Born of a royal family in 1874, educated at the Public School for Princes for nine years, married at fifteen, installed on the hereditary throne of Lathi in Saurashtra at twenty-one, fell in love with a commoner whom he married at twenty-four, wrote some poetry and ruled over his tiny dominion—seem to sum up the brief chronicle of the life of a young man who died in 1900 at the age of twenty-six, if this bare chronicle of the poet-prince called Kalapi¹ were not to take any account of an enlightened soul, which aspired and dreamt, a head which was uneasy even before it wore the crown, and a heart which loved, suffered but did not wince till the last. Behind this poet and prince is the man who stands revealed in his poetry with little attempt to take shelter behind words or to confound the critics or readers with equivocation. In more than its idiomatic sense, Kalapi put his heart and soul in most of what he wrote. Modern Gujarati poetry, which was increasingly becoming subjective and self-conscious from Narmad to Kant, became almost autobiographical in Kalapi’s hands. Kalapi had only to draw upon the inner resources of his own emotions and experiences, particularly those relating to his rich but complicated love-life, and put them effectively into words to transform them into poetry, which needed little artistic invention or embellishment.

Matthew Arnold’s description of Shakespeare as ‘self-schooled, self-scanned’ may be applied to Kalapi with some justification, but without any further implication. The education Kalapi received was, in his own words, nominal.² He engaged tutors

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¹ 'Kalapi' - Sursinhji Gohel (1874-1900).
² Vide, 'Kalapini Patradhara', Kalapi’s Letters, p.104.
that was
and before long, read almost all the best in Gujarati literature, and began giving more time to the study of English literature. His private correspondence with his friends, and eminent men of letters of the day, posthumously published, reveals how earnestly he sought from them guidance and information, not hesitating to express himself on what he was currently reading and meditating. Though he had tutors, he read much literature by himself. Significantly, about the first book he took to for his self-schooling was Samuel Smiles' 'Self-Help' to be followed by 'Duty'. Of all the English poets, Wordsworth had impressed him most. Sharing his delight in Wordsworth through correspondence with a friend, whom he had asked to keep an identical edition, he discussed with him the finer points of several of Wordsworth's poems, such as "We Are Seven", "Goody Blake", "Borderers", "Lines Written in Early Spring", "Old Cumberland Beggar", "Expostulation and Reply", in a single long letter. So enamoured of Wordsworth was he at one time that he proposed to publish his select passages, red-pencilled by him in course of his reading, into a book-form with a tentative title 'The Useful Ideas of Wordsworth'. Kalapi also liked Shelley with whom for sometime he spent two hours a day every day, but his interest in English poetry was by no means confined to either Wordsworth or Shelley. He found Thomas Moore 'very good', but Moore's volume was, he discovered, one of a series called 'Canterbury Poets', the whole of which he was keen on acquiring.

2. Under the title 'Kalapini Patradhara'.
5. Vide, Ibid, p.120.
8. Vide, Ibid, p.120.
He had not forgotten Byron\(^1\) or as a matter of that, Coleridge, Keats, Tennyson, Browning or Mrs. Browning.\(^2\) At the suggestion of a friend, he read Blake and found there was none gentler in English poetry.\(^3\) Writing to the same friend, he informed him that he had been reading, at the moment, Milton's shorter poems, proposing to take up 'Paradise Lost' and 'Paradise Regained' immediately after.\(^4\) Nor did he neglect Dante, Burns,\(^5\) or Tennyson's 'Idylls of the King'\(^6\) Goethe's 'Faust'\(^7\) or Matthew Arnold's 'Memorial Verses'.\(^8\) Temperamentally more inclined to tragedies, he took with him 'Romeo and Juliet' and 'Othello' along with other English books for his reading while on a journey.\(^9\) Writing in a lighter vein to a young friend who seemed to have some differences with his wife, he prescribed the reading of 'The Taming of the Shrew'.\(^10\) In English prose, he had read besides Samuel Smiles,\(^11\) Plato, Emerson 'all red pencil',\(^12\) Carlyle, Ruskin and Matthew Arnold.

Kalapi's reading was neither desultory nor cursory, he felt that desultory reading was no reading at all, since such approach never took one to the heart of the poet whom one read',\(^13\) and his keenness to get beneath the surface is evident

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3. Letter to Kant, No.27, Kalapi Special Number 'Kaumudi', V.S.1981.
in what he wrote to a friend in this regard: 'I cannot leave an author once I take
to him till I find I have understood him to the best of my abilities'. Reading
soon induced him to self-expression, which he began sometimes through his own
original attempts and sometimes through translations and adaptations of what he had
read. Once he asked a friend to send him a list of books and poems by famous
English poets in order that he might translate some of them. He translated many
English poems including those from Thomas Moore, which, he informed his friends,
were already sent to a magazine for publication. Kalapi's first poem was composed
at the age of eighteen. This was not an inconspicuous beginning of a rapidly
unfolding poetic career, which had its brief but crowded hour of glory before it
abruptly came to an end only after eight years with his sudden and premature death
at the age of twenty-six. His collected poems were published posthumously under
the title 'Kalapino Kekarav' in 1903.

Kalapi's poetic genius was nourished by varied influence of which the
English influence, which is writ large upon the major portion of his output, is
deeper and more formative than any, which is not surprising in view of his great
admiration for and an earnest devotion to the finest in English poetry from
Shakespeare to Browning. If the head that wore the crown was uneasy enough, the
heart within him experienced a tumultuous conflict when the almost paternal
affection for a seven year old maid of his wife Rama, whom he had taught and cared
for, was metamorphosed into a passionate longing for the love of the little one
who had then grown to be an enchanting young woman. (Shobhana). Divided between
his love for her and his duty towards his wife - a conflict he could have cut
through by exercising his princely privilege of marrying one more woman - what he

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suffered was the not only cause of intolerable misery to him, but also the origin of some of the finest poems he ever wrote. The whole excruciating episode, which culminated in the marriage of two minds with impediments more or less successfully overcome, may be read in Kalapi's poetry almost as history or autobiography. Kalapi wrote both subjective and objective varieties of poetry, though the line dividing them is very thin indeed. This includes his translations and adaptations from English poetry, his poems on love, nature and devotion and an 'epic' fragment called 'Hamirji Gohel'. In certain measure, the influence of Sanskrit and Persian poetry on him being conceded, it was the English influence which, by and large, affected most powerfully Kalapi's poetic representation, expression and style. Obviously, the influence of English poetry under which Kalapi came, of which he was full since his boyhood, was in fact a continuation of that influence which had changed the very course of modern Gujarati poetry since Narmad.

The following is an attempt to show how this influence worked on him in a variety of direct and indirect ways and was reflected in his (a) Love Poems, (b) Narrative Poems, (c) Nature Poems, and (d) 'Epic' Fragment; translations and adaptations from English being shown incidentally in their places.

(a) Love Poems

A major portion of Kalapi's poetry consists of love poems, which he began writing from about the age of eighteen to twenty-four when his heart, which had addressed itself in love to the individuals, finally turned in devotion to God. His love for his beloved Shobhans, which forms the most romantic and momentous episode in his short life, found its expression in several of his poems, marked by a rare delicacy of feeling and felicity of expression and instinct with emotions which are personal and, in a large measure, universal at the same time. Many of
these love poems read like the pages of his autobiography. In other words, here he had little need for art; he had only to formulate his own emotions into words and put his heart on paper, which he did so often successfully. All the advantages of autobiographical experience - undoubted validity and unimpeachable sincerity - were his, and they served him well in not a few of his love poems. Interesting in this context is Kalapi’s own observation that his poetry was as spontaneous and unenforced as a sigh or tear coming out of some hidden depth.¹ That his love for Shobhana had deeply moved him is a fact as historical as that of the suffering it entailed. Yet, mere history is not poetry and though Kalapi, like Othello recounting the history of his love for Desdemona to the unbelieving ears of the Duke and the courtiers, might plead that he was merely delivering 'a plain unvarnished tale', he nonetheless must use some art even in depicting something which was artless in the sense of being free from artifices. It is exactly here that the influence of English poetry is seen working on him, as the detailed analysis of some of his poems given below would show.

(1) "A Bee's Entreaty",² one of his earliest poems, speaks of the pangs of unrequited love through the familiar symbolism of the flower and the bee. The frantic utterance of the lover, 'I burn, I die' in its melancholic tone of self-pity is reminiscent of Shelley’s 'I fall upon the thorns of life; I bleed',³ while the lover’s reminder to the beloved flower, 'Life is short like a dream; I may sing and you may blossom while we may, but soon I shall die and you shall drop down to dust' is evidently not much different from what Herrick said to the Daffodils;⁴ and the refrain of the song, 'Then you be mine' runs parallel to Marlowe’s refrain, 'Then come, live with me and be my love'.⁵

3. Vide, 'Ode to the West Wind'.
5. Vide, Palgrave’s 'Golden Treasury', No.5.
The note of despair in the heart, vainly waiting for the fulfilment or reciprocation of love, is struck in a poem entitled 'False Hope of the Heart'. The same anguish is depicted in another poem 'Credulous Lovers', where simple-minded lovers are represented as making love without any reasonable prospect of reciprocation, where love is likened, in Herrick's imagery, to 'the pearl of the morning dew'. The folly of most loving, which is also emphasised, sentimentally squares in with Shakespeare's famous line, 'Most friendship is feigning; most loving mere folly'. If love is so, the poet continues in another poem 'Tears', it is idle to shed tears over it. The theme of deceptive or elusiveness of love appears again in 'Deceiver Love' which presents a picture of young love bathed in tears and shot with despair, with all the conceit and hyperbolic representation, characteristic of the Elizabethan University Wits. In the "Night Lotus's Complaint", the young poet returns to the symbolism of the night-lotus in love with the moon and endows it with human emotions, ending with a reflection, 'Strange indeed are the ways of love and strange indeed is the bond of lovers' - lovers who are constant in their love, though it spells ruin for them - a strain which sounds like the chorus from the whole nest of birds singing, of cupid and his arrows, in the Elizabethan Age. Another poem, 'The Ecstasy of Love', paints Love as a tyrant and the unrequited lover as reflecting, 'I have opened the book of love, turned all its pages and come to the conclusion that the path of love is beset with danger and that its sting is hard to bear', a conclusion summed up in a single line by Shakespeare, 'the path of true love never runs smooth'. The poet finally advises the lover to cease striving for

2. Vide, Ibid, p.3.
3. In the 'Daffodils'.
response which would never be forthcoming in a world that lacks gratitude and constancy. This is but a variation on Shelley's 'pining for what is not' and the sting of ingratitude in Shakespeare's 'Blow, blow thou winter winter wind; thou art not as unkind as man's ingratitude'.¹ To this group of early love-poems of Kalapi belong also his translations of two of Tennyson's poems 'Love and Death'² based on a passage from 'Lancelot and Elaine', beginning with -

'Sweet is true love tho' given in vain, in vain,
And sweet is death who puts an end to pain'

and 'Love and Faith' based on the stanzas from 'In Memoriam', beginning with -

'If love, if love be Love, if Love be ours,
Faith and unfaith can never be equal powers'.

There is also one from Thomas Moore, called 'Inconstant Happiness of Love'³ falling in with the gloomy mood of the poet who seemed to look on love as a sort of a magnificent obsession, recoiling on the love himself. A place may be found here for the poet's adaptation of Shelley's 'Cloud' under the title 'Kamalini'.⁴ Kalapi's love for Shelley is seen also in another adaptation, called 'Desire for Love'⁵ based on the first seventeen lines of 'Alastor or the spirit of Solitude'. Two more adaptations may also be incidentally mentioned : 'The Worship of the Lover'⁶ which is from Shakespeare's "Winter's Tale", IV, iii, and 'Gather Flowers, Friend'⁷ from Herrick's 'Gather you Rose-buds'. 'Analysis of Love'⁸ seeks to distinguish between true love and false on the basis of constancy, suggesting that love which alters,

¹. In 'As You Like It'.
love, which is seen only in the eyes but not in the heart, which is fickle and inconstant 'like the heart of the cuckoo', is no love, whereas love which is immune from change through youth and age, which does not change, is true. The ideally romantic approach with its insistence on the immutability of love which bears out to the edge of doom, which does not 'alter when it alteration finds', is, sentimentally, not different from Shakespeare's well-known sonnet 'True Love' with the added reflection that it is impossible to drink to the full the cup of love offered in the short span of a man's life.

'I and You Together', a passionate love-poem enveloped in romantic mist, bears clear evidence of the influence of three different English poets - Keats, Dante Rossetti and James Thomson. The night is calm, the sky is bright with the moon, not a leaf stirs below and the lover finds his beloved inexplicably sad at heart. The beloved, lulled by the lover's ditty, falls asleep, the lover stands guard over her, resisting the temptation to kiss or touch her for fear of awakening her, content to watch her lips from which he had rarely found a sweet word coming for him. While the beautiful beloved 'Sans Merci' slept peacefully, the unrequited lover broods over his unhappy lot and feels convinced that he would be unable to tear himself off from her and in the event of her death, he would also be following her. The lover's fancy then leaves the earth and pictures heaven where, so to say, his 'La Belle Dame Sans Merci' is pleasantly turned into a 'Blessed Damozel' singing sweetly in heaven with its enchanting garden, sweet-scented flowers, dressed in semi-transparent silk, which half reveals and half conceals her beauty, while her long silken tresses play with the breeze. Then in a passage, inspired by the love-episode of Damon and Musidora in James Thomson's 'Seasons', also used by Goverdhanram in his poem 'Snehmudra' and by another Gujarati poet Balashanker in

2. Vide, 'Kalapino Kekarav', p.34.
his 'Snehalap', Kalapi depicts the lover as fancying himself as watching her from the top of a tree, content merely to feast his eyes with the sight of his beloved bathing in a lonely moonlit lake. The beloved turning towards the bank, however, sees the reflection of her lover in the water, feels shy, annoyed, and dips down again in water. The lover's fancy is tolled back to earth at the sound of his beloved moaning in her sleep. The poem ends with an apostrophe and appeal to Sleep to urge his beloved to love and be merciful to him. This romantic vision, divided between sleep and awakening, where the dreaming lover sees his beloved, lulled to sleep by his song, as in Keats's poem 'La Belle Dame Sans Merci' and then fancies her in the bliss of heaven like the 'Blessed Damozel' with her dress and long hair almost as in Dante Rossetti's poem, is also the picture of the bathing beauty painted by Thomson.

(2) 'A Draught of Poison'¹ is an intensely moving and pathetic poem which, as the poet's friend and annotator observes, bears 'an imprint of Goethe's 'Sorrows of Young Werther' on its thought and of Shelley on its style'.² The poem opens with a stanza which reminds one of Keats's delineation of a heartache and a drowsy numbness and of some opiate emptied 'one minute past', perplexing the 'dull' brain. The poet is, however, consoled with the thought that love would no longer be able to enmesh him as it did before. The dying lover urges upon his friend, whom he addressed, to shed 'not a tear, not a tear, when he is gone' (Shakespeare) and suggests that there should be no moaning when he has crossed the bar. (Tennyson).

'Death'³ written in an elegiac vein, is a kind of monody on the dead flower,

given in the past as a token of love to the lover by his beloved. The elegiac representation of a personal bereavement, beginning with a wail and ending on a note of philosophic consolation, so characteristic of the English elegy, is used here along with the familiar Wordsworthian technique of an old hermit as the mouthpiece for a didactic commentary on the story told in the poem. Another poem "Beloved's Remembrance" originally entitled 'A Dead Flower' probably is the same flower, which ceremoniously cremated in the previous poem, but which is only a free rendering of Mrs. Browning's poem 'A Dead Rose'.

'Ingratitude' depicts the theme of ingratitude in man, which momentarily urges the poet to a desire for revenge, and expresses itself in outbursts, reminiscent of Lear's outburst beginning with 'Blow, winds and crack your cheeks!... crack Nature's moulds, all germens spill atonce, that make ingrateful man!' and the lines from a song in 'As You Like It', beginning with, 'Blow- blow thou winter wind...thou art not as unkind as man's ingratitude'. Though, as the poet states, 'the poem is not addressed to any particular individual, but is merely an attempt to show how sensitive men are moved from one extreme to another, when they sometimes experience some ingratitude', the delineation of the sense of ingratitude, subjective or otherwise, is forceful enough to suggest an intensity of feeling, which, on the one hand, finds expression in an impetuous desire for revenge and, on the other, on second thought, in a spirit of forgiveness, a 'rarer action than revenge', which is philosophically nearest to Prospero's attitude in the 'Tempest'.

'Renunciation' expresses the poet's desire to renounce the world and break through the prison which had held him captive so long. He would not be dissuaded by entreaties, tears or force. He has had enough of love; nothing now would hold his back. But actually the poem is written in an elegiac strain, which brings it nearest to the English dirge. Though the subject is renunciation, the style is that of a poem of leave-taking, where the poet tells his dear ones that he is going and that none should follow him, adding, there should be no flowers strewn and no tears shed over his grave. The elegiac sentiment expressed here exactly tallies with not only the sentiment, but also the expression in Shakespeare's well-known dirge -

'Not a flower, not a flower sweet
On my black coffin let there be strewn,
Not a friend, not a friend greet,
My poor corpse, where my bones shall be thrown'.

as also with the following lines from Christina Rossetti:

'When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree.'

The 'Debt' which presses into service the words of the Bible 'There are many mansions in my Father's house', suggests that the whole world being one, animosity between man and man is incongruous with the idea of universal brotherhood - a reflection evidently influenced by Wordsworth's belief in the 'holy plan' of nature and his lament, 'what man has made of man'. The poet adds that though obligation is mutual in this world, there are some here who do not show a sense of gratitude, which nonetheless they should do. Hence, whenever the poet sees tears of gratitude in some eyes, his own eyes are filled with tears of joy - an idea for which the poet is evidently indebted to Wordsworth, who remarked,

2. Vide, Palgrave's 'Golden Treasury',No.381.
4. "Written in Early Spring".
"I've heard of hearts unkind, kind deeds
With coldness still returning;
Alas! the gratitude of man
Hath oftner left me mourning.

Like his friend Kant, Kalapi also wrote a few poems on his friends and two poems on himself on the occasion of his birthday, which may be just mentioned here as generally continuing the English tradition adopted in modern Gujarati poetry.

Lastly, a long love-poem, which is apparently an objective narrative, but actually a subjective piece, called 'The Trinity of the Heart' may as well be taken up here, since it communicates an experience which, as the poet himself suggested, may be read more as a history than as a poem or an artistic fabrication. Representing as it does, the most soul-stirring episode in the life of the poet, the poem, despite its attempt at objectivity, lays bare the poet's heart, divided between the love for his beloved Shobhana and his duty towards his wife. It is a wishful dream, where the triangle of love was sought to be broken and reshaped into a trinity of the heart. The source of the conflict did not lie in the unattainability of the object of love, which could easily have been attained by a lawful marriage, but in the clash between duty which prescribed loyalty to a previous commitment and love which, in an unprecedented upsurge, turned to another object in which it saw its fulfilment. The romantic lyricism of personal love, inspired initially by English poetry, which had generally kept itself within the bounds of married love in both Narsinhrao and Kant, seems to overflow that barrier in Kalapi and extends over new areas of experience in modern Gujarati poetry.

The pen-picture of the poet's beloved Shobhana is executed in a typically romantic style, which is nearest to Pre-Raphaelite variety of poetry, where the

1. Simon Lee, the Old Huntsman.
twin arts of poetry and painting almost lose their distinction but for the
difference in the medium of their expression. The young lovers' eyes 'meeting,
descending, rising and meeting again' is the stroke of a brush which links romanticism
with reality. The poem, which hovers all the while between dream and awakening,
ends finally in a wish-fulfilment dream, that sees the trinity of heart achieved in
heaven, with the conflict between love and duty happily resolved. The poem,
incidentally, anticipated a consummation which later materialised on earth also in
the poet's life, when he married his beloved Shobhana in 1898. Though the poem
communicates an experience which was Kalapi's own, its representation, expression
and style are, in several places, influenced by several English poets and poems
which need not be gone into. Such a delineation of the emotion of love as there
is in 'The Trinity of the Heart' would hardly have been thought of in earlier
Gujarati poetry before 1852 is enough to suggest the part played by English poetry
and the influence it exercised on the writing of this poem.

(b) Narrative Poems

Though Kalapi is essentially a lyrical poet who communicated his experience
and emotions subjectively, he wrote a number of poems where the emotions are
represented in narrative poems or 'Khandkavyas', which are apparently objective in
their form. Kalapi began writing the 'Khandkavyas', inspired by Kant's example,
but he differed from Kant in giving it an added narrative interest and saving them
from the philosophic pessimism and gloom, which Kant's view of an unjust and a
malicious fate had invested them with. Thus, his Bharat¹ 'with a heart hovering between attachment and renunciation' and

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his Bilvamangal, turning from the love of the women to the love of God, to mention only two examples, are aspects of Kalapi's complex personality dramatised. In this context, it is interesting to note what Kalapi wrote to his friend Kant, 'I do not see much difference in a subjective and an objective poet'. Kalapi uses Nature as a background to the story he tells in a poem, draws his characters inwardly, depicts their varied emotions in their finer shades, introduces ethical and philosophical reflections and meditations which put the story in a larger perspective without being over-didactic, and generally succeeds in giving a unity of impression to his poems, effecting generally a harmonious blending of incidents, characters, emotions, descriptions and reflections in judicious proportions. Whatever the fable or character, Kalapi, like Byron in his narrative poems, is always there on the scene, getting under the skin of some character or playing the role of a Greek chorus, commenting on the story. Love was the load-star of his life, it was the main theme of his subjective lyricism and it more or less remains the subject also of his narrative poems.

(1) 'Sarasi' exploits the Indian poetic myth of the deep attachment between the male and female birds called 'Saras' against the background of nature, in a typically English style of pathetic fallacy. The love-lorn female, bereft of her mate, shot with a hunter's arrow, cries out her heart on the bank of a river, which knows nothing of her sorrow. The poet, touched at the tragic plight of the poor bird, reflects on how men could find pleasure in such cruel sport. This leads the poet to reflect on the nature of human love and to contrast it with what obtains in nature. The female Sarasi, having given her heart to her mate could

never think of offering it to another, but could only pine and suffer endlessly. The Sarasi, a symbol of constancy in love, allows herself to be reduced to ashes along with the corpse of her mate. This narrative poem by Kalapi, like Kant's 'Chakravakmithun' with which it has a close affinity, sets forth the poet's view of life, where, in Shelley's words, love leaves the well-built nest and the weak one is singled out to suffer alone.

(2) Constancy of love is again the theme of 'Kanya ane Kraunch'¹ where the tragic love-story of a girl, a nature's child, innocent like a flower and singing alone in the woods, like Wordsworth's Lucy and the Solitary Reaper rolled into one, waiting for her lover in vain, like Tennyson's Mariana in the Moated Grange, is reinforced with a parallelism of the tragic end of a bird, separated from her mate and meeting the same tragic fate. The girl wooed by a stranger, who promised to return, but never did, being killed in the war, is in some particulars not different from the story of 'The Maid of Neidpath', handled as a ballad by Walter Scott and Thomas Campbell,² though the emphasis is here shifted from the callousness of the lover to the cruelty of Fate, which plays havoc with the love-life of men and birds.

(3) 'The Lute and the Deer'³ depicts another tragedy of love, where the deer spell-bound by music played by the girl with the lute, is accidentally shot dead by an arrow from the girl's father. The poem includes reflections on the power of music, reminiscent of that suggested in the legend of Orpheus, Browning's 'Abt Volger' and Dryden's 'St. Cecilia's Day'. The poem ends with an observation that all those who pass by the girl's castle still read the inscription on the tablet 'Art is sweet, but there is no art if there is none to receive it', which is typically Wordsworthian.

in its technique, especially in his poem 'Hart-Leap Well'.

(4) An episode from the 'Mahabharata' is represented in 'Bhарат' to bring out the power of love even over those who have renounced everything in the world. The poem, which has an evident autobiographical element, describes how the ascetic in spite of himself grew emotionally attached to a fawn, whom he had rescued and then nursed in his hermitage. This would remind one of Silas Marner's attachment to little Eppie, as depicted by George Eliot. The poem was written at a time when the poet's own heart was drawn to a 'fawn' (Shobhana) whom he had brought up with care and affection, which took the form of an emotional attachment which he could not renounce.

(5) 'Bilvamangal' tells a well-known tale of a man whose infatuation for a woman of easy virtue was sublimated into love for God, when, blind with passion, he used the python dangling from his paramour's balcony as a ladder to get into her apartment. Overpowered by an awakened sense of guilt, he blinded himself and found his eyes miraculously opened at last, like those of Gloucester in 'King Lear', who confessed to being blind when he had eyes and able to see when he lost them. The background of nature at the outset of the poem, with its scene of mountains, river and the whole world apparently asleep, is reminiscent of Wordsworth's poem 'Upon the Westminster Bridge' while the incidental reflections on the sad satiety of love and the futility of hope are not substantially different from those of Shelley, Keats and other English romantic poets, whom Kalapi had read almost reverentially.

(6) 'An Old Beggar' is based on Wordsworth's 'The Old Cumberland Beggar', is an attempt to adapt it to Indian conditions, characters and environments, as

'The Old Mother' is a similar attempt based on the same poet's 'The Affliction of Margaret'. Another narrative poem entitled 'A Village Mother' is indebted to Wordsworth's 'Goody Blake', while 'The Mountain-Hermit' is a slightly enlarged version of Goldsmith's poem 'The Hermit'. In general, it may be said that Kalapi does not literally translate any English poem, but tries sometimes to adapt it to local environment and sometimes translate it freely, taking care to preserve the interest of the original.

(c) Nature Poems
Kalapi was a great admirer of Wordsworth, but he is not a poet of nature in the sense in which Wordsworth is and wrote some nature poetry. This does not imply that he did not love nature or was indifferent to its beauty. His trip to Kashmir at the young age of eighteen, which resulted in his book 'A Journey to Kashmir' has an alternative title 'The Dream of Heaven' which may, in a word, sum up his sensitive reaction to the beauty of nature he saw there. The beauty of nature continued to loom large in his subsequent poetic writings, but as already stated, Kalapi had not given his heart exclusively to nature. He sang of man and human love, above all, his own love, often bringing man and nature together in his poetry.

Interesting in this connection is his poem, significantly entitled 'Man and Nature' which owes its inspiration and probably even its existence to Wordsworth. The whole approach, outlook and thinking revealed in the poem, bear an unmistakable imprint of Wordsworth's philosophy of nature, with its corollary of man going back to nature for peace and happiness. The poet exhorts man 'for the moment, not to think of the busy world and to retire to the woods', assuring him that the trees, birds and beasts would give him a new vision of life and telling him that 'man and nature are fundamentally one'. Kalapi also adapted Wordsworth's 'Lines Written in Early Spring'

under the title 'Nature and Man', where once again the affinity between man and nature is affirmed and nature's 'holy plan' is followed by a lament on seeing 'what man has made of man'.

In a poem called 'A Morning in The Woods', the poet depicts romantically the morning beauty of the woods, 'the deer nibbling at the green grass on the river bank; the cuckoo singing'; and the poet wandering alone with his heart and soul lost in beauty. 'Tushar' or 'Dew' is a piece of landscape painting done in Wordsworth's style, where the mountain, valley, cataract and nature are presented as romantically enveloped in mist. The frequent marks of exclamation found in the poem are, however, poor substitutes for the communication of a sense of wonder and grandeur at the sight of beauty in nature, to say nothing about the vagueness of the scene, which moves uncertainly in dew, mist and fog.

'The Flower', a poem of twenty-four lines, carries on it the multiple imprint of Shelley's 'Skylark' and the 'Cloud'; and Keats's 'Nightingale' and 'Happy Insensibility'. The opening line of the poem is an apostrophe to the flower, which is hailed 'as a sweet spirit', which is equivalent to Shelley's 'Hail to thee, blithe Spirit' (‘Skylark’), while in the representation of the trees as 'offering the flower a welcome shade as it lies in sleep at noon and showering its tender leaves on it in the evening' is a fancy derived from the 'Cloud', where the Cloud says,

'I bring showers for the thirsty flowers,
I bear light shade for the leaves when laid
In their noontide dreams'.

Again, the flower is described as bathed in 'purple' colour of the evening, which has its origin in Shelley's lines in the 'Skylark':-

'The pale purple evening
Melts round thy flight!!

When next the poet addresses the flower to say that 'the warm winds cruelly blowing over it would not worry it, its happy heart would not be sensitive to misery or cruelty of the world', he is obviously influenced by Keats's observations in 'Happy Insensibility'. The poet's representation of the contrast between the flower 'than which there is none happier in this world' and man's 'joy behind which some pain is hidden', his 'sweet songs being full of sadness', are as evidently Shelleyan as the verbatim rendering of the same poet's line 'They learn in suffering what they teach in song' and a few others which need not be laboured upon. Such an open and intense influence of English poetry is not very surprising in view of the fact that the poet who wrote this poem was just a young man, reading English poetry assiduously every day.

The rest of the poems need not take more space. While 'My Pigeon' which has some autobiographical interest, is an adaptation of Keats's poem 'The Dove'; another entitled 'A Child Sprinkled Over by the Sea' is an adaptation of Matthew Arnold's 'Gipsy Child'. 'To a Glow-worm' containing some philosophic reflections induced by the glow-worm bears traces of the influences of Shelley, Keats and Burns. The glow-worm as a subject for a poem was, however, something new to Gujarati poetry when Kalapi wrote this poem. Similarly, 'To a Skylark', 'To a Creeper' and 'A Sad Day' are poems, in varying degrees, full of the impulses from English poetry, particularly of the nineteenth century.

2. Vide, Ibid, pp.31-34.
(d) 'Epic' Fragment

Kalapi had an illustrious distant ancestor in Kamirji Gohel, who had heroically died fighting in an attempt to save the sacred temple of Somnath, besieged by Muslim invaders. The poet was attracted to the subject for a long time and wished to write an epic. This was, incidentally, perhaps the second attempt in modern Gujarati poetry to write an epic of the Western type since Narayan tried his hand at it and gave it up after more than one infructuous attempt. Kalapi's 'epic' never went beyond four cantos. It appears from Kalapi's correspondence with his friend 'Jatil' that the latter had some hand in the layout and drafting of the poem, the poet then filling in the picture with details. Yet, curiously, the model of this so-called epic was not any English epic, but Sir Walter Scott's 'Lady of the Lake' and, as his friend and commentator observes, it is probable that Kalapi's intention was to complete it, like Scott's poem, in six cantos. It is difficult, in this light, therefore, to classify the poem as an epic and the poem itself does not give any impression of being an epic. It is interesting, in this connection, to note that Matthew Arnold called Scott's poetic style 'bastard epic', though it is not epic at all. 'Marmion' and 'The Lady of the Lake' are poems of an entirely different kind from the 'Iliad' and the 'Odyssey'. Instead of describing Kalapi's poem rather so ruthlessly as a 'bastard epic', it may more properly be classified as a specimen of heroic poetry or heroic-narrative idyll, or merely as a sort of Romance.

The poem opens with a Prologue, which is a free rendering of the lines in

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Scott's first canto of 'The Lady of the Lake', beginning with:

'Harp of the North! that mouldering long last hung',

with this difference that the harp is Indianized into a 'veena', which, however, has no pretensions for inducing heroic sentiments. The first canto then opens with a prolonged narration of the hero falling in love with a 'Bhil' girl, and a long dissertation on the philosophy of love which is more or less like a lyrical outburst of the poet himself, showing how, in Kalapi, the division between the subjective and objective types of poetry is a distinction without a difference.

The first canto has all the usual paraphernalia of a Romance - a chivalrous young handsome 'Knight', a beautiful young lady whose charm is enhanced by her unknownness, the falling in love at first sight, the idyllic surroundings and the sweet uncertainty of the outcome of romantic love between strangers. The heroic archer, who is out on a crusading mission, for the moment lies prostrate under the sudden onslaught of Cupid's arrow. The second canto, called 'Invitation', continues in the same romantic vein. A 'Bhil' chieftain pounces upon the love-lorn hero, whom has no heart even to offer resistance. His abject surrender - cowardly in any other context - has the air of a romantic submission to love, the overmastering passion which disarms the hero even in a literal sense. The Bhil Chieftain senses a hidden nobility in the disarmed hero, invites him to his village. The third canto, entitled 'Hospitality', depicting the grand reception accorded to the hero, the sumptuous feast followed by a bard's recitation of the heroic lay, ends with an announcement of the hero's engagement to the girl with whom he had fallen in love. In the bard's recitation of the heroic story which is introduced as an interlude, the poet has made good use of the Indian bardic tradition as a counterpart to Scott's use of the minstrels, who sang of war and heroism in the courts of old Scottish lords. The fourth canto, sub-titled 'A Camp' describes the hero along with his bride and others marching and camping on the field of battle. The canto
also includes a 'Coronach' like dirge, on the death of some young prince who was killed by the enemy in the fight which ensued. The poem, which is fragment of an ambitious project is incomplete. Read as a Romance, the poem is not without its charm and as a story of love, it has its fine lyrical moments, but as a narrative it is sprawling and too leisurely, and of epic qualities, strictly speaking, it has none. Though inspired by Scott's 'Lady of the Lake', it is nearer to one of Tennyson's 'Idylls' in parts, particularly, 'Lancelot and Elaine' which the poet had read, admired and translated.1

"As the object of poetry is to give pleasure", wrote Lord Jeffrey in his essay on Scott,2 'it wouldseem to be a pretty safe conclusion that that poetry must be the best which gives the greatest pleasure to the greatest number of readers'. It is obviously absurd to apply the Benthamite principle to matters of art, but if popularity is not always inconsistent with merit, the test proposed by Jeffrey may be applied to Kalapi, whose poetry for some decades after his death continued to give the greatest pleasure to the greatest number of readers. The fact of his being a prince and of his early death cannot by themselves cast a halo round his name, which to the young in heart spelt for years poetry at its saddest and sweetest in modern Gujarati language. The keynote of Kalapi's poetry was love and its most sensitive instrument his own heart. A very large bulk of his poetic output consists of his poems on love and the majority of them fall between the years 1896 and 1898 when he was consumed with a mighty passion for the woman he loved and stood by through thick and thin.

2. Quoted by W.H. Hudson, opcit., p.301.
His quest for beauty sometimes drove him to Nature and his quest for truth, particularly during the last few years of his life, turned him towards contemplation of God, yet the driving force, despite differences in form, was love - love of Nature and God whom he approached more as a lover than as a worshipper. An extraordinarily sensitive heart, a rich variety of personal experiences, and an inner urge to express and communicate himself, turned the man who was a prince into a poet. Of regular education he had next to nothing, but apart from the fact that, more than most of his contemporaries, he taught in song what he had learnt in suffering, ¹ his intensive and consistent reading of literature, especially English poetry, had not a little to do with the form and ideals his poetic impulses adopted. Thus, while writing on nature, he was influenced by Wordsworth; while writing his so-called epic, he was influenced by Scott and probably also by Tennyson; and while singing of his love, both subjectively and objectively, he was influenced in its representation by a number of English poets, which in the light of what has been suggested in the foregoing pages, need not be repeated.

Most of Kalapi's poetry is subjective and most of it is sad, but he wished to hide nothing. Writing to his friend Kant, he said, 'I do not hesitate to reveal my private emotions in the public; some might make fun of what I have written; but if competent people are pleased with even a line of it, it would be a reward enough; what could poor Shelley have done if he had decided on not revealing what was private with him?² Once, in a letter to a friend, contrasting the tranquil Wordsworth, 'who could create something wonderful from simplicity', with Shelley, who was often 'carried away by his Niagara' of emotions, Kalapi showed his personal preference for Wordsworth, 'who had something, to say and said it effectively', which also happened

to be his own ideal, but he admitted that the task was beyond him, being against his temperament. With the high ideals of English poetry before him, Kalapi even refused to call himself a poet or his verses poetry, since ‘measured by Shakespeare’s or Milton’s yardstick, to call any contemporary a poet was to degrade the term’. He frankly admitted that he had no art but emotions in his life; and what he wrote even impelled him to burn his own poems. He is generally swept away by his emotions, not infrequently lapsing into sheer sentimentality. Love which made him poetically so vocal in its yearnings and pangs found him almost mute when the hour of its joyful realisation called upon him to sing, thus giving an impression that he could be urged into singing only tearfully. His ‘best’ poems in popular fancy, happen to be exactly those tearful ones ‘fraught with pain’, which strengthen this impression. Commenting on Thomas Moore’s ‘Fire-Worshippers’, he wondered why ‘lovers liked to weep rather than laugh’, and he sought to explain the mystery by suggesting that the lover was not a ‘rock but a delicate flower’. He also wondered if all those who had a poetic gift were also, like the lover, miserable. He found Shelley, Keats, Dante and Moore full of tears and even felt impelled to generalise that ‘to love was to weep’ and that his own poetry was full of sighs and tears.

Love, which was the preoccupation of Kalapi’s private emotional life, was also the predominant theme of his poetry. The new subjective note, which began to be heard ever since Gujarati poetry came to be written under the influence of English

2. Vide, His letter to Kant, op.cit., No.22.
3. Vide, His letter to Kant, op.cit., No.22.
poetry, became so pronounced as to be more or less autobiographical in Kalapi's poetry. This was not only the poetry of personal emotions, but also of personal experience. The lyrical representation of these emotions in poetry continued to be inspired and guided by what the poet had imbibed from English poetry he read. In Kalapi's case, the model was romantic lyricism from Shakespeare to Dante Rossetti, but generally the ideal was English lyrical poetry of the Romantic Revival more than tinged with romantic melancholy. This mode of expression and representation suited him not only temperamentally, but also fitted in well with the facts of his private life. Romantic melancholy, in some measure, was a feature of poetry written by Kalapi's predecessors and contemporaries. In Kalapi's poetry, it became much more pronounced and sometimes even ran to excess, which in course of time brought in a determined reaction in Gujarati poetry, even as Kalapi's emotions, which sometimes degenerated into sentimentality, brought a similar reaction in favour of a more artistic restraint. Kalapi's poetry of Nature is as romantic as his poetry of love and is a continuation of what was slowly beginning to take roots in the native soil. Wordsworth was the accepted high-priest of Nature and Kalapi's poetry of Nature bears ample evidence of Wordsworth's influence, the monopoly being sometimes broken by landscape painting done in typically Tennysonian style. The narrative poems which Kalapi wrote follows the lead given in this direction by Kant's narrative poems, called 'Khandkavyas', which as has already been suggested, was an amalgam of several English poetic forms - an interesting example of how a poetic form once adopted continued to influence indirectly others who follow.

Though the influence of English poetry is writ large on Kalapi's poetry, Kalapi had the heart of a poet and a lover which was the immediate source of his poetry. His heart was ever overflowing with emotions, which he generally had not the patience to recollect in tranquillity, yet Kalapi left behind him a body of
poetry which, besides contributing to the new poetry of subjective lyricism of the English type, is likely to ensure for him a place among those who are 'a portion of the loveliness which once they made more lovely'.

1. Vide, Shelley: 'Adonais', XLIII.