

DIBRUGARH
KANOI COLLEGE ALOCHANI



English Section

SESSION-1965-66.

20th ISSUE

: ANNUAL PUBLICATION :

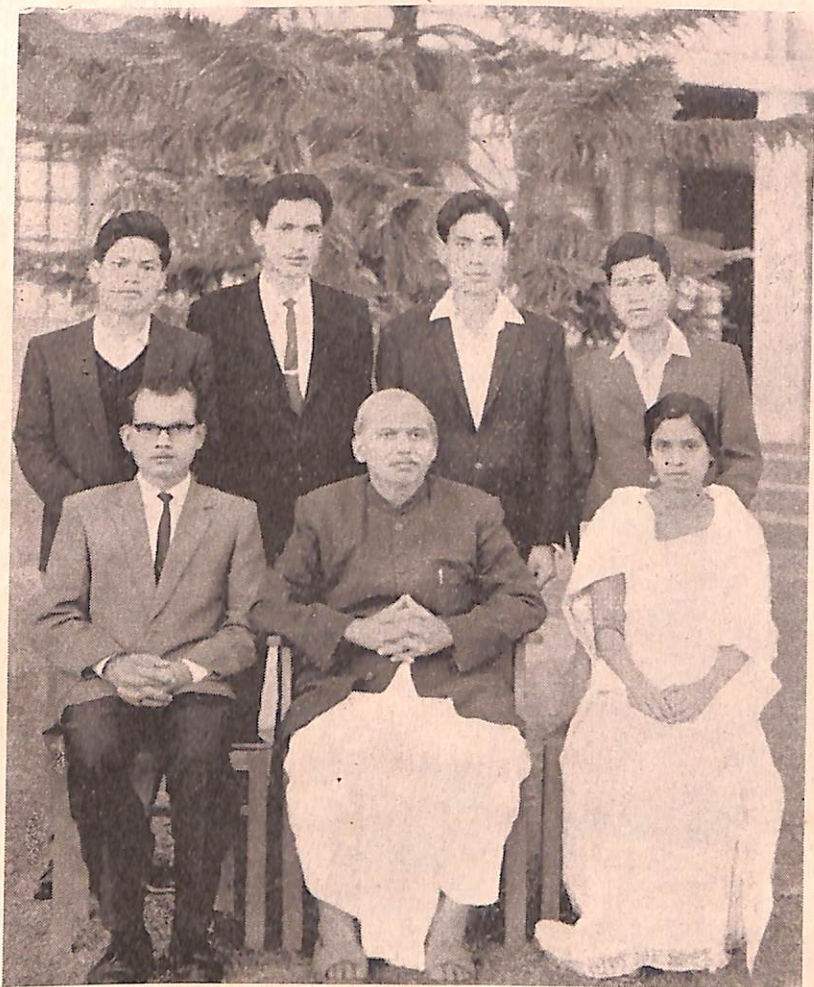
Editor :- RAJANI KANTA CHUTIA

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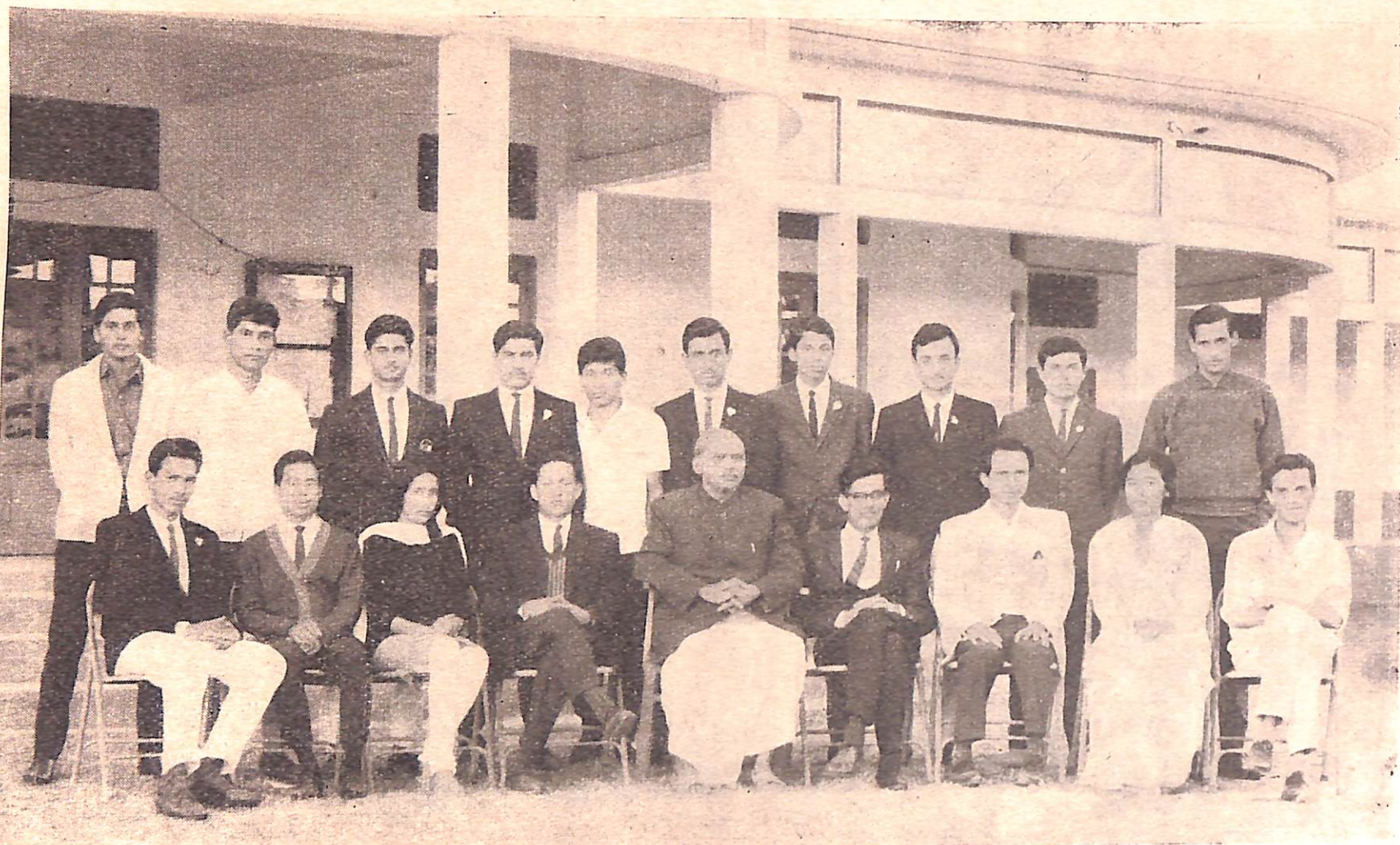


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THE CORONATION CEREMONY

I

N

VEDIC INDIA

Dr. Jogiraj Basu M.A. (Triple)—Principal

The consecration or anointing ceremony of king designate called Abhiseka or Mahabhiseka forms a part of Rajasuya sacrifice and is of supreme importance as a record of various aspects of monarchy and imperialism that obtained in the Vedic age. This ceremony is mentioned in the Atharvaveda, Aitareya Br, Taittiriya Br, Satapatha Br, Pancavimsa Br, and the like Vedic texts. The Abhiseka literally means 'sprinkling' as a main item of the ceremony consists in sprinkling the king with holy waters collected from different sacred rivers and seas.

The consecration ceremony consists of five days, viz., one diksa (initiation ceremony), three upasads and one sutya or soma day, the particular form of the soma

sacrifice being the ukthya. The initiation or diksa is performed immediately after the expiration of the dark fortnight following the full moon of Phalguna on the first day of Caitra. The rites and rituals connected with the ceremony are best described in the S. B. 5-3 and 5-4. On the first day offerings are made to eight deities,—Savita, Agni, Soma, Brhaspati, Indra, Rudra, Mitra and Varuna. These eight gods are called Devasu or Divine Quickeners. They quicken the kingdesignate. Each god has an epithet of his own. While offering the oblations each is invoked with his particular epithet which bespeaks one or other aspect of royal prerogatives, duties and functions. Thus Savita is invoked as satyaprasava for true impulse or righteous energy, Agni

is invoked as grhapati for mastery of the household, soma as Vanaspati for the protection of forests and agriculture, Brhaspati for vak or power of speech, Indra has Jyestha for supremacy or predomination in matters of administration, Rudra as pasupati for protection of cattle, Mitra as satya for truth, and lastly offering to Varuna the moral governor of the universe as dharmapati for upholding of dharma or Law. Thus each epithet is applied with an eye to each prerogative or duty of the king. The last epithet, viz, that of Varuna as dharmapati makes the king upholder of law and order. The various qualifications and manifold obligations of kingship are symbolised by the said offerings. The Hindu theory regards dharma or law as the real sovereign, and the king as danda or the executive to support and enforce dharma. After the offering of oblations the priest utter the following hymn ; SB 5-3-3-12 :

इमं देवाः असपत्नं सुवद्रमितीमं देवा अभ्रातृव्य
सुवद्रम् इत्येवैतदाह, — 'महते क्षत्राय, महते
ज्यैष्ठ्याय.....महते जानराज्याय ।

'Quicken the designate O gods, to be unrivalled, Quicken him so as to be without any enemy,

for great chieftaincy, for great lordship (jvesthvaya) for man rule (janarajyaya).

Here janarajya means lordship over human beings. Dr. U. N. Ghosal observes, "We suggest it to mean rule over the whole folk as distinguished from rule over a single tribe" (The Beginnings of Indian Historography and other Essays, p. 257).

After uttering these hymns relating to royal duties and powers the priests declare, "This person is your king, Soma is the king of Brahmanas' (SB. 5-3-3-12) : esa vo'mi raja somo'smakam brahmananam raja. This declaration is followed by the sprinkling ceremony. Holy waters collected from seven teen different sources consisting of rivers, wells, pools dewdrops, floods, rain, seas, etc., are mixed together in a vessel made of udumbara (Ficus glomerata) wood, and the king is sprinkled with the said waters. Amongst rivers Saraswati occupied the position in the Vedic age which is occupied by the Ganges in the post-Vedic age from the point of sanctity. Each type of water symbolised some power or character of the king. This is explained in SB. 5-3-4. Thus Saraswati symbolises speech, gift of

the gab, the flowing river symbolises vigour, flood stands for plenty, sea for dominion and the pool or tank for loyalty of the people to the monarch, which should be sincere and harmless like the waters of a stagnant pool.

The sprinkling is done jointly by a Brahmana (Adhvaryu) a Ksatriya and also a Vaisya. The sprinkling vessel differs in case of each caste. The Brahmana sprinkles from a vessel made of palasa wood. A relation of the king sprinkles from a vessel made of udumvara (sacred fig) wood. He is either a brother or a near relation of the king. A friendly king or an ally sprinkles from a nyagrodha (banyan tree) vessel, whereas the Vaisya's vessel is made of asvattha (Ficus Religiosa) wood.

The consecration or coronation ceremony is regarded as the new birth of the king. Hence he is made to wear new garments, an under garment called tarpya, a garment made of undyed wool termed pandra, a mantle or cloak, adhivasa and a turban or head-dress, usnisa. As this ceremony is regarded as a new birth these garments are symbolic of different parts of an embryo. Thus the tarpya stands for amnion (ulva), pandra for uterus or

chorion (jarayu), adhivasa for womb (yoni) and usnisa for navel or umbilicus.

After this rebirth of the king the adhvaryu priest strings a bow and hands over the same to the king with three arrows. The bow is a symbol of strength, vigour and government. The priest says, 'The bow is a symbol of the king's strength or military power and I shall consecrate him after he attains strength'. S.R. 5-3-5-30: viryam va etad rajanyasya yad dhanur viryavantam abhisincaniti.

There is an oath-taking ceremony at this stage. The priest who anoints the king addresses him thus: 'If you do me harm, in that case all the merits acquired by you from the night of your birth to the night of your demise, your pious deeds, longevity and issue will be stolen by me' A.B. 8-39-1 :

यां च रात्रीमजायेथा यां च प्रेतासि तदुभय-
मन्तरेण इष्टापूर्तं ते लोकं सुकृतमायु प्रजां वृद्धीयं
यदि मे ह्यच्युरिति ।

Accordingly the king takes the oath "If I betray you or play you false, may I lose the merit of all my pious deeds, religious rites, gifts, my position, life and even my progeny: A.B. 8-39-1 :

यां च रात्रीमजायेऽहं यां य प्रेतास्मि तदुभय-
मन्तरेण इष्टापूर्तं मे लोकं सुकृतमायुः प्रजां वृज्जोथा
यदि ते द्रुह्येऽहम् ।

After the oath-taking the king is made to step on a tiger's skin as tiger is the king of beasts (vyaghras pasunam raja). A small gold plate is placed under the king's feet and another gold plate is laid on his head. Gold symbolises immortality and effulgence. Thus immortality is bestowed on him from both below and above. The priest thus enfolds him with immortal life on both sides; B.S. 5-4-1-14,

अमृतमायुर्हिरण्यं तदमृतेनैव एनमेतदायुषोभवतः
परिवृंहति तस्माद् इक्ष्मा उभयतो भवतः ।

Following this the king is made to mount a chariot yoked with four horses with bow and arrows in hand. The king discharges one arrow to mark the goal of the chariot race. As to why he shoots one arrow S.B. (5-1-5-14) states that the king is a manifestation of prajapati, the lord of creatures. Prajapati is one, but he rules over many, i. e., the whole creation; likewise the king, though one, rules over many:

एष वै प्रजापतेः प्रत्यक्षतमं यदराजन्यस्तस्मा-
देकः सन् बहुनीष्टे ।

The chariot goes round all the directions within the sacrificial campus bespeaking conquest of all quarters.

The chariot race being over the king and his wife mount the sacrificial post. This mounting of the sacrificial post bespeaks their approximation to the gods. Ascending the post the king says, 'We have become prajapati's children; S. B. 5-2-1-11: prajapateh praja abhuma. A child of Prajapati attains immortality. Thus the sacrificer attains the immortality of gods and the sonship of Parajapati. Thus the vedic kingship, though of human origin, is vested with divine glory on account of the sacrificial performances and consecration.

The king enters into a solemn covenant with the mother Earth. He looks at the earth and says, 'O mother Earth, injure me not, nor I thee.' S. B. 5-4-3-20 :

पृथिवीर्मातं मां मा हिंसी मां अहं त्वाम् ।

The Earth is afraid of the king designate and thus muses, 'Something great surely has he become now that he has been consecrated; I fear lest he may rend me asunder :

पृथिवी उ हैतस्माद् विभेति—महद्वायमभूद्
योऽभ्यषेत्ति यद्वै मा अयं नावहृणीयादित्येषः ।

The king is also afraid of the earth, and thus muses,— 'I fear lest she may shake me off.' Hence he thereby establishes a friendly relation with her, for a mother does not injure her son, nor does a son harm the mother.

न हि माता पुत्रं हिनस्ति न पुत्रो मातरम् ।

After entering into this covenant with mother Earth the king alights from the chariot and steps on the ground.

A game of dice is a compulsory part of the coronation ceremony. The game is played with five dice four of which are called *krta* while the fifth is termed *kali*. If all the dice when thrown fall uniformly, i.e., with dotted sides either upwards or downwards the thrower wins. The king is always favoured with the winning throw symbolising his rule over all castes and creeds.

The throne called *asandi* is to be made of *khadira* (*Acacia catechu*) wood according to S. B. or *udumvara* wood according to A. B. It is to be covered with a tiger skin and another tiger-skin is placed on the ground in front of the

throne. The tiger symbolises royal power. The throne is a symbol of royal dignity and power. It is a symbol of dominion; *rastram va asandi* (S. B. 12-8-3-6); imperial dignity is established on a throne, *asandisad vai samrajyam* (S. B. 12-8-3-4). When the formalities are gone through and consecration ceremony is complete the king initiate duly sanctified ascends the throne. The chief priest declares him as the sovereign and terms him a precious gem to be protected by the people. Addressing the king he priest says,— 'To thee this state (*rastra*) is given, for agriculture, for the common good, for prosperity and nourishment'. Thus the kingdom is offered to the king as a sacred trust and not for exploitation or self-aggrandisement but for the promotion of peace and prosperity of the subjects, for the common good. This fact proves the democratic ideal of kingship notwithstanding the hereditary character of succession. The administrators and monarchs of Vedic India thoroughly realised the truth that prosperity of a state lies in the sense of security in the people's mind, in the common good. Both the T. B. and S. B. lay stress on this vital point of administration.

When the king is seated on the thorne the priest touching the chest of the king says,—‘He hath sat down, the upholder of sacred law and order.’ Verily the king is the upholder of the sacred law for he is not capable of all and every speech, not of all and evrey deed; he should speak only what is right and do the right deed alone.’ S.B. 5-4-4-5 :

धृतरत्रो वै राजा, न वा एष सर्वस्मा इव
यदनाय सर्वस्मा इव कर्मणे, यदेव साधु वदेत्,
वत् साधु कुर्यात् ।

This reference bespeaks the high moral status and dignity of the king. Not that he cannot do any wrong but he should not do any wrong or speak evil or untruth. Amongst men the Brahmana versed in the sacred lore called srotriya and the king, these two are the custodians of the sacred law.’ S.B- 5-4-4-5,—

एष च श्रोत्रियश्चेतो ह वै द्वौ मनुष्येभु
धृतरत्रो ।

This passage by attaching the notion of unrivalled moral greatness to the king alone with learned Brahmana, marks a distinct phase in the evolution of Vedic kingship. The Vedic king, accor-

ding to this view, is the embodiment of the moral law, matched only by the learned Brahmna.

At this stage an important rite takes place which makes the king immune from trial and judicial punishment. The priests take up sticks and silently strike the king on his back. By striking him with sticks (danda) they take him beyond the pale of judicial punishment; hence the king is exempt from punishment, S.B. 4-4-7 :

तं दण्डैर्घृतो दण्डवधमतिनयन्ति तस्माद् राजा
अदण्ड्यो यदेनं दण्डवधमतिनयन्ति ।

From this statement one should not arrive at a hasty and wrong conclusion that the king can turn into a veritable tyrant or oppressor because he is beyond the reach of judicial punishment. The exhortations of the priests addressed to the king that he should not do any wrong or utter anything evil or that the kingdom is given to him as a sacred trust for common good, he is the upholder of moral order, etc., give the lie to such apprehension expressing its slipshod logic and flagrant fallacy.

A Brahmna hands over a

sword to the king as a mark of royal power and military strength. The word is symbolic of Indra's thunderbolt. The king is the viceroy of Indra on earth and the chief priests, viceroy of Brhaspati the priest and guide of Indra. The king, in his turn hands over the sword to his brother who again hands it over to suta. The suta hands it over to the gramani (headman of a village). The gramani in his turn hands it over to a sajata, a tribesman. Each receiver of the sword becomes weaker than the giver. Thus the king is made weaker than the Brahmana, the king's brother is made weaker than the king and so on. This gradual inferiority of deficiency in power is intended for the proper functioning of the body politic. In temporal or political power the king is superior to the Brahmana but in the spiritual world the Brahmana is superior to the king. Regarding Sajata Eggeling observes, 'The sajata would seem to be one of the peasant proprietors or sharers constituting the village brotherhood ruled over by the headman, and often actually belonging to the family as the latter.'

In the consecration ceremony the different representatives of the

nobility and common people have to give their consent to the accession of the king-designate to the throne. As these representatives of the nobles and commons have a voice in choosing the king they are called raja-krtah or raja-kartarah, i.e., king makers. It is only with the express consent of the king-makers that a king can ascend the throne, i.e., become a king. If they do not accord sanction or disallow consecration, the king cannot be consecrated or declared as king. In that case he will have to abdicate in favour of his son or relation chosen by the king-makers. This fact is recorded in clear and unmistakable terms in the Brahmana texts of the Vedas. 'Only he becomes king', observes the S.B. 'whom other kings allow to assume royal dignity' 9-4-1-13 and 9-3-4-5 :

यस्मै वै राजानो राज्यमनुमन्यन्ते स राजा भवति, न स यस्मै न ।

P.B., i.e., Pancavimsa Br. of Samaveda 19-1, says, 'He, forsooth, may be called a king, who is made a king by them, i.e., king-makers:

ते तु वै राजेति वदेयुयंह राजा राजानं ह कुर्यात् ।

Amongst the king-makers the kings had the strongest voice, the most

effective say in the matter of the selection of the king. The king-makers are also called ratnins, i.e., keepers or protectors of jewel, the king being the jewel. They act as the king's ministers or counsellors. For the purpose of the coronation ceremony they are termed ratnins. There is a ceremony connected with the rajasuya sacrifice known as ratna havis isti which is a prelude to the actual coronation ceremony. In this ceremony or isti the king designate has to go to the house of each king-maker or ratnin and offer an oblation at his place--the king-maker's place in honour of a particular deity. The king-makers are described as precious gems in the royal crown. From the details the ratna-havis ceremony we can gather the list of king-makers which varies according to the texts of the different Brahmanas and the Atharvaveda. The S.B. (5-3-1) records the details of the ceremony as also the order of merit of king-makers following which the king goes to their houses. According to this Br. there are eleven ratnins serially arranged according to their social status in the following manner, sanani or the commander-in-chief, purohita or family priest (chaplain), yajamana, Chief Queen or mahisi, suta (chronicler or court-

minstrel) gramani or headman of the village, Ksatta (chamberlain), samgrahita or treasurer, bhagadugha or tax-collector, aksavapa, i.e., superintendent of gambling, govikarta (hunter) and palagala or courier. Each king-maker is regarded as one jewel of the king (asyaikam ratnam). Though we find twelve persons in the list S.B., states that aksavapa and govikarta should be taken as one jewel. Each day the king goes to the house of one king-maker. Thus eleven days are required to complete the circuit.

The list of king makers enumerated in the T.B. is almost identical with the S.B. with the only difference that the huntsman (govikarta) and the courtier (palagala) are not mentioned. Maitrayani Samhita adds taksa or carpenter and rathakara or chariotwright to the list of S.B. In the case of village headman or gramani it (MS) adds a qualifying adjunct 'Vaisya gramani'.

The nucleus of king-makers which has swelled in bulk is met with in the Atharva-veda which mentions only five ratnins, viz., rathakara, karmara or artisan, gramani and other kings comprising

nobles, chieftains, subsidiary kings and relations of the king-initiate.

Jayaswal in his Hindu Polity (Part I, pages 20, 21) calls these ratnins, high functionaries of the state selected, on the principle of class, and caste representation. Thus the priest or Brahmana represents the Brahmanical class, the senani, rajanya and mahisi represent the military or ruling class, gramani, rathakara; etc, the Vaisva community and Jayaswal takes aksavpa and govikarta to represent the Sudra community. Though it is not explicitly stated in the Brs or Sranta-Sutra texts that the last two belong to the Sudra class one may infer them to be Sudras judging their social status and profession.

The order of merit of the ratnins also differs in the different samhita and Br. text. The S.B. alone places the senani first in the list, second and third being purohita and mahisi whereas the Brahmana (purohita) tops the list in all other samhitas and Brs, senani being placed fifth in the Maitrayani Samhita and sixth in the T B. From this difference it appears that while the S.B. attaches greater importance to the military as-

pect of the government other texts underrate it lying greater stress on the civil aspect. Except times of warfer or danger, as a rule, the civil branch of administration was given greater importance than the military branch in the Vedic age. While describing the great consecration ceremony of Indra, aindra-mahabhiseka the A B. (VII-38-3) mentions the different territories and respective kings there of as illustrations of these different types of kingship. The importance of this passage can never be overestimated as the geographical features, names of different tribes and kings which clearly outline the states ruled over and occupied by the Aryans in the later Vedic age. In the eastern quarter the kings of the eastern people (pracya) were anointed for samrajya or emperorship. They were called samrat. In the southern region the kings of the people known as satvat were consecrated for bhaujya; they were designated Bhoja. In the western quarters the kings of Nicya and Apacya peoples or tribes were anointed for the svarajya type of kingship; they were called svarat. Towards the North the rulers of territories known as Uttara Kuru and Madra were consecrated for the vairajya type of monarchy. In the

central (madhya) region the kings of the peoples known as Usinara and Kuru-pancala along with those of Vasa country were consecrated for Rajya and designated as raja or king. Hence when a paramount sovereign is consecrated he attains the designations of samrat' bhoja, svarat, virat, raja, etc., with references to the regions mentioned above. This chapter of the A. B. clearly states the names of the countries and people where Vedic culture and Aryan civilisation infiltrated.

From the above discussion it is abundantly clear that kingship in the Vedic age was a far cry from absolute despotism, autocracy or dictatorship. A faint note of democracy may be traced in the voice of the nobility and common people in choosing their king, in the dependence of the king on king-makers who formed the cabinet, in the conditions imposed upon the king at the time of coronation, and in the administrative organisations called sabha and samiti which voiced the opinion of the people. But this democratic element must not be made much of or the conclusions should not be pressed too far. Notwithstanding these traces of democratic element there is no denying the fact that

kingship was hereditary in character and the general convention was succession by law of primogeniture.

Any and every man could not be made a king or one belonging to non-military class had no right to the throne. In the heaven or on earth the first king had to be chosen and elected by the people but later on kingship became hereditary and the practices that took place during the election of the first king became conventional and were observed in the coronation ceremony of every monarch as a formality. The hereditary character of the monarchy is also proved from other references met with in the samhita and Brs. The S. B. (12-9-3-1 to 12-9-3-13) recounts the anecdote of Srihaya king called Dustaritu Paumsayana whose kingdom was inherited by him through ten continuous generations (dasapurusa rajyam). The A. B. also refers to dasapurusa rajyam. The term rajaputra is also frequently met with referring to king's sons as future successors to the throne. In the coronation ceremony, the king is addressed as the father of the king among the kings' (rajanam rajapitaram), as stated in the A. B. along with other epithets. This fact also lends support to

the theory of hereditary succession. Of course, in times of emergency or unforeseen national calamity the visa or people who constituted the rastra (national unit) could select a worthy king fit to rise to the occasion and meet the situation from among the members of the royal family or nobility.

The A. B. (8-39) records the coronation ceremony of many kings who ruled over different parts of India in the Vedic age the names of the kings consecrated along with their priests who anointed them are mentioned. This the priest Tura Kavaseya consecrated King Janamejaya, son of Pariksit. Chyavana Bhargava consecrated King Saryata

a descendent of Manu. Soma Susma, son of Vajratna, anointed King Satanikasatrajita. Sage Parvata and Narada consecrated King Ambastya and also King Yaudhan-srausti Augrasenya. Kasapa anointed King Visvakarma Bhauvana. Vasistha consecrated King Sudasa Paijavana. Sage Samvarta Angirasa consecrated King Marutta Aviksita. Sage Udamaya, son of Atri anointed King Anga. Sage Dirghatama consecrated King Bharata, son of Dushmana, who conquered the earth and performed one hundred thirtythree Asvamedhas. Everyone of these kings conquered India and performed Asvamedha or horse sacrifices as a mark of their paramount sovereignty.



- * Br. = Brahmana ; A. B. = Aitareya Br. ;
- S. B = Satapatha Br. ;
- T. B = Taittiriya Br. ;
- P. B = Pancavimsa Br. ;
- A. V. = Atharva-veda.

* * * * *
* * * * *
POEMS
* * * * *

“If not asked, I know ; if you ask me, I know not.” — St. Augustine

“Poetry in a general sense may be defined as the expression of the imagination.” — Shelley

The poetry is “the language of the imagination and passions.” — Hazlitt

“Poetry is the entithesis of science, having for its immediate object pleasure, not truth.”— Coleridge

‘It is the breath and finer spirit of all knowledge’ and ‘the impassioned expression which is in the countenance of all science.’ — Wordsworth

‘Poetry is simply the most delightful and perfect form of utterance that human words can reach.’
— Mathew Arnold

‘Real poetry communicates before it is understood’ — T. S. Eliot.

‘By poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colour.’
— Macaulay

‘Poetry, the eldest sister of all art and parent of most.’ — William Congreva

ROGATION: To the history

Ribon Hazarika
—Student—

Actual it is
Obscure and circumlocution
For me.

As I failed to know
What's the meaning
Of Thee !

Says ; Thou define
"I am the hoard of
Knowledge and wisdom
Of fool."

But by inquisition, I find
Thou, as a slaughter of men and
Of the whole.

Thou covereth in thy bosom
A big and deep temple
Of grave

By killing and cutting—
Where lies, they, the poor
And the brave.

Thy heart is only full of
Slaughter, Tempest, Struggle
And inequity—

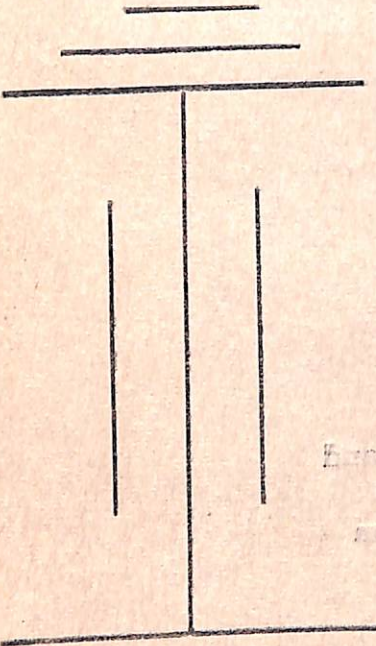
Cruel, heartless, I saw,
Oh, counter of ages !

Thou hast no pity.
But behold :

Thy legs are in the twentieth century
And in civilized world.

So, please, be pure
Where there is blood shed
Bloody struggle, in thy bosom
Not at all.

LET US GO YOU AND I



The border is calling us
Come, come, let us go,
Not alone, we must go all together ;
The country is weeping, people are crying—
Let's go to protect them,
Ne'er fear, ne'er return, go forward,
We are brave, we are made of Lachit's blood.
O! my dear friends, brothers and sisters
Should you sit idle ? No— come, come soon
Ne'er tremble, never come back—
God is o'er our head.
Will you not go ? We must go fearlessly,
Be sure, there is success ;
And our country marches to progress.

(Miss) Azima Begum
—Student—

'Poetry is the best words in their best order.'—
—Coleridge.

THE

LAND OF BEAUTY

Shri Dambarudhar Gogoi

—Student—

With beauty I do play,
Unto beauty I thrive aye.
I feel and feel, never exhausting
I fill my heart with great rejoicings,
And capture the treasure that it brings.
Moving heaven and earth,
I sing and sing fugatively
And beauty glares before me.
The soft palette there lies lazily,
I trample it and run after beauty,
The waves of melody thwart me
A moment to halt my journey.
But go I must
Through thicket and threat,
For I care little,
A path over to run—
And may I come,
But relieve I must
The beauty that is my thirst.
The rings strike me,
The birds call me,
The flowers welcome;
And I feel deeply enhanced,
The stream of fragrance, over which I sail,
The stream that never ends.
Yonder the horizon,
There rings and glitters beauty,
That summons
In which roam alone,
And there locates my dreamland
Spreading far and away.
Unto this land of beauty
I throb,
My heart escapes to the remote land,
For, there lies stored vature of beauty
After which I hanker must
And beauty is my thirst.

PIECES OF LOVE

Shri Horen Ch. Miri
—Student—

Fluttering daisies where
Dance there you
You hand over — I discovered,
But stay a little moment like-dew.
I loved you dearly and
Gave my heart clearly ;
A time came - change the season
Gave up me you really.
That loveful memories
While flashed upon my eye
My sorrowful soul melted
And only want to die.
I never, ne'er forget inspite of
Makes me solitary,
Besides heart is death
I will ever remain thy long.
My love began- soon end
Strikes something inwardly like band
Sorry 'dear' ! Even I love you
Come darling dance in love's land.
I can't be happy alone that garden
But I can't know you first
And before I know you
My love is come into the dust.
These are the playful light views
Pieces of tragedy my love
I feel to describe before you
In a little unrhymed poem above.

Sleep after toil, Port after stormy seas,
Ease after war, death after life does greatly please
Ed—Spenser

THE
SPEECHLESS
SONG

Water flows,
Water flows of the river
The river flows
Carring the earthly dirt in her.

No one knows
From which moment it began to flow
No one knows
When it will be stopped by someone's blow.
It flows being the silent witness of this world
Theatre
It changes course without carring the writings
Of poet and writer.

What tales, It is eager to tell us
Or weeping at the ill-deeds,
In which we find pleasures.

The tales of the river's song
One who wants to wit
In a speechless night come to it,
What it tells to the stars of the sky
To the soul of the night
One can hear some one's sigh.

Miss Tapati Chavarty
Student—Arts

Poetry is the spontaneous over flow of powerfull feeling.

—wordsworth

EVALUATING KEAT'S ODES.

—Prof. Jadav Barua.
Department of English.

Young men should have no philosophy except that of success. And Keats had no philosophy. Anybody looking for a philosophy in "Endymion" lapses into blunder. In fact, Keats died too young to propound any definite philosophy. When he tried to be philosophical in "Hyperion" he failed. Shelley, tortured by the reforming zeal, ascribed a very ambitious task to the poet: "Poets are the unacknowledged legislators of the world." Did the angel succeed? Arnold says he is "beautiful and ineffectual." Keats ascribed no such ulterior aims to poetry. Pleasure and the perception of beauty in profusion were his primary concern—a fact which is borne out in his odes. "With a great poet the sense of 'Beauty' overcomes every other consideration, or rather obliterates all other considerations," wrote Keats to one of his brothers. It is probably in the odes that Keats meticulously

displays the sure hand of a genuine artist.

The subjectmatter of the odes is varied. The desire with Keats is to escape into a world of beauty and art from

The weariness, the fever and the
fret
Here, where men sit and bear each
Other groan ;

(— Ode to a Nightingale)

This is one of the principal notes struck in the odes ; because Keats was much too willing 'for a life of sensation rather than of thought.' Keats' design in poetry was the creation of a world of sensuous beauty (through imagination) in which every physical sense is atonce quickened and gratified—not the real world transfigured as Wordsworth saw it, but a world seen in a trance by a dreamer held spell-bound and incapable of action. Thus he finds in the

leave of pale immortal death, and with a pang as hot as death's chill, with fierce converse "die into life."

Without this dying into life the individual Soul is never qualified for finer things.

The love-theme is common to all shorter poems of Keats. But the poet does not take after Shelley that idealist beyond repair, who idealises love and suffers frustration as a result thereof. In *Alastor* the search comes to nought because between Alastor's search and his ideal no earthly beauty mediates. But then, Keats seems to be in agreement with Shelley in the association of love and death—

.... and for many a time
I have been half in love with
easeful Death,

Call'd him soft names ...
(— ode to a Nightingale)
But all that talk of swooning and fainting in love (in *Eve of st. Agnes*), that over-reflectiveness in love, spoils much of his love. Fanny added much to Keats' sufferings. Except in the *Eve of st. Agnes* we cannot fully rely upon Keats' love-reference in other poems, and doubt it they are genuine ones.

Again, the odes have Beauty for their common theme. Keats does not, it seems, philosophise beauty; because while he talks of its permanence "A thing of beauty is a joy for ever, its loveliness increases, it will never pass into nothingness" (*Endymion*), he tells us that "she (melancholy) dwells with Beauty — Beauty that must die." Keats simply remains a worshipper of objective and sensuous beauty. Nor he has a consistent approach to Beauty, as, for instance, Dante has. In the odes, because beauty, "must die" (*Melancholy ode*) he makes it permanent in things of art and imagination (*Grecian Urn-ode*). But even then Keats is not satisfied with the permanence of beauty in art, and bewails the lack of warmth of life in art which can be found only in real life,—hence his pathetic cry in the "ode en Grecian urn."

Cold pastoral!

As the poet is interested only in sensuous beauty, his joy in the ode "on a Grecian urn" springs from it. It is, therefore, mere nonsense to attach any philosophy to "Beauty is truth, truth beauty..."

Again, 'Negative capability' is an attribute which the odes have in common. Keats tells us that it

occurs "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." Keats had the feelings of insecurity that the moments of happiness are so ephemeral; and this is precisely why he does look before and after and like Shelley "pine for what is not". Shelley's aim was to reform the world—indeed a very arduous aim; but Keats' modest and ardent aim was to make the most of the small moments of happiness — to capture a particular moment of life and make it eternal if possible. This is possible only for an artist like Keats who can say

"A thing of beauty is a joy for ever; its loveliness increases" and, last of all, only he who can

"burst Joys grape against his palate fine."

Keatsian joy can rest in autumn, undisturbed by the thoughts of spring:

Where are the songs of spring?
Ay, where are they?
Think not of them, thou hast
Thy music too,—

—(Ode to Autumn)

What a tremendous gulf between the Keatsian ability to repose in "a life of sensations rather than of

thought" and the Shelleyan compulsion, to ask, "If winter comes, can spring be far behind?"

Finally it is in the odes that Keats is doing what he had asked Shelley to do in his poems: "You might curb your magnanimity, and be more of an artist and load every rift of your subject with one." In giving lesser space to himself Shelley partly followed the advice in "Adonais," but he is notoriously personal in 'Alastor'. Keats is out and out an artist, especially in the odes. "His 'ode to a Nightingale' now lies in manuscript form at the *Fitzwilliam Museum* (Cambridge) and photographs of the manuscript show that he was very choosy about his diction. There is so much of cancelling and replacing of words that one may fondly hope to smell recent ink on the manuscript. He even completely deleted the original first stanza of the "ode on *Melancholy*" for reasons of grotesque imagery. The word 'rich', a favorite with Keats "loads" the rift of his subject with 'ore' in "Now more than ever seems it rich to die." The autumn conspires with the sun to load and bless the vines with fruit and to bend with apples the moss'd cottage-trees.

In point of technique Keats

in the odes rings the changes on the Shakespearian and Petrarchan sonnet-form. In other words Keats odes are best the ode-sequences, if we may say so. In spite of his romanticism the poet shows a clouded regard for form in the regular odes viz "*Nightingale*, *Gracian Urn*, *Melancholy Maia* and *Autumn* ode in which each stanza has a uniform number of lines. The *Ode to a Nightingale* prevents continued delight from passing into monotony, in its one short line coming just at the moment when variety is needed.

No poem better illustrates the exquisite effects of alliteration than the *Ode to Autumn*: 'm' is the keynote in the first stanza, 's' is in the second, with both stanzas having 'l', 'b' and 'f' for undertones. In the third all five are woven into the music. The artist shapes the first and the last stanzas, and in the midst the man, the thinker, gives us the human significance. And so innocently is it done that the critic seeking to find its secret is made to feel like one who would peep and botanise upon one's

mother's grave. In this ode there is nowhere the magic of some of the more subjective odes, the magic for instance of

charm'd magic casements,
opening on the foam
of perilous seas, in faery lands
forlorn.

"Yet it is, as a whole, the most satisfying and the most perfect of all the odes 'autumn' itself is more perfect than spring, and mature than youth, though they are less rapturous."

Here is, we think, one of the most scintillating appreciations ever extended to the odes of Keats: "Everything here co-operates to enchant a sensual and dreamy contemplation: the outlines; the colour, the emotion, and the melody; the tone has a smooth suavity and yet is free from any excess of softness or ease; indeed it is constantly relieved by notes of vigour." And we shall simply be lost in the maelstrom of confusion if we walk beyond the odes of Keats for an inference to the personality of this artist poet.

THE

MYTHOLOGY OF PEACE

Hari Krishna Mishra
(Student)

The capacity of men for self-delusion in times of trouble is almost infinite. Men and women cherishing high hopes, high adventure, a future in which they have confidence are quite capable, within limits, of rational thought and action regarding ends and means, the nature of reality, and the most effective procedures for realizing their purpose. But the same men, when afflicted with doubt and despair over a world they never made and can neither comprehend nor control seek self-assurance by reverting to the most primitive animism, magic and superstition.

The quest for peace in an age of war is all but foredoomed by the propensity of people everywhere to believe what they wish to believe rather than to accept truths

which clash with cherished pride and prejudice. The preconditions of enduring peace, and therefore, of law and order, justice and freedom, in a community of nations can be stated very clearly. In all past experience peace has been a product of Government, i.e. of organization of the community into a preponderance of power exercisedly the dispensers of force, fraud and favour among individual citizens, who co-operate and obey out of fear; love and calculations of adventure. Never have peace, order and law and justice been attained in any community, whether consisting of individuals, families, clans, tribes, provinces or nations, without government or against government. In the global community of the Western State System. There can be stable and enduring peace only through world govern-

ment and in no other way whatever. Such a regime in theory could be brought into being through the voluntary transfer of sovereignties of limited but adequate powers to enact law enforceable on individuals and to keep peace among states through authority to tax, to legislate, to impose its statutes and to require submission of inter state disputes to its own political or judicial tribunals. But in fact such a step is apparently blocked by the stubborn devotion of men everywhere to their tribal gods (National States) and by their ignorance, suspicion, fear in the face of all proposals that all sovereignties pool a portion of their power for the sake of common defence and general welfare.

Having thus rejected in the name of "realism" the only realistic way of arriving at peace—and yet being sorely beset and anxious over the periodic recurrence of soul searching and world shattering contests in arms among sovereignties contemporary mankind persists in believing that peace can somehow be had by mystic rituals of enemies "National preparedness" and "Collective Security" are currently the most widespread and pernicious of these illustrations.

The fable of war

The solution of the problem of peace through international agreements, wherein the signators pledge themselves to refrain from war is not distinctive of the post Versailles and post-Potsdam periods. Early treaties pledging eternal peace and friendship among the parties constituted, by implication, a renunciation of war, as all do all treaties providing for the pacific settlement of disputes. The Hague Covenant was such a treaty, as were the Locarno agreements of 1935.

These agreements and various others were all regional in character and provided for the renunciation of war by bilateral or multilateral agreements. In summery the states of the world renounced war and agreed to enforce this renunciation by refusing to recognise any advantage, territorial or otherwise, achieved by one state through warlike corection of another. Why, then, was peace not assured? The explanation of this paradox is to be found in fact in the meaning attached to the fact in the interpretative notes and understandings which precede its ratifications. No technical "reser-

ventions" were made. At French insistence however, the fact was expressly understood not to apply to wars of self defence or to obligations under existing military pacts. At British insistence, the fact was understood not to interfere with a states liberty of action in areas vital to its interests — and these areas were purposely, left undefined in the British "Monroe Doctrine." Taking particularly the case of Kellogg pact, it forbade only "war of aggression" and did not apply to defensive hostilities. The pact, however, lacked any effective means of enforcement. It was understood that if one signatory violated the pact the others were released from it. The Pact was no stronger than its weakest link but a state resorting to force to protect or promote its interests can always agree with much show of reason, that the Pact does not apply, since it is acting in "self defence". It can also agree with equal reason, that all measures of settlement unaccompanied by a declaration of war are "pacific" as indeed they are in a technical and legal sense. Other states may dissent, and world opinion may condemn, but a state which is strong and determined will not be restrained

by verbal censure. It will be restrained only by a superior force.

The Dream of Disarmament

Many seekers believe that wars are caused by armaments, that arms races lead to conflict, and that peace can be had by agreement to limit or reduce national military and naval establishments. In reality, the reverse is more nearly true. War machines are reduced when peace seems probable, the expectation of conflict leads to competition in armaments and armaments spring from war and from the anticipation of war. Yet men have sought to put the cart before the horse.

The Magic of Militarism

Those who are susceptible of disarmament as a means to peace readily comfort themselves with the thought that, if peace can be kept in no other way it can surely be kept by "my" nation amassing such formidable armaments that "your" nation and others will never dare to risk war. This fallacy is as old as states and state system. In an anarchic community of nations, arms are tools of national power. They are never means of keeping peace. Competitive national armaments make war, more particularly when

powerful states seek to arm themselves to a degree which will entimate all rivals and in intent render them helpless. This hallucination of declining civilizations is as old as Ninevah and as new as the atomic arm race. "Militarism" observes Arnold Toynbee "has been by for the commonest cause of the breakdown of civilizations. Militarism breaks a civilization down by causing the local states into which the society is articulated to colloid with one another in destructive fratricidal conflicts. In this suicidal process the entire social fabric becomes fuel to feed the devouring flame to the brazen bosom of Melock."

The Democratic Delusion

During World War I and to a greater degree during World War II, another fiction won widespread support in U. S. A. and in Western Europe. This is the contention that wars are initiated by autocracies, dictatorships or totalitarian despotism, that when the democracies are by nature peaceful and that world peace can be assured by making the word safe for democracy and liberating all peoples from tyrannies.

Here again the most elementary

knowledge of history suffices to dispel the delusion. Military dictators frequently and Fascist regims almost invariably, solve their economic, social and political problems at home by planning and waging war abroad. In such cases war becomes less a weapon of state power than a tool of domestic politics. Even here, however, war is possible only because the international community is not organized to make it empossible war is the fruit of anarchy among sovereignties. It is not the direct result of ideological or institutional peculiarities.

The Friction of Collective Securirty

One of the oldest and assuredly the most widespread and tenaciously held of the superstitions of the searchers after peace is the belief that the goal can be gained through arrangements by which all nations will agree to combind coercive action against any nation breaking the law or taking the sword. All the theoriests dealt with above accepted this veiw. It was written into the league convent. It was revived in the Dumbarton Oaks proposal and again in the U. N. charter.

The facile logic of "collective

security" is so pleasurable to all who are innocent of historical knowledge and incapable of analytical thought. When put to test in all past and present state systems, the theory of collective security had invariably broken down in evasion irresponsibility failure, marked either by general acquiescence in successful aggression or by general and prolonged war.

The vexed question of the "veto" in the U.N. Security Council reveals a new welter of confusion resulting from efforts to keep peace by waging war. The framers of the charter wisely provided that collective coercion and all other steps which may lead towards it, could be undertaken only with the unanimous approval of the Great Powers. The assumption that a major power if deprived of the veto placed in a minority one, and menaced with collective sanctions by all other states, will yield without resistance demands made upon it, has no warrant whatever in logic or experience. The entire theory of peace through war here reaches in 'reductio absurdum' which, in the wretched reasoning of his advocates can be stated thus: Peace can be kept if all states agree to coerce each state breaking peace, but coercion of

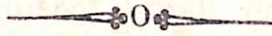
Great Powers should accordingly have the right of thwarting measures of collective coercion, but if the Powers not, in fact, unanimous, there can then be no coercion at all, hence in each case great powers should abandon the right to prevent coercion, all the states then will be free to act together against the great powers. If the result is war instead of peace, the war at least will be justified since it will be waged in the name of peace the acceptance of such proposals can accomplish nothing except in theory to make false formula for peace the occasion for ensuring bigger and armed conflicts.

The crucial error lies in the false analogy between the coercion of a national society and the members of the society of nations. These two things are utterly dissimilar.

This central error leads to a further error of the formula of coercion of states by states. No single instance in all human experience can be cited where in law has been effectively maintained through arrangement whereby states were subjected to economic and military pressures by an association of states. On this rock every league or confederation has shattered

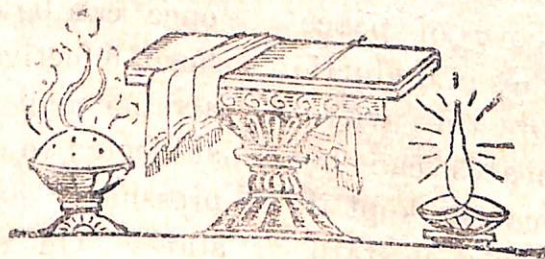
The only viable alternative to this dismal prospect is the voluntary establishment of a World Federal Republic, brought into being through agreement among

Governments to expect salvation or survival of civilization in the atomic age in army terms short of these is wholly unrealistic.



“Perhaps due to my being small in size and slow in tounge people are apt to believe that I am not able to be very firm with them. Though not physically strong, I, think I am internally not so weak.”

Lal Bahadur Shastri



* Prospects of World *

P E A C E

Pranab Kumar Deb.
(Student Arts)

“ Who murdereth Peace shall never rise to see the dawn;
Peace is immortal, it maketh one immortal.” — (Horace Bull)

The roving spirit of our Thermo-nuclear Age under the dark storm tossed tumultuous Canopy of the horizon of fear and uncertainty, envesages, though dimly yet emphatically, a Brotherhood of Man as a Pillar of sweet human relationship, cordially sweet understanding and appreciation of human thought and action, of sublime urges of human ideals and realities in a universally sympathetic scheme of the Perfection of human Civilization. Right assessment of human dignity and its ultimate manifestation into the climax of the perfection of Man's evolutionary greatness over all other living creatures should not

be hedged within the sordidly narrow compass of political drudgery.

The rhythm of the human civilization has touched upon a new chord the chord of love, Peace, Co-existence and sweet will. “Let me drink the cup of love and die to re-awake with brighter lustre,” said Kant, the mighty philosopher. And “Where there is the feast of peace, love and grace,” said St. John “let me play my divine music.”

The spirit of the time strives for a world of peace and love—a world where a state of mutual trust and understanding is to be

established in replacement of the present unsatisfactory and reactionary state of uncertainty, greed and mistrust.

We have seen that the horrors of every war give rise to temporary reaction against war. But curiously enough, hardly the wounds of one war are healed, another begins. Whatever may be the underlying causes of wars, people suffer greatly from them and there had been man's incessant endeavours through all ages and times to eliminate the horrors of war by establishing peace.

But history tells us that there had never been a very stable peace for a definitely long time.

In fact, the counter-elements which ridicule all the attempts of peace-loving people were numerous.

There is no royal road to peace. But it is the common people of the entire world who should have interest in uniting in the anti-war front. 'War is the sport of princes for which masses pay the cost.'

Today we are at the cross-road of history, 'The third world

war will mean extinction of civilization. Hence any prospect of peace, though may sometime seem insignificant, is hailed by the common people.

Today in fact, the elements adverse to peace, are as weighty as the prospects. Yet these prospects kindle in the hearts of millions an illuminating hope that it may be possible in future to establish permanent peace.

The modern world is drifting towards the final and ultimate goal of human civilization — Internationalism and Cosmopolitanism where, in the words of a modern poet :

'There shall not sound the crack of bomb,
There shall not break the bonds of love,
Where eternal peace and lasting bliss
Shall build the lofty dome of joy.'

Yes, indeed, but there is now an equally opulent and richly coloured decline. The decline is spiritual and ethical, nevertheless out of this brilliantly splendid decline there is emerging a beacon of hope of the ultimate revival of human race and a continuity of human civilization in a transcendental hop. The symphony of life is of concord and not of discord. The very pulse of human civilization throb for something

higher, sublime and fuller. There is plenty of vigour in human breast despite all the tortures which it has been receiving especially for the last two decades.

The international horizon, today, is somewhat clear, if not brighter. Humanity has at least, found some relief, some solace and some hope. Human life will continue and that the scheme of human civilization will go on as brilliantly and radiantly as ever in the distant past. "There can be no end of the eternal mirth which life offers us" said Aurbindo Ghosh" but we have to see that the mirth is not polluted; it must remain pure and sanctified" "One of the secret truths of our Age of Nuclear Dynamism, says Huxley, 'lies in the fact that despite the cold war and its allied horrors of mass destruction the world is moving first forwards the goal of a unity of serious thought pertaining to the arch necessity of saving mankind from a possibly tragic disaster."

There still remain some very complex problems which are the stumbling blocks to the sacred way of peace. The aggressive attitude of some countries is threatening both mankind and civilization.

It is interesting to note that in solving some of the problems of the world both the U. S. A. and the U. S. S. R. have worked with mutual understanding and good will. The U. N. O, too, has partially succeeded in establishing peace in Congo, Cyprus, and some other areas of the world. The Vietnam war is still threatening the world. However Prospects are now seen in the joint endeavour of the U. S. A, and of the U S. S. R. to stop war there and find out ways and means to settle the matter peacefully.

It is of great significance that the two heads of the opposite blocs are approaching closer and closer as regards some major problems of the world. The Moscow Test-ban Treaty, U. S.- Soviet Move of No Nuclear arms in the orbit are the sincere attempts to the noble cause of fostering peace.

In the present world, specially after the Second World War and the formidable Korean war, the people of the world have realised the fact that the aggressive nationalism is the main cause of human decay and frustration of human civilization. They have seen how, in the name of 'Racial Superiority' and 'Purity Blood' certain nations of the

world (as the Germans, the Italians the Japanese and also the English) created untold and unimaginable havoc on others, making mass murders, shedding pools of blood and devastating destruction of cities and towns. The war-torn humanity has a hatred for the world 'Nationalism' and today, they want to embrace internationalism, based upon the principles of Equality, Liberty and Fraternity,

The idea of one-world-Government is fairly popular now and a few influential persons have also given their attention to this concept. Though we are still far way from it, yet this conception shows that the people are now gradually bending towards 'Internationalism' and cosmopolitanism. The world government is not panacea to all ills, but it is at least a panacea for the Third World War, if we can establish it quickly.

Indeed, the nuclear reality of

our age has helped man in evolving a cosmic horizon about his relationship with his fellow human beings. The concept of modern man to have an inter-planetary system of relationship, especially after the conquest of space, has made him much more liberal and tolerant in his outlook on life and his attitude towards the fellow beings. Slowly but steadily, the entire mankind is going to be condensed into one united identity of peaceful co-existence and universal fraternity.

The crisis which has been looming large on the horizon, has started melting into oblivion and the sparkling finlight of the dawn of hope is rising slowly behind the dreadful dark shades of clouds and violence and war, promising the down of an era of hope and Peace :

"If Winter Comes, can spring be far behind ?"

—o—

" Think yourselves, you are going to school, to-day, but you will have to run the administration of the country to-morrow. You will have to run the administration not only of this or that area but of the whole country."

NEHRU.

~::~~ The Aimless Driving ~::~~

Miss. Mandira Gupta
(Student)

A sweet voice spoke softly from the microphone "Flight no. 413 will fly over an attitude of 1500ft. It will take four hours to fly from Palam to Dum Dum. The commander of the aircraft is Captain K. S. Paul"

But no words would enter in Rita's ear. Fair, tall, slim, bright-eyed Rita — Dr, Rita sen. Her face was turned towards the window, and was lost in a deep thought. She was remembering the melancholy face of her friend Babita. What an enjoyable time she spent with her in Delhi! She wished more to be with her. But duty forced her to leave Babita so soon. But suddenly her thought was interrupted by a sweet love "Hallo! Miss Sen" It was the air hestess calling her. "Hai Rupri, come" After such a long time we are meeting again Then, on a pleasure tour."

Rita smiled "yes I went to

Delhi and now I am returning to my working place."

"Ai Doctor! will you kindly see a passanger if you please" stopped Rupri and again she continued "He is terribly wounded."

Rita stood up and called her to bring to passanger, Rubi brought Rita to the passanger. But seeing the passanger, Rita shocked as he was the same Major whom she met on the same route and who sat beside her, So, she was so much taken aback that she could not even say "Hallo" to him. It was he who greeted her "Hallo Miss Sen, again you here" and he smiled.

Rita's voice shook and she murmured softly "But how this ever happened to you?"

"It is the Deirls who did this. And you know Miss, I will never be able to hold up a rifle again" and he looked at her in a sad face.

Rita grew pale and suddenly the word 'No' slipped out from her voice. The Major laughed at this and quoth "All the doctors failed and say no? It is really amarsing."

Rita's voice quivered when she said "No" believe me. You will again be alright." She slowly took out and identification card handed it over to the Major and added "If you feel like you come. I don't force you."



After two days Major Sanjb Roy was admitted in Smith's nursing home. Rita gladly took the charge of her patient. It was nearly evening when she went to meet in his cabin. "How do you do Roy? Do you have confidence in me?"

"Let me try my luck"— he replied. Rita sat on a chair and spoke him for some time. In the leaving the cabin she told that she would examine him by next day.

After examining the wounds she saw that a bullet was stuck up near the left knee and it was sealed. Her face grew pale. But she did not nurse. By a smiling she requested the Major to say something about him, about his battle

field and slowly placed herself in a chair. "But what will you gain by hearing souldier's story particularly when I am no more a souldier and never be a souldier" he asked.

She placed her hand slowly on his forehead and pronounced "But a souldier's life is of great value. It is you all who defend our mother land, our India. If we not hear you whom shall we hear? Tell me Sanjib. Sanjib cleared his voiced and said "But till now no one asked me Rita, You are the first one to ask. He stooped "but I do not know how to began how to tell a story" "Tell me anything, any incident you remember and you please." His eyes glittered and he announced in a happy voice "I shall tell, yes. I shall about the battle field." His voice grew deep "but one request, don't ask me the places names." Rita nodded and leaved against the chair.

He thought for sometimes and began "I think I would better tell you about the war field". He stopped and reached for water to drink. Rita helped him. He again continued "It was at night a dreadfull night. It was thundering and was cold outside. We had our supper soon and nearly all

the souldiers were in bed. I was sitting up and writing letter. Some sentries were in guard. In that mean time suddenly we heard the whistle from our guards. We quickly made ready ourselves with arms and rushed out of the camps. We hid ourselves. With the hasitation of fear we were waiting for enimies but they did not come and did anything by that day. In the morning we returned. Rita stopped him from saying any more. "I see you have ground tired. You rest for sometimes, Tomorrow I shall hear." She stood up "Now excuse me. I have to go." He nodded his head and made her promise to call on the next day.

Rita went to her chamber and noted down her conversation with Sanjib in her diary and read it herself. It was like this— "that every day I have to visit Major Roy and nearly every day I take some flowers. He is very happy when I meet him. To-day 1. 12. 65 about the war field he said "After two days the enimies again came. In evening they attacked our post. They at first began throwing hand bombs, granite and so on. Of course, they were machine-gunning too. The place became very smoky by the gas. I saw it

was impossible to stand any more. I strictly commanded my men to fire till we have the last drop of blood in our body. Our soldiers said aloud "Jai hind" and then we began firing. The fight lasted for five long hours in that day. We were able in driving the enimies out with the cost of losing some of our Jawns.

Expedition of the date 2.12.65— "After this day I got order from the quarter to attack the enimies post and to proceed in front. We did not meant to occupy but to spoil their military strength and to get back some of our lost posts. So we were advancing. 5, 12. 65— "on this day of our progress we lost our half the military strength. I thought we sould never give up. We will have to win. I caught hold of my machine gun tightly and proceeded in front. A terrible fight was fought, I fought with my all strength but at the end as a result I gained this bullet in my knee and I laid down there unconsciously. Before I lost my concience I saw that we were able in conquering lost post. I was then happy to die—as I was able to keep the honour of my mother land India. But I did not die. I was brought

to the military hospital. Thus she was continuing through her diary.

* * * * *

It is 8th to-day; the day of operating Sanjib's Knee. Rita was getting all the equipments necessary for the operation. She begged doctor Smith to be with her in the threature in case. Just then the nurse called her out to some visitors, "Ai, it is Sanjib's sister, but what does she have to do with me" - She thought. 'Rita uttered Sunita, Sanjib's Sister, and handed the bond to Rita. "Sanjib told me that you will have to signe the bond, or he would not oprate." Rita thought for a moment and said, 'you please tell him that I have signed it.' Sunita gladly went back. Rita smiled and nodded. If not to cure him fully, why I am working so hard? She thought "why," because it is my duty or because I love him.

The operation of Sanjib was over. Pulled out the bullet of his knee. And after a few days he comes to former position. Seeing this Rita smiled with a great joy.

One day Rita was in her chamber with some works and was thin-

king that that very day, Sanjib would start for house. But her wave of thought was torn into pieces by the sudden appreance of Sunita. "Hallo Doctor it is only for you my brother alright again" she placed herself in a chair and continued "other Doctors have given up but you are a courageous girl I know." Rita only smiled. She slowly took out a present from her purse and handed it to Rita "I hope you will like it Oh, by the way" as if she suddnly remembered this 24th age Sanjib's angagement day - I know you will come, please do come. Sanjib will be pleased to see you. But she never noticed the change in Rita's face. Rita grew pale as a faded rose pattle. She did not answer to Sunita anything. Sunita went to Sanjib after some times. After going Sunita, Rita locked the door. She caught hold of the rod of the window very tightly - as if there was nothing in the world to bear her weight. She thought and tears drooped from her beautiful black eyes as pearls. "Rita, open the door. I am going home." Sanjib called and knocked the door but Rita did not open the door. She controlled herself went near the chair and satdown there. She

heard the nurse saying that she was out perhaps. Sanjib was gone. Rita heard his voice no more— Oh ! She could not controll her tears any more—she threw her head on her arms and brusted out into heavy tears,

Old doctor Smith has been noticed it. He patted her like his daughter. By his Psychological mind he could understand about the circumstance of Rita. So he tried to make her happy by saying many things by calling her one day to "the Princess." But there was no change in her. In the meanwhile the door opened and a tall handsome man entered the hall. He had black suit on him. Doctor Smith recognised him at once. He was Major-Roy. "Ai Major, how are you now" ? I see you are walking freely. Turning to Rita he said. See your patient how fresh you looks, Rita looked ghastly. She could not utter any word, nor could see at Sanjib. But Sanjib said first, tell me Rita, why did you not meet me that very day of my departure ? But Rita kept mum. Sanjib looked at her, She had grown pale and thin-within such a short

period. He wondered, how it happened ? But he did not ask her anything.

But suddenly the following words were coming out from Sanjib's throat.—

"It is only for you that I am able to walk again. Otherwise I would have been at home as lame one. And I would join again in duty shortly he added." Rita raised her head, looked on to his eyes only. And she trembled in fear. As she had been greatly mistaken against of Sanjib which was not devulged before Sanjib. It was that she loved Sanjib, she desired to be Sanjib's lifepartner. But she could not mention to him Sanjib also wanted her to be his life— partner. He told Rita his intention. Rita looked at him lovingly and she only murmured. Dr. Smith smiled and left the hall. Sanjib took Rita by hand and brought her to his car. The car moved on. In that time they both were thinking that they would serve the country by applying their strength. They both looked at each other as if they were promising and the car moved on aimlessly.



"A sailor in a

tempest

Narendra Bhadury
(Student)

Kabita was returning alone like a disappointed and crest fallen girl by the tram heading Galit Street. She had enjoyed the mirth of the evening in a tea party in the pleasing lap of a newly wedded friend, in Simla Street. Husband Nirbanitosh could not accompany her; time hanged heavy in his hand — as he was engaged in the official budget of the year ending.

Ashit willed ardently to come, But Kabita kept him at home. It looks pleasant to go in the house of a young friend with husband; but the case is something else and different if she is coupled with son. Kabita innately feels a shame in the latter case

Moreover Bella has just, star-

ted sailing the boat of her life with a dignified official.

But on the way of returning Kabita was thinking in a separate vein. What would be the loss if Ashit was brought with herself? The crying picture of Ashit flashed upon the canvas of her womanly mind. A lake of tears streamed down Ashit's blue Russian like eyes. "Ah! how horrible — He brought his multi coloured puja-shirt small shoes himself. He in fact desired from the core of his purile mind for an outing with his beloved mother. The picture would be better if Kabita was flanked with her son Dilip and Bella have a special sentiment of love for children.

Kabita purchased a box of

sweets from a shop prior to her getting up on the tram. Ashit has a appetited for sweets. After reaching home she would silently transfer the box of sweets in the hands of wailing Ashit. Kabita would gladly notice his happy face filled with the silver lening of new hopes. A cloudy threatening sky would receive a happy smile of sun. But Kabita felt her hope feeble. The tram was proceeding very slowly-not keeping pace with her long-cherished dream. In every stopage Kabita's sentiments were thorned. The tram was packed by office-returning people.

Lukily for Kabita the tram did take a little bit of time in the Raja Bazar stopage. If this harmony and melody is kept till the last stage of Kabita's journey then she would be favoured a lot. Otherwise her son would be drowsy. Ashit sleeps quickly when he cries too much.

"Ticket" after a bewildering suprise Kabita felt terribly annoyed. She found the conductor at a stone's throw-looking eagerly towards her face. "What rubbish stupidity."

Kabita turned her face to the

opposite side and took ten N, P. in the Palm of her hand with a view to purchasing the ticket. But alas! the conductor is away. Kabita raised her hand when the conductor was going back.

He did not even wink at Kabita felt disturbed again. There a tune of acute negligence in the behaviours of the conductor. Kobita mused within herself that the conductor might be thinking 'the tram company finds no loss with your paltry ten np.'

But Kabita ought to purchase her ticket. No negligence can prevent her intrinsic urge of mind.

But there was no anticipation of the coming of the conductor. What more time could Kabita spare for the conductor by turning her face backwards.

After some moments have elapsed. Kabita found the conductor standing at a close proximity-looking towards her. "All abstract ecstasies meaningless."

Kabita again tried to give the money to the conductor. But her afforts proved utterly fruitless. Again when Kabita has fixed her inquisitive eyes on the other side,

she found the conductor standing near by. The conductor was observing her with greedy eyes. "What nonsense."

Kabita laughed within herself and became crimson with the glow of her womanly shy.

Now she has realised the strange fact. No absent-mindedness, no unmindfulness was there in the story, The conductor was taking particularly rapt attention her. There is a fact behind the melodrama of this hide-and seek. The case is something triangular.

Kabita's buying of the ticket would curtail the play. The essence and climax of the play would be waning if Kabita would be given her ticket at the very first stage. The conductor is not desiring so. The conductor is willing to keep the plea till the last stage. "Oh! what shallow and outlook these superficial conductors bore."

But what a ridiculous thing. The man was grey - haired having old appearance. He was on the rugged way of his life. Life that is marked with dilapidation and eroded values of life. But conductors are all on the same under their khaki-dress.

The conductor was looking extremely frigid, insipid and trite-like a defeated soldier in the dreary and weary battle of life. But his behaviour was not coping with his age. What ugly greed and cheek-to-cheek intimacy these conductors have.

Kabita faced this type of eyes many time in the traffic arteries of the town-in-Buses-in this throng of multi-aged people.

Kabita has a sky-kissing fame that she is breath-takingly pretty to look at. No one can understand that she had seen the may-pole days of spring twenty five times in her life. Except putting a shindur on her forehead none can guess that she has the mosaic of romance in her eyes for her husband.

But the conductor has started playing the game excessively. He is only crossing her seat without giving her ticket.

But the conductor has a glow of something in his deep eyes-which was appealing.

Kabita only felt how dirty and carnal game the conductor was playing with dexterity.

The tram reached the depot.

Kabita roused from her seat and with teeming enthusiasm clothed with an extreme drive voice, told "Why are you not intending to give me ticket?" Her feeble voice seemed coming from the abysmal gulfs of tiredness.

The conductor replied in a doleful tune. "My daughter no need of your petty ticket". Kabita was startled and asked "why?" The conductor replied in a sullen voice, your appearance mirrored in my mind a memory of my daughter—who breathed her last some days ago.

The voice of the old conductor trembled. He rubbed his eyes. The profile of his face looked like a rejected lover's face. Kabita was at a loss in this sorry juncture. She got down from the tram. The conductor added "I will be coming back now, wait a while."

Now this time Kabita felt sorry again. What silly thoughts contaminated her mind. She thought of begging pardon from the conductor. What rash and trash feelings tarnished her mind.

"You are standing still"—the conductor joined mooring his eyes

on the far-off cloven horizon. Kabita asked in a dismald voice,— "How your daughter died?"

The conductor answered "Anaemia." He further joined, "If you do not mind have a cup of tea in my wretched home." Kabita said "Ok." Both of them began to walk. In the veil of night Calcutta looked luring. All the shops and bars were enlightened with rod lights. Some students were discussing about current hindi-film stars sitting in the rock of a house. The delightful commerce of the city charmed Kabita. On the way she saw a cinema-hall placarded by a current hindi-film. In the peak of the hall a placard was hanging. A reflection of a warm embrace of the hero and the heroine was resembled in the placard. This embracing sight will hang at the top of the hall as long as the picture will run. Kabita deemed that our real life is not so stagey and romantic as filmdom is. No couple can embrace for days together.

By this time Kabita stepped in the house of the conductor. The better half of the conductor gave Kabita a warm reception.

In the mean while Babul the son of the late daughter of the conductor rushed in the room as busy as an industrious bee. Babul the under-aged child was stilled like a fossil. Perhaps it was the dormant upon the casel of his mind. Kabita gave Babul the box of sweets which she had bought for Ashit. Babul turned happy. By this time Kabita saw her wriest watch and was about to return when Babul added— "Will you not meet my father? He will be coming now."

Now this time Kabita turned purple tinged with her womanly sentiments.

The wife of the conductor heaved a heavy sigh and said "He (father of Babul) is a handsome fellow but what of that. After the death of his wife he lives a secluded life. It seems as if as his dreams have stumbled down on the hard rock of life. He is also a conductor in Khidderpore line.

Kabita bid farewell to them and was quickly on her way back home — thinking if the unknown Khidderpure condutor comes. But he might meet Kabita any day accidently or incidently. Kabita journeys every day in Khidderpore line. Any day Kabita might find a handsome conductor with khaki dress. But the conductor might be surprised when he would ask her of her ticket. The pass memory of his late wife would hover in the albam of the conductor's mind. The conductor would move on the extreme corner of the tram and would cast promising glance to her. He would try to approach near Kabita ; but could not. Only his worried looks would vex Kabita.

Kabita would realise everything but she could not console the conductor', she could only find in the canvas of her mind the picture of a sailor who is trying to anchore the ship from the .grim and gloomy tempest of life.



GENERAL SECRETARY'S REPORT.

At the very inauguration of my short report I like to unfold my heart to offer my ever fresh warmth of thanks and gratitude to my most dearly beloved colleague, for their lenience in allowing me to serve them as their General Secy. Their benign help and kind co-operation in performing the activities of the college is really a matter of beyond appreciation to me.

Before producing the records of the college activities in details it will be better to add a few words about to day which is a vitaminous hotch-potch of development of all tastes. The melodious tempo of the sweet chorus of science highlights the global stage and uplifts the human mind to a Hymalayan hight. The prismatic ray of scientific knowledge dispels the darkness of ignorance from minds innumerable and it infuses new blood to the veins which works as an antedote to the titan-sized social evils.

In spite of these multi flavou-

red fruits and flowers of civilisation we are not completely free from the cold clutch of the great havoës, the slogans of which is raised from all corners. Though we are wedded to freedom and prosperity it is fairly sure that we have to face some riddle in every walk which we cannot easily fiddle. As students we will be the architects of the future desting of our land so it is the high time to clothe ourselves with sufficient materials, the output of which in due course of the maturity of time will produce an aromatic swam of freeze and the children of the soil wil enjoy the elixir of them in the fluidity of generations.

So we should try our utmost to balconise our feelings and other high ideals to flinch the fire of global brotherhood which will stamp the noblest ideals in our heart of hearts. It will obviously help us to steer mother's ship clear to the harbour and thus the

prospect of our mother will stand the taste of time.

The College Union Society offers laudable contributions to the students for their mental, spiritual and physical cultivation the sum total of which will make them happy and prosperous inheritors of our land. It has other important role to play in building the brilliant career of students which cannot be exaggerated.

The success in the different activities of our union during the tenure of my office garland the student friends as their credit and their help and co-operation are the unexpressable matters for me. I will be ever grateful to the honourable profs. for their kind advise and suggestion and co-operation in the activities of the students.

21st Annual College Festival :—

The 21st annual College Festival of our college was solemnised from 10th January '66. It is one of the most colourful functions which was highlighted by the literary cultural and sports competitions the student friends whole heartedly co-operated in all the functions and joined in the competitions and did fairly well.

Dibrugarh All Colleges Teachers' Day Celebration :—

This year the teacher's Day was observed in our college with all students of the colleges of Dibrugarh. This dignified meeting of a rich gathering of the students and the great personages was presided over by the Vice-Chancellor, Dr. B. R. Sath. Two senior most teachers Sri Gubinda Sarmah and Rajendra Bhattacharyya were honoured with garlands and tokens.

Gandhi Jayantee Celebration :—

This year Gandhi Jayantee was celebrated in the D. H. S. K. College with all the students and profs. of the colleges of Dibrugarh. Sri B. R. Sath—Vice Chancellor, Dibrugarh University presided at the table. An Essay and fine Arts competition was held, on the subject of Gandhiji's life and philosophy.

Tribute to dignitaries :—

On 10th November '66 we offered a hearty congratulation in a meeting under the presidentship of Dr. B. R. Sath, to Dr. J. R. Basu on his award of Phd. Degree by the Jadavpur University.

Obituary.

This year, causing irreparable loss to the soil many elevating sons breathed their last. We mourned the sudden demise of premier L. B. Shastri; H, J. Bhaba; S. Sarmah; Dimbeswar Neog and Ambikagiri Roy Chaudhury. Their fare well from us marked as a profound sorrow in our hearts.

With these few words again I like to offer my heartfelt thanks and to conclude I ask for the apology for all my omissions and commissions that might have crept into me.

Wishing all success.

Anil Kumar Baruah

Reports Of The Assistant General Secretary.

Before furnishing my short report of my activities, I would like to extend my hearty thanks to my Kanoian friends who gave me the great opportunity to serve them as their Asst. General Secretary for the session of 1965-66.

Though my service was small as an Asst. General Secretary, yet I had got the golden chance for serving in the 21st Annual College Festival in absence of General Secretary due to some unavoidable reasons. I am enough for getting

the opportunity to show my activities towards you. The 21st College Festival was celebrated from 10th January '66, and that responsible task was given to me to run over me same. Sri Gobin Sarmah, ex-head master of George Institution inaugurated the 21st Annual College Festival Flag on our request. My friends encouraged me in the performance of all the functions smoothly although some difficulties came. On 27th January prizes were distributed by Mrs.

Gauri Prova Chaliha who in her speech gave valuable advice to us. I think, the College Festival was over with successfully in participation and Co-operation of my friends.

In the conclusion of my reports I would like to offer my heartfelt thanks to Sri Gobin Sarmah and Mrs. Gauri Prova Chaliha who complied our requests by spending their valuable times-with us. Secondly, I like to offer my heartiest thanks to my respected Professors, espically Vice-Principal S. C. Dutta and Prof. K. R. Boruah who helped me with necessary

guidence and valuable suggestions in discharging my duties. Thirdly my thanks are to the members of the Union Executive Body who helped me and Co-operated in every fuunction which had to be performed by me at many times throughout the year.

Lastly, I am thankful to my all friends of D. H. S. K. College for rendering me all possible help and Co-operation.

Thanking you all—
Nabin Ch. Gogoi

—:—

Report Of The Welfare Secretary

Before penning out my report I would like to thank our Principal for nominating me as Welfare Secretary of D. H. S. K. College students' Union Society. At the same time I would like to thank all my Kanoian friends for giving the opportunity to serve them as their Welfare Secretary.

In our college week which was held in the month of January 1966, I had a keen co-operation from all my student friends. In the college week my friends helped me with sincere volunteery service. Specially I fell very glad to mention some of their names who, with their day and night service helped and guided me

in all respects with valuable suggestions. Sri Hemanta Kr. Dutta, Sri Basanta Kr. Gogoi, Sri Ikramur Rahman Alam Shah, Sri Prabhat Sarmah, Sri Misbaul Hussin, Sri Madan Kr. Saika, Sri Arun kr. Singh, Sri Bani Bordoloi, Srimati Monika Devi, Srimati Meera Sarmah specially helped me in all purposes.

Lastly, I am evergrateful to my Prof-in-Charge Srijut B. Chutia for his valuable advice and proper guidance in performing the duties of my agenda.

So far my knowledge is concer-

ned I could not succeed to run my responsible portfolio smoothly and I hope that our new Welfare Secy. will be able to satisfy you all. I conclude my report by offering my heartiest thanks to Mr. Rajani kanta Chutia, our Magazine Secretary for giving me a chance to pen a few lines in our College magazine.

Thanking you all
Long live our D. H. S. K. College Students' Union Society.

Yours
Nripen Borpujari

The Report Of The Minor Games Secretary

At the all early step of my secretarial report I like to offer my hearty thanks and gratification to all my student friends who have kindly given me the opportunity to serve them as their Minor Games Secretary for the session 1965 '66. But do not know how far I proved myself worthy of my duties entrusted to my humble self. But as a secretary I tried my level best to

improve the standard of the games concerned. But due to the lack of facilities available in the institute the standard of games could not be brought to my satisfaction. During the college week the greatest shock to the nation as well as to the student of the institute came with the sudden demise of our beloved Prime minister Sri Lal Bahadur Shastri. In spite of the

lack of facilities the "21st college week" games were conducted in a very smooth way. By the by I must congratulate Prof. D. K. Baruah, Minor Games incharge in particular and the Professors and instructors in general for their kind co-operation and necessary advices they paid.

Unfortunately this time we could not join the Inter College

—Badminton and Volley ball competitions.

In the conclusion of my report I offer my heartiest thanks to my friends Mr. A. K. Singh, Mr. B. Bordoloi, Mr. S. Ghosh, Mr. A. B. Chowdhury and Mr. O. P. Agarwala who helped me to maintain my duties

Thanks to you all
Ashutosh Roy

Report Of The Gymnasium Secretary

At the very outset I extend my heartfelt thanks to all the student friends of this temple of learning for giving me the opportunity to serve them as the Gymnasium Secretary.

I also offer my hearty thanks to Mr. Rajani Kanta Chutia, Editor of Kanoi College Alochani for giving me the chance to publish a brief report of my activities in our College Magazine.

The 21st annual Gymnastic competitions were held on 14th

and 16th January 1966 where all the interested competitors completed in different events.

Among the competitors Mr. Ranjit Dutta was adjudged as (Mr. Kanoi) and Basudev Paul was adjudged as most muscular man of Kanoi for the Session 1965—66.

It is a matter of great regret that there is no separate Gymnasium Hall in our College for which I tried many times but in vain.

I am highly thankful to Prof. N. K. Verma and Prof G. B. L. Das for their kind advice and guidance in this respect.

It is true that due to the disadvantages of time I could not

complete my duty as expected. So, I hope to be excused for my omission and commission during my period.

Bidyut Kumar Chakravorty,

Report Of The Music Secretary

At the very outset I offer my thanks to our Principal; for nominating me as Music Secretary of D. H. S. K. College Students' Union society and at the same time hearty thanks goes to my student friends who have given me the chance to serve them as their Music Secretary for the session '65-'66.

I tried to improve our music section with everything that I had. In this connection I will ever grateful to all my student friends and teachers who helped me in every step in performing my duties.

Being nominated as Music Secretary, I had to arrange the annual

Music competition of our 21st college anniversary which was held in the month of January '66. Mr. Basanta Bhattacharjee was declared as the best competitor in the music competitions for the year. I offer my hearty congratulation to him on his grand success. I performed a Music Social at the end of our college week with a grand success, where many local and guest artists took part. I managed one function also in our freshmen social with many local and guest artists. I offer my gratitude to all the artists concerned.

I am really very sorry that we have not got sufficient Musical

instruments in our College Music Section though we have a permanent stage and auditorium. For the lack of instruments I had to suffer much. I request the authority concerned to supply all the necessary instruments to our newly elected secretary.

I would like to conclude my report by offering my heartfelt thanks specially to Mr. Hemanta Dutta. Mr. Prodip Chakravarty, Mr. Nripen Barpujari. Mr. Bijoya Nanda Bordoloi. Miss Jogarani Gohain and Miss Protima Dutta who helped and guided me by giving valuable suggestions in every respect.

At last I acknowledge the kind guidance of Prof. Prafulla Chakravarty, Prof. -in-Charge of my agenda who helped me with his proper advice.

So far as I know I could not run this responsible service smoothly. I hope that our newly elected Secretary will be able to satisfy you all.

With all best wishes to our next Secretary and to all my student friends.

Thank you all again
Madan Kumar Saikia

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Report Of The Cultural Secretary

Just before departing from the D. H. S. K. College Union Society of the year 1965—66, I would like to offer my hearty thanks to all my student friends in general for giving me the opportunity to serve them as their Cultural Secretary. I as the secretary tried my best to overcome all the duties

and responsibilities that were entrusted on me, but howfar I could come out successful I do not know myself. That is the account of my beloved friends.

Here I want to pen a few lines about my activities which I furnished during 1965—66.

During the clourful celebration of the 21st Annual College festival, I organised a fine arts exhibition competition which was inaugurated by Sri P. C. Jain Vice Principal, D. H. S. K. Commerce College, Dibrugarh and it was highly appriciated by the visitors. In one act play competition Mr. Hemanta Dutta was declared as the best actor of the year in the play "Mai Ishwar Dek hiso" and the dramma itself own the prize of "best dramma." Mr, Jaykanta Gogoi own the honour of best director. Recitation competition was also held in Assamese, Bengali, Hindi, Sanskrit and English.

A Saraswati puja celebration Committee was formed on 19. 2. 66 among the staff and students of the college and it met with complete success.

This year "Sri Sri Shankardev Tithi" was celebrated in the befitting manner. An essay competition was organised on the subject matter "জাতি গঠনত শ্রীমন্ত শঙ্করদেব." Mr. Jiban Bora secured the 1st prize according to the judgement of the judges.

Upto this, it is short note of my very simple activities during secretarial period.

Before coming into conclusion I must pay my heartfelt thanks and gratitude to Prof. D. Chaliha Prof. P. Bhattacharyya and Prof. B. K. Konwar without whose valuable suggestion ank kind co-operation I am doubtful whether I could discharge this heavy burden or not.

My loves and thanks go to Mr. Arun Kr. Shing, Mr. Ashutosh Roy for their unselfish help and lastly I convey my hearty affection and gratefulness to Miss Bharati Gogoi, Miss Manika Devi. Miss Deepa Bhuyan and Miss Nirupama Kalita, whose co-operation in all cases greatly helped me in discharging my duties smoothly and properly.

With best wishes to my Kanoian friends and to the new society of D. H. S. K. College.

Azizul Bari Choudhury

Boys' Common Room Secretary's Report

At the very inauguration of my short report I would like to offer my hearty thanks to the Principal of our college as well as the student friends, for their lenity in allowing me to serve them as their Boys Common Room secretary. Next I will ever be obliged to my student friends and teachers whose kind co-operation helped me to proceed with my duties.

I am very sorry to let you know that there is no extra Boys' Common Room in the college and so we are to use the college hall as Boys' Common Room. In addition to, there is no separate Almirah to keep the instruments of the games. In the lack of separate Common Room, now and then, the Table Tennis board and other instruments of our play are to be shifted from place to place in the time of the college meeting and other functions holding. As a result two table Tennis boards are damaged and though I made an attempt to repair the same, but due to the lack of money I failed. That is why I was compelled to perform the table tennis competition on the Girls' Common Rooms' table tennis

Board though it was shame to me. I, therefore, supplicate the college authority to help us in developing in indoor games by providing a separate common room as well as sufficient instrument of the games.

Being Boys' Common Room Secretary I achieved the College Annual Table tennis competition in which both girls and boys student took part and where in Shri Nanee Sarmah among the boy students and Miss Yoga rani Gohain in sphere of girls had been declared as best table tennis player (competitor).

At the length I offer my heartiest thanks to reverend Prof. T. K. Aher (Prof. in charge of my section) for his valuable suggestion and active guidance in all my cases, for which I was got inspiration to run my duty smoothly, I too offer my thanks to Sri Rajani Kanta Chutia, Editor of our College Alochani for giving me the chance to unfold this short report in the Alochani.

Thanking all
Chandra Kanta Gogoi

Results of the Table Tennis Competition

Boys' Single

1. Nanee Sharmah
2. Jamshed Khan

Girls' Single

1. Yoga rani Gohain
2. Nirmala Vaid

Boys' double

1. { Sunil Sharmah
Nripen Barpuzeri

2. { Binnoy Paddon
Tapan Sengupta

Results of the Badminton CMP.

Boys' single

1. Mr. Nanee Sharmah
2. Mr. Prodip Chakraborty

Boys' double

1. { Mr. Deb Kr. Roy
" Nanee Sharmah
2. Mr. Dikhsabrat Biswash
" Guna Phukan

Mixed double

1. { Mr. Prodip Chakraborty
&
Miss. Yog rani Gohain
2. { Mr. Manik Dutta
&
Miss Mira Sharmah

Mans Champion

Mr. Nanee Sharmah

Womans' Champion

Miss Yogarani Gohain

Girls' single

1. Miss Yoga rani Gohain
2. " Mira Sharmah

Girls double

1. { Elsi Marak
Reba Dutta
2. { Yoga rani Gohain
Renu Mehta

Staff single

1. Prof. K. R. Baruah (W. O.)
2. " A. N. Z. A. Hazarika

Staff double

1. Prof. B. Chaudhuri
&
Mr. P. Konwar
2. Prof. K. K Baruah
&
Prof. K. R. Baruah

RESULTS of the VOLLEY BALL C.M.P.

1. Staff team

2. Jogananda Gogoi & his party.

STAFFS of the GYMNASITIES

Best physique

1. Ranjit Dutt
2. Basudev Paul
3. Biman Dutta

Physical feats

1. Bidyut Kr. Chakraborty
2. Biman Dutta
3. Ranjit Dutta

Weight lifting (G. A)

1. Vinsent Amonge
2. Ranjit Dutta

Group C

1. Basudev Paul
2. Kanan Kr. Das

Dead Lift

1. Miss Elsi Marak
2. " Nirupama Kalita
3. " Suparna Bagehi

Most muscular man

1. Basudev Paul
2. Ranjit Dutta
3. Biman Dutta

Assana

1. Ranjit Dutta
2. Biman "
3. Bidyut Kr. Chakraborty

Group B

1. Bidyut Kr. Chakraborty
2. Biman Dutta
3. Prodip Chakraborty

Girls skiping

5. Manika Devi
2. Nirupama Kalita
3. Elsi Marak

Parallel Bar

1. Mr. Prodip Chakraborty
2. " Biman Dutta
3. " Bijoya Nanda Bordoloi

RESULT of CULTURAL CMP.

Oil Paint

1. Jai Raton Jain
- Consolation— Prodyut Chanda

Water colour

- 1st. Jai Raton Jain
- 2nd Brodyut Chanda

Pencil sketch

- 1st — Dikshabrata Biswas
2nd — Prodyut Chanda
3rd — Indrajit Bardoloi

Pen & ink

- 1st — Iftikar Hussain Bora
2nd — Azizul Bari Choudhury

Photography

- 1st — Prabhudayal Agarwalla
2nd — Jai Ratan Jain
3rd — Arun Kr. Singh

Assamese short story

- 1st — Akramul Islam
2nd — Dimbeswar sonowal

Bengali short story

- 1st. — Subrata Aditya
2nd — Dipak Mazumder
3rd Azizul Bari Choudhury

English poem

- 1st — Pranab Kr. Deb
2nd — Hari krishna Mishra } Joint
Akramul Islam }
3rd — Anil kr. Baruah

Bengali Poem

- 1st — Pranab kr. Deb
2nd — Akramul Islam
3rd — Anil krishna Mandal

Hindi Essay

- 1st — Niru pama Kalita

Paper cut

- 1st — Prodyut Chanda
2nd — Iftikar Hussain Bora

Scientific Handi craft

- 1st — Prodyut Chanda

Weaving

- 1st — Miss Bibha Kakati

Result of the Literary CMP

English short story

- 1st — Pranab kr. Deb
2nd — Akramul Islam

Hindi short story

- 1st — Prabhudayal Agarwalla
2nd — Hari krishna Mishra
3rd — Arun kr. Singh

Assamese poem

- 1st — Akramul Islam
2nd — Anil Baruah
3rd — Iftikar Hussain Bora

Hindi poem

- 1st — Satrughna Singh
2nd — Hari krishna Mishra
3rd — Guru nam singh

English Essay

1st — Pranab kr. Deb
Assamese Essay

1st Akramul Islam

Best Drama

1st — Mai Iswar Dekhichu
(মই ঈশ্বৰ দেখিছোঁ)

2nd — Hara nathar Sansar

হৰ নাথৰ সংসাব

&

Kachu patar pani

কচু পাতৰ পানী

3rd — Avinaya

অভিনয়

2nd — Dipak Mazumder

3rd — { Jitendra kr. Roy
Sujit kr. Nandy

Best Actor

1st .. Hemanta Dutta

2nd — Bisnu Khargharia

3rd ... Diksha brata Biswas

Best Actress

1st — Miss. Rukh shana Begum

2nd — „ Manika Devi

3rd — Meera Sharmah

Best Director

Jai Kanta Gogoi

Best man in Fine Arts

Jai Ratan Jain
Prodyut Ranjan Chanda } joint

Embroidery

1st — Miss Runu Mukherjee

2nd — „ Rukhshana Begum

3rd — „ Manika Devi

Hindi Recitation

1st — Satrughna Singh

2nd — Hari krishna Mishra

3rd — Prabhudayal Agarwalla

Bengali Recitation

1st — Swasti Manshi

Best literary man

Pranab kr. Deb } Joint
Akramul Islam }

English Recitation

1st — Swasti Manshi

2nd — Jamshed Ahmed khan

3rd — Sujit kr. Nandy

Dipak Mazumder

Assamese Recitation

1st — miss Rukhshna Begum

2nd — Shahir Ahmed

3rd — Hemanta Dutta

Sanskrit Recitation

1st — Pranab kr. Deb

2nd — Satrughna singh

Best singer

Basanta Bhattacharjee