CHAPTER VII.

PROSE AS AN ESSEYIST AND JOURNALIST.

Of all other branches of Hindi literature, essays and journalism also bear clear stamp of the masterly style of prose of his high intellectual and amazing creative genius.

Let us first deal with his essays.

Prose as an Essyist.

Roughly we can divide his essays into three parts:

1. His earlier essays which are published in Chulmchur.

The following five essays belong to this early one:

- Brahmsara
- Panditnath
- Irkinghori
- Sardar
- Chakli.

2. In the second part we have those essays which form the long introduction to his plays such as Chandra Gupta

their metre, Vishvakar etc.

3. In the third part come those essays which are published in his posthumous work entitled "Haya sur Prakasha"

his art and creative genius. A detailed critical examination of these essays reveals that Prakasha has not failed in coming up to mark as an essayist. Like his other earlier works his five essays do not represent an elementary start in the art of essay writing but in the absence of any definite tradition before him he had to carve out for himself a new path, which is not expected to be free from all the defects at this initial stage. But it is surprising that even at this age he has been able to develop a high style of essay writing which on examination shows certain distinctive features.

1. Descriptive.
2. Narrative.
3. Conversational.
4. Atmerrical.
5. Symbolical.
7. Narrative.
8. Saliently.
In course of detailed study in the following pages we will discuss these points in the light of different types of essays.

Essays of the first type.

It is in his first essay in which he has tried to give a new colouring to the famous mythical story of the war of Warishta and Vishwamitra. The similarity between the plucky chariot and the warrior class for the superiority introduced first to the readers of the ancient Indian history. The essay begins with the descriptive style and ends with a conversational one.

Before the final scene in which both the contesting heroes express regret for their past mistakes in atmosphere of nonlitrical music; the readers feel the peaceful end of the essay.

What constitutes the greatness of a man? It is rather his physical strength nor his riches but it is the humanity of his heart that tells. In a lower-class battle this idea has been well depicted through the characterization of the two leading personalities of the essay.

It is not a literary rival of Gokhalekar nor it is a combination of the Warren sect, but it simply describes the casual points of which the reader can of the humanity are to built without being prejudicial to anyone. Tolerance, self-responsibility, patience for time and a spirit of asceticism in the case of fault there are the keys of the high ideals which are preached through the life of Warishta of Vishwamitra, the great leaders of modern, who believed in the perfect equality of all alike.

In the conversation of Vishwamitra, one his learned wise arranged we have an example of his artistic style which he develops in course of the evolution of his art.
This is another example of his mythological essay writing in the light of the new interpretation. In the previous essays he adhere strictly to the mythology, but here he twists it to his taste. The struggle between Tithorea and Mephisto, for the superiority, has their counterpart even in the Gods too. Shapes represents the warrior class, while Shape is the form of Mephisto. In other words the clash was between haughtiness, arrogance, vanity, on one hand and the innocence simplicity on the other. The presence of Shape is figuratively described as the cause of entire trouble in the world. In fact it is a satire on the wickedness nature of some mischievous people who always feel pleasure in putting one man against the other. This internecine quarrel and factional warfare is indirectly hinted as the main cause of all our troubles. Unless wise people of all sect join hands together for the eradication of these evils like our venerable Gods and Goddesses, there can not be peace in our country.

The last lesson of the essay is that the service of one's parents symbolically called the mother earth, places a man at the height of the others despite his many defects. The essay has conversational style throughout with a sparkle of humour hither and thither.

3. Itiikpiti Saundarya.

The first two essays are just like two pieces of the mythological stories. The elements of the essays are very little in them. But in his third essay we find a new technique and an entirely a new style. 

The description of nature is not dry and wooden but she appears before the eyes of the readers in flesh and blood. She is like a guide, friend and mother to him. From the very beginning he feels attracted towards the form of nature. She appears to him watching all his activities, pulsating and throbbing in all his rejoicings and even mourning and grieving in his sufferings. This conception of nature which he has formed from the very childhood
prows on developing until its full sex culmination in his last poetical work, Hamayuni.

He describes nature through the four main seasons, i.e., spring, summer, rains, and autumn. He calls her as an actress moving with time and always fickle in her workings. As a child he feels attracted towards her trying to unravel her mystery, but he gets baffled at her myriad forms, and lastly adults that she is too great to be possessed at this age. But his quest for her triumph continues with unabated viscer, as it is evident from his other essays in which he also pays his homage to the diverse form of the nature.

4. Serve.

In this essay on lotus-france reveals his great knowledge of Sanskrit literature by quoting profusely from the original texts of poetical works of the poets like Vaidik, Ksho, Pharsvi, and Brī. Marga.

To him, lotus is not only a flower of superb beauty but it is an emblem of youth, love, music, and all other rapturous emotions, just as fragrance and blackness are inseparables from the lotus similarly, untarnished reputation and loving admirers always surround a good poet who is symbolically called a lotus.

The essay is written in the third person, and it is full of descriptive style.

5. Bhakti.

It is written in the expositional as well as in declaratory style. The definition of Bhakti is philosophical but free from all of its hair-splitting quibblings. According to him, Bhakti is the sincere and real craving in the heart of an individual for the realization of the Supreme Father. It is a flight of stairs to reach Him, which has three other steps namely, Svadhyāya, Jñāna, and union. The ultimate reality of the Father is revealed to the seeker whom he calls in the end as Satyam, Sivam, and Sundar. He explains that this devotion is a remedy for all our troubles, It is a divine panacea ordained by Him to all alike. Before the devotee there is no distinction of
caste, colour, and creed. God reveals to them His divine person without any distinction.

With this essay concludes his first part of his five essays of the early stage.

Essays of the second stage.

To the second part belong those essays which form the introductory introductions to his historical plays. In order to justify the main events described in the plays he elaborately brings out in these essays all the available historical data in support of his assertion.

In introduction to play Vishakha he points out how to remove the historical anachronism which has baffled many our historians. His suggestions cannot be brushed aside as mere far-fetched, but they provide at least some material for the consideration of the students of Indian History to reconstruct our past on these lines.

Similarly in the essay appended to Janame Jaya he narrates the reasons of the revolt by the king Janama Jaya against the blood curdling rituals of that age sponsored by the crafty Brahmanas. This small essay throws enough light on the curious customs prevalent at that remote age, and how leaders of that period try their best to remove those plague-spots from the body politic of India.

The introductory essay of Maha Dari also justifies the claim of the royal sister as to be the spiritual guide of her brother King Harsha Warshana.

The essays appended to his historical plays such as Ajita Sura and Dhruva Swami are very lengthy. In all these three he has discussed all the available historical material to prove his points.

In the 51 pages of Introduction to Chandramukh he makes the reader see the results of his laborious research work as to the true facts about the genealogy of the first emperor of India. He has a very strong case for him on the various facts some of which
at least cannot be repudiated. All this shows his deep study of the
past literature of India as well as of the accounts of the foreigners
who time to time visited India and wrote their impressions about it.
In the introductory essay to his last play Chhota Swenini he defends
the character of another Chandrane Gupta the powerful king of
Gupta dynasty who married his brother's wife with the consent of
his ministers. This act has been very much criticised by the various
scholars as an immoral. But a study of the essay clearly reveals
what was the motive which prompted such a noble prince in openly
setting the so-called scriptural injunctions. This point has already
been discussed in detail in the third chapter.

In the twenty-four pages of introduction to Ajate Shatru he
vividly describes the religious and political upheavals which were
taking place in India. All the leading leaders of that age appear on
the stage. Prasad tries to remove all the misunderstandings
prevailing about them in those days and the wilful misrepresentation
made about them by the biased foreigners.

Thus from the study of these historical essays we can easily
conclude that Prasad has rendered a great service in unravelling
out a real picture of our great leaders of various classes of life,
and has bequeathed a legacy which can be advantageously used by
the future writers of Hindi.

Excerpts of the third essay:

The third part of his essays which was published in 1932 under
the name of "Ajate Shatru" under the pseudonym Ajate Shatru has the
following eight essays:

1. Jeeva kurti (the poetry and the soul).
2. Kasteya van (mysticism)
3. Ras (sentiments)
4. "Swapna ke purna" (the use of sentiment in the play)
5. "Swarup" (the essence of the play)
6. Rasaj manzil (the stage)
7. Rasaj manzil (the essence)
8. "Chhota Swenini" and Chhota Swenini (dramatic and subjective poetry)

In giving a long introduction to this book Prasad most earnestly
friends and great scribes like Laleta Waje paid due given a
summary of important topics discussed in it which can be of great
help to the readers.

In the following pages I shall attempt to give an idea of all the
these essays and will point out how with his common sense creatives
people coming with the deep study of Indian history and philosophy
he has been able to make most original contribution in this domain

Though these essays are written in different times yet there is
an amazing unity in them. The ideas expressed here are no way
borrowed from the western scholars though they reveal his extensive
knowledge of continental literature and philosophy.

The language used here is no doubt highly artistic and philosophical
which is difficult to be followed by the average readers of Hindi.
But still, these essays also prove that a critic Purose has not failed in coming
up to the high standard of the art of criticism or which there is a
great demand in Hindi literature.

Keynote: Kulu (the poetry and the art)

Under this heading he discusses the following three important
topics.

1. How far we are indebted to the west for our present and past
literature?

2. A realistic classification of arts and its criticism.

3. What is poetry?

He will point out in separate order the brief summary of these
topics in the following lines, as it is very difficult to do full
justice to them in detail.

1. The critics wrote at the outset to point out that with the
impact of the western culture with Indian people we have
acquired much in various lines but it is incorrect to dub
every new tendency in literature and all innovations in art
as imitation of the west. He emphatically repudiates
repudiates all such misconstrued pronouncements by the
western as well as by Indians. He further asserts that since
the great times Indian had a distinct culture based on the
worship of truth, purity and beauty (Setyam, Swar and
Sundaram), these three cardinal points which are the diverse
manifestations of the one supreme divinity.

2. In course of an elaborate discussion supported by various
citations from Vedas, Puranashes and other so-called sacred
and secular literature as well as various other homely
anecdotes he strongly rejects the Nezalian classification of art into five kinds i.e. poetry, music, painting, sculpture and architecture and its further division into two groups called materialistic and non-materialistic or corporeal and incorporeal. While literature and music belongs to first group the other three to the latter. He further elucidates that this classification of arts is based on the Greek idea of aestheticism which in course of time degenerated into gross materialism. In India he further says never existed any such distinction between the sacred and the so called profane literature. On the testimony of the ancient Sanskrit literature he explains that the creator of universe is called as first poet (Kawi) as well as Manishi or philosopher. Similarly the poets of the Vedik hymns were composers as well as the exponents (Rishi) of them also. God is called in the Vedas as Corporeal as well as incorporeal too. Thus we come to the conclusion that the Nezalian classification of literature as an incorporeal art is inconvertible with the Indian culture and tradition.

Balseha has discussed this point from various angles quoting profusely from various sources in support of his definition of poetry which he calls the imaginative experience of the self when he reaches that superb mystic state in which through his persistent contemplation he finds truth and reality in their pristine form, in perfect harmony with two fold paths which are called Shreyas and Preya (the path of a beautitude and pleasures).

Clarifying this definition further he explains that it is misnomer to call poetry an art or Kavi, which in our scriptures is classified as a second knowledge and has sixty four varieties including dance, music and versification etc. He quotes from Kandali, Bhamasha, Abhinava Gupta, Charya, Bhoja Raja and Kaheema Raja etc. In support of his assertion and concludes that poetry cannot be called Kavi in this sense as it will rob it of much of its spiritual and mystic beauty.

These two paths are variously interpreted in our literature. Some call the former as the path of salvation and the latter as the path of enjoyment. But this distinction only exists in the jaundiced eyes of the morally degraded people. Those who reach that superb state they pet free from all these differences and to them both these apparently divergent ways look as one.

In the end he concludes that this experience of realization of beauty and bliss is the primordial source of poetry. A poet may be lacking in suitable words expressions similies and metaphors like Sura, but if he has that divine music within him _self he can make others dance and sing in atinement with him. The master poet is endowed with both the qualities of self experience and self manifestation, though the latter has no such wider appeal as the former. The poet is an embodiment of the divine Creator who has revealed his first poetry (Rig) prose (Yajur) music (Sama), through four fold speech known as Ganes, Prakranti, Madhyama and Vaakhari.

Discussing this point further he points out why Tulsi Dasa failed in depicting Vatsalya-Basa (the sentiment of affection experienced for children unlike Sure Dasa), though this ordinary shortcoming in no way detracts in the least the greatness of Tulsi as a poet but this is due mainly to the different angle which inspired them both to compose Samya and Sure Sarga. While the former had before him all good qualities of Srama from childhood to old age, the other had only the divine childhood of Lord Krishna before him stealing butter and snatching milk from cow-herds. Thus we come to the conclusion that the poetry is the imaginative experience of the self and therefore it is subjective and very rarely objective. The
In this essay, France discusses the origin and evolution of mysticism which has far reaching influence on the Hindu philosophy and literature.

In the beginning he removes such misinterpretations which are prevalent mostly in the educated people that mysticism is an alien cult borrowed either from the Semitic, Babylonians, Sodiers or Christianity. Clarifying this point further he explains that this cult is a natural evolution of the Vedanta ideology of God (Isis) which is called the most vital part of the Universal Mother. The love, beauty, youth, exhilaration, passion and all pleasure are diverse forms of this supreme power of love. Thus mysticism is the form of joy which an individual can identify himself with the eternal spring of these and beauty, and hence it is purely an Indian conception of life which has found many of its critics in other religions and philosophy also.

The philosophy of Veda is further expounded in the post Vedic literature comprised of Upanishads, Sankhya, Yoga, Vedanta, Swivism, Vaishnavism and Shaivism, etc.

Discoursing this point, France traces the entire history of Hindu literature from Veda period down to the various schools of thought of Indian philosophy ancient and modern alike.

He analyses that from Vedanta there are two streams of philosophy and religion followed into two different channels.

1. One is called the eternal, moral, intellectual, prescriptive, national and monistic, etc. The God Purusa is the representative of this kind of ideology.
This school believes in the non-attachment philosophy, and
self-abnegation as the means for the enlightenment of the
highest objective in life. Buddhism and Jain philosophy are
the natural sequels of this kind of prescribing. This rigid
doctrinal philosophy can have very little appeal to the average
people. How long these religious taboos and social ostracisms
can restrict men and women from their natural urge and cravings.
The authority of
A revolt is bound to occur under such circumstances. (M/XX
historical evidences shows) proves that Mahayana in Buddhism,
Ma Chuivin and Vaishnavi in Hinduism, and Sufism in Islam
are the best attempts of the subduing humanity all over the
world for the attainment of that ideal state, which alone can
lead them to their forgotten Father who alone is the fountain
head of the supreme bliss. If this is denied to the humanity
which in fact is its life-breath the chaos and disorder will
prevail everywhere threatening even the very existence of the
world. The origin of such great materialistic schools as
epicureanism, Svetasvaks, Lokayata, Samta and Vaisnavism
is a clear proof to what an extent the society can degenerate if
its natural urge is crushed and stifled in the bud.
ii. The second ideology the representative God of which is Lord
Indra is based more on aesthetic metaphysical, ceremonial
and neoclassic principles.

The sumrum bonum of life according this philosophy is the
quest of the supreme bliss through various forms of the
universe which are the manifestations of that primal source
of beauty and bliss.

The origin of idol worship, the institution of Devo Dasi,
painting, sculpture, architecture, dance, music and poetry are all meant
for the interpretation of that divine art for the satisfaction
of the individual's natural urge.

This spontaneous craving of the human heart for the attainment
of the supreme bliss is the source of mystic philosophy
in our literature. Quoting extensively from the mystic poets from Vedic period to Kabir and Raman we trace the evolution of mysticism through various stages. Without going into detail the various types of mystic philosophy as advocated by Shankites, Vaishnavites and others we come to the conclusion that the spirit of self effacement for the achievement of the eternal bliss is the fundamental principle underlying all these schools of thought. The suggestive ness and symbolism are depicted by the various forms through which this philosophy is expressed by the poets.

Last of all we sum up in the words of Prasad himself his findings of this essay.
In this essay the author critically examines the most baffling question of the sentiments and their place in the literature, on which various books are written or probed. Even the idea of Thera's form to the one of Abhinava Gupta and Bhattacharya there are various schools of thought on this subject.

Here he discussed this topic in such a manner and drawn tentative conclusions that one gets amazed at the exhaustive study of the entire Sanskrit literature. Corroborating this point with the previous ones, he argued that the two ideologies of thoughts as described above also affected our poets and painters too. The emphasis of the ethical poet in opposition to the school of sentiments insinuated a new school which put more stress on the importance of the figure of speech, or Akarana.

The aim of the writer is to link the two schools.

The mystic and ritual piclure that generally appears before religious gatherings of the royalty and the priests, the vivid accounts of which we have in the scriptures, but credit for originating the dramaturgy goes to the sage Therata who composed Theratiya Nitya Shastra. According to him there are only four sentiments - Karinma, Kanda, Vira and Abhaya, the others are simply the different forms of these four.

After introducing his subject thus, the writer goes on discussing quoting from various authorities to the great length what was the line of difference between these two schools of thoughts. According to him one laid stress on the external embellishment while the other stress on the internal realisation of the pleasure, culmination in the supreme bliss.

Clarifying this point further he explains the difference in the theory of Bhāmara, Bandi, Virena and Abhaya, on one hand and on the other of Abhinava Gupta and others. Anandabardhana another a great scholar tried to bring about a reconciliation between these two by
another school which is called Shani Yoga.

These two were Kashmiries, the only difference in their theory is that while the former had defined sentiment according to the monistic theory of bliss of Sheivites, the former, based his findings on the rational theory connected with the figures of speech. Both of them believed in the Amora school of thoughts, but in a slightly different way.

In the end he concludes that these theory is based on the realisation of the supreme bliss notwithstanding that it is defined in various ways by sponsors of the different schools of the Sanskrit poetic and rhetoric.
In this scholarly essay, Prasad discusses the two different angles of views on representing art on the one hand which defines the place of the sentiment in the drama.

In art, it is considered as *mimicry* or imitation while in the east it is defined as the philosophic truth. According to Plato, an actor only imitates in various ways, and he is not supposed to be the custodian of any particular virtue. He changes according to the events. Consistency is not any virtue with him. But in the eastern aesthetic an actor, poet, and as well as the spectators are all supposed to be the partaker of the sentiment, which is ultimate — only one with the supreme Ras, the fountain head of the entire pleasure. It is the divine gift, which can hardly be described but only to be experienced.

In the modern days, Prasad further points out a tendency is growing strong to discard this theory of Ras, which to some appears as stereotyped, and to lay more emphasis on the twofold aspects of the life called under the different names of Idealism and Realism.

Explaining these two ideologies in detail, he points out that the former is nearer to the eastern people who had very little struggle in their lives, while the other is more prominently found in the western people who had to wage ceaseless war against the hostile forces of the world. This angle of vision gave birth to comedy and tragedy in the literature.

In the first paragraph of this essay, Prasad elaborately describes that eastern *Aranyak* or eastern philosophy of life which was neither of escapism and nor of opportunism but it was as virile as that of the west with only too much difference that while the former had spiritual outlook the latter had only physical and materialistic background.
Tracing the origin of dramas from the Vedic times where we have reference to certain dramatic performances accompanied by music and dance especially on the occasion of some sacrifices when soma herb was purchased from the simple wild people on a trifling price, Prasada explains in this essay how these plays which are called dramatic plays are different from the lyric poems and epics.

Coming to the classical period Prasada points out that in Sanskrit there is no mention of the company of strolling actors (Mataka Sangha) who in later times also mentions the performance of a certain play entitled Asvathma Bhisaera. The sage Sumeru adds to two plays namely Tripuradusha, and Anrita Mithana. Patanjali the great grammarian also mentions two plays Kannadwa, and BalaWedha. Prasada also refers to his three predecessors namely Rasa, Samilla, and Devi Sutra, out of whom only thirteen plays of the first have been so far discovered.

In the Vedic period these plays were staged on the occasion of the festivities in connection with the hoisting of Indra flag after the victory of Gods over demons. While in the post Vedic period they were staged for the public entertainment on the advent of the various seasons.

In the end he concludes that there is no reason to disbelieve the theory that these plays under whatever name they may be called as shadow, puppet, or mystery existed long before the composition of metrical lyrical and epic poetry.

Discussing the technique of the plays he further analyses the difference between Kritha, Kritya, Tanjava and Lasya. As this is a technical subject it cannot be adequately described here.

Lastly he describes the importance of the stage manager (Sutra Dhara) and the various interpretations of this world which have given rise to various theories as to the origin of the plays.
In this essay Prasade describes in detail on the authority of the sage Bharata the structure of the stage and theatre in the ancient as well as in medieval India.

Professor Wilson and others who are authorities on the theatrical architecture have expressed their great surprise on the amazing skill of the Indian architects who have described even the minutest details as to the construction of the stage and theatre.

Prasade who also exhibits his wonderful knowledge of the Indian architecture elaborately describes the various types of stages that existed in India and how they were made to suit all kinds of performances.

His knowledge of this subject is so precise that nothing escapes his notice. He vividly explains even the various dramatic techniques as swagatam, aksharam, apavritam, sthapane, visikamana, anka, etc.

He also points out that the word Yavanika is wrong and all the theories based therefore on the borrowing of this art by the Indians from the Greeks are also baseless. In support of this statement he quotes various authorities and ultimately suggests that the real word is javanika which means a curtain drawn with great speed over the stage.

His description of the words tiraskarini and pratieira also shows his marvellous skill in grasping all the intricacies of the dramaturgy.

In the concluding part of this essay his thoughts on the present Hindi stage its ideals language and technique are noteworthy. He also ridicules the tendencies of imitation of Western dramatic technique which cannot adequately interpret Indian angle of vision.
What was the distinction between drama and poetry that has been critically examined in this essay. The poetry is called śāraya as opposed to the drama which is termed as Drisāya. He rejects the definition of poetry as descriptive and imitative both on the plea that it cannot be both as the latter is the function of the drama while the former is that of poetry. Examining the source of poetry, he explains that since very time history of man and women's struggle for their existence against the heavy odds has been the main subject which inspired early bards to compose poetry. The dominating note of these poems is the grief and anguish, as they have more appeal to the masses than the higher philosophy or any abstract subject matter.

Discussing this point further he clearly elucidates the two aspects of the descriptive poetry that is Idealistic and Realistic. Ramayana belongs to the former type and Mahābhārata to the latter. Hindi coming to the modern poetry he points out its various shortcomings in the domain of idealism and realism both.

As to the mystic poetry it is entirely different and has an unintelligible jargon of words in the form of verses shorn of any high imaginative and creative ideology.
Yatharth wada and Gahaya wada.
or
realistic and symbolic poetry.

With the advent of Bharatendu (H.C.) on the horizon of Hindi dawns a new era of poetry, drama, fiction and other branches of literature. His plays as Satya Harichandra, Charitra Vati, Mila Devi and Bhurisri Narayana, and the poetic works as Ram Nogini etc. reveal that there are two dominating tendencies in Hindi literature which are known as realistic and symbolic.

A study of Sanskrit literature shows that these two tendencies are not new in our present day literature, but in fact they existed even in the classical period and definite rules were laid down in the text on poetics for their proper application in the literature.

Discussing this subject to a great extent he defines the respective scopes of the tendencies with many quotations from the Sanskrit books. Broadly speaking the initial lines of difference in both of them are the basic ideas of anguish and bliss. The former draws its inspiration from the suffering of humanity while the latter springs up from the realisation of the bliss as the primordial source of entire making of the humanity, and the identification of the individual with the fountain head of the celestial bliss.

In other words we can sum up the observations of this essay that one is the objective and the other is the subjective tendency which go long way in creating our present day literature.
As a journalist.

A study of Prasad cannot be complete if we omit this most important aspect of his life. Like other branches of literature he realised long ago the utility of journalism as the most effective means for popularising Hindi, and preaching through it his own highly refined views on diverse matters affecting humanity. For this reason he started writing articles from the various subjects at an early age in Ramakandri, a high class journal founded by Bharatendu (H.C.).

Later with the foundation of Sarvatiti under the editorship of Vishwan Prasad Gupta from Allahabad he began to subscribe for this famous Hindi monthly. But it is hinted by some of his friends that he did not receive proper encouragement from the editor of this paper who had his own distinct views on certain forms of Hindi literature as opposed to that of Prasad.

The foundation of Indu a high class journal.

It was in 1910 that his nephew Ambika Prasad Gupta started Indu a Hindi monthly under this patron age of Prasad. He was a regular contributor to this paper. Most of his stories, essays and even some of his plays were also published in this paper. Despite the financial losses he did not stop this publication.

Amongst the other journals which received his active support are Vashviri, Hansa and Vajerri Prasadari Patika. It must be mentioned here that Prasad not only contributed solid articles to these papers himself but quite a large number of young people received all sorts of encouragement at his hands. In the galaxy of the present day editors of the Hindi papers there are many who owe their deep sense of gratitude to him.

Thus we come to the conclusion that even in this field his services are so great that he can be rightly called as the pioneer of journalism in Hindi.

With these remarks ends our study of him as a journalist.