

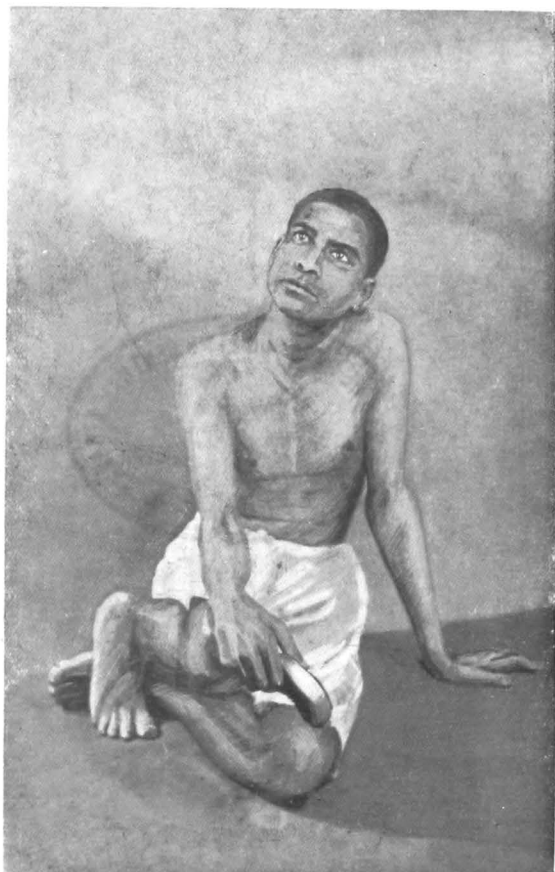
POOR MAN'S BREAD

KAVI

SEVA MANDIR SERIES

Kavi's Scenario Play in Five Acts

*At the Feet
of
The Cultural World*



Poor Man's Bread

and Principles of Life

By
NAND KAVI
of
BOMBAY, INDIA

With an Introduction by
Poet YONE NOGUCHI
Professor of Literature, Keio University

JAPAN EDITION
(English—Original)

Published by
SEVA MANDIR
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by NANDLAL V. KAVI alias "Nand Kavi"
THE AUTHOR

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INTRODUCTION

MY recent visit to India makes me naturally interested in the work of the Indian writer, Nand Kavi. Literature, when it is true and good, shines with its inner light, because not as a monstrosity or freak, but as a creation of idealism it is based on the fundamental philosophy. I was glad to find wonderful suggestions in India that life was nothing without a philosophic background. Even a tree there will show you a way, I thought, how to free from petty bonds and how to respond to life's true meaning. I had seen so many mango groves where, after the fashion of a philosopher in meditation each tree sat with stooping shoulders.

When Kavi tries in the present book to uplift life to a higher plane through sympathizing with the depressed and illuminating what is love and manly spirit, he is conforming with the true Indian tradition.

Dwelling on the everyday feature of life, he is far beyond superficial actuality.

I know that there are already many people who praised Nand Kavi as a born poet, as a poet of

INTRODUCTION

vision, as a philanthropic nationalist and as an artist of dramatic talent.

He is a student of practical Yoga, practical Philosophy, Art and Literature, believing more in nature cure, and handling several Indian languages with equal efficiency, wherein his poems appear fit to set to music. Through humanitarian views, he links the old with the young. And since life's philosophy is universal, "Poor Man's Bread and Principles of Life" as a piece of useful literature, will fit the schools and colleges and stages all over the world.

Yoke Nagnah

October, 1936.

**“Mr. Nandlal V. Kavi has a decided talent as a
scenario writer and deserves great success”**

Professor Ernest P. Horwitz
*of Hunter College, New York City,
appointed as Government of Bombay research-
lecturer for 1928 on Indo-Iranian antiquities
for the Bombay University, India.*

KAVI'S WORKS

NAND TARANG (*Miscellaneous songs*)

RASKUNJ (*Collection of six books*)

SNEH DARPAN (*A three-act drama*)

BANSI RASVIHAR (*Scenario in songs*)

TATWA PRAKASH (*A philosophic episode of six hundred lines*)

HASYA RANG (*A one-act comic play*)

PRAKIRNA (*Assorted songs*)

RASHTRA GEET } National songs.
RUN SHING }

SANGRAM } National literature.
DHARMA YUDDHA }

POOR MAN'S BREAD (*A five-act scenario play*)

The following will be published shortly :

DIVINE LOVE (*A Scenario play in seven acts*)

THE CREATOR AND HIS UNIVERSE (*An ideal picture of the automatic world*)

PREFACE

It was in 1928 that I was first inspired to write some scenarios in English. Although it was quite beyond my reach to write freely in a foreign language, the inspiration was such that I could neither ignore nor check it. My thought concerning it began to develop and come with such rapidity and force that I had to submit to the call and undertake the task without the least hesitancy, because of my inability to write fluently in a foreign language. Within a few days, to my own astonishment, I had finished two scenarios, of which this was the first. The next was a mythological one, called "The Divine Love." I had them typed and began with the third one, on a social subject.

I was living in Bombay after the year 1913, while my other books, poetic scenarios and dramas in Indian vernacular languages, were being printed on a well-known press. But after the national war of non-violence was declared by the Indian National Congress, my whole energy was given to that sacred cause. This inspired my national enthusiasm, from which came a few more national songs and booklets relating to the war.

As for this scenario, "The Poor Man's Bread, and Principles of Life," I did not at first think of publishing it in book form, judging it to be of no interest to the public in general, espe-

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cially in India, the original names and the structure of the play being Indian, while the language was English. It seemed rather presumptuous for me to lay claim to clear and correct expression of my ideas in a foreign tongue. But when I saw Prof. Earnest P. Horwitz of Hunter College, New York City, who in 1928 was appointed by the Bombay Government as research-lecturer on Indo-Iranian antiquities at Bombay University, he consented to examine and criticize the scenarios. On the third day, to my great surprise, I was invited to his room and found him so much interested in my works that he encouraged me to get them screened under expert supervision. As for myself I was not satisfied with this work, as it related to India only. I was thinking, "Why should it not be for the world stage?" But as explained above, I could not until now concentrate my energy on this subject.

While visiting in Japan for the past few months, seeing interesting places, talking with friends and discussing this subject, I was again inspired to attempt the completion of this work as soon as possible, and put it before the public in book form in memory of my visit to Japan.

The play itself is a tragic one, though dealing in a simple way with a social philosophic subject. The principles of a world view of society are here applied to practical life. Every possible care has been taken to make it interesting, without losing the sentiment lying at the heart of the story. The sympathetic reader may not be able at times to keep back the tears.

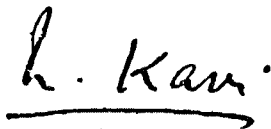
PREFACE

It is intended purely for the uplift of human life to a higher plane, illuminating what love and real manly spirit is, without the least prejudice, ill-will or bad motive behind, towards any particular world power, although, similar examples of the constant struggle for existence, (the rich and the mightier exploiting in some way or other the nation's cause, and taking undue advantage of the helplessness of the real artisans—the actual labourers, making a big profit out of their arts, while the artisans themselves are actually starving), are found actually going on among individuals and nations in everyday life, this play stands quite independent of those things, on its own merits.

To participate in the solution of the problem, those who relish the idea will surely do their utmost to give it the widest scope on all the stages of the world, by staging, screening and using the books for prize distribution and school-literature.

Suggestions for staging and filming "The Poor Man's Bread" will be found at the back of the book on page 99.

I thank all my friends who have helped me in this work.

A handwritten signature in cursive script that reads "H. Kaw.". The signature is written in dark ink and is positioned above a horizontal line.

Tokyo, Japan.
November, 1936.

The Author

THE PLAY

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DRAMATIS PERSONÆ

With different names for different stages

- | <i>Indian</i> | <i>Other Stages</i> | <i>Japanese</i> |
|---|---------------------|-----------------|
| A=Adityanath (Aditya) | Ajit | Aji |
| A philanthropic architect; stout, muscular sturdy, determined, temperate, man of principles, with clean shaven face, sandy hair, presenting forehead, fair complexion, bright, dark brown, deep thinker's eyes, of age about forty, wearing ordinary workman's simple dress. | | |
| K=Kusumchandra (Kusum) | Kosum | Kichiro |
| The only son of A; like his father, a gallant, brave handsome, sympathetic, resolute, benevolent, promising youth adopting his father's principles of life and putting them into practice, rising from an ordinary clerk to a multimillionaire; his age varying from five to twenty-five. | | |
| J=Jyotinath (Jyoti) | Jyoti | Jiro |
| Friend of A; a business man, a contractor; believing in money only, of average-build, luxurious character, handsome, wearing nice up-to-date dress, thinking and talking of worldly things only, always found with spectacles on, cigar on lips, and a beautiful stick in hand, of about the same age as that of A. | | |
| V=Vinod-chandra (Vinubha) | Vino | Viwao |
| A banker, conducting a firm of well-established reputation, V & Co. in Strange Land; a grown man of character, master of K, a staunch follower of A, a typical gentleman having silver hair and bright blue well-read eyes, not very strong, but healthy; of age about sixty. | | |

SYNOPSIS

A=Adityanath a philanthropic architect is working with his fellows in a village near a town. The finest architectural work is being prepared for a show room in a large work-shop. It is noon time and they get out their poor lunches. A pleads before God, for the neglected artisans of the world, as if beseeching him to look at his creatures striving for bread and then be a bit more merciful towards them. J=Jyoti comes to see his friend and glancing at his worn clothes and seeing his customary gloomy state of mind, pities him and suggests saving money from his earnings for rainy days and for the welfare of his children, instead of wasting it on the wretched poor. A is firm in his principles. J then requests him to join him as a partner in his work as a building contractor. A agrees to this while sticking to his own principles.

J makes a profit of one thousand pounds net, but taking the whole profit to himself submits false accounts to A. A has an old mother and a five-year-old child. Every morning beggars crowd at his cottage to receive daily alms. His simplicity of life, his training of his child, his philanthropic, benevolent, hard-working nature, his humanitarian

Synopses

views, his intense love and feelings for the depressed, his philosophic principles of life put actually into practice, attract the public in general to his poor cottage.

A saves the life of a traveller's child, who, after that, takes keen interest in his life and becomes his disciple.

About two years later, A's cottage suddenly bursts into flames, and while saving his mother and the child, he dies of the burns leaving an unusual legacy for his only child in the form of mere instructive blessings, everything to a rag having been burnt by the fire.

J is enjoying life in a very far off land wasting national wealth in every possible way. M—the old Ma'm passes her days in spinning and grinding corn, thus earning petty wages for her and the child's maintainance. J returns from his voyage after a year, and visits A's cottage to console the old Ma'm. Child K—Kusum, Hearing the name papa after so long a period, and seeing a familiar face clings to J's neck affectionately and complains in his sweet childish appealing ways about the dry bread he has received throughout his father's absence etc. J's heart is moved, his eyes are filled with tears; he sees the shadow of A. His conscience smites him, and he begs M—the old Ma'm to let K=

Synopses

Kusum, live with him under his personal care. M is not prepared to part with her child. J urges her, too, to stay with him at his place and after much persuasion, she agrees to it. The child is very smart and sensitive. He stands first always in his studies. The school boys envy him. Some seven years later while taking part in school activities K attains first place and wins the prize. The other boys object to it, saying, "He is an orphan and has no right to join the gentlemen's party". The sensitive child feels it. He goes home in a rage and threatens suicide, if his real parents are not revealed to him. M—the old Ma'm has to disclose all the facts. The boy is now about fifteen. He decides to stand on his own legs; applies for a job in Strange Land and gets the post. While reading in the library he comes across an article by his father on the principles of life," in which he is deeply interested. He gets the clippings of the article and the news in pictures. J—Iyoti is aghast when he learns of all this. After much debate, he appreciates the boy's intelligence and secures M's sanction, too, for his departure. K starts for Strange Land on a monthly salary of two pounds only, with free passage, receiving one pound in advance, which he gives to his mother, asking her to stay in his own cottage as usual. In the firm of Messrs

Synopses

V & Co., The most respectable Bankers in Strange Land, K=Kusum works diligently. His efficiency, straightforward ways, obliging, benevolent nature, and shrewd understanding of his duties, and independent way of thinking, win the heart of his master V=Vinodchandra. From the very first month he is allowed a salary of three pounds instead of two and it is increased gradually. From an ordinary post he attains that of cashier and manager of V's Granary and Shrine. V's only daughter falls in love with him. M lives her simple life in her own cottage giving alms to the poor as usual from the amount she receives regularly every month for her maintainance from K, and praying God for his welfare. J loses everything in theft. He is forced by his creditors to file insolvency and vacate his house. He realizes the truth of the sayings of A, and finds shelter only at the poor cottage of the old Ma'm. He now believes in the principles of A, and desires to follow them strictly in the future. The police investigate the theft. V=Vinod takes K=Kusum to a shrine owned by him, in which K finds, to his great astonishment, the statue of his own father and his historical pictures painted on its walls. He washes the feet of the statue with tears of joy, and suggests the addition of one more picture to complete the historical facts. V is amazed

Synopses

and seems much pleased to see K also taking so much interest in such matters. V=Vinod overhears the innocent love talk passing between his daughter S=Saroj and K=Kusum, studies minutely K's nature by testing him in his own peculiar way, and on being satisfied, marries them. He retires from worldly matters, leaving his affairs entirely to the good judgement of K. J's house is put on the auction block by the court's order. Rejoicing at the unexpected help received in the nick of time from K, J bids twenty-five pounds more for K and takes its possession amidst the astonishment of the bidders. He pays off half of his debts in cash and promises to pay the remainder by instalments.

K devises a scheme for the poor and the depressed. He establishes a poor men's free art college from which a number of experts find their way to independent living every year; which is an ideal one in its way. S=Saroj is pregnant. At the request of the Home Minister on behalf of the government, Kusum leaves the Institute under Government Trust. The mismanagement gives birth to the Artisans Independence League.

The thief is caught and sentenced. Many of the lost articles are found and handed over to J, who declares the income of the whole property to be used in charity, which makes a remarkable change

Synopses

in his position in life. He still lives with the old Ma'm.

K=Kusum leads the campaign to take possession of the Institute by peaceful means. Many artisans are wounded by the police's repression. K is fatally wounded. It has changed into a mass revolution. The police in despair await the next order. K succeeds in convincing his beloved S of the eternity of the soul, transitoriness of earthly things and impressing upon her mind the duties and importance of human life; but he seems anxious about his old mother. He sends her a wire to come immediately accompanied by J, and to bring a coat for him prepared by one who is entirely happy. M runs along the streets of the village and the adjoining town in search of real happiness. She sees a number of people whom she had thought to be quite happy; but to her great astonishment and sheer despair she finds nothing but misery under the veneer of apparent happiness. She feels that she herself is happier than those people and returns home with the cloth. She comes to Strange Land accompanied by J. The nation grieves at the death of K=Kusum. All citizens join in his funeral procession. M and J arrive in time. They see it from a distance and go direct to the burial ground. M runs straight to K's corpse, kisses it

Synopses

again and again, the tears streaming down her cheeks. S=Saroj has given birth to a male child. A friend of K gives M his last letter addressed to her. She kisses the letter with closed eyes, and regaining strength, exclaims, "Yes, child! I am quite convinced that the world is full of sorrows and anxieties. He alone is happy whose life is for the public; he is living, indeed, the need of whose presence is felt by the nation; death is nothing but a change in the outward visible shape, I know; still, I have a motherly heart!" [Her heart fails.]

The beautiful face of the child is seen at the feet of A=Adityanath.