Introduction

Indian English literature is quite rich today. It is as good as the Indian literature in Sanskrit, Hindi, Bengali, Marathi, Tamil, Kannada and other languages. Though it is as old as the British rule in India, it is dense, vibrant and revitalizing. Indian English literature began with many Indians’ learning the English language in the 18th century. Besides several Indian English prose-writers, Bankimchandra Chatterjee was the first to write the novel *Rajmohan’s Wife* in English in 1864. The Bengal Renaissance of the 19th century was simply a landmark event in South Asian history. Raja Ram Mohan Roy, Toru Dutt, Henry Derozeo, Rabindranath Tagore, Sri Aurobindo and many others awakened the whole country about their status, the western influence, and the significance of Indian culture. These writers along with the writers in Bombay and Madras presidencies created the earliest body of Indian English literature.

Be it as it may many of these early writers were both English people and Eurasians. Englishmen like Meadows Taylor, E.M. Forster, Rudyard Kipling, George Orwell, and others played a significant role in directing the course of Indian writing in English. Henry Derozio, Aubrey Menen and Ruskin Bond happen to be Eurasians. On the other hand, the Dutts, Tagore, Sri Aurobindo and others happen to be the real pioneers of Indian English literature. The critics of Indian English literature called this literature as Anglo-Indian (or Indo-Anglian) literature. But K.R.S. Iyengar, the first major critic and chronicler of this literature designated it as Indian Writing in English. This name is finalised now. Iyengar’s *Indian Writings in English* is a great compendium of our literature which was inspirational in making M.K. Naik and A.K. Mehrotra to come up with their unique versions later.
According to M. K. Naik, the first phase of Indian English literature from the beginning up to 1857 can be described as the ‘Pagodo Tree.’ (Naik, History, 7)

When it comes to Indian English poetry that begins much later than this, a brief history of the same, is as follows.

Toru Dutt (1856-77) happens to be a pioneer of Indian English poetry. Her poetry collections like *Ancient Ballads and Legends of Hindustan* (1882) describe the archetypal India in both mythical and realistic mode. Her poetic technique shows a sure grasp over prosody. Her contemporary Henry Derozio (1809-31) published *Poems* (1827) and *The Fakeer of Jungheera* (1828), showing the influence of British Romantic poets. Sri Aurobindo (1872-1950) has been hailed by the British themselves as the best Indian English poet. He became a spiritual master, changing his name as Sri Aurobindo in 1924. Aurobindo’s poetry published as Poems simply in 1908, 1930, and 1950 depict the greatness of Indian civilization. His *Pomes of New Metres* can bear a comparison with G.M. Hopkins’ mystic awareness. His great poem *Savitri* and his poetic plays reveal his genius as an original poet. Sri Aurobindo’s brother Manmohan Ghosh was also a fine poet. Sri Aurobindo invites a comparison with Rabindranath Tagore (1861-1941). Mahatma Gandhi hailed Tagore as ‘The Great Sentinel.’ Poet, playwright, novelist, thinker, musician and painter, and, finally an internationalist, Tagore achieved such a height that he is the Indian national poet today. Everyone sings *Janaganamana* today, recalling his nationalism and humanism. Tagore’s *Gitanjali* as ‘song offerings’ to God was appreciated by W.B. Yeats, Ezra Pound and others in the West, and he was awarded the Nobel Prize for literature in 1913. Sarojini Naidu (1879-1949), being behind than Sri Aurobindo and Tagore in age, triumphed in
achieving acknowledgment in Europe much in advance. Naidu’s poetry in volumes like *The Golden Threshold* (1905) and *The Bird of Time* (1912) or her collected editions speak of her poetic personality immensely. Sarojini Naidu’s lyric art has been strongly influenced both by British romanticism – especially of the fin de siècle variety, and Persian and Urdu poetic modes, with their characteristic opulence. Sarojini Naidu’s younger brother, Harindranath Chattopadhyaya (1898-) was also a poet cast, though somewhat less rigidly, in the romantic mould. Far more prolific than his better-known sister, he has, during the half-century between 1918 when his first collection of lyrics – *The Feast of Youth* – appeared and *Virgins and Vineyards* (1967) published numerous volumes of verse. What is more interesting is Prof. Armando Menezes and Harindranath Chattopadhyaya happens to be poet-friends.

M. K. Naik calls this period of Indian English literature from 1920 to 1947 as “The Gandhian Whirlwind.” The beginning of the 20th century was phenomenal. An early anthology *India in Song: Eastern Themes in English Verse by British and Indian Poets* (1918) was edited by Theodore Douglas Dunn for use in schools. The series editors of Gwendoline Goodwin’s *Anthology of Modern Indian Poetry* (1972) have a broader purpose in mind. V.K. Gokak published his *Golden Treasury of Indo-Anglian Poetry 1828-1965* as a standard text. The poetry of Gandhian Age (1920-1947) did not produce any great voices except the production of it by earlier poets Sri Aurobindo, Rabindranath Tagore and Sarojini Naidu. However, minor poets were there.

These writers of verse may conveniently be considered in two groups – practitioners of religious, mystical, philosophical, reflective verse, including the disciples of Sri Aurobindo, and poets mainly in the Romantic-Victorian tradition, who have a wide range of themes and who
occasionally try to experiment with modernism. To the school of Sri Aurobindo belong K.D. Sethna (*The Secret Splendour*, 1941), Punjalal (*Lotus Petals*, 1943), Nolini Kanta Gupta (*To the Height*, 1944), Nirodbaran (*Sun-Blossoms*, 1947) and Nishikanto (*Dream Cadences*, 1947). Their verse faithfully echoes the master in theme and sentiment, diction and imagery, but hardly succeeds in transmuting the echo into individual voice. Those who derive their light mainly from the sun of British Romanticism form a much larger group, many of them being academicians of note. G. K. Chettur (1898-1936) published five collections of verse including *Sounds and Images* (1921). The sonnet was his favourite form. His brother, S.K. Chettur (1905-1973) brought out a solitary collection *Golden Stair* (1961). The Ceylonese, two Goan poets – Joseph Furtado and Armando Menezes – has also contributed something distinctive to Indo-Anglian poetry. Goa was still a decade ago ‘Portuguese India’ – but part of India all the same – and Goan poets wrote in Konkani, Marathi, Portuguese or English, and many were bilingual. Many a Goan has had to seek his livelihood outside Goa, and so ‘exile’ became a constant theme of his poetry. K. R. S. Iyengar adds, “A more sophisticated poet than Furtado, Menezes too has an exile’s sharpened sensibility.”(Iyengar, *IWE*, 630)

M. K. Naik calls the period 1947 and after as ‘The Asoka Pillar.’ In the 1950s, school of Indian poets decided to avoid the Romantic tradition, just to write verse more in tune with the age. They tried to model their poetry on Victorian or modernist models of Eliot’s generation in the West.

By the fifties, the ‘new poetry’ had already made its appearance. In 1958, P. Lal and his associates founded the Writers Workshop in Calcutta. The workshop manifesto described the school as consisting of
‘a group’ of writers who agree in principle that English has proved its ability, as a language, to play a creative role in Indian literature, through original writings and transcreation.’ The Workshop ‘Miscellany’ was to be devoted to creative writing giving, preference to experimental work by young and unpublished writers.’ The first modernist anthology was Modern Indo-Anglian Poetry (1958) edited by P. Lal and K. Raghavendra Rao. In a somewhat brash Introduction the editors condemned greasy, weak-spine and purple-adjective ‘spiritual poetry’ and ‘the blurred and rubbery sentiments of Sri Aurobindo’ and declared that the phase of Indo-Anglian romanticism ended with Sarojini Naidu. According to Shiv K. Kumar the 1950s had already declared independence for the Indian English writers. It was evidenced by a distinct change of attitude in our creative writers. He writes,

The new poets want poetry to be authentic, intensely personal, and written in a language shorn of clichés and verbosity. A poem, for them, must be a skillfully structured artifact of both image and emotion, thought and feeling. (Kumar, Ind Lit, 2)

These new poets as called ‘new voices’ included Nissim Ezekiel (1924- ), Dom Moraes (1938-), P. Lal (1929-), Adil Jussawalla (1940- ), A.K. Ramanujan (1929-), R. Parthasarathy (1934-), Gieve Patel (1940-), A.K. Mehrotra (1947- ) and others. The Nineteen Seventies witnessed the arrival of Keki Daruwalla, Shiv K. Kumar, Jayanta Mahapatra and Arun Kolatkar. Women poets form a sizable school in modern Indian English literature and the most outstanding work, expressive of what Mary Eurlkar has called ‘the bitter service of womanhood.’ Kamala Das has published three books of verse in English: Summer in Calcutta (1965), The Descendants (1967) and The Old Playhouse (1973). The most
obvious feature of Kamala Das’s poetry is the uninhibited frankness with which she talks about sex.

Chapter I “Indian English Poetry: An Overview” elaborates a theoretical framework for the study of Armando Menezes’ contribution to Indian English poetry.

Armando Menezes was a Goan-Christian. He was born at San Mathias, Ilhas, Goa, on 11th May 1902. Adv. Luis Manuel de Menezes was his father and Mrs. Arminda Correia Lobo was his mother. After primary education in San Mathias, Armando was admitted to the Portuguese Lyceum. Later their father made Panjim his headquarters where Menezes was loaded with many subjects like Portuguese and French, Mathematics and Drawing, the Natural Sciences, History and Geography and Gymnastics. Then Menezes migrated to St. Joseph's High School, Arpora, where he studied under the influence of Father Lyons, a great educationist. Menezes obtained the Cowasjee Jehangir Latin Scholarship and completed his University Education at St. Xavier's College, Bombay in 1920. In 1924 he stood first at the B.A. Examination obtaining “the Duke of Edinburgh Fellowship.” In 1928, he passed M.A. with a claim for the Chancellor's Medal. In 1924 he joined the faculty of St. Xavier's College as a professor of Latin and English Literature and continued there up to 1939. He joined the Bombay Educational Service as Professor of English. He was nominated as Professor of English at Karnatak College, Dharwad in 1934. Menezes’ personal life was comfortable. His father, the lawyer settled down in Panjim. Menezes married Matilda Rebelo from Margoa, Goa in 1926. Menezes raised a big family.
In 1949, Menezes was appointed as Assistant Secretary of the Ministry of Public Instruction, Bombay and he worked there until 1950. In 1950, he joined as Professor at Elphinston College, Bombay. Later, he worked as Principal, Karnatak College (1950-52), Principal, M. N. College, Visnagar (1952-54), and Principal, Rajaram College, Kolhapur (1954-57). He then joined the Dept of English, Karnatak University as Professor in 1957, while Dr M. K. Naik was a reader there already. Simultaneously Menezes became the Principal of Karnatak College from 1958 to 1962. He retired from the University in 1967 and then worked as UGC Professor. He died in Bombay in 1983.

Menezes started to write poetry early. Even his poems were proper in terms of meter and meaning. Sir Eugene Millington-Drake, Vice-President of Poetry Society of London, once said of Menezes as one of the most original of Indian poets. Sri Aurobindo wrote about him that “he is one of the few Indians who succeeded in writing English verse which did not cease pleasing the English themselves, who until now viewed the efforts of the majority of Indian poets with a certain disdain.” (Sri Aurobindo, qt Lima, Menezes, 3) Menezes’ literary works figure in various histories and anthologies of Indo-Anglian literature. He contributed to various newspapers and magazines like The Goan World, The Anglo-Lusitano, In the Mission Field, The Popular Magazine etc, which were published from Bombay in the early 30s and 40s. Menezes was a polyglot and he knew many Indian languages which helped him to translate verses into English.

Edward de Lima in his book Armando Menezes and His Writings (2007) writes that “Menezes was a prolific writer and an Indian English poet par excellence. His contribution to the Indian writing in English is considerable and noteworthy.” (Lima, Menezes, 4). Among his earliest
writings is a social satire, *The Emigrant*, published in 1933 in blank verse. The next to follow was *The Fund*, a long mock epic in 1933. Thereafter, Menezes did not cease to write poetry and produced three collections *Chords and Discords* (1939), *Chaos and Dancing Star* (1940), and *The Ancestral Face* (1951). This was followed by patriotic lyric, *Soul of the People*. His *Selected Poems* appeared in 1969. The last volume was *Songs from the Saranas and Other Poems* (1971).

Menezes was a prolific prose writer. He reminds us Charles Lamb and William Hazlitt that way. Menezes has broadcast several of his lighter writings. His collections of radio talks include *Lighter than Air* (1959) and *Airy Nothings* (1977). He edited (sometimes with others) the following books: *Matriculation Selections* (Macmillan), *Matriculation English* with Tipping (Macmillan), *First English Course* with V. D. Salgaonkar (Macmillan), *To the Forbidden Land* with K. L. Joshi (Macmillan), and *Aldous Huxley: Selections* (Macmillan). Menezes’ prose writings are equally significant to the Indian students. W. W. S. Bhaskar tells this of the first prose work *Lighter than Air*.

Menezes’ prose which is represented by his broadcast talks *Lighter than Air* is no less remarkable than his poetry. Though he describes these as not ‘shatteringly original or the result of long and painstaking research’ there is in them, nevertheless, much that is remarkable and new. (Bhaskar, *Sou*, 50)

Armando Menezes was a born poet. He had studied literature deeply. He was thorough in English language and literature. Menezes’ knowledge of prosody, linguistic sense and sensibility, figures of speech, technique, variety -- all helped him to write fine poetry. Above all, as a Goan-Christian, he had a deep knowledge of Christian religion. Like
Wordsworth, Menezes loved nature, religion and God. He was a seer poet, indeed.

Menezes’ poetic output is phenomenal. He went on publishing the slim volumes of poems one after another, periodically. His first work was a social satire entitled *The Emigrant* (1933) in 1000 lines in blank verse. His case reminds us Emerson and Thoreau’s early self-financed publications. Menezes’ next book *The Fund* published in the same year is a mock epic. *The Fund* is in twelve cantos in blank verse. Why social satire and mock epic poems appealed to Menezes is not known to us as they might have been clear to his contemporary readers. Maybe, Menezes was not happy with the prevailing socio political-happenings.

Menezes continued to write more number of books of poetry. After the first two mock epic and satire, Menezes tended to mellow himself. This came with age, and he softened, and more interiorized. The result: three books of lyrical poetry: *Chords and Discords* (1939), *Chaos and Dancing Stars* (1940), and *The Ancestral Face* (1951):

**Chords and Discords** (1939): This book has 40 poems, showcasing Menezes’ maturity both in themes and techniques. Menezes self-published this, and dedicated it to his father Advocate Luis Manuel de Menezes, ‘the mute inglorious Milton!’ *Chords and Discords* has five sections, namely, Religio Poetae, Eros and Psyche, Roots, Many Strings and Epilogue.

*Chords and Discords* opens with a Proem – a very challenging, thought-provoking synthesis in which the author suggests an answer to what poetry is: its gift of discovery; the difference, if any, between ancient and modern poetry; and its problems of technique. According to Manuel Rodrigues, “Every poem shows the author a scrupulous artist, a

Menezes’s poems of this volume attest the fact that he is a Romantic – Victorian poet. He is Romantic, because he is born with Romantic passions and dreams. The wondrous Goan nature, environment and the things of art world coalesce there. Menezes as a born genius, as we speak of great poets like Wordsworth and Frost, was a seer-poet and sayer and namer of things. He was like Shelley’s skylark soaring high in the sky.

The major poems of the volume are ‘The Mighty Love,’ ‘The Reason,’ ‘Eternity,’ ‘Loveliness,’ ‘A Vision of War,’ ‘Brotherhood,’ ‘Prospero Speaks,’ ‘Adolescence,’ ‘Ode to Laughter,’ ‘The Poet,’ ‘To Silence,’ ‘The Stone,’ ‘To a Fallen One’ and others. The poems deal with this kind of thematic ambience. The childhood, love, dreams, and relationships are the recurring themes there. Menezes describes love and beauty as lyricists do. His ‘Ode to Beauty’ speaks of the splendor of beauty: ‘I have seen thee lift a corner of thy tent’s cloud’s canvas, like an arch purdanashin.’ The poet has, by all means, fallen in love with the lady. He yearns to gaze on her naked loveliness. He is even ready to die if only he could view her for a moment. In another long poem the poet says that the entire world’s beauty is his possession. In the poem ‘Eternity’ the poet wants to know why the lovers have to quarrel. It reminds us Hardy’s *Poems of 1912-13*. In the poem ‘Prospero Speaks’ the poet says that he is the lord of the enchanted world, which has been specially created by God. The poet writes,

And, far above us, there is He-

The playwright of this scene we play,
The unplucked heart of Mystery.

(‘Prospero Speaks,’ SP, 22)

The poem reminds us Shakespeare’s famous lines from *Macbeth* about the world,

Life’s but a walking shadow, a poor player

That struts and frets his hour upon the stage,

And then is heard no more. It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing. (Shakespeare, *Macbeth*, 201)

Edward de Lima supports the view that Menezes’ poems are traditional. He adds: “In *Chords and Discords*, Menezes had set out to prove that modern poetry was actually only ancient poetry written by the moderns.” (Lima, *Menezes*, 32)

**Chaos and Dancing Star (1940):** Menezes published this book himself in 1940. He dedicated this volume to his mother Mrs. Arminda Correia-Lobo. So as usual, he has divided *Chaos and Dancing Star* into four sections, namely, The Mirror, Lacrumae Rerum, Counterpoint and, Transportations. This volume consists of forty-six poems.

After the prelude, the volume opens with a long poem of nine verses, named ‘Instead of a Dedication.’ The poet wonders as to what he should dedicate to:

White flower of womankind

You who made bloom
My shapeless limbs of mind

In your heart’s tomb

As in a womb.

The poet finds that there is nothing worthwhile he can offer his mother.

In the poem, ‘The Mirror’ Menezes tells his beloved that he is like the faithful glass reflecting the beauty of his beloved without asking for any reward in return. Another love poem, ‘Broken Melody’ is in the form of a dialogue between the Poet and the Lover. The Poet warns against turning love to lust. For the poet, love must be sacred. ‘Counterpoint’ is another of Menezes’ love poems. The poet, who loves his beloved, would like to be free. ‘Parenthood’ is a short poem of two stanzas where the poet tells his beloved that their love and life is barren without the presence of a child.

A long poem, ‘Hampi’ on the ancient Vijayanagar kingdom takes us back to history. ‘The Lotus and the Lake’ is another long poem running into twelve stanzas. In the first part of the poem the Lotus complains to the Lake that it cannot fly to a cloud in the sky because:

While my foot is bound in earth

From my birth!

(‘The Lotus and the Lake,’ 11-12)

The Ancestral Face (1951): Menezes published his third important collection of poems *The Ancestral Face* in 1951. Interestingly
he has dedicated it to his wife, Matilde Rebelo. Menezes wrote the commemorative poem ‘To my Wife’ in 1933 and the poem begins thus:

To thee, Beloved, this I dedicate:

For when th’embittered powers of the mind
Were armed in bitterness, instead to find
Some hapless quarry which might quench their hate,
Thou camest and their fury didst abate,
Thou hast the waters of my heart divined:
And thou hast taught me. Love, that to be kind
Is to be good and alos to e green:

(‘To My Wife,’ Cradle, 69)

The contents of the third book are divided into six parts under different themes like The Pilgrimage, The Garden of Dreams, and The Breaking of the Nations, Soul of the People, Songs of Circumstances and Renderings. If the first two volumes Chords and Discords and Chaos and Dancing Star dealt with the theme of love in its myriad forms, as that of childhood, family and feelings, the last volume of his early poetry The Ancestral Face deals with society, nation, freedom movement, religion and humanity.

Menezes’ early poetry is simply rich and elaborate in its themes, techniques and style. Menezes once spoke of his own complex personality that reverberates in his poetry as well as personal life.
Menezes’ first poem ‘The Emigrant’ appeared in 1933, and the last book of his early poetry *The Ancestral Face* appeared in 1951. He collected and published with some additions a selection of them in 1969. This is to say that he had been a recognized poet for the last 36 years. Maybe because of too much academic and administrative workload he published *The Ancestral Face* in 1951. All this speaks of Menezes’ irregular poetic output.

Menezes was a prolific writer. He was a poet first when it came to literature. This is how we speak of Shakespeare as the bard. Likewise, T.S. Eliot too was a poet first, and then playwright and critic. Poetry was Menezes’ breathing. He would meditate on poetry and even would occasionally deliver lectures and radio talks on poetry.

Menezes wrote his first two satires in 1933. Then he went on publishing three collections. However, his *Selected Poems* with 17 new poems appeared in 1967. Then Menezes was 65 in 1967. The same year he had retired from active service. As an old styled poet or more so as Romantic – Victorian poet he was already well-established.

Menezes’ well-wishers like Prof S. S. Wodeyar and S.B. Shapeti decided to celebrate his 65th birthday in a grand scale, befitting the poet-administrator. The Prof Armando Menezes 65th Birthday Celebration Committee celebrated his 65th birthday in Dharwad, bringing out a souvenir. The then Vice-Chancellor Dr. A.S. Adke in his forward writes, “Prof Menezes, one of the most reputed teachers of English in the country and a man who combines in himself rare scholarship with rich human qualities, has served the cause of education in Karnataka with great distinction, and we in the Karnataka University are proud of him.” (Adke, i) R. R. Diwakar appreciated Menezes’ muse as much as his Goan
personality. He said, “To most of us who had the medium of English in our school it was easy, but to take English Literature as a subject for graduation and post graduation it needed those who taught us to awaken in us the muse.” (Diwakar, *Sou*, 5) L. Raymond wrote of Menezes’ extraordinary intelligence, his soaring vision and his delicate flights of fancy. Gokak wrote about Menezes’ fine poetry that has evoked genuine appreciation.

The souvenir had four portraits: Armando Menezes: The Writer by W.W.S. Bhaskar; Armando Menezes: The Man by K. S. Deshpande; Armando Menezes: The Administrator by S. B. Shapeti; and Armando Menezes: The Teacher by S. S. Wodeyar; and the Souvenir ended with a biographical note. Another significant contribution of Prof Menezes’ 65th Birthday Celebration was its inspiration to Menezes’ colleagues to bring out a fine critical volume *Critical Essays on Indian Writing in English* in honour of Prof Menezes in 1968. The book was edited by Prof M. K. Naik, another eminent professor of English along with S. K. Desai and G. S. Amur and it was published by the Prasarang, Karnatak University itself.

Menezes’ last phase of poetry, which this scholar, treats as later poetry is of the 1970s and 1980s. George Víctor Coelho observes:

From the thirties to the eighties, he wrote relentlessly until the final call came to him on June 2, 1983 in Bombay. On his retirement and return to Bombay, he stood alone, unassimilated and unacknowledged by the new wave of younger, perhaps freer, Indian contemporary urban poets. He had no literary circle and little support. Menezes remained without connections with the
changing literary world, and was essentially misplaced, marginalized and uprooted. (Coelho, *Cradle*, 21).

Edward de Lima thinks that in the final phase of his life, Menezes turned to religious and mystical poetry. This was on account of his involvement in the translations of Kannada religious scriptures into English. His Christian faith and upbringing came face to face with the reality of a non-Christian faith. He came to realize that God is one, whether Christian or Hindu. Most of his poems included in *The Songs from the Saranas and Other Poems*, are a testimony of this kind of poetry. Here we have a poet who faced no conflict of conscience in spite of his Judo-Christian tradition and the other traditions.

Menezes did a lot of translations too. The aged Menezes must have loved to study Lingayatism. He did it when he collaborated with Prof. S. S. Bhoosnurmath, M.S. Sankapur, M. S. Angadi and others for translating *Sunya Sampadane* in five volumes from various Kannada versions into a unified, holistic, and final English version. Menezes translated many other books besides. Menezes had a streak of mysticism as we speak of English poets Wordsworth, Hopkins and Emerson, or Sri Aurobindo.

In these of Menezes’ poems called ‘songs’ one only notices the co-mingling of the East and West. Though he said ‘East is east and west is west, and the twain cannot meet,’ Rudyard Kipling did not mean it. Eliot’s poetry especially *The Wasteland* speaks of the significance of the Eastern lore for man’s redemption. Eliot quotes the Vedic lore as a means of salvage. The test for the quester in the mighty desert is one of the strict one.

In regard to Menezes’ versification, one may say that he was original. M.K. Naik admits that Menezes was boldly experimental.
Quoting his ‘Ode to Beauty’ Naik tells that Menezes has delicate lyrical note, genuine wit and a strong sense of rhythm. Iyengar wrote Menezes has an exile’s sharpened sensibility. “Menezes is an accomplished poet, ideas and word, and inner and outer experience, all fusing into a harmony.” (Iyengar, IWE, 631)

An elaborate critical analysis of Menezes’ later poetry is available in the third chapter.

Likewise, there is a great need to assess Armando Menezes’ as an Indian English poet. Menezes tuned 65 in 1967 and his 65 Birthday was celebrated in Dharwad in 1968. A souvenir was brought out with Dr. A.S. Adke’s foreword and S.S. Wodeyar’s preface. The former vice-chancellor Dr. D.C. Pavate himself wrote a tribute to Menezes. The souvenir had four portraits: Menezes as man, teacher, writer and administrator.

The celebration committee had Prof. G.S. Amur as a member among others. A cash prize was instituted for the first rank holder in MA exams (English) and Rajashekhari Mansur was the first to get it in 1967. The Dept of English then published a volume of critical essays entitled Critical Essays in Indian Writing in English in recognition of Menezes’ outstanding service to literature and education. This book too contained the four portraits of the souvenir.

Many great people of the times sent messages on the occasion. Dr. S. Radhakrishnan, the former President of India was one of them. Many others were Dr. R.R. Diwakar, Chairman, Gandhi Peace Foundation, New Delhi; Mrs. Violet Alva, Deputy Chairman, Rajya Sabha, New Delhi; Valerian Cardinal Gracias, archbishop of Bombay; S.R. Kanthi, Minister for Law, Government of Karnataka; D.S. Kothari, Chairman, UGC, New Delhi; Dr. K.R. Srinivas Iyengar, Vice-chancellor, Andhra University,
Waltair; Dr. V.K. Gokak, himself a great Kannada and English writer, Vice-chancellor, Bangalore University; and Dinakar Desai, MP (and also a fine Kannada writer). The great Indian English novelist and leftist thinker Mulk Raj Anand sent a message, as did the English novelist Humayun Kabir and the Marathi writer V.S. Khandekar. So did the Kannada writer Shivaram Karanth. Poet-playwright Harindranath Chattopadhyaya wrote a poem on the occasion and a few lines are as follows:

Friend! I am seventy … you are sixty five,

One single muse has calmly watched the growth of us

And kept her lovely singing flame alive

In both of us…. (Chattopadhyaya, Sou, 20)

Since Menezes was a writer par excellence, literary historian Iyenger writes of him this:

A poet who is also a professor, Armando Menezes is one of a select few who have given a tone and quality to English teaching in our universities. As a speaker, he has a style different from that of the Late Prof. Correia Afonsos, but equally effective. I have also seen him once act the part of Dr. Johnson, and a most convincing performance it was. Above all, simply as a man he is lovable, and his conversation is witty as well as wise. (Iyenger, Sou, 11)

Menezes’ views on poetry are explicit in his introductions to several poetry collections. Even he has authored several essays on poetic theories not to speak of his radio talks on world poets like W. H. Auden, Francis Thompson, W. B. Yeats, Robert Frost, T.S. Eliot, Rabindranath
Tagore and others. Menezes thinks that the poet is a seer. Wordsworth says the poet is a creator as much as a teacher. Emerson says the poet is a sayer and namer of things. Menezes thinks the poet is revealer of truth. Menezes thinks poet is a prophet. In his essay “Poetry as Prophesy,” Menezes believes in poetic traditions such as prosody and imagery. According to S.K. Dessai,

the obvious things that strike one as one goes through Prof. Menezes’ critical essays are, among other things, (a) his profound (Arnoldian and Leavisian) faith in the supreme significance of literary culture in the context of our ‘bad, sad, mad world,’ (b) his exceptional artistic sensibility, fully responsive to literature, particularly to poetry, (c) his wide-ranging scholarship which helps him to make quick and surprising relationships in terms of parallels and contrasts, and (d) his delightful critical style full of scintillating wit, unexpected antithesis and telling imagery, without straying a bit from his essentially dialectical form of reasoning. (Desai, qt Lima, *Menezes*, 107)

Menezes believes in sharana (saintly) way of life. This belief was strengthened in him, because of his translation of Lingayat literature. He believes in man’s essential goodness and work.

In this manner, the present thesis on Menezes’s Contribution to Indian English Poetry is a new discovery for me as well as for others, because it is a virgin area. The thesis will have a conclusion where the research findings are going to be summed up, and a select bibliography.
References:


Research Interests The term “metaphysical,” as applied to English and continental European poets of the seventeenth century, was used by Augustan poets John Dryden and Samuel Johnson to reprove those poets for their “unnaturiness.” As Johann Wolfgang von Goethe wrote, however, “The unnatural, that too is natural,” and the metaphysical poets continue to be studied and revered for their intricacy and originality. John Donne, along with similar but distinct poets such as George Herbert, Andrew Marvell, and Henry Vaughan, developed a poetic style in which philosophical and spiritual sub