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gই मংথ্ねার সম্পা斤斤নী সভ｜
অধ্যাপক শীঅমল ভট্টাচার্य（ সভাপতি）
＂ख্শিহর্রসাদ মিত্র
＂ख্রীझীর্রন গঢস্গাপাধ্যায়
खীগায়ত্রী চক্রবব্তী（ সম্পাদিকা）
ঐ্রীর্রঃপান্দু মজুমদার（ কর্মসচিব）




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## কতলজজ প্রসঙ্গ

 জন্মদিন; এতদিন ধরেরে করেজের্র সামপ্রিক সত্তার্র অথগুত এর মাধ্যচে ধর্য পঢ়়েছে। প্রায় অর্ধশতাবী অগগে যেদিন পত্রিকার্র উন্বোধন হয়েছিল, সেদিনকার্র নিশ্বাস অন্ুতব কর্রা

د৮১৬ शृষ্টlદ̆-"The primary object of the institution was the tuition of Hindu children in the English and Indian languages; and in the literature and science of Europe and Asia."

১৮৩১ शৃষ্টীকে-"A command of the English language and a familiarity with its literature and science have been acquired to an extent rarely equalled by any schools in Europe...The moral effect has been equally remarkable."

১৯৪৮ খৃষ্টাடে—"ইংবেজির পরিমাণ ও মান অ|মাদদর পাঠক্রম থেকে কচে যাবে
 হত তাকক নিদ্যৌজিত কর্ততে হবে উন্নত মানের শিকালাভের জন্য।"৩



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 three from July to September，three from November to March．＂ মন্ত্য নিশ্রাঁ্যোজন।











 এス：ख⿴囗才



[^1]
 बারে：একটি নতুন অধ্যাপক－ख্রীটিলকুমার্ন মুতোপাধ্যায়।






 প্রেসিডেন্সি কলেজে বোগদান করেচ্ছন। এ বিভাপের অধ্যাপক শ্㐅্পরিমলক্কষ্ণ সেন



 खোষ।




 অধ্যাপিকা ख্রীगী সুমিত্র। তালুকদার। বাংলা বিভাগ থ্থেক বিদায় নিয়েছেন ख্রীষীবানন্দ


পরিশশষে কলেজের কলা বিজাপ্গের গ্রম্থাগান্র থেকক শ্㐅⿸মুজিবর্গ রহমান সায়েবের
 স্থোোগ্যছাবে সম্পান্ন কর্রেছেন।

 অই．এস্－সি．পরীক্কীয় প্রথম দশজজনন মধ্যে ছয়জন উত্তীণ হর্যেছছন। ১৯৫৯－এর বি．এ．



 ইতিহাস, অর্থনীতি, গণিত ( বিজ্ঞান ও কলা), পদার্থবিদা, রাশিবিজ্ঞান (বিজ্ঞান ৫
 প্রথম 氏্রেণীতে প্রীথম স্ছান অধিকার কঢর্ছেন।

2৯৫৯ সাৗলর এন্. এ. এবং এম্. এস্-সি. পরীক্ষার ফলাফল সঘ্ প্রকাশিত হয়েছে।


 অসশ্পূর্ণ অজনিত ত্রীি থাক। সस্তব।
 জন্মবার্ধিকী, এবং র্শশ ঔপন্যাসিক চচথছ্, ইংরাজী সাছিত্যিক ডি কুইন্সি, স্রপজ্তিত


সম্্প্রতি যশপ্বী পদার্থবিছাবিশার্ৰ斤 শ্র নীল্স্ বোইর কলকাতায় এসেছিলেন। কলিকাত বিশ্ববিছালয় তাঁক অনরার্রি ডক্টেরেট ঊপাধিতে ভৃষিত করেন। মিসৌবি



শিক্ষব্রতী- এবং শিক্কেগ্থ-মহলে এ বছর্রে বিশেষ উল্লেথটোগ্য ঘটন অর্থনীতির্র बধ্যাপক ख্রীভততোষ দত্ত ও ख্রতणপস মজুমদারের্র কলিকাতা বিশ্ববিঘালয় থেকক পদত্গাগ।



 কর্রেন।









এবার্রে অভিনন্দমঞ্ঞাপনের্র পালা।

 বিভা九ের অধ্যক্ষ ডক্টর অমুলেশ ব্রিপাלী এ বৃসর্রের্ন ভার্ততীয় ইতিহাস কংত্রেস







কলিকাঅ হাইকোন্টেন প্রাক্তন প্রধান বিচার্রপতি শ্রিকুলদাচরন দীশপुপ্ত সম্শ্রতি

 বৃত্তি লাভ করেন।

ब্রেসিডেন্সি কলেজজের প্রাক্তন ছাত্র এবং অধ্যাপক ख্রুরুজিৎক্রুার লাহিড়ী.

 দর্শন নিভাপে অধ্যাপনা করের্ন।


 উত্তীণ হন। ১৯২৯-৩s সালল তিনি পতিকার্ত কর্গमচিব এবং ১৯৩১-৩২ সালে অার্র সম্পাদক ছিলেন।

শ্রীঢদবেশচ


 কর্রেন এন: অ্যাডাম্ স্মিথ পুর্রস্কাত্র লাভ কট্রন। সম্প্রাত তিনি কেম্ব্রিজে ট্রিনিটি কলেজের ফেরো নির্বাচিত হ্যেচছন।







 মধ্ধ্য ঢিনিই প্রথন এ সস্মান পোলেন।






















 ছিলেন।

 ब्रथम ત্রেণীত উত্টী र्न।












 কররেছে।










 অাবিক্কত উপায়গুলির্ব মধ্যে Wilson's Cloud Chamber बন্যতম।



তিন বছর্রে ডিগ্রী কোর্স অনতিবিলম্পেই চালু হবে। ঢার্রন জন্য সরকাব্র এখনেi


 ফচিত। চার্র জন্থ অধ্যাপক-সংথ্য এব:- কললজ্জের অয়ততন বহুলভাবে বৃদ্ধি কর্রা প্রয়োজন।

এমন একটা গुজব শোন। যাচচ্ছ বে, পর্রিমিত অধ্যাপক-সংখ্যাব্র জন্ঠ, তিন
 স্নাতক শিক্ষীব্যবস্থ তুলে দদবেন। প্রেসিদেন্সি কনেজে কলকাত্থ তথ। বাংলান শ্রেষ্ঠ







ত্| ছাড়া; উচ্চ মাধ্যমিক শিক্ষাব্যবস্ছার প্রচলনের পর সমস্ত স্কেনে নতুন পাঠক্রম পড়ানোর পক্ষে যথার্থ উপযুক্ত শিক্ষক পাওয়া যায় নি। কিন্তু নতুন ডিগ্রী কোর্স जায়তন
 जলস ভবিয্যাদীীী কোঠায় 1 - তবুও এই সব কথাগুলি চিন্তা কর্য প্রয়োজন।

د2د9 সালে ( হিন্দু করলৰজের সে বছর শতবর্বজয়ন্তী), সর্রকার প্রেসিডেন্সি কলেজে স্বাত্ককাত্তর শিক্ষাদান্নর অধিকার্র নাকচ কর্রন। কলেজের্র অবসরপ্রীপ্ত অধ্যক, ত্রী এইচ.


 স্নাত্কাত্তর শিক্কাদান্নর অধিকারে পুনঃপ্রতিষ্টিত করেন। ১৯৫৩ সাল থেকে এই




 মধ্যেই ॅॉদদর শিক্ষার অগগ্রহ ও উদ্ছম বিক্ষিপ্তু ছয়, ধ্রেসিডেন্সি কলেজের নিবিড়

 পর্রিস্থিতিন জন্য কলিকাতা বিশ্ববিছালয়কে ব্যাপকভাবে দায়ী কর্গা হয়। কিন্তু বৌধ করি,
 जেবে।



 ‘কলেজেব মল্গল।


 ఆ R. H, Case সম্পাদিত অার্ডেন গ্রস্থমানার "Measure for Measure" (1905), "The Tempest" (1905), "The Tragedy of King Richand II" (1912) ; William J. Rolfe সম্পী斤িি "Much Ado About Nothing" (1879); ও Alexander Chalmers সম্পাদিত শেক্স্সিয়্র গ্রস্থাবলীর ছৃতীয় অণ্ড ( ১৮২৩), বহাকাল্ল
 निজেব্রও ক্ম কতি হৃ্ছ্ছ না।

পরিশেষে কয়েকটি চির্রপর্রিচিত অভিযোগ জানাচ্ছি। কলেজে একটি ভ্রগোচেব্র
 অভাব এ শতাবীর স্তচন থেকে অধ্যক্ক-অধ্যাপক-ছাত্র নির্বিশেষে সকন্নই অনুভব
 দেथবে কি জানি!

## রণসন্গীত

## त्वामढल्फ गिख्র













অন্যাদে কবিজাটির কোনো নাম ছিল না। 'রণসओত' নামটি আমাদের দেওয়া।
—ভবনোষ দত্ত]

# BATTLE SONG <br> Addressed to the British Sepoys 

## I

Oh! Warriors of India! whose hearts are with ours, The foe is around us-the battle-cloud lowersBut the glory of England still gleameth afar, And the darker the tempest, the brighter her star !

## II

Oh 1 Warriors of India ! O'er mountain and plain
Qur bayonets and banners shall glitter again !
Brave comrades, unparted by colour or creed,
Together we triumph, together we bleed!

## III

Remember, remember, the deeds we have done, The hosts we have vanquished, the name we have won,

Remember how long British glory endures,
Remember how much of that glory is yours !

IV
Hurrah-then-hurrah! To the bright field of fame The Pèrsian we'll startle, the Muscovite tame, The braggarts of Birmah, the hordés of Nepaul, Once more shall be driven from mountain and wall!

July, 1838
Literary Leaves or Prose and Verse chiefly written in India. vol. II, 1840, p. 113

> 2
> তারতবব্ব্র্র বোদ্বা ওন সবে ভাই।
> ঢোমাদ্র মন্ন যাহ। बামাদ্দর তাই।
> শד্রগণ অামাদ্দ চারিিিঢে অচ্।

> 凶ஏপিও দ্র্রে থাকি কর্রে ঝলমল॥
> बোযতর ঝড় যত হইণে প্রবল।
> ততই তাহান্র তার্রা হইবে উজ্ৰল ॥

## २

অাব্রতীয়্র স্থআ সব সমব্রেন্র সাজ্র।


উজ্জল হইাে পুন অ"্ধ শশ্ধ্র যত॥
भাছগী সকন সলী বাক্ষব অামার।

একত্র হইব জন্রী সং:্রীস সক্বানে।
মরি মন্নি একত্র মব্রিন সবে গধব।!
 করেছি যে সব অর্রে ब্র্শগসার কর্ম।
সন্নে কব্ন মনে কন্ন যত বোদ্কাগণ্ণ।

সান কত্র মনে কর্গ যত 斤িনাবধি।

সনে কন মন্ন কর সেইই সে গৌরব।
नि：্যত यাহাত্ত ভাই ভাগি অাছছ সব॥

8
জয় জয়ী সাব广স স্ৗীব广স জয় রতে।
টজ্জল থ্যাতিত্র মাঠঠ চল যাই সৰে॥
পীরূে ঢদ্খীব ভয় সকল স্থশিয়｜
রুসিয়া করিব বশ র্সসিয়｜রुসিয়｜॥
বর্ম্ম！চদশী অহক্কারি লৌক সক্কলের।
অার্য যত্ত לৈন্যগণ আছে নেপাढলর।
পুনশ ভীগ্গিব সে সকলের্ন ভ্রু।
ঢ্শ অর পর্ব্বত হহত্ত ক্তে দিব দূর॥

# অামার ডাঢয়েরী থেকে : নাট্যাচার্যের সান্নিটধ্য <br>  

১লা জুলাই, ১৯৫৯॥





 কিন্তু অামি জানি আমি বুবিনি-না—না—কেউ বোবোনি ঞ্ঞে—ককেউ না-ককউ না-



 ছুর্নভ ক্মতাও ঢতামাব্র অাছছ। তাই ঢোমার্র কাঢছ অাজ কী বলবে। বললে! শিশির্র-

 भার্রি—তবে এই হবে অধ্নিকি বাঙালী চিন্তের শক্তিশেল।"

## ২৬শে Gসক্টেষ্বর, ১৯৫৮॥

 অけগাসী ২র্র অক্টোবর্ন নব্য বাংলা নাট্য পরিষম নাট্যীচার্য শিশিরকুমারের জন্মবার্ষিকী

 অধিকারী প্রমুখ। দেদিনই স্থির ক’র্রলাম, পর্বিষদের বৈঠঠকে নিয়মিত রোগ দেব।



## ৩রা অক্টোবর, ১৯৫৮॥

গতকাল নাট্যাচার্य শিশিরকুমার ভাছড়ীর পাדে ব’দে ঁার্ন কথা শুনেছি।


নাটক না゙ও，জমিয়ে দিচ্ছি। নাটক ভাতল। হোক গারাপ হোক，it must suffer a sea－ change，if the actor is worth anything．＂
＂যখন অগম অর দর্শক এক হ’ঢ়্যে যাই，যখন জানি，অমি কথা ব’লছি，অরন

 ＂ C অ অগি বৌ小াতে পারব না।＂
 পুর্রাপুরি নিজেকে ভুলতত পারন না－লে মনে রাতথে，অর্র এগোলে আঢো পাবে না，সে জানে，পাশের্র লোকটীর মুখ ঢদথাতে হবে।＂
 ব’লল্লন，＂cটनিসন্নর কবিত অামার ককানদিন ভালে লাগে নি，অজো লাণে না। ব্রাউনিং ভারন্।। অামীর নায়র্রনকক থুব ভালে। লাঢপ－ছয়ততে थুব depth নেই—কিন্তু
 পরে টি＂কবে না।＂কক একজন বাংলা কবিতার কথা তুললেন—শিশিবকুমার ব’নললেন， ＂অধুনিক বাংলা কবিতার প্রেগতির ক্থা ব’লছ？ইংরেজি কবিতায় স্রইন্বার্ন অবধি বে variety অদছ，ঢা’ আমাদের নেই ！＂

অাবার অভিনয়ের্র কথা এল।＂অটচপ্লিশ বছর্ন ধ’ঢে অভিনয় ক’র্রেছি，১৯০৮

 অভিনয় ক’রে গেছি। একবার বুষ্রু বাইর্র গেছি—নিউইয়র্কে পিয়ে ছ’মাস ছিলাম， অভিনয় ক’রনাম।＂
 — बिल্দী ），a white man can never be my friend！＂
 ＂তোমরাই সব，心োমর৷ বড় হও। I＇m drying up．＂

কাল＂নর্রনারায়ণ＂－এর শশষ পর্ব প’ঢড় শশোনারেন।

## ১৭ই অট্টাবর，১৯৫৮•॥

কালকে শিশির্রবাবু＂斤িগ্বিজয়ী＂পাঠ অীরষ্ত ক’র্লেন।



 সায় 斤িলেন।




 বই প’ড়ব ？’ উनि ব’লनলन，＇Look here，my boy，the best way to learn a language is to have a mistress who speaks that language．＇বোন্ শামার অবস্থ！！＂
 have a pictorial vision of a procession of events．＂

## ২ 8 শি অক্টোবর，১৯৫৮।1

কালকক শিশিষ্ববাবু＂斤িগ্গিজয়ী＂পাঠ শেষ ক’র্রলেন।

 fight with them．यদি চোথ ঢছাট ছয়，ঢাদের্ন থুঁ চিচ্যে বের কর－let them speak．＂
＂खুভু কবিত পড়ার কথা বলি ককন，নাটরকও একই কথ্খ এককক দিন এরেকভাবে
 স্ব广ভাবিক，you have to live through the lines．＇＂



 লিখতে হবে ？＂

## 28ই নढেম্ধর，১৯৫৮11

 শিশিরবাবু＂ভোড়শী＂পাঠ বশষ ক’র়লেন।










 কি⿱亠𧘇口灬 बাচছ，बাত কथ川 बালাঁ।＂















 পাই，জীবানन ক’‘রেও ঢত্মনই।＂



 यায় ना।＂

১৮ই নবভম্বর, ১৯৫৮-11





 shoulder वथ্কে P"

## ২8শশ নভেঅ্বর, ১৯৫৮।I




 -बाমি এখनఆ ख|অ्इন "








## ২৭ণশে নঢভম্বর, ১৯৫৮ ॥








## ১ना ডিঢসঅ্বর, ১৯৫৮ II

"गালিনী"-র মহড়। চ’লছছ। ক্কেমক্কবেব্র চব্বিত্রাভিনেতাকে উপদেশ দিতে পির্রে



くই ভিরেম্বর, ১৯৫৮u

 construction-এর বিচারে বর্রং পিছিত্যেছে। অগগে Todd প’ড়ে শোনালল ৎদখতত, এতট্টুকু ববঁকিক্যেছেন, অথচ dramatize ক’রে ৎেলেঢছন। কি বিন্নাট প্রতিভ|!"

ন†ট্যtচার্ব্রের জীবনী এখনও কেউ লেখেনি। জীবনেন্ন নানা অধ্যায়গুলো কথার


 উঠল। রাসবিছারীর ग্যুতিশক্তি ছিল থ্রখর—ব’লতে পারতেন না ভাবো—"মাতাললর

 পুরোট্ ঢছপে ক্টেট্স্ম্য্য|ন্ শিরোনামা দির্যেছিল—"The brilliant Rashbehari"—
 —"অার ভভতর্রট। full of reminiscences, ইংবেজি অার সংস্কুত থেকে।"


 थাকনতন, মদ ণেতেন!"
 পাতার গর পড়া यায় না। জীবনী লেখীর নাম ক’তে থুব একচচেট গীল†গীলি দিয়ে
 বুঝ্বে কী ক’রে ?"
৮ই ডিদেষ্বর, ১৯৫৮।।

 নালিশ নেই, বির্রক্তি নেই, ক্লান্তি নেই।

 আมাকক অস্থু্ছ Cদথেছ ?"

## ১৩ই ডিদেব্বর, ১৯৫৮।I

গত ১১ই ডিসেস্বর শিশির্রকুমার অভিনীত "মাইকেল মধুস্দদন" দেখলাম। এই নিঢ্যে
 বল।, অভিভূত হ’তয়েছি। শিশিরবাবু প্রায়ই বলেন, "গলাকক থেলাতে হবে।" সেই পলাকক থেলাতো বে কি বিবাট ব্যাপার, তা’ একমাত্র উনিই জান্নে, জানাঢে পার্রেন।

১২ই ডিসেম্বর ঢেখলাম "বৌড়শী"। অবার অভিভ্ত হ"লাম। ধার্ধক্য, অঘাত,
 সে জয়া!

## 28ই ডিসেম্বর, ১৯৫৮।II


 নাটককক তর্রিঢ়ে নিয়ে গোছন।

## ১৫ই ডিসেব্বর, ১৯৫৮।11

কাল অাবার দেখলাম "মাইকেল মধ্পুস্দ্দ"—এই অামার তৃতীয়বার। এবারকার্র

 ভো্ডে তাকে অতিক্র্ম ক’র্রে অনেক অনেক ঊর্ধ্ধে চ'গে গোছন।

১৬ই ন尸, ১৯৫৯॥
 একান্ত সানিধ্ব্যে রক্ষা করা সহজ নয়। জাত-শিল্পীর মতই শিশির্রাবু সেই অসাধ্যসাধন






 "এই পাশের ঘরে"—একান্ত নিকট—একান্ত সন্নিহ্তি—ননেছাংই ঘর্রেয়া—এক জগৎ থোক







## ৯ই কেব্র্রুয়ারী, ১৯৬০॥.


 অভিভূত হ’ঢ্যেছি—णাঁকে বিচার করার্র সাহপ পাইনি—সে-অধিকার্র অমার নেই,

凶ামাত্ত জীবনে সেই অভিজ্ঞ্া পপয়ে ধন্য হ’য়েছি।
















 প্রীয় নাচতে থাকক, "সংহার, সংহার" ব’দল ছই পা তুরে লাফাচে থাকে। এতদিনের

 এ-কালের ককান প্র্থ্যাত অভিন্নত অভিভ্ভিত ছ’ঢ্রে পেছলেন : "এর প্রবল ভীষণতায় অামাব্র মনে হয়েছিল বে অামি ম’টে গেছি। অামার্ত জীবর্নে বির্রাট শিল্প বে ক’বার

 তাই অমান্মষিক জান্তব আর্তনারদ সে নিজ্জেক প্রকাশ করে।



 নিজেকে বিচ্ছিন্ন ক’ঢর্রে এক স্বপ্পলোকক পৌছে যায়—সেখানে বিশ্বানবের চেছ্নার
 মায়ানোটক যাত্রার ছর্লভ गুহ্রুর্ত্ই কবিতার জন্ম। পেই অবর্ণনীয় ছুর্নভ মুহ্র্তটিকেও শিশিরকুমার ঁাঁর অভিনয়ে প্রাণ দিয়েছিলেন। একট। মাহুযের্ন সমগ্র সত্তায় সেই প্রচঙ্ড

 তিনি বর্জন ক’র্রতছন-নিজের বুদ্ধি দিয়় প্রত্যেকটি কথাকে উপলক্কি ক’রে তবে ঢাটক

 মিত্র-"রক্তকরনী", "পুতুলত্যেলা" ও "犭ुভবিবাহ"-এ তৃপ্তি মিব্রের বাচনভন্গী তাই কখনও বদলায় না)। একটি নাটক পাঠ করার সমঢ্যে বিভিন্ন চরিত্রের চরিত্রপত বাচন-
 বিশিষ্টতা দান ক’রততন। ডারী থেকক হালকা, স্হরেল। থেকে বেস্রর, গভীর থেকক







 বিচিত্রতা তার গলায় নেই।



 ইতিহাসে উল্লে凶যোপ্য ঘটনা—উত্তরকাঢল গণনাট্য সংঘ ও অপেশাদারী রন্গালয় এ斤িটক
 পাদপ্রদীপ তুল্ল দিকয়ে স্ব｜ভাবিক অাতলাক－সম্পাচতর্ প্রয়োগে শিশিরকুসার একদা বাংন্র অঙ্গালয়ের অঢলোক－প্রয়োগরীতিকে এক যুগ এগিঢ়ে 斤িয়েছিলেন। অভিনয়－শিকায় बে





 ছিলেন।
 তাই পেশাদার্রী রল্গমঞ্ছে ত্ততীয় শ্রেণীর নাটক শতর্রনীী অতিক্র্ম করে－শিশিরকুমাব্রেন্গ জাতীয় রঙ্গালয়ের্র স্বপ্ন পূণ হয় না।

## একট প্রত্যয়


অাল্। থেকে অन্ধকার, অন্ধকার থেকে পুনরায় অালৌত্র অতল রাজ্যে অকস্মাৎ ফিতে ৫েতে যেঢে মনে হয় একদিন সমঢ্যের বির্গপ অায়নায় এ হাদয় মুহে যাবে, জীবনেন শাদা Cদয়ালেতে ডোবাকাট। মৃত্যু-ফাঁাদ, প্রত্যঢ্যের দিরিদ্র সংসার,
 চির্গীয়ত ফুলযোট।, হ্দয়ের্ন কোমল গান্ধার পড়ন্ত বৈকালী ঢরাtদদ মানমুথ গৌড়-মারঙ্। বেন এ হुদয় নয়, বিবর্ণ নায়ক ছায়ানট অস্থস্থ সত্তাকে তার বহুদুর্ব অর্য়্যের কোলে কফলে এরে অন্যমন মর্মরিত পাতার্ন সংক্ট নীলাভ আলোর ৎকেন্ড্র সময়ের্র যন্ত্রণাকক ভোলে। ব্রঙ-ব্রিক্ত পোড়ামাটি বৃষ্টির থির-চিছ্ন বুক মৃত্যু-মৃল্য ডুলে যাবে পৃথিবীর বহত্ত সময়, উধাও সমুর্র নদী, ইতিব্ব্ত্তে অন্তিম অস্থ দিনান্তের শ্ষফুল অবিশাসী ফলেল্র অভয়।

সেই সব হিসাবের অাবর্রণে নিগূঢ় অক্রিকে কেলে দিযলে অড়াঢলৈব্র অত্যাশ্র ছু চোথ নীল মন্ন হয় রক্ত-ঝরার দূরাভাস দিগন্তেন্র দিকে यলিষ্ঠ জীবনন-ম্বপ্ন গ’Łড় ঢতারে ঘুমন্ত ফসিন।


অন্ধকারে স্বপ্নছবি, অালো ঘিরে মৃর্তি অর্রাধন।

 কালের শায়কবিদ্ধ ছত্বাক ক্রৌ্চ পরিম্লান, তবু जো প্প斤ণের মূढল বীতনিফ কান্মার বাল্মীক শ্রেক থেকে জ্গেক রাচ চিরীগত জীবন-অভিজ্ঞন।

 এ-আকাশ এ-বাতাস পৃপিবীব প্রতি ঘাসে ঘাসে অামার্ জন্মের রঙ সবিস্মট্যে সুখ-থরোথরো।

## সাধারণ মেয়ে

বিগনেন্দু বসু-एতুর্থ বর্ষ, সাহিত্য

## 

বয়স্টা হু হু করে বাড়ঢছে।
 ফর্গা গালজোড়া বুত্মক্ম।





 দিন্নে শেষে ঘরমুঞ্丬 পথ যেন মরুভূমি।
 কাটতে নামরেই নয়।

 মাইঢে পান অর্র কত। তাতে পোট। মাসের কিনার্গ নাগাল পাও্য় সত্যি বড়ই কটিন।


 কৌতূহলী ঢচtখ জজেগে উঠবে।


 ভালোবানা পাবে,-ভ|ন্নোবাসা দেবে।




নাঁ, পাওয়াব্ব বদলাচেই হন।••ম্বগঢতাক্তি।
লেব্যে ছুট্রিকে পড়াচত বসেও দৃষ্টি নিবে অাসে।

 ভার নামল কই?

একটা প্রচণ্ড অভিমান। কার টপ্র? তা কো অনুর্রপী জানে না। হয়ত্ত। বাবাব উপর। মার্র উপর। অর্থবিজ্ঞানের হিসাবে কনেজেন মাইনে দিয়েও ‘সারপ্লাস’ থাকে।






স্ততরাংー।
শুু হল বাতত্র টুইশন। বাসায় ফির্রত নট৷। কোনো斤িন ঘড়িতত দশট।। বানা খচমচ বাধান। অর্থই অनর্थ। Cকালকাত শহর। অঘটন ঘটঢে কতক্ষন।
 যাতায়াতে সময়ের্র অপচয়। তা ঢোক—মস্ত লোক, তেমন उদ্রও। কালচারই
 ব্যক্তিদের ৎক ন জান্ন ?



## " ছই ॥






 ন্নিপার্ত ঘযঢে घযঢে চনল।
 कকन বन् Col ?










 বাজ্রেণীী চিন্তাধ্লিকে?

 মারাাঘ্যক।










 এই অসম্ভব জিনিসটী কল্পনা করতেও যে তাঁর মন বিষিত্যে ওঠে। তবে কি অহুর্রপা ‘অসন্তব’ কিছ্র একট। করে চলেছে তলে তরে ? সিদ্ধাঢ্তে আাসতত গিয়ে তিনি শিউরে এ兀ঠন।

স্বামীর কাছছ সব एাঁস করে দেবেন? ঢারপর্র—একটী অবোড়ন। চারপাশে এরিয়াল তো টচু কব্রাই অঢছ। তখন—মেয়ে একটl কিছু কবর বসরল ?

## অগত্যー।

অনুহ্রপাও অনুর্রপ। কলেরে যায় অাসে। বিকালের לুইশন। তারপর্র স্নান ও

 যায়। তবু কী যেন অন্তরাল করতত দদখা যায়। অর্র দেথা যায়-ফ্যাকাশ্শ গীল ছুটিতে



 অন্ুক্রপার্র নাম।

পুরান্না ধাবণাটাই ছুরির ফলার মতো নিমেমে উছত হুর়্ে এঠঠ না কি?

 অার মস্ণণ কাগজজট!
 হায়, তবু তাঁক খুলততই হাবে।

একি! অগগপোড়। ইংর্রেজীতত লেখ্।। ‘ডিয়ার মিস’…। বাঙলায় ভেন কী বরলে ওট।। গ্রিয়। হতচ্ছাড়াত্গ কী মধুর্র সষ্তাষণ!
 মঢে| ভ্র কুক্চিত হয়। এই সেই বানিগণঞ্জর মিঃ মুথার্জী—যার ব্যাখ্যান অহুর্রপার্র মুথে



> " তিন ॥
 জালির অাড়ালে।

এमব কী অनि ? …কর্কশ প্রশ্ন ।
निর্বাক।
 পার্ড ন্। বাবা।
 फেথ,—কিছু বুঝাত পার কিন্য।
 অক্ষরগুলি বার্রবার্ন ঝাপসা হয়ে যাচ্ছছ। ছ-কান 斤িয়ে নিকরে বেরুচ্ছ একট। অসছ টক্তাপ।

চোখ তুলবাব্র ঊপায় নেই। ঘৃণা অর্রোধের চাপা অগুন মেশাবো এক্টা তীক্ক


## \| চার ॥

 রাজকন্না নয়, ফিল্ম কন্যা নয়, একজন সাধারণ মেয়ে। তবে তাব্র ‘সিক্রের’্ট। ब্রেসিত্র ভাযায় Пাড়ায় এই

কলেজের এক বান্ধবীর অঅ্মীয় প্রণণবাবু। ঢচोরন্গী এলাকায় তার বিরাট স্টৌর।
 মাইনে বেশি। সক্ক্যার, পর্র কয়েক ঘণ্টা প্রণবনাবুর ৷্টোটে স্টোর্মিসট্রেসের কাজ।
 স্মার্ট্র নয়। চিঠিটl জবাব।*

[^2]
## কবিতা : মর্ম ও স্ুর

## 

गर्म :












 গপল ন।।














কবিতার, যা রচয়িত্| কস্মিনকালে-ও ভভবে দেথেন নি। তাই, সব-কিছ্ অস্বাভাবিক রককেব্ন ঘোর্তর হায়ে উঠবেই।
 ন্য কবিতার্র প্রঙাব বসে যাচ্ছ্। এই ধর্রা গেল বנীপক একটি অবস্ছ।। কিন্তু সব
 বলে দিলেন বাতিল করে, কবিতার্ কেক্রিকতা বা বাঁধুনি গাঢ়তর হবে আাশা করে।
 গ্রহণ করব, ভে অবস্ৃাততই পাই না কেন। কাব্য-সাহিত্যের ইতিহাপে কোন-এক
 থাকতে পারে। বর্তমান মাপকাঠিঢে ঊনবিংশ শতকের অতিমানবশ্রেণীর মধ্ধ্য ওয়ার্ডম্বাখ্থ,
 এ-কथा বলব নा बে, 'দীর্צ' কবিতা অার লো6ক পড়̣ না, তবে দীর্ঘ কবিত হলেই


 বক্তব্য অনেক বেশী।

 অ:শ ও শদ্দসৌ্দ্র্রের সবিশেষ মুন্সীয়ানা। গঘা-পঢের 'পার্টনার্রশিপ' जাষার প্রাণশক্তি অক্ষুম্ম রাখাব্র জন্ম অপরিহার্ব।

## স্ুর্ন



 একরকম স্বীকার্র করে নেওয়া इয়; ততমনি, এমন কবিতাও আছছ, তেগুলো







জীবনানनদ দাশের ‘নগ্ন নির্জন হাত’ সুখপাঠ্য বটট তবে ছক্রহ ঠিকই। সম丬ু ধার্ণাটা কেমন যেন স্বপ্নালু—এই স্বপ্নসৌক্দর্ব পরিবেশন করাই উল্লিথিত কবি ছ－জনের্ব সজ্ঞান
 কোন－কোন ক্ষেত্রে কবিতার অন্তিম অর্থ কবির র্রনাকালীন উঢদ্দশ্যেকে ছাড়িয়ে भির়্ে


 उত্ববোধিকা ঢ্যেঁট আপনি জানলেন，সালার্মে＇র ককান－একটি কবিত চক্চকক টেবিলে
 এ नেহাৎই জন্মর্হহ্য－উफ্যাটন，ভাব－বিশ্লেষণ নয়। য斤ি পড়ে চমক না লাপল，তবে কবিত হিসাবে নিশ্য় ডে－রচনা সর্ধান্গসক্ষম নয়। কিক্তু ধ্রা যাক，সম্পূণ অজান

 নয়，যষ্রুসংগীতেব্ব অনুকর্রণমাত্র। এ－ও অবশ্ঠ মান্ম যে ব্যাথ্য। করে কবিতけর্র অケংশিক অর্থই বোবা যায়，কার্রণ কবিকে নেই সমস্ত চেতনা－সীমা নিয়ে ব্যস্ত থাকঢে হয় যার্র
 মর্গ সাজিট্যে দেবে，এটাই স্বাভাবিক। প্রত্যেক ব্যাখ্যাই সমপরিমাট্ণ স্বীকার্य হরে এ অবস্ছ！য়।

তাই，য斤িও কবিত জানাটত চায় এমন তথ্য যা গছ－ছক্দের অতীত，তব্ ত
 বলা যায়，তেমন গাননব্র মত গাওয়াও যায়，কার্রণ গান ততা কথোপকথনেরইই আরেক


 অককজো হয়ে যায়। কবিতার সৃ্গে চলতিভাষার্র এমন একটা সম্পর্ক 小াকা উচিত， যৃাতে কর্র শ্রোতা বা পাঠক বলঢত পার্রন，＂কবিতযয় অালাপ চালু হরে ঐভাবে বলঢে
 পর্রিপ্ণতার সন্তোষ দিতত পার্র，যা বিপতযুগের বহুনগংতে উন্নত কবিতাও পারে না।

কবিতার ‘＇স্র’‘কে সাম্প্রতিক কথ্যভাষাব্র ভভত্রই নিহিত থাকতে হবে। কবিব্র













 লিथढত হলল কবির্ত থাকা চাই গঢে অলান্ত দখল।





 করে।














সক্টেও। বর্তমান্ন কাব্যচলন্তিকায় কিছু নতুন তথ্যের প্রাবেশ হুয়ে भড়েছে একান্ত আবশ্খক，যে－কারণে নবীনই পtচ্ছেন সানন্দ অভ্যর্থন।，প্রবর্তক নন।

সব বিষয়েন্ত মানসমূহ ডাঙবে গড়বে，কিন্তু যতক্ণ একটা ভ广ষা বেমালুম হাব্রিয়ে ন। যাচ্ছে，ত্ তাব্ন বচন－ধী ও শজ－প্রণালী প্রঢ়়ৌগ করবেই। এমন কি，একট৷ সাধাবণ ছন্দ－ঢচতন। থেককও প্রক্বত কাব্য－উচ্চার্রণ সম্তব হতে পারে，এট৷ কবিমানসের্র চিবকালীন অাবিক্র। কবিত স্রেরের্ন দিক্ দিয়ে কতখ্ি উৎকর্ব অর্জন করূতত পারে，ত। সঠিক




## ছটি কবিত｜

স্রুর্জিৎকুমার দাশগুপ্তু—পঞ্চম বর্ষ，অর্থনীতি

## প্রচ্ছক্ন Cক্সরক


প্রচ্ছন্ন Cকারক
নির্ধাব্রিত 斤িক：
কেউ－ব্｜প্রেমিক
ককঊ প্রすারক।
অাবার্র অনেকক
অাসমুদ্র শোক
নিঢ়ে বেঁচে থথচক
मহमा मঠिक
দেথেছ অানোক
অকুন্ম স্তবকে
অর্ঘরচনায়।
অথবリ অধিক
মহার্ঘ স্মাবক

## 

অান্ন কল্পনায়
ককান্ন প্রিত্বিক；
প্রষ্কান প্রঅাবে
কেট হয়ত ভাধে
बক্ষকারই ঠিক।
কার্রা কার্রে ঢোখ

সত্য সার্যাৎসার্র
রর়ে যাবে দূাে
শপেপ্কিকচায়।
（ उবू অテ्ठ：পुप्र
Cक শख्य বাশায়
সक्ष্যাসমাপcম！）
য斤ি কেউ ब্রক্ম
সর্প দেখঢ大 পায়া
সাযান্ত রজ্জ্ত－
প্র্ম্ম ন ককারক
氏থनঢছ সর্বভূতে
নয়ত প্র্ণারক
অান ধর্গস্থতে
শूत्य ব্যবধাन；
শৃब বাবধান
কিক্রে প্রডুত।

## 

এ ঢকান গক্ধের ভাবর পর্বিপ্নুত সন্ধ্যা এলো ঘরে
কিংবা বূঝি বিস্মর্ণণ फেখা দিলো বিশ্রুত বিজলী
（ cপ্রেম কিংবা সর্ণনাশ！）：অীমি কায়মনোবাকক্য বলি
থাকূক ছ্গায় সথা একমাত্র সজাগ শিয়ররে



অাছ ভয় অন্ধকাৰ্রে পরিহাব্র কব্রে মন্গাকিনী
পিপাসিত বালুতটট অনির্রুদ্ধ অশেষ প্রবাতে। অলঙ্কাটর বাজুবক্টে কক্কণে যে-ব্বনি অামি চিনি
নিয়ত শক্কিত তাবর সংসাবের্ন রুদ্র দাবদাছে
পালিত ছায়ার শান্ত অাশ্রয়ের্র প্রতিশ্র্রি হতে
তুমি ককন নুপু হলে ননঃনস্গের্ন অপ্লুত לৈকতে!

অমি অবিশ্ব广てে রিক্ত? না এখননা নই। যথারীতি

ক্বান্তি... পথশ্রগ …তবু এর্নি মধ্যে অকস্মাং ম্মুতি
লক্ষ মনোছর লেঘে জ্রলে ওঠঠ সক্ষাগর প্রাঙ্গণে
বিপুল গক্ধের ভাবে পরিপ্হুত ক্রপসী রজনী
জানালায় দদখ1 দিল্লে অি অভীপ্সিত পদধ্ধনি।

প্রিয় দিনগুলি যাবে হৃসের্র মতন একে «cকनिয়মের ক্রঢ় মূর্তি ভীষণ জরার রূণপ এসে
 কাকক অর্ শুঁজে নেবে বিশাল সৈকতে। অবশেষে
পাখায় স্থনের্র ভার্র লঘু হতে হতে যাবো উড়়
প্রেম হঢে দুঃ্থ হতে অনুকম্পী হতে বহু দূর্র।

## ডোভাররর উপকূবল

মূল কবিত-Cোভার বীচ। এম. অান্ড অनুর্রচना : अगिয় বস্মু—তৃতীয় বর্ষ, সাহিত্য

অাজ নিশিথের সমুদ্র স্থির। পূর্র জোয়ার্রেন ক্ষণ, দৃব্রে

 পাথ্র্রে পাহাড় অনেক এখানন-ఆঋান্ন অছছ অগভীর জলে

 থেকে অাদ্斤 রাতাসের শ্বাস，তাঢে ক্রন্দন কাঢদর


小াবার্ত জাগতে থাকে। সम্জ্র্র ছন্দ কম্পসান








 পৃথিবীর অাদিগস্ত উপকৃcে নश্ শিলাৰা হৃহীী।
 এ এক অШ জগৎ，বিচিভ，সুন্চর，এ বে স্বপ্পলীন，






## খেলার মাঠে কঢয়েকদিন

## দিব্যप্যতি হাজরা-পক্মম বর্ৰ, ইর্রাজী









 ছ|m!









 बৌ়़ই भিত্য়হিন।



 কदएছ অज्রমशिলাthন







 বললেন যে এঁরা টিকিট না পেয়ে সকলেই ছাজার টাকা দিয়ে সি. এ. বি.-ন অজীবন সজ




 পেলাম।


 স্টাম্পের সামনে এনে দাদড়ন, এবং এল-বি-ডন্ম্য অবধারিত মনে করে সকরলে যথ্ন উৎকন্নিত হয়ে তাকিয়ে থাককন, তথন ঢেখখ যায় বলটি প্রচও ণবগে লেগ্ বাউণ্ডারীর দিকক




 ( बইখান বলা যেতে পারে বে ভারত্তর প্রথম ইনিংসের থেলা যথন শেষ হয় তথন ৫ই




 In Grave Danger. English Defence Crumbles Against Devastating





ক্রিকেট匕ক সাধীরণত বল হক়্ে থাcক＂a game of uncertainties＂। ক’位




 কেলে 斤িলেন। ঢাব্র অাগে তিনি ব্যাট করততে নেণে মাত্র ছয় র্রান করে অাউট্ হত্যে








 পাত্র—মাত্র এক বছবের্র মধ্যে ক্রিকেট－দর্শকদদর মধ্যে কি পরিবর্ভনটাই না ছতে পারে।



 তার্ন অণেই অাবাব্র তিনি অন্ধ্রেলিয়ার্গ প্রথম ইনিংসে তিনটি উইককট নিঢ্যেছেন এব：
 নিয়ে অারষ্ত হ＇ল তুমুল তর্কবিতক।






















 একমাত্র হোপ গোপীনাথ অাউট হয়ে গেচে। এथन কোলাপ্প थামাष্ cক, ज্যl?



























 পড়েন। তাপ্রপইই প্যািিলিয়ান গৌট দিঁ্যে সোজ। হাজত।





















 কুকুর্টি ঢুরকছিল। অサম্পীয়ার কুকুর্রের দৌরাত্মে vেলা বন্ধ কর্র fিয়ে পুলিশ ডাকনেন



 পুলিশেব অবির্ভাব। কুকুরট্টি অগত্যা অাবাব্র মাঠঠ ফিরে এল। থেনোয়াড়র। থেলা

 কঢর্রে পুলিশবাছিনী "re-inforcements" তলব কর্লেন। প্যাভিলিয়ান গেট দিঢ্নে




যে পौচদিন কলকাতায় থেলা হয়েছে Cকান 斤িন মাঠঠ ললাঢকর কমতি ছিল না। সদে অাচছ একদিন এক ভদ্রনোকের টিকিট থেকে পেদিনের্র তারিথটা গেটট ঢেঁড়| হয় নি।


 দিনের্ন তার্রিথট। ছি"ঢড়ে দিলেন।











 श্রতিদ।









 তঅটটl এণোড় পার্রেন নি।

## দেওঘরে : সকাল

## কানनবিহার্রী जগাস্বাগী-ষষ্ঠ বর্ধ, বা:ল!


 ঘাসের বুকেকে সূল্লো বিলযিল-অার কিদ্র নেই;






 ঢেতनায় মুম অানে। সকাল ভো এর cৌ্যে অালো,




## ঘস| দ'আনি

ऊ্রপেন্দু মজু্যদার—ত্তীীয় বর্ব, ইতিহাস
 মাহ্য জন্তু गত 斤িন কাটীয় ?
 থে6ক যায়। এ মাহুষণুল্l বেন মৃত।



 বিচ্রা|kী মন निস্পিস্ কর্ত।



 চলবে। তারপর অগাধ শা⿵্তি, অনন্ত অককার।




 बাত্ৰন। ना, बl, এ অमষ্যব।






 निन কাটt隹।
 তাदत









 conceptions are outdated.

নিশ্য়ই ভাবזছেন, হয় শীঘই বিবাগী হচ্ছি, কিংবা frustrated; নইলে a born

 ఆদিক অাবোলঅাবোল যে ভাবব ঢাত্রও জ্জl নেই।

 बাবার নাও হতে পার্র।




 ভাবলুম，হয়ত সত্যিই পয়সা ননইই। অথচ গন্তব্যে তাকে প্পীছতেই হবে।
 দিঢলন Cকন ？অপনাকে কে অধিকার্র দিয়েcছ অমার personal affair＇এ interfere করতে ？＂

বাপ্ বে，ভট্যে প্রথমে ড’ পা পিছিয়ে এরেছিলাম। তার্র্র ভাবলাম অজকালকা？
 হয়ে উঠচে পাবর।

অরর এক্ছা ধমক，＂কই উত্তর দিতচ্ছুন না যে！＂
অけমি অরও ঘাবড়িয়ে গিৗয়ে বলি，＂Street courtesy＂—বলচত বলচে চো তুৰলে যা ঢদখলুম，সত্যি বলছি ভাই，তার্কিক বরে বল্ধুমহন্লে ববশ থ্যাতি অছছ；কি
 নীরবতা ；মন্ন মনে চিন্তার জট ；সামন্ন পেছন্ন যার্রীর হুঢড়াহাড়ি।

এমনি করে কত অংস্যা খণ্ড থণ্ড ঘটনা জীবনের হাজার ঘটনার ভিড়ে হারি⿰亻⿱丶⿻工二灬

 একাকিনীটি অনেকক্ষধ ধরে তাকিয়ে অাছছন।



 ভর্রা ছোট এক্টা＂হ＂＂।

ছুজনেই উঠে এগিচয়ে অাসে অামার্র দিঢক। অামাব্র একদু ভয় লাণে। উকু
斤িঢয়ে বলে，＂আপনার қ＂আনিট।।＂

ইল্গ অার্রও একদু ঘেঁসে এসে হাসতে হাসতে বলে，＂রাগ কর্লেন তো；যাঙ অামর। reciprocity achieve করলুম।＂

কथাটায় जাহত হই। জবাব দিই，＂কি রাকম，অপনাকক তো অমি অপমন কর্রিনি।＂
 কফि।＂
＂মাপ করচবন，＂বাধী দিচ্যে বলি，＂অামি তত্য কফি থাই না।＂
＂কফি না খlন，অন্ঠ কিছ্র।＂ঘাড় ছুলিয়ে আপ্যায়নেন্র সুত্রে বলে।
 শোধ তুলতে চান ।＂
＂না，না তা বলছি না，＂ক্কুঞ্ম কণ্ঠে বছে，＂তবু তে। বসা যেত।＂



ইলা লৌ匕ড় এসে অার একবার বলল，＂বলুন，যাবেন Cো ？＂

 ব্যবহার্রে কোমল।
 কালো বজের＇Cadillac＇এ।

 শতককর French aristocracy’র মত বোকা নয়। বব্রং ভীষ৭ সেয়ান।।

অনেকদিন পর，এক斤িন মনে হল—বিকেলটা ভযন অमছ্ । সময়ের ঘোড়াটী ভেন
 প্যাটার্নর্র বির্রাট বাড়ী। দারোয়ানরকে বললাম，＂এটা কি Ila Basuব বাড়ী ？＂দারোয়ান
 বাঢদই দেবীর্ন দশ্শন মিলল।
 করত্ত পার্রিনি।＂তার্রপর ব্যग্তোবে হাঁক ছাড়ে，＂হিরালাল，lemon squash নিয়ে
 কবে অসగতত বঢলছিলাম，অাব এতদিন পঢর সময় হ’ল। অমি তো ভেবেছিলুম অপনি ভুলেই গেছছন।＂এক নিঃশ্বাচে সমস্তটট বনে গেল।

এমনি উৎকট অভ্যর্থনার মধ্যে 斤িয়ে সেদিনকার সাক্ক্যেট্র ককটট গেল। ভাবতে
 ছাত থেকে নিষ্কুতি পাব। ধনপতি শ্ব্তেরের একমাত্র কন্তাব্র জামাত। ভাবতেই যেন


 যতই দাড়ি কামাবার্ন চেষ্ঠl কর্রি ততই দাড়ি গুলৌ অাস্ত থেকে যাচ্ছে।

 অব্র তবেই না Employment Exchange-এর সিংহহয়াবের হানা লাওয়ার্গ passport পাবে।


 কিনবে। থামটাকক তাই মরে হল ভেন Cকান মায়াপুরীর রাজকন্যার্ন হৃসদূত। চিঠি যুলা বিশ্ময় আরও বেড়ে গেল।

বিমলবাবু,
অাপনি অর্র কফি হাউসে যান ন Cকন ? সামনের শনিবারদিন Metro-
সামনে অপনাব্ত জন্ঠ অপেক্ষা কর্ণব। অ|শা কর্রি নিরাশ হব না।

> ইতি
> অभনার ইলু

চিঠির পরিসর ঢোট। কিশ্তু prospect বড়। মনট। অগগামী স্থখ্থের্ন স্বপ্নে সাময়িকডাবে
 একটl র্যাপার কিন্নে ঢদব।" পাঠরতত তপু একদু বিশ্মিত হয়ে চাকিয়ে রুইল। মন্র गনে ভাবল দাদা ঢতা এমন মিষ্টিস্থরে ককানদিন কथा বলে ন।


তারপর যথারীতি শনিবার এল। আর অ†ড়াইটট বাজঢত ন। বাজঢেই Metro




 সময় সবুজ রূের গীড়ী থ্থেকে নামল ইলার সেই বাল্ধবীটি। মনটা অাশঙ্কায় ছুন্র উঠল।

তবুও ক্ব্রিমতা এড়াঢত পীবি না। এক ঝললক ছ卜সিব্ন বিনিময়ের্ন পর্রই মেয়ৌি বাে চঢলে, "বিমলবাবু, কিছ্হ মন্ন করবেন না ; Mr. Chowdhury U. S. A. যাচচ্ছন কিনা;



 বার ূবজে উঠঢত লাগল।
"Mr. Chowdhury ; U.S. A. ; farewell ; ইলা।"



 ঘग।।" বলেই রাস্তায় নেনে পড়লাম।

চলঢত চলতত ভয় কর্রছিল, কি জানি পথ্থটাও ক্বত্রিম নয় তো। ছয়ত ঢছথব এই



# রবীঢক্র্রাত্তর যুপে বাঙলা কবিতা <br>  

কবিতা মানবসনের্রি চির্তন অননন্গ-সঙ্গীত।
 কাব্যস্রষমা তৃপ্তু করে ব্রসিক জনের পিপাসা। কবিতার প্রঅাব সব কালেই সমান কিন্তু প্রকাশ-לৈচিত্য ও প্রযুক্তি সম্পূর্ণরূণপ যুগ-কেক্রিক। বাঙলা কাবে্য প্রথম মহাযুদ্ধোত্তর কালে এই যুগ-ককক্রিকতার লক্ষণ স্পষ্টত দেথ্খ। দিল।

রবীক্রনাথের স্ষ্ট পথে কট়েকজন কবি—ক্ুমুদরঞ্জন মল্লিক, কালিদাস রায়,
 থাকিদলেও ঢাছাদদর কবিতা অলস ক্কত্রিমত ও পৌনপুনিকতার সীমায় আবদ্ধ রহিল।




 বল| যায়, র্বীক্র-ধারাব্র ভিত্তিতূমিতে আধুনিক কবিগণ বাঙ্লা কবিতায় নব 斤িগন্তের সক্ধান অািয়া দিলেন।
 দেখ্থে নাই, কিল্তু স্বয়ং রবীত্রনাथ এ্৭ই নতুন যুগের কবিদের স্বীক্বতির সম্মান দিয়াছেন:
'সম্প্রতি বাঙ্লী সাহিত্ত্য নব্য বীতির্ন কাব্য দেখা দিয়েছে, এটাকে অনধিকার্র
 সাছিত্য-কলা-ছৃষ্ঠিতে রিঁকে থাকার দ্বারাই তার অধিকার সপ্রমাণ হয়-পুরাতন
 কथায় তার্থ স্থির সিদ্ধান্ত হবে না।...অন্ত:পুর্রচার্রিণী কবিত অন্দর থেকে সদরে


উত্তর-যুগের কবিতান্র পথিক্নই রবীক্র্র-অন্তর্বর্তী ও-পর্রবর্তী যুগের কবি ঢদহাঅ্মবাদী



সোচ্চার কণ্ডে তিনি মানবতার জয়গান গৗহিলেন ; ঋজু, কঠিন ভাযায় যুবসমাজকক অাহান জানাইলেন স্বাধীনতীর রক্ত-রাঙা পিচ্ছিল পতে:

##  <br> ব্বক্ত জ্মাট শিকল পূজার্র পাষাণ-বেদী।'


 স্বীক্কতি:

> ‘তপন যখন অস্তুমগন ভুবন অ্রম শশেষে
> অামি তপনের ম্বপন Chখি গো পথিক বধ্রুর cবশে।’


‘চাদেলী তুই বল
কোথা c্থকে নিয়ে এলি র্রেপর পরিমল।’
 ज斤नিয়া দিল।


 জীবনানন্দ দাশ, অচিন্ত্য সেনগুপ্তু—বিדৈষষ ভাবে প্রডাবান্বিত কব্রিয়াছিল। উল্লেথের্র কথ, একই সময়ের কবি হইল্লে তাঁছাদদর কবিতায় বিভিন্ন স্থ্র ধ্বনিত হইয়াছিল।
 রোমান্টিক কবিঢদ্র মব্ব্যে জীবনানন্দ দাশ অগ্রগণ্য। নির্জন নিঃসম্ত প্রক্ততি-চিত্রের্ন সহিত


‘হাজার বছর শুধু থেলা কর্রে অন্ধকারে জোনাকির মতো:
চার্রিজিटক পিরামিড—কাফনেন্র ম্রাণ;
বালিব্র ঊপরে জ্যোৎস্ন|-খেজুর-ছায়ারা ইততস্তত

শরীরে মমির ম্রাવ অামাদের—ঘুচে গেছছ জীবনেব সব লেনদদন;




 उ ब्रवषषर्नो:

$$
\begin{aligned}
& \text { 'শালতী, cোমার মন নদীত্র (শ্রোত্র মত চঞ্ল, উদ্দাম }
\end{aligned}
$$

পে অাকাশ তোমার অন্ত্র




 ঘোষণ। কর্রিলেন অাপন অভি্যুক্তি-

> ‘অश্নি-অাখরে অাকাশে যাহার্যা লিথিছে অাभন নাম, অমি বে তাঁদ্য চিনি;
> ছুই তুর্দ তাহাদ্র রথথ, টদ্দত উদ্দাম,
 অহৃাবন কর্রিতে পাট্রন নাই—তাই পুর্木াচন মতবাদ্রকইই তিনি অাকড়াইয়া ধরিলেন।

 जाञ्रूः।






 কাব্যপাঠকের্ল নিকট আধ্ৰুনিক কবিতাকক হর্বৌ্য করিয়া তুলিল-
‘জীবনেন্র সার্র কৃা পিশাচের্র উপজীব্য হওয়া
নির্বিচাত্রে নির্বিবাদদ সওয়া,
শবের সংপর্গ অীর শিবার সদ্ভাব’ - স্মীীত্র দত্ত
তবে ‘भরিচয়’-গোষ্ঠীর বিষ্ণু Cদ মননের কম-পর্রিণতিতত অাজ সহজবোধ্য ও

 গছন্ন অজ ঢাই কবির অন্বেষণ :
'হ্গূয়ে তোমাকক পেয়েছি র্রোতস্বিনী
তুমি থেবক থ্েেক উল্কার মত ছোটটা;
কখনও জোয়ারে অক্ণ বেয়ে ওণো
তোমার সস র্রপ অহল্যার্র মত চিনি ।'
 ¿ৈদঞ্ধ্যুন সীমা অতিক্রম কব্রিতত পার্রেন নাই।
‘পরিচয়ু’-গোজ্ঠীর টনরাশ্যবাদিতার্র পাশাপাশি এই সময় বাঙ্লা কাব্যে নতুন অাশাবাদদর সাড়া পাওয়া গেল।

 বিরুক্ধে কোটি কোটি সাধার্রव মান্মেব্র বিদ্রোছের ইতিব্ত্ত।
 ইতিছাসে :

অমার বিনিদ্র রাত্রে সতর্ক সাইরেন ডেকে যায় ;
অামার ব্রোমাঞ লাগে অযথা নিষ্ঠুর র্ক্তপাতে


‘রট্তে অানन লাল





 মাট্বে মাঢে থেই হাবাইয়াঢছ সত্য，কিন্তু বস্তুত এই কাব্যক্বতিই এ যুঢের সমামবাদী
 তাঁছাদদর কবিতা অগগামী কাঢের প্রত্যুষ প্রতীক্ষীর স্রস্পষ্ট ইঙ্গিত：
‘बひ্নি
রাক্তে রক্তে শ্小ানা যাবে

## জলদ্গষ্ডীর মহাকারলরে ছখক：

ক জ জাগে
ভালব广সার গী থেটক ধুরেল্লা ঝাড়তত ঝাড়তে সগর্বে বনলে উঠব：অウমর！॥’

—স্জ্ভাষ মুঢৌপপাধ্যায়

2৯8৮ সাল ছইতে（ স্বাধীনতা লাতভর পর）বাঙ ল্ল কবিতার নৃতন ঋতুবদলের

 বিভিন্ন পথে পরিচালিত। এ যুদের্ কবিদের মব্যে হরপ্রসাদ মিত，দিঢনশ দাস，বিমলচল্র

 6কউ জনতার্ন সংগ্রাম－পথের সহ্যাল্রী，কেউ বা ছুবোধ্য কল্পনা－বিলাসী।
 পলিমাটির গঠনে নতুন মানব－সমাজ গড়িবার কথ্গ ঢাছাঢদর র্ননায় মুখ্য হইয়ী ফুন্টিয়！ উঠিয়াছছ।

引ঠিবে।

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লোকাচার, ধর্মীচীর, সামাজিক, গার্বিবারিক ‘কিংবা রাষ্ট্রীয় আ†চরণবিধি ও
 থাকক পরাধীন হতয়ে। ফতল, ব্যক্তিতত্বর যে প্রককশট刂 ব্যবহৃরিক জীবনে র্রপীয়িত হয়,




 সাঙ্গ শিক্ষ, সংস্কার্ এবং প্রতিবেশের এক্ট৷ চিরন্তন বিরোধ থাকে এব্ তারই পরিণতি





 প্রীথমিক রতি-র্রেরণা।








 করের্ছিলেন।











 অার সেইটাব্রই পরিণতি হত্যেছছ মানসিক জটিলতায়।











 गানসিক রৃত্তিগুলল যথন কল্পনাদ্গ পাখায় ভর দিদ়্ে সার্থকতায় উড়তত চায়, তখনই তার্র


 তাঁ্রা নিরদেশ করঢে পাররননি। এইইটাই ‘পলায়নবাদ’।
 ছিালন মাক্স।
 পার্রননি। ঠिক এই অ্রান্তি ख্রচ়্ে৬ীয় দশ্শনেও হয়োছ।


 one can defend oneself only by turning away in some direction; if the difficulty is to be solved, it is to be solved single handed...... Another method of guarding against pain, is by using libido-displacements' that our mental equipment allows of, by which it gains so greatly in flexibility."


 ख্রয়েডীয় মনেiদর্শনের মত সুষ্যু এবং সার্বিক অার ককানো মতবাঢদর স্থ户্টি হয়নি।

 প্রমাণ করেছেন, স্বপ্ন জিনিসট। অলৌকিক কিছু নয়, মনেন্রই নিভৃত অংশের প্রতিফলন

 পদ্ৰতিতে প্রতিষ্টিত কররেছেন।
 ধর্গাক তিনি সুপ্রতিষ্ঠভাবে প্রমীণ কট্রচেন ঠিকই, কিক্ত পেই চলান সার্থকত বিণ্লেষণ






[^3]
## বিংশ শতাকীর অঢের্গ

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 ককান অসতর্ক মুহ্র্রে ণেনে যাচ্্ছ বাজাতত বাজাঢত।
"ঘটনাট। অগমীর পিতামছী জ্রেিয়েটটর জীববন ঘটটছিল" দৃছ়তার সক্গে কাছিনী






 ঘনিত্যে এলো, পে এসে পড়ল চিমনি-ঝাiডূদারদের মালিক অত্যাচারী ববের্ত সান্নিধ্যেসন্তান পালনের দায়িত্ব থেকে মুক্ত ছ’ল শ্তামের বাবা। বব ও তার ঢছলেব্র ব্যীথ




 জানিয়ে বলাছ অার যেন তা九ক ঐ বিভীষিকার মুত্থ ঠঠেল ৎদওয়া না হয়।


 বিথ্যাত ইংর্রেজ অপেজা-শ্রষ্৷ বেনজামিন্ ব্রিটেন (Benjamin Britten)। অধ্ধুনিক
 (Troilus and Cressida), ' $₫$ টেল অফ টু সিটিজ্’ (A Tale of Two Cities)
 প্রয়াসও ঢেখ৷ যায়।

 ‘অক্ফেও এড্ ইউর্রিডিসি’ (Orfeo ed Euridice) অধ্ধুনিক অপের্রার পথপ্দর্শক হিেসেবে থ্রসিদ্ধ। কোবে (KOBBÉ)-র ভাযায় "it is the great-great grand-



 গে (John Gay)-ব ‘দি বেগাব’স্ অপপপে’’ (The Beggar's Opera) অমোঘ
 ঢ'ফিও' ( La Favola D'Orfeo )-র নামও জড়িয়ে অছছে।

অধ্যাপক ওয়েস্ট্টরাপ (Westrup) চ゙ঁর 'The Heritage of Music'

 ground, but because in it imagination took control of theory".
 (Beethoven), ভাগ্ন্নার্ (Wagner), কাতালিনি (Catalani), পুচিনি (Puceini) বৌয়ালদিয়্, (Boieldieu), ঘ্ঘলিব্ (Delibes), মুসর্গ স্কি (Mousorgsky),


 ग্থ尺্টি শুধুমাত্র কয়েকটি বিশেষ দেশেই সীমাবদ্ধ নয়, পৃথিবীর বিভিন্ন ঢেশে এথন এর্র ब্রভ্ভুত চচা চললচছে।








 Harewood) मম্পাfিত (কাবেব 'কসপ্নিট অপেন্গ বূূক' বলা হয়েছছ: "When all is said and done, Salome' has unusual qualities, not least its unquestioned vitality. What could be more evocative and suggestive of what is to come than the opening music, which so unerringly sets


| "「হর্রড এf্টিপাস | ... | $\ldots$ | টেনর ( Tenor) |
| :---: | :---: | :---: | :---: |
| হেরোডিয়ী | $\ldots$ | $\ldots$ | মেজোসোপরেরে\| |

( হহ্রডের স্ত্রী) (Mezzo-Soprano)

| বল小गী | $\ldots$ |  |  |
| :---: | :---: | :---: | :---: |

( হহ্রডের কন্যা) (Soprano)
জোকেনাস্ ~... ... বেরিটেট|ন্ (Baritone)

পাচজন জ ... ... চারটি Єটনর ও একটি বেস্ (four Tenors, one Bass)"
 (Der Rosenkavalier—গ্গোলাপের নাইট ), ‘ছি ফ্রাউ ওনে শাটটন্’’(Die Frau ohne Schatten—ছায়াবিহীন নার্রী), 'ডি শ্শোয়াইগজামে ফ্রাউ' (Die Schweigsame Frau-শান্ত নারী) প্রতৃতি বিশেষ উল্লেথযোপ্য। এ ছাড়াও ‘ফ্রিজেনশ, bोগী’

 অপেরাতে বেঠোফেন-এর্ন থেকে মোৎসাট ও ‘দি বেগান্স’স্ অবেরা’র থ্রভাব অধিক
 স্ট্র্টস্-এর পরে বিঃশ শতালীতে বে জর্মান অপেরা-শ্বষ্টার নাম কর্য যায়, তিনি হলেন পাউল্ ছিন্তেমিথ্ (Paul Hindemith——জন্ম : ১৮৯৫ খৃঃ)। এখনও জর্মানীঢত অবাধগতিতে

 (Mathis Der Maler—অझ্কনশিল্পী মাথিস) অজ অপেরা-পিপাস্ৰদ্র্ব কাছে યুবই


"Intense seriousness of purpose does not by itself secure artistic results, but integrity shines throngh 'Mathis', and the opera is perhaps the strongest in composer's conviction in his theme and









 "This opera is the most successful product of modern Italian



 পরিণতির দিকক অগ্রসর হর্যেছে তারই মর্শস্পর্শী কাহিনী ক্রপায়িত হহয়েছে এই অবপরা’র


 ন $ন$ করূত পপরে বালেছ্ন-"It is a succession of musical phrases that clothe the words......it is a mediaeval tapestry, the colours of which have not faded, but still glow with their original depth and opulence." $\quad$ G
 উওল্ফ্-কেরারি (Ermanuo Wolf-Ferrari—ゝ৮৭৬-১৯sbu) এবং <ফরুচ্চিও বুসোনি





modern yet picks up the Opera buffa tradition of the eighteenth century with the utmost grace and learning; it has a vein of lyrical
 সংঢোজিত অবের্গ ‘ডক্টর ফাউস্ট’ (Doktor Faust) খুব প্রপিদ্ধ হয়া বুসৌিি (Busoni) সারাজীবন ধরে গ্যেটে-র (Goethe) রাচনাবলী অধ্যয়ন করেছিলেন। তাই শেষ জীবনে গ্যেটট ( Goethe)-ন্ঋপ স্বীকারের্র ब্রতীক হিসেবে তিনি এই অপেওা
 কর্রছছন।

জাউঢদানাই (Zaudonai) ও পিজজ্ত্ত (Pizzetti) নাসক ছুজন অপেরা-ম্মষা
 (Debora E Jœle) নাদে তাঁদর বিখ্যাত অপের্র রচনা কচর্ছিলেন।






 बৌলিকতার পরিচয় নেয়।


 র্যীববা (Henry Rabaud), মরিंস্ ্য্যাভেল্ (Maurice Ravel), मिলো (Milhaud)

 Espagnole-শ্প্যানীয় সময়) * 'ল্য পোর্ড মাচেনো' (Le Pauvre Matelotদরিए্র নাবিক)।
 Stravinsky—জন্ম : ১৮৮২) ও C্র্রীককাকিভ, (Sergei Prokofiev—১৮৯১-১৯৫৩)। ষ্র্রাভিন্স্ক্-ি-র বিথ্যাত অপের্যা ‘ইডিপাস্ রেক্স’ (Oedipus Rex) প্রথথ রাগিিয়াতে


 প্রてেশ করে। সস্গীতের্ন মাধ্যমেই এর্ পতিটি চর্বিত্রের কৃপ প্রকাশিত হয়। অণেরার্র শশেেে＇প্লৌরিয়া＇（Gloria）নামম সসবেত সঙ্গীত（Chorus）এই অপেব্রার মূল जাকর্ষণীয় বিষয়।

 （Borodin）－এর অপেরার ছুটি বিভিন্ন রীতির্ন সংমিশ্রণ ঘটটঢছ এই অপেরাতত। তবে



 ‘বিলি বাড？（Billy Bud）অর্র অমাদের সেই প্রিয়＇লোছ্ অস্ মেক্ এন অপের্’＇（Let Us Make an Opera）প্রভৃতির শ্রষ্ঠl সম্পক্কে নৃতন ক’র্রে বলতে যা＇ওয়ার সাছস অামার নেই। ‘এ প্যাসেজ দু ইণ্ডিয়া’（A Passage to India）ও ‘এসপেক্টস্ অফ fি নভেল’ （Aspects of the Novel）－এর রচয়িত ইংলনণুর বিখ্যাত সাহিত্যিক ই．এম．ফব্রস্টার্র


 বিখ্যাত কবি ক্রাৗব বেখাতন জন্মগ্রহণ করেছিলেন，ব্রিটটন পববর্তী জীবনন সেখানেই নিজজর আবাসস্থল গড়ে তুলেছছলেন। ক্তাব－এর কাহিনীর চর্রিতের্র সাছ্গ ব্রিটেন অবশ্য

 ছাড়। এর্বিক্ ক্রোজিয়ার্ত（Eric Crozier）－এর কাহিনীর সাছায্যেও ब্রিটেন ऊাঁর
 Williams）－এর্গ ‘f斤斤 পয়সসনড，কিস্’（The Poisoned Kiss）ও ‘দি পিলগ্রিমস্


ইংলার্ড অপেরার কমবিবর্তনের ইতিছাচে বিংশ শতাবীর দান অপর্রিমেয়। ঊনবিংশ


 ঢেশ থেকক অঢপের্গা স্থি্টিতে পিছিতয়ে পড়ে নেই।



 সাথে শ্রদ্ধার সণ্পে অন্তজু ক্ত হবে।

 অగপরা মঞ্চস্থ ছওয়ার সময়ে অগণিত জনতার্ন উন্মত্ত অচচরপ অপেরার জনধ্রিয়তার
 বৃদ্ধির মধ্যে।







 রচনার অবতার্ণা।

(a) 'KOBBÉS' Complete Opera Book-Edited and Revised by the Earl of Harewood. I954.
(2) A Short history of Opera-Donald Grout. Oxford University Press.
(ง) Modern Opera Stories-Gladys Davidson. 1956.
(8) The Heritage of Music Vol. III—Professor Westrup. Oxford University Press.

## ন্যবিশত

## অধ্যাপক ख্র্রিন্মনকান্তি মজুমদার











 দেथছি নতুন শামানি।




—অাফ্ভ ভবানীীুর্ন সাউথ সুবার্বান থোে।


一কিছু পু 位 बাছে Cো?


 পড়ান্ন
-ইউনিভার্সিট স্থানস্ত্রিট্ট গ্রামার।







—হেজমাস্টারমশাই बামার দাদ।।









ーন্ঘবিশত কে？
—下েডপগ্তিঅশাই।

 Бनफ़।
—কি রকग？










—পजিতমশাই মাহৃঠি কিন্তে ভালে।।


 ต ヶ＊＊）







 যূলধনও জমढত बাকন।







অামি কোন বকন্ম বললাম—Cেনিষিশ：।
－凶ই खে চাই স্যার।




 वেথা সरজ নয়। 丁ার জब সং४ম চাই।












 भौजब ना।




 গাহ্রেব্র্য্যাঠtমি ভালো নয় ছর্গ।।

 পেন। ভার্রি স্পর্র হন্য়ছছ দুর্গার।

 ब্যাডিষ্যানালে কেল ক’র্রে যাব।
 হাড় ভভ兀匕 ৎధব। অকালপক কোথাকার।
-«া-ब বলবেন না শ্যার।









 ভোলবার্গ পাত্র নয় গে। ভয়ানক জোৗ ছছলে। শাসাতে লাগল ন্মবিশত－কক Ћঢথ






 কতি হয়।
 কব্রঢতন না। ছর্গাও পিছন্নের্ন বেঞ্চিতে মাথা হেঁট ক’র্রে বমে থাকত নির্বিকার ভাবে। কিন্তু বক্কের পর ইস্কল থোলাব্র প্রথম সপ্তাঢছই অার এক অপ্রীতিকর পরিস্ছিতি। অকার্ে

 তোর বক্কা নেই।

ন্থবিশত－র গলাবাজি তেন দুর্গ ছুটে গেল ব্যাপারটা কি দেখবার জন্য। থ্রিতশোধ

 এইইকু ছেলের এত সাহস！লঘুগুরু জ্গনন নেই！অামাব্র সন্পে ইয়াররকি！অমন ছছলেব্র মুত্থে অাগুন। পা゙ ছাড়，যত সব ছোটরোকের কাণ্।




 （হছমাস্টার। গৌলমালে মাথখ গলান্না টচিত নয়। কিন্তু করি কি！সমস্ত ক্বাসের

 অামার্যন।

সপ্তাহ যেতে না ভেতে ন্যবিশত－র্র অাবান্তর্ব দদথথ অবাক্। কপালে চিন্তার Cর্রখা，


































টটস্ট পরীক্কার পর ন্থবিশত－র সঙ্পে শ্সে যোগস্ম্র ছিন্ন ছ’ল। যতদিন কাটটায়ায় ছিলাম তাঁকক এড়িয়ে চলতাম। হু্টেটের্র মাটঠ ভুলেও বেড়াতে বেতাম না। মাt মাসে

 থবর। অতীতের ছঃて্থের কথা সব ডুলে পেলাম। অভিনন্দনপত্র অসতে লীগল। এক－ দিন চমढক উঠলাম ন্থবিশত－র পত্র পেয়ে। ৎস প্র যেমন গুকুত্মপূণ্র তেমনি মৃল্যবান। যতদূর মন্ন পড়ে ঁাঁর ভাষাই ব্যবহার করছি ：－

অত্শষ কল্যাণनিলয়েয় ，
 নম্বর পাইয়া বৃত্তি পাইয়াছ। ইহাতত অগমি অপব্রিসীম অননন্গ লাভ কব্রিয়াছি।图ভগবানের নিকট ঢতামান্ উজ্জ্ঞলতর ভবিয্যুৎ কামন। কবি। ভোমাকে অভিনন্দন
 অমি তোমার কাছছ অপরাধী। অকার্ সন্দেহেত্ব বশবর্তী হইয়্য। তোমাবক পড়াশুনায়্য যথ্থীচিত সাহাय্য কবি নাই। হাক－ইয়াব্রলি ও টেস্ট পর্রীক্কীয় কম্পীললাব্রী ও

 তোমার্র সাফদল্যর্ ক্বতিত্ব কণামাত্রও অামি দাবি কব্রিতে পাধি না।

মধ্বে ছুর্গ সাংঘাতিক পী屯়ায় অাক্রান্ত হইয়াছিল। জীবনের Cকান অশশা ছিল না। সংবাদ পাইয়｜তাছাকক ঢেথিতে গিয়াছিলাম। করুণাময় তাছাকক সম্পূন
 সকল অপরাধ স্বীকাব্র কব্রিয়াঢছ। তাছার কথায় ब্বাকাশ অন্তরাঢল थাকিয়া অামাব্র

 কর নাই।





$$
\begin{aligned}
& \text { ই তি } \\
& \text { নিত্যছিতাকাজ্ষী ভূমানন্দ শর্ড। }
\end{aligned}
$$

বাপ্পাকুল চোত্খে বাব্রবার পড়লাম পণ্তিতমশায়ের পত্রখানি। শ্রদ্ধ্য় সুপ介্তিত





 সেই অমার শেষ যাওয়৷।

## সমালোচন|

সাহিত্যের গতি ও প্রক্কতি-নারায়ণ চৌধুর্রী; প্রকাশক: শান্তি লাইব্রেরী কলিকাতা ; পৃষ্ঠ ১২০; মৃল্য-৩ং৫।

বর্জমান সাহিত্যের গতি ও প্রক্কতি নির্ণয়ের্ন কাজটি অত্যস্ত ছহূহ। এর কার্র সমীজ দ্রুত পব্রিবব্তিত হহচ্ছু এবং ক্রান্তিকালের বিচিত্র অভিজ্ঞতা শ্রষ্ঠীর্র মনে বিভিন্ন
 তেমনি জটিল। এ ছাড়া কালেব বিচার্পে যে সৗছিত্য উত্তীণ হবার্ন অবকাশ পায়নি সে সাহ্তি্য সম্পকক চূড়ান্ত কোন মত প্র্রকাশ কর্তত গেলে ভ্রান্তির্র স্্তাবনা থাকক।

স্রপর্রিচিত সমাতলাচক নাবায়ণ চৌধুরী অালোচ্য গ্রন্থে আধ্রুনিক বিচিতধর্মী সাহিত্যের গতিনির্ণয় ও প্রক্কতিবিচার্রের প্রয়াস পো়েদছন। বর্ডমান সাছিতত্যন প্রক্কতি-


 তাঁর মতামতের্ন সব্গে পাঠকমাত্রই একমত হবেন এমন অশ্খ কর্গা যায় না, তথাপি সে


সাহিত্যেন্র ভাষা সম্প্ক্কে অালোচনায় লেখক অাপেক্কিক গুকত্ব অর্পণ কর্রেছেন সাধুভাযার উপর। এ-মত নিশ্য়ই তার প্রত্যয়নির্ভ্ব নয়, হালে তিনি নিজে ‘অভ্যাসবশে’ও

 গুরুত্বপূণ বিবেচিত হছত। সাশ্র্রতিক কবিতায় পালাবদলের্র স্র্র স্প্টভাবে শেনতে পেলেও
 কবিদের্র প্রপিধানযোপ্য। সমকালীন বাংল্ কথাসাহিত্যের্য অপাতসমৃদ্ধির অন্তরালে
 সংযোগবিচ্ছিন্নত।। বিছা নi বলে চিন্তা বা সনন বলনেই বৌধ হয় কथাটি স্মপ্রযুক্ত হতত। বর্তমান বিশ্বেব থ্রগতিশীল কথাসাহিত্যের পরিক্রেক্ষিতে উক্ত মন্তব্যেব্র বৌক্তিতত অস্বীকার করা যায় না। এ শ্রেণীয় সাহিত্যের অন্তর্নিহিত לদন্যেব্র কারণ নির্ণয়ে লেখক অধ্ুনিক
 দেছবাদ। আধুনিক কথাসাছিত্যিক মাত্রেরই প্রতি এর্সপ এলোপাথাড়ি অীক্রমণ কতট।
 সাংবাদিকতাধর্মী—লেখকক্ন এ মন্তব্য তর্কাতীত। কিন্তু বর্তমান কথাশিল্পীব্রা র্তিচিশীল








সাহিত্যকন্ন নিষ্夕卜র অভাব ও জনপ্রিয়ততর মোছ বর্তমান সাহিত্যেব্ব মানকক নিম্নগাগী করচছ—ললেখকের্ন এই মত স্চিন্তিত। এ মন্তব্য শুধু বাঙালী কথাসাহিত্যিকгদর্র সম্পরক সত্য নয়, বর্তমান বিব্বেব্র অন্যান্য ঢেশ্রের কথাশিল্পীঢের বেলায়ও সমভাবে প্রায়াজ্য।

 সাহিত্যিকটদর্ব মধ্ধ্য নিষ্ঠীর অভাব ঘটটঢছ এমন মন্ত্তব্য বোধ হয় সমীচীন নয়। সাশ্শ্রতিক কালে এ পর্যায়ের্র সাহিত্য যে অগকস্মিক উন্নতি নাভ করেরছ বা করূছ, তা ঝে-কোন

 ग্থষ্টি হত না নিশচয়ই।




 শ্রচলিত মতবিরোধী হলেও ক্থাটি ভেবে দেথবাব মত। জীবনচিন্তায় মছৎ অఘদ্শ্র্র










 মূল্যবেধেের ग্থি। সে মূল্যবোধ আজ পতিফলিত হচ্ছে সমকালীন সাহিচ্যে—কোথাও
 গতি-প্রক্কতি নির্ণট়ে অগ্রসব হর্লে লেখকের প্রচচষ্খ অধিকত্র সফল হত। তথ্থপি একথা বল। চলে অালাচ্য গ্রন্থে লেখকের সবল চিন্ত। পাঠককর মনবক সাহিত্তেব সনাতন কল্যাণময় অাদর্শের প্রাতি উন্মুখ করন তুলবে।

## অধ্যাপক শ্রীদ্বিজেক্রলাল নাথ

লাবন্যের এনাটমি—ডক্টির শিবতোষ মুত্যৌপাধ্যায় ; অাই. এ. পি. ; ৩.০০।


 এক্ক্রত্রে স্মরণমোপ্গ।

সশ্প্রতি বাংলায় এই ধরনের কয়েকটি বই বের্রিয়েছে। অামাদ斤র্র কনেজের প্রেণি-














 শ্ব-ক্রপ-দর্শন্রন বিচলিত ছবার অবকাশ পাই না।

 করিঢ়েছছন। পর্হিছাসে, অন্তরন্গ সুরে, সখাসশ্মিত ভभ্গিতে তিনি অাসর জমিয়়েছন। আার্র
 রেথ্গাচিত্র।

এক কथীয় বইটি খাসা হয়েঢছ। সৌন্দার্যিমানী ও ক্পপগর্রবিনী মাত্রেই এটি পড়া ঊচিত।

ডক্টর অরুণকুমার মুথ্যাপাধ্যায়

## অমাচদর কথ

## भরীШান ফল্नाকन




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 প্রণবক্কুমার ভট্টাচার্ব（ ৭ম）।
 ব广গ্রি（ ৩্য়）：পুণ্যত্রত দ্ত গুপু（ 8 र्थ）।
ঊ広দ্বি
রাশিবিজ্ঞান ：Сদবব্রত কারফর্মা（ ১স）।
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রাশিবিজ্ঞান : বিভাসরজ্জন ৎদ ( 2স)।








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## বিতর্ক－পরিষদ

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 এর্রাজন। নমন্বারাપ্থে,

সक्জिए বস্ম<br>

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নীপখ ভট্টাচার্य<br>

## বিরামাগার



 ₹ॅव की ?














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বামচ庆 রায়
সष्পाॅक—বিट्रामाभाর

## ইःজাজী ハেगিনার্র





















 মেরামত করা অত্যত্ত প্রয়োজন।





> দিব্যদুচি হাজর্য
> সब্পাদক—ইংরাজী Cमমিনার
> সৈয়দ তনবীর মুয়শ্দ

## ইংর্রাজী অনাস লাইট্রেরি














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## বাংল পাঠচক্র












মলয় মগুল


## রাজनীতি Gসমিনারূ

 Cেই "শ্শাকীর অক্ধকারে" অ !লাदকর অারাধনায়্র মগ্গ।


 इ द্যেছिल।

Prospects and Future of Democracy in India-कल্যাণ fবশ্ব|স
Future of Capitalsm—安ৎল मত
Future of Communism - সগ্জে Cৌস
Theory of Totalitarian State—তপন গস্জে|প|ধ্যায়





 যেন রাজনীতি সেমিনাটর বই-এর সংখ্য। বৃদ্ধি করেন।

পাহাড়ী রায়<br>শিবশংকর বস্থ<br>

## দर्凶न Gगशिनाর





## 







 Сেওয়｜গেল ：

1．Object and Content of Knowledge一 মৃণাল fिরি।
2．There is nothing in the intellect which was not previously in the senses－ ज丁नু কয়াল।
3．Philosophy－futile or fertile—তপনকুমার চক্রবব্তী।

5．Matter，life，mind as stages of evolution－প্রশাত্তকুসার চট্ট্টাপাধ্য়য়।





 অサয়েজজ করা হয়্য।




 নামক এক্টি পবন্ধে ভ্র্ষত ছিল।




নীছাররর্জন চত্রবর্তী


## শাड़ौরন্নত্ত পরিমম


















 Sukhhamoy Lahiri, M. Sc., D. Phil. (Oxon ), assistant professor रुनाढ大 बব: Dr. Achintya Kumar Mukherjee, M. Sc., D Phil. M. B. B S., Head of the Department-kitপ (खाগt











(1) Work Physiology—Dr. Sushil Kr. Maitra.
(2) Regulation of Body Temperature-Dr. D. P. Sadhu.
(3) Adrenal Function in Experimental Nephrosis-Dr. D. Dasgupta.
(4) Succinic Thiokinase-Dr. Rajarshi Majumder.
(5) Coagulation of Blood-Sree Asis Kr. Sinha.

Oxford University থেকক Mr. B. B. Lloyd, Ascorbic-acid in Blood मম্বक्त অाम炉


य



बমল «ায়<br>

## গণিতবিছ্গা ঢসমিনার























 কর্রেন।





গৌ্রহর্রি সাহা<br>

## স্মল্ এরিয়刂 Cগম্স্







 কিन্ত বোগদানকারীর অভাবে Cসটি পল্ড হয়।

 रुয়েছিলাম।





রামচক্ণ রীয়<br>

## ভ্র-ঙ্ঞান-পরিষদ


 এর কার্যাবলী কায়েকট্ট শাখা-প্রশাখায় বিষ্টক :


(v) मাধারন সঙ।
(গ) বিশ্শে সভ।














 প্রশংন্া করেন ।


 প্রশংসা লাভ কার্ছে।


 দির়েদছন সেজন্য foনি সতিাই ধন্যবাছাহ।






## বিশশষ সভ|














 সভাতত তাঁদর সম্পূণ্ণ অনুর্পি্ছিত।

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## भाईけाइत





## आচলোকচিত্র প্বদর্শনী (Photo corner)




## ब্র্চীর अত্রিকা





 অन্তরিক কৃতজজতা ও ধन্ঠবাদ জানাচ্ছি।



রমাপ্রসাদ মুত্যেপাধ্যায়

## সমাজ-Gসবা-সর্মিতি











অমিত মল্জ
সম্পাদক—সমাब-(েবl-मমিতি
PRESIDENCY COLLEGE STUDENTS' UNION


## THE <br> PRESIDENCY COLLEGE MAGAZINE

## vol. 4 Vol- 41

APRIL, 1960

## Editorial

## Student Indiscipline

As we write, the Intermediate Examination in Arts and Science of the University of Calcutta continues, the University apparently undisturbed. Students have stampeded out of the examination Hall, compelling others to follow; desks have been broken, ink has been spilt, invigilators and high officials of the University have been manhandled and ejected. Nothing beyond normal expectations, of course. And therefore the Syndicate decides to let the examination continue.

Over the last five or six years, examination disturbances have become a regular feature of Calcutta life. Amusingly enough, even M.A. examinees complain of "stiff" questions. About the only genuine protest against this state of affairs made so far is the one by Professor Bhabatosh Dutta and Professor Tapas Majumder of this college, who have severed their connexion with the University's Post-Graduate Department of Economics. One wonders whether the significance of this gesture has been appreciated by the University or the students.
"Student indiscipline" has earned for itself a place among the more "fashionable" topics of discussion. Pseudo-intellectuals murmur vaguely about "revolution", about "blowing up the façade of the intrinsically rotten social superstructure" to get at the root of the problem. Diehards bluster about our ancient ideals of education. Both suggestions undoubtedly have their attractions. The former, however, is a trifle impracticable. The latter may be dismissed as at best a Utopian precedent, inapplicable in a modern industrial set-up.

The factors that have emerged, out of more serious considerations of the problem, as the reasons for the present situation, are economic, social and political.

To-day's economic imbalance is too pronounced to be ignored. Education has been inevitably commercialised into a "vocational" process. It
is a means to an end. It is not knowledge or the acquisition of it thay' matters, but the all-important degree, a passport to a job. "Education" being an exchangeable commodity, all obstacles to it ("out-of-syllabus", i.e., out-of-the-beaten-track, questions, for instance) must be therefore summarily removed. The best answer to examination questions is force.

This attitude is fostered by the academic despotism to be encountered in most of our colleges. We are held down to a groove by the examination, the "course", "probable questions". The business of education has been accordingly reduced to the passing on of a basic minimum of stereotyped information. The questioning spirit, the creative urge, is unknown in the average student.

With industrialisation, urbanisation, democracy and growth of masseducation, the impersonal collective has come to be emphasised. The objective of education is to fit the student to a basically vocational bias.

The social factor runs parallel to the economic one. To fit the students into a technocratic background, fundamental studies are becoming insignificant. The social reflection of the present economic position is gradually reducing professors to commercial entities. In the place of the pursuit of education, the modern youth concerns himself with "the pursuit of self-sufficiency in a modern educational set-up'".

The position of the college professor in West Bengal is not at all enviable from the socio-economic point of view. It is extremely unfortunate that many of them feel and show signs of frustration. It cannot be denied that lack of social assurance robs a professor of much of his dignity. The students' contempt for him is perfectly condemnable but not entirely unnatural.

The political situation lends itself to condemnation just as easily. Ever since the days of the Freedom Movement, the students of Bengal have been extremely interested and even involved in politics. Pre-Independence political feelings amongst students had a certain urgency and unity of approach. After the Independence the political passion has lost coherence. The student community has split into groups lacking the former centripetal character. A tendency towards "slogan thinking" has developed. It is very rarely that a student understands, or is even aware of, the precise and entire meaning of the particular -ism to which he subscribes. The result is not only a neglect of studies qua studies, but also a development of insincerity, irresponsibility and entirely unjustified pretensions.

An additional source of trouble is the relation between the Government and the University. The Government supply the funds, and exercise the ultimate control over universities. The clash between political power and academic freedom has not been very happy.

All this is undoubtedly the truth, but not the whole truth. For instance, speaking of economic imbalance, we must remember that even
though economic causes necessarily bring about intellectual impoverishment, it does not follow that the removal of the first would correlatively remove the second. A telling example is that of the United States where economic affluence has only led to a general lowering of intellectual standards.

Neither is it very relevant to consider the social position of the teacher in analysing the attitude of the student. If education, in the ordinary sense, "may be defined as the formation, by means of instruction, of certain mental habits and a certain outlook on life and the world" ${ }_{1}$, social sentiments are not of signal importance in the determination of its quality. It is a matter of communicating "instruction" (not information): the academic structure is necessarily intellectual. It is the intellectual position of the teacher that should determine the attitude of the student. Thanks to the examination despotism and the information-mongering, it is this intellectual position that has suffered most.

Not that the intellectual position of the student is very secure. The so-called student intellectualism thrives on a few carcfully built-up cults of the personality. Mysterious are the ways of the wise: it is impossible to know by exactly what process these select few come to exert such tremendous influence. Scholastic achievements or personal excellence are by no means necessary conditions. However, the cults flourish and undigested erudition is their greatest legacy. It is obvious how very conducive this is to the development of student indiscipline.

We feel that this "unrest" is not by itself a bad thing. What is really deplorable is that its form of expression should be such. A group) of young people breaking out against the established order have not always been proved wrong. The point, however, is that to-day's young people are not breaking out against the established order. Organised student movements have concerned themselves with political disturbances in Hungary and Lebanon but never with our own educational problems at home. If the student feels that the present system of examination, the quality of the teaching personnel and the method of questioning are worth breaking out against, he has the right to do so in an organised protest. Why is he unconscious of this right? Why are undignified and ludicrous walk-outs and rowdyisms the only form of protest he can think of when organised movements are launched in plenty in support of or against more or less remote political problems?

The cult of the personality, of course provides the explanation, and, in this case, the "personalities" are peculiar. The Students' Unions of most Colleges and educational institutions are controlled by "professional

[^4]students" (and amateur politicians). Basically unimaginative, their sole objective is to win college elections. Years of practice give them a certain technical skill at this, and they do win. Perhaps, it was under such leadership that boys in their early teens and even younger children marched along the corridors of the University-shouting anti-American slogans-at the time of the Lebanon disturbances. We do not mean to question their sincerity or even their integrity. It is, we repeat, the quality of imagination that they lack.

We offer no trite suggestion for a remedy. It is obvious that an imaginative and concerted approach on the part of the students is at least necessary. The expression of, or the protest against, student unrest should not be as it is now-sound and fury culminating in futile private or sectional rages.

# A Newcomer's Impressions 

Gautam Charravarti

Fourth Year, English
I had sat for my Cambridge examination and after its completion had come to Calcutta to take the first step towards my long-cherished goal -to enroll myself in the premier college of the country, Presidency (neé Hindu) College. Since I was a newcomer I was not aware of the holidays in this place and I had the luck to see the college premises in the most suitable garb which left a fitting impression upon a neophyte. I saw it in a deserted condition, since it was a holiday. As I had no cicerone to guide me I wandered in by myself, all alone and tingling with expectation.

Nor was I disappointed. My attention was first drawn by the tall, stately trees which rose as high as the massive building; furthermore they were then in full plumage and unshorn of any of their branches. I went ahead and stood under the porch. Directly ahead of me was the broad staircase, the steps hollowed out in places by the tramp of numerous feet and not a few of them illustrious ones. The solitary gong, suspended by a thick chain, was silhouetted against the clear blue sky behind. I wondered how many times it must have tolled the hours to call the students to their task. Then I started walking with slow steps the high-vaulted corridors supported by broad old pillars. A soothing atmosphere of cool
 testimony to the antiquits of the building.

When I had completed my ambers wademas wer the gromed flome
 I then saw the embesed phapue dedicated to the formont sientie of India. Once mowe the spirit of rich herituge of the phowe semated me and I tried to visualise the grat man sturting his dedicated reaconch in there premises which ultimately led to the atomodng diconery thot phants have life. A little distance away the satue of the illustrons wath-maker proudly stoxd. drawing attention to the mochominn mivinated hy ham .und which had made the slumbering brain and heort of Indi.s "1 whine .med tick.

Afterwards, at the chases were held my tirn iepmexion were fomded off. To me the college library was a ooure of undying interen. Howed in a lofty hall it hoarded painsakingly accmamalated teanam beth in
 looking at the vanous busts and oils with which the himay is decorated. I used to marvel at the great deeds of whomehip pethmed be thex persons. Eepectially did I remember Profeown (amell who wan werots
 Khay yan. Many similar asesciations of great men and thein mind were contimatly conjured up by the recods of this colleper which wote on dephen in cases. The library was so cosel and silent, with the gume black thons that fambly sugested a cellar where the wonk of hemmed perme wore stored and ripening to a rich mellownoss of the tancot vintese "O) for a draught of vintage! that hath been (ixded a lomp age in the derp. delved carth." Truls: a draught of such previous higuer would thayport anyone into ecotass. The rest of the college was alo quite imporaive. The spacious classomms with high ceilings, the havy beans. the t.1l deme and windews, the names curved on the perlinhed and bhekened bencher everything contributed to the impression of a tich heritare which the phat exuded.

Such was the impression which I carried aw, with me and I fomed the words of Dr. Rajendra Prasad quite apt "... even as the liwodenc College is no ordinary educational institution ... a wheke which h.w not only witnessed in all its phases the great chanere India has bern powne through in one of the significant perions in hat home histers. but whet has contributed thromgh its alumni in a latke meanure. to the conduce
 another till their culmination in the comery: liberation in Auk'ue. 1947." When I came back after a year I was fully convinced of the acownont.

# Economic Development and the Intellectual 

Pranab Kumar Bardhan<br>Sixth Year, Economics


#### Abstract

'Progress! You politicians are always talking about it. As though it were going to last. Indefinitely. More motors, more babies, more food, more advertising, more money, more everything for ever. ..... Progress indeed!'


A. Huxley,

Point Counterpoint.

It is now widely recognised, though that recognition is often only lipdeep, that economic development is not a mere matter of manipulating your $\lambda k$ or $\lambda c$-the instrument variables of your growth models so neatly constructed and so frequently emptied of even the barest essentials of sociology the ignorance of which is sure to make any development effort ridiculously barren. A proper study of the dynamics of growth should consider along with changes in production functions and other economictechnological growth factors, the vitally important elements of the sociology of the development process, its socio-cultural background, changing value complex and the structure of social and economic leadership. This paper confines itself to only one aspect of the last-mentioned factor: the role of the intellectual in economic development, India being its immediate frame of reference.

No discussion of the 'take-off' and all the economic aeronautics of it can be complete without reference to the pilot and his performance. But the history of 'take-off's at least in important countries informs us that this 'leadership function' was never consciously and directly assumed by people whom we can call intellectuals. The Schumpeterian entrepreneur, despite all his 'dynamic' virtues, was not, by any stretch of imagination, an intellectual. In those days people with a high I. Q. went into Scholarship, into theology and the Church, into administration (first in Germany, and then gradually in the rest of the countries of Europe), into medicine and the law, but they did not enter into the commercial and industrial life of their countries. The then great intellectual centres of Europe--Paris, Heidelburg, Berlin, St. Petersburg etc.,-had very little direct connection with the progress of industrialisation. It was only in the 20th Century that the great laboratories of scientific research established by big corporations and trade
associations harnessed scientific intellect in achieving advances in industrial technique. Even so, much of the driving force of contemporary industrial development in Canada, the United States, Belgium, Italy, Western Germany etc., still comes from outside the educated classes. ${ }^{1}$

The most striking example, in the carlier part of this century, of some sort of intellectual leadership in economic development was that provided by the avant-garde of the Communist Party in Sovict Russia. Lenin, Trotsky, Bukharin, Chicherin, Gorky, Litvinov, Zinovicv, Rakovsky were all intellectuals of a high order. Carrying on the great intellectual tradition of the Glorious Russian Enlightenment-the Russian Renaissance and seduced by their own utopian visions, it was the intelligentsia (incidentally, the term 'intelligentsia' itself has its probable origin in 19th century Russia), and not the proletariat, that had thought up and carricd out the Revolution. And after the Revolution, they not merely engineered the Socialist construction through the political cadres of a semi-militarily disciplined Party but also supplied the necessary intellectual and ideological inspiration. As Raymond Aron puts it with his typical anti-Communist sarcasın, "The emperors of old were often poets or thinkers; for the first time the emperor actually reigns qua dialectician, interpreter of the doctrine and of history." In China, not to speak of the leadership of an intellectual like Sun-YatSen in the past, Communist intellectuals-who are both warriors and scholars--like Mao-tse-tung, Liu-shao-chi and Chou-en-lai are now leading her 'great leap forward'. In fact Communist countries perhaps provide the singular case of a determined band of intellectuals (or workers intellectually inspired) sparking off social and economic progress in industrially backward countries.

In the resurgent undeveloped countries of South-cast Asia and Africa too, the urge for development and progress is felt, articulated and activised primarily by the intellectuals-the most sensitive and voluble section of the people. But in view of the scarcity of indigenous entrepreneurship and its 'Zero-Sum' orientation, socio-structual variables cannot be relied upon for the automatic creation of the conditions for industrial development, as has been historically the case with Western Capitalism, and the task largely devolves upon the intellectuals themselves. The universitytrained civil servants, engineers (social as well as technical), specialists in exact sciences and all the others who form the so-called 'brain-trust' (which Roosevelt mobilised in his New Deal) are to supply the personnel for industrial progress. Economic planning, industrial management, construction schemes, agricultural research and extension work and the various welfare services-all these will require the active participation of a large

[^5]number of intellectuals. The intellectual has to come out of his house-top garret or coffee-house corner.

But emptying the coffee-houses would have very poor returns (both in quality and quantity) unless and until the whole pattern of our education, and more fundamentally, our value system, is reoriented. The need for technical training and the study of experimental sciences and a change in the literary-philosophic bias of our intelligentsia have long been emphasised. Shils has traced the origins of the relative indifference towards science and technology in our classical tradition as well as the traditions set up by colonial administration. He has also drawn attention to the 'xenophile' pseudo-intellectualism so painfully rampant in our coffee-houses as well as secretariats. Intellectual leadership will be fake and misdirected so long as xenophilia afflicts our educated classes, perverts the social tradition and widens the elite-mass dichotomy.

While the intellectuals have thus to remodel themselves according to the growing needs of leadership in economic development, they in their turn have to reshape the cultural pattern of society as much as it is possible for them, and infuse growth-oriented values into it. We know how such dynamic social values, properly diffused, have opened the floodgates of productive ventures in the formative centuries of the now-advanced countries. In the words of Mumford, 'Behind all the great material inventions of the last century and a half was not merely a long internal development of technics: there was also a change of mind. Before the new industrial processes could take hold on a great scale, a reorientation of wishes, habits, ideas, goals was necessary.' This reorientation now in the context of the undeveloped countries has to be piloted by the intellectual class. What is of primary importance is the development of a historical sense and a basic form of rationality among the people. (This rationality need not have its emphasis on accounting and calculation, the zeitgist of capitalism Sombart talked of). Those familiar with the Levy-Parsons scale of social attitudes have underlined the need for rationality in cognition, and intellectuals are to devise systems of thought which permit an open and rational view of the world and instil desire in the people to harness the blind forces of nature or of social systems. It is important to note here how the leaders of the Indian Renaissance tried to galvanise the stagnant society with their concept of secular, human reason-a form of rationality different from that of Hindu logic or of Buddhist disputations. ${ }^{3}$ We also know how an attempt was made to 'dynamise' the Hindu religious doctrines and extend them to a more generalised social and national responsibility by Bankimchandra, Vivekananda, Tilak and others. In contemporary Burma too, we have been told how Buddhism which was formerly of an other-worldly

[^6]orientation, is in a process of subtle conversion to a banner of economic advance. Dating far back into history, the gradual change in the tone of religious approval of economic activities in Western Europe from Luther to the Puritans has been noted by Max Weber and Tawney. It is obvious that the social mutation of religious and cultural ideas (and other 'pattem variables', to use Hagen's term) may not be a totally impossible task.

So far we have tried to cover, superficially at least, the more or less familiar ground of the necessity of intellectual leadership and some possible directions in which it might choose to flow in underdeveloped countries. What is perhaps more controversial is the degree of intellectualism most compatible with the commercial and industrial values of an economically progressing society.

The fact that historically the intellectual class--if there is any such class-has not come out for conscious direction of the development process in many important countrics is perhaps not without a pointed suggestion, and one is not absolutely unjustified in suspecting soncthing basically antiintellectual in the whole affair. America's industrial advance, for instance, is not totally unconnected with the populist tradition in her culture and her typical distrust of the 'eggheads'. France, on the other hand, is a country with a tradition of intellectual maturity (the Paris of the left Bank is still regarded as the 'intellectual's paradise') and it is not a chance phenomenon that she is lagging behind in the march of Western capitalism. Nor can it be totally explained away by reference to her deficiency in certain basic resources, her peculiar class-structure or to certain familial attitudes. In India too, if one ventures to take an interregional comparison, the economically most developed section of her people is not always intellectually the most advanced, or conversely, the most 'cultured' regions have not been very successful from the material point of view. To come to a more concrete case (even at the risk of rousing provincialist suspicions), we may take the example of Bengal. If someone says that her rather luxuriant intellectual growth (even discounting for the not-guite unjustified imputation of intellectual arrogance to her) and the concomitant attitudinal change have not been very conducive to her material advancement, he is not perhaps mercly rationalising the frustration of the Bengalee in the material field, but, I believe, emphasising what is at least a partial truth. It is also remarkable that since the 1920's one can diseern a gradual shift in the Indian leadership to those areas more or less affected by the populist ideology of Gandhism (which emphasises moral fervour but not intellectual sensibility); and Bengal, admittedly, has been one of the least-affected areas.

Generalisations are always oversimplifications. Still a hypothesis will not perhaps be quite illegitimate if it states that disproportionate intellectual development (relatively speaking, of course) is in some way not very congenial to material aggrandisement and a fortiori to industrial growth.

This is no doubt a very blunt way of putting it. But the broad meaning is perhaps clear. Industrialisation may have its own ethics, but in an advanced philosophy of life they might have no place. The positivist rationalism of industrial civilisation has long proved miserably inadequate. ${ }^{4}$ In a developing society apotheosising the cult of science and technology, the intellectual might feel a sense of hollowness (a sense of the 'absurd') and develop a cynical outlook--qualifications which ill befit the leaders of economic progress. The intellectual can hardly be faithful to his job of mass-leadership if his advanced intellect gradually drives him to introversion that produces 'Schizothymia'. This is a state of "critical tension between the person's inner and his outer world which in extreme cases may impair his capacity to maintain normal social contacts. Wherever a stratum of literati has emerged, as Max Weber pointed out, it has shown an inclination towards private intellectual ecstasies, as contrasted with the communal rapture of peasants. This is still true today. The philosophy of contemporary 'existentialism' is basically a product of this process of withdrawal and estrangement from the public realm of reality." ${ }^{5}$ The intellectual's capacity for social (and economic) leadership is thus limited in a very significant sense.

We have spoken earlier of the intellectual leadership in Communist countries. Now the question can be raised whether the same anti-intellectual bias cannot be discerned in the collectivist-materialist ideological inspiration of economic development in these countries. The development of the forces of production has been underlined as the great theme of history. The Marxist eschatology flattering as it does in Russia the messianic idealism of the Slavs (or in China, the nationalist urges whipped up by centuries of foreign domination), the myth of proletarian liberation and the cult of technique-all these have produced a mass hypnosis for the fanatic endurance of the rigours of rapid industrialisation. (The great 'purges' of the 30 's not merely rid Stalin of his political rivals but also purged the Soviet Communist movement of the intellectualism that vitalised its earlier leadership). When the exigencies of Communist industrialisation circumscribe the intellectual horizon to the narrow confines of MarxistLeninist dialectics, Socialist realism, forced optimism, Pavlovian reflexology and a particular form of genetics and biology, the true intellectual who has not prostituted his soul is bound to feel crushed. Boris Pasternak's is a tragic figure.

If the course of economic development of a society is influenced by

[^7]
## ECONOMIC DE\ELOPMENI AND THE INTELAECTLAL

its intellectuals, its exigencies in turn might thas affect the course of its intellectual development. A sociology of the intellectual throughout histors shows how he has changed with the change in the 'structure' and 'function' of society. In our times, as the logic of industrial civilisation involus a supersession of culture by technology. excommunication of 'art for art's sake' or pure research, and emphasis on the mamipulative aypets of knowledge, the decomposition of the intellectual process is bomed to we in. The growing society will no doubt require the services of engineres, factory managers, writers, professors and psychologists. But the comtinurd neglect of humanistic values will ensure it only the supply of techmerrats, bureancrats and the 'engineers of the soul' -not the free intellectual," the full cultivated man. [It is for this, and not, as Mr. I. P. Desai thinks (The New Elite, Economic Weekly, July 1959). for the political constraimt of catering to the incorrigible spiritual sensibility of the Indian people, that our politician-intellectuals like Nehru and Radhakrishnan 'rarely miss an opportunity to emphasise humanistic values' after 'jutifying, culogising and supporting science and technology'].

This paper is not meant to belitule in any way the imperative meresity of the intellectual's leadership in the under-developed comentios now lamehing out an industrial career. On the contrary; it has alteady mphasised that in unequivocal terms. In fact, it was the 'creative minority' to use Toynbee's term, that has alwass solved the problems of man in hivery Once more in the hands of one such ereative group has devolved the tack of pulling the backward economies out of the quagmire of stagnation and grar them on to the path of econonic prosperity. But always it has whe remembered, as Tawney once cautioned us, that eonomic ambitions are good servants, but they are also bad masters. Harmessed to a social purpose, they will turn the mill and grind the com. But the question to what end the wheels revolve still remains. This is the big note of interrogation of our age.

[^8]
# On Saying No 

Samir Das<br>Fifth Year, English

> One half of the troubles of this life can be traced to saying yes too quick and not saying no soon enough.

- Josh Billings.

Are you one of those people who find it difficult to say no? I am. I find it next to impossible. And the money it costs me. And the time. Plus the worry. My goodness!

I suppose those people to whom one ought to say no admit of a twofold classification-friends and strangers. Take the strangers. Some time ago a man landed on my doorstep with a huge string of onions. He had a bicycle with him and the onions dangled from the handlebars like a bunch of outsize grapes. He had come from Bihta, he said, him and the onions.

Now I didn't want onions; and even if I had, I could have bought them from the greengrocer across the street. But there was something singularly tragic in the contemplation that this man had pedalled all the way from Bihta to Patna just to sell me onions. And the cold fact that onions were available locally made the tragedy all the more poignant. Somehow he reminded me of that frail, old, Wordsworthian character of Resolution and Independence, undaunted by the batterings he had received, carrying with him his own fortitude and the necessities which an unjust state of society had laid upon him.

And so, as you have imagined all along, I bought those onions, a whole wedge of them. That was nearly a year ago. Most of them are in the larder still.

Then there was that water-softener man. This loony had the impertinence to stand on my doorstep and tell me that my water was hard. For a nominal charge, he hastened to add, he would soften it. (Somehow or the other it was firmly ensconced in his gray matter that fifty rupees was a paltry, insignificant sum that I could without the slightest of misgivings bestow upon his humble self for the inestimable good he would do me). I contested his attitude. I denied point-blank that my water was hard. But the man was manifestly made of sterner stuff. He produced facts and figures. He embarked on a laudatory discourse about acidulous waters, hepatic waters, sileceous waters, chalybeate waters, ferruginous waters, and goodness-knows-what waters! Honestly, I would have given
in at this stage but there was no denying the man's oratorical onrush. He spoke at some length about ordinary scaps consisting of the soluble sodium salts of stearic acid. palmitic acid, and oleic acid; and finally ended with some tripe concerning the use of sodium hexametaphosphate in the "Calgonisation" of water ("Whew !", I muttered under my breath, "that sure was something.")

Frankly, half of what he said was unintelligible gibberish, but by the time he had finished I was convinced that the next time I took a bath I should emerge from it black and blue with bruises. I didn't particularly cherish the prospect of massaging my painful body all over with "Iodex". I instantly bought that miracle contraption -the water-softener.

There are other people who ring the doorbell, men with combs and laces, salesgirls with anything ranging from toilet soaps to curry powders, organisers of Church fêtes, nuns and children. If I find it difficult to say no to men with combs and laces, I find it totally impossible to say it to nuns and children. To do so would be morally reprehensible, almost caddish, like hitting a man when he's down. The nuns and children instinctively seem to feel this, for they certainly gravitate to my door in ever-increasing numbers; and they seldom go away empty-handed.

Nor do my troubles begin and end at hone. Sonntimes I walk into a shop to buy, let us say, a shirt. As the assistant wraps up the shirt, he says, almost casually:
"Anything else today, sir? Vests, bush-shirts, trousers, ties?"
Now, when I entered the shop I did not have the slightest intention of buying anything but this shirt. Bush-shirts and ties were farthest from my thoughts. But of course, it is true I need some more bush-shirts. Yes, I say, bring me your bush-shirts. Ties? Let me have a look at them, too.

My experience with the barber is even more mortifying. When he has cut my hair he casually suggests: "Now, sir, how about a nice little shampoo?" Note how cunningly the word 'little' is interposed: it will take a second, it seems to imply, and will cost you next to nothing.

Now, if I happened to be a No-man I would reply quite simply, "No, thanks," and leave it at that. Even if I was but half a No-man I would say, "I don't believe I really have the time, thank you," or "Not today."

In any case I don't want a shampoo for the simple reason that I can wash my hair for nothing in the lovely soft water I have at home. But I am afraid that the barber will think me at best dirty and at worst mean; so I reply: "A shampoo? Why, that's the thing. Splendid." And another fiver goes, almost literally, down the drain.

If this is the sort of mess I land myself in with strangers, it is far worse with friends, for with them one's sense of obligation is stronger. Not real friends, of course, to whom one can say just anything, but would-be
friends, acquaintances who one thinks might become friends and, as things turn out, don't.

Last autumn, for instance, a would-be friend requested me to spend a week-end at his cottage in the country. I eagerly looked forward to this visit, to the would-be friendship blossoming into a real friendship. But no sooner had we finished our lunch when he came forward with the startling suggestion: 'I've nothing laid on this afternoon. I thought we might chop up some firewood."

Now that was a little too much. If there's one thing in life I really can't abide, it is chopping up firewood. (You see my physique does not exactly appreciate this brand of nuisance). But what could I possibly do? Say I didn't feel like it? Pretend I had a pulled muscle? No, it was as clear as daylight that there was nothing to do but chop up firewood. And not only did I lose a beautiful would-be friendship but very nearly two fingers of my left hand as well.

Dinner invitations are another thing. Sometimes I run into a wouldbe friend (would-be on his part, not mine!) who says:
"My wife and I would like it immensely if you could dine with us sometime next week."

I say I am not quite sure what I'm doing next week. But the man is not to be repulsed. He would ring me up in a day or two to find out, he says. And sure enough he does.
"About dinner," he barks into the phone, "we can offer you Monday, Tuesday, Wednesday, Friday and Saturday."
"That sure is bad luck," I respond politely. "I've rather a full week, and as it happens Thursday is my only free day."
"Oh, that'll be all right," he says, "I'm sure we can shift our programme a little to suit you. Please hang on a little while I have a few words with my wife."

I instinctively realise that any such consultation is unnecessary. There is simply nothing that can come between them and me and Thursday. And nothing, to be sure, does.

Clearly I am not the right sort to write an article about saying no. I do it so seldom. Yet I can think of plenty of people who would write such an article admirably. Chou-en-lai, for instance. What a corking piece he would write.

And civil servants. They could certainly furnish us with tips. And policemen on parking duties. And people who are supposed to sell tickets for test matches and shield finals. And girls, yes, very young, very attractive unmarried girls. Now there would be an article worth reading.

# Pure Poetry 

Paritosh Sanyal<br>Fifth Year, English

Life was none-too-short for A. E. Housman to concern himself with the 'Name and Nature of Poetry', and A. E. Housman is a celebrated poet. The bare fact is by itself a sufficient reason why in no discussion of pure poetry his view on the subject can pass unnoticed. For, when a poet -especially a poet like Housman-comes to talk about poetry, he has 'nature's prerogatives' of course. But prerogatives at times lead to a total loss of reason.

His essay on Reading Poetry is strangely provocative. It so completely overlooks the problem quite intimately associated with creative activity. Pure poetry, he maintains, will suffer no obtrusion from any 'extraneous' element like nobility of sentiment, greatness of the subject, meaning, philosophy and other things of the category. Pure Poetry is exactly the sort of poetry which has, he thinks, only an emotional impact on the percipient.

But the experience poetry expresses is part of the total imaginative experience of the psyche. When these emotions rise to the conscious psychical level and clamour for an expression they cease to be pure emotions. Relational activity of the mind co-ordinates one individual experience with another and thus turns the whole process into a significant pattern.

So it is that when Housman declares the following piece of poetry to be entirely immune from the degrading element of intellect, one is not sure whether he is talking sense:
"Tho' thou art worshipped by the names divine
Of Jesus and Jehovah, thou art still
The Son of Morn in Weary Night's decline,
The lost traveller's dream under the hill."
--All this is fine. But one is not sure whether it is free from the intellectual element and whether it is independent of the subject too. Over the first three lines you will probably sway in an emotional stupor, if you happen to be of mawkish disposition; but when you come to the fourth, you will have to be a little alert: You will pause, and ponder, and relate 'The Son of Morn' to 'the lost traveller's dream under the hill' for a genuine appreciation of it. To put it the other way about, the whole affair gains in emotional richness only when you have succeeded in relating these two images, and this relational activity is intellective. However much thin, the
intellective element is always present in an expression of emotion. Now this emotion, even though it is very finely distilled, is not independent of the 'subject'. The subject, in case of poetry at least, means something very different from the episodic content. The subject in poetry refers to the whole imaginative experience that leads to the genesis of poetry. When this imaginative experience is particularly rich and significant we have poetry elevatingly expressed. The emotional content is therefore not independent of the subject, nor is poetry purely emotional. Pure poetry, as Housman understands it, can then only be found in "the Lydian melodies of Beethoven's music".

Indeed, Housman's view suffers from an innocence of the fact that poetry has a composite organic character and that one can hardly disengage the constituent elements without doing prejudice to it. For, what exactly do we mean by the word 'pure' used in connexion with poetry? The word as used elsewhere refers to something 'not-pure' and carries with it an idea of the capability-at least formally-of disengaging the inferior degrading elements from it. When the word serves to narrow down the socpe of a specific literary act like poetry, it possesses no such meaning, however. It refers rather to its composite, unified character. That is why, when Housman says that pure poetry is independent of verbal music, nobility of sentiment, greatness of the subject, tyranny of the intellect, and a thousand other like things, he seems to misconceive the character of poetry as well as the specific application of the word 'pure' here.

For a more sensible approach towards the subject one feels very much indebted to Middleton Murry, although, I will confess, I have found his idea of pure poetry rather inconveniently wide and inclusive. According to Murry, pure poetry "is the mating of the word to entire mental experience of thought and emotional field experienced as one......." But, let alone pure poetry, is not all poetry an act of mating of the word to the mental experience in its totality?

## "We are such stuff

As dreams are made on, and our little life
Is rounded with a sleep"-of course, it has brilliantly "fixed words" upon the mental experience in its entirety. But is not the ejaculation, 'we are like dream' of a man who is half-way towards one of the dark verities of life, in its own way (-I will lay stress on the phrase -) a perfect fitting of the word to the mental experience in its totality? But is it poetry on that account?

Murry's position is, in fact, a little peculiar: any stuff that has found the right words for the total mental experience is poetry, and pure, too, for the very same reason. I am afraid the logic is not sound. Indeed, if weather-saws and nursery rhymes are not poetry, while Dante's fusion
of Thomistic philosophy in poetry is an excellent thing, it is not that in the former instances the word has been ill-mated to the entire mental experience. It is rather because the weather-saws and nursery-rhymes kiss the earth too earnestly.

In order that it may be worth the name, poetry must call up the right word for the unified mental experience. But everything that does so is not poetry, and even when poetry, is not pure poctry. Murray's critical formulation does him an evident disservice by making a curious implication that any poetry, if it is poctry at all, is pure poctry. To this Murry would probably retort (and actually he does as much) that pure poetry is what so places the word as to bring out the mental whole in all its vividity. The qualification, however, would at best mean that anything that can bring out vividly the mental whole by mating 'the' right word to it is poctry, but would not prove his corollary to be true. Murry's definition is, indeed, like a misshapen cap that fits anybody in general but nobody in particular. It very well points to the composite, unified character of poetry, but does not get one far towards pure poctry. What is pure poetry then? Poctry that retains this character in the maximum possible degree is pure poetry.

Let us now try a few instances and see if they are 'pure' :
"Memory hither come
And turn your merry notes;
And while upon the wind
Your music floats
I'll pore upon the stream Where sighing lovers dream, And fish for fancies as they pass
Within the watery glass"-
This is fine: I am prepared to go thus far and no further to call it pure poetry. Why? The answer may be found in Housman's own reasons for calling it pure poctry: "That answers to nothing real; memory's merry notes and the rest are empty phrases, not things to be imagined; the stanza does but entangle the reader in a net of thoughtless delight". Again, that much-too-handled line of Keats-" $A$ thing of beauty is a joy forever." This is a categorical statement cum verbal felicity; and I have nothing to say against its sheer poctic quality. Further-
"As proude Bayard ginneth for to skip
Out of the way, so pricketh him his corn
Till he a lash have of the longe whip, Then thinketh he, 'Though I prance all biforn, First in the trace, full fat and newe shom,
Yet I am but an horse, and horses' law
I must endure and with my feetes draw.'"
-This is rather beautiful in its naive, lisping way. But the false note of intellectualism seems pronounced as one sees that Chaucer is here illustrating his own conception of 'law of kind' by a superimposition of rationality on a 'cornfed horse'. Furthermore-
"A little learning is a dang'rous thing;
Drink deep, or taste not the Pierian spring."
-I will admire the versification, the neat symmetry of the couplet, the earthy sagacity that underlies it. But this is not pure poetry. Poetry here exhausts itself as soon as the meaning is laid bare. It cannot retain the organic compositeness.

The instances just considered are nothing if not fine. But none of them has that particular property we are looking for-that absolutely complex and homogeneous character which is the absolute attribute of pure poetry. There is that mating of the word to the mental whole which Murry so urges. But the absolute unity of thought and emotional field are not to be found in them. Now consider the line in which Housman did not find pure poetry. "Fear no more the heat o' the sun." My sympathy, however, all goes to this cast-away decanter. It gives us the very thing we are looking for. It gives poetry unadulterated. This is a unique amalgam of Mozartian simplicity and grand morality, of spiritual serenity and smooth-flowing rhythmic unity, of the religion of man on earth and his rationale of it, too. Here is that absolute unity. Here or nowhere is pure poetry.

Indeed, it is this sort of poetry alone that can retain its unified character in the highest degree. Pure poetry is, therefore, the sort of poetry that employs significant symbols. Of course, poetry itself is a symbol-symbo! of unity, of coherence in the midst of chaos, of a gleam from the world beyond that we would so love to inhabit. And in pure poetry I would like to have symbols twice imposed.

I am reminded that roughly from 1919 to 1928 the swan is a recurring symbol in all significant poems of Yeats. The poet had gone through a long deep meditation, resulting from spiritual cross-currents, before he actually employed the symbol. This explains why in 'The Wild Swans at Coole' the swan should be the symbol of changeless passion, of solitary pride in 'The Tower', and of the voyage of the pilgrim soul of man in 'Nineteen Hundred and Nineteen'. This is just as it should be. For, a symbol is the result of a fusion of all the levels of consciousness into something extra-mental that has gained in richness through long subconscious associations. One example will suffice:
"Or that of the hour
When the swan must fix his eye

Upon a fading gleam, Float out upon a long<br>Last reach of glittering stream<br>And there sing his last song."

One aspect of symbolism, as Herbert Read points out ('The Meaning of Art') is "a disintegration of the intellect or reason." "The artist, whether poet or mystic or painter, does not seek a symbol for what is clear to the understanding and capable of discursive exposition; he realises that life, especially mental life, exists on two planes, one definite and visible in outline and detail, the other-perhaps the greater part of life-submerged, vague, indeterminate. A human being drifts through time like an iceberg, only partly floating above the level of consciousness." The artist tries to "realise some of the dimensions and characteristics of his submerged being, and to do this he resorts to various kind of symbols". That is why, I will conclude, pure poetry is symbolist poetry-poetry where the composing elements are all dissolved and thus turned into another complex, indissoluble, organic unit.

# Pirenne and the Decline of Antiquity 

Dilip Kumar Chakraborty<br>Fourth Year, History

As an economic historian Professor Pirenne's research was mainly on the early 'decay' and the subsequent 'revival' of the Mediterranean trade and commerce. It is the former problem which forms the theme of his posthumous publication 'Mohammed and Charlemagne'.

According to Pirenne, "of all the features of that wonderful human structure, the Roman Empire, the most striking, and also the most essential was its Mediterranean character. Although in the East it was Greek, and in the West it was Latin, its Mediterranean character gave it a unity which impressed itself upon the provinces as a whole. The inland sea, in the full sense of the term mare nostrum (our sea), was the vehicle of ideas, and religions, and merchandise", (Page 1). In the words of Pirenne again, "thanks to the Mediterranean ....... the Empire constituted, in the most obvious fashion, an economic unity. It was one great territory, with tolls but not custom-houses. And it enjoyed the enormous
advantage of a common monetary unit, the gold 'solidus' of Constantine, containing 4.55 grammes of fine gold, which was current everywhere", (Page 3). This situation continued upto the eighth century. The Germanic invasions destroyed neither the Mediterranean trade nor what may be regarded as the truly essential features of the Roman culture. But the situation changed owing to the advent of Islam. By the middle of the eighth century the Arabs had planted themselves on all sides of the Mediterranean. They had got hold of the coast of Asia Minor and the north of Africa. They also controlled Spain, Sardinia, Corsica, Sicily, and the Balearic isles. "The Christians" said Ibn Khaldun, "could no longer float a plank upon the sea". The occidental trade and commerce were choked. Western Europe had to fall back upon its own resources. Land gradually became the main wealth. The consequent social change was soon discernible. "It was the end of the classic tradition. It was the beginning of the Middle Ages and it happened at the very moment when Europe was on the way of becoming Byzantised", (Page 164).

Pirenne's argument is written in his usual provocative manner but it seems to evade a few problems which must be considered if we are to accept his thesis.

According to him the transformation of Western European society began in the eighth century A.D. and that also was due to a totally external factor-the advent of Islam. But we know with certainty that "this trans. formation of society in the western provinces of the Empire had already begun as far back as the end of the second century A.D. Its leading feature was the decline of the municipalities and of the middle-classes and the reformation of society on the basis of two classes of landowners and peasants". ${ }^{1}$ Slavery was no longer productive. It led to technological stagnation. The free peasants and the slaves of the empire were gradually transformed into serfs.

We should also note that the dependence of mediaeval Europe on land was not due to the 'bottling up' of the west; it was due mainly to the drainage of gold to the east which started as early as the first century A.D. Professor Trevor-Roper elaborates it beautifully: "It was a drainage of gold that reduced Europe to its natural dimensions in the world. The Romans, a poor but warlike tribe, had conquered the gold and thereby the trade of the world, and drawn it westwards; now by a 'perpetual haemorrage' it had run back to the East. There was no purchasing power in Europe nor the military power to recover it", (Historical Essays). The fact that the far-flung luxury-trade of Rome must have carried away an enormous amount of gold from her is now beyond dispute. Pliny's lament is well-known. How was the Roman currency fitted into the alien economics of recipients far beyond the boundaries of the Roman Empire? On

[^9]the basis of archaeological evidence, Mortimer Wheeler thinks that "for the most part, it was employed not as currency but as bullion". (Rome Beyond the Imperial Frontiers). Thus the disappearance of the gold coinage modelled on that of Rome during the seventh or eighth centuries was doubtless owing to the necessity of paying for imports from the East, with an adverse balance of trade.

The Arabs, then, did not have a big role to play in this transformation. The 'Middle Ages' began not with the coming of the Arabs, but with the internal process of change (partly resulting from the non-productivity of slavery and partly from the decline of trade and commerce due to the drainage of gold) that had been going on in the womb of the Roman society itself. Pirenne is wrong in ascribing this transformation to an external event like the advent of Islam.*

# The New Moon: A Sketchy Sketch 

Syed Tanweer Mursheb<br>Fourth Year, English<br>-and Satellites

It would appear that in so far as the students of Fine Arts and specially of Poetry are concerned, the moon being brought within easy reach of the earth would be undesirable in the extreme. And it is with growing apprehensions, no doubt, that students of Poetry are viewing the spaceflights of rockets, and vanguards and sputniks. They completely ignore the fact that man has made tremendous progress in the field of technology (both in the horizontal and vertical directions!), and instead of applauding their incontrovertible skill and ingenuity, they assume a lugubrious look, for the existence of the Muse it at stake.

Others abide their question, but the moon is free. So far we have succeeded in discovering next to nothing about it (or should we say 'her' ?).

The classical attitude was largely determined by the fact that the moon had so long remained behind an impenetrable veil of mystery and awe. It had defied investigation: it was an enigma. And pocts like nothing better than mysteries and enigmas.

[^10]An examination of the history of Poetry will reveal that the moon, and the entire solar system, has been a subject of poetry through the ages. It has been associated with romance and mystery, and multifarious virtues and qualities have been attributed to it. From the times when Sir Philip Sidney looked at the moon and spotted the resemblance between her inconstancy and his mistress', from the times when Kent made sops-o'-th'moonshine of an occasional Oswald or two and aired dark intentions of sending them cackling to Camelot; to the time when she shone on the Empress ${ }^{1}$ of Blandings, worried at the sudden (and unexplained) increase in the number of Parsloe-Parsloe (Bart.)s, infesting the Castle, and when, like a strong, silent goddess, she presided over the courtships of Barmy Fotheringay-Phipps and Catsmeat Potter-Pirbright, the moon has held her ground unchallenged. Incidentally, Keats and Coleridge attained supreme imaginative heights in describing the moon which served the chambers of Madeline and Christabel. One reads of lovers flying in the moonlight in Keats' "Eve of St. Agnes". Modern lovers do not fly: one can visualise a pair of them strolling in Hyde Park of an evening. "The moon", says the young man, pointing it out with his umbrella. The girl says that she had noticed the moon. So saying, they pass on their way. But the good old days are gone, or rather, going. Today the Explorer photographs the wrong side of the moon.

The student of Poetry would not like this state of affairs to exist, for what disappointments will be attendant upon a knowledge of the truth one does not know.

I, however, have no such apprehensions. The soul of the poet should, by the very definition and conception of the term, be adventurous. We have taken it for granted that a knowledge of the moon's activity will mean for the poet a loss of poetic subjects. This is not quite correct. For aught we know we may discover some unthinkable and unimagined beauties on the moon. Instead of losing we shall make a positive gain.

In passing, a point. The moon classically was "luna"-hence lunatics. Undoubtedly the lunatics-the modern "moonstrucks"-would welcome a comradeship with the moon. The ancients, we are told, looked at the varying aspects of the moon and predicted the weather. Possibly the tradition is indirectly carried on in modern weather-forecasting circles. Joy and gladness shall be theirs. They look forward to "Moonbeams from a Larger Lunacy".

[^11]
# Encounter 

Sasthibrata Chakravarti<br>Fourth Year, Physics

She was boarding a tram, the day I first saw her by chance.
It was Saturday afternoon. College had just given over. There was a slow viscous drag in the air. The day had spent itself. There was nothing new about this particular Saturday. It had started as always, with a pregnant, insistent Sunday quivering behind. It had lashed and fumed in hopeless despair, as before. And now suddenly, it whimpered out, tame insipid innocuous. Saturday was gone. What remained was its inert corpse, meek and passive but odious. I strove out of College into the thick of this nullity, thoughtless. It was the same dead seene. Those little grey urchins in loin cloths confronted me at the gate, persistent and demanding. I wished to evade them and hurriedly scuttled across to the pavement. One little fellow followed. Tenaciously he pursued me. Here and there among the maze of drifting men he tried to square me. But I dodged him well. Till finally we came to the terminus. Then I was caught. Trapped between his impotent beggar's bowl and that queer burning sensation that revolts against 'Resist no evil'. I couldn't fling hiin pity even in the shape of a small copper coin. I would have to escape! Escape from the vicious clutches of this gigantic inhuman robot that was masticating me, moment by moment, into shapeless protoplasm. When unexpectedly my tram came. He knew I would be free of him at last. He knew that he would have to let me go. He hated the tram for coming now. So he caught at my leg and tried to tag me with him. I was made helpless. A flush of red hot anger swept through me. I kicked him and jumped inside. Just then, I saw her getting in as well, into the same tram. Shot; I bathed myself out of passionless lethargy, embarrassed, ashamed, but as live as an electric wire.

She had whipped me into a living, thinking, human being with pride and passion. Her cool impassive stare had churned the depths of conscience in me. I wanted to come to terms with her. I could not wage war on all fronts. I was too weak for that. And it was futile to attempt to pierce her inhuman mask as a foe. She could not feel. That is why the girl in her was so enchanting. There was lure in her mystery.

It happened again and again. This tram ride together. She seldom spoke. She did the same things with ruthless, automatic regularity. Waited for her tram at the same wearying time. Stepped into it with the same monotonous propriety. Took her seat in the same pontifical
manner. She was too perfect. Too rigorous to be human. So that she was almost a deity. Strangely alien in a frail erratic world. So remote that one could feel her inert body, soulless. She took leave of herself whenever I sat beside her. Yet she held me strangely. I could not fight her as I had fought all my women before. I wanted to be at peace with her. For she was not a piece of cloud being wafted in the breeze. She had a mind. She could give me anchor.
'You like formality ?' I queried one day. Her dark heavy lashes shot up instantly, alert. I persisted with a smile. Pensive, resentful she stared at me. As though I had surprised her in privacy. There was a brooding depth in those wide black eyes that haunted me. I wanted to scream and run away.
'Sorry', I said, 'I'm sure you do'. Those words rolled out of my lips, unconscious and ashamed. I felt bitter with defeat. She was isolated, neutral, self-sufficient. Intrusion she despised. A slow scorching hatred piled up in my throat. So that I could no longer speak. But croak.

We continued in the same tram together. Usually I got down at my own stop and she went on alone. Today I decided I'd follow her. I was so steeped in shame that I sought to be reckless. This cold block of stone by my side, incited me. She was so self-contained that there was no way of mortifying her. I was helpless with rage. My home-stop came and flew past us. I did not get down. Her full deep eyes were set in scorn as she threw me a measured glance. I felt as if an arrow had pierced me. I winced. This made me foam with anger. 'I would see the end of it', I thought.

A slow dreary scene slid past our window. There were the same halfdead men who had wound their watches at six in the morning; the same half-stripped women; the same smothered children. Altogether the same insipid world that had brushed past this window yesterday, last week, last year. And yet she looked out into this deadly monotony, calm, unperturbed, almost dead herself.

She lived on the outskirts of the town. We went as far as the tram could take us and got down. She spoke hostility with her eyes. I was a stranger whom she had known only for a month. She saw me everyday yet persisted in denying my existence. I knew she could not hold out much longer. You cannot fight a man for long if he wishes to be at peace with you. She had reached her last tether. Her defence was about to crumble. And so she was making a last desperate effort before surrender. I walked apace with her.

She turned into a narrow mud lane that branched from the tarred road that brought us from the city. Small happy cottages guarded us on either side. Walls of caked mud and dung hung contentedly on the
bamboo skeletons of these slow leisurely homes. There was peace here And a strange cool quiet that almost intoxicated. I lowed her instantly.

We walked slowly. She was resigned to me. Some men wate hed us with curious hungry eyes. I was discord in their harmonions, ordered lises. They could smell in me the garbage of the world that gawe me birth. I spelt anarchy to them. They would never appowe of me. Nior of her either, if she accepted me. They could not be like her indifferent. They could feel. They knew I was alien to them. Collike her, they would try to crush me, not remain impassive. They would wipe out this speck of dirt from their clean sluggish lives. She would only soil herself by taking me. Not become dirt herself.

We came to a small green pond. From its edges long lean trees crept uneasily into the sky, swaying gently with the soft breete that brought the smell of earth from over the fields. Their leaves rustled and sang a tune to the mellowing sun. The pond was silent. The water was green and dead. There were no rippless. The broken steps were covered with moss and jelly. I stood still for a moment. Its death incited me. I could not allow a dead pond to go on living. Next momemt, the pehble had pierced the dead groen skin. I saw the small hole gretting bigger and bigger till there was a large patch of clear cool water that lay bencath all the time. Slow dark women with sagging breasts came 10 fill their pitchers with water. I turned and caught a small smile being rushed out of her lips. Our eyes met.
'Why don't you go ?' she faltered, 'you cannot come with me any further'. I knew I had begun to win. Her voice hummed a smooth melody that ravished me. There was lure in her eyes. The strange sad sun had turned to liquid gold. The air was taut with victory. Evening came with slow measured steps. I could not look into her cyes. They hurt me. For a moment I couldn't think. The thick rhythm of village songs crept into the still horizon which was spotted with small dark dots. The farmers were coming home. One second paused, puffed itself and became a minute. And still more time passed. We stood staring at each other. 'We shall meet tomorrow?' I wondered. She nodded swiftly and vanished. There was darkness around me.

I plodded back through a heavy world. Thick black clouds flew past the sparkling face of the moon. There was a whisting brecee that tousled my hair. Shadows frisked and spelt a strange nostalgia. I thought I was going to be happy. My brooding thoughts slid quictly into a small dark corner of my mind. I felt a sudden warmeth spread itself over me. Peace filtered slowly into my body. I walked softly. The dazzling neon lamps flickered on and off at pleasure. Screeching of unoiled brakes vaguely sought to make themselves heard. The racing city blurred into the distance, slow, leisurely, almost non-existent. I was with myself. I felt
strange and unliving as if under chloroform. There was that same cool air around me.

I watched the night slowly glow into a bright, bubbling dawn. My hopes flew and spread themselves across the skies. I would talk with her at the tramstop that evening. I would tell her of my dreams. I would be one with her at last. I could not wait any longer. The dead day strove impatiently against me. The hands of the clock spun their hours in slow, revengeful monotony. But evening finally came.

I waited in vain. She did not come to the stop that day. Nor the next day either. Nor even the next. A whole week passed. Each day clawed its hungry toll of despair from me. Some delicate gossamer broke into pieces within. And its sharp splintered edges dug wounds of sorrow in my heart. Yet another week went by. I had not seen her all this while. Until I found myself on that narrow mud lane that branched from the road. Those same lowly huts drooping with melancholy. That old green pond, dead and mossy, with weird trees fanning the breeze. And then, like thunder, she burst into my vision. Her head was covered. She was carrying away a pitcher of water. For a moment she looked at me. The new round vermillion mark on her forehead, spoke with dull fatigue. A still quiet street broke through her eyes. She walked away with slow, wistful steps.

They had seen her speak to a stranger. They had glimpsed the face of a raw and eager world in me. They feared she had been stained. They wanted to keep her inside their little huts of mud and dung. So they had her fettered. Now she was safe for them.

A breaking tide wanted to splash my eyes with tears. I walked away, penitent.

# Betrayal of Democracy Between the World Wars 

Premendra Addy<br>Fifth Year, History

The conflagration of 1914 helped to set off the first major upheaval in the social order which had dominated the World, more especially Europe, since the French Revolution. It was a social order wherein economic power was concentrated in the middle and upper classes, and used by them to safeguard their privileges. But as history has made clear, the bourgeoisie were never powerful enough to overthrow the feudal aristocracy itself. To do so, it had to invoke the aid of the masses, and that in turn involved the development of capitalist democracy. While the masses possessed the formal shadow of political power, its substantial residue remained with the owners of property.

For the last hundred and fifty years or so, history has been operating on two interdependent planes-that of economic organisation and that of political organisation. It chronicled the immense growth of the power to produce and of capital accumulation. "But", to quote Prof. Laski "because the power to produce must mean by the logic of that system, the ability to sell at a profit, and because, by the same logic, the incentive to accumulate depends also upon the ability to invest profitably, the drive of capitalism is always to the widest possible market in which the highest profit can be found".

At the turn of the century rival imperalisms competed with one another to exploit the major resources of profit. Upon their ability to obtain that power depended their chance of maintaining the uneasy equilibrium between capitalism and democracy. The absence of this equilibrium would compel them to make a fundamental reorganisation of their political systems. Here lies the root of the 1914 conflict. It was a struggle for markets between the rising power of Germany and the allied empires threatened by that power. Complexity was added to the struggle by the minor motivations of national solidarity, dynastic ambition, the fear of socialism and racial affinity. But in essence it remained a conflict of rival imperialisms bent on obtaining control of the major unexploited sources of profitable enterprise. As such the peace of 1919 was an uneasy one. It was indeed more in the nature of a truce, and it lasted but twenty years.

The background of this peace was marked, above all, by two essential features. The first undoubtedly was the Russian Revolution. A
ramshackle autocracy collapsed under the pressure of defeat and a new economic class found itself in possession of state power. Like its predecessor of 1789 the Russian Revolution was an explicit threat to the existing social order: It brought to a head that conflict over the place of property in society which had been a matter of fierce debate ever since the development of the factory system had made possible effective trade-unionism, whose members, by and large, had linked their political aspirations to socialist doctrine.

The second feature of the peace was the transformation of Germany into a capitalist democracy with a responsible system of Government. It meant a Germany riddled with contradictions which its leaders found insoluble. The concessions desired by the democracy in the social sphere, were made impossible by the economic distress within the capitalist framework. The privileged classes wanted security and strove to recover the prospect of profit; in this they were thwarted by the price exacted by defeat and the general economic misery. The presence of a large standing army of unemployed, the destruction of the middle-class savings in the inflation of 1923, the insulting invasion of the Ruhr, all combined to deprive the democratic system of its roots in the affection of the German people. The failure of the Government to satisfy any class deprived it of the authority to govern with determination. The Communists despised it, business enterprise hated it, the old junker class loathed it, while the main body of civil servants and ex-officers whose minds and habits were shaped by the traditions of previous régimes, remained inveterately disloyal to it. Democracy born in humiliation was nourished in failure. Thus, it could hardly take root in a soil unfavourable to the growth of that agreement upon fundamentals in doctrine which, as Mr. Balfour so rightly pointed out, is the condition of success in democratic practice.

The impact of the Russian Revolution was by far the biggest single factor behind the cleavage in post-war society, a cleavage which manifested itself both in the internal and the international scene. The fierce and suspicious bourgeoisie were roused. It began to be pointed out that the price of social legislation was more than the system could afford. Some considered that too many people were being educated beyond their station; they were even beginning, said an eminent churchman, to compete with the children of the middle-class for the best positions in the State. Then again, too many people were beginning to concern themselves with politics; that was an occupation for the few and the many should devote themselves to religious faith in which could be found consolation for the inadequacies of this world. What is certain is that in the period after 1919 there was a widespread fear that property was in danger from Denfocracy. The working of the economic system did not satisfy the masses; and there was a profound fear that the masses might use democratic institutions to trans-

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form the economic system. Then again, there was the discovery that the weapeons in the hands of the owners of property were far more formidable than had hitherto been imagined. If progressive governments attained power, they had only to withdraw their confidence, and the authority of such governments was rapidly impaired, in 1924, and 1931; it was true of France in 1924, 1928, 1932 and 1936. It was true of the Roosevelt administration in the U.S.A., where Mr Roosevelt had either to sacrifice or water down his major experiments in order to secure the co-operation of the privileged classes. But if as in Germany, Austria, Italy and Spain, the masses did not show signs of accepting the permanent title of those owners to their privileges, they took the direct step for the preservation by suppressing the democratic institutions which seemed to threaten them.

The lesson of the post-war years was a simple one. It. was a lesson that the acceptance of democracy by capitalism was conditioned by the implicit understanding that the concessions demanded by the former must not cross the limits deemed reasonable by the latter. The conception of what was reasonable was limited by two factors--the economic crisis on the one hand, and the profound fears engendered by the Russian Revolution on the other. The effects of these were momentous. There was a panicstricken search by property for security; though many of the measures they took in the interests of security only enhanced the sense of insecurity. The result was tragic in that, while the people of the world were hungry for peace and security, they were offered a bleak horizon of insecurity and war. The civilization that was built upon the ruins of mediaeval Christendom ended in division and disillusion. Private interest triumphed over public interest, and it used the state-power in a reckless effort to preserve its privileges. The traditional wisdom of bourgeois society broke down because its operation no longer sheltered the masses from the icy blasts of life in the conditions they deemed adequate to their claims.

These characteristics emerged more clearly in the international politics of the western democracies. On the outbreak of War few democratic statesmen doubted that the régimes of Hitler and Mussolini were a threat to everything good in civilisation. But all that they threatened from September 3, 1939, onwards were the very things they had threatened continuously since their seizure of power. From 1933 the democracies had painful evidence of the ruthless and limitless ambitions of these two aggressive tyrants. They heard the cries of their victims. They were urged to organise collective security against aggression; but according to Mr. Chamberlain, even economic sanctions were examples of "midsummer madness". Austria, Spain and Czechoslovakia were sacrificed in grim succession at the altar of Fascist greed. Then followed the lame guarantees given to semi-Fascist states like Poland, Greece, and Rumania. In the absence of an agreement with the Soviet Union these guarantees could be
little else. Nor did they, except in the eleventh hour, discuss with the Soviet Union the possibility of joint action against aggression. It is instructive to analyse the reasons which lay behind this attitude.

Before the outbreak of the War Hitler and Mussolini had commended themselves to the forces of privilege for two reasons. In the first place, they had crippled working-class institutions and, thereby, had rescued the forces of privilege from the insecurity that these implied. In the second place, they represented themselves as the fervent opponents of Bolshevism. Two implications may be drawn from this. The first was that should either Hitler or Mussolini be overthrown, Bolshevism would be the residuary legatee of his overthrow; to keep them in power was, therefore, to prevent the spread of the most powerful doctrine inimical to privilege. Only this can explain the extraordinary tenderness displayed by the Bank of England to Hitler and by American financial interests to Mussolini, during the consolidation of their power; while the attitude of Mr. Montagu Norman to the Czech deposits in the Bank of International Settlements will for an uncomfortably long period of time be remembered as a shameful episode in British diplomatic history.

The second implication was the eager hope that the Fascist rulers, especially Hitler, might seek an extension of their power at the expense of the Soviet Union. Hitler might thus become the executioner of Bolshevism. It is difficult not to feel, as we survey the history of these years, that there was no surrender the major capitalist democracies would not have made to the dictators so long as their vested interests were not disturbed. Sir Nevile Henderson's account of his final days in Berlin shows clearly that (if he interpreted rightly), the attitude of the British Government would have been quite willing to "appease" Hitler again had not the manner of his demands on Poland been so threatening. Franco-British policy convinced the Soviet Union that their main purpose was to use it as the principal theatre of German attack.

Though Soviet policy was not without its shortcomings as the attack on Finland showed, the breakdown of the plans for a common front with the Soviet Union against the Fascist powers lies essentially at the door of Britain and France. It was the outcome of a twenty-year old hostility and cold neglect, followed by three months of frenzied bargaining in which the negotiators chosen seemed to be so disposed as to contrast the importance attached to "appeasement" of Germany with the contempt felt for the Soviet Union.

The publication of the records from the British Foreign Office ${ }^{1}$ has supplied us with the necessary documentary evidence of the Anglo-Soviet negotiations.

[^12]
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The Russians had in the preliminary talks insisted that military agreement must precede political agreement. To this the British agreed but not in the way the Russians had expected. The British Mission to Moscow was given instructions that, "until such time as the political agreement is concluded, the Delegation should go very slowly with the conversations, and until the political agreement is reached the Delegation must treat the Russians with reserve". The members of the Mission cheerfully assumed that the talks would be a long and tedious affair. Russian insistence soon hustled them out of their lethargy. Admiral Drax, the Mission's leader, was even forced to confess that he had no proper credentials, which he got only some few days later. The discussions were barren of any results. Convinced of this the Russians made their decision: they concluded the Nazi-Soviet pact. The time taken to offer the proposals by both sides makes interesting reading. The Russians replied at breakneck speed, usually on the same day. The British took anywhere from a week to a month. If dates mean anything, then the British were content with delay, the Russians anxious to conclude. The story of the Mission underlines the moral that it was the British and not the Russians who negotiated with one eye on Hitler. Yet probably this is not the whole explanation. Both sides wanted agreement, but not of the same kind. The British Government strove for alliance with Russia as a diplomatic manoeuvre, not as a prelude to action. According to Halifax "the Red Army might be efficient for purposes of defence, but not for purposes of offensive operations." A mutual assistance pact might besides, "further infuriate Herr Hitler ... nor must it be forgotten that the Vatican regard Moscow even to a greater extent than Berlin as Anti-Christ."

The Russians then decided to strike out for themselves. First rumours of a Nazi-Soviet pact were dismissed as "inherently improbable". Mr. Kirkpatrick said, "It would be a mistake to imagine that a Russo-German agreement could be so easily concluded as some people in Germany thought." Ignorance was coupled with complacency. A high Foreign Office official, Sir Orme Sargent, referred to Molotov in a letter as "M. Momtchiloff". A footnote adds: "M. Momtchiloff was Bulgarian Minister in London". A slip of the pen, true-but a revaling one. Momtchiloff or Molotov-it hardly mattered. Both were ministers of Slav countries, distant and shadowy. Thus all hopes of an alliance faded, and neither party stood to gain. The British, anxious to keep Russia out of Poland and the Baltic States, failed in the ultimate reckoning to do so. The Soviet Union on the other hand never wholly recovered the moral superiority which it forfeited by making the Nazi-Soviet Pact. Her admirers soon realised that M. Stalin could play at power-politics just as cynnically as Bonnet or Daladier.

The whole affair could be dismissed as comic were it not for its dangerous and ultimately tragic consequences. A contemporary Oxford
historian described "the failure to make an alliance with the Soviet Union in 1939 as the greatest setback for British diplomacy in the twentieth century."

Viewed in perspective, the failure of an Anglo-Soviet alliance is but a step away from the climax to an intensely tragic drama. It began with the unsympathetic Western attitude to the Weimer Republic, its apathetic reaction to Hitler's seizure of power in Germany and the Nazi outrage in Austria, its wavering attitude towards Abyssinia, its callous diregard for Spanish suffering and its final betrayal of the Czechs. One and all they conform to a logical pattern. Two decades and more have passed since then, and the logic becomes all the more apparent. These Foreign Office records have gone a long way to explode the myth that the Nazi-Soviet pact caused the World War of 1939. That the revelation of these records has not caused the stir that we might ordinarily have expected is due only to the "cold war" paychosis. If the Americans are to be believed public memory of the inter-war years has been short. They may be rightpartially at least. But traditions die hard-or so they should.

# Symmetry, Parity and Antimatter 

Ghanchal Kumar Mazumdar<br>Sixth Year, Pure Physics

I
Most of us, I believe, feel-or once felt-immensely pacified when the result of a problem of 'simplification' in mathematics happens to be a small number, and, best of all, when it is zero. In principle the result may be anything. It may be the oddest fraction, or the longest recurring decimal. But few will pass over such things quite satisfied. Apart from a just belief in the name 'simplification', a feeling for symmetry seems to be hurt at such oddities. We believe, though not very reasonably, that mathematical symbols and numbers will come out symmetrically balanced so that these odd parts will cancel out. 'The concept of symmetry seems to be fundamental in mathematics, and it is a part of $\cdot \mathrm{a}$ much more universal idea of 'symmetry'.

We may say that symmetry is a quality of a whole arising out of the blending of the components in right proportions, As with other
universal concepts, this is hard to define, for, the "right proportions must be left to the judgment of the observer. Connoisseurs of art may be reminded of Greek sculpture at its best. A mathematician will arrive at the concept by the analysis of the projective properties of a sphere. And love of symmetry is ingrained in human nature. The reason is, suggests Weyl the artist in mathematics, that human beings became conscious of an axis of symmetry-that of the direction of gravity-when they first stalked the earth.

Even a cursory look around will convince us of the inherent symmetry in Nature. Animals have symmetrical bodies. Plants and trees with strange shapes arouse curiosity and always leave an impression. The sun and the moon, the earth and the planets have an axial symmetry about their rotation axes; so also have the stars and some nebulae. There are two kinds of electrical charge, positive and negative, and two kinds of particles, bosons and fermions. The more stable atomic species-the rare gases-have a spherically symmetric structure. The even-even nuclei, i.e., with even numbers of protons and neutrons, are more numerous than the odd-odd nuclei. Then there is the classical example of the crystals, which can be classified in 230 groups from their symmetry properties.

Yet, to compensate for these, as it were, there are physical phenomena fundamentally asymmetric in nature. The internal physical properties of most crystals reveal asymmetry. Perhaps the most obvious example would be the passage of time, with which is connected the increase of 'entropy' of the universe. This is a consequence of irreversibility of all natural processes, as envisaged in the second law of thermodynamics. All the macroscopic phenomena are occurring in a way which makes the available energy of the universe less and less, to human beings. However, this is essentially connected with human beings being unable to discern and control individual atoms or molecules, and is really not connected with the symmetry properties of Nature we are considering. The second law should be regarded as a special case.

## II

Mathematics is a fine tool for investigation of symmetry. The study of recurrent patterns is really its soul, and in this sense the whole of it is the study of symmetry. We may not be inclined to such sweeping generalities, however, and in a restricted sense, geometry and the theory of groups are specially connected with such symmetry properties. While geometry emphasises the graphical approach the theory of groups has the analytical one. A group consists of a class of elements amongst which a process of operation is defined satisfying the 'associative' law, and which
contain an element unity or identity and also the inverse of each element among themselves. Thus if $\mathrm{a}, \mathrm{b}, \mathrm{c}$ be the elements, ' $\sim$ ' the operation, we have

$$
\begin{aligned}
& a \sim(b \sim c)=(a \sim b) \sim c \quad \text { (associative law) } \\
& a \sim 1=1 \sim a=a \quad \text { (unity) } \\
& a \sim a^{-1}=a^{-1} \sim a=1 \quad \text { (inverse) }
\end{aligned}
$$

1 being the unit element and ${ }^{-1}$ denoting the inverse. The symmetry properties of a physical system express the invariance of form under, say, rotation about an axis, translational displacement reflection about a chosen plane or superposition of component parts. Each such class of operations obviously contains the identity and inverse elements, and two successive operations create a single operation of each class separately. We identify that the totality of such operations forms a group in each case. However we shall not go into the gruesome details of representation of these groups through matrices, but having indicated the way, shall turn to more interesting physical considerations.

The concept of symmetry plays a very important role in all discoverics and inventions in Physics. H. Poincare has pointed out two things that help the scientist to grasp the correct solution of a problem from amidt a vast number of possible solutions. ${ }^{1}$ First, a keen aesthetic sense leads the scientist to the truth, for there can be nothing more beautiful. When the solution is worked out, an exhilarating correspondence between the theoretical structure and the objective reality persists. On completion, the concept of symmetry, Poincare's second idea, enables him to feel that the solution is correct, if it embraces, in one grand manifold, various possible aspects of the observed facts.

## III

Let us now consider the part this idea of symmetry plays in Quantum Physics to-day, specially the many body problem, and the space inversion symmetry or parity, and the symmetry between matter and anti-matter.

When a physical system consists of several identical particles, that is, particles that can be substituted for each other in any situation without changing it (for example, molecules of water), any dynamical description should be symmetrical with respect to all of them. Ordinarily this is not imposed, as we take it for granted that at any event we can follow any individual particle, distinct from the rest. Clearly this is not possible in the micro-world, and we can only deal with symmetrical descriptions. When a motion of an assembly of $n$ identical particles is possible, another motion merely consisting of an interchange of order ('permutation') is

[^13]also possible. This is formally introduced as symmetrisation of the wavefunction that gives the state. We may take all the permutations of particles and sum them; or we may take the permutations with alternating positive and negative signs. It is a curious fact that only these two symmetry properties are allowed in nature, the Bose-Einstein and the FermiDirac cases respectively.

The famous Dirac equation in Quantum Mechanics predicted the existence of 'positron'. A 'positron' is identical with the electron in mass, spin, magnetic moment, amount of charge, in fact in every way, except that the sign of charge is positive. ${ }^{2}$ The positron is the 'antiparticle' of the electron. The positron was discovered by C. Anderson (1933). Since then a host of material and field particles has been discovered, but there appar to be always 'particles' and 'antiparticles'. The antiproton was artificially produced and detected by E. Segre in the bevatron accelerator machine.

It is perfectly feasible to build an 'antiworld' or an 'antiuniverse'. In our world we have the positive protons in the nucleus with the negative electrons going round it. We may have negative antiprotons in the nuclei, and positrons surrounding them. We cannot distinguish between such anti-matter and matter at all. If there is in any part of the universe a world of anti-matter, its presence would not be revealed in radio echoes at all. Once $O$. Klein went very far in suggesting that cosmic rays were nothing but the survivors of unhappy encounters of matter and antimatter, because then they annihilated each other.

## IV

A possible means for distinguishing metter from anti-matter has been suggested through the discoveries of neutrino and anti-ncutrino. ${ }^{3}$ 'The neutrino is a mysterious particle. To save the principles of conservation of energy, momentum, and angular momentum, in $\beta$ decay --literally, w preserve the physical structure from utter collapse--Pauli postulated such a particle. It has no charge or rest mass, but has spin and energy; it takes little part in any nuclear reaction, making its detection extrenidy difficult. Yet the hypothesis survived through the Fermi theory, and through the lack of any other explanation of $\beta$ decay, till in 1953. Reines and Cowan performed experiments which were interpreted to confirm its existence. But soon it was called upon to clear up another trouble; the non-conservation of 'parity'.

Parity is a concept referring to the behaviour of physical systems under reflection of co-ordinate systems and all states of motion, and the

[^14]fundamental particle, have under usual conditions, definite parity. With usual quantum mechanical systems parity is conserved, which is merely an expression of the independence of physical phenomena from the choice of the left or right handed co-ordinate system, that is, of reflection symmetry. It is really surprising that parity is not conserved in $\beta$ decay and in other weak interactions, as this would imply that looking at the phenomenon and its image in the plane mirror we would find different things! But as experimental results were unequivocal, masters like Pauli who had put 'his bet against it' accepted this; and Lee and Yang, who had discovered this principle of nonconservation of parity, soon put forward an appealing two component neutrino theory to explain it. The neutrino being a neutral particle can differ from its antiparticle in having a different spin direction. The neutrino has got its spin parallel to the motion thus having a right handed screw sense or helicity; the antineutrino has its spin always anti-parallel to momentum having a left handed helicity. Unlike electrons and protons, which can see their images in a looking glass, the neutrino approaching a mirror, can, unfortunately for its helicity, only see its counter. part. The left handed neutrino and the right handed antineutrino states do not exist. ${ }^{4}$

We now possess particles with definite 'chiralty' or handedness. In the anti-laboratory of the anti-world, we hope to have no left handed neutrinos and right handed anti-neutrinos, as for neutrinos left and right will not be reversed. We may consider the reactions

$$
\begin{align*}
& \mathrm{N} \rightarrow \mathrm{P}+\mathrm{e}^{-}+\overline{\mathrm{n}} \\
& \mathrm{P} \rightarrow \mathrm{~N}+\mathrm{e}^{+}+\mathrm{n} \tag{1}
\end{align*}
$$

$\mathrm{N}, \mathrm{P}, \mathrm{e}^{-} \mathrm{e}^{+}$being neutron, proton, electron and positron respectively. $n$ is the neutrino, $\bar{n}$ the anti-neutrino. In the anti-world the corresponding nuclear reactions ${ }^{5}$ are: (bar denotes antiparticle)

$$
\begin{align*}
& \mathrm{N}^{-} \rightarrow \overline{\mathrm{P}}+\mathrm{e}^{+}+\mathrm{n} \\
& \overline{\mathrm{P}} \rightarrow \overline{\mathrm{~N}}+\mathrm{e}^{-}+\overline{\mathrm{n}} \tag{2}
\end{align*}
$$

The charged component of the nucleus will now give rise to left handed particles. The chiralty can be determined by angular correlation experiments.

Strange and weird are these speculations about the anti-universe. The weak interactions have been explored with the finest intelligence and the two-component theory has cleared the confusion there, only to create it at higher levels.

[^15]
# The Condemned 

Manish Nandy<br>Sixth Year, Economics

I protest against this situation, the situation into which I have been placed against my will.

Not that I dislike the situation as such. Many people no doubt hate it-being caged up in a limited space, being sometimes denied basic amenities, and sometimes even the respect a man may always rightfully claim. Many others hate a gaol because it is a gaol. I admit I entertain no such sentiments.

The rules, the rigours and the confinement of a gaol I find strangely reassuring, almost a relief. Consider for a moment the six walls of a cell not very spaciously arranged, the man in it, and the things around him. The things, thank God, that are so few, so bare, so colourless! The man cannot but be the centre of that universe, be it limited, his hands its axis, his eyes its sun. In this kingdom, I am the king.

Nor are my regal powers in a state of suspended animation. I exercise all the powers I wish to exercise, which means the powers I can exercise. They are so limited that they are defined as in stone; I cannot doubt or ignore them. I make my choice and commit no errors. Remove my present confines and I shall be in confusion. A man like me has several powers-let me be modest enough to say not many-, he sees a thousand cases where to apply these. Where however is the star that would lead him to the manger, or if you like, the principle that would guide his conduct? He is in confusion. That is where I knock the bottom out of my talents; to use the conventional expression, I bury them. But here I enjoy a holiday from the agony of impotence. I achieve a concentration of my powers, a perception of its meaningful direction.

The achievement is not the less because I live under a death sentence. I am like a stranger who is being indulged for the while. I have nothing to lose and everything to hope for. I stand in the middle of the household, and yet I do not belong to it. I stand, as it were, outside of it. What, if my manners are bad? I shall not answer for them. For a while I shall take of the rich food and the good wine, and then open the door, step outside and walk away. But, as long as I am here, I am a god that knows his powers. I was released from the causal chains which bound me from my birth and I breathe freely. It does not matter that I am to be executed ten days hence. For those ten days I live.

As I argue, I do not dislike the situation as such. But, now, a new
circumstance is introduced. I have been thrust into this situation against my will. Of course, I have not come here by applying for it. But neither did I come here for reasons about which I have no opinion or at any rate, I do not care. The point is I do care and I have something to say about these reasons.

My crime is sedition. The prosecution counsel (what a beautiful designation!) seemed to be avoiding the word, but that no doubt is what he meant. He was inwardly embarrassed about the job-a feeling which I understood because he looked a sensitive person. Rather discreetly he talked in a low dry voice and gave the impression of being unconcerned about the outcome. His monotony was the greater when he started reading from two of my books with a singular lack of emphasis. I was pleasantly surprised however when he brought out a silly pamphlet I wrote six years back and showed great interest in it. My lawyer raised some objection and, had not the judge done it already, I would have been greatly tempted to overrule it.

A tribute is also due to my own counsel. I knew my friends were paying him, but the amount of such payment could not have been much. He appeared genuinely interested in my views and had read all my works. Since, he said, my writings would figure prominently in the trial, it would be advisable for us to go through some of the books together once again. This would help him, he explained, to affix on certain passages their correct interpretation. It was at this point that I had my greatest joy as well as my greatest shock. While I found that he was no less a master of my ideas than I myself was, I also found that he advocated them with a totally different perspective, even more, a totally different morality.

At the trial therefore I found myself in a strange situation. I was between an understanding enemy and a friend who, while he did not misunderstand, spoke a different language. My innocence was never vindicated.

For I still believe that I am innocent, though maybe not of sedition. I have always lived on my own private resources and did not have to work for a living; which meant that several crimes, of which I would have been temperamentally capable, remained beyond my reach. But it also meant the curse of being without a purpose, without a direction, without an urgency. Rather late in life, I conceived the notion of achieving order, and thereby meaning, through the written word. That notion has persisted with me through the years, though its connotation has changed somewhat. I have come to realise that achieving order is not the same as retaining it, that the point of equilibrium is a moving point. Often after completing a book I have lain for days in a state of mental prostration, then got up and read the book in worshipful admiration for its author. The narcissistic stage has nonetheless never lasted. What seemed
at first only technical flaws, soon showed themselves bloated into major weaknesses. The new ideas, in spite of their polish-or is it, because of itappeared more repulsive than the old, to be ever rejected in favour of newer ones. Even then I was like a condemned man, furiously digging his grave so that he could go to paradise.

But what paradise was I really looking for? Was it celebrity? No, I was not so foolish as to crave for the 'intimations of immortality'. Was it a determination to arrive at the Truth? I just had no such determination. My only determination was not to be either a pharisee or a charlatan. For, surely nothing worse can befall an artist than the pretence of being different from what he is or greater than what he is. The lone loyalty I have held has always been to myself. In the jungle of ideas I have groped like a madman for the relevant as against the irrelevant (How could I apply the true-false distinction to my own performance? It was always true), and in the choice my untamed will has been the arbiter. That was my true vocation.

The idea of systematically arraigning a state or a government never appealed to me. Even if it did, it could not be my goal. It could only be a detour, at the end of which I would return to my original preoccupation. To my mind, sedition was an alien concept. I was both too much of a hero and too much of a coward for it. Because I was a coward, I could not work for the destruction of a world without the immediate consolation of a new world. Because I was a hero, I could not consent to the trickery, deceit and pitilessness of a seditious act.

Without doubt, some of my writings went against the existing authority. At the same time, I should expect some went in its favour too. Which preponderated I do not know. Indeed I have no interest in such incidental effects of my work. I have little patience with the scientific classification and sociological evaluation of art, even when it is my own. When asked therefore whether I could satisfy the Court that my ideas were not such as to inculcate disaffection towards the present régime, I replied that it was none of my business, since it was none of the business of a true artist. Certainly, a writer cannot be a policeman with himself!

Also, what harm if the policeman is actually sleeping? What can the artist, at his best or at his worst, do? His hostility is the vomit of society, his revolt its catharsis. Hence his sensitivity is his strongest justification. He can be broken any time, and that is precisely the reason why he should not be broken. It is far better to wait and watch him. If my art does not matter, my life does not. But if my art matters, so does my death as well as my life. By executing me, then, you put a halo round my head, a premium on my work.

The last possibility encourages me. Yet, looking closely, the nature of the premium repels me. Hardly will I have reached limbo, when
people will pounce upon my books and devour them with the wistful reverence with which they take the bread in a holy communion. I will be a martyr, each of whose sentences contains a grand prophecy or a profound truth. There will be found in me no hesitancy, no change, no contradiction. I will be condemned again-to be a venerated, worshipped, misunderstood prophet.

After all, these contradictions are dearest to my heart. Without them, all my roads would have turned into blind alleys. They lighted up the crevices in an old mode of thought, and through them, the way ahead. I have been held guilty of seditious ideas, in neglect of the fact that they are not my only ideas. I have repudiated my past in their name on one basic assumption: I shall not hesitate to abjure them if the future calls for a new allegiance. I grow, and I reject as I accept.

In terms of an unhappy distinction, I am a man of words, not a man of action. But my words represent action. Foolish men, who fear the action, proscribe the words and execute the author. What they do not understand is that they do not thus help themselves.

I protest against this situation, the situation into which I have been placed against my will.


Naini Tal lake is perhaps the only beautiful spot in the town itself. It is about three quarters of a mile in length, and a veritable paradise for yachters.


Below:
A view across Naini Tal lake; from the "flats"-the area to the west and norrhwest of the lake.

Bhim Tal lake is about fourteen miles from Naini Tal. The island park in the middle is approachable by boat


The Lucknow Imambara is more like a fort than a place of worship. One section of the building is just a labyrinth of corridors, originally constructed to trap enemies. The central hall of the Imambara is an aconstical wonder. The sound of a small coin dropped at one end of the balcony (a hundred feet in length) is clearly audible at the other. The walls are full of beautiful Mughal carvings.
Photographs by Prateep Ghose, Sekhar Ghosh and Dibyadyuti Hajara.

# India Searches for 'Liquid Mineral Hydrocarbons' ${ }^{1}$ 

Rabindu Narayan Roy<br>Third Year, Geography

Although the use of petroleum-or of 'rhadinace' (as was termed by the Persians in the fifth Century b.c.) is older than the Book of Genesis, the production of it in the modern line commenced in the latter period of the nineteenth century. In India, oil-drilling began in 1866 when four shallow wells under 200 ft . deep, were bored in Upper Assam. In 1867, three more shallow bores were made near gas and oil seepage close to Makum, and a small quantily of oil was obtained. This led to the initiation of a large-scale search for petroleum. In 1892, oil was struck in Digboi.

It is well-known that the great stores of petroleum are contained in stratified sedimentary rocks laid down in geological periods from Cambrian to Recent. It is formed from organic matter by the catalytic activity of certain natural inorganic compounds. The accumulation of oil into workable pools largely depends on the presence of porous reservoir rock folded into anticlines, domes or monoclines and covered with an impermeable caprock. In India, the lower Tertiaries form the chief source rocks of petroleum. Such Tertiary sediments are found in the following places: Assam, West Bengal, Orissa, Punjab, Rajasthan, Cambay and the Cutch, the Ganga valley, and the Madras, Andhra and Travancore coasts. But at present, oil has been struck only in Upper Assam which constitutes a part of the 'Assam-Arakan geological province'. The oil-bearing belt stretches from the extreme north-east of Assam to the eastern borders of the Brahmaputra and the Surma Valleys. This is a deeply dissected region of high relief, and is composed of almost unfossiliferous rocksmostly sand stones, shales and clays-which range in age from Eocene to Pliocene, and may be classified into six simple series.
(1) Mallet's Disang series: 5,000 to $10,000 \mathrm{ft}$. deep, composed of unfossiliferous shales, slates and phyllites which are best exposed in Manipur and the Naga hills.

[^16](2) Jaintia series: $3,000 \mathrm{ft}$. thick, mainly composed of fossiliferous limestones at Ranikot, Laki and Khirthar range.
(3) Barail series: $15,000 \mathrm{ft}$. thick, composed of shales and sandstones the latter having, in Upper Assam, a number of coal seams.
(4) Surma Series: $13,000 \mathrm{ft}$. deep, composed of mud-stones, sandstones and sandy shales.
(5) Tipam series: 12,000 ft. thick, composed of coarse sandstones in the lower part, and of mottled clays in the upper part.
(6) Dup Tila Series: $10,000 \mathrm{ft}$. thick, composed of sandstones and mottled clays.

Oil shows occur most frequently in the upper part of the Barails and in the lower part of the Tipams. The newly discovered Naharkatiya field produces oil from the Barails, and this has given rise to the muchdiscussed idea that the Barails are the chief source rocks of petroleum in Upper Assam. The Assam-Arakan geological province underwent violent folding and faulting during the Himalayan orogeny. This stands as a permanent set-back in the process of geological and geophysical observations.

There are now broadly two working oil-fields in our country-Dighoi and Naharkatiya. The Digboi field covers an area of $2 \frac{1}{2}$ sq. miles in the Lakhimpur district of Upper Assam. It is situated on a "tightly folded asymmetrical anticline with major, thrust fault cutting the steeper flanks". The oilsand of Digboi is in the Tipam sandstone. The crude oil is more or less saturated with solid paraffins of high melting point and yields excellent paraffin wax (which is an important item of our export), lubricating oil and some bitumen. Close to the field, there is a refinery which produces about 1,200 tons of petroleum coke per month.

The Naharkatiya field, 18 miles west of Digboi, is situated in a gentle anticline in the Barails. It started on a daily production of 20,000 gallons of crude oil from a depth of $11,715 \mathrm{ft}$. in March, 1954. Fifty-one wells have been drilled upto December, 1959 by the Assam Oil Company in the area. The discovery of this field is of momentous importance in the history of oil in India for it has opened up a new vista of possibilities of exploration for oil in the alluvium areas within the country.

In 1956, oil was struck at Moran which lies about 25 miles west-south-west of Naharkatiya. The region is rather a flat alluvial plain and dotted with several tea-gardens. About twelve wells have been drilled so far, eight of them successful. When the Moran and Naharkatiya fields will be on full production, 2.75 m . tons of crude oil will be delivered to the new refineries to be erected at Nunmati, near Gauhati and at Barauni in Bihar.

Arduous efforts have been and are being made to search for new oilbearing structures in Assam. In the Masimpur anticline, there are many
oil and gas seepages. The Burmah Oil Co. drilled more than ninety shallow holes here. But no indication of a commercial reserve has yet been proved. On the Kanchanpara and Chatachura anticlines, south of Badarpur (which was a producing field some thirty years ago), a number of test wells were drilled in vain. Various attempts have been made to obtain oil from the Makum-Kamdang lease, but with mostly disappointing results. Besides, test wells have been drilled in the Jaipur anticline as well at Bandersull, Tiru hills, Barsilla, Nichuguard etc. But all are complete failures.

It is to be regretted that India produces a little over 10 m . gallons of petroleum per annum-i.e., about $5 \%$ of her total oil requirements, which stand at over 4 million tons. The hiatus between what is produced and what is needed is thus not only great but also rather dangerous. This will remain as a momentous problem until substantial sources of oil are discovered and developed.

India is a vast country with a vast amount of unexplored land. It has been decided by the Oil and Natúral Gas Commission that about $4,00,000 \mathrm{sq}$. miles of sedimentary basin areas in India should be considered for oil and gas exploration. The names of these areas have been already mentioned. Seven exploratory wells were drilled in West Bengal during 1957-59. The drilling of the eighth well has begun at Brt Canning. Besides, drilling works are being carried on at Sibsagar, Hoshaiarpur, Jwalamukhi and Cambay. The first well has struck oil at Cambay. Four wells have been already drilled here, and the prospect of oil in this area is, on the whole, satisfactory. At Jwalamukhi, gas has been found. Strenous efforts are now being made to determine whether it is present in commercial quantities.

A number of problems-mostly technological and financialstand as strong set-backs which often threaten to nullify our eager efforts in search of petroleum. These problems have set before us a challenge that must be answered, for oil must be found to move the rusty wheel of India's economy towards the zenith of material development.

# A Case of Feudalism in India 

Dilip Kumar Basu<br>Fifth Year, History

A "Sketch of a Feudal System in Rajasthan" is but a leaf from the monumental scholarship of James Tod's Annals and Antiquities of Rajasthan ${ }^{1}$ (1829). From the stray and solitary source materials in his possession, Tod hardly raised the bare framework of a political system in Rajasthan. He admitted with refreshing candour that "it is more than doubtful whether any code or civil or criminal jurisprudence ever existed in any of these principalities." But with his discovery of the so-called 'incidents', apparently trivial and disjointed, the whole picture radically changed. They indicated a widely extended system which, he believed, was analogous "to the ancient feudal system of Europe." (Tod's source of information regarding the feudal system in Europe was Hallam's View of the State of Europe during the Middle Ages, London 1818). This statement is, indeed, startling because of its revelation that long before the appearance of the modern concept of Determinism, Tod believed in the uniformities of history; the 'incidents' he deciphered in Rajasthan, were not a stray array of facts. In his opinion, on the contrary they justified the fact that "in some stages of society the wants of men must everywhere be similar and will produce the analogies which are observed to regulate Tatar hordes on German tribes, Caledonian clans, the Rajput Kula (race), or Jareja Bhayyad (brotherhood)."

The sweeping generality of these assertions has made Tod the target of severe criticism. In the first place, it has been pointed out, that Tod ignored the warning of his master, Hallam, against the "seeming analogies which vanish away when they are closely observed." ${ }^{3}$ According to Hallam, the similarities between 'fiefs' and the "Zamindars of Hindostan and the Timariots of Turkey" were based on ties of "imagined kindred and birthnot the spontaneous compact of vassalage". ${ }^{4}$ Secondly, William Crooke in his Introduction to the Annals observes that the Rajput system and feudalism in Europe "present a factitious similitude," the social development of each progressing along different lines. If we want to make a comparative study of the Rajput "tribal system," continues Crooke, it is useless "to travel to medieval Europe, while we have close at hand the social or-

[^17]ganisation of more or less kindred tribes on the Indian borderland, Pathans, Afgans or Baloch or in a more primitive stage, those of Kandhs, Gonds, Mundas, or Oraons." " Thirdly, A. C. Lyall in his essay on the political institutions of the "Rajput States of India" 6 published in 1875, pointed out that Tod "failed to see the radical distinction between the two forms of society tribal and feudal." Finally, the most recent criticism of Tod made by the American Council of Learned Societies ${ }^{7}$ at a conference on Feudalism in History agrees broadly with the arguments of Lyall and Crooke.

But any criticism of Tod should be qualified at the outset, by a clear exposition of the forces that help to bring about feudal forms of society, its conditions and the relationship of its social, economic and political parts. With regard to the forces behind it, it may be observed that feudalism is a series of responses to a certain kind of challenge, the inter-play of which results as a change in the superstructure of a highly organised political system. Generally, an empire or a large kingdom is parcelled into the optimum limit where power is largely reduced to a localised, personal and private level. This is the direct outcome of the failure of the central authority to give protection to the subjects against either internal oppressors (internal proletariat) or external marauders (external proletariat) and in some cases against both. But does this pledge of protection presuppose a contract? A contract implies that the parties to it stand on a footing of equality and that it is effected through mutuality of consent. It is obvious that in this sense, feudalism cannot be said to have been based upon a contract because it is found empirically that the pledge of protection under feudalism ultimately degenerates into an instrument of exploitation. Those who are 'protected' within the mores of feudal society surrender, particularly in the lowest level, their independent status and personality. Secondly, while discussing the socio-economic environment and its relationship, we must differentiate between feudalism as a category of technical arrangements discoverable at a particular region and feudalism as a term of general significance, loosely and indiscriminately applied to any system, possessing the apparent characteristics. Maurice Dobb ${ }^{8}$ has defined feudalism as virtually identical with serfdom. It may be that serfdom is co-terminous with feudalism in the context of Western Europe. But it is not a necessary concomitant of the 'great estate' worked by serfs simply because serfdom may be seen to exist, even according to the Marxist belief, in societies which

[^18]are not clearly feudal. ${ }^{9}$ Hence we cannot accept serfdom as the key to feudal relations and reject a priori the claim of other regions in the world on the strength of this definition. It is not that feudal relationships are inseparable from socio-political elements; but any comparative study of feudalism will be feasible only when we take into consideration the merits of these elements.

Tod's treatment of feudalism lacks clarity and as such it is difficult to make out what actually he believed to be the characteristically feudal relationships in Rajasthan. It seems that Tod considers feudalism as a complex of three factors, viz, benefice or fief, commendation, and immunity. Though he does not say anything explicitly about serfdom in Rajputana, we can, however, make a rough assessment of the social and economic existence-form of labour from some stray remraks of his. We can divide his treatment of the subject into four parts. One: the common characteristics of the Rajput system and European feudalism derived from the patriarchal form of society ruled by princes of noble blood. Even the poorest Rajput took pride in his ancestry and the martial spirit, the common heritage of all, was expressed in what Tod considers the paraphernalia of feudal relationship, armorial bearing, banner, palladium, kettle-drum, silver-mace and a bard with a lyre. This hierarchical structure of society was cemented by the caste system. "Only those of pure blood in both lines can hold fiefs of the crown. The highest may marry the daughter of a Rajput, whose sole possession is a 'skin of land': the sovereign is not degraded by such alliance." ${ }^{10}$

Two: The great chiefs had under them vassals of higher or lower rank, according to the size of the landed estates, which they held as fiefs. This lord-vassal relationship was marked by 'Rakhwali' or preservation as Tod translates it. 'Rakhwali' gave protection in the "unsettled state of society and the deficiency of paramount protection." Like their European counterparts, the vassals of Rajputana were conscious of their rights and obligations. Mention may be made here of an extract from the letter of the expatriated chiefs of Marwar to the Political Agent of the British Government (Tod himself), Western Rajputana, which runs as follows: "When our services are acceptable, then is he our lord, when not, we are again his brothers and kindred claimants and laying claims to the land." ${ }^{11}$ The services of the vassals were primarily military. Tod quotes the instance of Mewar where 15,000 retainers followed their Prince into the battlefield. But while in Europe service was restricted to

[^19]40 days, in Rajputana "service was to be performed when demanded." ${ }^{12}$ Next, Tod enumerates a number of feudal 'incidents' ; he deciphered in Rajputana in the course of his investigation such things as reliefs, escheats, aids and wardships. 'Incidents' on marriage and alienation, prevalent in Europe, were conspicuous by their absence in Rajasthan.

Three: The feudal chiefs were graded into four distinct classes which reveal the extent of subinfeudation. (a) There were 16 first class chiefs whose estates yielded a revenue of Rs. 50,000 to Rs. 100,000 . These chiefs claimed the right of administering justice in their own domains in civil matters. (b) The second class consisted of chiefs whose estates yielded a revenue of Rs. 5,000 to Rs. 50,000 . (c) The third class consisted of chiefs called $G o l$ who held lands yielding a revenue under Rs. 5,000. (d) The fourth class consisted of the members of the younger branches of the Rana's family who were called babas i.e., infants.

Four: With regard to the division of land between the Crown and the feudal chiefs, Tod mentions two classes of landholders, one Girasia Thakur or lord, the other Bhumia. "The Girasia Thakur (lord) is he who holds (Giras) by grant (patta) of the prince," for which he performed specified quotas of service at home and abroad. The bhumia lands were freehold tenures which Tod considers the counterpart of the European allodial tenures. These lands were exempt from the payment of the customary share of the crops and the chieftain's revenue officers could not measure bhumia holdings, nor could they assess them. The Bhumia paid no fine for investiture, for their grants did not have to be renewed since they rested on prescriptive possession. The bhumia lands were greatly popular because of these advantages: ma ka bhum (my land) was one of the favourite phrases on the lips of the Rajput nobility.

The lands held as grants were, however, very superior to the lands held under the bhumia tenures. In Mewar, for instance, except the central part of the state, the major portion of land, roughly three-quarters, was usually held as estates by chiefs. The most fertile land lay in the heart of the country and formed the crown demesne of the Maharana. This tract of land was called the Khatisa or fiscal land. "To obtain any portion thereof", Tod writes, "was the reward of important services, to have a grant of a few acres near the capital for a garden was deemed a high favour; and a village in the amphitheatre or valley in which the present capital is situated was the ne plus ultra of recompense." ${ }^{13}$ The right of alienation on the payment of a small fine shows, however, that the peasants were the owners of the soil. And the grant lands, as mentioned above, are similar to the siyurghal grants under the Mughals which definitely proves the existence of private right in land. While discussing the institution of

[^20]basai or hali ( $<$ hal-plough), Tod remarks that there was no parallel to the agricultural serfs in Rajasthan. "The institution of basai," continues Tod, "approximates closely to the tributarii and coloni and perhaps to the servi, of the Salic Franks," "who were the cultivators of the earth and subject to residence upon their master's estates, though not destitute of property or civil rights." (Hallam).

An examination of Tod's thesis shows that there was the element of 'protection' in the Rajput lord-vassal relationship of 'Rakhwali.' But what gave rise to the necessity of 'protection' ? Was there really any danger to Rajput society either from within or without? These are the most relevant questions which critics of Tod have ignored. It is now agreed on all sides that the Rajputs came to India during the decline of the Gupta empire and their association by some historians with the Huna-Gurjara stock suggests that they were possibly connected with the Pratihara empire of the 9th Century A.D. When the Pratihara empire was being smitten to pieces by the inroads of the Turko-Afgans, the Rajputs became the natural champion of the forces of Hindu resistance. Rajput society was thus largely shaped by the forces generated from the disintegration of the Pratihara empire, which, in their turn, gave rise to the necessity of 'protection'. Secondly, Tod gives us an account of the extent of feudalisation resulting from the hierarchical structure and the graded classes of peers. Both Lyall and Daniel Thorner ${ }^{14}$ have, however, emphasised the importance of bloodrelationships in this respect, and the main force of their argument, that Rajput society was not so much feudal as tribal, has been derived from this assumption. Tod himself has stated that "from the highest of the 16 peers to the holders of a charsa (hide) of land, claim affinity in blood to the sovereign" and "only those of pure blood in both lines can hold (true or hereditary) fiefs of the crown." Thorner has quoted the document regarding the remonstrations of the sub-chiefs of Deogarh with their chief, Maharaja Gokuldas, ${ }^{15}$ to show that both the sub-chiefs and the Maharaja belonged to the same branch of the Sesodia clan. The principal defect of these pseudo-historical claims is that they deny the inherent dynamism in any system of growth. We can prove indirectly that Rajput society was not at all immune from changes as the charges of critics of Tod suggest. The term Kshatriya, Dr. Vincent Smith has pointed out, was not an ethnical but an occupational designation in Rajasthan. It usually denoted the Hindu ruling classes which did not claim Brahmanical descent. Occasionally, a Raja might be a Brahman by caste, but a Brahman's political status in Hindu India was usually typified in his advisory capacity as a minister. But this office in Rajputana, as we learn from numerous instances

[^21]in the Annals, was often held by members of the Bania class. The "Brahmans of the Desert" were generally illiterate and they, continues Dr. Smith, acquired an equivocal reputation by their laxity of practice. The Rajputs initially always preferred a Bhāt or bard to a Brahman. This sharp retreat from the established orthodoxy of the Hindu system would not have been possible without any mechanism of dynamic growth. Besides, the etymological and popular meanings of the term 'Rajput' show that the chiefs of the Rajput tribes were losing their charismatic purity with the passing of time. Originally, Rajput $<$ Rajputra i.e., son of a Raja "seems to have been a name applied to the cadets of ruling houses who, according to the ancient custom of tribal society, were in the habit of seeking their fortunes abroad, winning by some act of valour the hand of the princess whose land they visited and with it the succession to the kingdom vested in her under the system of mother right." ${ }^{16}$ There is no doubt that the Rajput princes were not of the stay-at-home type; they ventured abroad, conquering and marrying, thus leading to the admixture of races and the heterogeneity of the claims to succession. The popular meaning of the term 'Rajput' came to embrace an element of contempt, denoting a bastard, the son of a King and a Sudra woman. This also explains that the claims to racial purity were more mythical (the Agnikulathesis) than historical in nature. If there is any rationale behind these claims it is the conservatism developed as a defence against Islam.

That the Rajputs were in a state of transition has been indirectly acknowledged by both Lyall and Crooke. Crooke shares the opinion that the conservatism of the Rajput races was due to the impact of the Muhammadan invasions and that the period of Rajput isolation was already coming to a close with the inroads of the British. In his final appraisal of Tod, Lyall says that "perhaps we should not blame him for failing to see that his Rajput feudalism was not the basis of the society, but an incomplete super-structure, and that Rajputana, as he surveyed it, was a group of tribal suzerainties rapidly passing into feudal stage, which we now know to have been largely built up in Europe over the tribal foundations." Feudalism might really have evolved in Rajputana had not British power absorbed the whole subcontinent in the century after 1750.

To sum up: the Rajputs were tribesmen when they submerged north India and associated themselves with the local Gonds during the declining phase of the Gupta empire. But they were gradually emerging from their tribal shell and developing a system which was analogous to European feudalism. The differences between the two are, however, obvious. There was no serfdom, as we have noticed above, in Rajput society, though serfdom in our opinion is not the key to feudal relationship. Next, the Rajput

[^22]system was based on a contract ${ }^{17}$ which is not a part of feudalism in the strict sense. But that the Rajputs were not purely tribesmen can be proved from two sets of facts: first, the military mentality of the Rajputs, They were far more quixotically heroic than is normal in tribal leaders. Second, tribalism as a force is too localised and weak to form the basis of either an empire or a large kingdom. The Rajputs, if we believe in their Huna-Gurjara origin, set up the Pratihara Kingdom on the ruins of the Gupta empire. This lends force to our view that the Rajputs were in a state of transition, gradually moving away from their tribal heritage.

# Prosody for Beginners 

Nemai Chand Roy<br>(Ex-student)

The English Ianguage has seen two systems of rhythm. One was the Anglo-Saxon system, and the other was a lesson from Old French poetry The first is known as the alliterative measure because the rhythm was built upon the repetition of sounds. An otherwise fissiparous medley of sounds was knit together, achieved regularity (which is the essence of rhythm), by alliteration. In this line-

Ẃarigeath, wulf-hleothu, windige náessas, the only perceptible regularity is maintained by the w repetitions. There are four accents (-no rhythm is possible without sound variations-) and three of them coincide with the repeated w sounds, thus giving it extra cohesive force, but syllabic quantity is totally neglected. Three syllables separate the first two w-s, but the third and the last are separated by two. Again, this line cotains ten syllables, while-

Under naessa genipu nither gewiteth, has twelve syllables.

The conclusion that emerges is that Anglo-Saxon rhythm ignored quantity and depended solely upon the strength of sounds. Secondly, this ignoring of quantity made the verses rough and comparatively unmusical.

[^23]This comparison concerning musical quality is drawn with the French system which depended on the regularity of time-lapses. The number of the seperating or weak syllables always remained constant. This system therefore secures a wave-like effect and is much more allied to music proper.

Possibly the greatest virtue of the Anglo-Saxon system is the focussing of attention on the significant words. This was brought about on the one hand, by alliteration, and on the other, by the accentuating. In the line

Stéap stánhlithe stíge néarwe,
the poet wants us to visualise a steep, stony, narrow path climbing upwards. The emphasis is on the steepness as well as on the stonyness. The 'st' alliteration coupled with the accentuation supplements the logical meaning of the words and increases the communicative power of the line. But it has not the magic of music. By 'magic of music' I do not mean the abstract form that music brings to us, but the spell produced by the beats that holds our attention. Beats are so very important because they prepare the condition for the understanding of pure form. Anglo-Saxon rhythm ignores this basic music and consequently, though its precision of expression is great, it fails to produce the hypnotic fertility of the mental soil which is an inferior but essential weapon of the poet. The sound-variations are very rough and the slightest jar on the ear suffices to break the illusion of the poetic world.

Old French poets however, used music as much as they could. This system, as I have said before, utilised regular beats. Naturally it had all the advantages of music proper. This was not a very small gain. The implicit music of the lines held the attention while the words had more power on a receptive ground. Its limitation was as severe as it was obvious. The poet could not always hope for the correlation of meaning and music He could not always juxtapose the beat with the word which had a particular importance. Verse therefore lost the naturalness of speech and acquired an artificial prettiness which must have been irritating to good artists.

I am afraid I must attempt a comparison. A poet in the middle of the eleventh century must have faced the problem in this way: (a) if I go in for the Anglo-Saxon strength and precision, I lose the musical lubrication; (b) if I turn to the quick success of French rhythm, I renounce power of expression. I do not think there was any way out of the dilemma. That the English poet chose the music of quantitative rhythm does not imply its superiority, but the glamour of novelty. The later continuance of this system (-it went on till the nineteenth century-) was probably due as much to the aesthetic reasons that I have tried to show as simply to artistic inertia. This certainly does not mean that one can mechanically
analyse the rhythm of the pre-twentieth century verse, because, in the first place, departures are necessary to maintain interest and do not destroy the prevailing sound-pattern, and secondly, the value of sounds (particularly of vowels) change with the context. One cannot and should not try to reduce all verse to the sing-song articulation of the chansons. What matters is the general impression. In 'King Lear' not every unit is an lamb, but the total impression is of a rising rhythm.

But men are ambitious. When Gerard Manley Hopkins appeared he found that the accepted system of rhythm had become stale, because of excessive uncritical usage on the one hand and sheer lack of talent on the other. So far as rhythm is concerned, Hopkins' ambition was to increase the expressive power of English verse by strengthening its music. He wanted to hear not one rhythm, but two, in the verse, just as one hears not one, but two tunes in orchestral music. To do this, he developed an elaborate theory of counterpointing which is "the superinducing or mounting of a new rhythm upon the old." He explains that "since the new or mounted rhythm is actually heard and at the same time the mind naturally supplies the natural or standard foregoing rhythm, .... two rhythms are in some manner running at once." This however was not a new discovery in technique, as any student of Coleridge knows; but it is certain that nobody before had thought of variations on such a comprehentive scale. What was original in Hopkins was the further extension of this device of counterpointing, which leads to Sprung Rhythm. A paradox is immediately noticeable, for Sprung Rhythm, arising, as it does, from counterpointing throughout the verse passage, cannot incorporate two rhythms simultaneously "since one only of the counter-rhythms is actually heard, the other is really destroyed."

What, then, is the profit if you "spring" your rhythm? Twice the flexibility of feet, answers Hopkins. It is true that one cannot hear a wellmarked rhythm in such verse, rather a medley of two or three, yet the gain of flexibility in laying the stress is not a small one. But the sacrifice of the single simpler, but definitely more arresting rhythm of ordinary 'running' verse, is open to serious doubt. If the 'springing' of rhythm had been limited to variations in laying the stress, it would not have been very disturbing. But the irregularity of the length of feet makes it a hopeless task to perceive the dominating rhythm. Hopkins was a sensitive man but he failed to see the importance of the time-dimension. It is not possible for the human brain to perceive regularity in a piece of sound composition where the time-unit is elastic. Hopkins is right in pointing out that Sprung Rhythm is the most natural rhythm, being that of conversation and written prose; but conversation and prose are not music. It is also true that Sprung Rhythm is more expressive of meaning but I still contend that
it is most unmusical. Whether music or expressive ease is the more desirable, is quite another question.

Those who came after Hopkins, the new writers* like Ezra Pound or Edith Sitwell or Eliot, were also troubled by the staleness pervading contemporary English rhythm. Possibly that is one explanation of the boosting up of Hopkins. However, even these poets could not achieve much in the way of rhythm. They have rhythms more powerful than the Toms and Dicks because they have better music-sense but their rhythms are not really qualitatively advanced. Eliot's rhythm is not more powerful than Shakespeare's, and what is more important is that there has been no change in the method of arranging the beats. There is of course the hopeless insularity of the Europeans who will never admit more than one system of rhythm in their music, but I should have thought that such eminently intelligent persons as Eliot or Pound would at least consider possibilities. They did not; which only goes to prove how very faithful companions your conditioned reflexes can be. Suppose you arrange words so that the first stress (which is by the way necessary to emphasise the meaning of that particular word) falls on syllable two, the next on syllable five, and take the entire as the unit, would it not be the long visualised blend of music and meaning?

However, I suppose it is no use suggesting improvements to poets, because they are wonderfully obstinate in their own way. And anyway, none but unsuccessful men write poetry now, and as we all know, the Presidency College (ha! ha!) is where successful men club together.

[^24]
# Descartes' Proofs of the Existence of God: A Critique 

Madhumati Hajara<br>Third Year, Philosophy

In order to arrive at the truth Descartes started by doubting everything till he discovered what he considered to be a principle of indubitable certainty, viz., cogito ergo sum-I think, therefore I am. The existence of the self is proved by the fact that it thinks. The existence of the self is thus a matter of certainty.

From this basic fact Descartes deduces the principle that whatever is clearly and distinctly perceived is true. [This at once shows the weakness of his argument and the untenability of his fundamental proposition about the existence of the self. If all that is clearly and distinctly perceived be true, then the self is not the only thing that is true. Therefore the truth of the existence of the self is not unique, and cannot serve as the foundation for other principles or propositions. Again, the awareness of the self is an immediate experience. The awareness of anything outside the self or independently real is not an immediate experience. The idea of it may be clearly and distinctly perceived, but that by itself cannot assure us of the truth of its existence at any time-even when we are not thinking of it.]

Descartes argues that things which we clearly and distinctly perceive are true because God exists, and He is a Perfect Being, and all that is in us comes from Him. If we did not know that all our clear and distinct ideas came from a Perfect Being we would not be sure of their truth. He seems to suggest that any alternative theory would not be tenable. Thus, if, instead of God, there be an Evil Genius who wants to deceive us and who is the source of all our ideas, then what seems to be clearly and distinctly perceived may not be true and may really be false. The weakness of this argument is apparent. If the Evil Genius be the source of everything, then from where do we get the idea of Truth as distinct from Deceit, or the idea of Good as distinct from Evil? The moment we speak of deceit we imply that we have in us the idea of Truth, and the moment we speak of an evil genius we are conscious of the idea of Good. These ideas must have as their source something quite distinct from the Evil Genius.

Though Descartes does not adopt the orthodox theistic interpretation of the origin of things, what he establishes by his arguments is that a non-
theistic theory of creation of man and the universe is not possible. He thus arrives at the proposition that God, the Perfect Being, is the source of all creation.

In order to meet any criticism that clear and distinct perception may not necessarily be the test (as it may happen that what is clearly and distinctly perceived may yet be false), Descartes modifies his original proposition by stating that what is perceived in a genuinely clear and distinct manner is true. He observes that ideas which correspond to actual and immediate experience cannot be false. Error may occur when from immediately experienced ideas we pass on to judgment or form mental concepts.

Descartes classifies ideas into sensory or adventitious ideas and factitious ideas. We believe by instinct and not by a process of reason that sensory ideas are caused by external bodies. Factitious ideas like the idea of sirens are an admixture of sense-perception and imagination. They are products of the mind. Neither the one nor the other can be a sure guide to form a judgment about Reality as such, because it has existence independent of our sense-perception.

Ideas as such are thus more or less of the same type in as much as they are mental images. They are neither true nor false-some represent substances (sensory or adventitious ideas) while others represent accidents (the idea of sirens). There is, however, one idea which represents a Supreme Being, eternal, infinite, omnipotent and omniscient, and the Creator of all things.

Among these three types of ideas-namely factitious ideas, adventitious ideas, and the idea of God, adventitious ideas being caused by external bodies, represent more substance than factitious ideas which are mental compounds of substances and imagination. There is again more of substance in the idea of God than in the idea of any created thing. The contents of the ideas thus vary in degrees of Reality (Existence) or Perfection. Descartes thus identifies Reality and Perfection. Our ideas may be imperfect, but whatever reality is in them must be contained in the things which cause them. As the ideas only represent things, they cannot contain greater reality or perfection than the things themselves.

Descartes then proceeds to analyse the types of ideas.
First of all, there are the ideas of the secondary qualities of things, like heat and cold. There may not be anything corresponding to these in the thing itself. It is impossible to say whether there is anything really corresponding to either as we are unable to say whether heat is only the negation of cold or cold is only the negation of heat. The ideas of heat and cold, however imperfect, exist in us and as such must have an origin. That origin may be the self. They cannot have more reality or perfection than the self.

Then there are the distinct ideas, like the ideas of substance (e.g., the weight of a body) and duration (the extent of existence in time, e.g., the visibility of the sun and the moon). These ideas are also derived from the self.

Finally, there are the ideas of primary qualities,-figure (long or short, square or round), situation (extent in space and existence in space) and motion (change from one place to another). These ideas represent not substances, but only modes or manners of existence. These may also owe their origin to the self, which is a substance and has, therefore, more reality and perfection than these ideas.

If we eliminate all these types of ideas which owe their origin to the self, we are left with the idea of God. Does it also owe its origin to the self? Now, the idea of God represents the idea of Infinite Substance, an all powerful, all knowing, independent Being, the Creator of the self and of all things. That being so, the source or origin of this idea cannot be the self, which is finite and imperfect. Therefore God, a Perfect and Infinite Being, must exist. The idea of that Being must be a true idea, and not an imperfect idea like that which originates from the self.

We are aware of the self as a finite and imperfect thing. How do we know it to be finite and imperfect, unless we have an idea of the Infinite and Perfect? We are, therefore, in a way aware of God, the Infinite and Perfect Being, before we are aware of the self. This is Descartes' causal proof of God's existence.

In forwarding this argument in support of God's existence, Descartes assumes that we are aware of the idea of God, that such an idea represents a Reality having an independent existence, and that the Reality called God has certain qualities, e.g., infiniteness, omniscience, omnipotence etc. Despite all his arguments, however, his conclusions are based on nothing better than assumptions. These assumptions again go against his fundamental proposition-cogito ergo sum. The self is aware of its existence because it thinks. This is a matter of immediate experience. In seeking to prove the existence of God, Descartes relies on the fact that the self is aware of itself as imperfect and finite. This is not a matter of immediate experience. This is a judgment formed, as has been shown above, by a process of reasoning from the proposition that there cannot be an idea of the self as imperfect and finite without its being aware of something which is Perfect and Infinite. 'Therefore, the proposition cogito ergo sum can no longer be looked upon as a fundamental and ultimate proposition -the only thing which is clearly and distinctly perceived.

Since, therefore, the awareness of the self is the product of a complex mental process, and not an immediately perceived fact of indubitable certainty, doubts about the truth thereof are likely to arise.

In order to get over this difficulty Descartes looks for additional arguments. He raises two questions, viz;-
(1) Whether the self, which possesses this idea of God, could exist if God did not exist, and
(2) How does the self receive the idea of Gode?

In answer to the first Descartes says that if God did not exist ; (i) cither the self must be self-originating, or (ii) it must owe its origin to something less perfect than God.

The self cannot be self-originating because if it were so it would give itself all the perfections it could think of, that is, it would make itself God. As the self has the power to think, it would be aware of the fact that it creates itself and would give itself all the attributes of a Perfect Being.

This argument is unconvincing, as it procceds on the assumption that Existence itself is a Perfection. To Descartes, the fact that it thinks is proof of the existence of the self. This does not necessarily prove that Existence is Perfection, or that whatever is thought of as the attribute of Perfection exists.

As regards the second alternative, namely, that if God did not exist the self must owe its origin to something less Perfect than God, Descartes says that such a theory would not explain the ultimate origin. The origin which is less perfect than God would again owe its existence to some other cause and so on. Such an, infinite regression of causes is not possible, and so we must accept the ultimate origin as self-cxistent. And nothing but God can be self-existent.

This argument does not explain why we must have an originating cause or a cause which (as the ultimate origin) creates everything. This is nothing but an assumption, though Descartes considers it to be selfevident.

There is another assumption on which this argument is based. That assumption is Descartes' view of time. Time to him is constituted of distinct moments, each independent of the others. To exist, a thing must have the power to conserve itself at each moment. This power to conserve is the same as the power to create. Since the moments are distinct, the thing, in order to continue to exist, must have the power to create itself at each moment. It must thus be self-existent, or the originating cause. There cannot therefore be an infinite regression of caluses.

Descartes does not meet the criticism that several causes may have combined to produce the self, and that such causes need not have a common source in any one thing like God. His only answer is that he has a clear idea of the Unity of God in whom are to be found all the Perfections he is aware of. The idea of unity and the ideas of all the perfections must be derived from the same source; otherwise one could never have the idea that they are inseparable.

As regards the manner in which the self receives the idea of God, Descartes says that this idea is not received through the senses. It is innate in us like the idea of the self. Descartes' philosophy does not mention what the idea of the self is. He has only stated that the self is aware of its existence. He therefore explains that the self is known by the mind being directed upon it. God cannot however be apprehended in any such manner. It is God Himself who put the idea in us. There would not have been this idea if God did not exist.

Having advanced the causal proofs of God's existence, Descartes gives what he calls another direct proof of the existence of God. The idea of a thing is inseparable from the idea of its essential qualities (when we think of a triangle we are reminded of the fact that its three angles are together equal to two right angles, and that the greatest side subtends the greatest angle etc.). But this does not assure us of its existence. However, existence and essence cannot be separated in our idea of God.

Now, existence and essence may be inseparable in thought-the more so if we think of Existence as a Perfection and God as a Perfect Being. Inseparability in thought, however, cannot assure us that outside the domain of thought there must be an independently Real thing called God.

# Aristotle's Concept of Tragic Katharsis 

Shukla Roy<br>Fifth Year, English

The word katharsis occurs in Chapter Six of Aristotle's 'Poetics'. "A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions."

The surviving fragment of the 'Poetics' offers no possible explanation for the use of this term in this context. This was in fact a habit with Aristotle. In his extant treatises, he frequently introduces a technical term and leaves it unexplained. The explanation usually comes later and in an entirely different setting.

The extant 'Poetics' is a fragment. That there was another part is proved by the opening of Chapter Six. "Reserving hexameter poetry and comedy for consideration hereafter, let us proceed now to the discussion of Tragedy;". There is not a word about comedy in the rest of the book: as we have it now, the 'Poetics' is not complete. Since the book contains no elucidation of such an important term as katharsis we may safely assume that it was to be found in the lost second part. Stretching the imagination further, we may even conjecture that the author spoke of comic katharsis and there explained the term.

If this loss is great, a greater one is the loss of the Aristotelian dialogue on Poetry. The 'Poetics' is not, properly speaking, a book. In the Greek original it reads like a series of jottings. The master might have made them for his lectures at the Lyceum. Or, dreadful thought, the jottings might have been made on the spot by some students.

To come back to katharsis, we finust leave much to surmise, although the mere word is used repeatedly in the extant 'Poetics'. In Chapter Seventeen, it obviously means 'purification.' "One must mind, however, that the episodes are appropriate, like the fit of madness in Orestes, which led to his arrest, and the purifying, which brought about his salvation." The Greek word katharsis has been given the only possible translation-'purifying'-in this passage.

The reference here is to Euripides' play 'Iphigenia in Tauris'. This play is based on a certain version of the Iphigenia legend in which the maiden is not ultimately sacrificed. She is spirited away by the goddess

Artemis, unknown to all, to the land of the Tâuri (modern Crimea). Here there is a temple of Artemis, the principal deity of that tribe. Iphigenia is made the chief priestess of the goddess.

Years pass; Iphigenia's brother Orestes takes terrible revenge by slaying his own mother. This however is a crime, and therefore, in the typical Greek manner, Nemesis must follow. The end begins in the shape of a frenzy. Pursued by the Eumenides, the agents of Nemesis-Orestes runs from land to land. At times, there comes over him a distressingly acute fit of unreason. He reaches at last the land of the Tâuri. He is accompanied by a faithful friend Pilades. They are both completely ignorant of the presence of Iphigenia.

According to Tâuri custom, a foreigner is sacrificed to Artemis. Unfortunately Orestes has the fit of madness as soon as he sets foot on the land of the Tâuri. In that state he falls into their hands and is easily discovered to be a foreigner.

Finding that they are Greek, the Priestess Iphigenia proceeds to question them about their birthplace, parentage and the like; and learns that they hail from Argus, her own country. She has been yearning to return home but there was no way of escape. She sees just a chance and she offers the two men an alternative. If one of them consents to bear a message from her to Argus, he will be spared.

There is great disagreement between Orestes and Pilades; each of them is eager to offer himself as a sacrifice. Finally, it is decided to let Orestes be the sacred offering, for life is a great misery to him.

The message is handed to Pilades in the form of a sealed letter. But, on the probability of a shipwreck, he is also given, in the presence of Orestes, a verbal summary thereof. The details in it give out Iphigenia's identity; but Orestes keeps his knowledge to himself. Pilades leaves with the message.

The time of sacrifice arrives. On the point of death Orestes cries out -so the same fate that overtook my sister is going to befall me too! Startled, Iphigenia questions him further and the facts are at last brought out. They must plot an escape, of course. She goes up to the King and says--the sacrifice must be cleansed. He is impure and the goddess will not accept him. Let him be taken down to the sea, for the salt water will purify him.

The king agrees and she adds another request.-Let the entire population keep indoors. Orestes is unclean and it might be harmful to look on him.

So they run away and the tragedy ends. If, after this, we look back to the passage quoted from Chapter Seventeen of the 'Poetics', it becomes clear that the word katharsis, as used here, can only mean 'purification', lustratio in Latin.

On the application of this concept, the function of tragedy is reduced to the purification of pity and fear. Since the function of tragedy is usually regarded to be a refinement of the emotions, this definition has been readily accepted. It was, in fact, the only interpretation that held the field for centuries.

In Greek literature and in the other writings of Aristotle, there is a use of the word katharsis that simply cannot bear this meaning. Plato, in his 'Phaedo', speaks of "initiatory katharsis"-where lustratio is the obvious meaning. But, elsewhere in the same dialogue, Plato comes to talk about the real nature of virtue. The spokesman in the dialogue observes that real virtue is rarely practised in ordinary life. For example, we are temperate just because we fear the consequences of intemperance. This is simply a matter of fear; real virtue lies rather in the katharsis of such fears.

Here the sense 'purification' is absurd. The context makes it very clear that real virtue is getting rid of fear. There is a glimpse of another possibility. What if Aristotle had meant 'get rid of' rather than 'purify'?

The word katharsis in the sense of 'elimination' or 'expulsion' was already well-established in Greek medicine. In fact, even today modern medicine uses that word in a similar sense. A purgative in the technical language is a 'cathartic'.

What is the process involved in the administration of a purgative in medicine ? Initially it excites the morbid matter the physician wants to get rid of. It is found on experience that by the very excitation the morbid matter is expelled. A parallel is also found in modern psychology. The psychotherapist intends to get rid of certain morbid matters in the mind of the patient. . The working up of such matter makes for its working off. A familiar example of this phenomenon is how sorrow is lightened by being indulged in. The initial effect is to excite it further, the final effect is of relief. The act of weeping or lamentation has the same result. From the psychotherapeutic point of view, loud lamentation is a very healthy act. This process is still known as 'catharsis'.

Aristotle was the son of a physician. His father was Court-physician to the grandfather of Alexander the Great. Moreover, Aristotle in his writings touched on every branch of knowledge. The medical use of the term katharsis would therefore be well-known to him.

Going back to Plato, there are further passages in his writings which make out this meaning of katharsis. In his dialogue 'Sophist' he speaks of the necessity of freeing the mind from obstacles before the imparting of knowledge and, in doing so, he uses the verbal form of the word katharsis. Purifying the obstacles would be an absurd statement. They are got out of the mind altogether. Just as in the case of the body, says Plato,--before the physician administers the medicine he makes sure that the body is free from
obstacles and administers a purgative (the original Greek word used has the same etymological origin as katharsis); so also the man who is imparting knowledge must make sure that all obstacles in the mind of the learner are removed.

In 'Timaeus' (on Cosmology), speaking of the different varieties of motion Plato says that the best motion is that which arises from the moving body itself; the next best is that of swaying vehicles; the third and the worst is the kind which is there in 'pharmaceutical catharsis',-motions artificially induced in the body from the outside. Plato adds that ordinarily diseases must not be irritated by drugs. The third type of motion, if at all resorted to, must be used sparingly-for irritation is the initial effect of katharsis.

In Plutarch's essay 'On Conviviality', he mentions a certain tribe and says that, paradoxically enough, wine has a sedative effect on these people. This is nothing unusual, for at a funeral the sorrow of the mourners is worked off by means of dirges. In saying all this, Plutarch uses that very word katharsis.

Time now to find out whether Aristotle used the word katharsis in this sense or not.

His treatise on 'Politics' has come down to us complete. There is a discussion on music at the end of the book. Incidentally, this might seem rather curious on the first hearing. It is just another example of the close integration between life and art to be found in ancient Greece.

In this discussion, Aristotle uses the word katharsis more than once, as usual without explaininig. But the 'Politics' is a more considerable piece of writing than the 'Poetics'. The use of the word here has a definite context; the complete statements round about it make it possible for us to make a likely conclusion.
"The flute .... ought not to be admitted into education; ..... the flute is not an instrument which has a good moral effect; it is too exciting. The proper time for using it is when the performance aims not at instruction but at the catharsis of the passions". ('Politics', Book VIII, Chapter VI).

It is not impossible to guess at the meaning of the word here; 'instruction' and katharsis have been differentiated. The word 'exciting' prepares us to say that if the flute is used it will excite the passions. A process that starts with excitement ends with what he calls katharsis.

The following extract is more enlightening:
"We accept the division of melodies proposed by certain philosophers into ethical melodies, melodies of action, and passionate or exciting melodies ..... Music should be studied not for the sake of one but of many benefits, that is to say, with a view to, (1) instruction, (2) katharsis [the
word katharsis we use at present without explanation, but when hereafter we speak of poetry, we will treat the subject with more precision], (3) intellectual enjoyment, relaxation and recreation after exertion. It is clear therefore that all the melodies must be employed by us, but not all of them in the same manner. In instruction ethical melodies ${ }^{1}$ are to be preferred, but we may listen to the melodies of action and passion when they are performed by others. For feelings such as pity and fear, or, again, enthusiasm, exist very strongly in some souls, and have more or less influence over all. Some persons fall into a religious frenzy, whom we see disenthralled by the use of mystic melodies, which bring healing and katharsis to the soul. Those who are influenced by pity or fear ${ }^{2}$ and every emotional nature have a similar experience; others in their degree are stirred by something which specially affects them, and all are in a manner catharticized and their souls lightened and delighted. The melodies of katharsis likewise give an innocent pleasure to mankind". ('Politics', Book VIII, Chapter VIII).

We have to take our stand mainly on these two passages from the 'Politics'. A close examination yields the conclusion that the working off of pity and fear is effected through tragedy by working them up. Both of these are painful emotions and, in abstract terms, they might be described as morbid-they undermine the grit of one's character. (Just on this ground Plato had definitely excluded tragedy from the ideal commonwealth both in the 'Republic' and his last dialogue 'The Laws'). As a means of getting rid of them, Aristotle suggests the kathartic process. Tragedy is a kind of composition-a species of art-that excites pity and fear. The oppressive load may be got rid of through this.

Therefore, coming back to literary criticism proper, what Aristotle is really after in using this word is an explanation of the paradox of tragic pleasure. This was one of the main problems in the poetics of tragedy. At a tragic performance, wrote Plato, we smile through our tears. Aristotle came to light on an explanation of the paradox by the use of that term. It is the pleasure of relief. The mind is 'lightened and delighted' -the load is taken off. That is the nature of tragic pleasure. What makes this explanation extremely likely is the use of the word 'wherewith' in Chapter Six of the 'Poetics'-"with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions".

If the 'purification'sense is accepted, we do not get that answer to Plato which is implied. Even after purification, the things remain. Plato's objection is to pity and fear themselves-pure or otherwise. In

[^25]this connection it is essential to remember that there is quite an amount of evidence scattered throughout the 'Poetics' that Aristotle has his master in mind. He seems to be making up a case for poetry-dramatic poetry especially-against the indictment of Plato.

Moreover, purification does not logically presuppose pleasure. As an explanation of tragic pleasure, then, this interpretation falls through. Further, it lends a moral tinge to the function of tragedy. This is not quite in keeping with either the general tone of the 'Poetics' or those passages in the Poetics where instruction and katharsis are kept apart. This imposition of a moral purpose upon Art has no warrant from Aristotle himself. His is the first 'detached treatment' in European literature. He is concerned with Poetry itself--its nature, technique, requirements etc. Very much unlike his master, he does not drag in other topics. The moral colouring is decidedly out of place. Katharsis can be confined to the psychic effect of tragedy, only if the 'purification'-theory is rejected.

During the Renaissance, one form of this theory found a very enthusiastic exponent in Heinsius. Milton, in his prefare to 'Samson Agonistes', writes: "Tragedy, as it was anciently composed, hath been ever held the gravest, moralest, and most profitable of all other poems: therefore said by Aristotle to be of power, by raising pity and fear, or terrour, to purge the mind of those and such like passions, that is, to temper and reduce them to just measure with a kind of delight, . . ...". The word 'moralest', and the phrase "to temper and reduce them to just measure" indicate that Milton is here expounding the purification-theory of the Aristotelian katharsis.

This theory was given a specific shape in the eighteenth century by Lessing in the 'Hamburg Dramaturgy'-through the ethical system of Aristole which is built around the concept of the golden mean. Every virtue is the golden mean between an extreme of excess and an extreme of defect (Spenser took over this theory in his 'Faerie Queene'). Pity and fear are purified from the two extremes of excess and defect. This amounts to the Heinsian and Miltonic explanations.

Therefore, in the light of this Aristotelian definition, pity and fear are transformed into virtues. How exactly does this transformation occur? Milton says: "by reading or seeing those passions well imitated." According to Heinsius and Lessing, pity and fear, by being habitually excited in the theatre, are weakened, therefore 'tempered'.

Here again the palpable defect is contained in the easily discernible moral colouring. Moreover, if one speaks of pity and fear being "tempered and reduced to just measure", one would be left finally with moderate pity and moderate fear. The latter as a virtue seems to be a trifle absurd. As for the former, one might say that it is good for the mind to have some amount of wholesome fear; but then, the function of tragedy is certainly
not very exalted. If a man has very little of pity, the function of tragedy would be to increase the amount to the desired level; but if a man has very little of fear, would a similar treatment be very desirable? It does require quite a stretch of one's belief and imagination to say that moderate fear is a virtue while the absence of it entirely is a vice. We are led to this very absurd position by this particular definition of katharsis.

Heinsius and Lessing also assume that if certain emotions are frequently stirred they would be weakened. But the result might be the very opposite of this assumption: those emotions might get rooted in the mind. And the assumption of frequency of performance would not at all apply to Greek tragedy. Tragedy was performed in Greece only once in winter and once in spring-at the festivals of Dionysius. In winter the power of regeneration was invoked, so that nature would come to life again; in spring the fulfilment of this prayer was celebrated.

This comparative infrequency of performance lends additional strength to the theory of expulsion by excitation. As Plato said, this kind of dangerous process should be applied very rarely. It is rather a drastic form of treatment. Ordinarily, said Plato, diseases should not be thus irritated. If frequent, this kind of treatment would be simply out of the question, in psychotherapy as well as medicine.

In the case of purification, the objects of treatment are the emotions themselves. In the case of expulsion, the object of treatment is the mind or the soul. This is an important distinction.

This, however, does not end the business. It is very important to decide the exact abiding value of such a concept applied to tragedy.

The concept has two distinct parts--the kind of tragic effect aimed at, and the mechanism to bring it about. Only with reference to the latter Aristotle uses the word katharsis. The effect intended is quite another thing.

About the mechanism there is room for dispute. Even the acceptance of the expulsion theory does not leave us with an absolutely clear conscience. Why should there be occasion at all for the elimination of pity and fear from our soul? The average man does not live in contact with the darker side of life. It is therefore quite a big assumption that morbidity in him is such a burden that he must visit the theatre and relieve himself. It is not easy to visualise ourselves as completely devoid of pity and fear when we leave the theatre. It does not actually happen. It is also somewhat ludicrous to think that twice a year one needs this specific treatment. It is almost like visiting the dentist twice a year.

All this leaves unaffected the precise tragic effect which Aristotle had in mind. Aristotle demands that tragedy should end in something like
a working off, not in a working on. The storm should die down. The final note should not be of upheaveal but of repose.

This ideal of tragedy is necessarily implied by the use of the word katharsis in that sense-that the effect' of a work of art on the soul is the finer the more it succeeds in leaving the mind in repose rather than unrest. This is the abiding value of the concept. It challenges consideration at all places, in all literature.

This follows as a logical corollary from Greek art itself. If we have to speak of the distinctive features of Greek art-one of them must be repose. Something of the serenity of the Mediterranean regions seems to have passed into Greek sculpture. Aristotle's idea of katharsis is a translation of this principle into tragedy.

Hence, when Aristotle says that tragedy should end in a working off, he is voicing a typical Greek demand. Even if it had not been theorised on, the demand would have followed from the practice of their sculpture. Tragedy should rather be like the 'Mourning Athena' than 'Laecuoön'.

Whatever be the controversies regarding the process, this claim can be made for the ideal-even if one says that there might be other ideaks, this remains as beautiful an ideal as ever, not only in Tragedy but in all Art.

Thanks to the Greek practice of having the catastrophe off the stagh, much of the upheaval of feelings necessarily associated with tragedy was worked off. That tones the thing down immediately-the tragedy must continue for at least a few lines after the catastrophe. The last choruses are always surpassingly beautiful-half-sympathy and half-philosophy. The mood evoked is necessarily one of acceptance and resignation. As Marcus Aurelius says: "Oedipus may cry, Woe, Woe, Satiron, but the spectator knows he must bear his burden."

Most modern plays come to a close when the mind is at the height of a storm. On the Elizabethan stage, even in the absence of a conscious theory and a conscious motive of imitation, by a lucky accident they arrived at the Greek effect. The Elizabethans, barbarians at heart, demanded that tragedy should end with a few deaths performed on the stage. But the Elizabethan stage had no front curtain. The dead bodies had to be carried off, the direction for it being incorporated in the dialogue. After the removal of the dead bodies, a few quiet and dignified lines were spoken. The end was repose:

> "The weight of this sad time we must obey; Speak what we feel, not what we ought to say. The oldest hath borne most: we that are young Shall never see so much, nor live so long."
> (--King Lear, V. 3, 323-6).

Even on the modern stage here and there one does come across plays where the curtain comes down with full realisation of tragic repose. Galsworthy's 'Strife' is a stormy play, full of bitter hatred and acrimonious controversies. At the close the two protagonists-the unyielding Capitalist and the unyielding Labour leader are unintentionally face-to-face. They lose their power of speech and simply look down in silent admiration of each other's magnificent courage. The head is automatically bowed down. The tragedy ends in silence.

John Synge's 'Riders to the Sea' has a very poised and reposeful close. All the sons of Maurya, an old woman, have been taken by the sea. When the corpse of the last one is bourne in, there follows the low moaning in the Irish fashion (keening). After that Maurya gets back to her feet and says "No man at all can be living forever and we must be satisfied". On that, the curtain comes down.

That is perhaps the hallmark of all great tragedy-Grcek, Elizabcthan and modern-that the tragic experience should be chastening rather than disturbing. That is the essence of the Aristotelian demand about tragedy. That is what he meant when he used that word katharsis in that peculiar fashion. This then is the abiding virtue.


[^26]
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[^0]:    s Presidency College Magazine, Vol. III, January 1917 "The Beginnings of English Education in India"-D. G.

    0 ₹ Ibid. Passage quoted from the Report of the Committee of Public Instruction
    

[^1]:    
    २ Presidency College Magazine，Vol．I， 1914 ＂Introductory＂－Prin．H．R．James

[^2]:    

[^3]:    ; Sigmund Freud : Civilisation $\mathcal{E}$ discontent

[^4]:    ${ }_{1}$ Bertrand Russell: The Place of Science in a Liberal Education (Mysticism and Logic).

[^5]:    ${ }^{1}$ Edward Shils : The Intellectuals, Public Opinion, and Economic Development, Economic Development and Cultural Change, October, 1957.
    ${ }^{2}$ Raymond Aron: L'Opium des Intellectuels (The Opium of the Intellectuals).

[^6]:    ${ }^{3}$ D. P. Mukherjee: 'Man and Plan in India: The Background', Economic Weekly, Aug. 15, 1953.

[^7]:    "'Scientific rationalism did serve man well as long as it was moving towards its false ideals from a great distance. But this could not last. Eventually the truthbearing power of its absurd ideals was bound to be spent and its stark absurdity to , assert itself. This is what has happened in the twentieth century'. Michael Polanyi, 'The Two Cultures', Encounter, Sept. 1959.
    ${ }^{5}$ Karl Mannheim: Essays in the Sociology of Culture,

[^8]:    ${ }^{6}$ Readers of Ortega $y$ Gasset's The Revolt of the Masses will remember his concern about the implications of technicism. To him, the scientist was the prote type of the mass-man, a 'learned ignoramus' incapable of understanding the cmmplex historical and cultural factors which were necessary for the creation of unden society.

    Also Polanyi, loc. cit., 'Scientific obscurantism has pervaded our culture and now distorts even science itself by imposing on it false ideals of exactitude'.

[^9]:    ${ }^{1}$ The Making of Europe: Dawson.

[^10]:    "The pages referred to in this article are from 'Mohammed and Charlemagne', New York, 1957.

[^11]:    ${ }^{1}$ The porcine heroine of the Blandings Castle Novels of P. G. Wodehouse. Herbert Jenkins. Crown 8vo.

[^12]:    ${ }^{1}$ Documents on British Foreign Policy, 1919-1939. Third Series, Vols. V-VIII.

[^13]:    ${ }^{1}$ Science and Method.

[^14]:    a Conventionally the electron has a negative and the proton has a positive charge.
    ${ }^{3}$ With no experimental proof, this should be regarded as semi-scientific.

[^15]:    ${ }^{4}$ Weak interaction is modern physics per se. The nomenclature is shifting. I have followed that of the classic paper of J. D. Lee and C. N. Yang in Physical Review, 105, 1671, 1957.

    5 This assumes the so-called "lepton conservation", i.e., conservation of particle and anti-particle number.

[^16]:    ${ }^{1}$ The name is given by Chester, the famous American geologist. It refers to crude petroleum which consists for the most part of an extremely complex mixture of hydrocarbons.
    ${ }^{2}$ The word is quoted from Herodotus, the Greek historian ( 484 to 425 B.C.). Book VI, 119, A. D. Godley translation.

[^17]:    ${ }^{1}$ James. Tod: Annals and Antiquities of Rajasthan; Ed. William Crooke; Vol. I, Book III, Chapter I.
    ${ }^{2}$ Ibid., 154.
    ${ }^{3}$ Hallam: Middle Ages I, 1868, i 186.
    ${ }^{4}$ Ibid., 200.

[^18]:    ${ }^{5}$ Annals I, Introduction, XXXIX.
    ${ }^{6}$ Asiatic Studies I, 203-264.
    ${ }^{7}$ Feudalism In History, Princeton University Press 1956; see the article on India by Daniel Thorner.
    ${ }^{8}$ Maurice Dobb: Studies in the Development of Capitalism: 33-37.

[^19]:    ${ }^{0}$ Transition From Feudalism to Capitalism: see Paul Sweezy's criticism of Dobb's definition of feudalism.
    ${ }^{10}$ Annals I, 165.
    ${ }^{11}$ Ibid., Appendix 228-29.

[^20]:    ${ }^{12}$ Annals I, 173.
    ${ }^{13}$ Ibid., 166-67,

[^21]:    ${ }^{14}$ Feudalism In History: 133-43.
    ${ }^{15}$ Annals I, 230-32.

[^22]:    ${ }^{10}$ Annals I, Crooke's Introduction: XXXII.
    19

[^23]:    ${ }^{17}$ Refer to the letter of the expatriated chiefs of Marwar to the Political Agent of the British Government in Western Rajputana as quoted by Tod in the Appendix 228-29.

[^24]:    * By 'new writers' I mean only those who were actively interested in the creative process.

[^25]:    ${ }^{1}$ In Plato's ideal Republic only certain melodies are admitted and others excluded.
    ${ }_{2}^{2}$ This makes it very probable that in the definition of tragedy Katharsis is used thus.

[^26]:    N.B. The extracts from the 'Poctics' are from Bywatcr's translation of Aristotle on the Art of Poetry.

