Madhuravani also contributes to the humour in the play, to a much lesser extent. She is endowed with wit in an abundant measure. She is capable of having a dig at anyone without offending her victim in the least. This trait of her is noticeable in the scene where we find her ridiculing Lubhdhavadhani and Ramappa Pantulu by comparing the personality (Physique) of Lubhdhavadhani with 'Kanta'.

In the incomplete play 'Bilhaneeyam', the role of Vidhunsahe is not only meant to provide laughter but also to have a dig at the scheming nature of scholars and the ministers. Thus we see Gurajada using humour for the noble purpose of stimulating laughter in the audience/readers with the ultimate aim of reform in society. The greatness of Gurajada lies in his ability not to offend his victim with biting criticism. In fact, people who share the hypocrisy and double dealing nature of Girishan and Nammantri will also laugh at their own innate foibles being exposed on the stage in a subtle and harmless manner.
CHAPTER V

Free thinking and responsibility are inseparable in a good writer - Goldsmith's efforts to cleanse the world by exposing hypocrisy and vanity - Goldsmith ahead of his times - progressive thinker - His dream of making the world as one nation and everyone citizen of the world - as reflected in 'Chinese Letters', 'She stoops to conquer', 'Vicar of Wakefield' etc.

Gurajada exposes hypocrisy in various walks of life - Attacks the artificial divisions in society - as a progressive and constructive thinker - social reformer - as reflected in 'Kanyakumari', 'Poornama', 'Nuthyalasaramulu' etc.

...
THE DUTIES OF A WRITER

A writer cannot be separated from his writing. What he writes becomes a part of literature by reason of the subject and his mode of treating it. It should be of general human interest and the elements of form and the pleasure that form gives are to be regarded as essential. In other words, literature is cared for on account of its deep and lasting human significance.

"Literature, however rude, however cultured, expresses the feelings and thoughts of men and women on physical nature on animal life, on their own social communion, on their individual existence. It is incumbent, therefore, on the champions of Universal human nature which, unaffected by differences of language, social organisation, sex, climate, and similar causes, has been at all times and in all places the keystone of literary architecture."¹

Goldsmith and Gurajada are "...the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which is moved not, but moves."² They are also the unacknowledged legislators of the world.

The importance of poets has been stressed from time immemorial. Poet Nemi Chandra says "The poet is one of long

¹ Presspat, Mecmullay Duttbhawan, "Comparative Literature", Logan Paul, French & Co., 1965 p.27
² Chandrasekharam Naa "Culture and Creativity", Macmillan & Co., Ltd., 1969 p.97
vision of universal outlook and of identity with the
All pervading spirit"

कवि कान्तदिव्य ने त्यसे प्रकाशित श्लोक हृदयांतः

The irony is that a great writer always Ian wishes
in object poverty. Reputation, recognition and fame
always come too late for him. He writes because he can
do nothing else. He warns his fellow-men of their
feelings and exhorts them to actions better than they
are capable of. His real worth is stressed by Goldsm-
ith thus:

In a polished society, that man, though in rags,
who has the power of enforcing virtue from the
press, is of more real use than forty stupid
branchnese, or bozems, or guehres, though they
preached never so often, never so loud or never
so long. That man, though in rags, who is capable
of deceiving even innocence into wisdom, and who
professes amusement while ams at reformation, is
more useful in refined society than twenty cardinals
with all their scarlet, and tricked out in all
the fopperies of scholastic finery

As mediator, the writer has an obligation to write
not merely for the intellectual but for the largest
possible audience. He is the 'monitor' of his age, whose
obligation it is to seek out "new fashions, follies, and
vices" and attack them either by "ridicule or reproof",
"persuasion, or satire".

3 GWB Vol IX pp.339 (Chinese Letter No. LVIII)
Goldsmith possessed "a substantial fund of self-knowledge," "a capacity for self-judgement," "a sure comic sense," and "a view of his world that was as free from illusions as it was from cynicism."

Goldsmith believed that it "is the duty of every honest man to exculpate the guiltless, and enlighten the public" 4 and those were the only motives for his writings.

A great writer can turn us away from evil and wrong-doings. He can tell us where to find real pleasure. Writers of every age have endeavoured to show that pleasure is in us, and not in the objects offered for our amusement. If the soul be happily disposed, everything becomes capable of affording entertainment, and distress will almost want a name.

A writer is also a Preacher. Goldsmith believed that though children could not be cajoled into grammar, grown up men and women might be charmed into virtue. He had the impulse to moral persuasion. "As it has been observed that none are better qualified to give advice than those who have taken the brunt of it themselves, so in this respect I find myself perfectly authorised to offer mine." 5 His intention in writing the novel "Vicar of Wakefield" can be traced to the common eighteenth-century one of instructing by pleasing.

4 GUNCB IV p. 423
When John Newberry started the daily, Public Ledger, Goldsmith contributed his famous series entitled "Chinese letters. These purporting to be written by a Chinese philosopher visiting England allowed Goldsmith to satirize England, and also to make his own pronouncements fearlessly on the good and bad he had observed in life in general.

A great writer is one who has courage. Goldsmith showed that in his independence, his refusal of work that he considered to be unworthy, his disdain of interested dedications; but most of all the showed literary courage in disregard of current false standards in taste. 6

In 1767, Grafton administration wanted the services of a writer for propaganda purposes. It sent Rev. Dr. Scott to engage Goldsmith for the purpose and promised him substantial amount. Goldsmith valued selfrespect more than anything. He told Rev. Dr. 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." 7

AS A PROGRESSIVE THINKER

Goldsmith showed his courage as a progressive thinker when he freely commented on such issues as capital punishment and the conditions in jails. In the "Vicar of Wakefield" he did so with the wisdom he had gained from his own trials in

6 Guyne, Stephen., Goldsmith, pp.277-78
7 Ibid, p.200
life. In chapters XXIV, XXVI and XXVII, the vicar lashed at the deplorable conditions in the jails for debtors and pleads for reformation.

Their (the prisoners) time had hitherto been divided between famine and excess, tumultuous riot and bitter repining. Their only employment was quarrelling among each other, playing at cribbage, and cutting tobacco-stoppers. From this last mode of idle industry I took the hint of setting such as choose to work at cutting pegs for tobacco-nets and shoemakers, the proper wood being bought by a general subscription, and, when manufactured, sold by my appointment; so that each earned something everyday—a trifle indeed, but sufficient to maintain them.

I did not stop here, but instituted fines for the punishment of immorality, and rewards for peculiar industry. Thus in less than a fortnight I had formed them into something social and humane, and had the pleasure of regarding myself as a legislator, who had brought men from their native ferocity into friendship and obedience.

All this must have sounded for fetched in his day.

But when we look at the prison conditions of today, we have to thank people like Goldsmith for rousing public opinion against the deplorable and inhuman prison conditions. Progress would not have been possible without men like Goldsmith exposing the shortcomings in various walks of life.

The inequality in the society, and the exploitation by the rich and their conscious efforts to have more and more penal laws to further their riches, were severely reprimanded.

& Vicar of Wakefield., Ch. XXVII, p.158
by Goldsmith thus:

It is among the citizens of a refined community that penal laws, which are in the hands of the rich, are laid upon the poor. Government, while it grows older, seems to acquire the moroseness of age, and as if our property were become dearer in proportion as it increased - as if the more enormous our wealth the more extensive our fears - all our possessions are paled up with new edicts everyday and hung round with gibbets to secure every invader

Almost a lone in that age of indifference, Goldsmith raised his voice against the penal laws which then, with wanton severity, disgraced the statute book; insisted that the sole means of making death an efficient, was to make it an infrequent punishment; and warned society of the crime of disregarding human life and the temptations of the miserable, by visiting petty thefts with penalties of blood. He continued his crusade against the penal laws thus:

by. by discriminate penal laws, a nation behold the same punishment to dissimilar degrees of guilt, from perceiving no distinction in the penalty, the people are led to lose all sense of distinction in the crime, and this distinction is the bulwark of all morality; thus the multitude of laws produce new vices, and new vices call for fresh restraints 10

9 Vicar of Wakefield Ch. XXVII. pp.160
10 Vicar of Wakefield Ch. XXVII. p.160
LASHES AT HYPOCRISY AND VANITY

Writers, usually, are keen to enlighten the world. But, very often, they are found to preserve the narrow prejudices of childhood and by disagreeing amongst themselves make even the highest merit ridiculous. Goldsmith, on the other hand, never allowed his differences to surface and nor his mission in life cleansing the world of hypocrisy, vanity and petty prejudices. He could speak out his mind on such subjects as money power in elections, cruelty to animals gambling, dwelling and many aspects of eighteenth-century life.

Goldsmith could warn the poor and middle classes who always try to copy the ways of the rich thus:

"...how little is to be got by attempts to impose upon the world in coping with our betters. Such as are poor, and will associate with none but the rich, are hated by those they avoid, and despised by those they follow. Unequal combinations are always disadvantageous to the weaker side, the rich having the pleasure, and the poor the inconveniences that result from them."

Half the problems we face today are born out of our vanity to imitate our betters in the society. In this struggle, we stand not only to lose but disgrace ourselves still so it is the sacred duty cast on a writer to open our eyes by timely warning. Goldsmith made use of the novel to warn us that "unhappiness springs from an imperfect perception of truth while happiness is born of a capacity to see the real truth that lies behind appearance and disguise."

11 Vicar of Wakefield, Ch. XIII p.61
Goldsmith's philosophy of life is summed up by Bungywood, in the "good natured man" thus: "we wept when we came into the world, and every day tells us why" (Act I).

What is hypocrisy? It is pretending to be good and virtuous. It is bullying oneself, and it is the difference between truth and falsehood.

Nations practice hypocrisy. Otherwise, how else can we account for the abject poverty faced by seventyfive percent of world's population. The rich nations like USA, UK, USSR and Japan shed crocodile tears for the poor while exploiting them to fill their coffers. Even in the case of nuclear weapons, the advanced countries practice hypocrisy. They have destructive weapons and forbid others from having them. Today, we know them and their ways so well, and as they are grounded in hypocrisy, we no longer attach any importance to what they say. Hypocrisy is so widely practised today that it is hardly possible to meet with a person who is free from it.

Goldsmith was fully aware that hypocrisy and vanity had penetrated deep into various facets of English society from revered clergy to learned literary critic and from honourable magistrates to "wise old men" and he took upon himself the onerous task of cleansing the English Society of these twin dangers. He sought to enrich and ennoble man's earthly life by exposing them.
No one was more qualified to do it than Goldsmith for he had seen much of the world and studied human nature more by experience than by precept. In addition, being really learned, he strove to make this world a happy place to live in. His aim was "to lead mankind from the vain prospects of life to prospects of innocence and ease. Where every breeze breathes health and every sound is but the echo of tranquility." 13

Goldsmith's age was marked by general increase of wealth and comfort as reflected by complaints of decadence, luxury and insubordination. Vain, selfish effeminacy together with luxury form the character of the time.

Goldsmith showed his contempt for hypocrisy in the society of his day in "Vicar of Wakefield", "The Stoops to Conquer" and the "Ohimsae letters". When Miss Haycastle is right when says that "in this hypocritical age there are few that do not condemn in public what they practise in private, and think they praise it." 14

There were a good number of sanctified hypocrites in Goldsmith's day. The following description of such a one leaves an indelible impression on the reader's mind till now.

...the sanctified hypocrite, who has been talking of virtue till the time of bed, and now steals out, to give a loose to his vices under the protection of midnight - vices more atrocious because he attempts to conceal them. See how he puffs down the dark alley, and, with hastening steps, fear an acquaintance in every face! He has passed the whole day

13 CWGS - Vol I
14 She Stoops to Conquer, Act II
in company he hates, and had gone to prolong the night among company that he heartily hate him. May his vices be detected; may the morning rise upon his shame! Yet I wish to no purpose: Villainy, when detected, never gives up, but boldly adds impudence to imposture. 15

Goldsmith was severe on hypocrizes because he suffered at their hands. He was a victim of the hypocrisy played by people around him.

Goldsmith with a smattering knowledge of medicine received at Leyden, tried to enter the profession through Dr. Penn Sleugh, whom he knew at Edinburgh. So he called on him with high expectations. "But notwithstanding, it was Sunday and it was to be supposed I was in my best clothes, Sleugh did not know me. Such is the tax the unfortunate pay to poverty." 16

Thanks to the hypocrisy played by Dr. Sleugh, Goldsmith turned to literature. With the result, the posterity stands to gain.

HYPOCRISY IN LOVE

Though everyone in society practices hypocrisy in some form or another sometime of his life, it is never so glaringly done except by a young girl. Goldsmith exposed such young ladies in love thus:

A young lady, who lived with her aunt, and was possessed of a pretty fortune in her own disposal, had given me, as I fancied, some reasons to expect success. The symptoms by which I was guided were striking. She had always laughed with me at her awkward acquaintance, and at her aunt among

15 A Goldsmith Selection, ed. Jeffers, Norman, A., p.45 (Then Dec No.4)
16 Gwyn, Stephen, Oliver Goldsmith, pp.36-37
the number; she always observed, that a man of sense would make a better husband than a fool, and - as constantly applied the observation in my favour. She continually talked, in my company, of friendship and the beauties of the mind; and spoke of Mr. Shrimp my rivals high heeled shoes with derision. These were circumstances which I thought strongly in my favour; so, after resolving, and re-resolving, I had courage enough to tell her my mind. Miss heard my proposal with serenity, seeming at the same time to study the figures of her fan. But at last it came. There was but one small objection to complete our happiness; which was no more, than - that she was married three months before to Mr. Shrimp, with high heeled shoes! By way of consolation, however, she observed, that, though I was disappointed in her, my addresses to her aunt would probably kindle her into sensibility; as the old lady always allowed me to be very good - natural, and not to have the least share of hers in me. 17

The same idea about falsity in love find's echo in the "Translation of a South American Ode",

"In all my Love's beauties blest
Amidst Profusion still I pine;
For the she gives me up her breast
It's panting, tenant is not mine."

"Goldsmith had definite ideas about matrimony. He disliked hypocrisy in matrimony more than in anything else. He was aware that in England both sides use every art to conceal their defects from each other before marriage, and the rest of their lives may be regarded as doing penance for their former dissimulation. 18

"Their laws and religion forbid the English to keep more than one woman. I therefore concluded that prostitutes were banished from society; I was deceived, everyman here keeps as many wives as he can maintain, the laws are cemented with blood, praised and disregarded...As for the registers, the country justices and

18 GUG 169, pp.24 (Chinese letter No.XIX)
squires, they are employed first in debauching young virgins, and then punishing the transgression." 19

CH. LIBERTY AND PATRIOTISM

It is hypocrisy to talk of liberty and freedom of an individual when some lived in luxury and the majority faced poverty and perpetual death.

The extolling of Englishmen's love of liberty without any effort to free the bonded poor was ridiculed by Goldsmith in the "Chinese letters" and in "Vicar of Wakefield", the novel. It is irony to note that an Englishman took pride in being a free citizen enjoying all liberties and guarded it with all his life against all internal and external subversion. He claimed liberty as his prerogative." Liberty is echoed in all their lives for the sound, though perhaps not one of all the number understands its meaning. The lowest mechanic, however, looks upon it as his duty to be a watchful guardian of his country's freedom, and often issues a language that might seem haughty even in the mouth of the great emperor who traces his ancestry to the moon." 20

This passage and the following extract in the "Vicar of Wakefield" clearly shows where Goldsmith's sympathies were and projects him as a free thinker and a reformer. Every word that he wrote could be applied to any country and more especially the newly independent nations including India, where politicians speak of liberty and

19 CWSII, II p. 44
20 CWSII, II pp. 27-28 (Chinese letters IV)
freedom for all when in reality they thrive on the gullibility
and ignorance of the asses.

Goldsmith did not undervalue liberty. Instead, its praises
were to form the climax of "the Traveller". But he realised that
"some of those who shout loudest for freedom, are themselves the
most enslaved by words; that political freedom is for many a mockery,
when it goes with economic bondage just as the modern dream
of economic welfare in political bondage remains a selling of man's
birthright for a mass ofottage" 21

Goldsmith was broad-minded and thought of the future too. He
had only contempt for the so-called "patriots" for such patriots
had only blind patriotism. They "have little or no merit of their
own to depend on; that which, to be sure, nothing is more natural:
the slender vine twists around the sturdy oak, for no other
reason in the world but because it has not strength sufficient to
support itself" 22

Such pseudo patriots always think that only their country is
the best and blemishless in the world. "Such

Such is the patriot's boast, whereso we roam,
His first best country ever is at home.23

HYPOCRISTIC RELIGION

Hypocrites find a haven in religion too. Goldsmith was not
an atheist. But he exposed the hypocrisy practised by the clergy
and also many ridiculous practices of the religious men of the day.

21 Hopkins , WCO p.114 (Quoted from B.L. Lucas, The Church for
good sense, pp.308-9)
22 The Traveller, 11 73-74
Usually the clergy is expected to practice simple living and high thinking. But, in Goldsmith's day they were the worst type of hypocrites. "A priest in England is not the same mortified creature with a house in China, with us, not he that fasts best, but he eats best, is reckoned the best liver..." 24

They thought that "if they are accounted with regard to women and wine, they may indulge their other appetites without censure. Thus some are found to rise in the morning only to consult a consultation with their cook about dinner and when that has been swallowed, make no other use of their faculties (if they have any) but to ruminate on the succeeding meal." 25

VII: CONSIDER ABUSE OF JUDICIARY

In any society, the magistrate is highly venerated. One looks up to him for the dispensation of justice in a conflict involving two or more citizens and in some cases an individual and the state. He is expected to be above board and must have the confidence of both the respondent and the plaintiff. But, very often, he is corrupt and found to be practicing hypocrisy. The victim was justice itself. For "if a person of quality commits a crime, he can buy off his sentence by giving up a share of his fortune to the judge. On the other hand, if a poor servant commits the same crime, he dies by the most excruciating tortures." 26. Here we find Goldsmith as a conscience-keeper trying to expose the hypocrisy of the judicial officers of his time.

24 A Goldsmith selection, Jefferson, Norman, A, pp. 69-70 (Shimmer Letter [VII])
25 GWEO Vol. II, p. 522 (Shimmer Letter LXVII)
26 Ibid., p. 544 (Shimmer Letter LXXVIII)
HYPOCRISY INCREASED: BEAU TITTS

The most notable among the many characters that he created is Beau Titts. Goldsmith wanted to have a dig at a kind of "nobles" who were neither "noble" in manners nor had any "riches". Titts along with his wife make a pair that defies description. They are incarnations of hypocrisy.

Every word that escapes his lips betrays him. No sooner does he confess his detestation of the company of the great than does he blurt out about the dinner he had had the night before with the Duchess of Piccadilly.

He boasts of a job that fetches him £500 a year and at the next moment comes up with a request to "lend me a half-a-crown for a minute or two, or so, just till—but barkee, ask me for it in the next time we meet, or it may be twenty to one but I forget to pay you." 27

Man in Black gives us the following lively description of Beau Titts, the hypocrite.

His very dress... is not less extraordinary than his conduct. If you meet him this day you find him in rag, if the next, in embroidery. With those persons of distinction, of whom he talks so familiarly, he has scarce a coffee-house acquaintance. However, both for the interest of society, and perhaps for his own, Heaven has made him poor, and while all the world perceives his wants, his own he fancies them concealed from ever, eye. An agreeable companion, because he understands flattery; and all must be pleased with the first part of his conversation, though all are sure of its ending with a demand on their purse. While himself countenances the levity of his conduct, he may thus earn a precarious subsistence, but when age comes on, the gravity of which is incompatible with buffoonery.

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then will he find himself forsaken by all; condemned in the
decline of life to hang upon some rich family whom he once
disposed, there to undergo all the ingenuity of studied con-
tempt, to be employed only as a spy upon the servants, or a
beggar to fright the children into obedience." 28

Once Beau Tibbs and Lady Tibbs went to Vauxhall in the
company of "den Old Albangi, Man in Black and a pawn-broker's widow.
Throughout their stay at Vauxhall, Beau and his Lady reveal their
hypocrisy by putting on airs. When they sat for supper the behaviour
of these two was somewhat discomforting to the rest of the company.

At last, however, we were fixed, though somewhat obscurely,
and supplied with the usual entertainment of the place.
The widow found the supper excellent, but Mrs. Tibbs thought
everything detestable. "Come, Come, my dear," cries the
husband by way of consolation, "to be sure we can't find
such dressing here as we have at Lord Crisp's or Lady Crisp's;
but, for Vauxhall dressing, it is pretty good; it is not their
virtualls, indeed, I find fault with but their wine, their wine,"
cried he, drinking off a glass, "indeed, is most abominable.29

Insight into the detestable hypocrisy practised by Beau Tibbs,
we never get enraged against him but only laugh at him. Tibbs knows
about it and says, "... when the world laughs at me, I laugh at the
world, and so we are even."30

By creating Beau Tibbs, Goldsmith "sought to reform through
ridicule and laughter the false taste and senseless manners of a
segment of British aristocracy and of a middle class uncritically
conforming that aristocracy." 31

C. RISA CP. CUTT

There is yet another one who vies with Beau Tibbs for the

29 GWOS Vol. II P6 (Chinese letter LXXI) Letter LIV
30 Ibid., p.229 (Chinese letter IX)
31 Hopkins, 2000., p.151
top billing as the greatest hypocrite. He is the little known lofty in "The Good-natured Man", a play by Goldsmith. He is always boastful of his non-existent high connections. While the hypocrisy of Beau Wilks has no malice, lofty is full of cunning and bent upon disgracing the good-natured Honeywood in the eyes of the world.

Richland, who has a soft-corner for Honeywood has some problems concerning her property. Since the "world is no stranger to "a lofty's eminence in every capacity", he is ever ready to oblige her. He boastfully says: "To be sure, indeed, one or two of the present minions are pleased to represent an formidable man. I know they are pleased to be-spatter me at all their little dirty leaves. Yet, upon my soul, I wonder what they are see in me to treat me so! Measures, not men, have always been my mark; and I vow, by all that's honourable, my resentment has never done the men, as mere men, any manner of harm."

Crocker sums up his character thus "...while he is giving away places to all the world, he can't get one for himself."

HYPOCRISY EX GOLDEN "THE VICAR OF WAKEFIELD"

In the novel, "the Vicar of Wakefield", Goldsmith exposed the hypocrisy of a type of nobles, who used their wealth and power to bring destruction on the innocents. To a lesser extent, he exposed the hypocrisy of the middle class couple too in Mrs and Mr

32 "The Good-natured Man", Act, II
33 "The Good-Natured Man", Act, II
Primrose.

Squire Thornhill is a hypocrite under the influence of Satan. He is a villainous cheat and fountain-head of intrigues. He is always found scheming to bring destruction on others. He professes benevolence, generosity, and friendship while masquerading his evil intentions. He claims himself to be great admirer of beauty, innocence, proves to be a debaucher responsible for robbing the young girls of their virginity. When he comes to know that his Casanova life will be revealed, he becomes merciless and tries with all the powers at his command to annihilate the opposition.

It is sheer hypocrisy on the part of parents of marriageable daughters with a meager income to aspire for well-to-do sons-in-law. Such people will mistake any overture from a rich eligible bachelor to their daughter for preferment. Mrs. Primrose falls a victim to such an overture from Squire Thornhill. Good sense is thrown to the winds. She encourages her daughters, particularly Clivia, with every conceivable means. This results in a train of misfortunes for the family.

The Visar, as the head of the family could have prevented the disaster. But he is also under the magic spell of hypocrisy. Otherwise, how else can we account for his silence, when Thornhill is encouraged to visit his house, knowing his talents for intrigues
HYPOCRITE WITH A DIFFERENCE

Man in Black is a hypocrite with a difference. We find in his story the traces of the history of his creator. With lie Chi Altangi, Man in Black makes a large contribution to the commentary on manners of the time.

"The' he is generous even to profusion, he affects to be thought a prodigy of parsimony and prudence; though his conversation be replete with the most sordid and selfish maxims, his heart is dilated with the most unbounded love."34

He knows that charity by its very blindness is false. Yet, his frantic efforts to conceal his natural benevolence are in vain. He professes to be a misanthrophist while his cheeks glow with compassion.

The incident where he gives an exhibition of his benevolence proves that in a world in which appearances are so deceptive, proper charity is difficult enough without committing oneself to Universal Benevolence.

Man in Black is the only one who takes as much pains to hide his feelings as a hypocrite would to conceal his indifference but on every unguarded moment the mask drops off and reveals him the most benevolent of all.

34 CHO Vol. II., p.109 (Chinese letter XXVI)
Vanity

It was an age marked by deterioration in standards of life. The vain fashions reign supreme in the upper classes of society. London was the head and fountain of these follies and slowly they invaded every section of society both in towns and villages, each one trying to ape the other. This is what had been commented by Mr. Harcourt in "She stoops to Conquer": "In my time, the follies of the town crept slowly among us, but now they travel faster than a stage-coach. Its foibles come down, not only as inside passengers, but in the very basket." (Act. I)

It was an age when men worshipped money more than anything and thought one's stature would be raised if one was affluent. "When men have thus acquired an erroneous idea of the dignity of his species, he and the gods become perfectly intimate; men are but angels, angels are but men, no; but servants; that stand in waiting to execute human commands." 35

Vanity was discernible in fashions and dress of men and women of the times more than in anything else. A fine gentleman or a fine lady dressed up to the fashion seemed scarcely to have a single limb that did not suffer some distortions from art.

As the Chinese Philosopher observes:

To appear wise, nothing more is requisite, here than for a man to borrow hair from the heads of all his neighbours, and clap it like a brush on his own; the distributors of law Physik stick on such quantities, that it is almost impossible, even indeed, to distinguish between the head and the ha
Goldsmith believed that luxury was responsible for vanity. The evil of luxury was a "Common topic" with Goldsmith. "The sudden affluence occasioned by trade, forced open all the sluices of luxury, and overflowed the land with every species of profligacy and corruption." 37

Though Goldsmith had apparently believed when writing "The Traveller" that luxury had its uses in raising the level of civilisation; when he wrote "The Deserted Village", he thought that luxury was a danger to the happiness of the community. Yet in both the poems he pleaded for self-dependence.

Goldsmith was always against the patrons of luxury, the rich aristocracy, for they were setting the criteria of manners and of the arts for society. Howard J. Bell, Jr., has shown how Goldsmith consistently attacked the rich commercial class as a menace to the social stability of Britain.

It was not the power such as it was of the old noble families of which he wrote so bitterly, but rather the increasing influence of the newly rich commercial class. The members of this class, as he conceived of them, were inescrupulous, scheming, power-mad; they pillaged from slaves the wealth of uncivilised lands in order to enslave Englishmen. So strong was his feeling against them that he lost no opportunity to get in a blow in his histories, his essays, his poems, even in his novel. 38

37 Edmund Austine. "Cambridge History of English Literature" Volume X, 1873

38 The Deserted Village and Goldsmith's Social "Doctrines", MLA, LIX (1944) p.759
In a letter to Robert Bryant on the 26th September, 1753, he wrote in anguish the vanity of the rich in Ireland thus: "Some one of thousand pound a year in Ireland spend their whole lives in running after a horse, drinking to be drunk, and getting every girl with child."

Goldsmith showed his concern at luxury and profligacy and pleaded for political frugality,

"our fire-places, our public feasts and entertainments, our entries of ambassadors and C. What luxury! all this! what children pageants, what millions are sacrificed in paying tribute to custom, what expense, etc., etc., at times when we are pressed with real want, which cannot be satisfied without burthening the poor."

The neo-rich needed recreation and they were willing to do anything to get it. It was an obsession with them for they had neither virtue nor virtue.

"Quality and title have such advantages, that hundreds are ready to give up all their own importance to climb, to flatter, to look little, and by all ordinary means to prevent merely to be near the great, though without the least hopes of gaining their understanding or showing their approach; they might be happy, more, their equals, but these are despised for cowards, where they are despised in turn. You see what a crowd of humble cousins, caroused black, and cattlemen on half-way, are willing to make"

33 A Goldsmith Selection, ed. Jeffares, p. 128
40 CWCG. I (The Eve No. 7)
to make up this great men's retinue down to his country seat." 41

It was vanity on the part of the rich with large estates to undergo real hardships for empty favours. If a nobleman lost his leg, he was rewarded by two yards of ribbon; if an ambassador spent all his fortune in safeguarding the honour of his country abroad, he was presented with a two yard ribbon. Goldsmith considered "the order of the Garter and Thistle" as examples of vanity among the rich.

The rich "Sweat under a gaudy heap of finery; for our pleasure the lacquered train, the slow-parading pageant with all the gravity of grandeur moves in review; a single coat, or a single footman answers all the purposes of the vast indolent refinement as well; and those who have twenty, may be said to keep one for their own pleasure, and the other nineteen merely for shows." 42

In the dedication of "the Deserted Village", to his friend, Sir Joshua Reynolds, Goldsmith continued his attack on the vanity of the rich thus: "...it has been the fashion to consider luxury as one of the greatest national advantages; and all the wisdom of antiquity in that particular, an erroneous. Still however, I must remain a professed ancient on that score; and continue to think those luxuries prejudicial to states, by which so many vices are introduced, and so many kingdoms have been done. 43

41 OWCr Vol II p.139 (Chinese Letter No.XXII)
42 OWCr Vol III pp268-67 (Chinese Letter LIV)
43 Oliver Goldsmith's Poems and Plays ed. Davis Tom. pp.179-180
He went on to warn the readers of the dangers of luxury in the Deserter Village.

C luxury! thou curst by heaven's decree,  
How ill exchanged are things like these for thes!  
How do thy potions with insidious joy,  
Till sapped their strength, and every part unsound,  
Down, down, they sink - and spread ruin around.

The rich

...take a trip to Paris once a year  
To dress, and look like awkward Frenchman 44

They also took pride in putting their children under the care of painters with the expectation that the walls of their apartments would be covered with the "the manufacturers of the posterity". The nobility's passion for pictures was also due to vanity. For, after a picture was bought and gazed at for eight or ten days, he lost interest in it and preserved it only to show it to others and get the title as guardian of a treasure he could seldom use.

In the "Vicar of Wakefield", we find the vanity explicitly expressed in Mr. Rose family's attempt to ape their neighbour Flamborough by getting their pictures drawn by a logger. (Ch. XVI)

Cleanliness and neatness are prime virtues and they do not press any wasteage of money on dress. The Vicar censures displays.

44 Epilogue to "The Stoops to Conquer", p.11. 56-57
Pimsey is very unbecoming in us, who want the means of decency. I do not know whether such flouncing and shedding is becoming even in the rich, if we consider upon a moderate calculation, that the nakedness of the indigent world might be clothed from the trimmings of the vain. 45

**Vanity as a Necessity**

Goldsmith did not spare women of vanity. He saw it in her beauty, dress and satiety.

Woman loves powder of all things. She makes herself unnatural by using white, black and blue for hair and red for the face. Mrs. Croaker has a dir at such women when she says, "For as her natural face decays, her skill improves in making the artificial one. Well, nothing divine or more than one of those fine old dressy things, who thinks to conceal her age, by everywhere exposing her person, sticking herself up in front of a six-horse, trailing thru' a nimet at Almack's, and then in the public gardens, looking for all the world like one of the painted ruins of the place." 46

Miss Richland strikes the last note in the coffin when she says that "I have seen one of them first on the morning at her hair dresser, when all the fault was her face." 47

The woman of the age was fond of jewels. "No lady begins now to put on jewels till she's forty." In regard to their dress, Goldsmith had this to say:

...They wear more clothes within doors than without, and it have been a lady who seemed to shudder at a breeze in her own apartment, appear half-raised in the streets. 48

The hours between breakfast and dinner, the ladies devoted to dress and study; they usually read, and then gazed at themselves in the glass, which own philosophers might one often

45 *Vice of Wakefield., Ch. IV*
46 *The Good Natured Man; Act. I*
48 GWL Vol. II., p.25 (Chinese Letter I)
presented the page of greatest beauty. (Visar of Lakefield, Ohio).

We get further description of the vanity of the ladies of time in the following passage:

Today they are lifted upon stilts, tomorrow they lower their heels and raise their heads, their clothes at one time are floated out with whale-bone at present they have laid their loops aside and are become as slim as mermaids. All, all is in a state of continual fluctuation. 49

The lady's quality or fashion was measured by the length of her tail. "A lady's train is not bought but at some expense, and after it has swept the public walks for a very few evenings, is fit to be worn no longer; some silk must be bought in order to repair the breach and some ladies of peculiar economy are thus found to patch up their tails eight or ten times in a season. 50

Accordingly to Locksmith, the English ladies were the most ill-dressed and the ugliest. They ape'd the French women blindly. The ball Gardens and play houses were filled with ladies in uniforms and their appearance spoke of their lack of taste and they looked like a marching regiment in uniforms. Young and old conformed to this standard. It felt that 'the most virgin, the prudent wife, or the careful matron, are much more serviceable in life than petticoated philosophers, blustering heroines, or virago queens. She who makes her husband and her children happy, who reclaims the one from vice, and trains up the others to virtue, is a much greater character than ladies described in romance, whose whole occupation is to murder mankind with shafts from their quiver or their guns.

49 **Ouse Vol II. (Chinese Letter No. III.)**, pp.330-31
50 Ibid., p.331.
The Double Transformation: A tale tells us the story of one Flavia and her vanity. When young and beautiful she had a lot of admirers. After her marriage with Jack she continued to show more interest in admirers. Jack realised within a year that

...half the charms that deck'd her face,
Arrose from powder, shreds or lace  

(11 35-36)

Very soon, they lost peace of mind and Jack became suspicious of Flavia's intimacy with friends and relatives.

'And tho' her fop's are wondrous civil,
He thinks her ugly as the Devil'.  

(11 69-70)

When Flavia lost her beauty through small pox she lost her admirers also and with it went her vanity. Now she dreads even to look at glass.

'Poor Madam now condemn'd to back
The rest of life with amious Jack,
Perceiving others fairly blown,
Attempted pleasing him alone;
Jack soon was dimpled to behold
Her present face surpass the old;
Her present face surpass the old;
Humility displaces pride,
For towdry finery is seen,
A person ever neatly clean,
No more presuming on her way
She learns good native everyday,
Serenly gay, and strict in duty,
Jack finds his wife a perfect beauty  

(11 99-104)

The genesis of vanity among middle classes can be traced to their eager desire to be seen in a sphere far above their capacities and circumstances. They flock to the races, gaming tables, brothels and all public places a fashionable town affords.
Instead of paying debts at home, they are dressed like polite gentry, they pay the gamblers and pick-pockets. Goldsmith advocated as a solution the proverb. "Keep your shop, and your shop will keep you." 52

Vanity is an obstacle to contentment in life. In Goldsmith's writings we find numerous victims of the avoidable vanity.

Civilisations will fall if men practise Vanity. The seeking after luxury and avarice will make men feable and invite the invader to conquer them. Finally, such men will be swept into indistinguishable destruction.

O luxury! Thou surest by heaven's decree,
How ill exchanged are things like those for thee!

Till snapped their strength, and every part unsound,
Down, down they sink, and spread a ruin round.

Sometimes an entire village has to succumb and lose identity to the Vanity of a new-rich landlord.

WORLD AS CH. HATTON

The world is divided today on the basis of race, colour, political dogma and religion. No one thinks in terms of one world and one human family. As a free thinker and a progressive humanist Goldsmith felt that efforts should be made to foster unity among human beings and reduce the gulf between misunderstanding and misunderstanding. He asserted that the greatest honour for any one was to claim oneself a "Citizen of the World".

52 CWS Vol I pp.456-457 (The Hoc No.7)
53 The Deserted Village, 11 p.284-296
It is out of prejudice, suspicion and fear that there is a lack of understanding among human beings. In spite of man’s great achievements in science and technology, there remains a doubt whether after all his gains of learning, man has learnt to be “himself”. Therefore the first injunction to him must be to deny his own nature. The second injunction will be that he must transform himself in order to be of service to the rest of mankind. The third imperative must be to transcend himself.

“Then alone world culture will become by some to produce not only the universal man but man-in-the-universe, towering above the rest of creation.”

The really learned will always strive to make the world happy. Confucius observed that it is the duty of the learned to unite socially and persuade men to become citizens of the world. Unfortunately there are writers who are not only work for disunity in the society by playing one section against another but also among nations. When one country is at war with another some writers think it their duty to be at war at the enemy with the help of their pen.

Norman Geusine in his “Modern man in Chaslete” (p.12) echoes sentiments that are similar to Goldsmith’s.

Man is left, then, with severe crisis indecision.

The main test before him involves his will to change rather than his ability to change. That he is capable of change in certain. For there is no more mutable or adaptable animal in the world.

We have seen him migrate from one extreme climate to another. We have seen him get out of

54 Chandra Sekaran, Culture and Creativity., pp.238-239
backward societies and join advanced groups within the space of a single generation. This is not to imply that change was and is possible. But change requires stimulus and mankind today need look no further for stimulus than its own desire to stay alive. 55

There appeared men of vision and breadth of outlook like Goldsmith and Gurjada who tried to mould society in the ideal fashion. They stressed on the necessity of an international outlook which alone could save future for a progressing world and prepare the climate for a just understanding among nations.

Goldsmith was against nationalism for he thought that it was cutting across human unity by supplying common fodder for war between nations. The Chinese letter "Wol" is directed against smoke-screen propaganda promulgated by those who attempted to hide their ulterior of empire building.

"Nationality as a cultural group of people who speak a common language or closely related dialects and who possess a community of historical tradition (religion temporal, political, military economic, artistic, intellectual). When such a group cherishes in marked degree and extols its common language and traditions the result is cultural nationalism" (Nationalism A Religion, by J.K. Hays p.5)

Arnold Toynbee defines it "as a spirit which makes people feel and act and think about a part of any given society as though it were the whole of that society" (cited in "Nationality in History and Politics by Frederic Hertz p.13) 56

55 Chandrasekharam, "Culture and Creativity" p.74
56 Cited ibid p.92
Loyalty to national sentiment may develop to such lengths that all other loyalties, as for example to family or to humanity in general, may become subordinated to its supreme influence.

Goldsmith forewarned humanity on the dangers of such nationalinity to the detriment of human society and well-being, when he said:

Among all the famous sayings of antiquity, there is none that does greater honour to the author, or acquires greater pleasure to the reader, (at least if he be person of a generous and benevolent heart) than that of the philosopher who, being asked what countryman he was, replied, that he was "a citizen of the world? How few are there to be found in modern times who can say the same, or whose conduct is consistent with such a profession" We are now become as much Englishmen, Frenchmen, Dutchmen, Spaniards or Germans, that we are members of one no longer citizens of the world; among the natives of one particular spot, or members of one petty society, that we no longer consider ourselves as the general inhabitants of the globe, or members of that grand society which comprehends the whole human kind. 57

Twentieth century has witnessed the growth of nationalism after 1 world war with disastrous consequences. Rabindranath Tagore has also forearmed his readers on the dangers of blind nationalism:

Nationalism is the training of a whole people for a narrow idea; and when it gets hold of their minds it is sure to lead them to moral degeneracy and intellectual blindness. We cannot hold fast in the faith that this Age of Nationalism, of gigantic Vanity and selfishness, is only a passing phase in civilisation, and those who are making permanent arrangements for accommodating the temporary moods of history will be unable to fit themselves for the coming age, when the true spirit of freedom with have sway. (Wegner: creative unity, p.148 (Macmillan & Co.) 58

58 Cited in Ghendrascharem., 'Culbrum and Creativity', p.72
Goldsmith's views on the subject clearly projects him as a progressive thinker well ahead of his time. He felt that it was a gross fallacy and delusion that national prejudice was the natural and necessary growth of love to one's country. It was like believing that superstition and enthusiasm were the natural growth of religion whereas they were the bastard sprouts of the heavenly plant.

R.C. Wells echoes similar sentiments on the subject "Nationalism and Patriotism rarely function in and out of themselves; they require active suspicion and hatred of foreigners or minorities, if they are to thrive." (from "Outlines of history" quoted in "Nationalism and Internationalism (English)". Columbia University, Ed. L.D. Earle, pp1) 57

Goldsmith's warning on the subject came true during this century in the persons of Mussolini and Adolf Hitler. Under the fascist rule of Mussolini and the totalitarianism of Nazi philosophy, nationalism assumed powerful proportions, difficult to curb. This has resulted in II World War with heavy loss of life and property. In Africa and Asia nationalism reflected in emotional reaction and hostility to "Colonialism". It aimed at replacing foreign rule.

Tagore decried nationalism because of its presence in all untoward acts of repression and denial of justice and fairminded treatment of the weaker parts of the world. To him "Patriotism is the same as humanity; I am patriotic because I am human and human.

57 Cited in Chakrabarham "Culture and Creativity" p.76
My patriotism is not exclusive. I will not hurt England or Germany to serve India.

Goldsmith was repelled against the blind nationalism of the French in particular. He showed his contempt and derided their ascetic attitude. That he said about the French would apply to any nation in this century.

Everything that belongs to them and their nation is great; magnificent beyond expression; quite romantic; every garden is a paradise; every hovel a palace; and every woman an angel. They shut their eyes close, throw their mouths wide open, and cry out in rapture. Sacred what beauty; colourful what taste, mort de na vie, what grandeur, we every any people like ourselves; we are the nation of men, and all the rest no better than two longed barbarians.

To Goldsmith who had travelled extensively and developed broad outlook, the world was one city. He did not care in which of its streets he was residing. He preferred to spend his days in examining the manners of different countries and selling the idea, "Citizen of the world." Thus he had fulfilled the onerous task of a writer - strive to unite mankind and make this world a better place to live in.

As a citizen of the world, he deplored the excessive glorification of either oriental or European culture. While recognizing the external differences between civilizations, he found human nature in all ages and all cultures very much the same.

According to his, one who transgresses the narrow national

60 Kripalini, L.S., Rabindranath Tagore, A Biography p.290
61 WFCO Vol II pp.321-322 (Chinese letter L XXVIII)
prejudices in "an honour to human nature; he makes no private distinctions of the party; all that are tempt with the divine image of their creator are friends to him; he is a native of the world" 62

GOLDENTH. POL. PHILOSOPHY

Goldsmith's political philosophy was so modern that one is struck at his sincerity even at this day. He was far ahead of his times. He pleaded for equality among human beings and eradication of slavery. He anticipated the political society of today even in his day.

"Now bless am I, said to myself, who make one in this glorious political society, which thus preserves liberty to mankind, and to itself; who rejoice only in their conquest over slavery, and bring mankind from bondage into freedom. Thus solitary as 1 am, am I not greater than an host of slaves? I, who in my little sphere contribute to the happiness of mankind; am I not greater than the greater monarch, whose only boast is unbounded power" 63

His universal outlook is akin to Indian Philosophers—

The world is indeed one family. Today no country is independent in every respect. It is a world of interdependents. "No country can find salvation in detaching itself from others.

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62 GWOG Vol II, p.99 (Chinese Letter No. XXIII)
63 GWOG Vol III p.99 (Essays from Dany Body)
Goldsmith felt that the enemies man had to fight against, was not man but poverty, ignorance and inequality. It is due to ignorance and inequality that many of the social evils persist still date. To raise the standard of humanity one need not erect a colossus or a pyramidal, install a God or a hero. Such actions cannot exalt the hero one inch above the standard of humanity. He is not only incapable of exalting the ideal but in the process betrays himself and falls prostrate before him.

Goldsmith could also evaluate the performance of the states. To him, only the most ignorant of nations would think most highly of themselves. To such people, the deity had been peculiarly concerned in their glory and preservation, to have fought their battles and inspired their teachers; their wizards were said to be familiar with heaven and every hero had a God of Angels, and men to attend on him. Thus in an age of backwardness, vanity, hypocrisy and economic inequality, Goldsmith saw above the petty party, national, racial, linguistic and religious levels and championed for the establishment of just and equitable society where all are treated with dignity and honour and where everyone would put his utmost to foster unity among men and make this beautiful mother earth a safe place to live in.

64, Sahithya Academy, A Centenary Vol. 2, Tagore, p. 29
Gurajada had looked deep into the future. He envisaged the salvation for the humanity not in the hands of God but Man himself. His writings reveal his great concern for the ills of his fellowmen. As a monitor of his age, he took cudgels against the social evils with the zeal of a social reformer. At this distant day, one cannot but admire his progressive outlook on various matters, viz., hypocrisy, vanity, religion, patriotism and universalism.

Gurajada felt that literature had a role to play in reforming the society. He wrote in the preface to "Kanyakulakam" (First Edition) that "literature cannot have a higher function than to show up such practices and give currency to a high standard of moral ideas." He was dismayed at the writers of his day for not looking for plots for their writings from the incidents of their lives. In a letter written to Sri Muni Subramaniam of Coimbatore, he wrote "I cannot understand why writers delve into the past for plot when this world contains material for innumerable number of plots."\(^1\) He wanted them to rouse the public opinion against the injustice and inequalities prevailing in the society of his day. He wanted them to create a taste in the public for what was noble and ideal in life. He exhorted them to write in the spoken language of the day to convey their message. He reposed great confidence in his fellow-writers and wished that they

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\(^1\) "Gurajada Lokahitu", Vikasa Jandhra Publications, Vijayawada, 1958
would contribute their mite towards reforming the society.

Curajada showed the way for others by treating the social problems of his time that have relevance to the present day too. His outlook encompasses not only his time but all times to come. It is therefore no exaggeration to find him emerging as one of the foremost thinkers of Andhras.

Kandukuri Veeresalingam was a doyen among social reformers in Andhra during the beginning of this century. Curajada was an ardent admirer of him. Yet there was a difference between the two. While Veeresalingam was an active moralist and social reformer, Curajada tried bring forth reform in society through his writings. The reason is that while Veeresalingam plunged into social reform on a full-time basis, Curajada could not do so because of his preoccupations with his work in the palace at Vizianagaram.

In his remarks on R.C. Reddy's note on the Telugu 5-llakus for Andhra University Students, Curajada let forth his anger at the novelists of the day thus:

... where if anywhere in contemporary Telugu literature, one would expect literary treatment of modern social problems, Indian or European, but to the Telugu novelist, the present is a sealed book, and the historical novel has a fatal fascination, because there he thinks he is absolved from the embarrassing restraints of probability and can indulge to his heart's content in describing the imaginary patriotisms, perfidy, cruelty and sometimes cowardice.

Curajada was aware of his duty to the society. He therefore depicted an ideal life devoid of existing ills and expressed them in the spoken and living language of the people. No doubt, he was

2 Unilite, p.62
as Narla observes: "Ahead of his time as an intellectual, as a linguist, as a poet and playwright and, above all, as a visionary."

Dr. S. Radhakrishnan, speaking at the centenary celebrations of Gurajada said:

If we want to rebuild our country, we must improve the lot of our people. Many of them are still sunk in superstition and obscurantism and are the victims of orthodox practices which have wrought so much havoc among human beings in our country. Gurajada Appa Rao was a man who tried to raise by his works the submerged people of our country to higher status.

Gurajada was grappled with the problems of his day and they formed the subject matter of his writings. He also deplored the attempts to terrorise people by saying that the world would come to an end and that was the lone way to solve the unsolved problems of man. Instead, he felt that it was the duty of a writer to instil optimism and encourage men to endeavour to solve man's problems. On the responsibility of a writer he said in "Song on Patriotism" ("Rashbhakthi Geyam"):

akulanduna anagimanagi
kawita kokila mishavalenoi
palukulunu vini desamandakhi
manamulu molake stavalenoi.

"He may like the tree and a patriotic poet to a cuckoo bird. Then the poet, not the name should be expected to live among the people as does the bird perch among the clusters of green leaves; and sing to inspire people to noble actions as the bird can be said to cause the sprouting of buds by its melodies among the leaves."

3 Narla, V.K., "Gurajada", p.62
4 Gurajada Commemorative Volume., p.17
In a letter written to Sri Sivani Subramaniai of Cogole on May 21, 1909, Gurujiya expressed that he was aware of his duty to human society. He did not glorify the misdeeds of man in the play "Kanyasulkam". A reading of the play would prove that he took the plot only to enshrine human life.6

Gurujiya's intentions were clear. He used his writings to bring social reform. Though his writings are very few and insufficient in comparison with that of his time, the motives are the same. Gurujiya made a number of entries in his notebooks to be used as plots for stories, novels, and plays. "Each snatched him before he could give shape to his random thoughts. A cursory glance through his entries in the notebooks reveals his sincerity of purpose.

In the play "Kanyasulkam" too, he tried to show that virtue resides even in a nautch-girl and birth has nothing to do with it. He called it a comedy in the sense that "...comedy is generally a closer historian of its society than the members of it would easily admit and often indeed far truer than they would trouble to realize... the comic dramatist never ceases to scourge parasites, and lays the lash in all his plays on pimps and bawds and procurers..."7

In this play, he exposed the practice of kanyasulkam or bride-money, which was very much there in the society of his day. As Arunthra observes that such practices were not confined

6 Gurujiya Niyamala II, p.6
7 Sharloton, H.B., "Shakespearean Comedy", p.50
to Brahmin community alone. It was a virus that affected all sections of the society and urajeda, as a conscience-keeper, could not but expose it in his play. 6

In addition, he also had a dig at blind beliefs, religion, nationalism, marital bliss, prostitution, domination of men, ignorance of rural folk in this play.

A few will mistake that surajeda was actually supporting prostitution in the play based on madhuravani’s conversation with kutukumara. It is nothing but a fallacy, for what madhuravani tries to do here is to prove that the society has cast a duty on the veshyas and they are only fulfilling it and hence if at all there is an one to be blamed, it is the society that earmarked such a duty to the veshyas. surajeda, in his chat with giragu samasurthy, observed that he had no hatred towards prostitutes but only sympathy for them for having been born in that community. He would find fault with only such of those house-wives who betray their husbands and practise prostitution. 7

On the merits of the play as a social satire it is worth quoting here what dr. dr. reddy has said in his preface to Kamada translation of the play:

...Kanyamulkar remains a master piece in the difficult realms of social satire. It is alive with life and humanity, its men and women move about with all the graces and kindnesses, addictions, cruelties, chicaneeries, sentiments and hypocrisies of real life—a life in which nature and custom, reason and tradition, sentiment and superstition are in miserable conflict.

6 “Appa Rangan Pammacharya Mahatmya” (Keepp.), by Arudhra in Surajeda Birth Centenary, Hyderabad, p.50
Gurajada has written "Kanyakulam" with the set purpose of ridiculing the false superstitions, erroneous sentiments and bad traditions of his country. Widow marriage and child marriage were burning problems of those times. Reformers then used to think that the increase in the number of widows was mainly due to child marriage or the sending of girls to old men. And Gurajada had got the heart of a true reformer."^10 He said in the preface to the first edition of "Kanyakulam" about what had prompted him to write the play.

"Under the orders of His Highness the Maharaja of Vizianagaram, a list was prepared ten years ago, of Drummin Gulla Marriyars, celebrated in the ordinary towns of the Vizianagaram District during three years. The list is by no means exhaustive as the parties concerned were naturally averse to admitting acceptance of bride money; but such as it is, it forms a document of great value and interest. The number of marriages recorded reached one thousand and thirty four, giving an average of three hundred and forty-four giving an average of three hundred forty-four for the year. Ninety nine girls were married at the age of five years, forty four at four, thirty six at three, six at two, and three at the age of one! -- the babies in the last instance carrying a price of from three hundred and fifty to four hundred rupees a head. Strange, as it may sound, banyains are sometimes asked for children in the coast. Such a scandalous state of things is a disgrace to society, and literature cannot have a higher function than to show up such practices and give currency to a high standard of moral ideas. Until reading habits prevail among the masses, one must look only to the stage to exert such healthy influence. These considerations prompted me to compose "Kanyakulam".

Like Bernard Shaw, Gurajada did not subscribe to the view "Art for the sake of art". There was a conflict between Gurajada, the reformer and Gurajada, the artist. The synthesis of these two resulted in the production of this play.

10 Gurajada Commemorative Volume (Essay by Kakkara Venkata Rama Narasimhan), p.58
All the Kandikas fit into his scheme of using literature to bring a new social order based where caste, creed and class have no place. On "Kandikas", Shri T. Seshadri says:

"Numerous social principles, full of the liberal impulses of today, are skillfully woven into the poems of Mr. Appa Rao without the least detriment to their artistic spirit. Orthodox Hindu sentiment may stagger at some of the radical ideas embodied in his poems, but to the cultured mind they are significant of the new light that is illuminating our social life enabling us to perceive the errors of centuries. The popular Hindu ideal of the divinity of the husband, which, though capable of some moral influence, does not certainly tend to equality in love, is severely handled in the poem entitled "Sovereign". There is in the poem a rude shock to popular sentiments as in the plays of Ibsen and Bernard Shaw, but the effect must be equally wholesome. "It is a sad world saying that the husband is a god", says the husband himself, "he is a coward", and proceeds to offer his excuse not the jewels of gold which in a moment of feminine weakness she sought for, but the inestimable wealth of his love."

The spirit of social reform is patent even in the poetic treatment of the philosophical allegory of King Lewana from the "Onana Umashta". It turns on the kahatria rulers love experiences with a girl of the untouchable class. It is terrible in its emotional appeal as it is full of import to the social philosopher.

HYPOCRISY

Like Goldsmith, Gurajada also felt that hypocrisy was one of the causes that imped the progress of the society. While Goldsmith had exposed hypocrisy and vanity in his writings, Gurajada confined himself to hypocrisy to a large extent.

Gurajada felt that hypocrisy was practised with vigour in the marriage affair. It is no different even today. Mostly,

11 Quoted in "Muthyala Sarahi" (Bhakta Publication) pp.30-31
a marriage in India does not result in the union of hearts. It is the will of parents and elders in the family rather than the willingness of the bride and bridegroom. Marriage is associated with costly jewels and other material benefits and not love and union of hearts. Gurusada witnessed unequal marriages due to bride-money. Today, we witness "Yarabatnas" or dowry paid to the boy. Though the puranas speak of sanctity of marriage, and husband as God, today marriage is associated with exploitation of girl's parents in the name of dowry. The bridegroom loves money first and the bride is of no consequence. It is only luck if some marriages result in marital bliss for sometimes, they are the causes for untold miseries to the girl and her parents.

As a progressive thinker, Gurusada was appalled at the hypocrisy in marriage. He was dismayed at the absence of love totally in marriages of his day. In a letter written to Veni Subramanysam Chetty in 1909 he expressed his anguish over the issue. "I believe that the present social ideas about sexual relations set upon unattainable standards, and the jealous are very numerous. It is due to tell the truth to ourselves." Gurusada ridiculed the hypocrisy practised by old bride-grooms. He finds hypocrisy in Boddhavardhanu, when he chides Lankapata Pantulu for remarrying him of his age as fifteen years, and prefers to reduce his age by eight years (Kerala Act II 50:131).

12 UniLite, p.54 D.
Gurajada cited the judgment of Madras High Court in the Second edition of "Kanyasulkam" to expose and oppose unequal marriages and bride money that a contract to make payment to a father in consideration of giving his daughter in marriage is immoral and opposed to public policy within the meaning of Section 23 of the Indian Contract Act.

The absence of love in marriage hurt him very much. His progressive outlook on the marriage affairs and conjugal love found expression in "Kesulu", a poem. In this poem one finds the noble philosophy of love. Sanchcheeludu, the husband is portrayed as a dutiful and cultured person, as appreciates his wife about the sanctity of love.

Marulu tremanu madhi thalunchoko
Marulu zanilamu vasasu thosone
Maya sarmamu leni neshamu
Se uvalaku sayuvadri kakkate
Bhavakku sukumaru narmiyanam

"If love is based on bodily or sensual pleasure, it will slacken the moment the body becomes old due to old age. Pure and innocent love is the royal way to happiness."

Gurajada observed that it was sheer hypocrisy to say that husband was god. He did not believe that anyone could be superior to the other among husband and wife. One could be only a friend
In "Bilhanceyan", an incomplete play, we find the scholars practising jealousy, hatred and hypocrisy. They try to bring the downfall of Bilhendi, a great scholar. Kesava Dhattu realises his weakness and confesses before the king that the pandits like him do not deserve the name "Pandit". They carry the great literary works without imbibing their contents. They are attracted more by vice than by virtue. Their learning has not made them wise. He asks how could they be called pandits when they are enslaved by envy and seek after material gains by suppressing truth and dharma.
Gurajada was a brahmin. Yet he did not hesitate to expose the hypocrisy and self-righteousness of brahmins. The society looked to brahmins for inspiration and guidance. But, they proved to be worse than the ignorant. They practised all that could be called social evils, namely, bride-money, prostitution etc. Ramappa Pantulu and Ka akanta Sastri prove by their unscrupulous ways that they are the worst specimens of brahmin community. Ramappa Pantulu is a parasite who lives by intrigue. Ladbhaavadhamulu earns money by money-lending. He has already made a profit by his daughter's marriage who returned home as a widow with her husband's property. He does not hesitate to agree to marry Agnihothrawadhamulu's daughter, who is younger than his daughter, Meenakshi. In the fifth act of 'Kanyasulkam', the deputy collector summarises the dignity and honour of brahmins when he says that there can not be worse evils and misdeeds than what has been practised by the brahmin community.

"Kondubhatlu", the other incomplete play seems to have been written exclusively to launch a blistering attack on some of the worst specimens of Brahmanism. Kondubhatlu is a pimp and procurer who claims that, being a "God on earth", he is, by inherent right, absolved from all sin." 13

Kondubhatlu is a hypocrite incarnate. He tries to shield his misdeeds by claiming immunity by virtue of his being born in brahmin community. He says that one should not find fault with

13 Narla, V.R., "Gurajada", p.58
the deeds of Devatas and Brahmans. While angels become gods in
Heaven, we (brahmans) are gods on earth. That is why we are
called Bhosaras (gods on earth)(Act 1. Sec.1)

Kausatottu goes to the extent of deceiving the ignorant by
saying that by donating ten rupees to a brahmin, one would be
absolved of one's sins. He does not hesitate to introduce his
niece into prostitution. He succeeds only in deceiving himself
for he becomes the butt of ridicule of not only Manjuvani, the
mautch-girl but also all the right-thinking men.

Gurajada also tried to excuse the hypocrisy practised by
the rich and the powerful. As one who had been in the service
of a king, he was fully aware of the hypocrisy and high-handed-
ness practised by the rich in general.

In "Niyaka", we find, the king trying to subjugate a young
and beautiful bride to serve his evil designs. When he is apprised
of his duty by the girl and her father, he claims that he is law
unto himself, and hence has the right to marry anyone like
a Gandharva (angel).

raju thalachindemu dhanam
raju cheppindella sestram
rajulaku verein paddati
kada, Gandharvam.

But the girl frustrates his evil designs by jumping into
fire to save her modesty from violation. Remorse strikes the
king and he loses his kingdom and also reputation.
HYPOCRISY IN RELIGION

Religion is the binding force that must deepen the solidarity of human society. It should be hypocrisy if it preaches intolerance towards other faiths.

We are today, witnessing a division in human society as a result of intolerance practised by people owing allegiance to different faiths. During the beginning of this century, the preachings of Vivekananda and the path shown by Brahmanswamj had tremendous impact on our countrymen. At a time when Indians were subjugated by religious controversies and groping in the dark, Gurajada forewarned that religion practised with fanaticism would only be a hindrance to the progress of man. In a letter written to Sri Sri Subramanyam of Bengal on 2nd June, 1909 he declared:

Faith in religion is beyond practise. It is a hindrance and a dead weight. The simple truth of life is the love of man. By love his fellowman, man derives unbounded happiness. If we bestow love on someone, we get love in return. Mutual love is a very great thing capable of transforming this earth into a Heaven, 14

One could understand his disgust at the prevailing religious controversies. He did not miss words in denouncing hypocrisy in religion as it was responsible for the mounting religious contro-

14 Gurajada Lokhale

True religious life must express itself in love and aim at the unity of mankind. Bead, necklaces, rosaries, triple paint on forehead or putting on ashes, pilgrimage, baths in holy rivers meditation or image worship do not purify a man as service of fellow creatures does. 15

Gurajada visualised that one day, not in distant future, his countrymen would work hand in hand and all religions and castes and creeds will coexist preaching tolerance.

Hand in friendly hand encircled
shall all the people together walk
in brotherhood
all creeds, all breeds
shall live and serve and love and laugh!
Faiths may differ but what does it mean?
if sins are one, all men are one
one day the soul
of the human whole
shall rise and grow and forever shine! 16

No religious scripture preaches intolerance and hatred. Yet, all who profess faith in religion, practise it with vigour. It is sheer hypocrisy to do so. Gurajada tried to expose such hypocrites and drive home the truth that blood is thicker than religion. Gurajada’s short story "The Big Mosque" (Pedda masedu) deals with inter-religious hatred which has no religious sanction and therefore unfounded.

A Brahmin scholar, returning home after years of absence at Banaras, accompanied by a disciple, is deeply distressed when he fails to sight from the outskirts of the town the tower of the age-old temple soaring into the sky. It its place, he sees the minaret of a mosque, and he almost decides

15 Madhukrishnan, S. "Religion and culture" p.27
16 Unillit or cell (Ed by Sri Sri)
to turn back. But his disciple persuades him to change his mind, and both of them proceed straight to the mosque to know from its imam how and when it had come to replace the temple. To their questions, the replies of the imam are curt and rude. Still, in his anxiety to know about the fate of some of his close relations who were residing near the temple which once occupied the site of the present mosque, the Brahmin scholar makes enquiries about them that leads to the discovery that imam's is none other than the nephew of the Brahmin's scholar and the next moment they are in each other's loving embrace. 17

In another story "What's your name" (See permit), Gurajada fought against the pointless religious bickerings of the conflicting Saivite and Vishnavite sects, saying "Call him Shiva, call him Vishnu, Call him Buddha, the Lord is one and the same." 18

As a progressive thinker, Gurajada pleaded for secularism even before our country's leaders could think of it seriously. If only, our leaders had the foresight outlook, and vision of Gurajada, our country would not been divided into India and Pakistan in 1947. In his diary, one finds entries which were to serve his as plots for future short stories and plays. One such entry relates to a marriage of a Muslim with a Brahmin girl. 19

Gurajada dealt with not only inter-religious but intra-religious differences in his writings. He showed his catholicity of outlook in "Bilhancayam", where the poet, Bilhana, says that a wise man is one who has tolerance towards all religious. There are a number of religions in the world. One should therefore take whatever is good in all religions. (Act., II., sec.1).

17 Harla, V.E., "Gurajada" p.61
18 Gurajada Commemorative Volume p.66 (article by Dan H. Matson)
19 Gurajada "Uta-Manthi", pp.156-159
Gumjada prophesied that one day all religions would become irrelevant and only knowledge and wisdom would shine for ever. In "Mathyala Sarala", he wrote:

Yella lokamulu okka yillai
Varna budamu lella kallai
Velasanthani prema bandhamu
Vedukalu kuriya

"All differences will disappear—Geographical and racial. The entire world will become the common abode of all men. Divisions in society will be a matter of the past. Universality and Catholicity in all their aspects will reign supreme in the land. Religion as it means today will have no impact on man. Common sense ability to know the right from the wrong, good from bad, true from false will be the sole light that keeps shining in the world. Society will become divine society, the latter no more being attainable. " 20

Pseudo-reformers

Gumjada turned his wrath against pseudo-reformers. Girishan is an example. He poses as a great social reformer, espousing the cause of young widows, and prostitutes. He plucks against child-marriages. Towards the end, he is exposed as an incarnate of dishonesty and cheating. Again, in the short story, "Stopping to rise", in Ramnatha Ayyar, we to take as his wife, Sarala, a house-girl who is willing to sacrifice everything for him sake.

In "Kandabhatteyam", Dhanam 'Ambur Madura' is another pseudo-

reformer who wants to be involved in social reform as that would enable him to get a few votes and become a Member of Legislative Council. In addition, he will have prestige in society. Gurajada was not ridiculing reform as such but only the hypocrisy half-hearted and pseudo-reformers in the above characters.

PROGRESSIVE THINKER

Gurajada was one of the foremost progressive thinkers of his day. He dreamt of a new social order which is yet to be realised. The blind beliefs, superstitions, meaningless traditions, exploitation and high-handedness remain even today and a cultured mind cannot but feel sorry for the absence of Gurajada in our midst to rouse us to action. Progress cannot be achieved without progressive thinking. The progress and welfare of the community depends on the removal of barriers between the classes and masses.

Gurajada tried through his writings to remove the barriers existed in the name of castes, creed, religion and economic inequality. The part of social reformer fit him well as he endeavoured to weld all classes of the community together for common citizenship by a culture which should be common as the light and air. Gurajada possessed strength of mind, sincerity of purpose and determination to carry out his mission in life without fear or favour. When Girishan in "Sondu Bhatteyam", says that one should be fearless if one wants to be a reformer and a nation cannot progress without such bold and progressive men (act. I, sc. ii). Girishan echoes here Gurajada's thinking on the subject.
EMANCIPATION OF WOMAN

Gurajada was always preoccupied in exposing the injustice done to women in the man-dominated world. His was an age when child marriages were common. He felt that young widows in the society were victims of early marriage. Not many of these young widows would have known what marriage was. They suffered for no fault of theirs and accepted the suffering weekly attributing it to fate. Gurajada was also disturbed at the slackening of efforts towards remarriage of widows by Veerasingamas. But he could not jump into the fray with gusto as his professional duties in the Court of Maharaja Amandagajapathy allowed him little time to spare. He pictured the prevalent conditions vividly in "Kondu Bhattseyan", an incomplete play.

In writing "Kanyaalkam", Gurajada's intention was emancipation of women, reforming the stage and society. Gurajada fired salve for the woman's liberation movement, particularly the emancipation of the neautch girl. He felt a neautch girl was not at fault as she did not break any formal marriage bond. He defended their profession by saying that it was the man who was responsible for their being in the society. He wanted to prove that the neautch girl had virtue on par with anyother woman in the society. Madhuravendi was created to prove this point. He assigned a neautch girl a higher place in society. He brought in comparison of a neautch girl with the geishas of Japan. In a letter to Muni Subramaniam of Coorg on 5th June 2, 1909, Gurajada asked him:
Are you not loving truth in man's life, are you not admiring truth. If so, why do not you search for truth in sentiments. I can imagine the plight and sufferin of the domination of the tyrannical man. Try to imagine their plight. Imagine what the wives of the weak, blind, wicked and poor would think of their husbands. 21

The following passage will prove beyond any shadow of doubt about Gurajada's obsession with the maniac passion of woman.

The fact is the study of anthropology has necessitated readjustment of social ideas. There is no use blinking facts. What is the meaning of making so much of the sexual tie? Do not think that I am belittling the importance of the institution of marriage in the history of social evolution. Humanity progressed much in knowledge during the last two centuries and thinking men have begun to examine old ideas and ideals. If the institution of marriage has confined to progress, it must not be forgotten that the ideas of the invincibility of the marriage tie was the cause of untold tragedies. 22

Gurajada sounds almost prophetic in declaring that the "modern woman will rewrite human history". In less than a hundred years, his words have come true. Woman has everywhere fought for her rights and largely won them; she has forced her entry into every sphere of human endeavor; she is occupying some of the highest places of power and prestige. Of course, she has yet to progress in some directions. Yet to hoist her flag on some unconquered citadels and for doing that what can be a more stirring slogan than the one coined for her by Gurajada: "The modern woman will rewrite human history." 23

The story of Poornamma highlights the greediness of parents who trade in human flesh. Poornamma, a young and beautiful village girl was to be given in marriage to an old man who had paid money to the

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21 Quoted in "Parishadana" p.68
22 Quoted in Narla, V.d., "Gurajada", p.36
23 ibid., p.56
Though there were many such alliances resulting in the young virgins becoming widows for no fault of theirs, it was left to Gurajada to expose this stupidity with venom and arouse the conscience of the people. The poem was intended by the author as a message to the women folk. He wanted them to raise in revolt against the injustice perpetrated by man. Poonamama became a martyr when she gave up her life in cause of women's liberation. She went to the temple of Durga and poured forth her grief as no one at home could listen to her. She finally jumped into the tank as she realised that death was preferable to marriage with an old man, which was nothing but a living death.

The lyric "Poonamama", continues to be popular not only due to the tragic theme but also for the treatment of the theme. It had brought out the most sympathetic feelings of the author, and it could change the stony heart of any father.

Gurajada, thought of women's equality with man, in a man-dominated world. He exhorted women to awake from age old slumber. No doubt, such exhortations were inimical to the existing traditions and when great significance was attached to "Pathivratham" (absolute fidelity to husband). He spoke of husband as a friend to a wife and not a god.

mugada velpana patha satadi
pranca vihuru sahku-
Gurajada strongly felt that society could not achieve progress so long as marriage results in the domination of one sex over the other. In yet another poem "Amyaka", Gurajada presented to us a young bride who refused to be brow-beaten. She did not yield to the overtures of the king and preferred death to escape ignominy and dishonour. Gurajada worked under the Maharajah of Vizianagaram. He had opportunities to witness the high-handed behaviour of the rich set, as he was a humanitarian and progressive thinker, he could not turn Nelson's eye to the tyranny practised by the rich and powerful. He was aware of their attitude to woman as a thing of pleasure.

Since man is superior to animals, he should live a regulated moral life. He must discipline himself. These are the codes of society. Without them, the society will face chaotic conditions, for society can be built only on enacting a moral code. Character is the most important of them.

In the olden days, kings could have any woman, whether married or unmarried, if they had the misfortune of attracting his attention. The poem "Amyaka" deals with the atrocities committed by a king. When Amyaka is on her way to temple with her retinue, the king dares to seek her in the middle of the road in broad daylight. The ministers dance to the tune of the king and become willing partners in the perpetuation of the crime.

Netty, Amyaka's father implores the king to marry his daughter, for which the king replies with a derisive laughter, revealing his pride, tyranny and haughtiness. He finds fault with Netty for trying to teach him his moral duty. He says that what he thinks is justice is mere licence.
Raju thalas indenu dharmam
raju ceppindella shastram

Generally, the common people go to the king for the redressal
of their grievances and for justice. When the king is the culprit,
Kanyaka does not lose heart and boldly accuses the king in order to
safeguard her chastity and self-respect.

patta poga le natti veeshini
patta dare jaara choru
patta dhalsithi vinke nevoka
patta male raajuvata
Kandakevare makkki neves
dhumajuru thalapettinashuku
vundades voka delvarantoo
vundi voor komane?

"How can you call yourself a king when you dare to catch me in the
middle of the road in broad daylight. You have thought of this un-
just act due to your pride and high handedness. If there is God, he
will not tolerate your mischief?"

The hapless Kanyaka challenges the king to catch her alive and
nullify his attempt by jumping into the fire. The king is noted
out poetic justice at the end when he loses his power, prestige and
his fort which has now become the shade of foxes

pattmele raaju garvan
mattigalimenu kotapeltum
kooli makkalo kaatapettai
anare.

The humilist in Gurajada became highly emotional and the
reformer in his castigated the rich of their high-handed and un-
just behaviour. As a progressive thinker, he exhorted women not to
accept any misdeed perpetrated on them blindly, and to break the
shackles enslaving them to men.
When women of the world could come to streets to fight for their liberation and equality with men in the 1970s only, Gurnijada took up their cause more than sixty years ago. He thus proved himself to be a visionary and a progressive thinker.

Against untouchability

Gurnijada’s attitude towards the division of society on the basis of caste and the discrimination perpetuated by the “high caste” on “low caste” still raises us at this day. Gurnijada had the foresight to warn us that this unfortunate and unjust practice would spell disaster to the country.

Today, his prophetic words have come true. Despite the gallant efforts by Gandhiji to arouse our conscience against the caste system and discrimination against Harijans and the mass education at great cost the Hind society has not progressed much in this regard. The leaders of the country have not given the country the right direction in this matter. Unfortunately we do not have Gurnijadas and Gandhis to carry on the crusade against the caste system. The consequences are easy to forecast. Already there are tidings, that portend disaster for the nation. The Harijans in order to get a better status in society and avoid discrimination are emigrating whence where no caste system is prevalent. If the Hindus do not awake, it will not be long before the foundation of the Hindu society will crumble like a house of cards. Gurnijada did not believe in the artificial division of society on the basis of caste and creed which incidentally did not have religious or scriptural sanction.
An incident in his young days reveal the stuff he was made of. Once Gurajada noticed his friend Gidugu — a castebound moving away from a boy in the class. When asked why he was doing so, Gidugu replied that if he breathed the air that boy breathed, he would become untouchable (mala). Gurajada was repelled at this and convinced Gidugu that it was an obnoxious practice and that body of man could never become untouchable. 24

It is said that "coming events cast their shadows before". The above incident clearly indicates Gurajada's humanistic and progressive outlook. He was determined to fight against untouchability and he wrote "Lavumarju Roja" (The dream of a rover) only to vindicate his faith that in the eyes of God all are equal and the prevalent divisions in the society is the work of man. He condemned the discrimination against harijans thus:

I see only two classes of men; the good and the bad,
If good men are cleared untouchables, I myself would fail to be an untouchable. 25

Gurajada anticipated Gandhi in this respect. It surprises us even today how progressive he was when the society in which he lived was far more conservative than it is today.

Gurajada brought to light in this poem the narrow-mindedness prevalent in the caste-ridden society.

He ridiculed the varnashrama Dharma that called the dark-skinned as untouchables and low caste people and the fair-skinned

24 Basava Reddy, K. V., "Nelodayam", pp.33-34
25 Gurajada Commemorative Volume, p.26 (Article by Achanta Jeesakira)
as belonging to high caste and therefore good. He exhorted people
to be aware that the dharma that divided the society on the basis
of caste could at best be adharma. With this in mind, he created
Sadhuravani in "Kanyasulkam". She is endowed with exemplary
character, common sense, wisdom and sanctity of love. She
is worthy of emulation, conforms to the adage "parasukyaat thee
ancinam", (Good character is important in a woman). Surajada
endeavoured to reform the society through various means.
Apart
from his writings, he also spoke against untouchability in the
congress meetings as early as 1887. He exposed the many unjust
practices in the name of religion and strove hard for the progress
of the society. Surajada in the poem "Lavanaraju Kala" (The
dream of King Lavana) proved that an untouchable could also
lead a life of honour. The father of Bhagya Kanya renounces
the age-old practice of slaughtering the cattle and turns his
fellows men from this practice and they are made to earn living
by honest means.

CH. PATRICIAN

Like soldier, Surajada did not believe in blind patriotism.
He was an internationalist with his outlook encompassing the
whole world. He believed like soldier that so-called nationalism
blinded one's love to fellow-men. In a chat with "idugu Seetha-
pathy, he said that patriotism to one's country made one selfish
and narrow-minded. One could safeguard the interests of one's
society without causing harm to fellowmen. And one's good should spread to the entire world.\(^{26}\)

Jorajode was prompted to write "Desa Bhakti" (Patriotism), after attending the Indian National Congress in 1906. He was already aware of Bankim Chandra's "Anand Mataram". He was against patriotism degenerating into fanaticism and hence reminded the pseudo-patriots that

\[ \text{never does land mean clay and sand!} \]
\[ \text{the people, the people: they are the land.} \]

He exhorted them

\[ \text{...think less of selfish ends} \]
\[ \text{and lend your neighbour a helping hand!} \]

As Kuvitram Namsh Ramu says

There are many poems on 'Patriotism', written before and after his time in the world literature, but none close to these heights. They generated, no doubt, lot of turbulence and froth, but ultimately they petered out into chauvinism—pure and simple or coupled with romanticist mysticism. Some of them are replete with ideas so far-sideways so prophetic and envision the building of a welfare state, even the rudiment of which was non-existent in those days.\(^{29}\)

There is no selfishness and narrow-mindedness in his love of motherland. He did not boast that his country was the haven of the ancient sages and it had the best of cultures. Nor did he possess excessive patriotism bordering on fanaticism.

Every country is great and all cultures are also great. No one will find fault if one loves his motherland. But if such love borders on fanaticism it will become an obstacle to human progress.

\(^{26}\) Ribala Nundy, \textit{Kv, \textit{Nahad wym}}, pp.164-165
Gurajada dreamed of a human society free from caste, creed and religion where all would behave as members of one family. He exhorted his fellowmen thus:

Your country, brother, shall be your love; good into better you shall improve!
Let idle chatter let no quarter!
great deeds intended are needed now!

Work hard, work long in farm and factory; let the land flourish in milk and honey!
Food is good to build brain and blood!
No brain, no man— and man is God!
Wisdom, we prophesy men are a channel
with such goes down a country's name:
move, move faster!
all arts master
flood the land with goods, all make at home!

spread your handwork all over the world! swadeshi everywhere be sold!
that man is fitest
who cannot create wealth!
he can never hope for glory or gold!30

Gurajada ridiculed the patriots and asked them to show their patriotism by trying to help the downtrodden and less-fortunate. To him being patriotic to one's country is synonymous with one's willingness to solve the problems of the poor.

Are you a patriot? do not shout it aloud, bragging never did anybody any good!
quietly instead do a fine deed!
let the people see it; it is very that decide.31

This is not eulogism, the greatness of one's country. It is, on the other hand, exhorting people to love all irrespective of one's nationality. It is therefore fit to be the national anthem of all humanity. It shows the way for man to progress.

30 Unlilt., p.3 (Tr.Sri Sri)
31 Ibid.
Gurajada showed how the problem of men could be solved by love. There is no selfishness and narrow-mindedness in this poem. He exhorted men to convert one's patriotism to love of humanity. He felt that such an attitude would lead to the establishment of a human society filled with peace, tolerance and happiness. He was confident that with love one could conquer the world easily.

WORLD AS ONE NATION

Gurajada has proved that he was very well ahead of his times. Even before the League of Nations and United Nations Organisations could come into being, he thought of the world as one nation and considered himself, the Citizen of the World. Like Goldsmith, he always felt that he was a member of the great human society and did not believe in the artificial barriers of national frontiers, and religious differences.

Gurajada was aware of the dangers of nationalism and pleaded instead for love of humanity. From the love of one's country, we must progress to a love of mankind. He also opined that nationalism should not develop into a hatred of other nations.

Gurajada is very relevant today as the world is divided and the hope of unity among nations is receding into a distant possibility. Gurajada reminds us of Socrates' death-bed statement "I am not an Athenian or a Greek but a citizen of the World."
to the large-hearted, all men are brothers in blood says a well-known Sanskrit verse. The Bhagavad Gita tells us that a truly religious man sees with equality everything in the image of his own self, whether in pleasure or in pain.\textsuperscript{32}

Gurajada's "Desabhadhithi" (Song on Patriotism) is a proof of his broad outlook on the world and his faith in the capacity of man. "It gives no quarter to aggressiveness, makes no boastful gestures, recognises the equality of all men and women and envisions a world of collective effort, of peace, plenty and prosperity."\textsuperscript{38} In "Mithyala Saralu" (A String of Pearls) too, he expressed his faith in universalism when he said that this world would become an abode of all men irrespective of religion, caste and creed and wisdom and knowledge would reign supreme.

Gurajada was not interested in minor reforms in Andhra. He was deeply interested in changing the attitude of 'man' in general. He started as a critic of social practices, turned into a critic of religion and aimed at the shaping of a new man with a universal outlook in society. He envisioned "a world free from want, a mind free from fear, a society free from bigotry."\textsuperscript{38}

It is no exaggeration to say that no other writer in Telugu literature has expressed his universality in such clear

\textsuperscript{32} Radhakrishnan, Dr.S., "Religion and Culture", p.112
\textsuperscript{38} Gurajada Commemorative Volume., p.23 (Article by R.AppalaSany)
terms as Gurajada. In a letter to Sri Guru Subramaniam of Coimbatore written on May 21, 1909, he advocated the love of the universal man and considered it greater than the love of one’s nation. In this poem, he anticipated as Achanta Janakiram says, the League of Nations, and United Nations.

Like Tagore, Gurajada also believed in the unity of the human race, a unity enriched by diversity. As I have already stated in Chapter III, his philosophy of humanism encompasses nationalism and leads one to the universal in man.

Gurajada’s love of humanism made him to pine for Universal Peace. As an astute political analyst he was against treaties for he believed that the old treaties always led to new wars. His words are prophetic as we now know that the treaties like SEATC, NATO, OECD and Warsaw Pact are leading mankind to total annihilation instead of establishing peace. Any pact based on suspicion and fear would only strengthen the forces of destruction; and mutual trust and love on the other hand will show us the path to peace and progress. In “Dinchu Langaru”, he propounded this theory:

patha sandalu kattipattumu
yuddamula kavi vaniki pattulu
lokamantayu yekamai
yuddamuna naranamu ceyunu.

Gurajada had a wider perspective and sounded prophetic on many of our problems. He joins the greatest poets of all time
for he endeavoured to make human life on this troubled planet happy and handed down to us a philosophy which strives to wipe out ignorance, want and hatred and establish a just order of human society where men are equal irrespective of caste, creed, religion and race. His universal outlook, love of humanism and efforts to clean the society of its evils make him a great man worthy of emulation.
Goldsmith's use of language — simple and straightforward devoid of bombastic style — fresh and flowing — lucid exposition — as a critic does not impon but tries to persuade — His contribution to English literature — His influence on other writers — His place in English Literature.

Gurajada's language — simple but effective — Lucid exposition — brevity, clarity and simplicity are hallmarks of his writings — His contribution to Telugu Literature — His influence on other writers — His place in Telugu Literature.
In mid-eighteenth century, Dr. Johnson was reigning supreme as the unrivalled master of English letters. He was the greatest of its miscellaneous writers on the more serious side with a language that was heavy and pompous and a style that was bombastic. Goldsmith, on the other hand, was the greatest of all miscellaneous writers on the lighter side.

Freshness or originality is always the result of one's being true to oneself. Goldsmith was unconscious of his originality. He, no doubt, was a hack-writer, collating, abridging, imitating others. Yet, the English language underwent transformation in his hands. It is noticed in him that simplicity contributed in no small measure to clarity and served as the finest aid to reach the core of the sanctified thought.

Goldsmith was aware of the use and misuse of language. He also knew the consequence of verbosity if indulged in by a writer of his type. If he were to survive as a writer, he had to appeal to a larger reading public, for which he had to write in a simple and clear style.

In poetry too, Goldsmith aimed at simplicity. His poetry might have outlived the purpose. But what remains in his couplets is "the beauty of descriptive passages, the curious simplicity of language, the sweetness and finish of the verse."

1 Deacon, Austin., on "Goldsmith" in Cambridge History of English Literature, Vol.X., p.208
Goldsmith had a masterly control and delicacy of feeling of his descriptions. T.S. Eliot remarks in his preface to Mr. Johnson's "London", that Goldsmith had "the control to check his molting sentiment by the precision of his language."

Goldsmith had definite opinions about the language used in poetry. While writing the "Life of Dr. Parnell", he advocated that the language of poetry to be the language of life so that it conveyed the warmest thoughts in the simplest expression. He called "Eden and Angelina" and also the minor poems stand testimony to his sincerity of purpose.

Whether prose or poetry, according to Goldsmith must be simple. He showed his contempt for the high flown style in the "Introduction to Enquiry..."

"It was to be wished that we no longer found pleasure with the inflated style that has for some years been looked upon as fine writing and which every young writer is now obliged to adopt, if he chooses to be read... let us instead of writing finely, try to write naturally."

Goldsmith's prose had its admirers in his day itself. Richard Cumberland found Goldsmith's prose "uncommonly sweet and harmonious" and so "clear, simple, easy to understand" that "we never want to read his period twice over, except for the pleasure it bestows." (Memoirs of Richard Cumberland, 2 vols., London, 1807, vol.1, p.351)

Goldsmith's poetic language is "unadorned yet rich, select yet exquisitely plain, condensed yet home-felt and familiar."  

2 Gwynn, Stephen., "Goldsmith", p.122
3 Quoted from Foster by Macaulay, T.B., "Goldsmith", pp.66-69
His minor poems have the same ease of manner exhibited by the longer poems. He could achieve in one line for which others may require a score. A fine example is his self-portrait in "Retaliation".

Magnanimous Goldsmith a gooseberry fool

In "Deserted Village", we find many examples of his felicity of expression. The following two lines give us a very beautiful account of the inn which may require at least ten times that number in prose.

Where village statesmen talked with looks profound,
And news much older than their ale went round. (11.223-24)

And again, the portrait of the school-master
...still the wonder grew,
That one small head could carry all he knew. 4
(11.215-16)

Goldsmith had the gift of clear and easy exposition that lent a charm to everything he touched. "The Traveller", though a philosophical poem so noble and yet so simple, it is because he had the naturalness and ease of an accomplished craftsman.

It was versatility and engaging prose style that enabled Goldsmith to write interestingly on almost on any subject or topic. This quality was recognised as early as 1762 by William Rider who praised him for having "happily found the secret to unite Elevation with Ease, a perfection in language, which few writers of our Nation have attained to, as most of those who aim at sublimity swell their Expressions with Pustian and

4. The Deserted Village 11.215-216
Bookeast, whilst those who affect Ease, degenerate into familiar-
ity and Flatness." (Historical and Critical Account of the
lives and writings of the Living Authors of Great Britain,

Goldsmith's language was "copious without exuberance,
exact without constraint, and easy without weakness." His
"History of Rome" and "History of England" stand testimony
not to his accuracy of historical facts but to his mastery of
the arts of selection and condensation and also to his felicity
of expression. Today, these histories are read by children not
as a task but as a pleasure due to the simplicity of language
and flowing style. Johnson rightly said "Goldsmith's plain
narrative will please again and again... Sir, he has the art
of compiling and of saying everything he has to say in a
pleasing manner."5

If Addison's English has more "purity" than Goldsmith's,
Goldsmith, "has equal ease, greater perspicuity, more variety,
and more strength."6 While Johnson's prose style is "highly
individualistic so that personal imprint can be and has been
successfully defined, Goldsmith's prose, except for his
tendency to repeat certain phrases throughout his works, gives
the appearance of being highly conventional. There is, however,
great virtue in Goldsmith's style, and the point of view
expressed by the late Edward Sapir would justify Mrs.Charle's
conviction that Goldsmith had achieved "true Standard of English

Gwynne, Stephen., "Goldsmith", p.240
Pryce, James., "The Life of Oliver Goldsmith", 1857, vol.II.,
"Prose." Sapir believes that the major characteristics of prose style "are given in the language itself" and that a "true great style" cannot "seriously oppose itself" to the basic form patterns of the language.\(^7\)

The genuine prose style, according to Sapir is "ease and economy" and they are the precise characteristics of Goldsmith's prose style. Goldsmith preferred the shorter sentence and the familiar word more in the Augustan prose tradition of Swift whereas Johnson and Gibbon followed a tradition that stressed readability as a prime virtue. We find in his prose a preponderance of independent clauses, a characteristic of colloquial discourse. It is also remarkably flexible as it shifts from narrative to exposition to dramatic dialogue.

Godwin in his essay on "Intellectual abortion" in his "Thoughts on man" says: "Goldsmith's prose flows with such ease, conciseness, and graces that it resembles the Song of Sirens."\(^8\)

The success and popularity of the "Vicar of Wakefield" are attributed to his narrative English which "so easy, and spontaneous that the words seem to fall instinctively into their natural sequence, and it wraps the reader round in a of confidence and contentment...\(^9\)

We do not find any ponderosity about Goldsmith, whose limpid and elegant simplicity of style defies analysis. Prior, Goldsmith's friend, contemporary and a biographer summed up Goldsmith's style and his position among Irish
Three natives of Ireland, and the circumstance is not unworthy of remark, stand nearly, if not quite, at the head of prose literature as regards their styles, though each as different in manner as he was in genius; these are Swift in which is called the plain style, Goldsmith in the middle or more elegant style, and Burke in that of the higher order of eloquence. The claims of Goldsmith to take rank as one of the first, if not the very first of the elegant writers of our country, must not be passed unnoticed, 10

Lord Macaulay, though not as generous as Prior, yet paid rich compliments to Goldsmith's style.

His style was always pure and easy, and on proper occasions, pointed and energetic. His narratives were always amusing, his descriptions always picturesque, his humour rich and jovial, yet not without an occasional touch of tender sadness. About everything that he wrote, serious or sporting, there was a certain natural grace and decorum, hard to be expected from a man, a great part of whose life had been passed among thieves and beggars, street-walkers and merry-andrews, in those squalid dens which are the reproach of great capitals. 11

In prose style, as in poetry, it is noticeable that Goldsmith had little in common with his great contemporaries, with their splendid bursts of rhetoric, and Latin pompy of speech, but that he went back to the perfect plainness and simple grace of the Queen Anne men. He aimed at straightforward effect of pathos or humour, accompanied, as a rule, with a colloquial ease of expression, an apparent absence of all effort or calculation (Gosse).

Goldsmith "does not arrange the readers. He is unaffected, natural and well-mannered; he talks his thoughts aloud, and the language he uses is fresh and flowing." 12

Macaulay, Clive Goldsmith, p. 10
Jeffares, Norman, A Goldsmith Selection, p. XV
In the essays too, in spite of a wide range of subject matter, we find his easy style and moral view point. Yet he was not well-received for a long time for reasons not very convincing. Hazlitt was an exception. He wrote of Goldsmith in 1824 that "his verse flows like a limpid stream. His case is quite unconscious. Everything in him is spontaneous, unstudied, yet elegant, harmonious, graceful, nearly faultless. Without the point of refinement of Pope, he has more natural tenderness, a greater suavity of manner, a more genial spirit." 

AS A CRITIC

It was never the intention of Goldsmith to set an example of strict living through his writings. In "A City Night Piece", in "The Traveller" and the "Deserted Village", he was practising the art of persuasion on the classic definition of rhetoric as an art of persuasion. He was conforming to Aristotle's assertion that a speaker's character may almost be called the effective means of persuasion he possesses. Satire was not his strong point, he was tolerant of others foibles, more ready to smile at absurdity than to savage it. He never wanted to be styled a "critic" but a "friend" of the society. He conversed with the familiarity of a cheerful companion, and never dictated as with the affected superiority of an author. He was perfectly satirical, yet good-natured without assuming the rigidity of a preacher, or the sorriness of a philosopher. He endeavoured

Quoted in Davis, Tom, "Oliver Goldsmith Plays and Poems", pp.88-99

Hopkins, TGOG, pp. 70-71
to make people laugh into a better behaviour as he was convinced that a sting of reproach was not less sharp for being concealed, and "advice never comes with a better face than when it comes with a laughing one."

Goldsmith revelled at the title "amiable-satirist" as amiable satire can attack the foible or affectation and yet forgive the offender; hate the sin and yet forgive the sinner. Goldsmith's own words may seem to distinguish him from the more corrosive kind that we associate with Juvenal and Swift. He owed much to Swift and Pope but maintained originality alongwith Dr. Johnson and took great pains not to imitate them.

Goldsmith's greatest trait was his ability to satirise his own foibles in his fiction and essays. We find in the characters of the "Chinese Philosopher" as well as in "Man in Black", traces of Goldsmith. The excessive generosity of man in black is one of the foibles with which Goldsmith was afflicted. In these delightful series of essays, Goldsmith's object was to let us see ourselves as others might see us. In these essays, we find the vices and follies of the day being touched with the most playful and diverting satire; and malicious characteristics in endless variety, are hit off with the pencil of a master.

**Characterization**

The number of characters drawn by Goldsmith is limited. Yet, they linger long in the memory his readers. Because, he possessed a faculty of giving to his characters those touches of humanity which cause to stand out living from the page. For e.g., Beau Tibbs, the village school-master, the village preacher, Man in Black and Tony Lumpkin are characters who are very familiar with
the English reading public. His character sketches remind one of Addison and Steele.

When Goldsmith had to assign a motive to a character he had created, his instinct taught him to find a real one to "fellow nature". Once he had a situation, he could make people act naturally in it.

The popularity of "Vicar of Wakefield" is due to among other factors, his superb characterization. Mrs. Primrose, Mrs. Primrose Durell and Thomhill are characters who are natural and living, in the most fantastic situation.

His Contribution to English Literature

Goldsmith is one of the most neglected of English writers. He was completely overshadowed by Dr. Johnson, the literary giant of the time. Even today, there are quite a few who aver that Goldsmith owed whatever reputation he achieved to his intimacy to Dr. Johnson.

"By the side of Johnson, like an antelope accompanying an elephant, we observe the beautiful figure of Oliver Goldsmith. Goldsmith maintained his individuality. We do not find any influence of Johnson's style on Goldsmith. The massive, sonorous and ponderous style of Johnson had little or no effect on Goldsmith.

On the other hand, Goldsmith contributed to English literature his limpid and elegant simplicity of style that defy analysis. He was the unconscious fore-runner of Wordsworth and Coleridge in regard to simplicity in language. He gave to English prose a peculiar aspect which is his own and no one else's."

15 Conroy, Edmund. ASEEL, pp.253-4
Goldsmith was a great admirer of Pope and good friend of
Mrs. Johnson. In the realm of poetry, he struck a new ground
which was independent from both. "Avoiding the epigrams of
Pope and the austere couplet of Johnson, yet he combined with
a delicacy and an amenity that he had learned from neither.
Though his fame would have rested chiefly on "The Traveller",
"The Heiress" and "The Deserted Village", other minor poems
like "Salutation", "The haunch of Venison", the latter in
prose and verse to Mrs. Burnaby which demonstrate that playful
touch and wayward fancy which constitute chief attraction of
this species of poetry. According to Hodgart, no one except
Goldsmith has ever played the Popean tune on the heroic
couplet with such skill.

Goldsmith's contribution of essays, poems, histories, tales,
political discourses and a sermon in addition to plays has earned
him a permanent place in the annals of English literature. But
the author's genius and individuality rise superior to everything
mentioned. His creation of Wakefield family in the novel, "Vicar
of Wakefield" is something difficult to displace. They have become
citizens of the world. "Only when some wholly new form has dis-
placed or dispossessed the English novel will the Doctor and Mrs.
Friscooe, Clivis and Sophia, Moses (with the green spectacles) and
the Miss Flashboroughs (with their red topknots) cease to linger
on the lips of men,"

16 Dobson, Punc. pp. xx-xxi
17 CHET., Vol-V., Dobson on Goldsmith
In the field of drama, Goldsmith revolted against the sentimental drama and championed against it in his essays and also produced two delightful plays. "As fervent lover of the stage, he detested the vapid and colourless "genteeel" comedy which had gradually gained ground in England; and he determined to follow up "The Cladestine Marriage", then recently adapted by Colman and Garrick from Hogarth's "Marriage a la Mode", with another effort of the same class, depending exclusively for its interest upon humour and character." 18

Goldsmith's real vocation was comedy and on comedy, his ideas were formed, having been in great measure expressed in the "Enquiry..." and in other of his earlier writings. He held that comic art involved comic situations; he deplored the substitution for humour and character of delicate distresses and the French "drame serieux" which, under the name of "genteeel" or "Sentimental comedy had gradually gained ground in England. At this moment, its advocates were active and powerful, while the defenders of the old order were few and feeble. In 1766, under the patronage of Colman and encouraged by Garrick, Goldsmith began slowly to put together a piece on the approved method of Woffington and Farquhar, tempered freely with his own gentler humour and wider humanity. He completed "Good Natured Man" in 1767. Its literary merits, as might be expected, were far above average, contained two original characters, the pessimist Croaker and the pretender, lofty; and following the

18 Dobson, PWCD., pp.xxi-xxii
precedent of Fielding, he exposed the absurdities of the vulgar
which Goldsmith held to be infinitely more diverting than the
affected vagaries of so-called high life.

Goldsmith could be said to have turned the stage which had
hitherto been a scene for absurdity instead of being a fine school
for instruction. Men who came to be rationally amused finally
realised the futility of passing the evening in the theatre.
Goldsmith reminded the audience of the time about what a true
comedy was. "Comedy is defined by Aristotle to be a picture of
the frailties of the lower part of mankind, to distinguish it
from Tragedy, which is an exhibition of the Misfortunes of the
Great."

Goldsmith might not have been an innovator. But he caused
the interest of the public in comedies and at the same time
ridiculed the sentimental comedy. He wanted to bring out the
difference between laughing and humour and produced the two
plays which continue to amuse generations of audiences.

Regarding the dramatist, he felt that it should be the
endeavour of every dramatist to provide entertainment and not
to make money.

His honour is no mercenary trader;
To make you finer is his sole endeavour;
He seeks no benefit, content with favour (11.32-34)
Goldsmith's greatest contribution to English literature was the cleansing of the English stage of the false standards in comedy and driving Sentimental Comedy out of the domain of the theatre. In addition, he showed that a writer must have a purpose in writing, and as a legislator, he could bring about changes in society, by rousing the conscience of the public against the social indignities.

His Influence on Other Writers

Goldsmith belonged to no school. Likewise, he did not found one. He found traces of Addison or Prior or Fielding in his novels, of Falconer or Gibber in his medleys. But the traces are only in the pattern and not in the stuff. Likewise, we do not find anyone blindly following Goldsmith. But in the works of Campbell and Rogers, the direct influence of Goldsmith along with that of Johnson and Pope is seen.

"In Campbell's 'Pennsylvania Pilot - Certrude of Wyoming', Scott noted the Augustan affinities of the poem particularly the effectiveness with which Campbell 'united the sweetness of Goldsmith with the strength of Johnson...the insistent pathos of Campbell's poem makes it closer in general tone to the disciplined emotionalism of Goldsmith than to the weighty verbal strength of Johnson, though the latter's influence is unmistakable'.

Rogers became favourite of the public in his time because he was the faithful, diligent disciple of Pope and Goldsmith. The simple style and the simple language without cliches would have had unacknowledged admirers in William Wordsworth and other romanticists and of course, Thackeray.
ESTIMATE OF GOLDSMITH

Oliver Goldsmith was to himself in his own judgement essentially a poet; yet, he kept that judgement to himself. No doubt, he was a poet, but of a limited and specialised kind whose excellence does not develop early. While it is true of all lyricists that it was urgent with them to write poetry in their young manhood; Goldsmith had been rhyming since he was a child; "an epigonus of his Edinburgh days was somehow preserved and printed after his death—the sort of thing any smart young fellow might have written. Now, at one-and-thirty he was still rhyming." 21

Insipid of his limited production in poetry, he had given more pleasure to posterity than many writers of his time. Whether it was truly the pleasure of poetry is another question; but he has certainly given the pleasure of good writing to many who have little poetic taste. He was versatile and it was an a poet that he was amazingly versatile. Johnson said, "Take him as a poet, his "Traveller", is a very fine performance; ay, and so is his "Deserted Village," were if not sometimes too such the echo of his "Traveller". Whether, indeed, we take him as a poet, — as a comick writer, — or as an historian, he stands in the first class. 22

It is now accepted that Goldsmith's descriptive poetry is by far superior to many. Though he seemed to possess Thompson's amiable heart, and in a great measure his strain of poetical sentiment, he had this advantage over the author of the Seasons that he

21 Guyan, Stephen, "Goldsmith", p.139
22 CHEC Vol.10, onions on Goldsmith, p.216
wrote excellent poetry in rhyme.

One can find traces of Addison in Goldsmith's verse but that steps with the pattern. The stuff that the verse contains is essentially Goldsmith's—Goldsmith's philosophy, Goldsmith's heart, Goldsmith's untaught grace, simplicity, sweetness.

The unbounded popularity of "Deserted Village" is sufficient to assure him a permanent place in the annals of English literature. Its charming genre pictures, its sweet and tender passages, its simplicity, its sympathetic hold upon the enduring in human nature are responsible for it. If someone tests this poem with a view to establish its topographical accuracy, or to insist too much upon the value of its ethical teaching, is to mistake its real mission as a work of art.

His versatility is praised by Edmund Gosse thus: "As a writer, purely, he is far more enjoyable than Johnson; he was a poet of great flexibility and sensitiveness; his single novel is much fuller of humour and nature than the stiff Rasselas; as a Dramatist he succeeded brilliantly in an age of failures; he is one of the most perfect of essayists. Nevertheless, with all his perennial charm, Goldsmith, in his innocent simplicity, does not attract the historic eye as the good saint Johnson does, seated for forty years in the undisputed throne of letters."

A common complaint against Goldsmith has been that he had not taken sufficient care in choosing his subject. It is true

23 Gosse, Edmund, _ASHEL_, pp.253-254
but one must also know that he wrote rapidly to order, the result was always something more than merely competent, when he wrote deliberately to express his inner thought, there was never a more meticulous artist, nor one who could so combine ease with finish. In short, no one ever did more to prove that a drudge of the publishers may also be a great writer. Even at his neediest, he maintained the independence of a man of letters. The best that he had to give was neither for sale nor for barter.

The best estimate of Goldsmith, ironically was provided by himself in "Retaliation" thus:

Magnanimous Goldsmith a gooseberry fool

The poet writes mirroring to some extent the nature and tendencies of the society or community of which he is a part. But he need not necessarily satisfy the contemporary need or that his taste and judgment must share those of his own environment. T.S. Eliot rightly says, "If a poet gets a large audience very quickly, that he is rather suspicious circumstance. For it leads us to fear that he is not really doing anything new, that he is only giving people what they are already used to." 24 Tagore in a somewhat allied strain remarked, "It is far better for a poet to miss his reward in this life rather than to have a false reward or to have his reward in an excessive measure." 25 Goldsmith was aware of the plight of the really great, for he said that "We have often found the great exert themselves, not only without promotion, 

24 Eliot, T.S., "On Poetry and诗人", p.21
25 Tagore, Rabindranath, "Letters from Ahamed", letter At.6,7.1921
but in spite of opposition we have often found them flourishing, like seditious plants, in a region of savagery and barbarity, their virtues unheeded. 26

Goldsmith was fully aware that recognition should not be sought after but would be accorded unsought for at the appropriate time. "The rewards of mediocrity are immediately paid, those attending excellence generally paid in reversion. In a word, the little mind who loves itself, will write and think with the vulgar, but the great mind will be bravely eccentric and scorn the beaten road from universal benevolence." 27 Likewise, encomiums were paid to him after his death. Dr. Johnson said it all in Goldsmith's epitaph: "Cliveus G. E. Wh., / Poetae; physici, Historici/ Quinimum fere eribendigenus/Non tecigit/ Nullum tacitit non Coravit" (Cliver Goldsmith, Poet, Naturalist, Historian; who touched almost every kind of writing, and touched none that he did not adorn). 28

Johnson went on to write, "Goldsmith was a man who whatever he wrote did it better than any other man could do. He deserved a place in Westminster Abbey; and every year he lived would have deserved it better. He had, indeed, been at no pain to fill his mind with knowledge. He translated it from one place to another; and it did not settle in his mind; so he could not tell what was in his own books." 29

In a chat with his friend and the famous painter, Reynolds, Goldsmith comically said of himself that he always got the better

26 Jeffares, Norman, As, "A Goldsmith Selection", (Upon unfortunate marit) p.55
27 OWS Vol. 1 (These Bees No. IV)
28 Hopkins, 1860, p.40
29 Gwynn, Goldsmith, p.215
when he argued alone; meaning, that he was master of a subject in his study, and could write well upon it; but when he came into company, grew confused, and unable to talk.

Goldsmith had his share of faults. He seldom cared for the accuracy of the information he was providing. He borrowed from several sources, he was slipshod in construction. But these are the faults anyone would have committed if placed in similar circumstances. As a publisher's drudge, he had to turn out pot-boilers. He had very little time to go through what he had written. Johnson was right when he said in a letter to Bennet Langton on the death of Goldsmith. But let not his frailties be remembered; he was a very great man. He was the first great writer in England who lived entirely by the earnings of his pen. He was a marvel of industry. Naturally, he paid the penalty of being called a careless writer.

In prose, Goldsmith had proved to himself and to the world that he possessed the gift of creating characters who were natural and living in the most fantastic situation. That is one necessary endowment of the novelist. His novel, "Vicar of Wakefield" contains nothing that can offend the most fastidious purity. Dr. Johnson treated him with protective tenderness. When others considered Goldsmith to be only a literary drudge, knew in the doctor's opinion, "one of the first men we now have as an author". We, today, cannot grudge Goldsmith the position the doctor gave.
While he lived, life itself was too hard for the philosopher; he never had the best of the argument. But once death cleared away that superficial jumble of frailties, the essential man stood out; a teacher with the finest sense of values, whose wisdom commanded itself by gentle yet searching laughter, but a teacher just as fully convinced of his right and duty to teach as any Vicar that ever stood in the pulpit of Formgay—er of Wakefield. Miss Reynolds said of him after death, "Poor Dr. Goldsmith, I am exceedingy sorry for him; he was every man's friend." Friend and foe alike paid rich tributes to Goldsmith after his death. He did not need them. The posterity assures him a place that is permanent and everlasting.

"No man was wiser when he had a pen in his hand." The "very great man" was, to Johnson, the moral teacher. As such, Goethe praised him; and the world at large has accepted him so completely that even the hint of frailties in him will be retranslated by many. 30

"No man," wrote that authoritative but authoritative biographer, John Forster, "ever put so much of himself into his books as Goldsmith, from the beginning to the very end of his career." To many authors, this saying is only partly applicable; but it is entirely applicable to the author of the Vicar of Wakefield. His life and works are intimately connected. 31

Ironically, what Goldsmith wrote on Edward Pardon may well be applied to himself.

30 Gwynn. Goldsmith, p.278
31 BkEL (1913) Vol.10, Deacon on Goldsmith, p.195