

A NATIONAL LAG FOR INDIA



BY .

P. VENKAYYA

(Author of "Life of Dr. Sun Yat Sen", etc.)

WITH AN INTRODUCTION BY

THE F. ON. RAO BAHADUR

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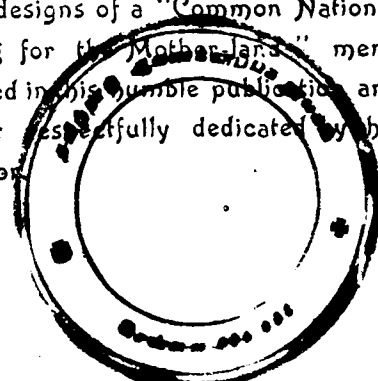
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DEDICATION

To

- "The Mother of all religions"
- "Fountain source of all philosophy"
- "The spiritual teacher of Humanity"
- "The Museum of all races"
- "An Epitome of the world"
- "An Emporium of all trade"
- "Museum of all the antiquities"
- "The meeting place of all Nations"
- "The Holy land of Sages and Rishies"
- "The Mother sublime in whom I wish
to be born again and again a thousand
times, to serve her."

—to this the glorious land of my birth,
the designs of a "Common National
Flag for the Motherland" men-
tioned in this humble publication are
most respectfully dedicated by the
author



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PRAYER

Fellow citizens who wish to make any suggestions, and critics, are requested to communicate with me as far as possible by letter, or, send me a copy of the article they send on the subject to the press, and, Journalists who are kind enough to review the book in their Journals giving out their views, are requested to be good enough to send to the author the particular copy of their journal in which the review appeared, for the author's future guidance in making the necessary alterations, atleast, in the second edition of this book which shall be issued very shortly. As it is not possible to obtain the very valuable views of the different correspondents, published in different papers, in different parts of India, correspondents are requested to write directly as far as possible to the author to the under-mentioned address. Copies of the book can be obtained only from the author.

P. VENKAYYA,

National College,

MASULIPATAM,

(S. INDIA.)

PREFACE

THE reader will readily recognise that in venturing to place this little book containing thirty designs for a National Flag for India before the public, I have allowed my sentiment to get the better of my discretion. The task of designing a sacred flag for the country must be undertaken only by those renowned scholars of one's own country's history and literature like Sir Rabindranath Tagore and Brajendra Nath Sen who can fitly take rank with the greatest thinkers of the world. My little effort in this direction may however be viewed with indulgence as representing only a humble tribute of one of the poorest sons of the country to his mother-land.

In bringing out this little book I have received the help of many of my esteemed countrymen. I cannot therefore bring my brief preface to a close without expressing my gratitude to them. My thanks are due to that most liberal-minded gentleman whose name is rapidly becoming a house-hold word throughout the whole country—Mr. C. P. Ramaswamy Iyer, B.A., B.L., High Court Vakil of Madras, who gladly contributed a decent sum of money sufficient to meet the whole cost of block making which is always a costly item in bringing out a book, and Dewan Bahadur Sir S. Subramanya Iyer, K.C.I.E., L.L.D., late Judge of the Madras High Court; Mr. K. Balasubramanya Iyer, B.A. B.L., of Madras—the noble son of the great patriot-statesman, the late Mr. V. Krishnaswamy Iyer, C.S.I., Member of the Madras Executive Council, and the Honorable Rao Bahadur B. N. Sarma, B.A., B.L., Member of the Imperial Legislative Council in India, and others, who have helped me financially in bringing out this publication. My thanks are specially due to the Honorable Rao Bahadur B.N. Sarma

for having so kindly undertaken to write an Introduction to this humble publication. I am also highly indebted to my esteemed friend Mr. E. Venkatasastri, the artist of the Andhra Jateeya Kalasala of Masulipatam, who, with the help of a few of his students, had taken the trouble of drawing and painting the manuscript designs of the flags according to my ideas. My thanks are also due in no small measure to my ever-willing and sincere friend, Mr. G. Harsavothama Row, M.A., Editor of Andhra Patrika, for the pains he had taken in correcting the proofs of the coloured designs, and for the very valuable advice and assistance he had given me throughout.

My thanks are also due to the Proprietor of the Guardian Press, Madras, for the prompt way in which they have executed the work in a very short period even at a sacrifice to some of their urgent work and for the pains taken by Mr. G.C. Natarajan, in getting through the book in the Press.

In the following pages only an attempt has been made as far as possible to place the

sublime idea of a National Flag for the whole country, before the public, and this could be done only in a skeleton form. The author therefore requests all his countrymen to make freely any suggestions on the subject to him by letter to the undermentioned, or, by sending the papers in which their views are published, or, by supplying him with copies of their articles to the press, so that, they may be of great help to him in bringing out the next edition, for which act of generosity and patriotism he shall be much indebted.

In conclusion the author also begs to suggest to the administrative heads of various provinces in this country that, if, under their kind patronage a National Flag Day for India is held throughout the country exhibiting the flags suggested in this humble publication, and also any other flags designed by others as suitable National Flags for India, and if the sale proceeds of such a Day are given away to the War Fund, the people, as well their administrators, would be doing a great service to the Empire, and the noble cause for which the allies are fighting ;

I also further suggest that the Reception Committee of the Indian National Congress shall make the necessary arrangements to organise a "National Flag Exhibition" in connection with the ensuing Congress requesting the public previously through the Press to draw and send to the Exhibition suitable designs for a National Flag for India, and remit the sale proceeds of such an Exhibition to a righteous cause. In this way the Congress shall also be in a position to select the very best and the most suitable flag for India from the designs sent to the Exhibition from various quarters and from various peoples in this country.

Masulipatam, }
15-11-'16. }

P. VENKAYYA.

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LIST OF ILLUSTRATIONS PRINTED IN
COLOURS, ACCORDING TO GROUPS.

Name of the group.	Number of flags in the group.	Their place in the sheet of designs.
A	A—1	5th flag in the 1st vertical column of the designs from the left.
	A—2	5th flag in the 2nd vertical column of the designs from the left.
B	B—1	5th flag in the 3rd vertical column.
	B—2	" " 4th " "
	B—3	4th " " " "
	B—4	1st " 1st " "
C	C	5th " 5th " "
	D—1	1st " 2nd " "
D	D—2	" " 3rd " "
	D—3	2nd " 1st " "
	D—4	" " 2nd " "
	D—5	5th " 6th " "
	D—6	2nd " 3rd " "
	D—7	3rd " 1st " "
	D—8	" " 2nd " "
	D—9	" " 3rd " "
	E—1	1st " 5th " "
E	E—2	" " 6th " "
	E—3	2nd " 4th " "
	E—4	" " 5th " "
	E—5	" " 6th " "
	E—6	3rd " 4th " "
	E—7	" " 5th " "
	E—8	" " 6th " "
	E—9	4th " " "
F	F—1	" " 1st " "
	F—2	" " 2nd " "
G	G	" " 3rd " "
H	H	1st " 4th " "
I	I	4th " 5th " "

INTRODUCTION

✓ The author invites in his suggestive and interesting little book, the attention of the public to a subject of great national importance. The organisers of every important movement in India have always felt the need of a symbol, emblematic, characteristic and typical of India, calling forth the enthusiastic support and devotion of her sons and daughters, an object of common worship, a standard rallying round it the scattered forces of a vast Empire. It is true that the love of a National Flag is a sentiment of slow growth; dependent on various circumstances, that the Union Jack is respected and cherished all over the British Empire, and an attempt has been made to give the Viceroy of India a flag with the Star of India

in its centre, but there is no use disguising from ourselves the fact that sufficient prominence has not been given to India, that little enthusiasm has so far been roused, and that there is no flag truly emblematic and symbolic of the best of India, and an attempt should be made to devise a flag distinctly Indian and representative and emphasising the union of Great Britain, India, and the rest of the Empire. The devices which Princess Sophia Dhulep Singh who organised an Indian section of the Flag Day in London for the benefit of the War Fund had to adopt to represent an Indian flag emphasise the need of immediate attention to the subject, and the prospect of an early reconstruction of the Empire after the war affords, ought to stimulate us to bestow thought and care on it. The author wisely disclaims finality to any of the several schemes he proposes and his invitation for suggestions, it is to be hoped, would be welcomed by all well-wishers of the country, and an attempt would be made to solve the problem with the assistance of the Government of India. A research

into the ancient National Flags of India, when the whole or nearly the whole of the country acknowledged the Imperial sway of a central power, with a view to embody their distinctive symbolism as far as possible, and continue the best traditions of the past, can be undertaken forthwith with advantage. The diamond shaped star in the Government of India flag may in a sense be accepted as the Vajra on which the writer in the *Modern Review* lays great stress, and a representation of the various provinces and populations in the National Flag somewhat on the lines of the United States of America foreshadowing the true federal basis on which the Empire, Indian as well as British, can rest, has been happily conceived by the author.

The use of flags on ceremonial occasions and for decorative purposes, recalling to mind the best traditions and glories of India should be made universal as the author would have it; and the youth of the country should from their infancy be taught to revere, cherish, respect, and love their National Flag. The Indian

National Congress, the All-India Muslim League and other representative bodies in the country may be expected to attempt a solution of this important and difficult problem at an early date. ✓

MADRAS, }
15-11-1916. }

B. N. SARMA.

A

NATIONAL FLAG FOR INDIA

✓ From my childhood I have had an inborn fancy for flags. Long ago when it so happened that I had to serve under a nobleman superintending his agricultural operations, I had in my ardent enthusiasm for a flag designed one for my own use as my ensign, and always hoisted it in the front of my hut in the midst of the fields from which the villagers in the neighbourhood among whom lived many of our farm labourers, easily understood that I was at my head quarters and were thus very regular in their attendance to their different duties. It was during these days in 1907 that the idea of designing a flag for the mother country strongly seized hold of me first, and I began thinking over the subject since then; subsequently when I was one day

discussing the subject with a friend of mine who is a teacher in the National College at Masulipatam, he drew my attention to an article published on the same subject, in the *Modern Review* for November 1909 in which a certain writer R. S. suggested "Vajra" (the famous weapon of God Indra) as a suitable emblem for a National flag for India. The patriotic journal printed in the same issue, as a frontispiece, a coloured block of the suggested flag. With an apology to the editor of the noble journal I have also reproduced the same elsewhere as flag No. I (letter) in this book, and the article published in connection with the same is also reproduced in the Appendix, for the information of the public. After perusing the article in question I came to the conclusion that the design of Vajra would of course be a suitable flag to this country provided the entire population is Hindu; but, in this country we have according to the latest Census :—

Hindoos	217,586,892
Musalmans	66,647,299

Buddhists	10,721,453
Christians	3,876,203
Sikhs	3,014,466
Jains	1,248,152
Parsees	100,096
Jews	20,980

(These figures of course exclude a few animistic and very minor religions and a few people not enumerated by any religion, who would all probably come under one or two of the sects mentioned above.)

The kind of flag we require

We require therefore a flag which would command reverence from all our countrymen—Hindu and Mahomadan, Buddhist and Christian, Sikh and Jain, Parsee and Jew alike, like the Union Jack of Great Britain which commands the respect of the Englishman, the Scotchman, and the Irishman alike, though the people of these three countries were and even are, different from one another in their language etc., at the time they had the good fortune to have a common flag for them.

How the Union Jack is Composed

The present Union Jack is made up of three flags. "First of all there was the English flag—a red cross on a white ground(+), the banner of St. George. Then there came the Scottish banner of St. Andrew, (x) a white saltire—that is, a cross the two halves of which run from corner to corner on a blue ground; then the Irish banner of St. Patrik (x) this being a red saltire on a white ground. Thus the union flag with its ground work of blue, and its stripes of red and white running down and across, and from corner to corner, combine the three flags of England, Scotland and Ireland."

In the same way whatever flag we design for our mother-land should represent the different communities in this country on the flag. The Mahomadan and the Christian, the Hindu and the Parsee, when he sees the flag should at once bow in reverence to it. It should not therefore contain the single object of worship of any one particular community. The great Swami Vivekananda, once said that, it is through religion and religion alone, the people

of this country can once more hold aloft the torch of true civilisation to the world. If there is anything which is very dear and near to the people of India it is their religion. In designing therefore a true national flag for India, one cannot do better than giving a place on the flag, to the religion of each of the eight important communities in this country, with a sacred object of worship of each of these religious sects, in the centre of the colour allotted to it on the flag. I have therefore decided to allot the seven colours of the rainbow in the heavens, to the seven religious sects in this country, with a pure white space to the Jains. Thus all the eight above mentioned communities have got in the necessary colours.

Colours and Religions

- (1) The yellow colour in each flag with the Trident, "Sankhu" and "Chakru" represents the Hindus.
- (2) The red colour with the crescent in each flag represents the Mahomedans.
- (3) The orange colour represents the Buddhists.

- (4) The Indigo colour with the cross represents the Christians.
- (5) The Green colour represents the Sikhs.
- (6) The white portion of the flag represents the Jains.
- (7) The rose colour with the Sun, represents the Parsees.
- (8) The blue colour represents the Jews.

In drawing out the flags I have made *endeavours* as far as possible to see that the space allotted to each community on the flag, is proportionate to the population of the community, and the order, in which these communities are represented on the flag is also strictly in accordance with the figures of population given above. I have also attempted to bring into one place all the flags of a particular kind, in the sheet of designs attached herewith, to make it easy for the reader to study and compare each group separately, but I regret very much for being unable to carry out this method as the block-maker could not undertake to alter the work according to this idea which I had developed

only at a late hour. I may also add in this connection that in the midst of the colours allotted to the Buddhist, Sikh, Jain and Jew communities, no sacred mark or marks are embodied and I request my brethren belonging to these communities to generously inform me by letters—as comments in the press may not, always reach me properly—what mark or marks can be appropriately inserted in the midst of their respective colours, and also whether they like the particular colour allotted to them on the flag ; if not what their suggestions are on the question of colours.

Representation of Provinces on the Flag

After saying something about the seven colours and the religious communities to which they are allotted, I now turn to the question of the representation of Provinces on the flag which are marked below the Union Jack in each flag in the form of nineteen stars. (Two extra stars found in the group are drawn by oversight). These 19 stars represent the most important 19 languages of India, the areas over

which they are spoken to being considered as different provinces for the purpose of clear and easy representation on the flag, and Lord Hardinge's famous Despatch relating to the formation of linguistic provinces for administrative purposes gives me sufficient encouragement to follow this plan. In India we have about 22 important languages. They are—

1 Hindi	12 Telugu
2 Bengali	13 Kanarese
3 Marathi	14 Uria
4 Punjabi	15 Malayalam
5 Gujarathi	16 Baluchi
6 Sindhi	17 Pusthu
7 Kashmeeri	18 Burmese
8 Nepalese	19 Urdu
9 Assamese	20 English
10 Kachi	21 Arabic
11 Tamil	22 Persian

The last mentioned four languages cannot be considered as languages representing compact areas in the country. English, Sanskrit, Arabic, and Persian, are spoken by very few people as mother tongues over any compact area,

and they are almost insignificantly sprinkled over the country. Urdu is spoken by a large number of people, but, unfortunately it does not confine itself to any particular area in the whole country, and it is sprinkled all over the country in such an impossible way as to make it hopeless at any time, to form a separate province of the territory, over which it is spoken. While adopting the method of representing language areas, as provinces on our National Flag, I cannot do better than giving you in the next page the most ingenious scheme of language delimitation chalked out for the first time, by my esteemed friend and patriot of the Andhra country, Dr. B. Pattabhisitaramayya, B.A., M.B. & C. M. of Masulipatam, published by the Home Rule League Organisation in *New India* of 13th September 1916.

A LANGUAGE DELIMITATION

FOR

THE HOME RULE LEAGUE ORGANISATION

SUBMITTED BY THE MASULIPATAM BRANCH OF THE
INDIAN HOME RULE LEAGUE.

Provinces.	Language	Number of Districts.	Area Sq. Mls	Population.	Relative Size in relation to Belgium (11,200 Sq. M.
1 Ajmere-Merwara	Local dialects of Rajasthan and Hindi.	2	2,711	501,393	
2 Andamans and Nicobars	—	—	3,143	26,459	
3 Assam	Bengali 46%, Assamese 23%, Hindi and Uriya.	12	52,959	6,713,635	
4 Baluchistan	—	6	45,804	414,412	
5 Bengal	Bengali	28	78,412	45,483,077	
6 Coorg	—	1	1,582	174,916	
7 N. W. Frontier Provinces	—	5	16,466	2,196,983	
8 Panjab	Punjabi	29	97,209	19,974,956	
9 United Provinces	Hindi	48	107,164	47,182,044	
10 Delhi (Enclave)	—	1	557	391,828	

These ten are existing provinces left untouched

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PROVINCES TO BE CARVED OUT AFRESH.

(11) (i) Orissa, including Uriya tracts of Madras Presidency.	(i) 18,770 (ii) 10,000 23,770	6½ millions	2 times Belgium.
(12) (i) Bihar and Chota Nagpur, excluding Orissa.	(i) 70,600 (ii) 40,000 110,600	30 millions	10 times
(ii) Hindi-speaking area of Central Provinces.	(i) 17,718 (ii) 20,982 (iii) 37,192 75,892	3 millions	7 times
(13) (i) Beras.	134	3½ millions	1½ times.
(ii) Maharati speaking area of C. P.	13710	3,513,435	4 times.
(iii) Do of Bombay	47,066	14 millions	6½ times.
(14) Guzerati-speaking area of Bombay.	11 Will be 78,318 Exclud- come twelve ing Uriya tract shortly. in Ganjam and Vizag.	15 millions	4½ times.
(15) Sindh	11 50,000 sq. mls 5,794	3,015,119	1½ times.
(16) Andra (Telugu speaking districts of Madras. Pr.)	7 29,015	6,265,919	2½ times.
(17) Tamil Province	—	—	—
(18) Malavali Province	—	—	—
(19) Kannada, (1 dist in Madras, Kanarese 6 in Bombay.)	—	—	—

In this scheme the Central Provinces is wiped out and its area is partly added to the contiguous Hindi-speaking Bihar and Chota Nagpur, and partly to the contiguous Maharati speaking tract in Bombay along with Berar. The Madras Province is divided into the Telugu and the Tamil Provinces. North Canara is added to the Southern group of 6 districts of Bombay to form a Kannada Province. The Uriya tract in Ganjam and Vizag. is tacked on to Orissa. Sindh and Malabar are each integrated separately.

27

The flag of the United States of America

Out of the flags of all nations only the flag of the United States of America has a thorough representation of all the Provinces (States), in the form of stars in the left hand top corner of their flag, instead of the Union Jack,—which was once prominent in the place where the stars now stand on it representing the different states, but we loyal people of India will have the stars representing our provinces, in addition to the Union Jack,—instead of it.

A suitable, emblematic figure in the centre of each flag

In order to make the national flag impressive, I have introduced an emblematic figure,—some revered object quite Indian, in the centre of each flag. In addition to the colours representing the different religious communities in this country, and stars representing linguistic provinces, there are the figures of Lotus, Laxmi, Sarasvati, Kali, Bheeshma, Hanuman, Vinayak, the peacock, bows and arrows, the plough which is the chief object of worship to the

Indian cultivator, Mount Kailas, the Vajra or the thunder-bolt of God Indra, etc., etc., at the rate of one figure for the centre of each flag and the reader is left to himself to find out which of the 30 flags printed in the book bearing these different emblems, is the most suitable flag for the whole of India—a flag that shall be revered by the people embracing different religions in this country.

Flags for purposes of decoration

In this country which has thousands of objects deserving worship connected with religion and otherwise, it is very strange that the people resort to the use of flags of foreign nations on occasions of national rejoicing and festivity. It is certainly meaningless to hoist the flags of nations like Germany, or Austria, Bulgaria, or Greece or any other European, American, or Asiatic Power, except England, which rules over this country—on all occasions of rejoicing in India. There may be a few exceptional occasions on which the flags of all powers may be made use of freely even by

Indians. In the European countries when one power makes an important alliance with another, or with a group of other powers, the people of all the Countries concerned hoist the flags of their new allies on the tops of their houses, on a day fixed previously for such rejoicings. Even here in India, when our sovereign makes an important treaty or alliance, with any group of foreign powers, we may on such occasions decorate our houses freely with the flags of our allies, but I seriously doubt the propriety of making use of the flags of foreign nations in our national assemblies and on occasions of national rejoicing and festivity. I therefore strongly urge on my countrymen to make first a united selection of a common flag for the whole of India, if possible from the 30 printed and coloured designs furnished in this book, and then use the rest of the 29 flags printed on the same sheet, together with the seventy and odd extra flags suggested in another sheet under the heading "List of emblematic figures not printed" freely for decoration. As pointed out elsewhere in this book these flags con-

taining the most sublime national emblems in the centre of each of them will serve as great object lessons in nationalism to our children, and, decorations with these national flags, help them greatly in becoming genuine patriots.

A National Flag Day every year

Our countrymen had forgotten long ago how to worship a national flag. It is therefore highly necessary that on a particular day in the year—preferably during the Dasra or Puja holidays—the anniversary of the National flag, is held in a solemn and grand procession in every town and village of India and the people educated on its great national importance. Regular worship of it must go on in every nook and corner of the country, and even uneducated people must be taught how to adore it. They must be told that when their flag is insulted by anybody they must know that their nation, their religion, and their language, is insulted, and their duty is therefore to guard it with all their honor and power. The importance of such an anniversary can well be judged from the following remarks, in that patriotic

journal, New India. Commenting on the importance of a Home Rule Day, the noble journal observed that "Anniversaries stir men's hearts, and form a bond of union, and they serve as milestones on the path of progress". Verily these remarks do equally apply also for the suggested "National Flag Day for India" every year, and I request my countrymen to seriously consider over this subject.

The highest honor to an Indian

In India the highest honor that lies in the power of the people to confer on any worthy gentleman is to elect him as the President of their great national assembly, the unofficial parliament of their nation—the Indian National Congress. As decorations for meritorious services are often created by the Kings, like the Kaiser-i-Hind medal of the Government in this country, and the "Legion of honor" created by the great Napoleon Bonaparte, I do suggest that a new honor to be conferred on any Indian who does some noble service to his mother-land may be created by the Indian National Congress.

Let the highest honor from his people for an Indian living, be the presentation, by the great unofficial parliament of his nation—the Indian National Congress—of a "silken national flag of India, his name being written in letters of gold on the flag, and the nature of the service for which this noblest present is made; and let the greatest honor that can be conferred by the people on any departed patriot be to have his body wrapped up in the National flag of India, just as the dead bodies of the greatest Generals of England are covered with the Union Jack Oh! what else can be more glorious than the receipt of a present of the flag of one's own country from the greatest representative assembly of his or her own country? And the national flag covering their bodies after they pass away from this world? The people of Britain alone should appreciate and understand the full significance of such an honour. During the great Coronation Procession of His Majesty King George V. at Masulipatam in 1911, a British Sergeant connected with the police force at that place came running to me on see-

ing a big and beautiful Union Jack in my hands, and begged me to allow him to kiss it, and when I allowed him to do so he danced with the flag in joy. That is the amount of love a Britisher has for the Union Jack, and even uneducated Indians from the masses should be brought to such a level in loving the flag of their own country, and this can be only done at the present stage by educating them on the sacredness of the flag. If at all there is any simple remedy for the disunion in this country, it is a common National flag. It is therefore the duty of every educated man in India who knows the meaning of the saying "Union is strength" to teach the people how to worship this divine object.

A request to the Congress and other National Assemblies

The Presidents of the Indian National Congress, and the All-India Muslim League, and the Members of the All-India Congress Committee, and the Council of the All-India Muslim League, and the Home Rule League for

India, are requested therefore to make every endeavour to select and approve a common flag for the nation from the attached designs, or make a fresh flag suited to the requirements of the country and unfurl it this year in their respective great assemblies, moving a resolution on the birth of a National flag for the whole country. As a common national flag strengthens the bonds of union between the various communities in this country and serves as a common Idol to be worshipped by the Hindu, the Mahamadan, the Christian, and the Parsee alike, and highly impresses the idea of a united nationality on the people, the author prays that no time should be lost by these great assemblies to declare such a common object of worship in the form of a national flag for the whole country. For this purpose, and for the purpose of framing the necessary rules for the use of the flag by the people, a special committee, consisting of the citizens of the various provinces and religions; may be appointed this year by the ensuing National Congress, the All-India Muslim League, and the Home Rule League.

Self-Government within the Empire

In designing each flag suggested in this little publication, I have taken particular care to see that each one of them represents our lawful and very reasonable ideal of Self-Government within the empire. The self-governing colonies of Australia and Canada have their own flags with the Union Jack in the top—in the left corner, and I have followed the same principle throughout in all my flags in selecting a national flag for the country as a common object of worship in conjunction with the Government if necessary. It is true that at present India does not possess a Self-Government on the colonial basis like Australia or Cannada but, there is absolutely no harm in having a sublime ideal of Self-Government within the empire with a separate flag like the rest self-governing colonies. The need for an early action is necessary. It takes some time to educate the common people on an ideal like this, and we commence the work now, not by teaching them in mere words, but by practically demonstrating to them in the shape of a loyal and sacred flag, the glorious ideal which we cherish.

An attempt has been made by the Government to represent India by the inclusion of the star of India in the union jack but, it is not truly symbolic of India and has not appealed to the Indian sentiment, and a way should be devised for a more complete representation of India in a manner appealing to and rousing the enthusiastic support of the people.

A Religious Flag

✓ Here in India we worship our sovereign as a part of the sacred person of Vishnu. To us he is not a political head of the people. He is a divine being. In the same way, to us people who walk according to religion, who eat according to religion, who think according to religion, and who act according to religion, there can be no such thing as a political flag separate from a religious flag. Our country is the Mother of all religions. Our flag in fact represents all our religions. Anybody, therefore, who tries to insult our flag by whatever method it may be, insults our religions and our divine emblems that are represented thereon.

TO THE MOTHERLAND

(BY MRS. SOROJINI NAIDU.)

Waker ! O Mother ! thy children implore thee !
 We kneel in thy presence to serve and adore thee !
 The night is aflood with the dream of the morrow.
 Why still dost thou sleep in thy bondage of sorrow ?
 Oh waken, and sever the woes that enthrall us,
 And hallow our hand for the triumphs that call us.
 Are we not thine, O Beloved, to inherit
 The purpose and pride and the power of thy spirit ?
 Ne'er shall we fail thee, forsake thee or falter.
 Whose hearts are thy home and thy shield and thine altar

Lo ! we would thrill the high stars with thy story,
 And see Thee again in the forefront of glory.
 Mother, the flowers of our worship have crowned Thee !
 Mother, the flame of our hope shall surround Thee !
 Mother, the sword of our love shall defend Thee !
 Mother, the song of our faith shall attend Thee !
 Our deathless devotion and strength shall avail Thee !
 Harken, O Queen and O Goddess, we hail Thee !

God save the National Flag for India !!!!
 Long live the National Flag of India !!!!

List of emblematic figures not printed, but suggested to be freely made use of in making flags for decorative purposes on occasions of national rejoicing and festivity.

The reader is requested to also bear in mind the following objects while discussing the question of a suitable emblematic figure in the centre of each flag in the different varieties of flags described in this book for use in this country, either for decorative purposes on occasions of national rejoicing and festivity, or, while considering the most important question of one common flag for the whole country.

From the following list those that are marked* are already printed in the 30 illustrations given in this book, and as the cost of printing all the rest would be prohibitive, the names of the rest of the suitable emblems is given below, from which readers may, while sending suggestions, freely consider the claim of each emblem. The design of the throne of Krishna Deva Raya, or of his banner or the figures of the Royal thrones etc., of any of the

past Andhra Kings, amidst any flag of the B or D series of flags, in this book would form a quite suitable sub-flag for the Andhras, and similar sub-flags with the designs of the thrones etc., of their great past kings can be suitable sub-flags for the other sub-nations in the country.

- | | |
|------------------------|------------------------|
| 1*Lotus. | 14*Mount Kailas with |
| 2*Trident. | the Indus. |
| 3*The "Sankh" and | 15*Bheeshma. |
| "Chakra" of Vish- | 16*Lord Buddha. |
| nu. | 17*Abhimanya. |
| 4*The Sun. | 18*Elephant. |
| 5*The Moon with Stars. | 19 Deer. |
| 6*The Cross. | 20*Vajra, the weapon |
| 7*The bows and | of Indra. |
| arrows. | 21 Hanuman. |
| 8*Sword. | 22 The Kite with the |
| 9*Plough of the Agri- | white head. |
| culturists. | 23 Garuda-Vahan with |
| 10*The Peacock. | Vishnu riding on it. |
| 11*Krishna killing | 24*Sarasvati, the God- |
| Kamsa. | dess of Learning. |
| 12*Kali. | 25*Laxmi, the Goddess |
| 13*Omkar. | of Wealth. |

- | | |
|------------------------|-------------------------|
| 26 Rukmani or Satya- | 45 Karna. |
| bhama. | 46 Dharmaraj. |
| 27 Parvati. | 47 Arjoon. |
| 28 Vinayak. | 48 Bheema with his |
| 29 A Mango bunch. | other brothers. |
| 30 The swan. | 49 Drona. |
| 31 The Gigantic Bani- | 50 Laxmana. |
| yan tree of India. | 51 Seeta. |
| 32*Cow (or horse). | 52 Harischandra. |
| 33 Sugar-cane. | 53 Sivajee. |
| 34 Betelvine. | 54 Rammohan. |
| 35*Plantain tree with | 55 Dayanand. |
| bunch and shoots. | 56 Sankara. |
| 36 Palmyra, the pecu- | 57 Vishnu. |
| liar palm of India. | 58 Sankaracharya. |
| 37 The Cocounut tree | 59 Ramanuja. |
| with bunches. | 60 Madhva. |
| 38 Vamana. | 61 Christ. |
| 39 Sree Rama. | 62 Mahomad. |
| 40 Krishna fighting | 63 Prithvi Raj. |
| Narakasura. | 64 Akbar, and his flag, |
| 41 Narasimha. | or Taj Mahal, Pea- |
| 42 Parasurama with | cock throne, or |
| his axe. | "Kohinoor. |
| 43 Queen Ahalya Bhai. | 65 The Basil tree. |
| 44 Rama fighting Rava- | 66 The Sun and the |
| na. | Moon with stars, |

in the centre of a flag, to represent the past Soorya and Chandra Vamsas, 67 or, the Hindu and 68 the Mahamodan communities of the present time. The rainbow. The Peepul tree.

69. The figures of all the principal heroes and their flags from the Mahabarata, the Ramayana and the Bhagavata and the greatest Kings of India and their flags who have worthily and historically served their mother land during modern times, and the flags of our religious heads like Sankaracharya, may be given a place in the centre of each flag and used for decorative purposes (or even for a combined National Flag)—on all festive occasions in this country, instead of hoisting flags of foreign nations that have no connection whatever with us. This will be a great “object lesson” to our children and it helps them in becoming genuine patriots.

Fellow countrymen ! I therefore implore thee to resort to the use of national flags as much as possible instead of unnecessarily giving room to foreign flags to decorate your houses and halls—especially halls where all your national assemblies meet

Description of flags*

GROUP A.

Figure A—1. The yellow colour in the first quarter with the Lotus and the Trident represents the Hindoos. The green colour to the right of it with the mark of the crescent represents the Mahomadans. The Indigo colour with the cross in it represents the Christians. The rose colour with the Sun represents the Parsees. The Union Jack in the top left corner represents the over-lordship of Great Britain, and the stars below it represent the provinces according to language areas.

Figure A—2. In order to make the flag as simple as possible the marks of the lotus with the trident, the crescent, the Cross, and the Sun, are left off. Therefore figure A-2 is only a simpler form of figure A-1.

GROUP B.

Figure B—1. The yellow colour on the top with “Sankhu” and “Chakram” with the “Trident” in the middle represents the Hindoos. The red colour below it with the crescent represents the Mahomadans. The Indigo colour below it with the cross represents the Christians. The rose colour below it with the mark of the Sun represents the Parsees. Whereas the Union Jack represents the British over-lordship, and the stars represent the provinces according to languages.

* To find out easily the required flag in the sheet of designs without confusion, please consult the list of illustrations given at the beginning of the book.

(Figures B-1 and B-2, and A-1 and A-2, are prepared taking into consideration, only the most important four religious sects in India—the Hindu, Mahamadan, Christian and Parsee—on the assumption that the rest of the religions only precipitated through these four alone.)

Figure B—2. The yellow canton with the Trident represents the Hindoos. The red coloured portion with the crescent represents the Mahomadans. The Indigo colour with the cross in the left hand corner below, represents the Christians. The rose colour with the Sun in the centre, represents the Parsees. Finally there is the "Lotus" the sacred flower of India in the middle of the four blocks, as the common emblem for the whole country. The Union Jack represents the British over-lordship, and the stars below it represent the provinces according to languages.

Figure B—3. This is one of the most interesting flags suggested in this book. This flag represents in a very liberal way almost all the important religious sects, and their languages. India must in course of time be ruled on the principle of "Linguistic areas". The nineteen important languages represented in the form of stars on a green ground in the left hand corner below the Union Jack should be considered in this flag, as 19 Linguistic provinces, in the same way the different States in the United States of America are represented by stars on the flag of that country. Whenever a fresh linguistic province is formed other than the 19 provinces marked as stars above, a fresh star shall be added to the already existing ones like fresh States in the United States of America.

Now as regards the representation of the most important religious sects in this country on this group of flags:—

1. The Yellow colour in the top with the "Sankhu" and "Chakram, and the "Trident" represents the Hindoos.
2. The Red colour with the crescent in the next canton represents the Mohamodans.
3. The Orange colour represents the Buddhists.
4. The Indigo colour with the Cross in it represents the Christians.
5. The Green colour represents the Sikhs.
6. The White colour represents the Jains.
7. The Rose colour with the mark of the rising Sun represents the Parsees.
8. The Blue colour represents the few Jews in this country.

The stars represent the provinces according to languages.

In the centre of the flag stands "Lotus" the sacred flower of India, and in the left hand top corner there is the Union Jack representing the unquestionable overlordship of Great Britain.

Figure B—4. This is the most important figure of not only the B Group, but of all the 30 designs given in this book. It is the simplest and can be most readily understood. The first canton in yellow colour in it with the "Sankhu", "Trident" and "Chakram" represents the Hindoos. The second canton is red colour with the crescent represents the Mahomadans. The third canton

in orange colour represents the Buddhists. The fourth canton in indigo colour with the cross represents the Christians. The fifth canton in green colour represents the Sikhs. The sixth canton in white represents the Jains. The seventh canton in rose colour with the Sun represents the Parsees. The eighth canton in blue colour represents the Jews in this country. The lotus in the centre of the flag is a simple and suitable emblem. The stars represent the 19 provinces of India on the language basis and the Union Jack in the top represents our allegiance to Britain. There are absolutely no complications in this flag and the idea of representing the eight sub-nations of India by the seven colours of the rainbow in the heavens, with the addition of a white strip of space to the Jains is easily carried out in this flag and the author therefore recommends it to the special consideration of his readers.

The author further requests his fellow countrymen, particularly the Parsees, the Sikhs, the Jains, the Buddhists, and the Jews to kindly let him know if the colours allotted to their respective communities are appropriate, and if they like to have any particular sacred mark or marks representing their sect inserted in the middle of the colour allotted to them, like the crescent of the Mahomedans, the Sun of the Parsees, the Cross of the Christians and the Trident etc., of the Hindoos; and if so, what sacred mark representative of their particular sect, they propose to be inserted in the centre of the colour allotted to them, and any other particulars. All such kindly suggestions will be most thankfully received.

GROUP C.

Figure—C. This a very simple flag. On a yellow ground there is the "Mother Earth" painted in a blue colour in the centre of which a Trident is fixed. In the northern half of the blue ground there are "Sankhu" and "Chakram" representing the Hindoos, and, in the lower half, the crescent representing the Mahomedans, and the rising Sun representing the Parsees; whereas the whole red cross that runs through the blue ground, is to represent Christians. Thus the four most important religious sects in India are represented with the Union Jack at the left hand top corner representing the British overlordship, and the 19 stars representing the provinces on the language basis.

GROUP D (or the Eight Squares Group).

Figure D.—1. This group consists of nine figures (figures D—1 to D—9). The eight squares with eight different colours represent the eight important religious sects of India viz.—

The yellow square adjoining the Union Jack represents the Hindoos.

The red square represents the Mohamadans.

The orange square represents the Buddhists.

The Indigo square (with the Cross) represents the Christians.

The green square represents the Sikhs.

The white square represents the Jains.

The rose square (with the Sun) represents the Parsees.

The blue square represents the Jews and the time honored "Bows and arrows and the sword" in the centre of the whole flag as its emblem. The Union Jack as usual is in the left hand corner representing the British overlordship and the stars represent the 19 provinces on the language basis.

Figure D—2. This is the same as figure D-1 except in the centre of the flag the sacred plough which is an object of reverence to nearly 85 p. c. of population in this country is inserted as an emblem.

Figure D—3. This is the same as figure D-2 but with a peacock—the most beautiful bird of India in the centre as emblem.

Figure D—4. This is the same as figure D-3, but with Sree Krishna fighting down Kamsa as its emblem.

Figure D—5. This is the same as figure D-4 but with lotus the sacred flower of India in the centre as its emblem.

Figure D—6. This is the same as D-5 but with "Kali the Mother" in the centre.

Figure D—7. This is the same as D-6 but with "Omkar" representing the "Brahma", "Vishnu" and "Mahesvara" as its emblem.

Figure D—8. This is the same as D-7 but with "Saraswati" the Goddess of Learning in the centre.

Figure D—9. This is the same as D-8 but with "Laxmi" the Goddess of Prosperity in the centre.

N. B. The sacred marks of the Crescent, the Sun, the Cross, and the Trident, representing the Mahomadans, the Parsees, the Christians and the Hindoos respectively are inserted in the centre of the respective squares allotted to

the four sects named above in figures D-3, D-4, and D-7. The readers are requested to kindly inform the author if they think it necessary to continue the same procedure in all the 9 figures of this group, and also to suggest suitable sacred marks for the rest of the four squares representing the Sikhs, the Buddhists, and the Jains, and the Jews.

GROUP E.

(The rainbow spectrum or "Circle" Group.)

In this group the eight colours representing the eight important sub-nations of this country are drawn in the form of a circle, or, a spectrum of the rainbow. The yellow colour in the north-east of each figure, in this group is the colour representing the Hindoos, and the red colour next in order, represents the Mahomadans; the orange colour next, represents the Buddhists; the indigo colour next, represents the Christians; the green colour next, represents the Sikhs; the white Canton next, to it represents the Jains; the rose colour next, represents the Parsees; and the last blue colour, represents the few Jews living in this country; The Union Jack in the corner denotes the British overlordship, and the stars below it represent the 19 provinces in this country on the basis of language. In the centre of each flag of this group also there is an emblem.

Figure E—1. Contains the eight colours representing the 8 sub-nations in this country, as described above—the yellow colour in the north-east of the circle being the first Canton representing the Hindoos, the red colour next, representing the Mahomadans; and the colours after

that represent the Buddhists, Christians, Sikhs, Jains, Parsees, and Jews respectively, in order, with the sacred emblem of Mount Kailas in the centre of the flag with the Sun and the Moon on the right and left sides of the sacred mountain which stands with the Trident fixed on its head, to show that it is the mountain of the Great Siva. The sacred Ganges also may be drawn across the hills to make the appearance of the flag at once sacred and sublime.

The Union Jack represents our allegiance to the Crown, and, the stars below it, represent the provinces as stated before, on language basis.

Figure E—2. The same as above, but, showing the great warrior "Bheeshma" on a bed of arrows as emblem in the centre of the flag.

Figure E—3. The same as above, but, with the great Lord Buddha in the centre as emblem.

Figure E—4. The same as above, but, with the sacred lotus in the centre as an emblem.

Figure E—5. The same as above, but, with the valorous "Abhimanya"—the boy hero of the Mahabharata—breaking chariots by the skill of his bows and arrows in the midst of the Great Battle—as emblem in the centre of the flag.

Figure E—6. The same as above, but, with an Elephant as emblem in the centre of the flag.

Figure E—7. The same as above, but, with the emblem of Vajra—the Weapon of God Indra—with the Sun, Moon and Stars in the corners. (This Vajrayudha is

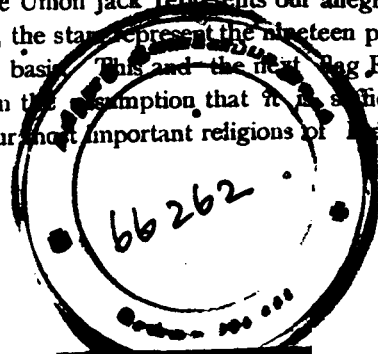
slightly different from the Vajra given in the *Modern Review* in 1909).

Figure E—8. The same as above, but, with the graceful plantain tree with bunch, flower and shoots as emblem in the centre of the flag.

Figure—9. The same as above, but, with the sacred cow as emblem in the centre of the flag. (I think a flag of one of these varieties with horse as emblem in the centre of it may meet with the approval of all communities in the country. I have also suggested elsewhere the designs of Taj Mahal, Peacock Throne, and Kohinoor, or, the designs of the Thrones of any of the past great kings of India, or, their coat of arms,—if such designs are available as suitable emblems amidst flags).

GROUP F. (Lotus Group)

Figure F—1. This is also one of the simplest of designs drawn for the consideration of the public. In this a lotus is drawn on a yellow ground. The centre of the lotus is divided into four Cantons. In the first Canton from the right there is the "Trident" representing Hindoos. In the second Canton to the left there is the crescent representing the Mahomadans. The Sun and the Cross in the remaining two cantons represent the Parsees and the Christians. The Union Jack represents our allegiance to the Crown, and, the stars represent the nineteen provinces on the language basis. This and the next flag F-2, are also designed on the assumption that it is sufficient to represent the four most important religions of India as all



the rest of the religions are only derived from the above mentioned four.

Figure F.—2. This is the same as Figure F. 1, with the exception that there are no distinct cantons, and, the emblems of the four religions viz., the "Trident", the Sun, the Cross and the Crescent, are all placed side by side in the centre of the lotus. The extra stars found round the Moon are only drawn by the artist to show a real Moon during the night surrounded by the stars.

GROUP G.

Figure—G. Flag G is the only flag in this group, and this is also one of the simplest of flags in the book. The Trident in the centre of the flag represents the Hindoos. The Cross in the blue ground represents the Christians. The Sun to the right, represents the Parsees, and, the Crescent to the left, the Mahomadans. The Union Jack and the stars in the top represent our allegiance to the Crown, and the linguistic provinces respectively.

GROUP H.

Figure—H. This is the flag of the Government of India at present. A star in the centre of the Union Jack with a Crown is the whole composition of the Government flag for India.

GROUP I.

Figure—I. This is the design of the "Vajra" published in the *Modern Review* for November 1909 with an article under the heading "A National Flag for India".

The article also is republished in the Appendix to this book for the information of the reader.

I have now placed before the public, briefly, all that I can say on this patriotic subject at this stage, and, eagerly await the suggestions and the decision of the people on this most important national requisite—a National Flag. May the All-Merciful Providence inspire the people strongly with this sublime idea, and, may the glorious flag of all religions, representing all the languages, and, peoples of India, flitter at once in the breeze, are my prayers.

APPENDIX

I append a few brief articles of general interest on the subject of "National Flags" from different publications which may be of use to the reader while studying the question of a National Flag for India:—

1. *Modern Review* for November 1909.

THE VAJRA AS A NATIONAL FLAG.

(See flag 1 in the 80 coloured designs printed.)

The question of the invention of a flag for India is beginning to be discussed in the press. Those who contemplate the desirability of such a symbol, however, seem to be unaware that already a great many people have taken up, and are using, the ancient Indian *Vajra* or Thunderbolt, in this way. When we look at all what a national banner means, we see the utter impossibility of manufacturing or devising such an emblem. It can only grow up out of the heart and history of a people. A trade-mark, a custom-house seal, or a signalling pennant, may be arranged, imposed, prescribed, but a *banner*, with its

menace and its rallying-cry, a *banner*, with its benediction and call to sacrifice, must be born within the soul of the nation, and call up a passion that none outside the Guardian-race can understand. For this reason, it seems worthwhile to recapitulate briefly the history and significance of the *Vajra* as an emblem of nationality. For, while this symbolism cannot be imparted piecemeal to those outside the circle of its enthusiasm, it can and must be handed on from generation to generation, and province to province. In matters of worship, the mystic lore can only be analysed and explained to those who are already being initiated and to them, must be; so also here we dare not leave our tradition in any half-light of uncertainty, lest our children should grow up in vagueness as to the sign of their unity and common honour.

Throughout the period before the Christian Era, the Thunderbolt as a symbol, was of cosmopolitan importance. Amongst Greeks and Romans, the Eagle of Zeus carried it in his claws. For the Romans it was a military sign, and a device in perpetual use. It was one of the favourite designs stamped on the little earthen lamps that the housewife brought home from the bazaar. Another was the locust; both evidently symbolising the destructive power of fire. Zeus amongst the Greeks, and Jupiter amongst the Romans, was the wielder of the thunderbolt. And similarly, in India, amongst the Aryan races, Indra was the God of the Thunderbolt. It was natural enough that this should be so. Tidal waves, earthquakes, volcanic eruptions, waterspouts, floods, are

all forms of violence that act from below. Only rain and lightning come from above, and of the two lightning is hurled from the remoter height, mysterious, momentary, of a deadly definiteness and certainty of aim, in good sooth the sword of the sky. Farther, to be accounted for on no other terms. Dangerous and wrapped in terror as is the earthquake, it cannot be compared with the thunderbolt in distinctness of form, and in poetry, or, above either of these qualities, in discriminativeness of action. Obviously, to ages whose divinities were at bottom personifications of the forces of nature, it was inevitable that Power Almighty, Cosmic, Infinite, should appear armed with the one weapon of heavenly destructiveness—the thunderbolt. Jupiter, Zeus, and Indra, armed with the *Vajra*, speak for themselves of the past antiquity of the conception, coming, as it does, out of an age when the civilisation of man was one, and continents had not yet attained ethnological distinctness.

The habits of thought of these pre-Buddhistic ages are revealed to us in the sculptures and bas-reliefs of the Buddhist period itself. Again, the characteristic ideas of the Buddhist centuries find expression in the beginning of the *Mahabharata*. A new era always opens with a re-statement in some form or other of the convictions of the old. Hence, as Grunwedel points out, in the early delineations of Buddha, Indra is, always seen as His supreme worshipper, with the thunderbolt in his hand.

We have here an instance of the way in which the

Indian genius renders dynamic and spiritual what would remain in the hands of other races merely static and material. Already, two hundred and fifty years before the crowning of the first Roman Emperor, the Indian people are dreaming, of One without miraculous manifestation of any sort, yet so great within that to Him the highest powers of nature are to be subordinate. All things—even the gods—are put under His feet. Yet He is only the man who has attained. We cannot wonder that the Thunderbolt becomes the symbol of Buddha. In the sculptures of our period—after the formation of the Kutil script—we find it borne on a sort of shield, at the foot of the panel. Again, it becomes specially identified with one of the Bodhisattvas, and he is known as Vajrapani,—a great power, yet to be incarnated, armed with the thunderbolt. In Thibet and in Burma, the thunderbolt stands for Buddha Himself, a fact that one finds abundantly illustrated at Bodh Gaya. The Thibetan Lama does his *pūja*, holding a miniature *Vajra* in the left hand. Above all, the famous diamond-throne of the Buddhist world is found, at the same shrine, to be a circular stone, deeply engraved with a circle of *Vajras* and ornamental designs, and known as the *Vajra-Asana*, or Thunderbolt Seat.

Do we desire to fill in the hiatus here, to understand the innermost significance of this identification? Why was Buddha the Thunderbolt? To this question the *Mahabharata* as we now have it, gives us the answer. At the opening of the *Mahabharata*, it would be impossible to exag-

gerate the importance attributed to the Thunderbolt. "Wherever there is glory, or honour, or purity, great wisdom, or great sanctity, or great energy, know that to be a fragment of the Thunderbolt." But the secret of this is a different matter. The gods, it is said, were looking for a divine weapon, that is to say, for the divine weapon, *par excellence*—and they were told that only if they could find a man willing to give his own bones for the substance of it, could the Invincible Sword be forged. Whereupon they trooped up to the *rishi* Dadhichi and asked for his bones for the purpose. The request sounded like mockery. A man would give all but his own life-breath, assuredly, for a great end, but who, even to furnish forth a weapon for Indra, would hand over his body itself? To the *rishi* Dadhichi, however, this was no insuperable height of sacrifice. Smilingly he listened, smilingly he answered, and in that very moment laid himself down to die—yielding at a word the very utmost demand of humanity.

Here, then, we have the significance of the *Vajra*. The Selfless Man is the Thunderbolt. Let us strive only for selflessness and we become the weapon in the hands of the gods. Not for us to ask how. Not for us to plan methods. For us, it is only to lay ourselves down at the altar-foot. The gods do the rest. The divine carries us. It is not the thunderbolt that is invincible, but the hand that hurls it. Mother! Mother! take away from us this self! Let not fame or gain or pleasure have dominion over us! Be Thou the sunlight, we the dew dissolving in its heat.

The Thunderbolt did not cease to have a history, with the closing of the Buddhist period. In India, it probably gave birth to the *trisul* of Sivā, and it remains to this day the weapon placed in the lowest of the right hands of Durga, in the autumn *pūja*. In Europe, it is quite possible that, through Byzantium, it has determined the form, of the sovereign crown. But undoubtedly as a weapon it has grown less dynamic in form, with the progress of time. Nothing could better show the superiority of the Indian mind in decorative instinct, than a comparison of the classical thunderbolt of Europe with that of India. The Roman thunderbolt is a specimen of crude realism; the Indian, from the beginning, is graceful and replete with poetry. In its Bodh-Gaya form, as it appears on the *Vajra-Asana*, the meaning has become clear—"the spear concealed in the flower of the lightning." It is this wonderful phonetic quality that gives the symbol its peculiar appropriateness for a national flag. For, above all things, a banner must have phonetic power. Whole nations are proud to be its bodyguard. Instinctively must they translate its crimson into struggle for it, its gold into promised victory, its white into the purity and passion of their own love for land and race. "Red as our love for thee, green as our hope for thee, white as our faith, in thee" sang Swinburne, to the Italian Flag, with its red, white and green. But meanings like these cannot be learnt. They must spring up spontaneously, self-prompted by the first glance at the waving scarf, the first grip of the hand upon its staff. The eagles of Rome, or of Napoleon, the *fleur-*

de-l'ys of mediæval France, the stars and stripes of the American States,—what a spell these cast, by their very names upon the hearts of men ! This is the secret appeal of the standard to its chosen souls. This is the call that stirs their blood to the madness of devotion, the spiritual *reveille*—Awake ! Awake !—that could not be resisted if we would, that must be followed, whenever and wherever it may lead.

But the future is never exactly as the past. And the new symbol cannot be even as the old. Hence the Thunderbolt of present day use is crossed. That is to say, it is multiplied in power, as befits the aspiration that is not of a great man here and there, but of every soul in a vast nation, at the same time. It is India, in all her millions, not a few Indian saints or prophets, who is called to-day to attain selflessness. India, in the might of her brotherhood, India in her unity, India in the cohesion of a single body, has to go down, down, down, into the depths, in order to climb the mountains of perfect strength and gaze upon the Promised Land.

It is for this that the Thunderbolt is multiplied, that it may be the symbol, not of a hero, but of a nation of heroes. With the same idea, also, of expressing in the national emblem the unity of India, many people use the lotus for the reverse of the flag. Very few probably know the beautiful old map of Varaha-Mihira (about A. D. 550) in which India is represented as an eight-petaled lotus, where Panchala is the centre, and Magadha, Kalinga, Avanta, Amarta, Sindhu, Harhama, Madra, and

Kulinda form the eight petals. India as the lotus, the lotus lying on the Ocean, or India as Uma practising austerities to be the bride of Mahadeva,—it is difficult, sometimes, to believe that our old poets did not directly and deliberately idealise their country !

When we think of all that a national banner represents, we cannot wonder that the standards were the only things, contained in the chapel of the *Prætorium*, in Roman times. We feel their sacredness, alike in war and peace. We thrill to the thought of the shot-riddled flags brought home from European battle-fields and hung beside the altar, in churches and cathedrals. To a people who understand their own nationality, no other guerdon can be half so precious. For a banner is at once a benison and a menace, a consecration and a rallying cry. It is as an altar, at whose foot, whether for assault or defence, men's lives are freely offered up. Generations come and go. New combinations arrive and vanish, but that for which the national symbol stands—that ineffable union of *jana-desh-dharma* for which every people fights—remains for ever, simple and steadfast as Eternity, mirrored in the fugitive minds of its myriad worshippers.

II

The Flags of all Nations.

(From the *Children's Encyclopædia*)

"Somewhere in his pockets a man carries a game containing cards bearing his name and address. If he wishes to be known, he presents one of his cards to the person whom

he meets. That will make him known to anybody who can read. But years and years ago that card would not have served this purpose. Great lords and ladies even in England could not read. They wanted signs, just as little children do to-day. When knights rode forth to battle, they wore cloaks over their armour, or carried pennons upon their lances, bearing their devices.

Nations are recognised by their flags just as the knights of old used to be. To carry a sign as a means of identification is a very old idea. The Israelites had their sacred standards; the Egyptians had their fan-like arrangement of feathers, borne on the top of spears, showing pictures of their gods and sacred animals. It was necessary that these signs should be borne, so that "*Troops in battle would recognise the flag of their friends, and rally to it instead of fighting or running away.*"

When England first became a strong military power, her soldiers went forth to battle under many flags. Each great nobleman who kept a fighting force had his own standard, and there were as many battle flags as noblemen in the English armies. But with the time of Richard Coeur-de-Lion, England had the beginning of the flag what is now known as the Royal Standard. We know that he used the three lions for the national flag, for there exists his great seal with the three lions, like those of the flag, upon it. As time went on, and the English kings conquered other peoples or married queens from other Royal families, signs were added to the English flag. For a long time this country laid claim to France. Our rulers called

themselves kings of France as well as of England, and our national flag bore upon it the badge of France until 1801. We had also the arms of Hanover in the middle of the standard. There were many changes in it before it took the present form.

Now the Royal Standard is divided into four quarters, and represents the arms of Great Britain and Ireland. In the first quarter we have the three British lions of England. In the second quarter we have the angry looking fighting lion of Scotland. In the third we have the harp of Ireland; and in the fourth we have the lions of England repeated. Wales does not appear as a separate country on the flag, she is so much part of England. We had the arms of Ireland on our flag long before the union of Ireland with England, because Ireland had been conquered by England, but it was not until 1801 that the union between the two countries took place. The arms of Scotland were placed on our Royal Standard when James VI of Scotland became James I of England. The Royal Standard is really the king's flag. It can be flown only where he is living and at a few fortresses.

The Union Jack is the flag which flies over the whole empire on which the Sun never sets. It is the famous red, white and blue under which every Briton is proud to live. It is made up of three flags. First of all there was the English flag—a red cross on a white ground, the banner of St. George, under which our crusaders used to fight. Then there came the Scottish banner of St. Andrew, a white saltire—that is, a cross, the two halves of which run

from corner to corner—on a blue ground; then the Irish banner of St. Patrick, this being a red saltire on a white ground. Thus the Union Flag with its ground work of blue, and its stripes of red and white running down and across, and from corner to corner, combine the three flags of England, Scotland and Ireland.

Every nation has its own flag, and each one has a history. The flag of the United States, when that country was an English Colony, was like that of England. When America became an independent State, they had to make a new flag. There were then only thirteen States in the Union so they set out on their flag thirteen red or white stripes with thirteen white stars in the corner. The thirteen stripes still remain, but as the number of States has increased so stars have been added.

The German nation consisted, until 1870, of many kingdoms and other little States. Then the countries united and made the king of Prussia the German Emperor. They had then to create a national flag. In this as in German Imperial Standard, the Prussian eagle and colours of black and white figure largely. That is because Prussia is the largest and most important kingdom in Germany, and the black eagle has for 500 years been the emblem of the Hohenzollerns, the royal family of Prussia.

The flag of Austria-Hungary looks curious with a patch of green in the bottom corner. The reason is this. The Austrians are one nation, the Hungarians are another. But one Sovereign rules both countries. He is emperor of Austria, but he has to be crowned a second time as

King of Hungary. And to show that they are two countries, we have the colours of Austria and the patch of green for Hungary, declaring that the two flags of the two nations have been placed together and made into one to represent the two peoples as one united nation. The Russian Imperial Standard is a two-headed eagle upon a yellow ground. This comes from the arms of the Greek Empire, the Tsar Ivan III: marrying, in 1472, a daughter of the ruler of the Greek Empire, and adopting her arms. Other Russian flags represent St. Andrew, who is said to have taken Christianity to Russia, and our own St. George.

France, like England, has the red, white and blue for her banner. In olden times she had the fleur-de-lys. What that really was we do not know. Some say it was a lily; others say it was an iris; while others believe that it was the head of a lance. Anyhow, it was no longer used after the People of France turned their king off the throne and had Napoleon for their Emperor. He had the eagle for his war emblem, but the simple red white and blue banner is to-day, as it has been for nearly a century, the national banner of France.

The Spanish Royal Standard tells stories. It bears the arms of countries which it no longer owns. It shows the arms of Austria, of parts of France, of Sicily, of Portugal, and of parts of Belgium. All these places were once owned by Spain, and she retains the colours in her flag as if they still were hers. The flag which has been longest unchanged is that of Denmark. The Danish king, 700 years ago, thought he saw a cross in the sky when

fighting against the heathen, and as he was victorious he adopted the cross for his banner.

One of the youngest of important national flags is that of Italy. The might and Majesty of Rome passed away, and the country became split up into miserable little States, partly ruled by the Pope, partly by petty kings who did great wrong. Victor Emmanuel, aided by Garibaldi and other bold volunteers, managed to rid the country of its enemies, and to make the Italians one nation. He was made king, and gave the country the flag of a united people.

Greece, which gave to mankind Alexander the Great, conqueror of the world, fell, in later days, under the rule of the Turks, who for 500 years held the country in bondage. In 1830 she gained her freedom. Her first independent king was from the royal house of Bavaria, and she adopted his colours.

III

From the Popular Encyclopædia.

"A flag is a strip of cloth of a light fabric, varying in form and colour, and frequently bearing some emblematic design, and it is fixed by one end to a staff, pole, rope, &c., while the other is allowed to fly free. The length of a flag from the part near the staff to the free end is called the fly, and the measurement at right angles to this is known as the hoist, height, or depth. The uses of flags are numerous. They serve in a variety of ways as signals. They convey definite information of various

kinds, and are used as general symbols of rejoicing, congratulation, sympathy, mourning, &c. In a classification of the uses of flags, that which stands first, as the most general, is their use as national emblems. Next in order comes the use of flags as the distinguishing emblems of naval and military forces of particular nations. In the army each regiment is distinguished by its particular flag or colours. This usage is general, and the colours of regiments come to be distinctive of their services and of their esprit de-corps, as well as their position in the army. They are presented by persons of rank, frequently wrought at by fair hands, and bear names and emblems commemorative of past achievements. In some countries their consecration is a religious ceremony. This use of flags is of great antiquity. In the Bible we find the standards of the different tribes referred to in the arrangement of the camp of the Israelites in the desert. The Greek and Roman armies had their distinctive flags. In the French Army distinctive flags were introduced during the wars in Italy in the sixteenth century. Every battalion of Infantry in the British army, except the rifles, has two colours, namely, the King's colour, and the Regimental colour. The former consists, for all regiments, of the union device, with the name of the regiment in the centre, and the number of the battalion on the upper part near the staff. The Regimental colour is of the same colour as the collars and facings of the regiment, but if these are white, it bears a St. George's Cross in red. On it are emblazoned the name of the regiment, the names of the

battles in which it has served, and its various badges, crests, mottoes, &c. Among cavalry regiments, only the guards, dragoon guards and dragoons have standards, as cavalry flags are termed. These are made of crimson silk, and are emblazoned like those of Infantry regiments. The standards of the guards and dragoon guards are rectangular like those of the Infantry, but the dragoons carry standards with the end farthest from the staff rounded and scalloped. The lancers have red and white pennants on their lances.

The standard is the war flag, and bears the Royal or other arms of the nation. Ensigns are flags carried by ships to indicate their nationality. The three ensigns used in the British ships are the white, the blue, and the red. The white ensign or ensign of St. George, which is displayed on all ships of war has a white ground with a St. George's Cross in red; and the Union device in the first canton, that is, in the upper quarter next the mast. The blue ensign, carried only by the Naval Reserve, has a blue ground with the union in the first canton; and the red ensign which is the distinctive flag of the mercantile marine differs only in having a red ground. Prior to 1864 all the three ensigns were used in the Royal Navy. Several Yacht clubs have the privilege of flying one of the ensigns: thus the Royal Yacht squadron uses the white ensign. The place for the ensign in a steamer or large ship is on a pole over the taffrail. In schooners and similar ships at the peak of the main gaff; in cutters and sloops at the peak; in yawls at the Mizzen peak, and rowing

boats over the stern, Jacks are other national flags used in signalling and for various purposes. Pennants or pendants are small pointed or shallow tailed flags generally used in connection with signals. The best known are the answering pennant used in the International Signal Code and the broad pennant (swallow-tailed) of commodores in the Royal Navy. A Burgee is a similar flag used by yacht clubs as a distinctive emblem and most Royal Yacht Clubs have a crown as part of the device. Shipping companies usually have square flags with distinctive colours and devices; these are known as house flags. The blue peter is a blue flag with a white square in the centre, used to indicate that a vessel is about to depart. A plain white flag indicates a clean bill of health, and is used in war as the flag of truce. The quarantine flag is yellow. Vessels carrying explosives display a red flag. A flag hoisted upside down is a signal of distress, and one borne half mast high is a sign of mourning. Flags are often dipped in token of respect."

THE END

