Finance Minister during the years 1950-56. Many also know him as a skilled Sanskrit scholar, who could promptly produce a ready repartee in Sanskrit, whenever in parliamentary debates anyone incautiously baited him with a Sanskrit tag. When therefore it was announced in the papers that he had put into Sanskrit verse some of Gandhiji's sayings and that they were to be published on Gandhi-Jayanti Day, 1957, I arranged to obtain a copy as soon as it was issued, in joyous anticipation of the pleasant treat in store, Gandhiji's sublime thoughts beautifully rendered in a language which is our proud, national heritage.

The book duly arrived, a pocketable pamphlet of 108 pages, with Gandhiji's 100 sayings (in English) on the left, and Deshmukh's rendering (in Sanskrit) on the right. It all looked so nice. Imagine my surprise, therefore, when I found that this small booklet of about 114 stanzas was chockfull of misprints. There are here more misprints per square inch of Sanskrit text, than you will find in any similar book elsewhere.

And it is not any ordinary book. It is not a half-anna pamphlet of cinema songs, here today and gone tomorrow. It is a book in which are collected some of the choicest

sayings of one of the greatest of modern Indians, Gandhiji. The Sanskrit rendering is by Deshmukh, who is deservedly known as a scholar of repute, and who has held and still holds various very high offices under New Delhi's aegis. The book itself is issued under the auspices of the "Gandhi Smāraka Nidhi", an august body which exists to remind us of Gandhiji's teachings and to keep his memory alive by suitable activities. With all this halo of greatness, the "Gāndhī-Sūkti-Muktāvalī" is bound to have extensive circulation, in India as well as abroad. (Perhaps even our Government might buy copies and gift them away through official channels to eminent persons and institutions overseas). Should such a work be allowed to be produced in such a shoddy manner, where the misprints are as numerous as flies over a dustbin ?

It should not. But it has been done, and the book has gone forth, with the blessings of its author and of the "Gandhi Smāraka Nidhi" speeding it on its way. Now, when this book goes into the hands of foreigners who know Sanskrit, what will they say ? Never mind the foreigners, what shall *we* say ? Do we really know our Sanskrit, or are we merely sanctimoniously spouting its praises ? Can we at least *print* it correctly ? We are nowadays being asked to uphold the honour of India and things Indian, wherever we are. Well, this is how we uphold it ! We are being asked not to tolerate a lowering of standards. This is how we are maintaining and raising our standards !

Now it is perfectly true that in these days nobody cares two hoots about printing Sanskrit correctly. You cannot read any article or book quoting Sanskrit, without stumbling over all manner of misprints almost at every step. But top-ranking sources ? Sources which are the springs from

which the common man is supposed to derive his inspiration ? Should they not practise what they are all too ready to preach ? ¹

¹ To show how much care is bestowed by top-ranking people to preserve the purity of printed Sanskrit, I shall give a concrete example. There is in Bombay a widely known body called “Bhāratīya Vidyā Bhavana”. It is a “cultural and educational institution with scarcely a parallel in the country, and which has centres and associates not only over the whole country, but in several parts of the world”. (From the speech of Shri. K. M. Munshi, their President, as quoted in their *Bhavan's Journal*, issue of 10-3-57, p. 96). They are certainly doing their best to popularize and foster the study of Sanskrit. They have a “Gītā Vidyālaya” for the study of *Gītā*, and even an “Academy of Printing” (presumably for teaching good printing). All highly meritorious activities, which it is a pleasure to behold and a joy to share. I happened to pick up the *Bhavan's Journal*, issue of 18-5-58, and I was amazed to find a well-known *Gītā* verse (II.38) offered to us there on p. 51 in the following form :—

मुखे दुःखे समं कृत्वा लाभो लाभौ जयाजयौ ।
ततौ युद्धाव युज्यस्वानैव पापमवापस्यसी ॥

Two lines of the sacred text defiled by about eight errors ! Is this how they teach *Gītā* in their “Gītā Vidyālaya” ? I sincerely hope not. It is obvious that their learned President (who is as zealous a follower of Gandhiji as you can find anywhere) could never have permitted the circulation of such irreverent exhibition of Lord Kṛishṇa's divine words. Still someone did unload this bilge on an inoffensive public, in the *Bhavan's Journal*. And if the reader thinks it is a solitary example from the *Journal's* pages, let him take up almost any other issue at random, and start reading the Sanskrit offered therein : He will soon be thinking differently !

Apart from the misprints, I found Deshmukh's Sanskrit rendering disappointingly poor, of a kind which is rarely seen outside examination halls. Gandhiji's English prose reads almost like poetry; Deshmukh's Sanskrit poetry reads worse than normal prose. The reason appears to be, that he has given a word-for-word, strictly literal rendering; and when such a rendering is put in the rigid frame of Sanskrit metrical composition, the normal prose order becomes too much knocked about, the pauses cannot be indicated properly, the clauses jostle against each other, and it becomes such a jumble that you have to dig up the meaning of Deshmukh's Sanskrit with the help of Gandhiji's English original, so conveniently placed at your left! Shall we call this a good translation, which is rarely intelligible without recourse to the original? There is no question at all about the competence of Deshmukh as a Sanskrit scholar. He knows his Sanskrit backward, forward and sideways, and what he doesn't know about it is hardly worth learning. I am quite certain he can produce much superior stuff. But somehow in this book he has failed to give us his best, even his second best. How, then, could this have happened?

Opinions can and do differ about the merits of a translation. So in fairness to Deshmukh I should like to point out that no less a person than Shri. C. Rajagopalachari has given the very highest praise to Deshmukh's translation (see his Foreword, GSM, p. 5). According to him, it is beautiful, it is aesthetically perfect, it is fit to be ranked with the classics. It is my misfortune that among the many Sanskritists (including Professors), to whom I showed the GSM, I could not find even one who could agree with that Foreword. It would seem that our ideas of beauty and aesthetic perfection and classical quality and what not,

are all wrong, our education in those departments has been sadly neglected, and there is no hope for us unless we sit at the feet of Shri. Rajagopalachari, the seal of whose approval, to quote Deshmukh (GSM, p. 3), "means much "for any writing"—even bad writing! Well, we live and learn! ²

Let me emphasize that the *Muktājālam* is in no sense an attack on Deshmukh. The poem is addressed to him as the author of the "Gāndhī-Sūkti-Muktāvalī", but he is merely "निमित्तमात्र". The GSM is a peg on which hangs an analysis of the astounding neglect of Sanskrit which the people at the top have exhibited and are exhibiting. This vicious neglect begins right at the fountain-head. What is at the root of it? It is the sheer disregard to practise what one preaches. The good, old word *dambha*, so often used in *Gītā*, describes perfectly the pattern of behaviour,

²The current craze for Forewords may be described as a form of literary snobbery by which an eminent person is invited by a not-so-eminent author to write a Foreword to embellish his book. The Foreword always boosts the book (you will never see one which doesn't). It has its points, of course. It promotes circulation and sends up sales. But in the main it is a highly polite invitation to the public to use the Foreword-writer's glasses in reading the author's book. There are readers who jump at the offer. There are others, however, who decline the visual aid offered and prefer their own glasses. These must blame themselves, if they lose their way and cannot see what they were asked to see. A research student working for his Ph.D. degree will find this a good subject for a thesis: "The Function of Forewords, with a comprehensive survey aimed at determining how many Forewords are written after a full study of the book, how many after a hurried glance, and how many without opening the book."

the very essence of the creed, of the so-called "followers" of Gandhiji, pseudo-Gandhians, *kuhaka-Gāndhīyas* as the MJ calls them (see MJ, 13). Deshmukh has been moving so long in the pseudo-Gandhian³ atmosphere that it is not surprising that his vision, usually so clear, should on occasion be dimmed. It is that atmosphere which has inveigled him into permitting the circulation of the badly-produced GSM, in total disregard of Gandhiji's principles, of Gandhiji's known love for preserving the purity of our ancient linguistic heritage. Actually I have great respect for Deshmukh's many high qualities, and towards the end of the *Muktājālam* (verses 64-69) I have referred to him in terms which he would probably consider embarrassingly eulogistic, but they express the barest truth.

This is not a political pamphlet ; but as politics happens to be the prime source of all our activities, here in India at any rate, references to the political basis of the pseudo-Gandhians' ideology were necessary, but they should be regarded as tangential. My main theme in this book is literary, viz., the neglect of Sanskrit at the highest level by Gandhians, who are never tired of singing its praises. We are all talking about the present-day deterioration of

³ Hereinafter for the sake of brevity I shall be using the word "Gandhian" only, by which (unless the context shows otherwise) "pseudo-Gandhian" should always be understood. I have nothing whatever against *genuine* Gandhians, who deserve our highest respect. Unfortunately they have become rare, almost as rare as the proverbial 'hare's horn' (शश-विषाण). The genuine Gandhian prefers to remain silent ; the pseudo-Gandhian is nothing if not vocal. The genuine Gandhian prefers work to talk ; the pseudo-Gandhian scowls at the mention of work, and is happiest when engaged in uttering pontifical platitudes.

Sanskrit, and are searching for ways and means of effecting improvement. But when people at the highest level themselves show indifference, or ignorance, or incompetence (call it what you like), where does it leave the common man ?

The *Muktājālam* gives some examples. Take the very name, "Sahitya Akademi". Why this hybridization ? Was there no word in Sanskrit as good as, or better than, "Akademi" ? There was, and there is ; not one, but several. But who wants them ? The exotic perfumes that blow in from across the shores of the Mediterranean smell more sweet to us than the fragrance from the gardens bordering on the banks of our own Siprā ! Someone very high up in official circles tied this word "Akademi" on to "Sāhitya", and offered the whole to us as an ornament, and we dutifully said, "अनुगृहीताः स्मः !". This hybrid nomenclature is an insult to Sāhitya as well as to Sanskrit, certainly unintentional, but an insult all the same. And the wonder of it is, that our Sanskritists, our Pandits, our Ph.D.s, our Mahā-Mahā-Upādhyāyas, all kowtowed before the linguistic oracles of New Delhi, who are zealously carrying on the good work. There was already a संगीत नाटक Akademi, a ललितकला Akademi was added, and tomorrow even a सर्वे यत्किं च जगत्यां जगत् Akademi may come !

The Sahitya Akademi (hereinafter called the Akademi only) is the one, central, Government-controlled Indian body entrusted with the job, among other things, of promoting the advancement of Sanskrit. How are they doing it ? They have planned an "authentic"⁴ edition of our national

⁴ This is how it is described in the opening sentence of Dr. De's Preface, p. 3.

poet Kālidāsa, a truly praiseworthy undertaking, of which the first volume, *Meghadūta*, has recently come out, edited by Dr. De and with a General Introduction by Dr. Radhakrishnan, both great names in their respective domains, Sanskrit and Philosophy-cum-Sanskrit. Let us see how the scheme has panned out in the hands of two such eminent scholars. (It would be better if you have a copy in your hands, but I shall try to make it as simple as possible for those who haven't).

Let us start with Dr. De's work, the actual edition of the *Meghadūta*, forming the latter portion of the volume. The first thing that strikes the casual reader is the surprisingly large number of misprints. This appears to be a regular feature of publications issued from high-ranking sources. Misprints continually get into them, like King Charles's head into Mr. Dick's famous Memorial: They cannot be kept out!

Notice that this is an "authentic" edition, that is to say, a work of reference. Every editor should know that a major misprint in a work of reference is a minor disaster. Owing to the valuable help rendered by another learned Doctor (named and thanked by Dr. De in his Preface), the Sahitya Akademi appear to have thought that they had a clean bill of health. At any rate, no misprints were found until the book was completely printed, since page 116, which would be the normal position for listing any "Errata", is left blank. But luckily (or unluckily) somebody discovered a few in good time. The book as actually issued has a pasted-in "Errata" slip, which is a masterpiece of evasion of editorial responsibility. It begins: "In spite of all care "in proof-reading, it is to be regretted that some misprints

“still linger”, etc., etc. Commonsense tells us that if “all care” was exercised in proof-reading, practically no errors should remain ; but since quite a large number do remain, it is evident that “all care” was *not* exercised. Well, that’s that !

The writer thereafter proceeds to pooh-pooh minor misprints, and does not want to list them, as they can be “easily made out”. Why then should he list major misprints, which in fact can be *more easily* made out ? But somehow his conscience pricks him ; so he lists and corrects *four*⁵ misprints only, which he considers “serious”. The fact is, and any schoolboy can verify it, that there are about *a dozen more* misprints in Dr. De’s Sanskrit Text alone. These are equally “serious”; nay, they are *more serious*, since they have escaped the lynx-eyed scrutiny of the learned Editor and his efficient helper. What kind of Errata slip is this, and what kind of reader is it supposed to assist ?

On page 110 there is an “Index of Proper Names”, wherein Dr. De appears to have invented a startlingly new order for our ancient Devanāgarī alphabet, since the letters द, घ, न, प are placed between र and ल ! As a matter of fact, Dr. De’s ideas about alphabetical order seem to be quaintly original, since on page 109 he places अम्भो° before अक्षय्या° and नीचैः before निर्विन्द्या !

Looking backwards, we find full 14 pages (pp. 95-108) occupied by a “Pāda-Index”. We shall not inspect its

⁵ Strictly speaking, one of these four is neither “serious” nor a “misprint”. स्तक् for स्तक् is a permissible orthographic variation, and not a misprint. Has the Editor, who hails from Calcutta, never heard the maxim वयोरभेदः ?

alphabetical order too closely, since we know what to expect. But why space out this Index to 14 pages, when the same could have been given in just 5 pages by giving only the first 4 letters of each Pāda, which are quite sufficient for the purpose of identification? Dr. De may see it so done in a Marathi edition of Meghadūta (Ed. Borvankar) issued by the Chitrashala Press, Poona, in 1935. There is no advantage whatsoever in printing the full 17-letter line in such an Index. The 4-letter Index is more compact, and saves both time and temper. It is quicker to skip through 5 pages than to have to wade across the identical list exhibited for view over 14 pages. Let any reader test it out for himself. Moreover, a 4-letter Index would have effected a nett saving of *9 pages per copy*, in paper and printing charges, which not even the Sahitya Akademi can afford to waste in these days, when every rupee saved is required for the national effort!

Travelling further backwards in Dr. De's edition, we come to his "Select Bibliography". Under "Modern Translations" the Doctor omits *all* translations in Indian languages on the plea (p. 84) that they are "too numerous". But surely this is a "select" Bibliography? Surely the Doctor could have given us a "select" list, say 3 or 4 leading translations in each Indian language? Why this Cinderella-like treatment of our own languages, when the Doctor has gone out of his way—as his Indian readers would say—in listing Italian and even Ukrainian translations? Dr. De had ample space at his command (remember how he used up 14 pages for displaying his Pāda-Index); and, if still pressed for space, he could well have omitted the list of MSS. (p. 85) with its cryptic abbreviations, seeing that it includes little and excludes much.

It appears that the Akademi's plan of an "authentic" edition does not include any commentary, translation, notes on difficult points, or any explanatory matter (except such as the editor can bring in when discussing his readings; see his notes on stanzas 55, 58 etc.). Thus the ordinary reader is not likely to be attracted by Dr. De's edition. Whether scholars and savants will take it to their bosom remains to be seen. I should imagine they would have welcomed a complete Word-Index. The Akademi's plan apparently does not permit this. It permits the bare Text, together with a conglomeration of readings, good, bad, and indifferent, and it permits of all other kinds of Indexes, but not a Word-Index. Odd, isn't it ?

Dr. De has chosen a truncated version of 111 verses as constituting the complete Meghadūta, while popular prejudice runs in favour of 120 or 121 (and his Chief, Dr. Radhakrishnan, would prefer 129, of which more anon). Dr. De states (p. xxiii) that he has worked on the principle that if any stanza "is found only in a few of our sources "and omitted in most of the others", it is to be branded as spurious, i.e., *not genuine*, not by our Kālidāsa. This is a dangerous principle to work upon, when dealing with such compositions as the Meghadūta. An illustration will make it clear. It is well-known that the first edition (or version) of Fitzgerald's world-famous poem "Rubaiyat of Omar Khayyam", issued in 1859, contained 75 quatrains (or stanzas) only. Later on three more editions followed, in 1868, 1872 and 1879, all during the poet's lifetime. In each of these, new stanzas were added, some were omitted, and the last edition (the 4th) contained 101 stanzas (i.e., 26 more than the first), all of which were Fitzgerald's own composition. For reasons which we need not go into here, the first

edition (of 75 stanzas) and its innumerable reprints have had the widest circulation, both numerically and geographically; copies of later editions are not so common. Now imagine that the goddess of learning, Sarasvatī, wishing to carry out an intelligence test among her devotees, arranged by a miracle that every bit of relative evidence regarding the order and publication of these editions was lost, and all the extant prints and editions were reduced to bare MSS. containing only the stanzas and the name of the author, and nothing else. A future Dr. De, say in 4000 A.D., working upon an "authentic" edition of Omar Khayyam, would find MSS. of the 75-stanzas version distributed all over the globe, in places as far apart as Alaska and Madagascar (without any "*prima facie* possibility of "mutual contamination", as Dr. De puts it, p. xxv), while MSS. with 101 stanzas will be comparatively fewer and also restricted to a smaller geographical area. *Ergo*, those additional 26 stanzas will be condemned by our Editor as "spurious", as not genuine, as not-by-Fitzgerald! It is as simple as that!

As regards the choice of readings, Dr. De eschews "subjective preference" and "standpoint of taste and style", as being "at best unsafe guides" (p. xxvi). He pins his faith to "text-tradition" and "intrinsic probability". We have seen above that his text-tradition is based on a foundation of quicksand, and thus any probability that may inhere in it goes down the drain. There are readers who like to enjoy the poem without troubling about the merits of this or that edition, and Dr. De himself welcomes such readers (see his Preface). Imagine a reader of this type, attracted by the mellifluous consonance of Kālidāsa's style, going about humming to himself:—

“ शीतो वातः परिणमयिता काननोदुम्बराणाम् । ”

“ सद्यःकृतद्विरदरदनच्छेदगौरस्य तस्य । ”

“ विन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः । ”

and so on. He meets Dr. De, who shakes his head, holds up his hand, and admonishes our reader that the right readings are : शीतो वायुः परिणमयिता (De's 42), °दशनच्छेदगौरस्य (De's 59), and देहलीमुक्तपुष्पैः (De's 84), and the principles on which our reader's readings are chosen are “at best” unsafe guides, and, at worst, would send the reader hurtling down the precipice, struggling in the ocean that is कालिदासीय काव्यसागर. The reader, who is no scholar, replies : “Thank you, Doctor; “I am not worrying. I think I am safely guided. But, even “if the worst happens as you say, I notice Jinasena and “Mallinātha down there below, waiting in a boat to row me “across to safety.” “Bah !” says the Doctor ; “You and your “Jinasena and your Mallinātha ! What do they know of “TEXT-TRADITION ?”

What, indeed !

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Preceding Dr. De's work is the General Introduction (pp. 5-32) by Dr. Radhakrishnan. Dr. Radhakrishnan holds such a pre-eminent position in the world of letters, nationally as well as internationally, that anything coming from his pen would be read with the closest attention by his numerous students and admirers all over the world.

The first thing that the reader notices is that Dr. Radhakrishnan prints all his Sanskrit passages—and there are dozens of them—in English *lipi* (i.e., *Roman characters*), and never in Devanāgarī. There is no explanation given for this apparent boycott of Devanāgarī by the learned Doctor. We are nowadays being asked by our top-ranking

leaders to use more and more Devanāgarī everywhere. Gandhiji himself led the way in popularizing its use by printing even some of his Gujarati books in Devanāgarī type. But Gandhiji has passed away, and his wholesome teachings have also passed away! There are some people who think that they can interest their overseas readers better by using Roman characters for Sanskrit. If the Sahitya Akademi's experts think that way, one wonders why they allowed Dr. De to print his Meghadūta text in Devanāgarī. Thus we see here, in one and the same volume, Dr. Radhakrishnan using Roman and Dr. De using Devanāgarī! What do the lovers of Devanāgarī in this country, and the various public bodies interested in spreading its use, think about it? Do they approve of Devanāgarī being thus treated as a stranger in her own home? Are they going to sit tight while Devanāgarī is being carefully kept away from Sanskrit in the official publications of Government of India? This "ālarka" poison, this rabid use of Roman in place of Devanāgarī, is apparently fast spreading downwards⁶ from the hill-tops, and the sooner it is

⁶ Thus, the Madras University has issued "A Concordance of Kālidāsa's Poems" (1952), an imposing volume of some 400 pages, printed entirely in Roman. The Deccan College Postgraduate & Research Institute, Poona, has published a "Concordance of Sanskrit Dhātupāṭhas" (1955), a large volume of over 200 pages, also in Roman. Even our friendly *Bhavan's Journal*, Bombay, now and then blithely bursts forth into Roman (see Issue dated 19-10-58, pp. 18-23; dated 30-11-58, pp. 43-47). Whom do these good people want to impress or to assist? Do they imagine that their Indian readers can read and understand Sanskrit more readily and with greater ease if it is printed in Roman? If they have their foreign readers in mind, let us remember that even in those far-off days when both Sanskrit and

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scotched the better for the honour of our dual noble heritage of Sanskrit and Devanāgarī, about which so much is glibly spoken but so little done. To put it plainly, this use of Roman *lipi* to print Sanskrit is an insult to that dual heritage. And who can say where it will stop? It almost looks like the thin end of the wedge. Today they are using Roman for printing Sanskrit. If we swallow it, who knows they might tomorrow start using Roman for printing Hindi, Bengali, Marathi, Gujerati and so on. Why not?

Reverting to the "General Introduction", on page 8 we find Dr. Radhakrishnan enumerating the works of Kālidāsa, with a brief two-line description of each. The very first is Abhijñāna-śākuntala, "a drama in ten acts". You rub your eyes, and read again. Yes, there it is: "a drama in *ten* acts". Don't tell me it is a misprint! How can 'seven' be misprinted as 'ten'? How can such a misprint elude the experts of the Akademi? How is it not corrected in the "Errata"? How can the identical misprint occur on page 325 of "Occasional Speeches and Writings of Dr.

Devanāgarī were new to Europeans, Devanāgarī was chosen by Bohlen for his edition of Bharṭṛihari (1833); by Böhtlingk for Pāṇini's Ashtādhyāyī (1839); by Westergaard for his *Radices* (1841); by Monier-Williams for Kālidāsa's Śākuntala (1853). And in more recent times, Sir Edwin Arnold used Devanāgarī for his edition of *Chaurapañchāśikā*, Dr. Lanman chose Devanāgarī for his *Sanskrit Reader*, and the well-known Harvard Oriental Series includes a number of volumes in which Devanāgarī, not Roman, is used for Sanskrit. And all these books were intended primarily for foreign, i.e. non-Indian students. So we come back to our original question: Whom do our Indian scholars want to impress or to assist by dressing up their Sanskrit in Roman characters?

Radhakrishnan, *Second Series*", a Government of India publication which reprints⁷ this "General Introduction" as a separate Essay? In the face of these facts, it would be rash to condemn that statement as a misprint (or slip, or error, call it what you will) in Dr. Radhakrishnan's scholarly work. There must be some more rational explanation. It is probable that Dr. Radhakrishnan has in his possession a unique MS. of Abhijñāna-śākuntala containing *ten* Acts, which will be given to us in the projected edition of the play in the Akademi's series. Let us possess our souls in patience till then!

Reading further on the same page 8, we find Megha-dūta described as "a poem of 129 stanzas", while in this identical volume Dr. De gives us the "authentic" text with 111 stanzas only. We agree that doctors are specially privileged to differ; but one feels that it would have been better if our two Doctors had settled their differences in private, instead of making a public exhibition of them side by side in the same volume. As Dr. De's text in 111 verses, together with the 19 so-called "spurious" verses in his footnotes, adds up to 130, Dr. De (in the next revision of his edition) would do well to pitch the solitary, offending stanza out of the Akademi's window, and give us a smooth, running text with just 129 stanzas, as approved by his learned Chief.

Proceeding further, we have a highly interesting speci-

⁷ This "Speeches & Writings" volume carries a footnote on p. 321, which seems to show that our "General Introduction" was printed earlier. Although the two are printed at different places and with different types, they practically agree with each other with meticulous fidelity, as far as I have compared them. The variations are quite negligible.

men of the results of Dr. Radhakrishnan's researches into the mind of the poet as reflected in his writings. Let me quote ⁸ his actual words (p. 10):

“Kālidāsa had self-confidence. In one place he says: ‘If you have hearts which can melt in ‘pity, do not set aside *this canto of mine*.’

तदेव सर्गः करुणार्द्रचित्तैर्

न मे भवद्भिः प्रतिषेधनीयः । [रघु. १४.४२].”

Here the learned Doctor gives us his interpretation of *sarga* as ‘canto’, and deduces certain things therefrom. As the Doctor is interested in such inferences, it will be permissible to bring to his notice another passage in that same Raghuvamśa, in precisely the same language, which the Doctor has apparently missed, and which proves that Kālidāsa was an expert duellist, irascible and short-tempered, who thought nothing of fighting a duel on the slightest provocation. The story goes that in Kālidāsa’s time there was a poet named Purandara, who could hardly write a line of poetry but wanted to be known as a great poet. So he moved about, stealing other writers’ verses and passing them off as his own. One day he called on Kālidāsa, who was then engaged in writing the third Canto of Raghuvamśa; the completed 50 stanzas in MS. were lying near him. Kālidāsa laid aside his work, received Purandara suitably, and they talked about this thing and that for a while. Just after Purandara left, Kālidāsa noticed that his MS. of Canto III. was missing. Knowing Purandara’s reputation, he guessed what had happened. He ran after Purandara, and caught him red-

⁸ The italics and black types and the Devanāgarī lettering in the above quotation are mine. (The Doctor uses Roman).

handed with the stolen Canto under his arm. Purandara tried to bluff it off by claiming that it was his own *sarga*, his own composition, his own Canto. Kālidāsa, always keen for a duel, leapt at Purandara with his sword drawn, shouting :

गृहाण शस्त्रं यदि सर्ग एष ते !

(“Take up your weapon if this Canto is yours !”). Purandara, who was no warrior, at once dropped the MS. and took to his heels. Kālidāsa retrieved his *sarga* and came back. And, still chafing under the trick that Purandara had tried to play, he incorporated his challenge in the next verse (No. 51) which he composed :

ततः प्रहस्यापभयः पुरंदरं पुनर्वभाषे तुरगस्य रक्षिता ।

गृहाण शस्त्रं यदि सर्ग एष ते न खल्वनिर्जित्य ख्यं कृती भवान् ॥

—thus preserving for posterity the incident which would otherwise have remained unknown ! —I notice some of my readers shaking their heads and asking for some corroboration. In the face of Dr. Radhakrishnan’s interpretation of एष सर्गः quoted above, no corroboration should be necessary for the same interpretation of the identical expression एष सर्गः here. Still, to satisfy the sceptics, it may be added that the story was revealed to his students by the venerable Viṣṇuśarmā, who has kindly permitted a reference to his own story in his Pañchatantra ⁹, beginning and ending with the well-known verse :

तुलां लोहसहस्रस्य यत्र खादन्ति मूषकाः ।

राजस्तत्र हरेत् श्येनो बालकं नात्र संशयः ॥

⁹ Pañchatantra, I. 442, 447 (N.-S. Press Ed., Bombay, 1950).

And if *that* doesn't satisfy the unbelievers, I am afraid nothing else will ! ¹⁰

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I have already discussed above a few of the choice bits of information which can be gathered at first sight from this mine of knowledge which the learned Doctor has modestly called a "General Introduction". There are several other curiosities embedded in its shafts, which the keen reader, who has accompanied me thus far, can and should discover for himself. It may involve a little work, but the trouble would be worth taking. (Let him not neglect the 67 footnotes). He will then begin to wonder whether in the cool cloisters of the Akademi's Temple of Learning, somnolence is a synonym for vigilance, and airiness for accuracy.

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Gandhiji was essentially a perfectionist in all spheres of activity. He set his standards very high, and was ever trying to conform to them and to improve upon them if possible. The *Muktājālam* refers (see verses 19, 43) to certain literary incidents in Gandhiji's life, and to the lessons to be learnt from them, assuming that we are anxious to learn. Confining myself to Sanskrit, what I am

¹⁰ There is another similar and similarly authenticated story which tells us about Kālidāsa and his young son, how one day Kālidāsa was busy writing the 7th Act of *Śākuntala*, and his baby son was trying to snatch the MS. of that Act — अङ्क — from his father's hands. The incident is preserved in : अङ्काश्रयप्रगयिनस्तनयान् वहन्तो धन्यास्तदङ्गरजसा मलिनीभवन्ति । (Śāk. VII. 17). Lack of space prevents me from giving further details; the discerning reader, however, is not likely to need them !

endeavouring here to point out is that a heavy responsibility rests on all Indian workers, especially on those occupying exalted positions, of maintaining the very highest standards in their scholarly publications, in planning as well as in execution. If they fail therein, they will be doing great disservice to the cause of Sanskrit and all that it stands for.¹¹

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Parts of the preceding may appear as destructive criticism to some, and in such cases a demand is generally made for what are called constructive suggestions. Assuming that any criticism is destructive, constructive suggestions are always implicit therein, and it should hardly be necessary to separate them. There are, however, really sincere people who are anxious to do what they can, and who may prefer to have constructive suggestions set forth in a concrete shape. To them I offer the following, as a small beginning :

(1) Scrap the hybrid name "Sahitya Akademi". Substitute something worthier of 'Sāhitya'. After all, we are now using Loka-Sabhā/Rājya-Sabhā for 'Parliament',

¹¹ The late Maulana Azad, who as Minister for Education was one of the founders of the Sahitya Akademi, in his inaugural address in March 1954 is reported to have said : "... The question of standard is to my mind fundamental in the concept of the Academy. The Academy must "lay down a standard for those who seek to be recognised "as distinguished men of letters. The Academy would serve "its purpose only if its standard is set as high as possible. "If the standard is lowered, *the very purpose of establishing "the Academy is lost*". This was a grave warning, pointedly and pungently expressed; but how far has it been heeded ?

‘Ākāśavāṇī’ has been adopted in place of its foreign equivalent, and there is no reason why there should be any difficulty in getting rid of ‘Akademi’.

(2) Scrap the existing “General Introduction”. There is no need for any. The person who picks up the Akademi’s scholarly series of Kālidāsa’s works for reading may be assumed to have been sufficiently introduced to Kālidāsa already. But if you feel you must have an Introduction, do not go after V.I.P.s or any such big people, who are really too busy to bother about pedagogic jobs. Get hold of any ordinary Professor or Ex-Professor of Sanskrit, who has already given evidence of his ability to handle his subject by doing some tangible work on Kālidāsa. Such Professor or Ex-Professor may not be able to scale the dizzy heights of esoteric interpretation, or make dazzlingly new discoveries, but he may be trusted not to invite general merriment by handing out howlers or circulating solecisms.

(3) Insist on the use of Devanāgarī for Sanskrit. If you have a penchant for Roman, you may add it *extra* by way of transliteration. But Devanāgarī *must* be there.

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There are any number of public bodies operating in our country today, such as Oriental Conferences, Sanskrit Parishads, Kālidāsa Samitis, and so on. One would like to ask whether they are aware of the neglect of their Kālidāsa and their Sanskrit, as is evidenced herein, at the hands of persons who ought to know better. And if they are aware, what are they going to do about it? The *minimum* that they can do is to pass Resolutions in public sessions demanding the immediate implementation of the three reforms

outlined above. That is what they *can* do. As to what they *will* do, your guess is as good as mine.

In the meanwhile, until those three reforms are actually carried out, no genuine lover of Sanskrit should have any truck with the Akademi in furthering its various well-meant but ill-directed and ill-executed activities for advancing the cause of Sanskrit and its literature.

V. P. JOSHI.

सत्यं परमेश इति*
स्थिरं धृता येन हृदि चिरं निष्ठा ।
आशंसे तदिदं स्यात्
अमुत्र गांधीमहात्मनस्तुष्ट्यै ! ॥

* See GSM, Nos. 23, 35, 85 etc.

॥ अथ मुक्ताजालम् ॥

इयमहह ! महात्मनो मनोज्ञा
विपुल-विमर्श-विलासिनीह वाणी ।
विकृतविधि-विमुद्रणैर्विरूपा
विकलगुणा विहिता कथं नु मूढैः ॥ १ ॥

भवतः सुतनु-कृतिरियं धियः किमपि कौतुकं किलादधती ।
प्राप्ता, गीता,ऽधीता, नासीन्मोदाय किं तु खेदाय ॥ २ ॥

कृच्छ्रं 'मुक्तावल्या' छायासितयाऽथ कृष्णया कीलैः ।
हंस इव विसाशंसी वाचकवृन्दस्त्वया नीतः ! ॥ ३ ॥

(1) विपुलः विमर्शविलासाः सन्त्यस्याः इति 'विलासिनी'। विकृत०—विकृताः 'disfigured', flouted, विधयः 'rules' (of printing) येषु etc. विमुद्रण—'misprints'.

(2) सुतनु—'well-shaped' (as it was expected to be); also 'tiny'. गीता—All poetry should be sung. Then only one can realize its music or discover its faults (e. g. छन्दोमङ्गल etc.). Read GSM-98, in the ordinary way, and try singing it as poetry.

(3) An echo of the well-known verse from Bāṇa's *Kādambarī* : "दूरं मुक्तालतया विससितया विप्रलोभ्यमानो मे । हंस इव दर्शिताशो मानसजन्मा त्वया नीतः ॥". कृच्छ्रं नीतः—संकटं प्रापितः 'harassed'. छायासिता—(छाया + सिता or छाया + असिता); छायाया कान्त्या (गांधीसूक्तीनां) सिता; also छायाया अनुवादेन (देशमुखीयेन) असिता। कृष्णया कीलैः explains why कृच्छ्रं नीतः. कीलैः—types in the printing press. (The Marathi equivalent is 'खिले', which includes 'चुका' as well !).

गांधीय 'सूक्तिमुक्तावली' प्रकाशनविधौ भवान् भ्रान्तः ।

मुद्रणदोषा रोषास्पदं कथं हन्त ! ते न संजाताः ॥ ४ ॥

चिन्तामणुमपि चिन्तामणिर्न कुरुतेऽपमुद्रणे स्वस्य — ।

काव्यस्येत्युक्तं न श्रद्धेयमणुप्रसक्तजगतीह ! ॥ ५ ॥

मन्ये स्यादप्येवं — यदहिंसकसज्जनैश्चिरं सङ्गात् ।

मुद्रण-दोष-विहिंसनमपि भवतो दूरतो वर्ज्यम् ! ॥ ६ ॥

अपि सरसवर्णरुचिरं प्रचुरविमुद्रणपिपीलिकाक्रान्तम् ।

गुडखण्डमिव बुभुक्षोर् दृष्टिगतं, त्याज्यमेव न तु भोज्यम् ! ७

गांधीस्मारकनिध्यर्थकरमनर्थककुमुद्रितैर्दुष्टम् ।

क्रीत्वा, पीत्वाऽमृतमपि, गीर्णगरा इव वमन्ति वाचनिकाः ! ८

(4) मुद्रणदोषाः—misprints; e. g.,

अन्यं “आन्यं” येषां, तथा “तथा”, अस्मि “असि”, “हिंसा” हिंसा ।

रपहरणं “परहरणं”, तेभ्यो ज्ञेभ्यो नमस्कुर्मः ! ॥

[अन्यं etc.—See respectively GSM : 40, 63, 98, 100, 30].
—No, the list is *not* complete. It is a small selection out of a large, miscellaneous lot.

(5) A pun on the word अणु; अणुमपि सूक्ष्मतमामपि । अणुप्रसक्तजगति इह—in this atom-mad world of ours. Construe:—चिन्तामणिः स्वस्य काव्यस्य अपमुद्रणे अणुमपि चिन्तां न कुरुते इत्युक्तं (चेत् तत्) न श्रद्धेयं etc. [चिन्तामणि is the Sanskrit form of Deshmukh's name. In Marathi it is ordinarily used as चिन्तामण].

(7) सरसवर्णरुचिरं—because of the beautiful words of Gandhiji. पिपीलिका—‘ants’. The गुडखण्ड also is ‘juicy’ and ‘of an attractive colour’.

(8) गांधीस्मारकं—It was mentioned in the newspapers that the profits (if any) from GSM would be going to गांधी स्मारक विधि. Some readers at any rate *bought* it for that reason, instead of borrowing it. अमृतं—Gandhiji's sayings. वमन्ति—Don't worry! This happens only to those who regard misprints as poison. Others are quite safe !

गादिल्यन्तो ग्रन्थो जनयति गालीः, किमत्र चित्रं भोः ।

यादृग् यक्षस्तादृग् बलिरिति बुधसंमतो न्यायः ! ॥ ९ ॥

जयति महात्मा गांधी, समदृक् सर्वत्र, सर्वतः समभाक् ।

यत्कृपया गालय इह शालय इव पुष्टिमेव संदधते ! ॥ १० ॥

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दम्भस्तम्भौ येषामासुरभावौ सुपूजितौ नित्यम् ।

सत्यार्जवशौचादिदैवी संपत्कथं भवेत्तत्र ॥ ११ ॥

खादीवादो वसने, गांधीवादोऽथ नित्यदा वदने ।

भारतभूरिह तेषां गम्भीरं रम्भिता दम्भैः ॥ १२ ॥

गांधी-गांधी-गांधीत्यनिशं नर्दन्ति कुहकगांधीयाः ।

गांधीवादग्रस्ताः स्वहस्तशस्ताञ्जनान्न गणयन्ति ॥ १३ ॥

(9) गादिः etc.—The name of the book (गान्धीसूक्तिमुक्तावली) begins with गा and ends with ली ! गालीः—hard words. यादृग्यक्षः etc.—refers to the well-known maxim यादृशो यक्षः तादृशो बलिः. See Jacob's लौकिकन्यायाञ्जलि Pt. II.

(10) शालि—'rice'.

(11) For a description of दैवी and आसुरी संपद् see *Gītā*, XVI. 1-4. स्तम्भ—'arrogance'.

(12) गम्भीरं—'deeply'. रम्भित—*a beautiful old word, now almost forgotten; = 'resounded with' (Mar. 'दुमदुमून गेलेली')*; √ रम्स् 'to sound'.

(13) कुहकगांधीयाः—'pseudo-Gandhians'. Henceforward for the sake of brevity the shorter word गांधीय (or its equivalents) will be used. It will mean कुहकगांधीय only. The MJ has no quarrel with the *genuine* गांधीय; see MJ, *Introduction*, p. 12 (footnote 3). शस्त—'killed'; √ शस् 'to kill'. स्वहस्तशस्तान् etc.—This refers to the Bombay/Ahmedabad riots of 1956. The rioters did not carry any fire-arms. They did not kill anyone. Our Gandhian Government sent out their police

गांधी-गांधीति मुखे, भिन्दि-च्छिन्दीति हृदि रवो येषाम् ।

ये मन्दा निन्दार्हा वन्दार्हास्ते कथं जाताः ॥ १४ ॥

गांधीरवमुखरितदिक्-कुशीलवा नामयज्ञजपनिष्ठाः ।

धनमानदम्भकुम्भाः स्तब्धा ह्येते कथं न पापिष्ठाः ॥ १५ ॥

गांधीभृत्यमन्यैः शकलीकृतभारतव्यथां वीक्ष्य ।

यस्य स्फुटति न चेतः सोऽसौ मुक्तोऽथ वा चतुश्चरणः ॥ १६ ॥

कामं न स योगिवरो न पशुर्वा तत्स्वयं कथं कुरुते ।

गांधीगण्डग्रस्तैः परुषैः पुरुषैः समं संधिम् ॥ १७ ॥

armed with rifles, and killed some 105 persons from amongst the rioters (genuine and/or alleged). Gandhiji's advice to his followers who would seek to quell riots was, that they should go unarmed into the crowds, and even perish in the flames, if need be, in trying to pacify the furious mobs. (See Pyarelal's *Mahatma Gandhi : The Last Phase*, Vol. I, p. 331). Still of course our Government describe themselves as staunch followers of Gandhiji ! It would appear, as someone has said, that they have lifted Gandhiji and kept him on a high pedestal, not for honouring him, but rather for keeping him out of the way !

(15) कुशीलव—actor (Mar. 'नाटकी'). The word 'hypocrite' also comes from a Greek word meaning 'actor'. नामयज्ञ—An echo of :—

आत्मसंभाविताः स्तब्धा धनमानमदान्विताः ।

यजन्ते नामयज्ञेस्ते दम्भेनाविधिपूर्वकम् ॥ *Gītā*, XVI. 17.

(16) The contrast is between the अहिंसा of Gandhiji and the शकलीकरण by his followers. सोऽसौ मुक्तो etc.—An echo of the well-known *subhāshita-khaṇḍa* “स वै मुक्तोऽथ वा पशुः”.

(17) The emphasis is on स्वयं, 'of his own accord', 'voluntarily'. गांधीगण्ड—'the Gandhian complex'.

दधि मधुरं मधु मधुरं द्राक्षा मधुरा मुधाऽपि मधुरैव ।
मधुरादपि मधुरतरं गांधेयद् विस्मृतं चरितम् ! ॥ १८ ॥

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सर्वत्र विबुधसंघे दुर्लब्धचेऽप्याङ्गलभाषिवहुलेऽपि ।
युष्मद्गुरुः स गांधी प्रायः प्रोवाच भारतगिरैव ॥ १९ ॥
विस्मृतनिजगुरुचरिता लघवः संप्राप्य गुरुपदं मत्ताः ।
संत्यक्तमातृवाचो वाचा म्लैच्छया न लज्जन्ते ! ॥ २० ॥
शब्दाः संस्कृतवाण्यां मण्डल-संसद्-सभा-समित्याद्याः ।
तांस्त्यक्त्वाऽऽश्लिष्यन्ति म्लेच्छामृष्टां 'अकादमीं' मूढाः २१

(18) An echo of the *subhāshita* “दधि मधुरं मधु मधुरं...मधुरतरं गीतं यत् श्रीहरेर्नाम ॥”. गांधेयद् विस्मृतं चरितम्—“The actions of Gandhiji (and the principles underlying them) which you have forgotten” etc. See verses 19, 44 etc.

(19) Gandhiji advocated the use of Indian languages wherever possible, and he practised what he preached. See Tendulkar's *Mahatma*, Vol. I, p. 226. युष्मद्गुरुः etc.—The emphasis is on युष्मद्गुरुः—‘He whose disciples you declare yourselves to be’.

(21) Lovers of Sanskrit find that it stinks, this hybrid name ‘Sahitya Akademi’; but to Gandhians it has the charm of exotic perfumes from Grecian gardens. (See MJ, *Introduction*, p. 13). One striking example of Gandhiji's love for words from our own language may be quoted here. Even in those early years before 1920 when English was dominant everywhere, the Gujerat Provincial Political Conference was inaugurated (under Gandhiji's advice) with the purely Indian name “गुजरात राजकीय परिषद्”. And when Gandhiji, as President of the Conference, had to forward one of its Resolutions to the Viceroy, he insisted on signing the telegram as “अध्यक्ष, गुजरात राजकीय परिषद्”. (See Kaka Kalelkar's *Stray Glimpses of Bapu*, 1950 ed., glimpses

निर्माता कोऽप्येकः स्वस्वेहितसाधनापरा अपरे ।
सर्वे सुभिक्षलक्ष्याः संस्कृतरक्षामुपेक्षन्ते ! ॥ २२ ॥

शिखिनर्तनदृष्टान्तो हन्त ! स्वान्ते निदर्शनं जातः ।
'एकादमी' प्रणीता 'व्यकादमी' स्वीकृता यदाऽनेकैः ॥ २३ ॥

उपहास्यमेव हि भवेत् तमेकमनुनृत्यतामहो लास्यम् ।
'एकादम्य' नुसरणे निजमूढत्वं प्रदर्शितं सर्वैः ॥ २४ ॥

विलसन्ति भारतेऽस्मिन् 'म.म.'ताडम्बरपरा उपाध्यायाः ।
तेऽपि च दैव्यां वाण्यां नीरागा निर्ममाः कथं भूताः ॥ २५ ॥

10 and 12). But now, after Independence, it is Gandhiji's own disciples who have presented us with 'Sahitya Akademi' !

(22) The Sahitya Akademi works under the Education Minister of Government of India, and he is the एकः निर्माता (the 'one creator' of its name) referred to here. Even if he did not himself personally coin the name 'Sahitya Akademi', it could hardly have been adopted without his official approval and blessing.

(23) एकादमी = एक + 'आदमी' = 'one man', the एकः निर्माता mentioned in the preceding verse.

(25) म. म. ता०—[The contrast is between समता and निर्मम]. The title महामहोपाध्याय is commonly abbreviated as म. म. It is said that some of them *had* raised the question, but nobody listened to them. If so, and if they really cared for Sanskrit, one wonders why they did not straightway resign their seats on official bodies (as Deshmukh did on a similar occasion; see MJ, 64 ff.). If they could not succeed in such a simple matter as getting a purely Indian name adopted, what hopes had they of achieving more important things by remaining glued to their chairs ?

लीढं तदुपाध्यायैर् आदरितं मादिभिश्च शून्यान्तैः ।
 किं भो अधीमहे तान् अन्तःशून्यान् गुरुन् कृत्वा ॥ २६ ॥
 पण्डितमान्यधिमण्डित-नृपधान्यां खण्डितामिमां वीक्ष्य ।
 दैवीं गिरमिह गांधीगणवर्जं को न खिद्येत ॥ २७ ॥
 अज्ञाञ्जिज्ञपयिषवो दम्यानथ धूर्वहा अकादम्याः ।
 प्रथयन्ति दशाङ्गत्वं शाकुन्तलनाटकस्य निःशङ्कम् ! ॥ २८ ॥
 गांधीचरितग्रन्थान् सत्कारार्थं समर्प्य गांधीयाः ।
 उपनिषदो नामान्तस्तकारलोपं न जानन्ति ! ॥ २९ ॥

(26) लीढं—'licked', kissed; also, as a noun, 'insult' (to Sanskrit). रल्योरभेदात् लीढं = रीढं = रीढा = अवमानना (अमरकोश I. 7. 23). मादिभिः—मः (मकारः) आदौ येषां तैः । मादिभिः प्रमादिभिरित्यपि । शू०—शून्यं संक्षेपचिह्नं अन्ते येषां तैः । शून्यः अन्तः अन्तर्देशः येषां तैरित्यपि । अन्तःशून्यान् &c. —अन्तःशून्यानां लघुत्वे स्वतःसिद्धे गुरुकरणं मूढेष्वेव संभवेत् । अथ च तान् गुरुन् कृत्वा (= उपाध्यायपदे स्थापयित्वा) वयं किमधीमहे । न किमपि । यतस्तेषामन्तःशून्यत्वात् अध्यापनाहं न किमप्यस्ति । उपाध्याय is explained as उपेत्य अधीयते अस्मादिति ।

(27) नृपधानी = राजधानी, the 'capital' (New Delhi).

(28) Dr. Radhakrishnan, the Vice-Chairman of the Sahitya Akademi, in his "General Introduction" to the Akademi's edition of the Meghadūta, states (p. 8) that the Śākuntala is "a drama in ten acts". See MJ, Introduction, p. 21.

(29) Copies of Tendulkar's 8-volume monumental biography (*Mahatma*) of Gandhiji are often distributed by our Government as complimentary gifts. Open any volume and have a look at its specially designed, ornate end-papers. Try to read the name श्वेताश्वतरोपनिषद्; you will find that the fourth letter (त) has mysteriously disappeared! And thus our Government, when they present these volumes, are advertising far and wide the fact that we in India (including those who make the presentation) are not apparently acquainted with even the correct name of our sacred Upanishad!

गांधीप्रमुखैः सद्भिर् विसर्गसहितैव मानिता याऽऽसीत् ।
सा श्रीर्विसर्गरहिता रुचिततरा गांधिगन्धीनाम् ! ॥ ३० ॥

सेयं शुद्धा वाणी कारावद्धाऽन्धकारनिक्षिप्ता ।
एभिः 'संस्कृति-कोषैः' संस्कृत-घोषैर्हि गांधीयैः ॥ ३१ ॥

एक-द्वि-त्रि-मिता वाऽप्यमिता वा सर्व एव पातकिनः ।
मज्जयितव्या अम्भसि कलुषध्वंसिनि कलिन्दकन्यायाः ! ३२

(30) विसर्गसहिता—विसर्गः दानम्; cf. आदानं हि विसर्गाय सतां वारिमुचामिव । Ragh. IV. 86. विसर्गरहिता—without the *visarga* sign (i.e. two dots). This refers to the medal awarded in 1953 by our Government to Tensing of Mt. Everest fame; it showed the motto साहसे श्री प्रतिवसति (i.e. 'श्री' in place of the correct form 'श्रीः'). A photograph of the medal was extensively publicized and appeared in many newspapers at the time. विसर्गरहिता श्रीः, expressed concisely as a motto, would be : "Earn ye, but give not !" [It is said that later on the error was discovered and corrected in the original medal. But what about the vast number of pictures—exhibiting 'श्री'—already circulated everywhere ?]—It would appear that even the learned Dr. Radhakrishnan has fallen under the spell of New Delhi's cult of विसर्गरहिता श्रीः; for in his "Occasional Speeches & Writings, First Series," which is a Government of India publication, he is seen quoting (on p. 399) a well-known *subhāshita* as : "दानाय लक्ष्मी सुकृताय विद्या, चिन्ता परब्रह्मविनिश्चयाय ।" etc. (i.e. "लक्ष्मी", not "लक्ष्मीः"; विसर्गरहिता, not विसर्गसहिता). [The Devanāgarī lettering in the said quotation is mine. The Doctor uses Roman].

(31) संस्कृति-कोषैः etc.—"Those who are supposed to be the repositories of our ancient Indian culture, and who are always loudest in their praises of Sanskrit."

(32) मज्जयितव्याः—since a bath in the waters of a holy river is able to wash off all sin ! कलुषं—'sin'. कलिन्दकन्या—the river यमुना which flows by Delhi, and is thus conveniently at hand !

दाशरथिभृतो गांधी, किमहो गांधीभृता दशमुखीयाः ।
देशमुखं प्रक्ष्यामः, यदि विवृतिपराङ्मुखो न स्यात् ! ॥ ३३ ॥

* * * *

मुक्ता युक्ता प्रोक्ता खरनखरविपाटितात् विमुक्ता या ।
गण्डस्थलात्, न वदनात्, गजस्य मत्तप्रमत्तस्य ॥ ३४ ॥
गांधीगजशुण्डाग्रात् स्वतःसृतः स्वैरकीर्णमुक्तौघः ।
चिन्तामणिना गुणिना किमर्थमभ्युञ्छितो न जानीमः ॥ ३५ ॥
दोषैरितरैर्नितरामवाञ्छितैर्लाञ्छितो भवद्ग्रन्थः ।
दोषाः काव्यरसस्य हि मोषाय भवन्ति, नैव पोषाय ॥ ३६ ॥
शून्यायितप्रसादं, जटिलं, दूरान्वितं, भवत्काव्यम् ।
कटु-कश्मल-पदवद्धं, न रुचिं दध्याद्विदग्धानाम् ॥ ३७ ॥
सूक्ति-सुवर्णग्रथितं निरलंकारं कुवृत्त-सच्छिद्रम् ।
निपुणपरीक्षकदृष्टं भवतो 'मुक्तावली'रत्नम् ! ॥ ३८ ॥
विदितं संस्कृतवाण्या लावण्यं शब्द-भाव-रस-नद्धम् ।
मन्ये न किमप्यवरं लालित्यात् आङ्गलभूमिभारत्याः ॥ ३९ ॥

(35) स्वैरकीर्ण—scattered here and there. गुणिना—here, as in many other places, गुण has the double meaning of (a) 'merit', and (b) 'string'. चिन्तामणि—Deshmukh's name. अभ्युञ्छित—from √ उञ्छ् 'to glean'.

(36) मोष—from √ मुष् 'to rob'.

(37) कश्मल—'stained', dirty.

(38) सूक्ति-सुवर्ण—the gold of Gandhiji's सूक्तis. सूक्ति-सुवर्णग्रथितं etc.—An echo of the well-known verse (in praise of the drama *Ratnāvalī*):—"सत्सूत्रसंविधानं सदलंकारं सुवृत्तमच्छिद्रम् । निपुणपरीक्षकदृष्टं राजति रत्नावलीरत्नम् ॥". (The verse is found in the *Kuṭṭanīmata*, No. 947 in T. M. Tripathi's ed. of 1924, where however the first line reads differently).

‘मुक्तावल्या’ भाषा यद्यपि संस्कृतमयीह, नाङ्गलीया ।
गांधीवाङ्माधुर्याः कलां न सा षोडशीमपि स्पृशति ! ॥ ४० ॥

गांधीसूक्तक्षीरं ‘मुक्तावल्य’म्बुना समं मिलितम् ।
भाषाभिर्शंसिहंसैर्वतंसितं क्षीरमेव, न तु नीरम् ! ॥ ४१ ॥

किमहो देशमुखीया वाणी विभ्रंशिता नु गांधीयैः ।
कुम्भश्रवाः स हि यथा निद्रामवृतेन्द्रपदमपि बुवूर्धुः ! ॥ ४२ ॥

गांधी किलानुवादं ज्ञात्वैकमशुद्धमनभिनन्द्यं च ।
आदिष्टवान् हि तस्य ‘प्रकाशनं’ पावकार्पितं कृत्वा ! ॥ ४३ ॥

(41) Refers to the popular belief that only a हंस can separate milk from water if the two are mixed together. भाषाभिः—भाषाभिर्शंसिनः (critics) एव हंसाः तैः । √ अभि-शंस means ‘to praise’; it also means ‘to blame’. It is the critic’s job to apportion praise and blame. वतंसितं—optional form of अवतंसितम्.

(42) One is quite certain that Deshmukh is capable of writing much better Sanskrit. How, then, did it happen? This verse suggests a possible explanation. कुम्भश्रवाः कुम्भकर्णः । स हि पुरा तपश्चरन् ‘इन्द्र’पदं वरत्वेन काङ्क्षमाणः भीतैरमरैरभ्यर्थितया देव्या सरस्वत्या जिह्वाग्रस्थितया भ्रंशितवाक् सन् ‘निद्रा’पदं वृत्तवानिति पौराणिकी कथा ।

(43) This incident is graphically narrated by Kaka Kalelkar in his *Stray Glimpses of Bapu* (1950), glimpse 72. It is worth reading in the original in Kaka Kalelkar’s own words, and is too good to be missed. The book in question was a Gujarati translation of Gokhale’s speeches. It was brought to Gandhiji, so that he might write a Foreword. The translation, however, was not satisfactory, and Gandhiji ordered the entire edition (—which was ready printed—) to be burnt; he would not allow it to be sold even as waste paper! That book was a translation of the speeches of Gandhiji’s political guru, Gokhale. It was for circulation among Gujarati-knowing people. Deshmukh’s book similarly

यदि गुरुगांधीमार्गः स्वीकरणीयः सदाऽनुसरणीयः ।
अप्यत्रभवान् दध्यात् सद्यो 'मुक्तावली' बहौ ! ॥ ४४ ॥

* * * *

काव्यं दुरुह-दूरान्वयदुष्ट-पदं कथं भवेद्रम्यम् ।
सी.रा.ऽऽह रम्यमिति चेत्, उचितः सीराश्रयो रसोद्धरणे ! ४५
“गतवति दिवं महात्मनि कः शेषः स्याद् भुवी”ति संप्रश्ने ।
दत्तोत्तरो “ह्लादिः शेष” इति पुरैव पाणिनिर्भगवान् ! ४६

is a translation of the sayings of his spiritual *guru*, Gandhiji. And it is for circulation among Sanskrit-knowing people. The parallel is so perfect that it should not be marred by the absence of the final holocaust ! प्रकाशन—‘publication’; also, ‘lighting up’, by being consigned to the flames of पावक ‘the Purifier’ (√काश् ‘to shine’).

(44) Here the emphasis is on गुरु. Cf. verse 19 above.

(45) See GSM, p. 5, Foreword; “beautiful...aesthetic perfection...” etc. as eulogized by C. R. See also MJ, *Introduction*, p. 10. उचितः etc.—“You have done right in seeking सीराश्रय (सी. रा. + आश्रय) for taking out the beauties (रस + उद्धरण) of your translation and holding them up for the readers to admire !” Also : “सीराश्रय (सीर + आश्रय), ‘resorting to a plough’, is right only when digging up the earth (रसा + उद्धरण) !”. भवता कृतः ‘सी. रा.’ख्यमहाभागस्य आश्रयः निजकाव्यरसस्य उद्धरणे उचित एव । सीरस्य लाङ्गलस्य आश्रयः रसायाः पृथ्व्याः उद्धरणे उत्त्वनने एव उचितः नान्यत्र, इत्यपि सूच्यते ।

(46) “After Gandhi, Who ?”—The answer is, “ह्लादिः शेषः” (पाणिनि’s अष्टाध्यायी, VII. 4. 60). ह्लादिः सीरादिः = सीर + आदिः, also सी. रा. + आदिः. ‘भगवान्’ इति पदं त्रिकालज्ञत्वज्ञापनार्थम् । तेन हि पाणिनेः भविष्यकथन-सामर्थ्यम् । शेषः नागाधिराजः गांधीवत् भूभारधरणवृत्तव्रतः इत्यपि व्याख्यातुं शक्यम् । शेषो हि फणाफलकस्थितस्य भूमण्डलस्य धरणेऽधिकृतः स्वांशतयैव भगवता श्रीविष्णुना इति पौराणिकाः । May Lord Pāṇini, whose understanding is boundless, forgive us if we have misunderstood him !

बी. जी. खेरस्त्ववदत् — “गृत्नीयां मुद्रणाय काव्य”मिति ।
तेनेदं निध्यातं निध्यध्यक्षेण दक्षेण — ॥ ४७ ॥

“दोषाक्रान्तं काव्यं सी.रा.-रव-रवि-करैः समुल्लसितम् ।

“दृष्टं यदि सुव्युष्टं, निरर्थमपि चेद्भवेद् भृशं सार्थम् !” ४८

सी.रा.खेरादिभिरुत्तम्भितमुच्चैःस्थितैर्वियति काव्यम् ।

जातं तदुत्तमाङ्गं दुर्दर्शं मेघमण्डलं भिच्चा ! ॥ ४९ ॥

गांधीगण्डितपण्डा वाचं साचीकृताभिधेयार्थाम् ।

विसृजन्ति मुक्तकण्ठं, पाखण्डं किं न तदिह दण्डार्हम् ॥ ५० ॥

औत्तुङ्ग्यं यदसदपि श्रेष्ठाः प्रख्यापयन्ति काव्यस्य ।

इतरे ताननुकुर्युर् लोके श्रेष्ठानुवर्तनन्यायात् ॥ ५१ ॥

अंशांशेनापि मतिर् अंशं नीतेह गांधिवंश्यैर्या ।

संशयितः खलु तस्याः पूर्वपदारोहणारम्भः ॥ ५२ ॥

(47) B. G. Kher was the Chairman of the गांधी स्मारक निधि at the time. See GSM, p. 4. He was obviously influenced by the high praise bestowed on GSM by C. R.

(48) दोषाक्रान्तं—दोषाः ‘faults’; also दोषा f. ‘night’. रवः=शब्दः (स्तुतिपरः) स एव रविः सूर्यः तस्य करैः किरणैः etc. व्युष्टं—‘bright’; also, ‘morning’. Both व्युष्ट and उपस् are derived from √ उष् ‘to burn’ (with a bright glow).

(49) उत्तम्भितं—‘raised up’. उत्तमाङ्गं—‘the head’; also, ‘the best part’.

(50) गांधीगण्डित०—See MJ, 17. साचीकृत—twisted out of its proper meaning. The ancient sage Manu has put it thus vigorously: “वाच्यार्था नियताः सर्वे वाङ्मूला वाग्विनिःसृताः । तां तु यः स्तेनयेत् वाचं स सर्वस्तेयकृत् नरः ॥” (*Manusmṛiti*, IV. 256). पाखण्डं—अधर्मः ।

(51) असत्—‘non-existent’. श्रेष्ठानुवर्तनन्याय is “यद्यदाचरति श्रेष्ठः तत्तदेवेतरो जनः । स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते ॥” *Gītā*, III. 21.

(52) Once the Gandhians have taught themselves to regard anybody as great (श्रेष्ठ), they are hardly likely to change their opinion.

किं तु भवन्ति कियन्तः सुदृष्ट-गांधीयदम्भ-निर्भ्रान्ताः ।
गांधीयशिविरशायि-श्रेष्ठये श्रद्धां न ये दधते ! ॥ ५३ ॥

महात्मगीःकदम्बितैर्
महात्मवाग्विडम्बितैः ।
महात्मसूक्तिकुम्भितैर्
विजृम्भितं हि दम्भितैः ! ॥ ५४ ॥

“छद्मार्पणं, छद्म हविः, छद्माग्नौ, छद्मना हुतम् ।
“छद्मैव तेन गन्तव्यं, छद्मकर्मसमाधिना !” ॥ ५५ ॥

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गांधी-गुणगण-निर्मिति-निदानभूतं त्विदं परं सूत्रम् — ।
“नारायणतां भजते, प्रयतन् प्रयतन्, नरोऽपि सामान्यः” ५६
गांधीध्वजिषु त्वेवं परिणामित आत्मबृंहणे यत्नः — ।
धन-गणन-परा एके, जन-हनन-परास्तथाऽभवन्नन्ये ! ॥ ५७ ॥

(53) निर्भ्रान्ताः—‘who have shed their illusions’. शिविर—
‘camp’; शिविरे शायिनां श्रेष्ठये etc.

(54) सूक्तिकुम्भित—‘possessing सूक्तिकुम्भs’.

(55) छद्मार्पणं etc.—This is obviously *their* reading of the famous verse from *Gītā*—

ब्रह्मार्पणं ब्रह्म हविः ब्रह्माग्नौ ब्रह्मणा हुतम् ।

ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्मसमाधिना ॥ (IV. 24).

Their छद्मयज्ञ can be relied upon to work as great miracles as other people’s ब्रह्मयज्ञ. छद्म—दम्भः । √ छद् ‘to cover up’, to conceal.

(56) निदानं—आदिकारणम् । परं—परमम् । प्रयतन् प्रयतन्—वीप्सायां द्रिष्टिः । नारायणतां etc. — The corresponding Hindi proverb is “नर करणी करे तो नर का नारायण हो जाय”.

(57) जनहनन—See note on verse 13 above.

गांधीसूक्तित्रातो व्रतहीनैरिह वृत्तोऽथ गांधीयैः ।

असदुक्तिपदं यातः, सदसद्भेदात्तु गीतोक्तात् ! ॥ ५८ ॥

गांधीसूक्तं सूत्रं, गांधीयधियामसूत्रितं भवति ।

गांधीगण-वलित-गुणः सपदि वुद्येत्तु सूत्रदौर्वल्यात् ॥ ५९ ॥

यद्यपि गांधीसूक्तं — “दम्भोपायो न कश्चिदस्ती”ति ।

दम्भितजनात् अपायनमेवोपायं प्रयोज्यमिह मन्ये ! ॥ ६० ॥

वारं वारं दूरं पारं गत्वाऽथ गांधीसूक्त्यब्धेः ।

वादो गांधो येषां, किं तैः क्रियतेऽनुवादेन ! ॥ ६१ ॥

श्रावं श्रावं गांधीनाम तदनुगैर्निरर्थकं घुष्टम् ।

गांधीवादोत्क्रिष्टास्तुष्टाः स्युः कथमिवानुवादेन ! ॥ ६२ ॥

“मार्गं मार्गं गांधेर् अनुयाह्यनुयात-यात-याते”ति ।

गांधीवादोन्नादो न वहति मोदं, कथं तदनुवादः ! ॥ ६३ ॥

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(58) गीतोक्तात्—See *Gītā*, XVII. 26–28, especially : “अश्रद्धया हुतं दत्तं तपस्तप्तं कृतं च यत् । असदित्युच्यते पार्थ न च तत्प्रेत्य नो इह ॥”.

(59) वलितगुणः—‘The rope which is strung’ (Mar. ‘वळलेली दोरी’).

(60) गांधीसूक्तं—See GSM, 58:—“हन्तोपायो नास्ति दम्भस्य कश्चित्”. अपायनं—(अप + अयनं) ‘going away from’, avoiding the company of.

(61) This refers to the Gandhians, who have no use for the ‘अनुवाद’ as they know the ‘वाद’ itself through and through, from side to side and from top to bottom ! गांध—‘fordable’, shallow (opposite of अगाध).

(62) वुष्टं—‘shouted’; √ वुष्.

(63) मार्गं मार्गं—i.e. every available मार्ग; वीप्सायां द्विरुक्तिः ।. उन्नादः—‘uproar’.

2230r
1730
45
१२४८
उच्चैर्जवाहरस्य हि सहसा संसद्यहारि येन जवः ।

स हि तत्स्थाल्यधरस्थितमार्जारित्वं कथं सहते ! ॥ ६४ ॥

“मलमलिनितसौभाग्यात् वैधव्यं धूलिधूसरं हि वरम्” ।

इति लोकवादसंस्तुत-परतत्त्वं विस्मृतं किमिह तेन ! ॥ ६५ ॥

चिन्तामणिः स्वयं यः, प्रणतशिरा द्वारकापुरीनाथम् ।

देश-मुखत्वं यातः, कथमिव मृष्येत् स कंसवंशीयान् ! ॥ ६६ ॥

चिन्तादि-मुखान्तस्याप्यदृश्यत न यन्मुखे तदा चिन्ता ।

मणिदेश-मध्यभूषो वाङ्मणिभिर्देशमेष तोषितवान् ! ॥ ६७ ॥

तस्मै वादिव्याजान् विलाप्य निर्धूतधूर्तसार्थाय ।

कुहकाकुल-कौरवकुल-पार्थाय परार्थवित्सु कीर्त्याय — ॥ ६८ ॥

(64) Refers to the famous speech of Deshmukh, on 25th July 1956, when he threw up his post as Finance Minister. Construe:—येन जवः अहारि (Aor. pass.=हतः) ‘took the wind out of the sails of’ etc. स्थाल्यधरस्थित०—The corresponding Marathi phrase is ‘ताटाखालचें मांजर’, approximately equivalent to ‘Your most obedient servant’.

(65) मलमलिनित०—The corresponding Marathi saying is ‘मळमळीत सौभाग्यापेक्षां ढळढळीत वैधव्य बरें’, meaning, ‘Better to reign in hell than serve in heaven!’

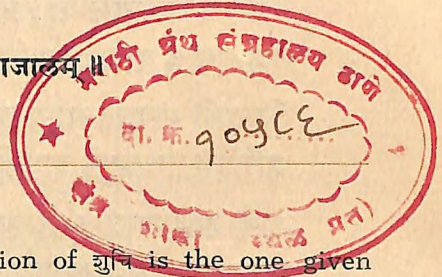
(66) चिन्तामणि [Deshmukh’s name] naturally suggests स्यमन्तकमणि. द्वारका०—his father’s name is द्वारकानाथ. कथमिव etc.—“With such close relations with Lord Kṛishṇa, what else could he do with कंस’s minions, when you made him the mouthpiece of the nation?”

(67) Simple, if one remembers the order of the four words चिन्ता, मणि, देश, मुख. मणि०—‘having the words मणि and देश in the middle’; also, ‘the central decoration of our jewel-like country’. मणिरूपः देशः मणिदेशः भारतवर्षं, तस्य मध्यभूषः ।

(68) व्याज—‘trickery’ (दम्भ). विलाप्य—‘having destroyed’; from the Causal विलापयति of √ वि-ली. कुहक—See above, verse 13.

तस्मै संस्कृत-रुचये शुचये सदसद्विवक्तिनिपुणाय ।
 गांधी-सदुक्ति-सागर-संप्लुति-संमार्जितात्मधिषणाय — ॥ ६९ ॥
 कष्टं कष्टं विततं त्रुटिजुष्टममृष्टमूतिदुष्टत्वात् ।
 गुणविरलं ग्रन्थिलमपि समर्प्यते पद्यजालकं प्रीत्या ॥ ७० ॥

॥ समाप्तं मुक्ताजालम् ॥



(69) शुचये—The best definition of शुचि is the one given by Manu—“योऽर्थे शुचिः स हि शुचिः न मृद्वारिशुचिः शुचिः।” (Manusmṛiti, V. 106). विवक्तिः विवेकः । धिषणा बुद्धिः ।

(70) कष्टं कष्टं—‘with great difficulty’. ऊति—‘weaving’ (composition); from √वे ‘to weave’. गुण—‘threads’; also ‘merits’; see note on verse 35 above. ग्रन्थिल—‘knotted’.

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जोशीत्युपाह्वपद्माकरतनयविनायकस्य कृतिरेषा ।
 मुक्ताजालविभूषा भूयाद्भाषाभिलाषितोषाय ॥



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 पुस्तक २२३०५ वि. क्र. १५६८६
 भा. क्र. १२३८ नं. दि.