CHAPTER - II

THE LANGUAGE AND THE SCRIPT

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3. The People
4. The Cultural Level of the People
5. The Educational Level of the People
6. The Language of the People
7. The Origin and Evolution of the Language
8. Present Trends

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(b) Some Features of the Bhrammi Script
(c) Nagari Script
(d) Some Specimens of the Nagari Script
(e) The Gujarati Script
(f) Important Changes
(g) General Features
(h) Some Specimens of the Gujarati Script.
The construction of a scale of handwriting for Gujarati necessitates taking into account the development of the language and its script. We have in our country a variety of languages and a similar variety of scripts. This variety of languages as also the variety of scripts may well provide one an impetus for special research. Such a research may throw light on human peculiarities, geographical and sociological influences, etc. Being concerned with Gujarati language and its script, we may well try to see what social or geographical factors have contributed to the development of the language and its script.

Language and society are inter-linked. Each of them contributes to each other's growth. As a society grows, its literature - language - grows and the latter helps in its turn the social growth. Again, it is interesting to observe that social growth has its roots in geographical conditions. So in a way, all the three, geography, society and language are very closely associated. We shall, therefore, take a bird's view of the
geography, society and language - literature of Gujarat and learn also about the development of the script.

2. **THE LAND**:

   The State of Gujarat is situated on the west coast of India. It came into existence, as a separate state, on the 1st of May 1960. From the point of view of its physical features, it can be divided into three regions:

   (1) The main land extending from the Rann of Kutch and the Aravalli Hills to the river Damanganga.

   (2) The hilly peninsular region of Saurashtra and Kutch.

   (3) The north eastern hilly tract.

   The State has a total area of 1,95,984 Sq. Kms. It has 18,697 villages and 216 town groups, 184 talukas and 19 districts. Fourteen districts of the State have a population of more than one million each. (1)
3. **THE PEOPLE:**

The total population of the State according to 1971 census is 2.67 crores, which makes the State rank fourth in India. The density of population is 136 persons per square kilometre as against 178 for the whole of India. The rural and the urban population in the State constitute 71.9 percent and 28.1 percent respectively of the total population. Compared to it the percentage of the population of the rural and the urban area in the Indian Union are 80% and 20% respectively. (2)

The people of Gujarat are courageous and enterprising. Though not so stout in physique, they are gentle and have created legends of their courage, patriotism, valour, chivalry and hospitality. Another distinguishing quality of Gujarati's has been their flair for incessant mercantile and maritime activities. Proximity to the sea coupled with the spirit of enterprise has made the Gujaratis explore new horizons which, in turn, have fostered in them sound practical wisdom.
Consequently, it is natural that the economic, social and cultural conditions of the State compare favourably with those of any other State of India. Moreover, it has vast potentialities of commercial growth and the people of the State who have already shown great enterprise and initiative are determined to develop them to the fullest extent possible.

4. **THE CULTURAL LEVEL OF THE PEOPLE:**

That Gujarat has been culturally a foremost state since ancient times could be seen from historical information available. There are found many prehistoric relics and remarkable examples of architecture and folk literature are available in abundance. In fact, the relics discovered at places like Langhanaj, Pedhamali, etc., show that Gujarat has been culturally well advanced since the Stone Age. The relics of the Harappan Culture found at Lothal and Rozdi indicate the extensive spread of the Harappa culture in Gujarat.

The cultural advancement of Gujarat is proved by another fact that it has been the
home of many foreigners who came to it. The edicts near Girnar show that all the communities that settled in Gujarat unreservedly adopted the way of life of the place of their habitation.

The cultural supremacy of Gujarat is reflected in religion, literature, art and craftsmanship that developed in the State.

As observed earlier, Gujarat had been the home of different communities like the Mauryas, the Kshatrapas, the Hunas and the Shakas. There has been a synthesis of many different peoples which could be seen from the different kinds of temples spread throughout the State. Worship of different kinds of deities and gods like the Sun, Vishnu, Shiva and Mahavir prevails here. Huen Tsang's records about the Vallabhi University as also the vihars built by the members of the families of the Maitraka kings, the spread of Pushti Marg in the State, as also of the Swami Narayan sect clearly indicate that Gujarat has been religiously catholic. If Gujarat has welcomed
other religious sects from other parts of India, it, too, has given to the rest of India and the world great saints in Narsinh Mehta, Akshyadas and Dayaram whose glory does not fade till this day.

In the field of literature Gujarat has encouraged literary activity since ancient times one way or the other. Among the eminent writers that Gujarat has produced could be mentioned the poet Haga who composed an epic like Shishupal Vadha, Hemchandracharya, the writer of treatises on grammar like Siddhahem Shabdanushasan, Kavyanushasan, etc. The Solanki period when Hemchandracharya produced his manifold literary works saw the development of varied branches of literature and knowledge. It can be said without any tinge of exaggeration that the mass production of literature of the Solanki Age can hardly be equalled by any other period. The Jain monks, too, have given us many valuable manuscripts which could be seen at the Jain libraries of Patan, Cambay and other places.
The modern period commencing from Harirad has given many and varied literary forms, cultivated by literary giants like Sarvashri Govardhanram, K.M. Munshi, Nanalal Kavi, to name only a few among many others, belonging to almost all the principal communities of Gujarat.

The art of sculpture or architecture was developed well in Gujarat. Relics discovered show that Gujarat possesses architectural specimens dating straight from Kashatrap times. The fort of Dabhoi and the arches of Vadnagar and Kapadvanj can be cited as examples of masterly specimens of ancient architecture.

Coming to recent works of architecture there are a number of temples in Gujarat like the Sun Temple of Modhera, the Rudra Mahalaya of Siddhpur, the Navlakhi temples of Dhumali, Sejakpur, etc. which can very well stand comparison with the eminent temples in India.

In the field of painting as also music Gujarat could boast of many noteworthy artists dating from very early times to the present day.
In the sphere of dance and drama, Gujarat occupies a special place. The famous Rasa, Rasda, Garbi and folk dances are the eminent heritage of Gujarat. Gujarat could also boast of its craftsmanship. The handicrafts of Gujarat are as rich as the cultural life. Internal decoration of Gujarat and Saurashtra has its own place in India. In fact, Gujarati women take great interest in making home decoration articles to decorate their homes and are experts at various types of embroidery. Certain types of embroidery have become almost traditional with certain communities. Pearl work, metal work, wood work, lacquer work, silver work, meena work, etc., have been developed in the State.

5. **THE EDUCATIONAL LEVEL OF THE PEOPLE**:

The official publication number 10, Development Programme 1973-74 describes the state's attainments in the field of education in the following words:

"So far as primary education is concerned, Gujarat stands fairly high among the states in
India. According to the Second Education Survey (1965), in Gujarat, facilities for primary education have already been provided to 97.7 percent of the population either in their habitation or within one mile from it.

The following figures show the development of educational institutions, enrolment, etc. during the two decades from 1950-51 to 1970-71.

### PRIMARY

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<td>1970-71</td>
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<td>1970-71</td>
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### HIGHER EDUCATION

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<tr>
<td>1970-71</td>
<td>287</td>
<td>1,54,233</td>
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The above estimation seems to have materialised, particularly because secondary education is made free for all pupils irrespective of the income of parents/guardians, subject to the condition that tuition fees will be realised from students, both boys and girls, for the third and further chances of study.

However, Government's chief concern is the development and expansion of primary education in the economically backward areas in the state. And with this aim in view special programmes for 22 economically backward talukas of the panchamahals, Broach and Sabarkantha districts have been implemented. They are as follows:

"(1) The free supply of Textbooks to needy students in primary schools."
(2) Construction of quarters for women teachers.

(3) Construction of primary school buildings and class rooms.

(4) Grant-in-aid for improvement of physical facilities in primary schools.

In Gujarat, the main problem about the enrolment in primary schools is to enrol girls and especially children belonging to scheduled tribes and to reduce wastage and stagnation.

It should be further added that the Education Act was passed by the legislature in 1974 to ensure proper service conditions to teachers working in secondary schools.

The new syllabus has been introduced in Gujarat State and due attention has also been paid to the programmes of qualitative improvement.

Some programmes aiming at qualitative improvement are as follows:
(1) Summer Institutes for different subjects for graduate teachers in secondary schools.

(2) The improvement of science teaching.

(3) The establishment of the State Board of Teacher Education.

(4) Curriculum Development.

(5) The establishment of the State Institute of Education.

(6) The establishment of Gujarat State Board of School Textbooks.

This gives us an idea that with a view to developing the quality of human resources and creating conditions of equal opportunities, effective steps are being taken to expand facilities for education at all levels.

6. THE LANGUAGE OF THE PEOPLE:

The chief spoken language of the people of Gujarat is Gujarati. It is also the official language of the State. The vast majority
of the people of the State, (over 85 percent) are Hindus. Gujarati language is spoken by nearly 90 percent of the people. Other important languages spoken by the minorities are Hindi, Urdu, Kutchhi, Marathi and Sindhi.

7. THE ORIGIN AND EVOLUTION OF THE LANGUAGE:

The State of Gujarat consists of Gujarat proper, Saurashtra and Kutch. The latter two are old names, but parts of Gujarat have been called differently such as Anarta, Lata, etc. at different times. By about the eleventh century of Vikram Era, the name 'Gujarat' seems to have been given to this area and the word, "Gujarati" indicating the dialect of the area might have been prevalent. Though the medieval writers have described the language variously as 'Apabhrashta Gira' 'Prakrit', 'Apabhramsa' or 'Gurjar Bhasa'.

By whatever name the language might have been called the languages of Gujarat and west Rajasthan were almost identical till the fifteenth century. Hence Dr. Tessitori named it
as 'Old Western Rajasthani'. This was a variety of 'Apabhramsa' and a prakrit grammarian Markandaya (1450 A.D.) has referred to 'Gurjari' as one of the twenty-seven types of Apabhramsa listed by him. This indicates that the kind of Gujarati spoken in those days was evolved out of the particular type of Apabhramsa in vogue in this region. This corroborates the fact that Gujarati being one of the major languages of the Indo-Aryan family is derived, like the other languages of the group, from Sanskrit through Prakrit and Apabhramsa.

The progress and development of Gujarati language can very well be grouped into three stages as under:

There are, in fact, three periods of evolution of the Gujarati language. The first from the tenth or the eleventh century, the second from the fifteenth to the seventeenth century and the third thereafter to
to the present times. The language of the first period can be called Apabhramsa or 'ancient Gujarati' and that of the second period which is generally known as 'Old Gujarati' should be called 'Medieval Gujarati'. The language of the third period can, no doubt, be called modern Gujarati.

Now we come to the development of the vocabulary of the language. The vocabulary consists mostly of Sanskrit 'tatsama' and 'tadbhava' words, as also of hundreds of archaic words called 'deshya' whose origin could not be traced, but which, however, suggests contacts with diverse cultures of many races. Besides, 'tatsama', 'tadbhava' and 'deshya' words there have entered in the language a number of words from Persian, Arabic, Turkish, Portuguese, English, etc. and the Dravidian languages of South India. This has been possible because of historical and social reasons and the contacts with foreigners and merchants and the long sea-coast. It should, however, be conceded that despite the borrowing of vocabulary there has been no appreci-
able effect on the formation of the Gujarati language which has acquired its structure from Sanskrit through Prakrit and Apabhramsa. Before the commencement of the modern period the structure had taken a definite shape and form.

Commensurate with the enrichment of the dialect, the Gujarati literature has in no small way contributed to the development of the language.

It is fortunate for the language that its progressive development could be studied through plentiful available manuscripts which enable us to learn how the language developed and which agencies were responsible for it.

The literature of Gujarat can be divided into two sections: the first section stretches from the twelfth century to the nineteenth century when literary works began to appear in a printed form. That is the medieval period of Gujarati literature and the literature after this period is termed as modern.
The keynote of the medieval literature was religion and the vehicle was the verse. Jain sadhus produced abundant literature. There were religious stories, Rasa, Prabandha, biography and such other types of literature produced by them. Non-Jain poetry produced by Warsimha, Meera and Dayaram, the Akhyanas of Bhalan, Premanand and many others sing, glory of God and devotion to Him.

That the medieval poetry was mainly in verse is natural. The printing press had not come to Gujarat and so literature had to pass from tongue to tongue and verse is naturally more convenient than prose in such circumstances.

The medieval literature was further developed by Parsees and Muslims who produced devotional songs. It was also for the benefit of Gujarati language that a Gujarati translation of the Bible was produced in the second decade of the 19th century.

Medieval history was also responsible for the development of religion-centred literature. After Allauddin conquered Patan in 1297,
Gujarat lost her political independence and the life of the Hindus mostly got circumvented. Bereft of any political ambitions they had no high-further aspirations in life than leading an easy life in their hereditary business and think of God Who alone was their friend in need. The devotional movement of the Vaishnavas gave Gujarat an abundance of literary works. The Vaishnav religion undertook translation of such scriptures like the Bhagvat, the Ramayana and the Mahabharat. The Akhyanas sung by religious preachers further developed the language.

Religious or religions - centred as medieval Gujarati literature was, it was not completely devoid of mundane interest. The romantic Apabhransh Dohas, the Phagu poem Vasant-Vilas, 'Sandeshak Rasa' of Muslim poets, historical narrative poems like 'Ganhadde Prabandh', the verse translation of 'Kadambari' by Bhalan, etc. bear testimony to this.

The Gujarati literature after 1850 A.D. presents quite a different picture from that of
the previous 800 years in content, presentation as well as the philosophy of life depicted by the writers. Whereas the old literature was generally religious, the modern one is more interested in life as it is lived on this globe. Moreover, in form also modern literature has established many prose forms like the Drama, the story, the novel, the essay, etc.

This change in literature was brought about by the educational facilities available under the British rule. The new education opened a new glimpse of life wherein science and everyday life became more important than the distant glimpse of life whose reality was not clear to the ordinary man. The people's life which was bounded by a sense of fatality passing as a philosophical outlook, broke its bind and began to flow again. The desire to better conditions of life on this earth began to take root. The atmosphere hummed with new activities like schools, libraries, societies printing presses, newspapers, commerce and industry.

The sources of inspiration for this new
age also added a tempo to literature. Textbooks came to be written, speeches, essays, etc. were popular and prose developed. With the study of English as well as classical languages like Sanskrit and Persian, translation into the people's language became more popular.

In fact, modern Gujarati literature owes much to Sanskrit, Persian and English literatures. The style of writers as also the form of literature was influenced a great deal by the literature in these languages. As there were many new things to be said, expressed and conveyed, it was natural that writers sought the help of Sanskrit to find equivalents for unfamiliar English words. Sanskrit and Persian also helped to cultivate new forms of literature.

But the greatest influence on modern Gujarati literature is that of English. Sanskrit and Persian are no longer living languages in India. Literature in those languages can be of inspiration as old models only. Instead, the progressive and living literature of English
has become the greatest influence on modern Gujarati literature. In the wake of the facilities for English education were being made available and English literature was being studied, influence of the latter could be well noticed on the poetry of Shri Marsinhrao Diwatia, Balwantrai Thakore, Keshavlal Dhruba, and Khabardar. Romantic poetry, patriotic poetry and many new types of poetry came to be written under the influence of English poetry. Similar influence could be noticed on the development of Gujarati prose. Prose forms like drama, story, novel, essay, biography, etc. have been imported into Gujarati from English. Literary criticism which is an outcome of the modern age is greatly influenced by western literary criticism. English has also enriched Gujarati vocabulary. There are about 1200 English words in current use in our language.

Apart from literary works produced by poets and prose writers, some leading periodicals and their contributors have made the
language richer during the last 100 years. Mention must be made of such periodicals as 'Jnan Sudha', 'Yasant', 'Sundari Subodh', 'Sahitya', 'Vismi Sadi', 'Gujarati', 'Yugadharma', 'Prasthan', 'Kumar', 'Buddhi Prakash', 'Urmii', and 'Sanskriti'. Among weeklies 'Gujarati', 'Navjivan', 'Prajabandhu', 'Gaurashtra' and 'Phulchhab', have rendered valuable services to the language. The dailies, too, have contributed greatly to the development of the language. As they developed, the variety of subjects increased and that developed the variety of language required to be used. Articles began to appear on political, economic, social, scientific and many other subjects. New words, new phrases and new terms came to be more and more used. When Gandhiji entered journalism, he showed by his example that even a simple style could be an effective vehicle of serious thought. From the language point of view it cannot be claimed that only the journalists made the most important contribution. Teachers, professors, educated public workers and educational institutions have played important roles.
Among the last category mention may be made of institutions like the Gujarat Vernacular Society (now named Gujarat Vidya Sabha), Gujarat Sahitya Parishad, Gujarat Sahitya Sabha, and the Gujarat Vidyapith which have contributed a great deal to the development of literary and informative writing in Gujarati.

8. **Present Trends**:

A bird's eye-view of the Gujarati literature during the last 800 years proves that the social background, sources of inspiration, literary forms and the history of development of medieval as well as modern Gujarati literature is similar to that of literatures in all the modern languages of India. Modern Gujarati, therefore, has been described as one of the most progressive of Indian languages. It has not hesitated to draw freely from the heritages of other languages both Indian and foreign. The Gujarati of to-day is not merely the Gujarati of to-day alone, but behind it stands the powerful and glorious tradition of Hemachandra, Premananda, Govardhanram and Gandhiji. Some of
the modern literary productions in Gujarati have attained recognition at the national level and a few even at the international level.

(a) The evolution of the Gujarati Script:

There exist a number of languages in the world, each having a different and long history. Each language has its own peculiarity as it is moulded by several factors enumerated and reviewed in the preceding paragraphs.

The evolution of the Gujarati script which is in current use passed through several stages as was the case in the evolution of the language.

For the compilation and printing of old manuscripts, it is essential to study the old script and compare it with the modern one. That is comparatively not as much difficult a task as to study the ancient script which has been forgotten for centuries. But our thanks are due to a number of occidental scholars who made an effort from 1785 A.D. to 1835 A.D. to correlate the ancient script with the modern
script. Dr. Beuhlar ranks foremost among them. Among the Gujarati scholars whose noteworthy efforts helped us to read the ancient script, Dr. Bhagwanlal and pandit Gaurishankar Oza's contributions are unparalleled.

The progressive stages in the evolution of the script are enumerated below:

Brahmi script was the script used throughout the country in the days of the Kauraya kings. The evolutionary changes that took place in this script from time to time till the 15th century have been studied by professor P.C. Parikh in his thesis. He has shown what changes occurred in the original script and has given a chart—chart No. 31, on page No. 477 of his thesis. This chart gives us an idea of how great changes were brought about and what factors were responsible for the changes. It also gives us an idea of the peculiarities of the script at every stage of its evolution. See chart—1.

This table, first shows the curves of Nagari script as written at present. Thereafter
CHART - NO. I

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...
the 'barakshari' of れ has been laid down. After that, the numerals from 1 to 9 have been arranged. In this table, the present curves have been put in the vertical column followed by an 'equal' sign, which is followed by the various forms of the letter as evolved from time to time from the 3rd century B.C. to the 15th century. Those features which disappeared after some time and no trace of which could be deduced have not been included in the table. The letters which evolved after the vertical line of the table show the evolution of the letters after the 9th century.

(b) Some Features of the Bhrammi Script:

A study of the table discloses, some features of the Bhrammi script as follows:

(1) The curves of the script in the Maurya Age were simpler than those of the modern Nagari script and were more straight compared to it.

(2) There was no horizontal line at the top of the letters.
(3) The form of the vowel signs joining the letters as well as the method of their joining was simple.

Now let us study the chief forces responsible for this evolutionary process and the mode of the process. The tendency towards giving shape to letters has played an important role in the development of the script. It suggests the preoccupation to write the whole letter swiftly without raising the pen. This tendency has mainly contributed to the development of the script as well as the widespread use of the artistic and varied curves of the letters.

The horizontal line at the top of the letters came to be used as small dots in the beginning and as small horizontal lines subsequently. Letters looked more beautiful because of these lines. The lines in a composition, too, became straight and looked decent. The top lines made the distinction between similar forms of some letters more distinct. e.g. ठ and ठ, and ड and ढ.
# Chart No. 2

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The Nagari form of the Brahmi script came into vogue in the fifteenth century. Still, however, the Nagari of this century has not attained fully its present form. In Gujarat, the Gujarati script developed along with the development of the Nagari script. Of course, till eighteenth century works in Gujarati language were being written in the Nagari script. Prof. P.C. Parikh has, therefore, tried to trace the gradual development of the Nagari script from time to time in chart No. 33 (See Chart 2.).

There are five vertical columns in the chart wherein are given the specimens of vowel symbols, joint letters and numerals. The year of each lekh is given opposite each one.

<table>
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<th>Vertical</th>
<th>The name of the lekh</th>
<th>Year</th>
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<tr>
<td></td>
<td>The shilalekh at Sojitra</td>
<td>1627 A.D.</td>
</tr>
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</table>
2. The Jain manuscript of 'Vratvichar Ras' 1623 A.D.

3. The Shilalekh at Baroda of Damajirao Gaekwad 1736 A.D.

4. The shilalekh at Khadoli 1782 A.D.
The shilalekh at Rajpipla 1783 A.D.
The manuscript of Karnparva 1769 A.D.

5. The shikshapatri printed with shila print 1868 A.D.

A study of the above chart discloses important changes that took place from the sixteenth to the nineteenth century:

(1) Till 1500 A.D. all the letters except आ, ओ, ए, क, र, ध, फ, स had developed to the present form. During the last four centuries आ, ओ, क, ध, फ developed out of these, eight letters have fully and य and ॐ partially, developed, whereas respecting the form of ः nothing is known.
(2) It is suggested from ते:स-ङ: that the ancient symbols of ते and ते remained till the eighteenth century.

(3) The letter हि had इ type of curve which continued for sometime. See हि.

(4) The horizontal top line on हि has begun from the eighteenth century See हि, हि and हि. Herein a small horizontal line on the top of the right vertical line without touching the left top of हि has been used.

(5) A partial development is noticed in the two alternate forms of हि. The tendency of giving a slightly found curve to the slanting line at the top of the left side of हि form developed earlier is specially noteworthy. See हि, हि, हि
As regards both the alternate forms of ऋ the curved line on the left side instead of joining as ऋ has been joined as ऋ with the running pen. Consequently, this letter omitting the top line gets its Gujarati form. See ऋ:९-५,२. ३-५,२. ४-५.

The Explanation of Joint Letters:

(1) The joint letter ऋ has been keeping up its former form.

(2) ऋ has been used by joining one ऋ with the subsequent ऋ as is being done in most cases.

(3) The prefixed ऋ was being written till the eighteenth century separately on the left side of the following letter. See ऋ:३-३, ३-३ ३-३, ३-३ ३-३.
During the nineteenth century these joint letters have attained to their present state. e.g. $\gamma \gamma$, $\delta \delta$ and $\epsilon \epsilon$ on the whole Nagari script seems to have almost reached its present position. Wide spread influence of Northern India on Nagari script is noticed in Gujarat in this period. Simultaneously with it the influence of the flourishing Gujarati is also seen.

Discussing this script pandit Gaurishankar Hirachand Oza writes, "Among the scripts in current use in India at present the Nagari script has spread wider and it is being respected throughout the country. This script reigns supreme in Gujarat, Kathiawad, Rajputana, Kutch, Central India, Uttar Pradesh and Madhya Pradesh. Different parts of the south where Telugu, Kannad, Granth and Tamil scripts were spread, this script was respected along with them". (6)

(d) Some Specimens of the Nagari Script:

A study of the Nagari script during different centuries is helped by the manuscripts,
<table>
<thead>
<tr>
<th>photog-</th>
<th>Samvat</th>
<th>A.D.</th>
<th>From where the specimen was selected</th>
</tr>
</thead>
<tbody>
<tr>
<td>raph No.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1364</td>
<td>1307</td>
<td>Neminath charitra. The page of a palm leaf.</td>
</tr>
<tr>
<td>2</td>
<td>1444</td>
<td>1387</td>
<td>Vandanak vrutti</td>
</tr>
<tr>
<td>3</td>
<td>1493</td>
<td>1436</td>
<td>Yoga shastra (Hemchandra)</td>
</tr>
<tr>
<td>4</td>
<td>1697</td>
<td>1640</td>
<td>Karpur prakar (Sukta Ratna Kosh)</td>
</tr>
<tr>
<td>5</td>
<td>1732</td>
<td>1675</td>
<td>Chaturmasikperva Vyakhyan paddhati</td>
</tr>
<tr>
<td>6</td>
<td>1787</td>
<td>1730</td>
<td>Karm prakruti tika (Malaygiri)</td>
</tr>
<tr>
<td>7</td>
<td>1918</td>
<td>1861</td>
<td>Godia parshvangin Chhand Stotra</td>
</tr>
<tr>
<td>8</td>
<td>2002</td>
<td>1945</td>
<td>Akhyan Kamana Kosh</td>
</tr>
</tbody>
</table>
PHOTOGRAPH - NO. 1

Specimen: Neminath Charitra
Samvat: 1364 - A.D.: 1307
PHOTOGRAPH - NO. 2

Specimen: Vandana kar Vrutti
Samvat: 1444 - A.D.: 1387
PHOTOGRAPH - No. 3.
Specimen: Yoga Shastra
Samvat: 1493, A.D. 1436
PHOTOGRAPH - NO. 4.
Specimen : Karpur Prakar
(Sukta Ratna Kosh)
Samvat : 1697 : A.D. : 1640
PHOTOGRAPH - NO. 5.
Specimen : Chaturmasikperva
vyakhyan paddhati

Samvat : 1732 : A.D. : 1675
PHOTOGRAPH - NO. 6.
Specimen : Karm Prakruti Tika
(Malaygiri)
Samvat : 1787 : A.D. : 1730
PHOTOGRAPH - NO. 7.

Specimen: Godia parshvagin

Chhand Stotra

Samvat: 1918; A.D.: 1861
PHOTOGRAPH - NO. 8.
Specimen: Akhyankamana Kosh
Samvat: 2002; A.D.: 1945
accounts and personal correspondence in the beginning was restricted in use for personal affairs only. But this script being swift in writing and well shaped was accepted gradually for writing books. As the older poets of Gujarat made use of the popular style in their creations so they began using Gujarati script in their written works. The scribes, too, began to use this popular script.

However, this innovation initiated by poets and scribes met with but feeble acceptance in the beginning. It was believed that this script was not proper for written works. But because of its workability and popularity it grew to be more and more acceptable. When printing was introduced in Gujarat, the Parsi community played a prominent role in promoting it. And finally, instead of being used as household script, it was accepted as a literary script.

In Gujarat, Gujarati books came to be written in the Nagari script from the sixteenth century. But along with the advent of
stone-print and printing, Gujarati books came to be written widely in Gujarati script. In 1797 A.D. the first Gujarati advertisement was printed in 'Bombay Courier'. Not only that but it is noteworthy that the first printing among regional languages began with that advertisement. The form of the language used by the parsis being peculiar they have served Gujarati language and script in a very intimate way.

How the Gujarati script developed gradually and reached its present form could be studied from the chart No. 3 given in the research work of Prof. P.C. Parikh called, 'The Development of Gujarati Script'. Hence the chart has been given here (see chart No. 3).

(1) Out of the ten vertical columns, in the given chart, in the first column are arranged the curves of the letters from the manuscript of 1592 A.D.

(2) In the second column are arranged the curves contained from a 'Khatpatra' of 1615 A.D.
In the third vertical column are arranged the curves from the manuscript of Narsinh Mehta's 'Hundi'.

Similarly, in the eighth vertical column, are given the letters from a writing of 1847 A.D. at Hateessing Wadi, Ahmedabad.

In the last i.e., tenth vertical column are arranged the curves from the modern Gujarati script.

A casual look at the chart shows how the present form of the Gujarati script developed from the Nagari script. The Nagari script was not suitable for writing speedily. Hence in order to write it swiftly and easily some changes were introduced in written form and its natural outcome was the Gujarati script.

Important Changes:

The separate top line at the top of each letter disappeared for the purpose of speedy writing in
everyday communication and in its place came an independent top line for the whole line, so that lines could be written straight. This practice is seen in the works before printing came into vogue, in the account books of Banias and in letters. This top line was being used till the last century and the beginning of this one.

(2) Thus, in fact, the top lines of letters developed into the top lines of the whole lines and below them letters were written without top lines. From writing letters this way without top lines speedily, the round curves of letters developed. Consequently, the curves of letters grew to be curved at the top and below instead of remaining straight.

(3) Generally, many letters remained similar in curves to the Nagari script.
In the Nagari script wherever there was an alternative difference between the Hindi Devnagari and the Jain Nagari, only certain forms thereof were accepted and the remaining were done away with.

**General Features:**

The horizontal top line being removed from the letters of the Nagari script they assumed the form of Gujarati letters. Thus, by the practice of writing speedily and easily without raising the pen, the Nagari letters were gradually changed into the Gujarati ones. Most of the letters attained Gujarati forms by the seventeenth century. The remaining ones got their present Gujarati form because of the printing press.

As regards joint letters cognisance of some new circumstances necessitated changes. However, the curves of the newly developed Gujarati letters began to be shaped on the lines of joint letters in the Nagari script being written.
As the printed letters and running letters of English developed from the well-shaped printed letters of the first and second alphabets for the sake of writing easily and conveniently with the pen without being raised. In the same way it could be said that the Gujarati script originated and developed from the crooked Nagari script by the need of writing easily and speedily.

There are two prominent and salient features of the Gujarati script: First, the disappearance of the top line and secondly, turning the beginning and end parts either towards the left or the right.

Gujarati letters have been well-shaped because of these two tendencies. In other respects, this script having been developed from the Nagari script bears much resemblance with the letter in respect of the form of its joint letters, the method of joining, etc. If, sooner or later, such a change is to be effected in Nagari script and a necessity arises to change the curves of such letters as \( \text{द} \) and \( \text{म} \), removing the horizontal top lines, Gujarati
presents a fine model based on experience. Scholars like Kaka Saheb Kalelkar, have suggested a speedy, well-shaped and easy-for-printing national script in the place of speedy Nagari script without the horizontal top line. Many a curve of the Gujarati script have been incorporated therein. It is certain that if in future for the convenience of the press and the use of writing speedily such a reformed Nagari script is accepted, Gujarati will offer a notable contribution for such a script.

(h) Some Specimens of the Gujarati Script:

<table>
<thead>
<tr>
<th>Photo</th>
<th>Samvat</th>
<th>A.D.</th>
<th>From where the specimen was selected</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1568</td>
<td>1511</td>
<td>Shadav Shakav Choori (Old Gujarati) (Balava Bodh)</td>
</tr>
<tr>
<td>10</td>
<td>1608</td>
<td>1551</td>
<td>Kuldhwajkumar Pas (Old Gujarati) about Sheel</td>
</tr>
<tr>
<td>11</td>
<td>1961</td>
<td>1904</td>
<td>Jeev Vichar Sivan</td>
</tr>
</tbody>
</table>
The photographs numbers 9 and 10 are the specimens of the old Magari script while the photograph number 11 is the specimen of the modern Magari script which has given birth to the present Gujarati script and it shows that till the last century, it was the custom of writing the manuscripts of Gujarati language in chaste Magari script.

***
स्पेकिमिन • स्कादव स्कादव ग्होरी
( बलाव भोली )
समवत । १५६८ • एन.डी. । १५११
PHOTOGRAPH - NO. 10.
Specimen: Kuldhwajkumar Rast
about Sheel
Samvat: 1608; A.D.: 1551
PHOTOGRAPH - NO. 11.
Specimen : Jeev Vichar Sivan
BIBLIOGRAPHY


2. Ibid. P. 1-4.


4. Ibid. p. 48.
