CHAPTER III

INFLUENCE : A COMPARATIVE STUDY OF THEMES IN THE SPECTATOR AND SAKSHI

In this Chapter we shall examine the similarities and differences in themes or subject matter between the model and the receiver, keeping in view the concepts discussed in Chapter I. As mentioned in the previous Chapter, the advent of the British rule has had a tremendous impact on the changes, the developments in various fields, social and political, in India. We must remember that the colonisers were partly responsible for the emergence of some new literary forms in Indian literatures. The English education which they had acquired helped some of the Indian writers not only financially but also in a literary way, impelling them to adapt some of the forms of English literature. Writers like Panuganti, because of their education, came to enjoy the patronage of the rich and developed, thereby their own regional literature.

However Panuganti showed great interest in the English language even as a student and we learn that he had won a prize for English elocution. We cannot therefore conclude that he was one among those who learnt the English language exclusively to survive under the British rule in a selfish
way. It would be far more appropriate to say that as a scholar he was interested in the language of the rulers and had read the English classics to gain knowledge of other cultures. This acquaintance with the English language and its literature may not have been possible had not the British conquered and ruled our country for quite a long time. This feature may be called as the impact.

The impact of English was felt quite strongly in the field of education in general and literature in particular which quickly adopted the forms and adapted them to the native conditions. The overall impact of the English language and literature led to a specific influence in the case of Panuganti who began experimenting in the mother tongue, some of the literary forms of English. This influence in turn led the author to imitate directly, with variations, some of the English works. The outcome of the assimilation and imitation can be seen in his work *Sakshi*.

A common objective links the writings of Addison, Steele and Panuganti beyond the barriers of time and space. It is to set man on the path of enlightened conduct of the affairs of life, pertaining both to the individual and to society. As there is a remarkable similarity between the Augustan Enlightenment philosophy which the thinking of the English models of Addison and Steele reflects and the
conservative liberal Hindu orthodoxy that Panuganti represents, a comparison of their works makes the study legitimate. In this chapter we move from the receiver to the model to check the level of influence and the process of assimilation, keeping in mind the theoretical aspects with the help of which the essays are analyzed.

Let us draw a diagram of concentric circles to describe the world view of our writers and the organization of relationships may be represented by a paradigm shared by the remitters and the receiver.

Paradigm of Concentric Circles

1 - Man and his relationship with god
2 - Man and his relationship with family
3 - Man and his relationship with the society
4 - Man and his relationship with the state
5 - Man and his relationship with his art/The role of an artist.

Before going into the details of the essays in the light of the above paradigm, let us first see the concept of Man in the Enlightenment philosophy which is a common base for the remitters and the receiver, to show the interaction
between various dimensions in the life of man. As Jane Flax says, talking of the Western Enlightenment school,

Our inheritance from the Enlightenment includes inter-dependent concepts such as the dignity and the worth of the individual, the interconnections between reason, knowledge, progress, autonomy, freedom and ethical action, and the privileged place of science and philosophy (especially epistemology) as forms of human knowledge. Essential to all these concepts is the existence of something we call a "self"... - a stable, reliable, integrative entity which has access to our inner states and outer reality, at least to a limited degree. ("Psychoanalysis as Deconstruction and Myth" 321)

The conceptual view of man implied in the paradigm includes almost all the spheres of life and aims at the transformation of nature into culture. The objective of Addison, Steele and Panuganti was to set man on the path of enlightenment. A writer is in an advantageous position to watch the happenings around him in society and project them to his people through his works. As a reformer the writer's role is not only to observe his fellow men but to correct their manners and morals in every sphere of activity.
The paradigm of concentric circles explains the place of man in society, his active participation in the immediate physical surroundings as well as in the realm of thoughts on the ultimate in the inner soul. We can use this model in a comparative study of The Spectator and Sakshi. In both the works the multifaceted nature of man's life is discussed and man is taught the correct way of living as an individual, as a member of a family, as a social animal, as a political entity etc.

We may examine the paradigm in terms of each of its expanding circles and discuss those representative essays which can be grouped under each widening circle. The enquiry can be under two heads in terms of the levels of influence, namely the direct and the indirect. This will help to determine whether the parallelism in a given case is on the surface or at a deeper level. For eg., in discussing man's relation to god we shall examine our authors' conceptions of religion and god, of man's duty towards the creator etc., as expressed in their essays, located in the form of a chart, taking only a few prominent essays for scrutiny. By this method we can have a compact comparative view of some of the important topics discussed in the essays. This will also sustain the reader's interest, as otherwise, the total bulk of the essays cannot be covered in one moderate thesis of this length. However a chart giving brief details of all the English and Telugu essays is appended to the thesis.
The writers, all three of them, we may say, played the role of men who are sagacious, judging calmly and keenly the varied interests that man's life revolves around. Man had been generally seen as a being in society, but in the late seventeenth and early eighteenth-centuries in England, the idea that man might be considered less as a social being and more as a person in his own right, was slowly appearing. Many writers began to consider man as an individual being, even though the main interest was still in man as a social being. This move towards the core, towards man as an individual is called in English literary history as 'sentimentalism'. This inward movement marked a new peak of respect for man's feelings. The faith in the innate goodness of mankind led to society being blamed for any abnormality. And this provided a base for the writer to start his work of cleansing society of its bad elements.

A revolt against the existing or the pre-existing social values was made both by Addison and Steele in eighteenth-century England, and by Panuganti in early twentieth-century India. As writers and keen observers of their respective societies, they held that social laws should not be too lax nor should they be too strict. For extreme measures did not contribute to the happiness of the common man. Life is generally a tussle between the expectations of man and what the society offers. The general claim was that
in an ideal society man should be guided by reason alone which would benefit him and the community as a whole.

It was generally believed that the enlightened pursuit of self-interest contributed to "the greatest happiness of the greatest number" of people (A.R. Humphreys, "The Social Setting" 36). In this light, eighteenth-century England discovered that to be moral was good for the individual as well as for the society. This is also largely true of India in the early twentieth-century as reflected in the works of the time.

We may even say that the writer's vision is not atomistic. The writer with his serious moral tone and intention is more typical of the age than the aesthete. The new tone in the works of Addison and Steele and Panuganti represents a new kind of relationship between author and reader.

In dealing with the concept of influence, as mentioned earlier, there are two levels, direct and indirect. However the distinction cannot be very precisely held in most cases. We must remember that Panuganti has taken certain subjects that are of common interest to any writer. Hence in the case of some essays we seem to find surface parallelism with the model, thereby giving the comparatist reader a chance to examine not only the subjects that are transposed from one
context to another, but also to see how they have been assimilated and metamorphosed in the work of the receiver. We also find essays which may not be instances of direct imitation but which nevertheless contain deeper parallelisms. Here too the interest of the comparatist is in the manner in which the later writer has made the subject indigenous and of interest to his native reader.

This Chapter thus hopes to demonstrate influence at the surface as well as at deeper level. However, in doing this it is not possible to meet the exacting demands of the French school of Comparative study and produce direct historical link or documents, showing influence. For in this case such evidence is not available. However a juxtaposition of the essays dealing with related subjects bears out the impact of the English influence on the Telugu author. The levels of influence can be determined using the American school's emphasis on thematic parallelism.

Man, Religion and God

Employing the paradigm of expanding concentric circles, let us first examine the aspect of religion, man's relationship to god in the receiver essays in a comparison of it in the model essays. After a brief attention paid to the respective ages and their belief in religion, and the authors' concept of religion in general, we shall examine
the level of influence and arrive at the nature of Panthaganti's creativity. For this purpose a table is drawn listing a few essays and their topics (on page 13).

The writers through their works have tried to show or teach the contemporary men and women the importance of religion in life. This they do by focussing on the dangers of atheism as well as the excess of religious zeal. The Age of Enlightenment to which Addison and Steele belong, succeeded the Puritan era and English society continued to be a Christian one. The majority of the educated class were concerned about man's attitude towards religion. There was a general tendency to avoid extremes. Addison in particular speaks more clearly for his age in this regard. It is said that his most characteristic literary form was his lay-sermons. It is well-known that during the Puritan era, religion was devoid of mirth and pleasure, as these were looked upon as marks of a carnal mind. During the Restoration period this notion slowly gave way to a sense of religion mixed with mirth and cheerfulness. Addison remarked in essay No. 381, "I have always preferred cheerfulness to Mirth. The latter I consider as an Act, the former as an Habit of the Mind" (III: 191). Elsewhere he says, "though I am always serious, I do not know what it is to be melancholy" (I.26:80).
The Spectator therefore, campaigned for and popularized recent developments in science as a reinforcement of religious faith. We see in Addison's essays his contribution to religion marked with a sense of gratitude and faith in the omnipresence of God. Addison again campaigned for a religion of charity as against the view of religion held by narrow-minded fanatics or mocking sceptics. Along with Steele he urged charitable individuals to assume the responsibilities for human welfare. The hallmark of the age was rational piety and this is the spirit which the two English writers have tried to expound in their works.

The basis for human conduct is religion. The writers thus propagated rational moderate ideas in society showing that piety need not be fanatical but should be balanced by pleasure without profligacy.

If we look into the treatment of religion by Panuganti, we see religion related largely to the Hindu concept or way of 'Bhakti' and 'Bhava' (total surrender to and emotional identity with one's favourite Lord). The concept of 'avatar' (incarnation) symbolizing in flesh and blood the immanence and transcendence of the divine has rendered Bhakti an excellent human emotion (Bhava) for the writer to work upon. Panuganti had faith in the omnipresence of the Supreme Being and His running of the machine of creation. Like Addison we
find Panuganti being harsh on and satirical of atheists and zealots of religion alike. In his works in general, the 'Madhura Bhakti' (Romantic devotion), a concept which can be understood in its true sense only by those in intimate touch with 'Bhagavata Literature' in Sanskrit created around Lord Krishna and the Gopis, is predominant.

Panuganti preached to his age the need for a simple life filled with thoughts of god. Through his works he has clearly expressed that all religions are established only to know and realize the Supreme Being. We find him attacking superstitions practised in the name of religion. He strongly voices the sentiment that the followers of god should be devoted to morality and right conduct.

He held the Vedic philosophy in high esteem, subscribing to the all-pervading and omnipotent Supreme Being called Brahman. In his essays we find him speaking for 'true religion' devoid of any falsity which, he believed, would alone take man toward the right path to heaven.

According to the Hindu faith, the 'papam', and 'punyam' (roughly speaking the actions performed by man) accrued in this life determine the life after death. Panuganti mostly seems to subscribe strongly to this notion, although in some places he seems to condemn the exploitation of this belief by unscrupulous people. The thought of
rebirth will direct one toward right conduct in the present life. This concept of rebirth is believed in most Eastern religions. Panuganti notes how the thoughts on the cycle of life and death sprang from Hindu religion and spread to some others (78).

After this brief account of the background about the general perception of religion by Addison, Steele and Panuganti, let us examine some of the essays that deal with this subject with the following as guidelines:

Direct : Surface parallelism; may or may not have deeper level parallels.

Indirect : No surface parallelism; the thoughts and ideas are the same, but executed at a deeper level.

No parallelism : No traces of the model, either at the surface or at the deeper level.

The Indian comparatist Inder Nath Choudhuri in his most recent book *Comparative Literature* (1992) draws from the linguist Noam Chomsky the concepts of 'deep' and 'surface' structure and provides us a useful lead for making comparative studies fruitful (7).
### Topic: Religion

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Panuganti has doubtless taken the idea of the nature and value of true religion as an interesting topic from the model in The Spectator papers, as demonstrated by the receiver essays in Telugu Nos. 25 and 56. In essay No. 25 "Parihasarathi Swami" Panuganti, in line with the model essay
No. 112, pleads that sanctity should be preserved in temples. He strongly condemns the activities of irreligious persons and voices his opinion that such things be kept away from temple precincts or holy places. An enlightened view of god and religion is offered which strengthens the belief that religion is important to the society. Panuganti rather hopes for a cleansing of the soul in places of worship. In *The Spectator* No. 112 we find Sir Roger stressing the importance of Sunday Church-going to the English people. He would like them to value the discipline and piety associated with the custom. The variation at the surface level can be noted in the fact that in the Hindu religion there is no compulsion about going to temples, unlike the Christian religion which insists on attending Church on Sundays. The cultural milieu has played a prominent role in the choice of topics and their treatment by the authors. The topic is more or less the same: preserving sanctity in places of worship. There is often a variation in the tone and treatment of similar topics that admits a legitimate comparison. The American school of comparatists like Remak, Wellek, and the more modern proponents such as Guillen and Weisstein have argued that mere factual study does not suffice; a comparative study is complete only when we can show that there is assimilation leading to aesthetic self-sufficiency. This point is borne out by Panuganti's essays on religious subjects. From *The Spectator* papers we learn the concern of the authors for
discipline in going to Church and for maintaining piety inside the Church. From Sakshi papers we learn that Panuganti was more concerned about maintaining the sanctity that is generally attached to temples.

In essay No.56 "Sri Krishna Lila" Panuganti talks of Hindu religion as a religion which stresses the principle of joy and happiness. He focuses on the pranks of Lord Krishna which are called 'lila' (play). By the enchanting music of his flute, Lord Krishna makes everyone surrender to him (II: 320). Everyone is shown in a joyous mood, singing and dancing with the Lord. The Spectator No.494 is an example of a focus on a cheerful religion. The seriousness with which religion was looked upon in the earlier era was gradually giving way to a less austeres form of religion.

About an Age ago it was the fashion in England for every one that would be thought religious to throw as much sanctity as possible into his face and in particular to abstain from all Appearancees of Mirth and pleasantry, which were looked upon as the Marks of a Carnal Mind. (IV: 62)

Addison ridicules any man who "sits at a christening, or a Marriage-Feast, as at a Funeral..." (63). On the other hand he concludes that "the true Spirit of Religion cheers, as well as composes the Soul: It banishes indeed all Levity
of Behaviour, all vicious and dissolute Mirth, but in Exchange fills the Mind with a perpetual Serenity, uninterrupted Cheerfulness..."(64).

Panuganti may have written his essay in line with Addison's thoughts of religion as being filled with mirth and cheerfulness. We must however remember that the receiver has taken up the cardinal principle of Hindu religion, that of 'Ananda' or Delight, a motif very unfamiliar to the English and their religion. 'Krishna lila' represents the surrendering of man to the Lord, symbolized by the emotional abandon of the pastoral maidens, 'Gopis' and 'Gopikas' to the celestial music of Krishna's flute. Life is a joy to those who live in the thoughts and presence of God. This is the concept of 'lila' applied to life in Hinduism. All life is a play and viewed thus, life is full of joy which effaces all stress and suffering. The essence of "Gitopadesa" that "all souls are consecrated to God in the end" is also the theme of this essay. The belief of Hindu religion that man attains knowledge and reaches God through cheerful submission, can be related to Addison's essay. Addison strongly mocks at the Puritanical attitude towards religion of some stern-minded people who held that joy and mirth were a curse upon mankind, and believed in a solemn or austere, if not sorrowful, life. The level of influence here may be said to be direct in as much as there is a surface parallel. However at the
deeper level, the Telugu writer's thoughts are rooted in his native world-view. This accounts for the additional dimensions in the exposition of the topic.

If we look at the table drawn on page 13 showing a few examples from the receiver, tracing the level of influence from the remitter, we find no parallelism to many topics, and deeper parallelism to some of the essays in this subject, showing that Panuganti has done justice to his age, people and literature even as Addison and Steele have done to theirs. In essay No.10 "Divine Knowledge and Religion" Panuganti warns his people about cheats masking as monks who grab money from the innocent in the name of religion but rob them of their peace (I: 54-56). Reason and common sense should be the torch of life. Blind belief or faith does not always pay.

In essay No.16 "Pontiffs of Hindu Religion" Panuganti brings to the fore the meaningless hatred and jealousy the so-called enlightened heads of religion have for each other. Panuganti's satire is very sharp here as he projects the egoistic nature of some pious men, which is harmful to their religion as well to society. We find him pointing out that denominational differences have led people to unnecessary divisions and mean quarrels. This essay is a critique on the religious bigotry and stupidity prevailing in Indian society
in his time, and it is relevant even today. In essay No. 24 "Ramzan and Vinayaka chaturti" Panuganti visualizes through a dream (this essay and its technique are discussed in detail in the next Chapter) the religious processions taken by Hindus and Muslims in Madras city to observe Vinayaka chaturti and Ramzan respectively. The apparently peaceful processions turn violent when the two communities clash against each other in their religious zeal(I: 150-151).
There is no doubt that Panuganti condemns the irrational hostility let loose in the name of religion. In fact at the time of submitting this thesis religion has inextricably got entangled with politics involving Hindus and Muslims.

If we turn to the 'Coverley papers' in The Spectator, we have a very fine essay called "The Mischief of Party Spirit" where Addison suavely mocks at the malicious mingling of religion and party politics in his country. We find, Sir Roger as a 'School Boy' tries to find out the way to St. Anne's Lane during the time when "Feuds ran high between the Round-heads and Cavaliers". The person he runs into called him a young Popish Cur and asked him who made Anne a Saint? The boy being in some confusion inquired of the next he met, which was the way to Anne's Lane? But was called a Prick-eared Cur for his pains, and instead of being
shown the way, was told, that she had been a Saint before he was born, and would be one after he was hanged. (I.125:380)

This is enough to show why Addison dissuades his readers from sectarian thinking of all kinds. There is a deeper parallel between the two essays although on the surface Panuganti's is exclusively concerned with religion and Addison's is more about politics. However Panuganti shares with Addison in particular a faith in reason and simplicity of the soul which are marks of true religion.

In essay No.39 "Discarding vegetables in Kasi", Panuganti comes out openly criticizing false asceticism. This essay is a scathing attack on those who pretend to be very true or faithful to god in a superficial way by abstaining from worldly things. He ridicules the habit or belief held by Hindus that by renouncing some vegetables at the banks of the holy river in Kasi (Benaras) they would please god and attain salvation (II: 217). Panuganti warns his people that this is not the true path to heaven. In his view basically one must be kind, virtuous and develop noble qualities, and these surely would lead one to heaven.

In essay No.70 "Kalaswarupudu" in Volume III of Sakshi, which is a long one, Panuganti ridicules some of the rituals
of Hinduism as meaningless practices. He observes that the pitfalls in Hindu religion gave room for other religions to take advantage. On the decline of Hindu ritualism, superficial observance of the paraphernalia of religion lost prestige and Buddhism and Jainism came into vogue. Buddhism preached 'Nirvana', the attainment of the ultimate reality. There was a consequent neglect of the body, bodily functions and activities illustrating the pleasure principle. It was difficult for ordinary man to practise such an austere life. This and the immorality among the Buddhist monks in monasteries accounted for the decline of Buddhism. Then came Jainism which took off very slowly. Due to its extreme sense of compassion and the impracticable strictures of abstinence, Jainism was not easy to follow either. The severely limited attitude of both the sects to life on earth caused their decline. We notice here that Panugunti was not favourably disposed towards Buddhism. At the decline of Buddhism there was a revival of Vedantic quest. From the ninth and tenth centuries onwards Hinduism was revived with the advent of the three great exponents, Sankara, Ramanujacharya, Madhvacharya and their methodical defence of the religion. The latter two made 'Bhakti' a cult. Sankara encountered not only the Buddhists, but also the Hindu Ritualists called 'Mimamsakas. Thus came the three ways of 'mukti' or liberation in Hindu religion: 'Karma', 'Gnana', 'Bhakti'.
Essay No.70 is thus very much Panuganti's own creation since its topic - the decline and resurgence of Hinduism - is a strictly native one. There is no trace here of any kind of influence or relation to the model.

In essays 98 "The Glory of a devotee of Lord Vishnu" (IV) and 117 "Lecture by a Vaishnavite" Panuganti talks once again on 'Bhakti' and charity in Hindu religion. In the latter essay he mocks at modern man, who in the name of fashion, was slowly losing hold of values (V: 679).

Turning to the model essays, we find Addison emerging as a popular exponent of the 'new science' and the 'new philosophy' [See Chapter II]. Through his essays he could raise the level of the readers' knowledge. There are quite a few essays in The Spectator on philosophy. Panuganti also deals with a number of philosophical issues and spiritual precepts, but it is in the line of an enquiry into ancient Hindu thought as it was being understood and practised by his contemporaries.

Addison's Spectator No.28 shows that religion is important for manners and morals to be preserved in a society. The fervour of a strict Puritan age gave way to a concern with private morals. Addison and Steele attack the misconduct of some young men in churches, which disturbs the piety of the atmosphere. In essay Nos.380, 515 and 503
steele criticizes impudent behaviour of women, especially in churches. In No.503 for eg., Steele says, through a letter of a woman at church, "I have this to say, that she might have stayed at her own Parish, and not come to perplex those who are otherwise intent upon their Duty" (IV: 88). Similarly in No.515, he begins by saying as through a letter, "I am obliged to you for printing an Account I lately sent you of a Coquet who disturbed a sober congregation in the city of London" (IV: 124). He concludes in a censorious tone, "The vacant Look of a fine Lady is not to be preserved, if she admits any Thing to take up her Thoughts but her own dear Person" (126-27).

In some of the papers in The Spectator like No. 201 Addison examines the paradox of his contemporary society - namely, in some pockets the Puritanical image of religion still lingered, and for the large majority the paraphernalia and sometimes even the spirit of religion had worn off. "A State of Temperance, Sobriety and Justice without Devotion, is a cold, lifeless, insipid Condition of Virtue; and is rather to be stiled Philosophy than Religion" (II: 98). In the same essay he points out that "The two great errors into which a mistaken Devotion may betray us are Enthusiasm and Superstition" (Ibid). Enthusiasm in the eighteenth century implied an unwelcome zealous spirit. Addison treats it as synonymous with "Madness, superstition of Folly" (99).
Essay No. 159 contains The Visions of Mirzah, a popular one in The Spectator. It is an allegorical representation of the relationship between life in time and in eternity. It has a pastoral setting which is meant to purify the mind of its preoccupations and prepare itself for a transcendent experience (I: 478-481). Addison remarkably brings to light the variety of human life and stresses that eternity is attained by practising virtue in life and death. Death is welcomed as it leads one to eternity. This principle is commonly accepted and believed by all religions.

In essays No. 185 and 186 Addison reveals in a stronger light the nature of an atheist and that of a religious man. He rules out the place of an atheist in society. The first essay is a lucid exposure of the harm that 'Zeal' of any kind brings – whether it is the 'Zealots in Religion' or 'Zealots of Atheism' (II: 51), they do grave injury to man's moral self. Addison soberly remarks, "the Zeal of spreading Atheism is, if possible, more absurd than Atheism itself". He equally severely puts down the "Spirit of Bigotry" (52). He gives sane advice at the end of the essay when he says, "Let me therefore advise this Generation of Wranglers, for their own and for the public good, to act at least so consistently with themselves, as not to burn with Zeal for Irreligion and Bigotry for Nonsense" (Ibid). In the next essay he presents the point of view of a lofty sober sense
of religion through a letter from a clergyman. The letter exposes the insidious ways in which Atheism works into the human mind and unsettles it. It holds that "the wisest and best of Men in all Ages of the World, have been those who lived up to the Religion of their country, when they saw nothing in it opposite to Morality and to the best Lights they had of the divine Nature" (55). The letter cites the examples of Pythagoras, Socrates and Xenophon from pagan times.

Addison's creed of rational piety is expounded in essay No.302. He would like to weed out many of the "prevailing passions of Mankind" which "undeservedly pass under the name of Religion" by defining what a true sense of religion implies: "It is strict without severity, compassionate without Weakness; it is the Perfection of that good Humour which proceeds from the Understanding, not the Effect of an easy Constitution" (II: 402).

In essay No.459 Addison delivers a veritable lay sermon on Faith and Morality (Bernard Mandeville called him a 'parson in the tye-wig'). Addison makes a profoundly true observation that

If we look into the more Serious part of Mankind, we find many who lay so great a Stress upon Faith, that they neglect Morality; and many who build up
so much upon Morality, that they do not pay a due 
Regard to Faith. The perfect Man should be 
defective in neither of these Particulars.... 
(III: 417)

After listing out the features of faith and morality, 
Addison goes on to 'lay down' a few 'maxims'.

First, That we should be particularly cautious of 
making anything an Article of Faith, which does 
not contribute to the confirmation, or Improvement 
of Morality.

Secondly, That no Article of Faith can be true and 
authentick, which weakens or subverts the 
practical part of Religion, or what I have 
hitherto called Morality.

Thirdly, That the greatest Friend of Morality, or 
Natural Religion, cannot possibly apprehend any 
Danger from embracing Christianity, as it is 
preserved pure and uncorrupt in the Doctrines of 
our National Church. (III: 49)

The sermon-like essays of Addison glanced at above, 
reveal the rational mind of the author and his conception of 
god. The lessons in these essays remind the readers that
piety need not be fanatical, but must be serene and balanced. The creation of a character like Sir Roger de Coverley testifies to the ideal of simple piety. It is significant that Sir Roger is deliberately portrayed as a country gentleman, somewhat naive, and a Tory. Although Addison himself was a cultivated man of letters and a Whig, there is no doubt that Sir Roger embodies for the essayist the spirit of simple goodness which should mark any temperate religion. Panuganti must surely have been inspired by the dominant presence of the subject of religion in The Spectator and chosen to deal with some of the topics related to the theme of religion. However we cannot find a one-to-one correspondence between Sakshi and The Spectator essays in this area. The treatment of a given topic in the hands of Panuganti is heavily tinged by his Hindu religious heritage. The essays hence may be regarded not just as a product of imitation, but the result of the process of assimilation and re-creation on the part of Panuganti. The overall level of influence in these essays regarding religion may said to be less direct and more indirect. But the underlying basis is certainly the appeal that Addison's approach to religion had for Panuganti. This study therefore stands the test of both the schools of comparative criticism, the French not overtly, the American substantially.
**Man and the Institution of Family**

The next sphere of activity in the expanding circle of the paradigm deals with those essays concerned with man as an individual, and the precepts which ought to guide him in his relationship with his family.

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**Topic - Man and the institution of family**

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In Panuganti's time Indian society was a largely patriarchal one, where women did not participate in the outer sphere of life as men did. Home was their place, where they were free to do anything (Sakshi I.4). Sheltered as they were by their men-folk, women were content to be governed by the wisdom of the latter. They remained indoors, doing their household work. A girl child was curtailed of her liberty to read, play or go out. The women seemed to have rather accepted the man-made rules, or perhaps they had no choice. In such seemingly orderly domestic conditions, marriage was considered an important event in life and was vested with sanctity. The bond was not easy to break, particularly for a woman, and the laws did not allow such freakish actions too. For eg., in essay No.145 Panuganti stresses that for Indian women marriage is not a contract. We may assume that women were the backbone of the household, for they bore the responsibilities of rearing children and looking after everyone in the house, old and young. An average Indian woman did not have time to think of herself, neither was she allowed to. She led a life of sacrifice, living for others. The society did not formally recognize divorce or separation though there might have been separations or ruptures in a family.

In a society functioning in the above manner, our author Panuganti was at home. Looking at some of the essays,
we find his tone uncompromisingly conservative, whereas in others it is ambiguous. Our concern here is to see if there are any Sakshi essays dealing with man, woman, marriage and family matters. Sakshi essays 27, 28, 110 and 131 revolve on matters relating to man, marriage, the respect a family ought to pay to elders and forefathers etc.

Essays 27 and 28 discuss one of the Sakshi Club members, Kalacharya's attempts to get married and the consequences he faced later. Panuganti seems to rebuke the idea of marriage proposed by Kalacharya. We learn from this essay that in the marriage deal, Kalacharya was cheated and was even jailed. Panuganti perhaps felt that people run into marriage with a misconception of its being a happy venture, but only to land up in trouble. Panuganti perhaps did not like the habit of paying bride's money, which Kalacharya does and gets cheated in the end. Kalacharya's attempt to get married a second time only disappoints him, after which probably he decides not to indulge in such misadventures. Panuganti might be implying in these two essays that a man ought to exercise his reason in the matter of marriage as much as in religion.

In "Lecture to the women in the Inner Courtyard" in essay No.69 which came out in 1921, Panuganti stresses on the traditional role of the wife as responsible for safe-guarding
the finances of the family by her frugality. He also glances in this essay at the extravagances indulged in day-to-day life in families by men in particular. He would rather have the money saved for right use in future and spent in the welfare of the children. He condemns the practice of demanding dowry from the girl's parents. He sarcastically says that men and women might as well remain sanyasins (those who have renounced). His views in this essay are certainly progressive.

In essay No.110 Panuganti stresses that one must respect elders and forefathers and obey them. The young must follow the path set by their elders. The Hindu religion enjoins the family to perform annual rites called 'Sradha' for dead forefathers. Panuganti in this essay recommends to the younger generation to observe these rituals as a sacred duty. The belief was that such acts of grateful remembrance would protect the family down the ages. This essay as well as the other essays reflect Panuganti's Hindu orientation towards values associated with the family life.

Essay No.131 is a curiously indirect sermon on the duties of a wife. A letter addressed to Sakshi tells the story of a woman who apparently paid heavily for the sin of neglecting her husband. She was married at the age of ten as was the custom in the Hindu society in those days (See
Chapter II). When she settled down with her husband, she spurned him although he was good-natured. After his death which was rather premature, she was very ill and was nursed by another man. She married him later. However the memories of her late husband haunted her and left her peaceless. Sakshi's own concluding comments are elusive. He tells the audience that he is requested by the correspondent to publish the letter. The letter could be taken as an indictment of a wife's neglect of her duties. But Sakshi also makes a member of the audience say that women should not feel discouraged about widow remarriage (so hotly debated in Panuganti's time) after listening to this story. The overall impression we have of the essay leaves the issue open. We cannot be sure that Panuganti does not sympathize with the first husband. At the same time he seems to present the topic dialectically.

On the other hand if we turn to the model essays, we notice our English authors frequently taking up this subject in all its angles in a tone of admonition. The authors had the tough task of convincing the recently modernized (Frenchified) young men and women that marriage was a sacred bond and teaching them about the place and duties of man and woman in a family. The relevant Spectator papers exalt the state of marriage and extol domestic happiness far above earthly desires.
Talking of courtship and marriage, Addison in essay No. 261 advises the youth thus: "Good-Nature, and Evenness of Temper, will give you an easie Companion for Life; Virtue and good Sense, an agreeable Friend; Love and Constancy, a good Wife or Husband" (II: 277). The English authors began their task first by correcting an individual and from there moved to the family circle. Addison wisely observes that "Marriage enlarges the Scene of our Happiness and Miseries" (278).

In essay No. 128 Addison considers that "Vivacity is the Gift of Women, and Gravity is that of Men". And he goes on, "When these are rightly tempered, care and cheerfulness go Hand in Hand, and the family, like a ship that is duly trimmed, wants neither sail nor Ballast" (I: 388). Steele condemns the reduction of woman to a source of gratification. In essay No. 490 he remarks:

I have very long entertained an ambition to make the word Wife the most agreeable and delightful Name in Nature.... But our unhappiness in England has been, that a few loose Men of Genius for pleasure, have turned it all to the Gratification of ungoverned Desires, in Despite of good Sense, Form and Order. (IV: 50)

He goes on to stress that marriage is a Delight which transforms the man and woman into responsible partners in life.
The papers on family life show the rise of sentimentality which dominated the taste of the eighteenth century. The English youth had a misconception of marriage. *The Spectator* came forward to instruct the age in matters of decency and decorum which married people ought to observe, especially in public places. In essay No. 300 Steele cleverly makes a woman ask, "Cannot you possibly propose a mean between being Wasps and Doves in Publick?" (II: 395).

The eighteenth-century was an age that set great store by decorum in dress and behaviour. Addison and Steele in their *Spectator* papers concentrated on the reform of their readers, and were greatly concerned with social etiquette and domestic manners. Both Addison and Steele are 'moralists', as Angus Ross points out in his introduction to the *Selections from The Tatler and The Spectator*, who pay particular attention to domestic existence. Their papers offer a criticism of what they considered the abuses, the cruelties, the barbarisms in contemporary families, in turn suggested as they thought, better behaviour, nobler aspirations, more civilized conventions than the life of former times (vide his introduction).

There are a few substantial papers set in domestic circumstances. *The Spectator* papers 181, 191, 479, 490, 533 etc., teach man how to lead life in a simple, honest
manner, according to the norms and limits set by society. These essays remind man of the duties of an individual and his contribution to the betterment of the society around him. In essay No. 479 Steele declares:

He that sincerely loves his Wife and Family, and studies to improve that Affection in himself, conceives Pleasure from the most indifferent Things; while the married man, who has not bid Adieu to the Fashions and false gallantries of the Town, is perplexed with every Thing around him. (IV: 20)

Steele goes on to describe the natural beauties and attractions of 'conjugal love' (21). Basically the authors exhort man to conquer desires, passions, anger etc., so that he may lead a life of contentment which turns a home into a happy heaven. In essay No. 191 Addison makes this point clear when he says that "The Man, who will live above his present Circumstances, is in great Danger of living in a little time much beneath them". He cites an Italian proverb to support his view "The Man who lives by Hope will die by Hunger" (II: 69).

In essay No. 181 Addison looks at the distress caused in the family when children arrange their marriages on their own without the consent of parents. As a conservative, he
gives primacy to the happy relations that ought to exist between parents and children. Of course he recognizes that it has to be mutual when he remarks that "Dependence is a perpetual Call upon Humanity..." (II: 40). In essay No.533 by Steele we have a complementary perspective: the "unnatural custom of Parents, in forcing their children to marry contrary to their Inclinations" (IV: 117). Steele focusses on the lives of those couples who are over-affectionate towards each other. This runs the danger of emotional imbalance in the family. However he does agree that a happy family is one which has loving parents and disciplined children. These points are delightfully expressed through live anecdotes in his essays 212, 216 and 263. He advises his readers to keep a sense of balance between pleasure and satisfaction in family relations. This is made clear in his essay No.304. Special mention must be made of Steele's acknowledgement of the pivotal role women play in family life. This is in sharp contrast to Panuganti who almost takes them for granted and Addison who does not attribute much worth to women either within the family or outside. Thackeray long ago noted, "Steele admires women's virtue, acknowledges their sense, and adores their purity and beauty, with an ardour and strength which should win the good will of all women to their hearty and respectful champion". In fact he seems to have said of a particular woman that "to have loved her was a liberal education". Thackeray also pointed
out, "about children, and all that relates to home, he is not less tender,..." (English Humourists of the Eighteenth Century 94).

In essay No.323 Addison advises his countrymen to spend their time in a useful, worthy manner by maintaining a time chart or a journal for the week. By so doing he feels the time would be spent in a planned, organized manner for useful purposes. Steele in this regard suggests to his readers that they do not postpone any work for tomorrow. Further one must always follow nature as well as the codes of behaviour and norms set by the society to achieve any goal. Going against nature, the author points out, "is a rebellion against heaven". We find Steele attaching as much importance to natural impulse and spontaneity as to societal norms. In this regard he is somewhat different from Addison. Every biographer and literary historian has noted the temperamental differences between Addison and Steele which are reflected in the value they extol. As Bonamy Dobree observes, "Addison is not absorbed in the way that Steele is; he has not his ready sympathy... and is far more fundamentally the moralist... Steele is ... impetuous..." (English Literature in the Early Eighteenth Century 106).

The authors together instruct their fellow men and women to lead a life of understanding and care. They attach
great value to mutual love between husband and wife, and affection between parents and children. This would prevent any calamity or sorrow from wrecking the family. The authors entrust the parents with the heavy responsibility of playing a significant role in shaping the lives of their children.

These are some of the examples showing Addison and Steele's view of man, family, marriage etc. We must here note that we do not find any parallel for these in the receiver for the reasons mentioned earlier. Although there may not be any parallelism in this case, between the receiver and the model, we must recall that Addison in particular and Panuganti share a similar conservative view as regards this subject.

Man as a Social Being

We shall now move on to the next circle in the paradigm, man and his relationship with the society. In fact the bulk of The Spectator essays falls under this category.

Owing to the number of essays on this subject, this section is further divided into four sub sections where essays are grouped according to the topics and their emphasis. We have 1) Social institutions, 2) Function of art, 3) Development of personality, 4) Social reforms.
Social Institutions | Place of Art | Development of Personality | Social Reform
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Social Institutions

In this sub section we shall discuss those essays that deal with the club, its formation and its various activities, besides other similar institutions in the society etc.

**Topic: Social Institutions**

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before going into Sakshi essays concerned with the above subject, we must remember that given the social and cultural situation in India in the nineteenth century, clubs and social organizations were comparatively very few. There was an increasing feeling of suffocation under the Imperial rule in the early decades of the twentieth century. However due to the cosmopolitan spirit already ushered in by the foreign rule, there were a few recreation clubs coming up gradually. Being erudite, Panuganti invented a club and tried many means to convince the readers about its existence and function. These devices shall be discussed in the next Chapter on techniques.

Our concern here is to see the influence of The Spectator on Sakshi essays in the choice and treatment of the subjects. In the formation of Sakshi Club one can note an indisputably direct influence of the model, not the less in the naming of it and its functioning. This is the evidence most satisfying as per the requirements of the French school of Comparative literary studies. Although we do not have any documented evidence to prove Panuganti's intention to imitate the English model, the essays, the form and approach to the themes, confirm that this Comparative study is sufficiently legitimized. Sakshi essay No.1 is about the formation of the club with the name 'Sakshi' as the translated term in Telugu for the English word 'Spectator'. The club comprised five
members, Kalacharya belonging to the Vaishnavaite community, Janghala Sastri, the reporter of the club, Vanidasa, the poet member, Borraiah Setti belonging to the merchant class, and Sakshi himself the fifth member. Panuganti has thus largely modelled his club, and constituted its members each representing a given social interest, directly in line with his predecessors in English. If we look at the model, the idea of The Spectator and the club, Hugh Walker tells us, was probably borrowed from the machinery of The Athenian Gazette which had run from 1690-96 (The English Essays and Essayists 109-110).

In The Spectator No.1 we find Addison giving an account of Mr. Spectator first. "I have acted," says Mr. Spectator, "in all the Parts of my Life as a Looker-on, which is the Character I intend to preserve in this Paper" (I:5). Almost all the critics have noted how the donning of the mask of impersonality by Mr. Spectator serves well the purpose of the periodical papers. As A.W. Ward and A.R. Waller say, "Mr Spectator is the perfect student of humanity", a "taciturn and contemplative investigator" who "has intellectual curiosity, but little sympathy" (Cambridge History of English Literature, IX: 50 and 53). On the whole Mr Spectator is a cultured and contemplative mind. He portrays himself thus: "... I live in the world, rather as a Spectator of Mankind, than as one of the Species; by which
means I have made myself a Speculative Statesman, Soldier, merchant, and Artizan without ever medling with any Practical Part in Life" (I:5). In the next essay Steele gives a description of the other members of the club. As Ward and Waller observe, Steele "had learnt much by the time he came to sketch the Spectator's club. He appears to have derived the idea from the numerous classical dialogues then fashionable, in which each interlocutor is intended to have a character of his own and represent a point of view" (50). He created five characters each representing a milieu. They are Sir Roger the Tory Squire and the country gentleman; Sir Andrew Freeport, a merchant, whose class had risen in Queen Anne's time and acquired a touch of intellectuality, thanks to the Coffee Houses; Will Honeycomb, a well-bred gentleman and a charming fop; Captain Sentry who has given himself to the social pleasures of London, besides Mr Spectator.

The credit goes to Steele for inventing Sir Roger de Coverley. He is a simple Tory and a country gentleman who has a high sense of honour. His duty is to set an example to preserve game-laws, and decorum in Church. However to Addison is due the credit of perfecting the fictional personality of Sir Roger who became a favourite. As Martin Day observes, the name of the knight "is taken from a country dance, similar to the Virginia reel, which Addison claims was invented by the great grandfather of Sir Roger" (History of
English Literature 1600-1837 95). As Day recalls, Sir Roger is "a harmlessly senile Tory' who is dressed in an old fashioned way and who is not learned though a Justice of the Peace"(95). However as C.S.Lewis has incisively remarked, even this apparently good humoured mild satire of Toryism by the Whig essayists, has a subtler merit which takes The Coverley papers beyond crude temporal political interest. The strength of the Tory party in Addison's time was the small country gentry, with its opposition to 'moneyed interest', and Addison has "all the material for savage satire here". However the author has so rendered him that "we can now think of Sir Roger for a long time without remembering his Toryism; when we do remember it, it is only a lovable whimsy" ("Addison" 145). C.S.Lewis goes on to point out, by making the wary Mr Spectator take to Sir Roger, Addison shows a way to refined political response. "The enemy far from being vilified, is being turned into a dear old man" (146). Basil Willey goes one step further and brings out the cultural value of the portrait of Sir Roger for the age. "... his function in The Spectator being to represent guileless goodness in contrast to the cynical sophistication of the contemporary wits" (The English Moralists 240). Being a humourist himself Thackeray responded warmly to the personality of Sir Roger when he exclaimed, "what would Sir Roger de Coverley be without his follies and his charming little brain-cracks?" (74). The
point we have to stress after listening to all these comments on Sir Roger is that Addison has created a multi-dimensional impression of his chief character that calls for a sophisticated artistic representation. The Coverley papers are the wine of *The Spectator* series and they become a sort of sub-text. Essay Nos. 105, 107, 108, 109, 110, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 125, 126, 130, 131, 132, 269, 329, 335, 359, 383, 517 foreground the personality of Sir Roger, especially dealing with his religious and social concerns. Addison exploits the possibilities of a rich sense of humour through Sir Roger's character.

When we turn to the way Panuganti creates his cast in *Sakshi*, we note the variation. The character Sakshi after introducing the other members of the club, presents himself as the fifth member in essay No. 1. Sakshi the man is intended as the direct parallel to Mr. Spectator. He is, like his English counterpart, a learned scholar and a keen observer of men and matters. He too travels widely but feeds all his knowledge into the other member Janghala Sastri who reports it to the audience at the club. Sastri is heard more often than Sakshi himself. There is thus a modification in the Telugu author's efforts to assign the various roles to the members. Yet another feature of difference is that Sakshi often plays the role of a peace-maker in the squabbles
之间的瓦尼达萨与萨斯提在俱乐部。在任何给定的争议性讨论中，萨克希作为调停者并促进智力的无动于衷。然而，与原版的一个显著不同是纸张的缺失，这些纸张是献给单一角色的，如科弗利。原因可能在于，对奥古斯都尔的精英主义英国作家来说，它对帕努甘蒂在那时的没有那么多的相关性。亚当生使《观察家》的国家之行的频繁，这创造了一个丰富的社会光谱来对比两种环境下的人们的举止。然而，帕努甘蒂创造了一个非常五彩斑斓的角色，一个疯子，他出现在相当少数的论文中，尽管不是在一系列。但是，他不是俱乐部的成员。在某些方面，帕努甘蒂使用他，就像亚当生和史蒂尔使用罗杰来阐述他们的关于社会、宗教和精神价值的思考。甚至当罗杰被亚当生（IV. 517）用完其作用之后，帕努甘蒂将其指定为论文《疯子的死亡意志》（VI.141）（该技术在下一部分中对疯子的使用进行了详细说明）。

以上，所有最显著的方面是转变的深度，名称‘萨克希’在印度教吠檀多体系哲学的背景下。灵魂或‘阿特曼’被看作是一个‘见证者’
(Sakshi) to the play of activity of the psyche or 'Jivatma'. It is the highest state of consciousness which enables man to withdraw even while engaged in action. Panuganti, seeped in native philosophical thinking, gives a strong Hindu orientation to the name Sakshi although it is also a happy rendering of the English 'Spectator'.

In Sakshi essays 15, 22, 37, 50, 120 entitled "Affairs of the Club" Panuganti is seen demonstrating the process of assimilation and hybridization. In these essays, we learn that the members of Sakshi club engage themselves in reading the letters they receive. On such days there is no audience. This peculiar feature can be a modification of the model in which we do not find essays relating to 'the affairs of the club'. From the point of view of a modern woman reader, the complete absence of any woman member in The Spectator club should strike as an interesting omission. As Jane Jack explains, the club is "essentially a masculine society" and that "no woman is a member is a true reflection of the position of women in English society at the beginning of the century" ("The Periodical Essayists" 215). Panuganti, equally patriarchal in his outlook, however surprisingly provides a change in the reconstitution of Sakshi club at one point. Although originally the club is formed with five male members, later in the series Borriah Satty, one of the members who was constantly ailing, passes away. Sakshi
decides to fill the vacancy and the club calls for applications. They select a woman from among the applicants. But the intriguing thing about her is that we never hear of her participation in the affairs of the club. One should take it as a reflection of the increasing social attention paid to women which nevertheless did not win spontaneous acceptance from conservative quarters.

These are some of the alterations made by Panuganti to make his work an original one. From Sakshi No.75 we learn that the club celebrated its first anniversary. It is indeed a paradox that we do not find a parallel to this type of essays in the model, concerned exclusively with the club. Panuganti's independent creative talent works out a synthesis of the original motif and his own cultural imperatives.

The inauguration of both the clubs is marked with an expression of the gratitude of the authors to their respective patrons. This is given as a preface to the texts. The preface is found in all The Spectator volumes. Similarly Panuganti pays his respects to his patron and in keeping with the Hindu tradition, prays for the welfare of his patron, in all but Volume IV. Both the clubs formulate some rules: that politics should not be allowed, individuals should not be decried, but their follies should be exposed through fictitious characters if necessary. Apart from these general
rules Sakshi club has two more rules. They are, prohibiting intoxicants and hot and unruly arguments inside the club room. There are thus variations at some level in the receiver, which is proof enough of the process of assimilation by Panuganti.

Addison and Steele acted as self-appointed public counsellors. If *The Spectator* papers 1 and 2 are related to the establishment of the club and its activities, essays 9, 30, and 72 discuss the establishment of other social clubs, their functions etc. As social institutions were part of the English society, we find the prominent figuring of this subject in *The Spectator* series. In essays 549 and 550 Addison announces the termination of the activities of The Spectator club and promises to organize a new institution with a similar project. Addison in essay No.72 gives a list of some of the clubs in his society and their functions. In essay No.87 Steele takes up his turn to mention a club.

After this brief scrutiny of the selected essays dealing with the club as a social institution and its functioning, we come to the view that there is a direct influence from the English to the Telugu work. There are surface as well as deeper parallelisms in practically all aspects. Of course we have indicated the significant modifications and variations in Panuganti as called forth by his requirements and those of his society.
### Place of Art in Society

**Topic: Place of Art and Literature in Society**

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In dealing with this topic Panuganti made room for his own improvisations. However we do find parallels at some levels, especially in the choice of certain topics for discussion. Our concern here is to examine these essays to ascertain the level of influence.

In Sakshi No.116, "The Art of Painting", Panuganti discusses the degrading quality of work produced in the name of art. The occasion is a visit to a school of Painting. Panuganti attacks sculptors too for vulgarizing the female form. He points out that in India arts have been traditionally founded on spiritual values. He wants painters and sculptors to bear this in mind while creating (V: 667-669). Addison's essay No.83 also talks about the art of painting. The occasion is a visit to a gallery in a dream
as in Panuganti's essay. However Addison sharply polarizes older classics by master painters and the contemptible contemporary productions. He uses allegory to highlight the utter worthlessness of the latter by naming them as Vanity, Stupidity, Fantasque, Avarice, Envy etc. (I: 260). The essay seems to imply that the art of painting had fallen on evil days in his time. Addison's emphasis on the moral and religious value of painting is shared by Panuganti in the essay discussed above. If we turn to Steele's essay No.228, the preoccupation is somewhat different. He opens the essay saying, "I have very often lamented and hinted my sorrow in several Speculations, that the Art of Painting is made so little Use of to the Improvement of our Manners" (II: 225-226). He is aware that there are paintings such as that of Venus, sleeping Cupids, Bacchanal, languishing Nymphs, Satyrs, Sphinxes etc., and there are also pictures of the apostles and the Saviour. He argues that the value of any painting depends on how we respond to it. Steele's point of view is that of a pious man who regards art as inevitably connected with morality.

While speaking about sculpture and architecture, we find Panuganti describing the beauty and architectural brilliance of the Taj Mahal (in Sakshi 135). Panuganti observes that this wonderful monument evokes, by its very symbolic quality, the essence of the four arts, poetry,
painting, music and sculpture. This topic does not have any parallel in the model essays.

Talking about music, we find Panuganti hailing music as the supreme fine art in essay No.137. In this essay he contends that music preceded even the Vedas and Poetry serves only as a support to music. Being a devout Hindu he regards the music from the flute of Lord Krishna as celestial and hopes that everyone would raise the art of music to the divine level. He ridicules the tendency to call everything a fine art - including murder. He firmly says that of all arts, music alone deserves to be given the title of fine art (VI: 797). Here we do not find the influence of the model at any level.

The fact demonstrates that Sakshi essays also discuss subjects that were of deep personal interest to the author even if they were in no way connected with the model essays. For eg., there are some Spectator papers on the art of dancing. In English culture, dance is thought of as symbolic of grace and harmony, especially in public places. However the authors would like to check any abuse of this art, pleading for a proper attitude to it in society. Essay No.67 (by Budgell) regards dancing "as belongs to the Behaviour and an handsome Carriage of the Body" and as "extremely useful if not absolutely necessary" (I: 207). However
Steele's two essays, Nos. 334 and 466, reveal what positive value he set by the art of dancing as a social custom. No.334 equates dance with the pleasure we derive "in being agreeable to each other in ordinary life" (III: 43). Through a letter, Steele takes exceptions to the reduction of the art to "an amusing Trifle" and suggests that "It is... high time that some one should come in to its Assistance and relieve it from the many gross and growing Errors that have crept into it, and over-cast its real Beauties..." (44). Hence the writer says he has attempted a small treatise on the History of Dancing going back to its classical origin. We might note how Steele always has an ethically oriented approach to any social subject. He hopes to initiate the middle class men and women into the nature and value of the fine art of dance. In No.466 Steele declares that "I cannot help being so passionate an Admirer ... of good Dancing" (III: 439). This art in its imitation of nature is of the highest excellence. He attacks the English dancers for their unintelligible, distorted motions which he calls "writhing" (Ibid), producing displeasure in the audience. He chides one Mr Prince for giving to "Clowns and Lubbards clumsy Graces" (440). Such performance, he points out, no wonder "have pleas'd the Taste of such as have not Reflection enough to know their Excellence...." (Ibid). He suggests that his female audience use their leisure in learning the art of dancing in a proper
way. For in his view, it will contribute immensely to the attainment of grace which to him is the hallmark of femininity. In fact a parent in a letter thanks Steele for 'converting' him to admire dancing and proudly announces that his daughter has learnt it to perfection and become "the most graceful Person of her Sex" (441). We do not find a parallel for this topic in the receiver, obviously due to the cultural difference. In Panuganti's time dance was learned and performed only by 'dasis' or the women belonging to the prostitute class. It spread among the middle and upper classes only in the last sixty years or so.

Panuganti's discussion of the nature and value of art brings out certain significant features of his cultural heritage. His view of art is fundamentally spiritual, and this is typical of the Hindu aesthetic sensibility. The Hindu tradition of dance, music, painting, poetry, and architecture, temple architecture in particular, is unmistakably marked by a spirit of offering to the Divine. All the play of life in every art is ultimately a gesture of devotion to god. Hence Panuganti's approach to art has no dominant social dimension or purpose and this is a sharp contrast to the spirit in which his model authors view the fine arts. We can boldly say that in the majority of the Telugu essays on this subject, there is neither surface parallelism nor deeper parallelism.
In *Sakshi* No. 2 Panuganti picks up a topic that is very much a native one. There was a long debate over the relative importance of spoken and written language, with specific reference to the Telugu language in South India. For the learner to pick up a language like Telugu where there are no 'Guides to Composition' available as in the case of English, Janghala Sastri contends that students should be exposed to classical texts, because in them the Telugu language finds its best expression (I: 10). When one reads *Sakshi* papers, one has to use a Telugu dictionary to comprehend its chaste usage, not to speak of responding to the humour in it. The author is seen recommending classical language at all levels of learning for acquiring taste. We might recall in this context that 'Taste' was a mark of civilization in the Augustan age as well.

In this essay as well as in No. 69 "Mother Tongue" he regards learning through the mother tongue as the best way, but also encourages people to learn as many other languages as possible to acquire knowledge. However, he is firm that unless one learns and masters his mother tongue, one cannot appreciate or master other languages. Addison's essay No. 135 may be seen as containing a parallel to this idea. Addison praises the English language for it "gives us an opportunity of delivering our thoughts in few sounds" (I: 407). He regards the phonology and morphology of the language as
showing the genius and natural temper of the English (409). He requests his people to learn and master the mother tongue first when the general fashion was to use French.

In Sakshi No.3, "The Nature of the Critic", Panuganti's tone becomes harsh while dealing with false criticism. In line with Addison's thoughts Panuganti strongly holds that criticism should always be tempered with reason and good will. The essay presents a hot debate between Vanidasa and Janghala Sastrī, the former speaking as a poet and the latter professing to be a critic. Sakshi himself intervenes and advises them to develop a mutual respect for each other's profession. Further he holds that the critic should have imaginative sympathy with the writer and not concentrate only on the negative aspects of a work. Panuganti apparently puts creation above criticism (I: 12-14). He recommends these precepts to all critics in general, and not to the native ones alone.

Panuganti seems to use this opportunity to warn prospective critics of Sakshi who could be irresponsible and ill-equipped. Indirectly he sets up the task of his papers i.e. to set high standards for criticism. If we look for some kind of parallel, we might find it in Addison's essay No.249. The apparent subject of the essay is Laughter, which is distinguished from "Talent of Ridicule". Addison censures the tendency among clever people to abuse wit and humour to
undo others. He hits at irresponsible criticism when he says,

As there are many eminent critics who never write a good line, there are many admirable buffoons that animadvert upon every single defect in another, without ever discovering the least beauty of their own. By this means these unlucky little wits often gain reputation in the esteem of vulgar minds and raise themselves above persons of much more laudable characters. (III: 238)

We find Addison and Steele advising their readers to learn the classical texts and acquire taste. A.R. Humphreys well observes, "...Augustan literature could gain in confidence by a family resemblance to the classics". Devotion to the classics...

... encouraged a vigorous grasp of social themes, a concern... for discipline and verbal skill, and a range of literary kinds... into which the order-seeking Augustan mind liked to fit. They provided too the perspective of a successful and honoured tradition. ("The Literary Scene" 50)

This thought is carried over to Sakshi too. Addison, Steele and Panuganti thus echo the same thought that the classics must be taught in schools.
The social institution of patronage was a key factor in the promotion of letters during the eighteenth-century in England. The writer was in some sense wholly dependent on the patron. We learn that Addison and Steele belong to this order of writers. [Later in the eighteenth-century with the development of what might be called 'the reading public' the authors could assert themselves as may be seen in Johnson's famous "Letter to Lord Chesterfield"]. In India this institution is quite an old tradition. However we notice that now and then Panuganti articulates his ambivalent feelings towards his patron. In essay No.55 "Travails of Poets" through Vanidasa the poet member of the club, Panuganti deplores the lack of patronage. But as mentioned earlier, while discussing any topic he always gives both sides of it, perhaps to avoid any open dispute, or controversy which may jeopardize the goodwill of his patron (II: 312-313). In this essay he also mentions that in the ancient Indian political set-up the kings and princes were generous and kind-hearted toward their proteges. The dubious nature of some of the observations made by the author in Sakshi essays gives the reader the impression that Panuganti was not quite free and happy. On the subject of patronage, 'influence' which is of course present at the surface level, is transformed into a different impulse in a different milieu and medium. The fluctuating fortunes of Panuganti as a writer are a contrast to the position of
Addison and Steele in Augustan society. Hence there is no direct parallel to the topic of patronage of writers in the English essays.

A prominent topic in both The Spectator and Sakshi is drama and theatre. In Sakshi No.12 Panuganti examines the topic of staging a play. He implies in his critique of the play Sarangadara that a play has to follow the rules of the stage, maintaining the unity of time, place and action. However we must remember that Indian plays, especially during those days did not follow a strict time-schedule. The quality of the play relies on the artist's talents, which should serve society. Panuganti shares Addison's concern for the execution of a play, that it must tell a good story, with proper characters, impressions, emotions, and a theme which is very important in shaping or refining the audience.

If we move on to Sakshi No.13, we find direct reflections of the model papers. Panuganti picks up a topic which is going to recur in many of the essays i.e. tragedy and the principle of decorum or propriety. Here the influence of Addison is very strong. Addison cites Aristotle's theory of tragedy in his papers to reinforce his opinions. Similarly Panuganti cites in essay No.13 (82-83) phrases and concepts from Aristotle's theory, taken from The Spectator essays verbatim (1.39:116 and 40:120). He
expresses the opinion that life is a cycle of happiness and sorrow. It would therefore not be just if tragedies are not given their proper place in society. Man should take happiness and sorrow in the same spirit, hoping for peace in a life after death. A philosophical attitude may be seen to surface in these essays.

Both the English and the Telugu writers were of the opinion that a tragedy should end on a serious note, although tragedy is not a dominant Indian dramatic form. In Sakshi No.44, "Tragedies", Panuganti once again talks of maintaining the solemnity of tone that befits the ending of a tragedy. This essay can be taken as an example of the style of influence envisaged by the French school and also partly by the American school. The innovation in Panuganti's treatment lies in the way in which he projects his thoughts on the tragic ending in the form of a letter examining the desirability of tragic ending to a play. Panuganti in line with Addison's thoughts which we shall presently see, observes that the death of a hero or a heroine in a tragedy marks a heroic end. It is a result of the battle between the body and the soul, a battle in which the soul should always win, symbolizing the triumph of eternity over time (I: 242). This is the objective of life to which everyone should aspire. The letter however interprets death in a light entirely different from the way Western commentators on
tragedy have done. Panuganti, in fact, directly mentions how for the English to die is "To give up the ghost" (242). whereas for the Indians and Hindus in particular, death is no terror. In this discussion we may note that there is surface as well as deeper parallelism.

Essay No. 33 shows that Panuganti was against versifying any piece of dialogue, especially when it did not suit the genre. A dialogue and discussion ought to be in a dramatic mode. If it is presented in a poetic form the audience may not be able to realize the writer's intention easily. The immediate context is the poet Vanidasa presenting his autobiography in verse form.

Sakshi numbers 13, 18 and 19 may be treated as examples of the direct level of influence. Of course Panuganti takes the native plays like Sarangadara as examples, in dealing with his society and its literature in No.13. We may therefore say that imitation is definitely direct. The subject of discussion in Nos.18 and 19 concerns music and verse form that suit tragedy. Like Addison, Panuganti criticises the use of music in plays. In Sakshi No.18 Panuganti directly quotes Addison: "It is laid down as an established rule which is received as such to this day that nothing is capable of being well set to music that is not nonsense" (I: 108). In Sakshi No.19 Panuganti echoes
Addison's thoughts that iambic verse best suits a tragedy. Here again we see Addison being directly quoted.

Aristotle observes that the iambic verse in the Greek tongue was the most proper for tragedy;... We may make the same observation of our English Blank verse which often enters into our common discourse though we do not attend to it and is such a medium between rhyme and prose that it seems wonderfully adapted to tragedy. (I: 116)

The bodily incorporation of Addison's words in English in the Telugu essay, no doubt, affirms Panuganti's awareness of the prestige of the model. However there is a much more organic justification for Panuganti drawing support from Addison. Panuganti, we recall, was an equally fertile dramatist as he was an essayist (See Chapter II: 47). He had written plays social as well as 'Puranic' (i.e. based on legends). As a sensitive linguist and a practising dramatist Panuganti has an absorbing interest in finding a viable and proper medium and metre for varying types of drama. In this essay he points out that what suits Telugu drama is a medium between prose and rhyme, something nearer the English Blank verse. It can be naturally spoken and at the same time can achieve a musical effect. Panuganti finds Addison's view on the topic close to his own stand as a critic. Here the influence is indisputably direct as well borne out by the essay.
When Panuganti takes up the subject of theatre, his context is very different from that of the English essayists who were concerned about the want of decency. We may say that as far as the topic of the stage is concerned there is only surface parallelism. For Panuganti's concern is less social and more technical. When one looks at the history of English literature, one observes that during the Puritan Age, the theatres were closed for fear that the stage manners would have an unwholesome influence upon the minds of the people. During the Restoration the theatres were revived. The sudden liberty probably led to an excess of entertainment which left the stage ill-mannered and indisciplined. Drama promoted gross immorality among the elite. These follies were taken up with utmost seriousness by the English writers, especially by Steele and Addison who fought for a balanced, moderate form of entertainment.

In this, the method of Addison and Steele was different from the castigation of all pleasure in the notorious Puritan attack on the stage by Jeremy Collier in his "Short View of the Immorality and Profaneness of the English Stage". Even though Collier was just, as Courthope finely puts it, "His severity, uncompromising as that of the Puritans, inspired Vice with terror, but could not plead with persuasion on behalf of Virtue..." (Addison 98). This is exactly the reverse of what The Spectator papers accomplished.
In his papers on drama, opera and aesthetics, Addison had a definite plan and purpose: it is to teach his fellow men to lead a moderate life, and develop an intellectual refinement. From his papers on drama, we learn that Addison's dream was to make the theatre a noble entertainment, ridding it of 'lewdness' or 'ill-manners' of any sort. In this regard he has made many strictures on contemporary drama. In No.42 he criticises the choice of costumes and decorations on the stage. "The Taylor and the Painter often contribute to the Success of a Tragedy more than the Poet" (I: 128).

Addison felt that the English stage was very unreal and unreasonable, lacking in common sense. He was strongly against a witty ending of a tragedy, especially against allowing "Gayety at the End of serious entertainments" (II.338:55). He regards tragedy as "the noblest production of human nature" because" it is capable of giving the Mind one of the most delightful and most improving Entertainments" (I.39:116). However he views Tragi-comedy as one of the most "monstrous Inventions... a motly Piece of Mirth and Sorrow..." (I.40:121). His stand as a critic to some extent reflects his Neo-classical leanings. However as J.W.A Atkins remarks, there is already a shift of emphasis in Addison's time from a mere adherence to rules to cultivation of literary sensitivity as part of culture. "Neither rules nor
were 'mechanical instruments' but that 'good taste' which La Bruyère had defined as merely 'good sense' in its critical function, this was to be his tenet of literary excellence...

(English Literary Criticism: 17th and 18th Centuries 157).

While Addison was concerned about propriety on the stage, Steele was more concerned with the discipline of the players and the lack of taste among the audience. Because of the rudeness of the behaviour of the spectators some people even refrained from going to theatres which offered cheap entertainment. Steele hoped to improve the quality of the productions as well as refine the manners of the audience.

Addison's papers Nos. 5, 13, 18, 29, 31 offer a just critique of the then popular Italian operas. In No. 5 he observes that "the only Design (of an opera) is to gratifie the Senses, and keep up an Indolent Attention in the Audience. Common Sense however requires, that there should be nothing in the Scenes and Machines which may appear Childish and Absurd" (1: 17). He strictly rules out the use of birds or animals on the stage, for it distorts and disturbs the sequence of a play. Further he views it as frivolous. In essay No. 13 Addison suggests that the English plays should follow the French for their 'glorious actions', rather than the Italian as they offer absurd and cheap entertainment.
(I:43). In No. 29 he suggests that the English stage would do well to use the music alone from Italian operas. In essay No.18 he criticises the excessive use of Italian language on the English stage, because he fears it will not reach the audience. As Atkins points out, Addison's criticism of the Italian opera must be understood in the overall context of his "pillorying" the glaring defects in contemporary productions. He strives to help his reader to develop discrimination so that they may not fall prey to a "mixture of absurdities", "melodramatic artifices", "inartistic thrills and crude appeals" (157).

The stage reflects the manners and the sentiments of the society at any time. Restoration theatre did exactly the same. Addison's criticism of stage manners was well received even by the fashionable section of this society. This shows that a reform was already in sight for the authors. Addison feels that artistic skill is very essential in inventing artifices such as thunder or lightning to strike terror, the use of a bell to arouse tension and seriousness in the audience, and the sound of a clock denoting the appearance of ghosts etc.

Steele's comments on the stage were the products of first-hand experiences and were original as he was a man of the theatre and an actor too. From essays 235, 270 and 290
we learn that Addison and Steele were concerned with improving the intellectual level of their audience. In essay No.235 Addison attacks the want of refinement in the audience, since they applauded the noise made by a trunk-maker and ignored the quality of the actual play (II:199). Steele in essay No.270 observes that a good piece of action and noble thoughts on the stage will have tremendous influence and impact upon the audience. Steele's essay No.290 deserves to be mentioned in particular. It offers his response to the play *The Distressed Mother* by Ambrose Phillips. Steele appreciates the fact that instead of presenting "Female Distress on the Stage" as arising from weakness it presents the misfortunes of the person (II:365-366). Steele's regard for a woman's person comes out strongly here. He commends the play for showing how "Misfortunes arise rather from unguarded Virtue than Propensity to Vice" (367).

We shall go on to see how Addison and Steele treat the topic of 'Wit', a favourite eighteenth century concept. Steele glances at the impact of Wit in the theatre in essay No.65. In fact he thinks that "The Seat of Wit, when one speaks as a Man of the Town and the World, is the Play-house" (I:200). He therefore proceeds to say, "The Application of Wit in the Theatre has as strong an Effect upon the Manners of our Gentlemen, as the Taste of it has upon the writings of our Authors" (200-201).
The *Spectator* Nos. 62 and 63 show that Addison firmly places Truth as the basis of Wit. In essay No. 62 Addison accepts Locke’s distinction of Wit and judgement. In this essay Addison classifies Wit into true, false and mixed categories, according to its nature. He says,

true Wit consists in the Resemblance of Ideas, and false Wit in the Resemblance of words...; there is another kind of Wit which consists partly in the Resemblance of Ideas, and partly in the Resemblance of words; which for Distinction Sake I shall call mixt Wit. (I:190)

Addison uses these distinctions to recommend a truthful and sincere way of representing emotions and thoughts in poetry. For he prefers that to an artificial manner of writing. As Ward and Waller point out, "Addison gave up a whole week’s issues to the criticism of conceits and mere verbal dexterity, condemning acrostics, lipograms, rebuses, anagrams, chronograms, bouts rimés, puns and paragrams" (58). This aversion to artificiality takes us to Addison’s famous papers on the well known ballads "Chevy Chase". In fact Albert Friedman regards it as a paradox that "the ballad revival in the first half of the eighteenth century was actually sponsored by neoclassicism" ("The Ballad Revival" 87).
Addison's papers 70 and 74 are devoted to the English songs, "Chevy Chase". Through his papers on the appreciation of these old ballads, he probably wanted to guide his readers to a simple way of writing. He advised them to refrain from what he called the 'Gothic' way of writing. His warm response to "Chevy Chase" is meant to tell his readers that when the writing is simple and direct there is no room for the play of false wit. Any student of English Literature will recall that Sidney in his Defence of Poetry had similarly praised the ballads.

Addison's defence of the simplicity of the ballads has invited contrary responses from English literary historians. Ward and Waller hold that Addison "endeavoured to explain the universal charm of such artless compositions as Chevy Chase and The Children in the Wood" to prove his contention that 'precepts of morality' underlie every work of inspiration" (59). Bonamy Dobree, on the other hand, thinks that Addison's praise of the ballads illustrates his occasional attempt to escape 'the classical foot-rule' and develop 'taste' as "a sound, workable basis for aesthetic principles" (English Literature 112). Yet another controversy surrounds the question whether Addison was moving toward a romantic sensibility although trained in Neoclassicism. F.W. Bateson, for eg., contends that Addison's response to the ballads is "a milestone in the history of
literary taste" (124). Together with his response to 'The Two children in the Wood' (in Essay No.85) Addison, in Bateson’s view, looks forward to Percy’s Reliques of Ancient English Poetry (1765) and even "The Ancient Mariner" and "La Bella Dame sans Merci" (125). C.S.Lewis however does not agree that Addison’s defence of the ballads makes him a pre-romantic. He places it in the context of Addison’s discussion of False wit and comments that common songs or ballads are the delight of the common people and hence the contrast with Gothic architecture ("Addison" 151). All this controversy only goes to prove how these Spectator papers aimed at giving a literary education to the middle class reader.

Next we move on to the much discussed papers by Addison, his eighteen essays on Milton’s Paradise Lost which appeared on Saturdays, and the eleven papers on the "Pleasures of the Imagination", which were probably the first of its kind in this form of writing. These essays constitute an attempt to educate the readers in the fundamentals of criticism, relating to poetry and aesthetics and may be rated as one of Addison’s best critical contributions to this journal. F.W.Bateson rightly describes the contrast between Addison’s papers on "Chevy Chase" and his eighteen papers on Paradise Lost as "The forward-looking and the backward-looking mode of criticism" (124). If Addison’s welcoming of
the ballads looks forward to the rise of the romantic spirit later in the age, his comments on Milton proceed after a consummate assimilation of the whole of Western literary critical tradition on the epic from Aristotle to Horace and Bossu to Dryden. The first four papers on Milton are devoted to the fable, the characters, the sentiment and the language of the epic (II. 267, 273, 279, 285). The rest of the papers are devoted to the twelve books of *Paradise Lost*, one paper to each book (II & III. 303, 309, 315, 321 & 327, 333, 339, 345, 351, 357, 363, 369). Addison made Milton thus easily accessible to all. As Dobree says, these essays are "admirable popularization of the Virgilian ideas current about the epic and of Milton himself" (115). It was his task to improve the unformed taste of his audience, and help them appreciate Milton. Although Dobree is a scholarly historian he is rather unsympathetic to Addison as a critic of *Paradise Lost*. For he considers Addison's papers as "an education in primitive criticism as well as in Milton" (115) and fit for school children. On the other hand Ward and Waller stress the point that it was a much needed emotional and critical education for the middle class (59). Again Dobree contends the view that Addison revived awareness of Milton's greatness in these papers (115). However as Ward and Waller observe, the Milton papers were not only enthusiastically received but also "exercised an influence throughout the eighteenth-century and only became obsolete
when Sainte - Beuve had taught Europe that the critic should be less of a judge than a reconstructor..." (61). As for the response to these papers, in essay No.540 we learn through a letter that his readers were interested to know more about the classics. The credit goes to Addison for bringing out the greatness of Milton in a graceful light, reaching a wide reading public.

In essay No.267 Addison examines the plot of this epic in accordance with Aristotle's principles. He points out how the poem meets the three classical demands on Action: "It should be one Action, ... entire Action; ... a great Action" (II:295). "The action is single, namely, the fall of man; and complete as it is 'contrived in hell, executed upon earth and punished by heaven'" (Atkins 160). In essay No.273 while discussing the actors, he observes that the characterization has all the variety that is possible given this story.

The whole Species of Mankind was in two persons at the Time to which the Subject of his poem is confined. We see, However, four distinct characters in these two persons. We see Man and Woman in the highest Innocence and Perfection, and in the most abject State of Guilt and Infirmity. (II:313)
Addison regards Milton's work as greater than Homer's and Virgil's for in Milton the action revolves around mankind, around humanity as a whole. Essay No. 279 discusses the sentiments and language of Paradise Lost. Here again Milton is compared to Homer and Virgil. Milton's work is rated the best among the epics, as in this poem the thoughts and behaviour of the persons are 'sublime' and noble in nature.

Addison thus tried to highlight the hidden beauties of this great English work. As Atkins points out, Addison has not only made use of an available critical tradition, but used his own impressions and attempted psychological explanations. In short, he continues Dryden's method of "judgement by 'taste'" and successfully brings alive the features of Paradise Lost to his readers (160).

Above all from these papers we learn that Addison expected his people to have faith and be grateful to God. It was his desire to inculcate in his readers a sense of discrimination between the good and the bad that made him choose Paradise Lost and not any other epic. A reformatory zeal surfaces throughout the series of essays although the discussion is manifestly literary. "The Spectator was furthering a religious revival under the auspices of culture..." (Ward and Waller 60-61).
When we look for a parallel for this subject in the receiver essays, we practically draw a blank. We must remember that the cultural heritage of India reached its widest through the Upanyasa tradition. Through this form, since ancient times epics and stories were expounded. However, we do not find an elaborate series of essays on any Indian epic in the receiver, probably because the Indian audience were already acquainted with the literary and spiritual aspects of the great classics like the *Ramayana* and *Mahabharata*. Panuganti turned instead to pressing social and political topics.

One of Addison's best papers, we noted, is his series on the "Pleasures of the Imagination". Originally it was written as a single essay which was not printed until 1864. It was later revised and expanded to appear continuously in *The Spectator* from Nos. 411 to 421, with the title "On the Pleasures of the Imagination". In this it is said that Addison followed Longinus on the 'sublime' and Locke on the 'new psychology' in as much as he invited his readers to consider the impact of poetry on their 'feelings' and their 'literary sensitiveness' and not to follow the rules of the past strictly. In other words one must try to understand the emotions, feelings and the reaction evoked in the poet rather than concentrate on objects as objects. As Angus Ross explains, Addison's essays on "The Pleasures of the
Imagination" start from a Lockean concept of taste, a product of the natural constitution of the mind together with its individual total of experiences (Vide his Introduction to Selections from The Tatler and The Spectator). Addison however, was not an original / technical philosopher. His strength is that "he holds an eclectic body of ideas in balance..." (Ibid). Dobree points out that Addison draws not only from Locke but also Hobbes (although not mentioned) and above all Shaftesbury. For once Dobree is positive in his praise of Addison when he singles out these papers as a step forward in critical presentation and even avers that wherever Addison "deserts his philosophic scaffolding" his notions become "progressive and illuminating" (116). Ward and Waller point out that besides expounding the recent discoveries of Descartes, Locke and Berkeley, Addison "draws on his own travels and experiences..." (61).

From this set of papers we learn that one of Addison's achievements was to acquaint a large uneducated audience with a series of reasonably serious lessons on 'aesthetics' based on considerable reading and personal experience. To quote Atkins, "the real value of Addison's exposition lay after all in the new direction he gave to critical inquiries, in his efforts to render intelligible the current critical terminology..." (165). In this series Addison gradually comes out of the older order of aesthetics based on the
rules, and regards the work upon 'taste'. Dobree praises him for "breaking away from orthodoxy" (118), moving from imitation to imagination (117).

Addison's essay No.409 can be taken as a preliminary one to this series in which he breaks away in the real sense, basing himself squarely upon taste, knowledge and personality.

I must confess that I could wish there were Authors of this Kind, who beside the Mechanical Rules which a Man of very little Taste may discourse upon, would enter into the very Spirit and Soul of fine writing, and shew us the several Sources of that Pleasure which rises in the Mind upon the Perusal of a noble Work. (III:272)

He suggests three ways to test one's taste. They are:
1) to see if the generally approved classics afford delight;
2) to see if one can feel and distinguish the individual quality of different authors; and 3) to see if disparate statements of the same thought by a great author and an ordinary writer produce different effects. From these observations it is clear that to Addison psychological response is more important than realistic description. Addison also believed that Taste depended on training which
included reading the best authors, conversation with men of
polite-manners, development of one's own imagination etc. To
conclude, we may say that Addison's value in his papers on
aesthetics lies in two directions. One, he brings to focus
the psychological dimension of imaginative experience.
Second, he uses the periodical papers to acquaint the average
intelligent reader with the latest philosophical ideas on the
subject and does it in an easy urbane way. Thus he performed
a sterling service by raising the level of the audience.

As the concern of this thesis is to look out for
parallels and influence, I must state here that Sakshi essays
do not have any direct parallel to these papers on
aesthetics. However if we turn to Sakshi No.56 on 'Krishna
Lila' we find Panuganti talking of the Indian views on
creation, (treated more in terms of spirituality than
aesthetics) the pleasure principle, the psychological aspects
of aesthetics etc. We do not however have a series of essays
in the receiver on the subject. Indeed this seems to be a
surprising omission when we recall that there was a highly
developed school of ancient/classical Sanskrit aesthetics and
Panuganti being a man of erudition, was well informed on the
subject. However his views on topics like 'Rasa' (or art
emotion) are revealed through some characters in his plays,
and do not find any mention in the essays.
Development of Personality

The next sub-section we move on to is constituted by the essays grouped under the category 'development of personality'. We have here a discussion on topics such as those related to the improvement of the mind, culture, education of women etc.

**Topic : Development of Personality**

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Essay No. 7 is ironically titled "Western culture and its greatness" but here Panuganti castigates the youth of his time for neglecting the Indian tradition with its rich culture and values. He holds that Western culture is not as deep-rooted as the Indian culture. He feels sorry for the young people who have discarded their native tradition and are aping an alien culture. For they neither fit into the English culture nor feel at home in their own culture (1: 37-38). One must remember that during Panuganti's time aping of the English was most inevitable as the country was under British rule. Its impact was quite marked on the younger generation. There was a gradual change in its manners and habits. Panuganti notes that the young have begun to smoke and indulge in habits which appear to the orthodox elders as bad. He defends Indian customs, values and practices highlighting their significance to his audience. We may
here find a clear parallel with Addison, who voices his concern over his contemporaries and their aping of the French in fashion and manners. Panuganti even occasionally gives a political touch to this subject, asking the youngsters to make their time useful by joining the national movement to fight for a noble cause.

In essay No.51 "The Greatness of the Mind" Panuganti discusses the usefulness of practising yoga. Yoga eases the mind and gives tranquillity to the person who practises it regularly. Further yoga keeps the mind in balance, and augments its powers. Here Panuganti as a Hindu, examines also the occult dimensions of Yoga Sastra (the discipline of Yoga) and in particular the superhuman powers attained through Raja yoga. (II:286). Education of the mind is also discussed in essay No.53. In this essay Panuganti criticizes those who take good care of the body but neglect the mind. He uses the Sanskrit terms 'atma balam' meaning spiritual strength, and 'deha balam' meaning physical strength, and reiterates the ancient Indian ideal of putting the latter at the service of the former. He even suggests that instead of engaging oneself in body-building, one could use one's physical prowess for worthy purposes like serving in the army (II:298). He moves easily between the occult and the physical. Panuganti's choice of topic and its treatment are typically Indian and not an echo of anything in the English
essays. For Addison and Steele in their journal admonish their readers to improve their minds by improving their habits by reading good books and by conversing with great men. Their concern was almost exclusively an education of the mind.

Most of Steele's papers are devoted to the fair sex. He had a soft corner and special concern for them. His admonitions were aimed at the education of the fair-sex, refining their habits and improving their manners, making them turn toward the enlightened path. In fact as Ward and Waller point out, Steele "was one of the first to champion women of the lower class. From the Middle Ages to the seventeenth century, female characters were butts of ridicule and the language was certainly sexist. Steele on the other hand, does not hesitate to castigate "harlotry" and "the white slave traffic" (56).

We do find some Sakshi essays devoted to women and their social roles. The topic could be the same as in the English essays, but the situation demanded of Panuganti a change in tone and turn of argument. In Sakshi No.4 which is on "women's liberation" we have a woman speaker protesting against patriarchy (1:16-17). The author is however critical of the so-called radicals, who in the name of liberation, make their lives and of those around them
miserable. He finds that there is no correlation between what they preach and what obtains in life. He feels sorry for them. As a conservative, he could not probably approve of radicals and their organizations. He criticizes such social gatherings and mocks at the discussions as frivolous (I:20-21). This essay was published in 1913 and it is quite surprising to note that there were such radical organizations even then. However the rationalist in him saw that a woman would face dangers to her life and modesty outside her home. This is purely a male-oriented view with which today many women may not agree.

Two of _Sakshi_ essays are called "Discourses on the women of Upper Classes". In _Sakshi_ essay No.62 Panuganti presents a woman whose aspirations for being a social worker are not encouraged by her husband. Hence she longs for freedom. In No.63 we find a woman advising her husband to give up business and join the band of volunteers for the national movement. Both the women belong to the princely families. Apparently Panuganti seems to present them as more enlightened than their husbands.

We do learn that some women from the aristocratic circles began to imitate the British and gradually there was a change in their way of dressing and their manners. This was gradually spreading among the middle class who were
striving to keep pace with the higher class. This change in fashion, dress, social attitudes etc, is attacked by Panuganti in essay No.46 "Upanyasa on Women". He is of the view that these changes are detrimental to decency and health and also of womanhood. He is best persuaded that the wanton abandonment of old ways of dressing and the cultivation of new ones, especially in cosmetics, are not really for the good of the women (II:252-253). He shares with the English essayists' view that fashion is harmful to the individual as well to society.

In essay 65 "District Conference of Women" Panuganti cleverly uses the dream technique to articulate his views on the need for family planning and birth-control. This essay came out in 1921 and it is amazing how the author anticipates such social welfare programmes. There is a conference of women in which a woman speaker highlights the travails of fellow women who have not even the basic necessities in life and are nevertheless trailed by a battalion of children (III:361-362). Another woman, orthodox in her views, opposes birth-control and reiterates a woman's duties at home (365). The author is far ahead of his times in dealing with this topic. In essay No.102 we have a "Ladies club" where there is a curious debate about a machine that can read men's minds (IV:583). While a radical woman upholds the virtues of such a machine, a die-hard conservative woman focusses on
termagants who have reduced their husbands to imbeciles (587). The essay leaves the issue open.

In *Sakshi* No.142 the topic is "Mahapativrata", the glories of a chaste woman. It is an Indian idea of a woman projected through a man's point of view, especially an ascetic from the Himalayas. Here the woman happens to be the queen of the Ruler of Pitapur princely state whom Panuganti served. The conception of woman as endowed with 'bhakti rather than gnana' (devotion rather than knowledge), fidelity and simple piety rather than curiosity, is an orthodox one (VI:822). Panuganti's thoughts echo Addison and Steele's when he regards virtue and chastity as supremely important for a woman. The similarity in thought here could be because Panuganti shares with Addison and Steele a predominantly conservative sense of values.

As an example of the direct level of influence on women's engagements in the outer world, we can bring in Addison's essay No.57 in which he observes that there are certain duties in life that best suit a man and a woman: "...Men and women ought to busie themselves in their proper Spheres, on such Matters only as are suitable to their respective Sex" (I:173). He urbanely makes fun of women for "growing pale and trembling with party-rage" (174). Addison holds that "women were formed to temper Mankind, and soothe
them into Tenderness and Compassion; not to set an edge upon
their Minds, and blow up in them those Passions which are too
apt to rise of their own Accord" (Ibid). [To a student of
English literature, Addison may seem to be anticipating the
poet W.B.Yeats's views on a woman's engagement in politics.
He felt that it tended to vitiate her instinct].

If we look into those essays that focus on the hazards
of fashion among women and men in The Spectator series, we
have Addison's essay No.98 on ladies' head-dress, his essay
No.127 on hoops in ladies' petticoats, Steele's essay No.145
containing letters on the length of men's coats, the size of
ladies' head-dress and on the length of ladies' petticoats.
Addison and Steele take upon themselves the task of refining
the habits of dressing among the contemporary women. They
were alarmed by the increase and decrease of the sizes of the
petticoats and head-dresses as the fashion dictated. Witness
the very opening of Addison's essay No.98: "There is not so
variable a thing in Nature as a Lady's Head-dress; Within my
own Memory, I have known it rise and fall above thirty
Degrees" (I:303). In essay No.127 the author introduces an
anonymous letter, apparently concerned about the absence of
Mr. Spectator from the city which has relaxed the female
dressing habits: "Since your withdrawing from this place, the
fair-sex are run into great Extravagancies. Their
Petticoats, which began to heave and swell, before you left
us, are now blown up into a most enormous concave..." (386). Steele's tone in essay No.145 is certainly kinder and fairer to women. Through a letter from one of his female readers, Steele, for a change, admonishes the men for their extravagant fashions. The woman points out that while the female readers have mended their ways, the men have their skirts form "as large a circumference as our petticoats; as these are set out with Whalebone, so are those with wire, to increase and sustain the Bunch of Fold that hangs down on each side;..." (439).

To a twentieth-century reader this concern of our authors with things which are either trivial or matters of personal taste might appear prudish and even Puritanical. However such a reader should recall that the concept of 'Taste' which governed much of the thinking of the age on matters social, was determined by the value set upon decorum and decency during the Augustan period. Hence the solemn concern of our authors is understandable. Behind the extremely farcical tone of essay No.102 by Addison, the solemn concern may be missed by the reader. For this piece is a veritable tour de force. Its topic is the female fancy for fans and its infinite variety of operation. In mischievous innocence Addison throws up his arms in despair saying that he cannot figure out whether the letter which follows in the essay is "a Satyr upon coquets, or
Representation of their several fantastical Accomplishments..." The letter opens with this comment: "Women are armed with Fans as Men with Swords" (I:313). The letter goes on to describe the "Words of Command" for handling the fan:

Handle your Fans,
Unfurl your Fans,
Discharge your Fans,
Ground your Fans,
Recover your Fans
"Flutter your Fans". (I: 314)

Towards the end the letter describes the variety of passions/moods that are expressed through the motions of the fan (315). In fact we learn from all English social and literary histories that the writings of Addison and Steele had a considerable success in checking and correcting aberrant social fashions. Further it is fitting that such minutiae of social topics are treated in the casual papers of the periodical genre. It is not for nothing that Dobree dubs these essays as "a manual of deportment" (Milton to Ouida 67).

If we take up Steele's essays, most of them are devoted to the improvement of the fair-sex. Steele's essay No.66 is an admirable example of his humane concern for the harmonious
improvement of a young girl's personality. In it an imaginary correspondent requests him as a person who has seen the world, to give some instructions on the subject. Steele wisely observes,

"The general Mistake among us in the Educating our Children, is, That in our Daughters we take Care of their Persons and neglect their Minds; in our Sons, we are so intent upon adorning their Minds, that we wholly neglect their Bodies. (I:204)

While Steele understands the concern of a mother to make her daughter an "agreeable Person", he is convinced that there is a middle Way to be followed; the Management of a young Lady's person is not to be over looked, but the Erudition of her Mind is much more regarded. According as this is managed you will see the Mind follow the Appetites of the Body, or the Body express the Virtues of the Mind. (205)

As a contrast, in essay No.37 Addison looks at a lady's library and pities her for her lack of discrimination. In essay No.92, however, Addison is more positive in his attitude to women's intellectual needs though he feels that he is more competent to suggest a catalogue of books for ladies than book-sellers, husbands and women themselves.
When compared to Addison, Steele was more kind and friendly to his female audience. He instructs them in a polite manner, as is borne out by essay 66. Essay No.79 through letters suggests how books should be so chosen as "to elevate the Mind above the world" (1:247). When so trained, the mind becomes truly virtuous. Steele's attitude to women is much more liberal and less patronizing than either Addison's or Panuganti's.

His essay No.423 is a tender piece of advice to a young woman as from "the Guardian to the Fair" (III:312). Apparently it is aimed at educating a very fine young woman who is rich, witty, young and beautiful. Her imaginary name is Gloriana. However Steele hopes that what he says "may not be unuseful to the rest of the sex" (Ibid). Steele's concern is to warn the young woman of her suitors and teach her the way of the world. Through a letter he says "What I am concerned for, Madam, is that in the disposal of your Heart, you should know what you are doing and examine it before it is lost" (313). The superb stroke of the essay is the punch line "at the very end of the essay, deliberately given as "N.9": "I have many other secrets which concern the Empire of Love, but I consider that while I alarm my women, I instruct my Men" (314). Steele not only means to advise young women but also the fops in his society. The protective attitude of Steele toward women is not however condescending.
An overall assessment of the treatment of the topic of women and their ways by all the three essayists makes certain points clear. Panuganti's attitude is often difficult to pin down to one set of values. While he is in general not radical, almost all his essays on women are in the form of a debate or are 'dialogic' in nature. Sometimes his position betrays a dialectical tension in his attitude to the issues of women's freedom, women's role in life etc. We do not find in Panuganti any essay about the problems of courtship and the dangers for women in fashionable society simply because his milieu had a different custom of arranging marriages. Steele and Addison however are preoccupied with this topic. Hence they are never tired of advising the young women of their times on matters of etiquette and discrimination. Panuganti concentrates on the divergent views which emerged in his time since the beginning of the women's reform movement mentioned in Chapter II.
**Social Reforms:**

**Topic : Social Reforms**

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A large number of The Spectator essays are concerned with the manners and behaviour of the contemporary people, aspiring to form an England of uniform taste and temper, a society following decorum, decency, propriety etc. Therefore we find a multitude of essays in The Spectator on ill manners (I.24 by Addison), on female vanity (No.41 by Steele), on bad habits (No.53 by Steele), on tyrannical school masters (No.158 by Steele), on "romps" (II.217 by Budgell) on "starers" (No.250 anonymous), on "female coxcombs" (No.254 by Steele), on female "coquets" (No.272 by Steele), on "mohocks" (III.332 by Steele). In the receiver, we do find some essays touching upon this aspect, but not as many as in the model.

In the society of Panuganti's time, although the impact of English culture was significant, the native values had not completely died out. Values such as propriety, kindness, charity etc., were much cherished. The traditional sense of order was still very much intact. Hence Panuganti did not share the urgency of moral purpose, of moulding a society in disarray that we find in the two English periodical essayists.

Panuganti is interested in examining the impact that scientific thinking had on society. The rise of science tended to shake some traditional notions and beliefs forcing people to ponder over moribund ideas. This situation helped progressive-minded writers.
The spirit of scientific enquiry cast doubt in the existence, for example, of ghosts in the Indian mind. In essay No. 5 on "Astrology", Panuganti criticizes people's belief in and fear of the real and the unreal, seen and unseen things. He advises them to shed fear and work for the progress of the country (I:24-25). The mind should not be idle, lest superstition prevail.

On the topic of the belief in ghosts or apparitions we can take up Sakshi No. 8 in which Panuganti clearly states that such beliefs and fears are caused by ignorance and lack of learning. One of the members of the club, Sastri, condemns exorcists who exploit the superstitious people in order to make money (I:42). Education is the only way to rid the mind of such fears and live peacefully. If we look for a parallel in the model, we can find it in The Spectator Nos. 7, 110, 117 with some variations. In these papers Addison observes that lack of reason and understanding give room to such beliefs and fears. These follies subject people to imaginary afflictions and double their sorrows. Addison points out that "There is nothing so inconsiderable, which may not appear dreadful to an Imagination that is filled with Omens and Prognosticks. A rusty Nail or a crooked Pin, shoot up into Prodigies" (I.7:24). He also points out the common folly—among elders who inculcate fear and foolish ideas in the minds of children about darkness and light. He gives an
example in essay No.110 that in darkness the mind's fancy
leads to fear, which turns a grazing cow to a black horse
without a head (I:335). As a true religious man he preached
against witchcraft calling it "internal Commerce"

In Sakshi No.81 Panuganti supports the scientific view
that eclipses are harmful to pregnant women. This is an age-
old belief, which science proved right. The rays during
eclipses affect the foetus and thereby cause harmful changes.
Pregnant women are advised not to come out during such
days.

On the subject of health, Panuganti does not seem to be
happy with English medicines and also with surgical
treatment of ailments. In essay 123 he strongly recommends
Indian medicines and pleads with his people not to resort to
unnecessary surgery on any part of the body, when the ailment
can be cured by medicines made out of roots, leaves, herbs
etc., indigenous to our country. These Indian medicines, he
argues, do not have any side effects, as the English
medicines have. The speaker, through whom he articulates
these ideas, is a native doctor called 'Ayurveda Vaidyudu'.

Ironically in the name of fashion, young men in India
were taking to smoking, drinking and wasting their time,
youth and energy and were spoiling their health. The topic
of health figures in essay No.100. Panuganti advises people to refrain from mixing with delinquent folks and take care of the body maintaining clear and healthy habits to avoid the onset of any diseases.

Turning to the moral dimension of the essays, we can take up the topics of the code of behaviour, nature of beauty, virtue etc. Beauty in the Indian context is given a spiritual touch. Sakshi Nos.72 and 74 take a look at this view. Attainment of knowledge is considered real beauty. In Sakshi No.72 "Beauty", Panuganti ridicules the prevailing notion among people on beauty, which of course, differs from person to person. He rightly observes that beauty is not permanent, it cannot be fixed or measured. Imitation spreads fashion and fashion changes often. Sometimes these fashions involve physical distortions of the human anatomy like making smaller feet in Chinese women by squeezing them into all sorts of contraptions (III:403). We find both the Telugu and the English authors advising their readers not to worry about this temporal beauty, but regard virtue and honour as true beauty. Addison repeatedly mocks at those who wear face-patches, masks and head-dress in the name of beauty, producing awkward and disgusting sights. Both Panuganti and Addison are firm that false appearances do not make beautiful objects, and that natural beauty is the safest and permanent one.
In *Sakshi* No. 74 called "Nijamaina Soundaryamu" or "True beauty", Panuganti adds a spiritual touch in typical Indian fashion, to this concept of beauty. He points out that the whole creation of God is a beautiful and wonderful thing to be praised. Beauty can be seen in a learned man, in his acquirement of knowledge. He also considers good conduct, kind behaviour, sacrificing nature, as real beauty. Man should aspire to cultivate a sense of beauty at these inner levels (III:413). *The Spectator* Nos. 16, 17, 41, carry Addison and Steele's views on real beauty, virtue and nobility. Addison and Panuganti regard virtue and good nature as constituting real beauty.

In essay No. 16 Addison goes so far as to say that he would prefer a Quaker who is "trimmed close" to a "Beau that is laden with such a Recrudence of Excrucences" as bushy Head-dresses or full-bottomed Perriwigs" (I:50). Steele says in the next number,

> Since our persons are not of our own Making, when they are such as appear Defective or Uncomely, it is, methinks, are honest and laudable Fortitude to dare be ugly; at least to keep ourselves from being abashed with a Consciousness of Imperfections which we cannot help, and in which there is no Guilt. (I:52)
He goes on to say that "we ought to be contented with our Countenance and Shape..." (52-53). In No.41 Steele affirms, "I do not half so much fear offending a Beauty as a woman of Sense" (I:125).

Addison attacks in essay No.435 the prevailing habit among some fashionable women to dress up in men's wear and appear as men. In his view such women only bring disgrace and shame to feminine charm and honour. He calls them "hermaphrodites" and "female cavaliers" (III:346). Panuganti's thoughts are very much in line with Addison's when dealing with such topics, especially concerning women and fashion.

We have a similar discussion in The Spectator Nos. 231 and 243. In essay No.231 Addison highlights the greatness of virtue and modesty. He points out that modesty added with merit is a double advantage. It "is not only an Ornament but also a Guard to Virtue" (II:187). In essay No.243, he gives a religious touch to virtue. He observes that "we should Esteem Virtue though in a Foe and abhor Vice though in a Friend" (II:222).

Turning to other social topics, let us see Sakshi No.97 on 'Gentleman', which is an attack on those who call themselves gentlemen but do not behave as gentlemen. It was the time when the English influence was felt at the cultural
and social levels. Acting as a 'gentleman was a way of imitating English habits and manners. This slavish practice which amounts to snobbbery, is being attacked here by our Telugu author. He is particularly contemptuous of the impudence such gentlemanliness exhibits. Here he mocks an Englishman, who calls himself a 'gentleman' and intrudes into the Raja's palace. However he exempts his patron, the local zamindar, calling him a true gentleman, probably to please him (IV:543).

Steele's essay No.75 gives us the rules for a gentlemanly behaviour. He truly observes, "When a Gentleman speaks Coarsely, he has dressed himself clean to no purpose: The cloathing of our Minds certainly ought to be regarded before that of our Bodies" (I:234). He points out that the mind has to be kept straight and clean to help one lead a pure life. He observes that good nature and a sense of virtue are the essential qualities of a gentleman. "It is thus with the State of Mind; he that governs his Thoughts with the everlasting Rules of Reason and Sense, must have something so inexpressibly Graceful in his Words and Actions, that every Circumstance must become him.... In a word to be a Fine Gentleman, is to be a Generous and a Brave Man" (235).

If we compare Panuganti's and Steele's discussions on the topic of gentlemanliness, on the surface there is a difference. For Panuganti the term gentleman is largely
negative because he is writing in a context when to be a gentleman was to be an alien in one's own culture. Whereas in Steele there is a difference between a true gentleman and a fop. However at the bottom there is a definite correlation between the ideas of the Telugu writer and those of the English essayist because both cherish integrity and inward grace as marks of a cultivated mind.

From a reading of the social history of England in the eighteenth century we learn that there were some social evils prevailing then. One of the most striking was the flourishing of bawds, mohawks, romps, wenches, 'idols', jits, coxcombs etc. We may not find similar problems or subjects treated in the receiver essays. For the English society in Steele's time was becoming cosmopolitan leading to a general relaxation of manners and public morality and during Panuganti's time the society did not witness such social evils. This could be the reason why we find many Spectator essays devoted to these topics and comparatively very few Sakshi essays on these social matters.

There was however one serious social problem in India which began to stir the country, and that was 'Untouchability'. The poor or the lower strata of people were suppressed and treated as labourers by the rich aristocrats. The landed gentry treated the landless as their
slaves. The labourers were subjected to unending humiliation and ill-treatment. They were not fairly paid for their hard work. They were branded as 'outcastes'. They were not allowed to mix with the upper class people. These outcastes were called as untouchables. Gandhiji called them 'Harijans', meaning God's children.

Panuganti takes up this topic in Sakshi No.128 titled "Untouchability" for discussion. He highlights the problem faced by the 'untouchables'. This essay is part of his last volume of essays which came out in 1933, a time when social awareness was being generated all over the country, denouncing this habit of treating fellow humans as outcastes. Great leaders like Gandhiji were striving to give a recognition and a status to these people. Panuganti through his spokesman Sastri confesses that he too would like to articulate his thoughts on this issue. The writer's knowledge of the prevailing political and social situation comes out clearly in this essay. He is unhappy that when other nations are on the path of economic, political and social progress, Indians revel in creating divisions in the society treating some poor people worse than beasts, even worse than the Negroes in America or in Africa (V:731). He cites Lord Krishna's words in The Gita that there is no difference between a Brahmin and a cow and the dog and the one who ate it (Ibid). He goes on to point out how the Indian
society which once resisted reformatory moves such as abolition of 'sati', child marriage and widow remarriage, has now come to accept them (734). He hopes therefore, that this evil of untouchability will also be viewed as reprehensible by society (735). The fundamental values of religion are, he stresses, compassion, truth, cleanliness, kindliness, devotion, knowledge (734) etc. Panuganti reminds his readers of all these enduring values and requests them to treat everyone alike.

Steele's essay No.137 comes very near Panuganti's in tone and spirit. We learn that the author has received letters from Ralph Valet and Patience Giddy who are apparently unhappy about the treatment meted out to them by their masters. Steele pleads for a humane attitude in the relationship between the master and the servant. He calls for an imaginative sympathy on the part of the master toward those who serve him. "There is something very unaccountable, that people cannot put themselves in the condition of the persons below them when they consider the Commands they give". Like Panuganti, Steele even gives a spiritual touch to his thought when he says, "he who is not Master of himself and his own Passions, cannot be a proper Master of another" (1:415). Steele discusses a problem which may apparently appear to be different from the one Panuganti discusses. But both societies, the British and the Indian, believed in
classes and class distinctions. In India we think in terms of caste and untouchability; in England, as Steele shows, in terms of the upper middle class and middle class, master and servant relationship.

We have a rather curious topic taken up in Sakshi No. 68. Apparently it is a report on the 5th Annual Conference of Cooks held at Rajahmundry, Andhra Pradesh, in July 1921. Here we find Panuganti's concern for one of the most useful but utterly neglected class of professionals in Indian society, namely the cooks. Panuganti's views on cooks are as progressive and humane as his concern for the 'untouchables' which we noted earlier. From this essay we learn that the author is happy that there are also women delegates who are invariably widows. He notes that they are also seated among men though in India it is customary for men and women to be seated separately in any meeting (III: 374).

In his zeal to uphold the cause of the cooks Panuganti goes to the extent of indulging in a little bit of romantic idealization when he compares the proverbial 'nava rasas' (nine aesthetic experiences in classical Sanskrit poetics) with the equally proverbial six 'rasas' (tastes) in the culinary art (376). In the conference there is a resolution passed that part of the food cooked should be at once set apart for feeding the dependents of the cooks. Further there is a plea for starting a weekly or monthly journal devoted to
the problems of cooks since society has not offered them any forum to voice their feelings and difficulties (379-380). The humanitarian dimension of Panuganti's personality emerges clearly in this essay on cooks. We find Panuganti taking up subjects of topical interest and of immediate use to his audience. In our comparison we find that Panuganti has shrewdly picked up issues of pressing interest to his society in place of those which needed attention in his model essays.

In essay No. 23 Panuganti takes up the topic 'Truth', but speaks on the habit of lying in general and those who lie. He quotes from Rig Veda that the world was established by truth:

Satyotha pita bhumin (I:140)

but feels sorry that there are many liars, some of whom lie for fun, some for selfish ends, and some lie for no reason at all. We do find a parallel in the model essay No.136 by Steele. There is a letter written by a man who boasts of himself as a liar. Steele ridicules this sect of people who would call themselves 'historians' rather than liars (I:412). He criticizes them for making their life worthless. The theme concerns mankind in general, and so we find a parallel treatment of the subject in both the model and the receiver. At this point we find an interaction of influence at the surface level.
Charity schools formed an important organization in England during the eighteenth-century. Charity was encouraged at all institutions. Religion propagated that the wealthy share the excess with the poor and needy. Addison and Steele have incorporated this important aspect into their essays. The value of ethics and scripture were taught in Charity schools.

If we look at the receiver essays for this aspect, we find almost identical views expressed. Sakshi No.109 was published in 1922 when a famine struck in the proverbially drought-prone Kurnool district in Andhra Pradesh. Consequently poverty and epidemics were rampant. Government provided relief by way of nine paise which was a paltry amount. There was a scarcity of food, clothing and shelter. The rich turned a deaf ear to the cries of the poor. At this juncture, as a writer Panuganti pleads with the rich to help the poor who were in need of support. He addresses his pleas to the rich women, requesting them to share their clothes with the poor and save their honour. He appeals to the Indian woman's sense of honour to stir charitable feelings in the rich ladies (IV: 637-39).

If we turn to The Spectator essays, we may look at three characteristic essays by Steele making an earnest appeal to the sense of charity in men. Essay No.472 through an imaginary and rather curious proposal admonishes "the Rich
who were afflicted with any Distemper of Body, particularly to regard the Poor in the same Species of Affliction and confine their Tenderness to them, since it is impossible to assist all who are presented to them" (III: 457). The Proposer, Steele tells us, has resolved to maintain three poor blind men during their lives, because he has been relieved by a doctor of a malady in the eye through the Grace of Providence. Steele welcomes such sentiments for "These classes of Charity would certainly bring down Blessings upon an Age and people..." (Ibid). In essay No.346 however, he offers a fine rationale for distinguishing between "Generosity, which when carefully examined, seems to flow rather from a loose and unguarded Temper" and "an honest and Liberal Mind" (III: 82). Steele rightly warns that impetuous generosity may not be a responsible act of social charity, for a man under its impulse will neglect his own fortune and end as a pauper. Steele's social ideal is stated thus: "For the Citizen above all other Men has Opportunities of arriving at that highest Fruit of Wealth, to be liberal without the least Expence of a Man's own Fortune" (83). Steele, in keeping with his age and its capitalist economics, holds that "This Benignity is essential to the Character of a fair Trader, and any Man who designs to enjoy his Wealth with Honour and Self-Satisfaction..." (84). We recall that it was a period when trade flourished and England had become richer
than ever before. Steele's thoughts on the topic of charity are not altruistic as Panuganti's, but are products of his milieu and express his aspiration to improve his fellowmen. In all his writings Steele is concerned with the use and abuse of talents, resources, qualities etc. In essay No. 294 which goes on to talk about Charity schools, Steele holds that,

There is no doubt but the proper use of riches implies that a man should exert all the good qualities imaginable; and if we mean by a man of condition or quality one, who, according to the wealth he is master of, shews himself just, beneficent, and charitable, that term ought very deservedly to be had in the highest veneration; but when wealth is used only as it is the support of pomp and luxury, to be rich is very far from being a recommendation to honour and respect. (II: 376-377)

Steele goes on to praise that "The Charity - Schools which have been erected of late years, are the greatest instances of public spirit the age has produced" (377). In fact he pleads with wealthy ladies to forego "Hoop-petticoat" and "Yard of the silk" so that they may contribute to "cloathing, feeding and instructing an innocent helpless
creature" of their own sex in one of these schools (Ibid). We find in the treatment of this topic surface as well as deeper parallelism between Steele and Panuganti.

In *The Spectator* No.117 Addison touches this topic of charity while talking about old women regarded as witches. He shows with clarity how people turn a woman into a witch and attribute to "the poor wretch" "extravagant Fancies, imaginary Distempers and terrifying Dreams". With a humane sympathy, he points out that "This frequently cuts off Charity from the greatest Objects of Compassion and inspires People with a Malevolence towards those poor decrepit Parts of our Species..." (I: 358).

Panuganti's concern for public morality is reflected in his treatment of the topic of maintaining the institution of public libraries in two of his essays No.54 and 87. In the first essay called "Ranade Library" the reference is to the sorry state of the library in Madras which was established in 1904 in the name of the great liberal politician Mahadeva Govind Ranade. By 1916 it seems to have become practically defunct (II: 309). The author bemoans that the public have lost their sense of priority for they collect money for establishing new institutions while allowing the existing ones to rot. As an erudite man he feels outraged by the callousness of his contemporaries in neglecting a place where
knowledge is stored and made available for those who cannot afford to buy valuable books for themselves. The situation is doubly damning when he remembers that the Madras library carried the name of an enlightened national leader. If we turn to the second essay on the topic, there is a reiteration of the central idea. The context is slightly different. This time the library is in a village and not in a city (III: 478-480). The Secretary of the library has misused the funds and also abused the library premises for illicit transactions. The author through a letter strongly condemns such acts of social vandalism. The essay also highlights the lack of patronage for such public institutions. Incidentally the plight of the writers is thrown into relief when we learn that the libraries approach them for complementary copies for want of funds.

We have so far examined some of the essays from the receiver and compared them with those from the model to find out the similarities and the levels of influence while dealing with the aspect of the social concerns of man.

Man and Politics

We move on to the next expanding circle in our paradigm, dealing with man and his relationship with the state and politics. We shall examine the essays for our authors' views on the nature and function of the state, the need for
political morality, the concept of an organized state, etc. Panuganti's career as a writer reached a peak when the national movement in India was also gathering momentum. As already noted, he was a writer who enjoyed the patronage of the state and so he could not openly or directly comment on some of the political issues of the day in his essays. We often find him supporting or praising his patron who was pro-British and obviously we find a tension between Panuganti's loyalty to the patron and his loyalty towards his countrymen.

We find Addison and Steele in English and Panuganti in Telugu pleading for corruption-free politics, although it is an utopian cry. The writers were of the opinion that party-politics created differences among people which is harmful to the individual as well as to the country's integration.

**Topic: Man and Politics**

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Let us take up *Sakshi* essays and examine them for their treatment of the subject of politics. We may not find parallels in the model at all levels, except for a few topics. It was a taboo for both the clubs to talk of politics, as we saw in Chapter II. So they use indirect methods to discuss the political issues of the day. However in *The Spectator* even this is restricted or often oblique.

In essay No.43 Panuganti talks on native industries. The author indirectly calls upon people to boycott foreign clothes and wear Indian clothes. He would rather have his fellowmen weave their own clothes than shine in foreign
apparel. He exhorts the craftsmen of India to lift up their tools such as hammer, chopper, spindle and saw, and affirm the country's innate values through them (II: 237). Essay No.73 "Wearing Native Clothes" reaffirms his sense of pride in wearing Indian clothes which are hand-woven. He contemptuously asks his fellowmen enamoured of foreign goods, to throw American pens, German glasses, Japanese snuff boxes, Swiss wrist watches etc. into the Cooum River in Madras (III: 408). The author was perhaps in a mood to espouse the virtue of Indianness in Industry and these essays which were written between 1920-1921 strongly support 'Swadeshi' movement in India started earlier. In essay No.42 he has spoken on the Indian way of life and its superiority over others. In essay No.43 he upholds the Indian Industries, talking about the rich tradition in weaving and allied cottage industries. In these essays he expresses his solidarity with the national movement.

In essay No.45 Panuganti discusses elections, a democratic practice. He gives a picture of a society on the eve of elections, and mocks at the meetings and promises made by some political leaders, flaunting their caste affiliations (II: 248-47). Once the elections are over, the leaders turn a deaf ear to the pleas of those who voted for them. Unfortunately this practice of exploitation of the masses still prevails. The author also exposes the divisions
arising during and after elections. He mocks at the corrupt ways by which these democratic practices were being abused. It is always the commonman who is the target in these elections for he is left disappointed in the end. In this light, we may find a deeper level of parallelism with Addison's thoughts as expressed in _The Spectator_ No.126, for example.

Just in the previous essay (No.125) Addison has warned that

A furious party-spirit, when it rages in its full violence exerts itself in Civil war and Bloodshed; and when it is under its greatest Restraints naturally breaks out in Falsehood, Detraction, Calumny, and a partial Administration of Justice. In a word, it fills a Nation with Spleen and Rancour, and extinguishes all the seeds of Good Nature, compassion and Humanity. (I: 380)

Essay No.126 directly reflects on the vitiation of life in the countryside in particular because of the divisive force of politics. Addison rues the Whig-Tory hostility and its impact on the national interest. He talks of an Association formed by the "honest Men of all parties which would be a 'neutral Body' (I: 382) acting "with a Regard to nothing but Truth and Equity, and divest themselves of the
little Heats and Prepossessions that cleave to parties of all kinds" (382-383). Panuganti's intellectual approach to politics must have surely found an affinity for the sentiments expressed by Addison here: "A Member of this society. ... would thus carefully employ himself in making Room for Merit" and will be "no small Benefactor to his country" (383). By introducing in a whimsical way the Tory prejudices of Sir Roger at this point, which are of course harmless, Addison defuses the tension whenever he writes about politics. A similar technique of whimsy concealing seriousness is used by Addison in essay No. 81 wherein he makes fun of the women of his society for wearing party-patches. Such women become objects of ridicule. The party rage in women reminds him of the tigress which is supposed to develop spots in her skin when she is angry (I: 254). Addison earnestly states in the second half of the essay, "Party Rage in women... serves only to aggravate the Hatreds and Animosities that reign among men..." (255). In Panuganti's treatment of the topic of politics, instead of party divisions, we find divisions of caste. In fact in the essay we have taken up above there is a clash between Brahmins and Non-Brahmins during the election campaign. This is a typical feature of Indian society and colours Indian politics and electioneering even today. This is one instance to show how Panuganti has drawn from Addison with care and
used motifs from his own society and times to make his periodical essay interesting to his readers. Therefore the parallel and influence are not manifest at the surface but are very much there. Panuganti would have read with approval Addison's confession in essay No. 445 that "insignificant Party Zealots" on both Whig and Tory sides have attacked him but he is unaffected by their criticism. For he regards them as time-servers. He defends his own desire to rise above the rancour of party politics (IV: 374).

If we turn now to Panuganti's essay No. 60 called "Patriotism and Self-sacrifice", we find a deep affinity for Addison's thinking on politics. Panuganti here describes a lecture at the Sakshi club by a so-called patriot. The speaker succeeds in provoking violent feelings among the audience in the name of patriotism. At this juncture the author breaks in on the realistic description with an improbable event when a golden and diamond throne comes up from the earth. A head falls on the throne and invites people to touch it to prove that they are true patriots. Should one not be a true patriot he may not go anywhere near it. A lawyer, a teacher, a school dropout, a politician who changes his party loyalty often, are among those who are rejected by the throne (II: 344-345). At the end, like Addison, Panuganti distinguishes between the genuine patriots whom Mother India accepts and those who are motivated by
selfish reasons to enter into politics (347). Here once again the parallelism is inherent at the deeper level.

It is interesting to compare this essay with essay No.85 which Panuganti published in the year 1922, i.e. about a year later. Here we have a perceptible change in Panuganti's rather conservative attitude to the political scenario in India then. This essay is significantly called "Swarajyamu" meaning "National Freedom". He responds warmly to the surging nationalist feeling and is fervent about the sacrifice made by leaders inspired by Gandhi. Another striking feature of this essay is Panuganti's views on women's participation in the country's freedom struggle. A woman is reported to have exhorted her husband to wear the Khadi cap and Khadi dress popularized by Gandhi as a mark of loyalty to the country. She says, the women of India will then accept their husbands proudly (III: 469). Sastri reads out a letter from a correspondent in Madras who pictures a host of women (he actually names them) joining this woman. And heaven seems to have come down to receive these women (Ibid). Whereas Addison clearly expresses himself against women's participation in politics, we find Panuganti exalting them almost in spiritual terms in this essay. Surely the Panuganti who wrote elsewhere that a woman's place was safe at home, is a different man here. Of course, party politics is one thing and the national freedom movement is another.
Sakshi essay No.123 offers a further interesting development in Panuganti's response to the Indian political situation. While on the one hand he seems to think that violent political events such as 'hartal' disturb the peace of the society and throw the civic establishment into chaos, on the other hand he also seems to recognize the lofty ideals of the leaders who were fighting for freedom. After the visit of the Simon Commission to India in 1928, the country's intelligentsia threw itself wholeheartedly into the freedom movement. Illustrious lawyers in Andhra such as Tanguturi Prakasam and Sambhavamurthy dared to throw overboard their lucrative profession and join the fray. In this essay Panuganti brings in a dialogic situation to express his ambivalent feeling towards the changing politics of India. He introduces a mad man who castigates the Khadi-Clad Congressmen or the nationalists. Sastri enters into a heated argument with him by supporting Gandhi's followers. The mad man implies that the lawyers after making a career in the service of the Zamindars have now turned disloyal (V: 718). Perhaps Panuganti recognizes some justice in this allegation. Sastri protests but finally slinks in fear of the mad man. The ending of the essay is even more ambivalent, for the mad man tells Sastri that from now onwards the clamour of the men should be replaced by the sound of the spinning wheel ('ratna') which has already become the symbol of Gandhi's
spiritual fight for freedom (719). We are not sure that Panuganti turns even the mad man an admirer of Gandhi. This essay best reflects the growing tensions in Panuganti's mind, especially when he is still in the service of the Pitapur ruler. Perhaps it also betrays his dissatisfaction with his patron's pro-British attitude.

In essay No.135 Panuganti openly articulates his appreciation of Gandhiji's sacrifice. This essay was written around 1933 when Mahatma Gandhi ended his fast after 31 days. Gandhiji came to be regarded as a God and leader by most Indians by then. Hence he was called 'Mahatma'. Panuganti mentions that even the air around Gandhiji turns sacred. A touch of piety is added as he compares Gandhiji to Jesus Christ on account of his self-denial and sacrifice. He even regards Gandhi as bearing the sins of others on himself, Christ-like. The author boldly comes out saying that he is proud of being a contemporary of this great leader. The spokesman for Panuganti in this essay is Sastri, the reporter of the club. He brings in Aesop's fables and the search for the truthful human being, who is identified with none other than Gandhiji himself (VI: 783-785). Panuganti unequivocally has taken up the cause for freedom.

These are some of the essays for which we do not find any parallel in the model essays. Panuganti was obviously
led to deal with topics concerned with the Indian political scenario because of the sense of outrage in a colonial set-up. The difference in the situation or the background accounts for the presence of certain topics which are absent in Addison and Steele.

In essay No. 16 Addison affirms that he is not for dealing with politics in his papers:

If I can anyway asswage private Inflammations, or allay publick Fermants, I shall apply my self to it with my utmost Endeavours; but will never let my Heart reproach me, with having done anything towards encreasing those Feuds and Animosities that extinguish Religion, deface Government and make a Nation miserable. (1: 51)

In Sakshi No. 36, "Strange Dream", Panuganti rules out the place for politics in the club (204). While Panuganti had no particular party affinity, Addison was a Whig. Panuganti was however, not averse to dealing with political topics, especially when he came to acknowledge the justice of the nationalist feelings, whereas Addison was reluctant to get involved in party politics. In fact in essay No. 507 he attacks what was a predominant vice then in England, 'party-Lie' (IV: 100). He treats it under the subject of Truth and Falsehood. Addison mocks at those who change parties and
utter falsehood for political purposes. He is sure that such men were heading toward Hell and doom (IV: 102). Showing these negative sides of politics, Addison advises his readers to refrain from politics. Further Addison did not want to upset the smooth running of the journal, hence he was not for allowing political news into it. In essay No.262 he claims that the demand for The Spectator has increased because "I have rejected every Thing that favours of Party, every Thing that is loose and immoral and every Thing that might create Uneasiness in the Minds of particular persons..." (II: 278). He divined that there was always a ready and anxious reading class, to whom not many had earlier given thought. While many writers had devoted their works to the court and to the high society, Addison probably decided to be unique and thus planned to devote The Spectator wholly to everyday affairs in the lives of ordinary people. We notice here some affinity between Addison and Panuganti for both fight shy of controversies.

On the topic of patronage and patrons treated under the subject of politics, we find a curiously imbalanced picture. For there is in the receiver essays a discernible change in tone and temper from the early to the later essays. In the model essays there is practically nothing controversial said on the topic. Sakshi No.79 (published in 1921) is entitled "The Grace of Goddess Lakshmi". It is a symbolic
representation of the grace of the patron, through the story of a Brahmin. The Brahmin falls from favour and is convicted, although later acquitted. The Brahmin however, does not bear any grudge towards his King because he regards the King as an instrument in the hands of God. Sastri therefore, ends the lecture by paying a ritualistic tribute to the King (III: 445). In essay No.103, perhaps ironically called "The Title of Maharaja", we find the author genuinely caring for the reduced status of the Zamindari class. The essay is entirely in the form of a letter read out by Sastri. The British Government called 'Circar' here, by the Estate Land Act deprived the princely rulers of the revenue of the land (IV: 595). Hence the conferment of the title of Maharaja (meaning Great Ruler) can be read as ironic. This insult to the dignity and position of the Indian rulers seems to stir sympathy in Panuganti's mind.

However from some of the later Sakshi essays we learn that the raja did not continue to shower his favours on Panuganti as before. Perhaps the raja was not happy at Panuganti's stand over some political issues. This created a rift between them, which began to widen to the detriment of the author who was dependent on the raja for his living. The author would not however give up his self-respect. This is seen in essay No.143 which is the last, in fact, in the Sakshi series in which he narrates the story of an innocent
brahmin, whose good nature and true behaviour did not fetch him any reward on earth. (The technique of the story is discussed in detail in Chapter IV). His integrity renders him a destitute, and a victim of the wrath of a conceited and cruel king. In the end the brahmin is ordered by the king to be killed. But Panuganti gives a spiritual and to the story, saying the brahmin breathed his last uttering one of the names of Rama, 'Kothandarama' (VI: 336). The suggestion is that it is not an ordinary death since it was while saying the name of the Lord that he collapsed. Through this essay the author voices his discontent and ventures to condemn the ruthlessness of patrons. This essay was published in 1933.

Steele's essay No. 384 can be taken for a comparison with the above essay. Steele ridicules and condemns certain unkind acts of some kings and princes, whose duty is to help and support their subjects. Steele with great ethical earnestness highlights the responsibilities of a ruler to his subjects. He regards Princes as delegates of divine authority. Hence they should be wary of misusing their powers on earth. He says that the nation would sometime or other "if ever we should have an Enterprising Prince upon the Throne, of more Ambition than Virtue, Justice and true Honour, fall into the Way of all other Nations and lose their Liberty" (III: 200). He goes on, "I ever thought it a most impious Blasphemy against that Holy Religion, to father any
thing upon it that might encourage Tyranny, Oppression, or Injustice in a Prince, or that easily tended to make a free and happy People Slaves and miserable" (201). Here again we may not notice a surface parallel, but at the deeper level there is similarity in the treatment of the topic. Both Panuganti and Steele insist on upholding of moral and ethical principles by the ruler.

Man as an Artist:

After a brief discussion of the circle concerned with man's relationship with the state, we shall now take man and his role as an artist or a writer in society. The function of the writer in his role as a commentator on his society involves a sense of perception of the history of the people, his nation and his sense of a vocation, a mission etc.

Let us take a look at the history of the Revolution of 1688 which changed many things for England. The rulers were continually concerned to preserve harmony and to avert friction or tension. In this attempt the King chose ministers who helped the Parliament. The ministers in turn sought to find support for their views and administration. Those in power also picked up writers for their service, who showed their skill in writing on matters concerning the state and the society. Kings had witnessed how powerfully public opinion might influence the making of a well - writ poem or
a pamphlet. Thus began a tradition of patronage of literature. However there was always the political pressure on the writers.

The writers in England since the Glorious Revolution had no necessity to beg for favours, they were extended to the writers unsolicited. Pensions and remunerative posts were offered to them. They gained a solid footing in society. In this regard the eighteenth century was certainly a golden age. Literature paved the road to wealth and fame. It proved to be a career leading to riches and honour. The writers played a dignified part in society. We may even affirm that the writers took an authoritative share in the great revolution of manners and morals which were then taking place.

Addison and his fellow writers thus founded a public opinion by a conscious effort of reason and persuasion. The writer functioned as a mediator between the King and the people, establishing a rapport at both the ends. The writers played a great role in society in civilizing the people and making them move into an enlightened sphere.

Panuganti too as an artist upheld the Horatian principle, 'to please and to instruct'. Panuganti's response to almost all subjects is steeped in the best thoughts of Hinduism. Like Addison and Steele, Panuganti also served his patron and enjoyed certain rights, but at the same time had
to suffer owing to some unfortunate factors already discussed.

A comparison of the spelling out of the task of the two sets of essays makes it very clear that Panuganti self-consciously models himself on the English essayists. The reason is, he feels convinced of his function in society as much as Addison and Steele do. In the opening essay Panuganti observes that crimes are on the increase in society and mere state punishments, he feels, are not adequate to check them. He even scoffs at the view that ten years of punishment might reform the criminal. On the other hand, as a writer he firmly holds that a dialogic interaction with ten people would accomplish the task of reforming erring human beings (I: 2-3). In short the solution cannot be legal but can only be achieved by the mediation of the writer and his reasoning. In this context Panuganti goes on to declare how he hopes to deal with human follies. As a decent member of society the writer shall bring to light the follies and not the individuals. By exposing them, the writer hopes that his readers will develop an aversion to them. The subject for such a writer, Panuganti knows, is as wide as the world.

Witness how Panuganti’s words recall Addison’s purpose as a writer. In essay No.34 Addison notes that Captain Sentry
who earlier was apprehensive of the impact of The Spectator papers, afterwards proceeded to take notice of the great use this paper might be of to the Publick, by reprehending those vices which are too trivial for the Chastisement of the Law, and too fantastical for the Cognizance of the Pulpit. (I: 103)

Towards the end of the essay Addison makes Mr Spectator declare his aim: "I should be at Liberty to carry the War into what Quarter I pleased; provided I continued to combat with Criminals in a Body, and to assault the Vice without hurting the Person" (104).

It is therefore clear that the writer takes his station between the institution of law and the institution of religion. Whereas Panuganti is not very specific about the vices and follies that he proposes to castigate, Addison almost lists them. In his essay No.101 he surveys them with a twinkle in his eye, so to say:

Women of the First Quality used to pass away whole Mornings at a puppet-show: That they attested their Principles by their Patches: That an audience would sit out an evening to hear a Dramatical Performance written in a Language which They did not understand:... That a Promiscuous
Assembly of Men and Women were allowed to meet at Midnight in Masques within the Verge of the Court:.... (I: 312)

Addison’s role as an artist is made clear in his essay No.10 in which he states that

since I have raised to myself to so great an Audience, I shall spare no pains to make their Instruction agreeable and their Diversion useful. For which Reasons I shall endeavour to enliven Morality with Wit, and to temper Wit with Morality, that my Readers may, if possible, both Ways find their Account in the Speculation of the Day. (I: 31)

The writers thus stand as projectors of life and manners. They taught people to combine cheerfulness with decency, and with an elegance which marks knowledge. They functioned as teachers of wisdom.

Here special mention must be made of Addison’s famous statement in essay No.10.

It was said of Socrates, that he brought Philosophy down from Heaven, to inhabit among Men’s and I shall be ambitious to have it said of
ne, that I have brought Philosophy out of Closets and Libraries, Schools and Colleges to dwell in Clubs and Assemblies at Tea-Tables and in Coffee-Houses. (I: 31-32)

In the case of Panuganti, there was no special necessity for him to popularize philosophy for his country's philosophic tradition was in the blood of the people, because they were already exposed to the Upanyasa tradition. Perhaps this is the reason we do not find any parallel statement made by Panuganti on this aspect. This point is developed further in the final Chapter.

The writers drawing from the experience of extensive travelling, observed the nature of man, and tried to correct his abnormalities. They tried to interpret contemporary conditions mildly, stressing those virtues that were common to mankind in general, dealing with the interests or follies of the average individual. It is this kind of thinking which later came to be called Essentialism.

In both the cases concerned in this thesis we can definitely claim that the writers succeeded in inculcating a thoroughly mature and responsible sense of values in their readers. In essay No.84 on "Appreciation", we have a feedback on Sakshi's influence on society. The writer of the letter warmly acknowledges its utility, its erudition, its
entertaining quality and its instructional value. The letter testifies to the symbiotic relationship between the artist and the audience. The reader expresses the hope that men like Sastrri would move to the city of Madras from the village so that his wisdom may be shared with a larger community (III: 458-459). In The Spectator we have several letters thanking the authors for the way they have set about their task of refining society. All this confirms that unlike in modern times, the writer in those days was an 'accommodated' man and an integral part of the society. In essay No. 134 Steele publishes a letter received from a 'great admirer' George Trusty as a "Testimonial of my great Abilities at large" in his own words:

I can't say indeed that you have put Impertinence to Silence or Vanity out of Countenance: but methinks you have bid as fair for it, as any Man that ever appear'd upon a Publick Stage; and offer an infallible Cure of Vice and Folly, for the Price of one Penny. (I: 404-405)

The aim of the essayists was to discuss the art of living in terms which even ordinary men could decipher. As the paradigm shows, the position of the Artist as a social reformer gave the writers an unrivalled opportunity of observing the movements of their time. This movement became
literature in the hands of writers. Integration with the society provides conditions that make insights and influence possible. The very function of an artist is thus established socially, although this may vary from one society to another.

The role of our writers as watchers and reformers is evident. Panuganti in essay No. 84 cited above, declares that he has acted without fear or favour while offering his criticism of society (III: 462-463). Addison and Steele repeatedly affirm that they are not partisan in their spirit while chastising their countrymen. Their duties and aims were identical. They set their task in a particular society and retired silently once it was accomplished. The role of a writer in any cohesive society, at all times, invariably seems to be the same.

We have here brought in a host of essays from the model and the receiver sets for a comparison to find the level of influence, keeping the paradigm in view and employing the criterion of influence. This method has enabled us to show clearly the subjects of comparison and levels at which they can be studied to determine whether an essay is a product of surface or deeper level influence. After this perusal we find that Sakshi essays do not simply form what we may call old wine in new bottle, but new wine in new bottle, with new ingredients added that best suited the concoction.