THE POETRY OF THE TWILIGHT: TRADITION AND DEPARTURE

Among the pioneers who wrote poetry in the period of twilight which followed the passing away of the old order in Gujarati poetry with the death of poet Dayaram in 1852 and which preceded the beginning of the new order with the publication of Harshinhrao Divatia's first collection of poems of the distinctly English type in 1887, Dalpatram comes chronologically first.

Born of devout and orthodox Brahmin parents in Saurashtra and educated in the schools of indigenous learning, young Dalpatram had studied Sanskrit and Vraj poetry and had his first lessons in prosody and poetics. He had shown precocious interest in versification and soon began lisping numbers, for the numbers came easily to him. At the age of twelve, he wrote a couple of verse-tales on the model of the mediaeval poet Sharaal. His meeting, in 1848, with A.K. Forbes, a Scotchman in the service of the East India Company and posted then as an Additional Judge at Ahmedabad, was a turning-point in Dalpatram's life. Forbes who founded the Gujarat Vernacular Society in 1848, was a genuine lover of the Gujarati language and literature. He engaged the young poet Dalpatram as his personal assistant in the work of collecting manuscripts and material for his proposed 'Rasamala'. Seven years later, Forbes went home and Dalpatram joined the Revenue Department at Sadra. Only a year later, he was called upon by Mr. Curtis, the Hon.

Secretary of the Society, to join the Society and help stabilize it. Dalpatram responded and for the next thirty-three years served the Society, finally retiring on a monthly pension of Rupees twenty and a purse of Rs. 13,000/- from the public.

Hailed on the one hand as a 'prince among the poets' and on the other, contemptuously dismissed as a 'garibbhatt' or a common versifier, in his own lifetime, Dalpatram wrote an amount of poetry where the desire to teach and please found a happy outlet in a narrative form. If his poetry was often seized with the intent to teach, preach and entertain, he was only following an ideal, which was practised not only in the distant past, but also by almost all the Gujarati poets immediately before him and his own unassuming statement that he has merely composed elegant verses need not also be quoted seriously as a testimony against his claim as a poet. He is a poet in his own right, and as a pioneer of modern Gujarati poetry, which was just then beginning to be written under the influence of English, the historical significance of his contribution can never be over-emphasized.

1. 'Rachya chhe ruda cbhand Dalpatrame'.

2. Compare: 'Any definition of poetry that leaves out practically all of Chaucer and Pope and Dryden, and the most characteristic work of Sadi - to speak nothing of lighter kinds of verse - is surely most woefully narrow and needs to be considerably widened. And under any reasonable definition of the terms 'poet' and 'poetry', the name of Dalpatram must take a high and honourable place in the ranks of Gujarati poets' - J.E. Sanjana: 'Studies in Gujarati Literature', p. 106.
Dalpatram belongs to both the worlds— the old and the new, a phenomenon inevitable to any age of transition. He stood like a little colossus with one foot in each of the two worlds and served as a bridge between the two. Since movements in literature, obviously, are not switched off and on by pressing a button, every new movement with its currents and cross-currents has to co-exist with and contend against the old before it establishes itself completely. Dalpatram belonged to such an age of transition or twilight, when the old order in Gujarati poetry was not completely dead and the new one had not quite emerged. Dalpatram himself was partly a continuation of the older tradition and partly an illustration of the newer trends in Gujarati poetry. Apart from his intrinsic merit as a poet, this fact invests Dalpatram with a great historical significance.

Dalpatram was nurtured on the old traditions of Sanskrit, Vraj and mediaeval Gujarati poetry, poetics and prosody. He was brought up in orthodox religious environment and educated under the indigenous system of education. He had received no English education and his knowledge of English language and literature was next to nothing. All these factors put together, with the addition of his spiritual and religious affiliations, gave him a mental constitution and a temperament akin to the traditionalists. Yet, Dalpatram has, in places, a surprising modernity of outlook and not a few definite trends, which link him with the new generation and new developments. Every poet, like every man, is a child of his own age. Though in this 'English' age, Dalpatram knew little of English, the knowledge of a language is not the only avenue of imbibing influences. He inhaled the English influence from the climate he breathed. His living contact

with Englishmen and those who knew English and his association with Forbes, in particular, gave him much. His quick grasp and exceptionally agile intellect, coupled with a mind, which, for all its orthodoxy, was anything but rigid, enabled Dalpatram to respond to the new impulses and ideas prevailing in his days as a result of the influence of the English on the life and literature of the country. Dalpatram was thus paradoxically both ancient and modern at the same time. His rival Narmad publicly conceded that Dalpatram was the last among the old and the first among the new poets of Gujarat.\(^1\) Narmad may have his mental reservations, but the fact remains that Dalpatram was, atleast chronologically the first among the new Gujarati poets, who responded to the influences of his new age, as several of his poems would testify. Since Dalpatram knew little of English, the influence of English has obviously, to be assumed to have worked on him indirectly, but for that matter, not less effectively. That Dalpatram responded to the new impulses atleast as much as his contemporary Narmad did, but like Narmad did not recant them at any stage, could be seen from the variety of social, economic, political, religious and educational problems he handled in his poetry. He dealt with the problem of widow-remarriage, invasion of industry, duty of the King towards his subjects, love of the country, sanity of religious outlook and the education of women. In poetry, his 'Bepani Pinpar', 'Invasion of Industry', elegaic stanzas on the death of his friend Forbes, his Nature poems, his short poems on a 'Young Fly' and on the 'Cobbler's Stone' - to say nothing of his adaptations of Aristophanes's comedy - are enough to establish him as the 'first' among the new Gujarati poets, who wrote under the influence of English and of the ideas from the West through it.

\(^{1}\) Vide, 'Narmad-nu-Mandir', p.317.
There is much in Dalpatram's works, which may be described as mere versification, verbal jugglery, jingle and claptrap. If he put almost everything he had to say in verse, it was because verse was about the only channel of literary communication then in vogue. 'Whatever was written in verse was believed to be poetry and whoever wrote verse was taken as a poet'. In this, Dalpatram is probably in the distinguished company of Pope, who also wrote several of his essays in verse. He wrote much that was of topical interest and occasional nature, and many of the social problems on which he wrote now no longer exist. Like Wordsworth, he wrote much uninspired verse, yet there is in his two volumes of collected verse, running into over 650 pages, an amount of good writing, which is likely to survive the onslaught of time and the changes in literary taste.

Dalpatram's style is commonly described as capable of entertaining the audience ('Sabharanjani') but it may be noted that he addressed at least six types of audiences, (1) congregations of Kings, courtiers and their court, as in his 'Gurjar-vani-no-Vilap', (2) open-air audiences, which gather in city-squares to listen to versified stories and narratives of the Akhyena type, as in his 'Venacharita', (3) educated audiences in the several Social Reform and Literary Associations, as in his several poems read before them in Bombay; (4) religious-minded audiences of the Swaminarayan and other sects, as in his 'Harieleelamruta'; (5) juvenile audiences, as in his poems written for the Hope Series of School Texts; and (6) periodicals and magazines readers, as in his several 'prize' poems written in response to advertisements.

For more than fifty years, Dalpatram produced a quantity of poetry, which,

apart from its quality, had rarely failed to please and entertain his audience. Dalpatram was a poet with a popular appeal. His poetry reveals not only his own limitations, but also those of his listeners, who, by and large, comprised of men and women, who expected poetry to be something which could be quickly grasped, something that not only instructed but also amused. In his Preface to the first volume of his collected verses, Dalpatram observes how he had been told by several men and women to express himself in a simple style. Though in deference to the wishes of his patrons, he would not write anything that went above their heads, what Dalpatram added in the same context is more significant. He remarked that though he endeavoured generally to write in a simple style, it was not always possible to do so in every case, for the language of the poetry, like the speech of the characters in a drama, must adapt itself to the matter in hand. Before Dalpatram is taken to task for his catchy rhymes, verbal tricks, wit, cleverness, homely illustrations and simple representation, it has to be remembered that most of his poetry was meant to be recited to assemblies and congregations of average intelligence before it appeared in a printed form. The difference between poetry, which is primarily meant to be read and that to be heard in the public, entails certain advantages and disadvantages upon that variety of poetry. For Dalpatram, who generally wrote poetry to be heard, the advantage was a ready public response and the disadvantage was the difficulty of attempting anything subtle, deep or high. It is true that Dalpatram did not go deep into the nature of things, which made his poetry generally superficial though smooth, but this was as much due to his own limitations as a poet as to those of his audiences as listeners. Yet, it has to be conceded that within those limitations Dalpatram tried new forms, new themes and new metres in his poetry where his facile pen ranged over a wide variety of subjects, covering almost every aspect
of the social life, its problems and reforms. Dalpatram's poetry may be classified
into two groups, one which is essentially old in conception and expression, and
the other, revealing certain trends of the new poetry, which was being written
just then in Gujarat as a result of the influence of English and the contact with
the West through it. Leaving the first group, except incidentally, out of
consideration here, being not relevant to the purpose, the other is treated here
in some detail in order to show how Dalpatram, as a child of his age, reflected
the changes which had come over the life and poetry of Gujarat in the second half
of the nineteenth century under the influence of English.

This part of Dalpatram's poetry undoubtedly manifests certain new trends,
which he seems to have cultivated sedulously and consciously, but in absence of
a regular English education and a systematic knowledge of the English language or
its literature, the influence of English on Dalpatram's poetry has to be assumed
to be only indirect, through his close association with Englishmen, particularly,
Forbes. It is interesting to note how Englishmen then actively interested them­
selves in Gujarati language and literature. Sir T.C. Hope planned a graded series
of Gujarati Readers for the schools and Rev. J.V.S. Taylor wrote a Manual of
Gujarati Grammar and an Etymological dictionary, called 'Dhatukosha'.\(^1\) The Gujarat
Vernacular Society, founded in 1848, had Forbes as its first Hon. Secretary,
Lord Falkland, the Governor of Bombay, as its patron and S.G. Fosett, Cap. G.
Fuljames, R. Wallace, W.F. Cormac, Rev. G.W. Pierrie as the members of its
Executive Committee.\(^2\) Forbes's place was taken by Seeward and later by Curtis
and Scott, who served the Society till 1872.\(^3\) Dalpatram's contact with Forbes

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2. Vide, op.cit., p.26 (D.P. Derasesri)
not only gave him a friend, philosopher and guide, but also his introduction to the new pastures of ideas and modes of expression from English, which resulted in his being the first among those who wrote new Gujarati poetry under the influence of English.

Dalpatram's poems were collected by himself in two volumes in 1879 and 1896, covering over 650 pages. He launched upon his poetic career in his teens and improvised a number of versified riddles, moralities and tales, which may be passed over as juvenile attempts of no serious account. His first important poem of the new type 'Bapa ni Pinpar' on the Pippal tree composed in 1845, forming part of a long descriptive poem on Summer, may be considered as an epoch-making little event in modern Gujarati poetry, for it was a literary innovation that did not easily fit in with anything done previously in verse. The tree, associated with the name of a local philanthropist, is compared to a number of mythological trees, to King Vikram, and to Padmini or a high-souled beautiful lady, offering a peaceful haven of rest and relief from heat and fatigue. Though neither the representation nor the expression is faultless, the poem has the historical significance of being the first mile-stone in Dalpatram's journey in the realms of new poetry. As Prof. Thakore says, starting from this point, Dalpatram achieved much in thought, language and art, in his poetry, as his later works bear out. Dalpatram, however, had not been able to overcome his certain inherent limitations, probably the most serious of which was that his eye was not turned inwards but always towards those with whom he was communicating. He has generally no philosophic depths or flights of poetic imagination. In this sense, his poetry is earth-bound, and reduces him to the position of a 'capable secondary poet', or at best 'a poet of a sort'.

1. Vide, Sunderam : op.cit., p.11.
In Dalpatram, generally, nothing more is meant than meets the ear and he has not that suggestiveness which is the hallmark of highest poetry. But modern Gujarati poetry was still in its swaddling clothes in his age and one need not expect too much of Dalpatram, as one does not of Chaucer in English. His poetry was generally didactic and narrative in character and he is not to be judged by a Western concept of poetry which considers poetry and lyric as synonymous terms.

Dalpatram's poetry falls into two convenient groups — his shorter and his longer poems, comprising of garbis, geets and padas, occupy about one-fourth of the space in his two volumes of collected verse. They are compositions, meant to be chanted or recited and generally conform to the mediaeval type in their form. Though they continue to be didactic and impersonal in character, Dalpatram used those old poetic forms for the representation of new themes of a social and secular nature in preference to the religious ones in the poetry immediately before him. Thus, for instance, his garbis on 'the tailors of Bombay' on the 'Parsis of Bombay' and several others on prominent persons and public institutions, including those on Miss Mary Carpenter, for which the poet received a grateful acknowledgement from her; on Satyendranath Tagore, and on the Imperial Institute at London, show that though Dalpatram's poetic form was old, his subjects were new and it is this characteristic of his which establishes him as a pioneer in modern Gujarati poetry, which changed its course under the impact of English. Dalpatram's mind was receptive and his response was sensitively reflected in several of his poems. Perhaps, his most remarkable performance in this respect was his short poem entitled 'The New World'.

by which he meant the new world revealed to the people of his country through the agency of the English. A sizeable collection of his geets or songs, one hundred and forty-one in number, under the heading 'Auspicious Songs', include lullabies and wedding-songs, marked by a delicacy of feeling and felicity of expression.

Dalpatram's attempts to be abreast of his times is also seen in his several poems in the group entitled the 'English Regime', which covers varied topics like the eulogy of the English Administration, Queen Victoria, Prince of Wales' Wedding, Mountstuart Elphinstone's visit to Ahmedabad and Lord Mayo's death. Though these compositions are not free from the ancient Indian bardic traditions of eulogising and lionising of the bard's patrons, they are distinguished from the older varieties by their vivid descriptions, spicy anecdotes and shrewd social criticism, which go to show that Dalpatram was describing what he had personally observed and felt. His poem on 'Patriotism' was definitely a new trend in Gujarati poetry, expressed sincerely though a little too didactically, probably in a bid to outdo what his younger rival Narmad was doing. Other instances of Dalpatram's modernity of approach in the selection of his themes are provided by his poems on the Printing Press, Fire Brigades, Railways, Foreign Travel, Newspapers, Female Education, Bugs, Tobacco, Cobbler's stone, A young fly, Obstinate Buffalo and the astounding 'Apostrophe to a Chair'. Incidentally it may be noted that though Dalpatram knew little of the English language, there are hundreds of English words, names and terms scattered all over his works.

2. Vide, Ibid, p.25. 'Dulpal Kavya'
Among Dalpatram's shorter poems probably the most durable and delectable are his compositions for juvenile scholars in the Hope Series of graded Readers. Obviously written with an intent to instruct, these poems are mostly didactic but their simple style, straightforward representation and sunny humour left a pleasing and a lasting impression on generations of young scholars, who cherished them in their memory as gems of practical wisdom. Here again, nothing like it was attempted in Gujarati poetry wherein few cared to write for children anything which the children could understand and enjoy at the same time. There is, for instance, a pleasing poem of only four lines on 'Rats' describing humorously how they eat away clothes, eat away the wicks of lamps, and make a nuisance of themselves every night - the only remedy for it being keeping a cat in the house! Those who admire Browning's 'Pied Piper' could certainly find Dalpatram's attempt, though on a much smaller scale, no less diverting. Then there are several poems on birds and animals rarely dealt with in that form in earlier Gujarati poetry. Even in English poetry, birds came to their own only in the nineteenth century when Wordsworth, Shelley and Keats wrote about them in their poems. These poems primarly meant for juvenile scholars establish Dalpatram as a children's poet and a fabulist in a class with the author of 'Panchatantra' and Aesop's Fables, who could instruct and amuse at the same time. As a humorist in verse, Dalpatram's position has remained unassailed till this day.

Of Dalpatram's longer poems, the 'Invasion of Industry' had clearly a modern subject for its theme and created quite a sensation when it was published in 1851. The poem, which is worked out as an elaborate allegory, described how King Industry, whose kingdom was spread over England and China, vowed to run over India and to displace its cars, horses and chariots with his own steam-engines.

2. Vide, 'Hunnarkhan ni Ghadai* 'Dalpatkavya*.

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railroads and balloons, introducing modern methods of agriculture and textile industry. The invasion which was headed by General Coarse Long Cloth, met with a stiff opposition from Indians, who were aided by a powerful ally called Opium. King Industry laid siege on the forts of superstitions, ignorance and idleness, but could make no headway against them. The invasion was repulsed and King Industry then ordered another under Field Marshal Machinery, who arrived with ships, big as mountains, loaded with cloth, weapons, instruments and glassware and overran India. The masses woke up, newspapers began blowing their trumpets, post-offices were established and houses were locked with English locks. The hero of the masses then called upon them to adopt machinery and industrialize the country. Soon the face of the country began to change.

It is obvious that such a theme in Gujarati poetry was the direct result of the influence of the West through English and though Dalpatram's representation of the theme was old, his approach was new. Invested with a poetic constitution which was akin to the old, Dalpatram could not change the moulds, but he certainly attempted to cast new material in ancient moulds, showing how the old and the new tendencies met in him. With Dalpatram, poetry was not an instrument of self-expression, but a weapon of moral and social education of the masses to whom he disbursed practical wisdom through his several poems. If his 'Invasion of Industry' shows Dalpatram's awareness of the economic problems of his country, his 'Rajvidya-bhyasa' (1854) and 'Vijaykshama' (1859) reveal in no uncertain terms his enlightened views on politics. In the former, the poet administered a courteous homily to the princes of India urging upon them the necessity of better education, which was as timely as it was necessary, seeing how the then princes wallowed in luxury and

ignorance. In the latter, the poet asked the rulers to be responsive, if not responsible, to their subjects. In another poem (1863), addressed to the Ruler of Baroda, where, besides exhorting the ruler to enlighten his subject, Dalpatram featured as an advocate on behalf of the 'wailing neglected lady' called the Gujarati language, whom he saw in a dream and to whom he promised to help to the best of his ability. The dream-machinery from Chaucer to Tennyson is nothing new in the English language or in the old Gujarati poetry, but Dalpatram's handling of this machinery for a new purpose once again confirms him as one who poured new wine in old bottles.

Generally, Dalpatram's poetry did not aim at expressing personal emotions; the narrative was generally everything to him. His long poem recounting the history of the Gujarat Vernacular Society is a factual statement in verse, which has the saving grace of a lively autobiographical element in it. Again, his 'Vanacharita' (1868) which is a narrative of the old Akhyana type, derived from the ancient Puranas, introduced, at the risk of being anachronistic, the burning social problem of widow-remarriage, for Dalpatram's ideal of a poet was to be useful to the society in which he lived. Artistically, the poem is not gratifying, for the whole edifice stands like an uncemented brick-work, magnificent in parts, but untidy on the whole. The poem is, however, remarkable for its exceptionally vivid scene where the King rescues a young widow from the funeral pyre and for its bold juxtaposition of the tragic and the comic in the same piece, though not always with very happy results. A large bulk of Gujarati poetry of this period was preoccupied with the work of social reform and Dalpatram's contribution was this propagandist piece, which is sometimes described as the 'Puran of Social Reform'.

Dalpatram struck a distinctly new note in his elegiac poem 'Forbesviraха' (1865) on the death of his friend, Forbes, which may be taken as probably the first 'elegy' of the English type,¹ and as his truly subjective performance. The poem depicted the author's deep grief and sense of loss at the death of one, who was for him more than a friend. The poet here recounts his happy association with Forbes in a reminiscent mood, in a style, which is characteristic of English elegies such as 'Iycidas!', 'Adonis' and others, and which is strikingly different from mere elegiac wail, mostly consisting of philosophic reflections on death, of which old Sanskrit poetry has a number of examples. Dalpatram's poem commemorates a personal loss and pays his tearful tribute to a Briton, who was also a lover of the Gujarati language.

Striking a distinctly personal note, he finds, in the death of Forbes, 'the mast of poetry broken down',² and the sky where it met the earth red as if out of sorrow for Forbes's death, in which the use of pathetic fallacy is remarkable. With a simple human touch, he expressed his great personal loss by asking, 'Now, who shall address me as 'my dear'?³ The poet finds a child-like consolation that in keeping with his custom of going ahead of him and arranging the most comfortable accommodation for him, Forbes has apparently gone to heaven ahead of him, only to ensure a comfortable accommodation for him too. The places he had visited with Forbes remind him of his presence. His old letters tear his heart to pieces. His words rise in his memory and as irony of fate would have it, very words which once gave him cheer fill his heart with sorrow.⁴ It is personal sentiments like these.

² Vide, 'Dalpatkavya', p. 222.
³ Vide, 'Dalpatkavya', p. 225
that makes Dalpatram's poem on the death of Forbes the first elegiac poem of the English type in Gujarati poetry.

Equally striking in their freshness and new slant are Dalpatram's poems on the six seasons of the Indian Calendar (1877) which may be taken as his contribution to the poetry of Nature which came to be written in increasing measure under the influence of English. Here again, it has to be added that old Sanskrit and Gujarati poetry had their poetry of Nature in the form of the descriptions of the seasons, but those poems were largely impersonal in character. Dalpatram's poems are marked by personal observation and a subjective approach, typical of the new poetry of Nature, more successfully cultivated by his contemporary Narmad, directly under the influence of Wordsworth's poetry of Nature. Dalpatram's poems on the 'Dawn' and the 'Evening' are prosaic in parts, nonetheless, as specimens of Nature poetry, being free from his characteristic weakness for preaching or teaching, they are laudable attempts which link him with the new Gujarati poetry written under the influence of English. In the same category fall his two descriptive poems on 'Ramsalsar' (1877), a pond near Dhrangadhra in Saurashtra, and on the 'Sea' near Bombay. Women filling their pitchers with the water of the pond, bending down and casting their reflections on it, looking like their own doubles; the pond reflecting the different hues of the sky; clouds hanging over it like a huge umbrella – are all described picturesquely and minutely with a sureness of touch, which could come only from direct and personal observation. Similarly, the rocks washed with the tides and ebbs, wet and dry at different times; a lonely fish cast off the shore; little boats moving about like tortoises on water; ships anchored in deep water; fishermen with their nets spread out for the catch; anglers patiently standing in knee-deep waters; the mid-sea where there is only the sky above and water below; the ships carrying men in its hold and on its roof, probably the last home of the human race at the time of dâlude; the steam-ships,
looking like mountains thrown up by earthquake, emitting smoke like active volcanoes, their smoke curling up to the sky; the setting sun drowning itself in sorrow or going away to enlighten the other world - are all done deftly and vividly in the finest traditions of descriptive art.

Dalpatram's poetry was dominated by a social and moral purpose which often led him to be didactic and instructive. He chose to reach the hearts of the people through the popular technique of stories, anecdotes, allegories and epigrams. His much-maligned talent - equated almost with his weakness - for entertaining the masses, who looked at him like hungry mouths to be fed and directed, was what he believed to be the most efficient way of communicating himself and delivering the goods. Dalpatram adapted himself to his audience only in the matter of his representation and expression. As he would, on the one hand, not write anything vulgar, low or indecent to tickle them, on the other, he would not write anything that went above their heads. Whatever his inherent limitations, he was not unaware of what constituted highest poetry. In his introductory verses to the first volume of his collected poems he remarked that taking his seat on the highest rock of imagination, his eyes rolling over earth and heaven, he would describe whatever sights he saw.  

If Dalpatram's name were not appended to them, these observations could have probably passed on as those of Shakespeare, who wrote in almost similar terms -

'The poet's eye, in a fine frenzy rolling;

Doth glance from heaven to earth, from earth to heaven;

And, as imagination bodies forth,

The forms of things unknown, the poet's pen

Turns them to shapes.'  

A man's reach, as Browning says, should exceed his grasp, and if Dalpatram failed to grasp what he had reached for, his age was probably as much responsible

for it as he was. Dalpatram's poetry belongs to the infancy of modern Gujarati poetry and his achievements in that context are at least as remarkable as his acknowledged limitations. If there is too close a relationship between art and morality in his poetry, it has to be remembered that this was as much a part of the ancient heritage of Indian poetry as his own upbringing on Puritanical lines. The wonder then is not that Dalpatram did not respond completely to the new poetic impulses released through the contact with English, but that he actually responded so much. He almost broke away from the old tradition of Gujarati poetry which made religion its subject. He adopted secular, social and literary themes, invaded Gujarati poetry with the modern theme of the effects of industrialization, produced a number of poems on Nature of a new variety, wrote the first elegiac poem of the English type, introduced a distinctly subjective note, wrote biographical and autobiographical verses and composed a body of light verses for juvenile readers, which has never been surpassed and rarely equalled. Whatever his intrinsic prowess as a poet, his historical significance as the bridge between the old and the new Gujarati poetry, which established him as the first among those who wrote the English type of new Gujarati poetry, cannot be overlooked or under-estimated. Of this new poetry, Dalpatram may not unjustly be described as the proud chanticleer, greeting the dawn which was about to burst.