CHAPTER ONE

SECTION 'A'

Contains a brief history of Goldsmith's life and a chronological account of his writings - Eighteenth century poet, essayist, dramatist, historian and moral teacher.

SECTION 'B'

Contains a brief history of Gurajada's life and a chronological account of his writings - Twentieth century man - Influence of English education - critical outlook - Prince among all progressive poets - dramatist and essayist and social reformer.
CHAPTER ONE

SECTION 'A'

Oliver Goldsmith is one of the most versatile writers in English. He is also the "ugly duckling" of English literature. But, when it took to water in full plumage, all the world did homage; movement more stately and harmonious, whiteness more unsullied, had never been seen. Likewise, Goldsmith's reputation never began to receive full justice until he was shovelled safely out of the way and replaced by an epitaph in Westminster Abbey.

Goldsmith, "Dr. Minor" to Dr. Johnson's "Dr. Major", a curious parallel, compliment and twin was born on November 10, 1728 at or near Tallasmore, in the county Longford.

He was the "ugly good-natured idle second son" of Charles Goldsmith, who became the Curate-in-charge of the parish of Kilkenny west, and moved to a decent house and farm at Lissow. Charles Goldsmith had a large family of eight children amongst whom only six grew up in this happy country side.

This happy countryside left an indelible impression on young Oliver's mind and he later idealised it in the novel, "vicar of Wakefield" and the more famous poem, "The Deserted Village."

Oliver Goldsmith was his mother's favourite child.
He was a "quarrel, ugly, engaging little imp" and was subjected to particular humours most part, while in gay spirits, no one ever was so agreeable as he.

If he was regarded as thick-witted and sullen by some, he seemed alert and intelligent to others. He was an adept at all boyish sports also. But, Elizabeth "elap, Cliver's school-mistress testified, that there "never was so dull a boy" and "impenetrably stupid".

At six, he passed into the hands of Tom Byrne, the village school-master. He had been a quarter-master in Queen Anne's army and seen action under Marlborough in foreign lands. His endless stories of adventure, ghosts and lovely description of foreign lands held his pupils spell-bound. The last mentioned gave Cliver "that wandering and unsettled turn" which marked him through life.

Before he left school, he caught small-pox that left him dreadfully disfigured. Henceforth, he remained the "ugly buckling," and a butt of ridicule. At eight, he was sent to the Diocesan school at Athlone and later to Athlone and Killenworthstown in the country Longford. These years were uneventful except for an incident which go to prove that he was on his way to becoming a poet.

Once when a dance was going on at Ballyoughter, Cliver took the floor with a hornpipe, and the fiddler,
seeing the comic little figure, cried out "Stop." There upon, Oliver turned on him and on the spur of the moment exclaimed:

"Heralds! Proclaim aloud, all saying
See Aesop dancing and his monkey playing."

At seventeen, Oliver was admitted as a sizer to Trinity College, Dublin. By this time, he was inflicted by inferiority complex. In the college, he wanted greatly to be admired, as a good companion and leader in fun. But from the first of his fellow undergraduates, if they noticed him at all, noticed only to laugh at him. Yet, he was no mollycoddle or mere bookworm; low-sixed, but stout and active. He even won a competition for throwing the hammer at Ballymunron.

As a sizer, his face was reduced to the minimum; but in exchange he had to sweep the courts in the mornings, carry dishes from the kitchen to the fellows' dining table and wait in hall on the fellows.

The college course had no attraction for him. He found mathematics not to his liking. To his tutors, he was a little dull, but had no harm in him.

Once he violated the college discipline by inviting ladies. Wilder, his tutor, could not tolerate ladies in the campus. He burst into the party, knocked Oliver down, while the rest fled in confusion.
Cliver could not stand the disgrace. He sold his books and left the college. While he was roaming around Cork and Lissey, Henry, his eldest brother, took him home and finally admitted him to Trinity from where he graduated on the 27th February, 1749. It was during these days, he wrote ballads and got five shillings a piece. He had also the pleasure of hearing them sung in the streets.

For the next couple of years, Cliver was in search of a profession. His family thought that he should best follow the family tradition and seek a living by taking orders. He, therefore, presented himself for ordination in the diocese of Alphea. But he was rejected and rightly so, for the loss of the church resulted in the gain of literature. For a while, he was with the family of Mr. Flynn as a tutor. Then, he entered the University of Edinburgh to study medicine. In between, he also tried unsuccessfully to emigrate to America.

Cliver Goldsmith remained at Edinburgh till 1752. To pursue his studies in medicine, he left for Leyden and remained there till February 1755. Nothing much is known about his sojourn in Leyden. He left Leyden, as Foster says, "with a guinea in his pocket, one shirt to his back and flute in his hand".

Goldsmith went to Flanders, France, Germany, Switzerland just like George in the "Vicer of Wakefield" by playing
flute and occasional disputations at convents or universities. As George says: "Wherever I approached a peasant's house towards night-fall, I played one of my most merry tunes and that procured me not only a lodging, but subsistence for the next day." 

It was during this travel he was collecting materials for his philosophic poem "A traveller or a prospect of society". He returned to England on 1st February, 1756 "his whole stock of cash amounting to no more than a few half-pence".

Goldsmith started his practice in medicine with no results. Poverty loomed large on him. Yet his ambition remained. Poverty combined with ambition did not make him defiant as it made Johnson. He was never "mad and violent". The pain arising from "an exquisite sensibility to contempt" did not transform itself to rage; rather the result was despondency, a sense of defeat, from which his sweet and healthy nature recovered, thanks to its great "knack at hoping". But as often as this talent set him on his feet the world knocked him down.

To eke out a living, Goldsmith was prepared to do any job. He joined as an usher in a boy's school. He remained alone and fought gallantly to survive. In the preface to "Citizen of the World", he said of himself:

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1 Johnson, Austin, on "Goldsmith" in "Cambridge History of English Literature", Vol.10, pp.200-201
2 "The View of Wakefield", Ch.1
"...I belong to one of those solitary animals, that has been forced from its forest to gratify human curiosity. My earliest wish was to escape unheeded through life; but I have been set up for half-pence, to fret and scamp at the end of my chain. Tho' none are injured by my rage, I am naturally too savage to court any friends by fawning. Too obstinate to be taught new tricks; and too imprudent to mind what may happen, I am appeared, though not contented. Too insolent for intrigue and too timid to push for favour, I am—But what signifies what am I."

From total obscurity, he rose to literary fame in the year 1759 by the publication of his first book, "An Enquiry into the Present state of Polite learning in Europe". In this book, Goldsmith spelt out his aim. He did not seek fame among learned but preferred to follow Isocrates advice to his scholars, "study the people". That explains for his popularity for generations.

Between 1759 and 1762, Goldsmith's creative activity was in the field of the essay. It was during this period that he contributed to "Busy Body", "Weekly Magazine", "Lady's Magazine", "Public Ledger", "Lloyd's Evening Post" etc.

Recognition came to him and he was sought after mainly by men of letters. He was admitted to the company of Mr.Johnson, Reynolds, Burke and Garrick. He was one of the nine original members of the famous "Club".

The publication of "The Traveller" in 1764 gained him recognition both in England as well as in Europe. It was further enhanced by the publication of that delightful novel, "Vicear of Wakefield" in 1766. He had already reached
the zenith when "The Deserted Village" was published in 1770. These works of great literary merit did not bring him monetary benefits.

Goldsmith tried his hand at the popular drama. He did not blindly follow the prevailing tradition but deviated from it substantially. He wrote anti-sentimental humorous comedies, namely, "The Good Natured Man" and "She Stoops to Conquer", both of which were of moderate success.

Had he depended on his creative work alone, he might have faced poverty as had been the case of Smart. "In all ages contemporary literature appeals to and supported by a minority. So Goldsmith maintained his compilation work— for it was this that enabled him to survive in that rat race that was London long enough to establish his reputation, and then to live in the style which that reputation demanded."

The notable among his compilation work are "Animated Nature", "Grecian History", "History of England" and "Roman History". Though they were written for money, he clearly believed that it was no way to employ a poet. In the preface to "English History", he said: "In the things I have hitherto written I have neither allured the vanity of the great by flattery, nor satisfied the malignity of the vulgar by scandal, but I have endeavoured to get an

In 1767, Craik's administration wanted the services of a writer for propaganda purposes. It sent Rev. Mr. Scott to engage Goldsmith for the purpose and promised substantial mount. Goldsmith valued self-respect more than anything. He told Rev. Mr. Scott, "I can earn as much as will supply my wants without writing for any party; the assistance you offer is therefore unnecessary for me."

Goldsmith's true genius was being recognised and honours came without asking. In 1770, he was appointed Honorary Professor of Ancient History in the Royal Academy of Painting along with Dr. Johnson who was appointed as Honorary Professor of Ancient Literature. He was not greatly enamoured of it as he said in a letter to his brother, Henry Goldsmith in January 1776 that "Honours to one in my situation are something like ruffles to a man that wants a shirt."

One day in 1773, when the "Club" met at St. James Coffee House, Goldsmith insisted upon trying his epigrammatic powers with Garrick, and each of them was to write the other's epitaph. Garrick spoke the following distich extempore.

"Here lies Nelly Goldsmith, for shortness call'd Nell,
Who wrote like an angel, but talk'd like poor Poll."

The entire company laughed heartily at it, but Goldsmith became thoughtful, went to work seriously and some weeks later produced "Revenge", which was admired by all for its gentle

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imour and went through several editions.

In March, 1774, the combined effects of work and worry led to a local disorder brought on a nervous fever, which he gravitated by the unwise use of a patent medicine, Jams's powder, on which he placed too great a reliance. Throughout arch, his health was steadily deteriorating.

On Monday, 4th April, Goldsmith died and his mortal remains were buried in the burial ground of the Temple Church. Sir Josua Reynolds, his friend, did not allow him to go without honour and a fitting memorial. He along with, Mr. Johnson and Northcote produced a worthy monument in the poet's corner of Westminster Abbey, with the following epitaph by Mr. Johnson.

"There was hardly any form of literature that he did not put his hand to and whatever he touched he made elegant."

Ireland recognised him as one of its heroes. His statue was put up at the entrance of Dublin College with Burke's on the other side. It is ironical that the University which humiliated him should deem it fit to commemorate his memory but his life itself was a series of incongruities and there is a grace about his memory which can rob irony of its sting.

Thus came to an end, the life of a versatile man of genius whose generous nature and humanistic outlook view for honours with his writings. He had his failings and weaknesses which were of no great consequence. He, no doubt, erred, but
urred on the right side. Dr. Johnson was right when he summed Goldsmith's character thus: "Let not his frailties be remembered, he was truly a great man."
SECTION 'B'

September 21, 1862 was a red-letter day for Telugu people. On that day, a fifteen year old Kausalyamma gave birth to a lean and weak male baby. It was a premature delivery and caused enough concern to father, Venkata Ramadasa. The baby was none else than Purajada Venkata Appa Rao, who was destined to become "one of the most highly gifted figures in the field of Telugu Literature".

His birth signifies that he was fully conscious of his great mission and therefore eager to come into this world to fulfil it. It is also significant that he was born the same year when Narasimha Chinnayya, a doyen among Telugu literary men, departed this world.

The same year Raghupathy Venkatarathnam was also born. These two were to become friends and bring literature closer to the common man.

Ill-health seemed to plague him throughout his fifty-three year old life. Yet, his mental faculties belied his ill-health disposition. He was endowed with fertile imagination. Though weak in body, he took a very active part in games and sports of his boyhood days. He remained sound in mind till the end.

Even as a boy of five, Purajada was a keen observer. He had seen many a puppet show. Not being content with it, he ventured to make puppets out of palm-leaves and exhibited them to his friends.
observe closely men and their manners. Later in life, he was to draw heavily on his experience for material for his literary works.

At five, Gurajada was sent to a "grant school". But his real education was at the residence of Samsoorothy, an Inspector of Schools. In those days, education meant achieving proficiency in English as it would serve as a passport to employment in government which in turn brought one prestige and a rise in social status.

The disciple of Karakata Sastri in "Kavyasulka" highlights the usefulness of English education over that of Classical Literature (Kalidasa's "Megha Sandesham").

Gurajada studied in the "grant school" of Cheepurupalli upto standard III which is equivalent to Form I of today. He was ten at that time. He had "Upanayanam" at the age of eight.

An incident during this period reveals the stuff he was made of. Gurajada's grandfather was a Siradhar in the district Munsiff Court. One day, Gurajada took breakfast to his grandfather. After the Munsiff had gone home, he was playing in the verandah with his friends. When the boys were telling what they would like to become when they grew up, Gurajada, without any hesitation, went to the Munsiff's chamber and wrote on the door:

"O, VeAPP A Rco, B. A., B.L.,
DISTRICT MUNSFIF."
All the other boys were afraid of the consequences, whereas Gurajada remained nonchalant.

Next morning, the munsiff was full of rage and shouted at the Siradjhar. The latter was nervous and told him who the culprit was. The Munsiff was curious to see the young gallant and so demanded his presence. When brought before him, Gurajada was fearless and bold and did not mince words to accept his guilt. The anger writ large on Munsiff’s face disappeared and he burst into peals of laughter.

During his ten formative years at the village, the villagers and their innocent life and manners and finally their language left a lasting impression on him.

Gurajada reached Vizianagaram at the age of ten and entered “District School”, an English medium school, started by Vijayaramagajapathy, the Maharaja of Vizianagaram. He passed the Matriculation examination in the year 1882 in I class, at the age of twenty.

Gurajada’s family could ill-afford to educate him at Vizianagaram. But thanks to the munificence of Venugopala Jagannatha Raja, he was spared the trouble of paying the school fees. Some of his relatives provided him food and shelter. It was here that he came into contact with Sidugu Ramaswamy. Their association lasted a life time, during which, it contributed in no small measure for the cause of spoken dialect in literary works. Even during these young
days, Gurajada exhibited in ample measure his forte—
humour. He was a lover of mirth and made Sidugu his victim
twice.

On the first occasion, he made Sidugu to believe that
he could bring forth rains by singing the raga "Megamulhara". The
gullible Sidugu had to believe him for the luck was on
Gurajada's side and as he was about to sing, it rained. He
instantly became Tanasa. But on the second occasion, luck
deserted Gurajada. Yet the ingenious Gurajada managed the
occasion by saying that a greater singer was gathering clouds
at a distance place. On both the occasions, the victim was
Sidugu.

The school days taught him very good lessons. He was
a poor Brahmin boy. He had insight into the difficulties
of other poor boys. He also understood how the haughtiness
of the rich affected the less fortunate.

Though he longed for the good old boyish days, he
dreaded the poverty and want that he once faced. Even after
thirty years, he could recollect the days of want. Yet it did
one good to him. He slowly learnt to be independent and
stand on his feet. He realised that the lack of money was the
root cause for one's troubles and poverty sapped one's
abilities and would lead men astray, and hence the most
detestable.

While doing his matriculation, he wrote his first English
poem, 'Cuckoo', which received the approbation of Munro, School Inspector for North Circars. Gurajada was rather fortunate to have received encouragement from this Englishman as it enabled him to gain confidence.

At Maharaja College, Vizianagaram, he studied Philosophy Greek and Roman Histories, with Sanskrit as optional. Apart from it, he had English as a compulsory subject. Because of his early interest in History, he wished to write a comparative study of Greek and Roman Histories. But his wish remained a dream.

Gurajada must have been a recipient of scholarship in the college for all those who secured I class in Matriculation were awarded scholarships.

Gurajada was fortunate to have come under the watchful eyes of Sri G. Chandrasekara Sastr, the principal of the College. He became a member of the Principal's household, learnt many lessons and enjoyed Sastr's hospitality, love and affection. Gurajada had a short stint in the Maharaja's High School as a teacher after F.A. and finally completed his B.A. in the year 1886 at the age of twenty-four.

Gurajada's ambition was to do B.L. and become a lawyer with good practice. His ambition was achieved when later in life, he managed a number of cases of the royal household without being a lawyer.
Gurajada was not disappointed at the non-fulfilment of his ambition. He learnt to make the best of a bad situation. He was resolute and confident. He was giving a free reign to his literary pursuits and in the process of becoming a poet. C.C. Sastri’s conduct certificate for Gurajada clearly states this fact;

"Appa Rao, is one of the most brilliant students. As a student, he won the admiration of all his teachers. He is endowed with a literary bent of mind. His naturally developed poetic powers are amazing. With hard work and careful application of his poetic powers, he is sure to become a great poet."

Gurajada tried his hand at English poetry instead of Telugu. While doing his II year F.A., he published ‘Sanangadhara’, a long poem in ‘The Indian Leisure Hour’, edited by Gundukurthi Venkataramayya. This poem was written in blank verse and received praise from Shambu Chandra Mukerjee who later published it in his ‘Neie and Noyet’.

S.C. Mukerjee took paternal care in Gurajada and wrote to him serveral letters on the finer points of poetry. The encouragement Gurajada received from the former, can be said to have sharpened his poetic insight. The correspondence between them reveal their ‘teacher and the taught’ relationship which continued for some time.

Gurajada was advised to write ballads, show more awareness about the changes taking place around him. He responded with an affirmation to write ‘Shava Kavithvan’. Mukerjee had confidence in him and said of him in a letter dated October 9, 1889 to
Gurajada Shyamala Rao thus: "He has stuff in him."

In the year 1885, while still at college, Gurajada became a family man and spared himself the mundane tasks about food and shelter. His lucky wife was Appala Narasamma, daughter of Yellapragada Sanyasiraju, a wealthy landlord of Dhevrapalli. Once again, it was O.O.Sastri who was responsible for the match.

In 1886, he received B.A. degree and hence began a search for a job. It was again to O.O.Sastri he had to look to. The latter obliged him by getting him the post of Eighth Assistant Lecturer in his college. Since the remuneration was meagre, his eyes fell on the Head Clerk's post in the office of Deputy Collector. He obtained lien on his post in the college and joined the Collectorate. Very soon he found himself fish out of water and returned to teaching. In 1887, during 'Vijayadasam', Dame Luck embraced him in the form of a meeting with the Maharaja of Vizianagaram. Gurajada accompanied O.O.Sastri to the durbar to pay obeisance respects to the king. Sastri apprised the Maharaja of the young lad's talents and financial troubles. The Maharaja offered him Fourth Assistant Lectureship on a pay of Rs.100/- and Rs.25/- for reading newspapers for him. Thus started a long and fruitful career for Gurajada in the court at Vizianagaram.

Gurajada suffered a set back in 1888 in the demise of O.O.Sastri, his well wisher and a father figure.
Gurajada acquitted himself creditably as a lecturer. He loved and was loved by the students. He was permitted to take English classes in addition to History and Philosophy because of his proficiency, in English.

Gurajada became Dr. Johnson for the Boswellian Muni Subramaniam, who has furnished several letters written by Gurajada to the world. These letters reveal the inward self of the great poet. Their association began in the year 1906 when Gurajada asked him to go over to his house every morning and take notes of the Telugu and Sanskrit inscriptions (Shasanas) and it lasted a whole lifetime.

The reign of Anandha Cakapathi was marked by the revival of interest in fine arts and it reminded the reign of Sri Krishnaswara and Vizianagaram had once again became a seat of learning and fine arts. He patronised poets and pundits.

It was a turning point in the life of Gurajada that he came closer to the Maharaja. He became the Maharaja’s confidant and with that he came aware of vices and virtues of the Maharaja. He found the Maharaj an embodiment of the unified cultures of Hindu, Muslim and English.

In due course, Gurajada had become a disciple of the Maharaja and followed him faithfully. If S.C. Mukerjee woke up the poet in him, the Maharaja woke up the man in him.

In 1909, Gurajada became the Vice-President of the Debating Club in the palace. He also became a member of Suvadal and Brahmaswaja.
The Maharaja's erudition and bookish knowledge drew him nearer to him. He made them his own and added to it his personal experience and shared it with the world through his writings. Gurajada did not miscarry his influence with the Maharaja for his selfish ends. He incurred the wrath of his brother-in-law Narasaraaju by not recommending him to the Maharaja for a loan. Yet, he gladly performed the marriages of his sister-in-laws with his hard-earned money.

Gurajada's poetic talents were blossoming under the paternal care of the Maharaja. He was encouraged to write. The result was 'Pushpa Losavikalu' and 'Saatala Kabbulu'. It is probable that Gurajada was working on the play 'Kanyasulkam' during 1926-27. He must have been inspired to write the play by the gallant speeches made by Maharaja Ananda Gajapathy in the Madras Legislative Council on social problems, particularly child marriages.

The play was staged by 'Jagannatha Vilasini Nataka Samajam'. It took the entire Andhra by storm. It heralded a new phase in the history of Telugu drama. The newspapers and periodicals gave raving reviews. The play was written in spoken dialect and marked a welcome departure from the play played a prominent part in rousing public opinion against child marriages. He along with Veerasalingam, a great social reformer and helped the Government to enact a law in 1929 prohibiting such practices.
Under the guidance and advice of the Maharaja, Gurajada turned his attention on history. He showed interest in the history of Maharajas of Vizianagaram and also the history of Kalinga. He toured Visakhapatnam and Godavari districts collecting inscriptions (Shasanam) in this regard. In recognition of his original work in the field 'The Telugu Harp' of Vizianagaram called him 'an earnest labourer in the field of local archology'.

Gurajada's versatile genius could not be weakened by his multifarious duties. He wanted to write Historical novels and also a historical play 'Saudamini'. The play remained incomplete as he suffered from periodical ill-health from 1891. During the next five years, he subjected himself to various medical examinations at Vizianagaram and Madras. While at Madras, in spite of his failing health, he participated in literary discussions, examined papers in Fort St. George and witnessed a number of plays.

The Maharaja realised that Gurajada's health would not permit him to do his duties as a lecturer. In 1896, Gurajada was appointed an Epigraphist of Vizianagaram Estate. This enabled him to dwell into the past all day. Almost at the same time he started 'Prakashika' a journal that did not survive long.

On the May 23, 1897, Gurajada suffered one his greatest losses in the death of his guide, master and
benefactor, Maharaja Ananda Gajapathy. It was an irreparable loss and created a void which remained vacant till the end of his life. But Gurajada's connections with the royal family did not cease with the death of the Maharaja. In June, 1898, he was appointed Private Secretary to Reeve Maharani, the sister of Ananda Gajapathy. The new post carried with it a lot of responsibility. Gurajada rose to the occasion and led many a legal battle for the royal family. He became a very important person of the Royal Household and played no mean part in the marriage of Vijiaramajapathy. Gurajada devoted his time and energy for the various law suits involving the royal family and became an expert in legal matters.

Mr. Justice Brady, the District Judge rightly called him 'the moving spirit in the suit'.

Gurajada's domestic life was a peaceful one. To his wife, he was not a shrewd man and always in need of her advice. Because of the peace at home, he was able to concentrate on the serious problems confronting the Royal family.

Gurajada’s home had become a haven for the less fortunate, including Ongole Muni Subramaniam. He helped many a deserving student to earn a little money at the place to pay the tuition fees. He remained till the end a humanist and philanthropist and was at the beck and call of the needy.

Gurajada had to accompany the Maharani wherever she went. He was regularly going to Ceylon from 1903 to 1907.
durations which time he published a collection of poems entitled 'Neelagiri Paatalu' (Songs of the Blue Mountains).

Gurajada showed interest in painting too. He was able to pass critical judgement on the 'Radha', a portrait by Raja Ravi Varma, a famous artist of the day in the 1895 itself. In 1906, he started 'Kondu Battiyam', a play that remained incomplete. This play mirrors faithfully the changes that had come over in the political, religious and social fields. Gurajada in his letter to Muni Subrahmanya affirmed that he wanted to prove that a prostitute could also be honest and stood on a higher plane than many unscrupulous men.

Gurajada turned his attention on writing a historical play about the life of Bihana, a poet. His guru Anandagajapathy comes alive in this play in the role of King Karna. The infighting among scholars and scheming nature of ministers whom Gurajada knew too well are brought to light in this play. It appears that he also wanted to prove that the spoken dialect of the day was the right medium for a play.

What would have become the first great social novel remained incomplete due to his many preoccupations as well as his failing health.

In 1909, Gurajada revised some scenes of Kanyakulam on the advice of his lawyer friend S. Srinivasa Iyengar. Drama occupied a greater part of his attention and the result it was a really great and enjoyable play.
Gurajada's aim seems to be to raise the status of a prostitute and show to the world that she is a product of the society in which she lives and given an opportunity she too will strive hard to make this world a better place to live in. Madhuravani, the prostitute in the 'Kanyakulam' exposes the pseudo social reformer and prevents the marriage of an old man with a young girl. She does not have any inhibitions and boldly affirms her faith in her profession.

In spite of his busy schedule in the palace, he found some time to be in public service. He was in the forefront to plead with the then Governor of Madras for protected water supply to Vizianagaram Town. This was finally implemented in 1915 with the Maharani and the Government sharing the expenses equally. In 1912, Gurajada visited Calcutta and he met Tagore and exchanged ideas on language in literary works, the teaching of English literature etc.

Gurajada again received a set back in the death of Reesavarani in 1912. He thought that his association with the place had come to an end. But he was more and more involved in the palace affairs and had to assist Maharaja Vijayaramgajapathi in his long drawn legal battle over his succession rights. By 1915, Gurajada was well provided for. He had two houses and cultivable lands. Having visited the 'Model Farm' at Madras, he tried to implement modern methods of agriculture.

Though he did not take active part in the politics of the day, he was not totally away from it. He wrote his
'Desabhakthi' (Patriotism), a poem exposing the pseudo-patriots and self-seeking politicians in 1910. The next two years produced 'Muthyala Saralu', 'Kasulu', 'Daman Pythius', 'Lavanaraju Kala', 'Subhadra' etc. In 1914 and 1915 he published 'Dhinechu Langaru' and 'Langaraththusu'.

In 'Muthyala Saralu', he exposes the emptiness of superstitions particularly that of Comet.

Gurudajada's greatness was known to the outside world only after his death. He was acclaimed as second only to 'Chanakya and Ugandhar' in political wisdom. He managed the affairs of the biggest palace and estate in the south with great distinction. He bore high moral conduct and set an example to others. He did not lose his individualism in the company of the great. He remained till the last a practical philosopher and moral teacher.