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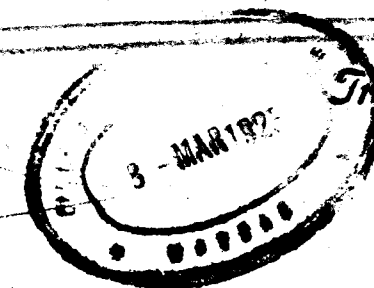
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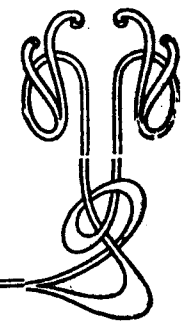
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# *The Magazine*

*St. Joseph's College, Trichinopoly.*

Vol. 12, No. 1.]

[February 1923.]

## **The Ratio on Teaching in Secondary Schools.**

IV.—(Continued.)

### **Composition and Rhetoric.**

The need and use of a grammar-book according to the principles of the *Ratio* were lengthily insisted on in the last number of the Magazine. It was said that the *Ratio* requires paradigms of the declensions, conjugations, etc., to be memorized, repeated, parroted, until they are known as well as the multiplication-table, even while the child still delights in gabbling his nursery rhymes; in any case, a long time before he can suspect the shades of meaning involved in the inflections of words; and that, as soon as the intelligence begins to work and he begins to ask, "What is this?" and "What is that?" "What is it for?" "Where does it come from?" "Why is it this way and not that?", the grammar-book is to be regularly and systematically explained in class, exemplified in the explanation of the texts, and applied in written exercises.

But the principles of composition and rhetoric are, according to the directions of the *Ratio*, not to be taught until they have been exemplified and practised during the first three years of the Secondary School Course. Every lesson in the text-book is to be preceded or followed by an analysis of the structure of the composition, and during the lesson the bearing of every sentence on the other sentences of the composition is to be indicated, and elaborate preparation for excellent work is to precede every written exercise. The general rule for written exercises is as follows (General Rules for the Lower Classes, No. 30):

The subject-matter for the written exercises is to be dictated not on the spur of the moment, but after careful consideration, and generally from a written copy. It is to be as far as possible modelled on a passage in the text, and in the form of a story, a

speech, an address, a warning, or in one of the other forms of composition (a description, an essay). After the dictation the teacher must have it read through, and he must explain any detail that might be rather difficult; he must supply words, phrases, and other helps for the work. During the dictation, he must indicate how the parts of the composition are to be divided into paragraphs and punctuated.

All this work on the text-books and this preparation for written work is training in composition. The practice of giving for written work detached sentences with blanks to be filled in, with errors to be corrected, etc., such as we find in grammars even by Direct-Methodists, has no place in the *Ratio*, nor is there any kind of allusion to exercise-books with keys. There is one item in the IV Rule for the lowest grammar-class which authorizes "the turning of sentences in the vernacular into the language being studied, according to the rules of its grammar." But this is a class-exercise, to be done *viva voce* in the class-room, and the sentences must have been chosen by the teacher to fit in with the work just then going on in the class, and they must be dictated by the teacher, not read from a manual of composition.

The *Ratio* worked from start to finish on the principle that the text-book is the centre of all language teaching. So much so, that in the way of rhetorical principles, it sufficed for the first three years of the school course that the boys should have a mere working definition of the narrative, an enumeration of the incidents of an event; a description, an enumeration of the principal details of a person, place, or thing; and an essay, the explanation of a proposition, the proof of a proposition, or the exposition of a proposition.

That was quite enough in the way of rhetoric until the last two years of the school course, when a book on composition and rhetoric took the place of the grammar-book. This book treated of such subjects as,—Words, or purity and propriety in the use of words. Sentences: their kinds, loose and periodic; their qualities: clearness, precision, unity, strength, harmony; their combinations: paragraphs and punctuation. The ornaments of composition: tropes, and figures of words and of thoughts. Style: imagination, the emotions; sublimity, beauty, the ludicrous; varieties of style and the improvement of style. The kinds of composition: narrative, descriptive, discursive, dramatic, historical, etc. Poetry: its nature and qualities; the various kinds of poetic composition. Oratory: the different kinds and qualities of speeches. The longer portions of the book, composition and poetry, were dealt with during the second last year of the school course, and oratory during the last.

The success of the pupils depended, however, less on the study of this book than on the previous three years' training; the book

served only to methodize and codify the principles of composition, just as the grammar-book had served to group and classify the principles of the language.

An example of the process of training may be useful and, perhaps, interesting. The boys in the IV Form of this school had Ballantyne's *The Coral Island* as one of their text-books. On page 71 of the school edition, they read:

"The hut or cottage was rude and simple in its construction. It was not more than twelve feet long by ten feet broad, and about seven or eight feet high. It had one small window, or rather a frame in which a window, perhaps, might once have been, but which was now empty. The door was exceedingly low and formed of small rough boards, and the roof was covered with broad cocoa-nut or palm leaves. But every part of it was in a state of the utmost decay. Moss and green matter grew in spots all over it. The woodwork was perforated with holes; the roof had nearly fallen in, and appeared to be prevented from doing so altogether by the thick matting of creeping plants and interlaced branches which years of neglect had allowed to grow over it entirely; while the thick luxuriant branches of the bread-fruit and other trees spread above it, and flung a deep sombre shadow over the spot, as if to guard it from the heat and light of day."

If this passage had been properly explained in the class-room, whether as detailed or as non-detailed text, the boys must have noticed that there are two parts in the description,—(a) 'The hut was rude and simple in its construction,' and (b) 'but every part of it was in a state of the utmost decay.' They should have also noticed that the rudeness and simplicity of the construction of the hut are indicated by reference to its size, its window, its door, and its roof; and that the decay of every one of its parts is indicated by reference to the spots of vegetation on it, its perforated woodwork, and its falling roof. They might also have noticed that some indication of the surroundings of the hut is given in the second part of the last sentence, suggesting the idea that the general view of the hut was gloomy. All these details must have been noticed when the passage was being read in the class; that is, the structure of the composition must have been thoroughly analysed. This constant analysis of the structure of every paragraph, it may be repeated again, is the distinguishing characteristic principle of the *Ratio*.

Supposing, then, that the explanation of this passage has been all that it ought to have been, the teacher may now give the boys an exercise in imitation of it. He must find a subject similar to the one described and very well known to the boys; it is essential that, in the earliest stages, the boys should write only about things that they know very well. Here *A Poor Indian Ryot's Hut* at once suggests itself.

The teacher dictates something like the following :

'The ryot's hut is usually rude and simple in construction.' This statement is to be developed by reference to its size, its windows, door, and roof. The second statement is, 'But the hut is carefully kept in repair and neatly whitewashed.' Develop this statement by referring to the absence of vegetation on the walls, and to the condition of the woodwork, the roof, and the plants on the roof.

The teacher then proceeds to explain difficulties. In a case like this, when the subject is so very well known, he should require the boys to estimate the size, etc., of the hut, and to indicate what they think ought to be said about the windows, door, etc. He must be careful to accustom the boys to absolute truth in their statements; in this dictation they should notice, or be made to notice, that the second member of the topic must be different from the corresponding member in the text. After this preparation for the work, or, as it might be called, this oral composition, the boys may be expected to write something like this :

The hut or cottage of the poor ryot is rude and simple in construction. It is about twenty-four feet long by from twelve to sixteen feet broad. The walls are some seven or eight feet high and the top of the slanting roof about sixteen. The windows are like little doors closing up small openings in the walls. The roof is thatched with plaited cocoa-nut leaves or with straw. But the hut is carefully kept in repair and is neatly whitewashed. No green matter is allowed to grow on the walls, which by frequent whitewashing are kept very clean and very white. The door is often painted; except for the door and windows, there is no woodwork in the hut. The thatch is supported by a frame of bamboo-rods securely tied together. Sometimes those bamboo-rods sag under the weight of the thatch, and one would think the roof is falling in, but the bamboo-rods and the thatch are regularly renewed. At times a large creeping plant is trained to grow on the roof; its green leaves and its large yellow fruits give an air of comfort and plenty to the hut. The hut is often built under the thick luxuriant branches of a large tree which throws its shade over the hut, and guards it from the excessive heat of the sun.

Of course the boys should not be expected to write anything like this if the teacher has not thoroughly prepared them for the work.

This preparation, or oral composition, before writing the exercise, does not find favour with most teachers. It means so much labour! It does, no doubt. The labour will be lightened by doing it, not by talking about it. But this kind of work is merely the reproduction from memory of a class lesson! By no means; it is an exercise in writing after thinking out the composition very carefully. The thinking has been begun in the class-room; it will have to be continued while the boy is writing his exercise in his rough copy-book, for he will have to be ready to justify all his statements during the correction of the exercise. But, again, this kind of work checks originality! Oh! it does, does it? Let a teacher just try, and he will

find that when six or eight exercises have been done in this way, the boys will want to write in their *own words*, as they put it. They will want to combine the schemes of different lessons into new ones of their own, and to write *things out of their own heads*. Besides, the best boys will read what we call *extra-books* to find new ways of putting thoughts together and new thoughts to put into their compositions.

This work was done by a set of IV Form boys, who were, however, more successful with the following from pages 21 and 22 of the same book :

#### A DRINK OF COCOA-NUT WATER.

"You said you were thirsty just a minute ago; now jump up that tree and bring down a nut,—not a ripe one, bring a green unripe one."

Peterkin looked surprised, but seeing Jack was in earnest, he obeyed. "Now cut a hole in it and clap it to your mouth, old fellow," said Jack.

Peterkin did as he was directed, and we both burst into uncontrollable laughter at the changes that instantly passed over his expressive countenance.

No sooner had he put the nut to his mouth and thrown his head back in order to catch what came out of it, than his eyes opened to twice their ordinary size with astonishment, while his throat moved vigorously in the act of swallowing. Then a smile of intense delight spread over his face, except, indeed, the mouth, which being firmly fixed to the hole in the nut, could not take part in the expression; but he endeavoured to make up for this by winking at us excessively with his right eye. At length he stopped, and, drawing a long breath, exclaimed—

"Nectar! perfect nectar!! I say, Jack, you're a Briton—the best fellow I ever met in my life. Only taste that," said he, turning to me and holding the nut to my mouth. I immediately drank, and certainly I was much surprised at the delightful liquid that flowed copiously down my throat. It was extremely cool, and had a sweet taste mingled with acid; in fact it was the likeliest thing to lemonade I had ever tasted, and was most grateful and refreshing. I handed the nut to Jack, who after tasting it said, "Now, Peterkin, you unbeliever, I never saw or tasted a cocoa-nut in my life before, except those sold in the shops at home; but I once read that the green nuts contain that stuff, and you see it is true."

"And pray," asked Peterkin, "what kind of stuff does the ripe nut contain?"

"A hollow kernel," answered Jack, "with a liquid like milk in it; but it does not satisfy thirst so well as hunger. It is very wholesome food, I believe.".....

If this lesson has been taught as the *Ratio* requires, *i. e.*, if the sequence of thought has been lucidly pointed out, and the structure of the passage analysed, the boys may be required to write an essay on *Cocoa-nut Water*; the teacher would dictate something like the following:

*An Essay on Cocoa-nut Water* : 1. The water; the kind of nut in which it is found, and how the water is got out of the nut. 2. The drinker; his first impression and its manifestation, his second impression and its manifestation. 3. The drink; a definition of the drink by an allusion to the drink of the gods. A descriptive definition, or the general

statement to be proved. Three reasons for this descriptive definition, or why cocoa-nut water deserves to be called 'a surprisingly delightful liquid'; namely, its coolness, its taste, and its effects.

When this outline of the work has been talked over in class and the boys have clearly understood the difference between a story and an essay, they may be expected to write an essay like this :

Cocoa-nut water is found only in the green unripe cocoa-nut. A hole is cut in one of the softer spots of the shell; the water may be drunk directly from the nut. The head is thrown back, the mouth opened, and the water flows into it delightfully. For those who have never tasted cocoa-nut water, the first impression is one of astonishment; the eyes open to twice their usual size, while the throat moves vigorously in the act of swallowing. Then a smile, a look of intense delight spreads over the face, but the mouth takes no part in the expression, for it is otherwise engaged. But the drinker makes up for this by winking his eye at anyone who may be looking at him.

Cocoa-nut water is nectar! perfect nectar!! It is a surprisingly delightful liquid when it flows copiously down the throat. It is very cool and has a sweet taste mingled with acid; in fact, it is the likeliest thing to lemonade one can taste, and it is most grateful and refreshing.

After a few exercises of this kind, the boys will know the difference between the generalization in the essay and its application in the case of the individuals named in the story. But, because they are boys, the work must be carefully talked over in class before they write, so that, when they do write, they may turn out a piece of good correct composition, however boyish it may be and however limited in thought and expression by the book. In a word, in this exercise in composition, as in every other class-exercise, the boys must be made to feel themselves equal to the work required of them.

This cannot be too much insisted on,—the boys must feel themselves quite equal to the work, otherwise they are not exercising and gaining ease and skill, but getting into habits of slothful thinking and inaccurate expression. If the work of turning a story into an essay should be too hard for a section of IV Form boys, they might be required to write the dialogue in the form of a story, say, a diary account of the incident; or the story might be written as told by Peterkin, or by Jack. But, however easy the form of composition, the boys must be thoroughly prepared before they are allowed to write. Better by far no exercise at all than writing without thinking out beforehand both the subject-matter and the expression.

When the text-book has thus been made the centre of the teaching all round, the boys come to feel that books are not only sources of information, but also of power to use knowledge for their own purposes; this leads to the love of books and of reading, which is surely a desirable result of Secondary Education.

## The Pleasure of Tragedy.

[By MR. N. SUBRAHMANYAN, B.A.]

1. How strange that incidents and situations, which in actual life would shock us, are the sources of intense pleasure when represented on the stage! This pleasure is not mere light amusement as many think, nor is it of an unhealthy nature as the Puritans would have it. It is of a serious and ennobling kind, and, as Aristotle says, it is a purifier of the disquieting emotions of pity, fear and horror.

2. It must consist in the satisfaction of some permanent and deep-rooted need in human nature; for the illiterate no less than the educated are sensible of the pleasure of tragedy. This pleasure is ascribed by one school of critics to the love of strong excitement in every one of us. It is thought that the excitement is in the plot and the characters. The incidents of the plot are said to satisfy the craving of the human mind for the delights of the marvellous, by leading to some unexpected catastrophe through an unexpected process of events having an air of design and sequence about them; and the exhibition of the various states of human sensibilities under the stress of circumstances is believed to satisfy this desire of the extraordinary still more completely.

3. But this view does not seem well-grounded, for the pleasure arising out of a satisfied craving for excitement is found not only in tragedy but also in comedy, lyric poetry, and even in the deluge of frantic novels and sensational tales, not to speak of the crowds of people witnessing a public execution. It does not explain to us that particular pleasure arising from Tragedy. The purpose of a tragedy is the representation of a man's failure and misfortunes resulting from a clash of interests and passions. Impelled by passion, he adopts a certain course of action with some great end in view, but he finds his aim to be in conflict with other interests of his own or of other persons, and hence his ultimate purpose is defeated. Moreover, the complications which arise out of this conflict are full

"Of carnal, bloody and unnatural acts,  
Of accidental judgments, casual slaughters,  
Of deaths put on by cunning and forced cause,"

giving rise to the painful emotions of pity, fear and horror. These emotions are awakened by the representation of horrible occurrences

within the circle of those bound by natural ties; such as, a father receiving death at the hands of his own son, as we read of in "Oedipus King," the rashness of a father leading to the death of his daughter as in "King Lear," a loving wife murdered by an equally loving husband, as in "Othello"—these are some of the occurrences that awaken the painful emotions which are the pleasures of tragedy.

4. This pleasure in presence of pain is a paradox which has to be accounted for. The pleasure has its source in the social nature of man. Man is born with a tendency to assimilate his mental life to that of his fellow-beings. It is this distinctively social instinct in him that contributes to the higher kind of happiness and to the personal value of the individual. No co-operation, no literature, not even language would be possible if man were not a social creature.

5. For one to assimilate completely the mental life of another, a thorough understanding of his thoughts and feelings is essential. Man is not only a marvellous machine of flesh and blood, but he is a spirit as well; and that spirit is truly manifested by love and is nourished by love. Hence the poet sings, "From love is the world born, by love it is sustained."

6. The chief manifestation of this love is sympathy, which promotes a deep understanding of others, by enlarging and reshaping our own limited experiences of life. When a boy reads a thrilling story, his narrow experiences of life are enlarged by those of his heroes, so that he enters fully into the story. On reading of Wolsey's downfall, we realise his misery by a constructive adaptation of our own limited experiences of life to his. To sympathise is really to appropriate another's emotional state, to enter into new human experiences and to gain a wider and clearer insight into human nature by contemplating its countless individual manifestations.

7. Such an insight into the unfathomable depths of human nature we get in a tragedy. The sum-total of human passions and pursuits, of what we desire and dread, is exhibited before us. The riches in the depths of the human heart are laid bare. Such widely dissimilar characters as Shylock, Hamlet, Iago, Macbeth, Desdemona, and Ophelia, appear before us as though in real flesh and blood, acting and feeling in an intensely *human* manner. Such a vast range of characters, their passions and their pursuits, make us realise the immense possibilities and infinite capabilities of human nature for actions and feelings, both noble and ignoble. We feel that we have searched the innermost chambers of the human heart, that we are not strangers in their world of action and feeling. By sympathy the

thick, separating walls of individual character, age, sex and circumstance are pulled down, and we think new and noble thoughts, and feel new and noble experiences, which broaden and lighten into more complete knowledge of human nature. The enigma of the inequalities of life, the seemingly unmerited sufferings of the innocent, like Ophelia and Desdemona, the inherited responsibility which crushes one like Hamlet, the inspiring sense of the wonder of the world—these are some of the mysteries that we have vaguely and indefinitely felt every minute of our lives. They stir up our imagination to conceive what we should feel and how we should act in those situations, how we should love and suffer, were our own lot thrown in such circumstances as theirs. In so conceiving we forget our individual selves and identify ourselves with the characters on the stage; and so it is that we feel that we ourselves are Hamlet, Othello or Iago. Shelley has, therefore, defined tragedy as "a mirror in which the spectator beholds himself under a thin guise of circumstance..."

8. When we look at these phases of life wherein our individual self becomes clear, as though reflected in a mirror, the miseries and sufferings in the tragedy become our own. Men of admirable qualities of mind and heart are shipwrecked while steering through life; whereas men of ignoble vices, of an envious turn of mind, reach the haven of prosperity, while their victims sink in an ocean of suffering. The contemplation of the serious in life seems to be Nature's anodyne for the bitter experience of the actual; the deeper our knowledge of calamity and of its sharpness, the more earnest is the impulse to view life with ever intenser seriousness; and in this strain, the painful emotions are softened without being enfeebled; the tormenting nature of sorrow is turned into a profound and touching sympathy. Even pain appears to possess a certificate that recommends it as having infinite capacity for unfolding joy. Besides, we perceive the wonderful nature of the problems of life, and the fortunes of men like ourselves at stake, and the infinitely varied phases of human nature; and all this is so akin to our own experiences of life and of ourselves, that we should also feel, act, and think in the same way if similarly circumstanced. This correspondence of our own nature with the great family of human beings comes to us like a revelation, and, in an ecstasy, we exclaim with Hamlet,

"What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the paragon of animals!"

In the feeling that we also belong to the great family of men, lies our perennial source of joy and pleasure in witnessing a tragedy.

## Industrial Finance.

[By L. N. GOVINDARAJAN, B.A.]

For more than a generation there has been a tendency in India for the cottage industries to be replaced by large concerns, carried on mostly on the joint-stock principle. But unfortunately most of these large concerns have owed their origin to European enterprise and capital. Except in the case of cotton mills, Indians have done nothing but look on with astonishment at the rapid increase in foreign enterprise in the field of industries. However, recently there has been a broadening of indigenous industrial activity, as exemplified in the establishment of iron and steel works, cement industries, and hydro-electric installations. Schemes have been proposed for the further utilisation of the water-power of the Western Ghats and for the use of electrical energy. Several woollen mills, tile factories, tanneries, sugar factories and oil-mills have been floated with indigenous capital. A study of the history of manufacturing and commercial concerns, which have been floated in India in recent years, proves that the sources of Indian capital, if only properly tapped, would yield a rich reward.

### EXISTING FACILITIES.

The position of rural areas with respect to the creation and accessibility of industrial capital is far from satisfactory. The small savings of the rural population cannot be collected and utilised for financing industries, owing to the absence of banking facilities and the fact that co-operative credit is only in its infant stage; nor can the cultivator and the artisan draw upon a Bank to satisfy their needs for initial and working capital. The village money-lender accommodates the small craftsman and exacts a high price for the service rendered. The little employment of capital that exists is only on traditional lines, namely, lending at a high rate of interest to the cultivators. After the harvest, money lent returns to the owners, and this seasonal employment of money leads to the locking up of capital unproductively in the slack season and to the high rate of interest charged when it is invested.

The difficulties about capital are not so serious in cities and Presidency towns. Here there is considerable readiness to invest in industries that have a reasonable chance of success. There is little

of the proverbial shyness so often attributed to Indian capital in urban areas. But even here the banking system is not adapted to meet the requirements of the industries of the country. The Banks are unable to advance money for long periods and on the security of stock and plant. The laws regulating Indian Banks should be examined in the light of the latest development in western countries and in Japan. But though relaxation of the restriction of the activity of the Banks is needed, the necessity for caution cannot be exaggerated in view of the disastrous failure that attended the attempt in the Punjab to introduce banking on industrial lines. The difficulties of financing long term business with short term deposits stands in the way of the existing Banks playing any conspicuous part in the industrial development of the country. The present financial machinery, consisting of the village and town sowcars, Indian Joint-stock Banks, Exchange Banks, the Presidency Banks and the Co-operative Societies cannot meet the requirements of the country.

The financial difficulties of the small industrialist are really great. There is a striking unanimity of opinion that the Government should come to the rescue of the helpless starters of industrial concerns. But considerable differences of opinion prevail regarding the scope and form of such assistance. This direct financial assistance is required primarily because it is widely believed that, if the Government assumes part of the financial risks, it will scrutinise the prospects of each undertaking carefully, thus arousing a sense of confidence in the investing public. The difficulty in raising capital for industries is due, not so much to the inaccessibility of money, as to the doubt which its possessors entertain of the prospects put before them by the promoters of industries.

### INDUSTRIAL BANKS.

It being admitted that the most serious difficulty in the way of the development of industries is the lack of financial facilities, the starting of Industrial Banks in the country is indispensable. The Presidency and the Joint-stock Banks lend their money for short periods only and cannot afford to lock up their funds in ordinary securities. Moreover they do not possess the expert agency necessary to judge the character of industrial proposals put before them. Industrial Banks, the object of which should be to afford financial assistance for long periods and on less restricted security than is within the scope of existing Banks, are in demand everywhere. Organising capacity, expert advice and supply of capital are the three requisites for success in this direction.

A close examination of Industrial Banks in Germany and Japan will give us valuable information. Professor Marshall, in his recent book on "Industry and Trade", has clearly demonstrated the close connection between the leadership in Industry which Germany held before the war and the excellent network of her banking system. German Banks possess three characteristic features, the high proportion of paid-up capital to their total transactions, the readiness with which they undertake to finance industries and even participate in fresh ventures, and lastly, the large extent to which they retain a control over industries thus financed. It is also generally believed that the Banks have the backing of the German Government, which is anxious to stimulate industry and trade.

Banking in Japan is of recent growth, and its history is very instructive. Even as late as 1868, there was ignorance in that country, concerning methods of finance and of banking. It was only in 1870 that Hirobumi Ito was sent to America to study banking institutions and their working. The first National Bank was opened in Tokio in 1873 and from that time there has been a rapid development of banking facilities. There are now five kinds of Banks in Japan, viewed in relation to the lines of business followed—Home trade, Foreign trade, Industry, Agriculture, and Colonisation. India was far ahead of Japan in 1872; but she stands far behind her to-day, for in Japan there is a considerable degree of State support for Banks which are designed to assist Commerce and Industry. On the evidence concerning the part played by Banks specialising in Industrial Finance and the support accorded to them by the State in Germany and Japan, it cannot but be concluded that the establishment of such a system in India will be highly useful and that it is of sufficient national importance to justify Government assistance.

But the business of Industrial Banks is full of risks, and special precautions have to be taken against them. The specialised business opinion and expert advice required by Industrial Banks may not be easily available. It is not possible for a Bank to employ a permanent staff of first class experts. The suggestion that this advice may be provided partly by Government is not without its difficulties. But if the Banks merely confine their activity to financing industries, the prospects of which are well established, the sphere of activity of such Banks will become too narrow to be remunerative. The only solution is that these Banks, in their initial stages, should undertake to do ordinary banking work also.

Again special precautions will have to be taken in properly regulating loans given on the security of plant and stock. The Banks

should seldom advance loans for the initial capital, but should finance only the working capital required for the industries.

The Tata Industrial Bank is a pioneer in the field, and its working is watched with immense interest. There is ample room for similar institutions, especially to finance small industries.

#### STATE ASSISTANCE TO INDUSTRIES. *A38*

Owing to the great difficulties experienced by the small industrialists in obtaining financial assistance from Industrial Banks, and owing to the fact that the adequate expansion of Industrial Banks will be a matter of time, other proposals to meet the urgent requirements of the hour will be found useful.

In addition to the State helping industries by expert advice, experiment, demonstration and pioneering, direct financial assistance may also be given. The recent "Madras State Aid to Industries Bill" is a move in the right direction. A Board of Industries may be started, composed of representatives of banking and industrial organisations. The industries to which State aid may be given should be such as have an important bearing on the economic development of the country. Also new and nascent industries, and others started in areas where none existed before, may be helped. The advisability of giving such aid depends on the extent to which the starting of the industry will be of benefit to the public, and not merely on the advantage to its promoters.

Government assistance may take various forms:—

- (1) Grant of a Loan. Loans are suitable in the case of concerns with assets mainly of a liquid nature.
- (2) Guarantee of a Dividend. This may be given in the case of large industries in which the dividend-earning stage will be reached only after some time.
- (3) Subsidising of Shares. In industries which ensure national safety, if the Government desires to have control over their management, it may contribute directly to the capital as a share-holder.
- (4) Guaranteeing a minimum return on paid-up capital.
- (5) Making a grant, on favourable terms, of Government lands, raw materials, firewood etc., which are the property of the local Government.

Where any form of assistance is given by the State, opportunities should be afforded by the concerns for the inspection of the premises, and the plant of the enterprise. A scrutiny of the

accounts should be permitted. The "*Madras State Aid to Industries Bill*" provides for the appointment of a Government Director for certain State-aided Industries to exercise control over the business and to safeguard its interests. But it must be remembered that the Director should not be given the power of veto except in very large business concerns as the Railway. Again, where industrial undertakings receive State aid, capital should be raised in India and in Rupees. In order to give opportunities for the public to subscribe, the Government might control the allotment of shares by formulating rules aiming at affording facilities to small investors.

If only the public becomes conscious of the possibilities of employing its money productively, if confidence is aroused in the prospects of indigenous concerns by a scrutiny of the accounts by the Government itself, and if direct State assistance is also rendered in the initial stages, then plenty of capital now hoarded without profit to the country will be forthcoming, and there will be no necessity hereafter to import foreign capital. Foreign capital has had a tremendous educative influence on this conservative country, and there can be no doubt that the people will readily subscribe to all promising concerns in the future.

#### LIMITS TO STATE AID.

While the importance of State aid can thus in no way be minimised, we in India must remember that we shall be living in a fool's paradise if we think even for a moment that State aid is an adequate substitute for the initiative and enterprise of the people themselves. Government can only encourage and aid, it cannot create industries. We want generous State help and vigorous Government action. But Government cannot take the place either of the expert or of the capitalist. Unless and until men with capital make up their minds to invest money in industries instead of confining themselves to money-lending and investment on land, Industrial India is doomed to remain more of an empty dream than a reality, notwithstanding any conceivable change that may be made in the fiscal policy in the near future.



## B A. Prize - Essay.

### Romantic Criticism in the 19th Century—its merits and shortcomings.

[By C. K. PAULOSE, IV U. C.]

The main principle evolved by the poets and essayists of the Romantic school was that imagination was the supreme function in poetry. These writers felt that the stringing together of a series of moral platitudes and reflections on the facts of life did not constitute poetry, but that poetry came with the intuitive perception of the universal truth which lies hidden beneath the veil of ordinary life. As an inevitable corollary, the theory was evolved that criticism was more an act of the imagination than of the intellectual judgment. It was mainly among the essayists and critics of the London School that the new criticism was formulated. Lamb, Hazlitt, De Quincey, Coleridge and Carlyle, led the way towards the development of this school of criticism, which aimed, not at *assessing* the worth of an author's performance by reference to certain abstract standards of judgment, but at *interpreting* an author to his readers. These Romantic critics worked against the old absolute or judicial method—each in his own way. The principal uniformity, amid the wide diversities, of the new critics was that, without any direct concert, without any formulated anti-creed, they all laboured to remove the bolts and the bars, to antiquate the stipulations of the 18th century, to make the great question of criticism not "what kind have you elected to try? and have you followed the rules of it?" but "what is it that you have *done*? and is it *good*?"

It was the narrow-mindedness and unreasonableness of the judicial method of criticism of the 18th century which provoked this reaction. To quote Professor Saintsbury: "The curse and mischief of the Neo-Classicism lay in the tyranny of Definition itself. Poetry (according to them) was such and such a thing, it consisted of such and such delimited kinds, its stamped instruments and sealed patterns were this and that. And they proceeded to apply these propositions inquisitorially, excommunicating or executing delinquents and non-conformists." They had certain fixed standards drawn from the classical authors of antiquity who, they regarded, had reached the height of perfection. The ancient classical drama-

tists, Æschylus, Sophocles and Euripides were to them the best dramatists. The most perfect epic poetry they found in Homer and Virgil. They blindly and superstitiously followed the laws formulated by Aristotle, Horace or the French critics working on the principles of the ancients. The Neo-Classic critics might be studied through two prominent representatives—Addison and Johnson.

Addison undertakes a systematic criticism of Milton's 'Paradise Lost.' He does not seek a right understanding of the poem in "an analysis of the writer's character and the study of his age." His method is to examine it by the "rules of epic poetry", and to see whether it falls short of the *Iliad* and the *Æneid* in the beauties essential to that kind of poetry. He finds fault with Milton's 'fable' because the "event is unhappy," while Aristotle had laid it down as a general rule that an epic poem should "end happily." He complains of Milton's allegories that they rather "savour of the spirit of Spencer and Ariosto than of Homer and Virgil." Again the Romantic drama of Shakespeare (in sharp contrast to the Neo-classic drama) was a "mixed play", which was "one of the most monstrous inventions that ever entered into the poet's thought." Johnson also, as Macaulay observes, "took it for granted that the kind of poetry that flourished in his own time, which he had been accustomed to hear praised from his childhood and which he had himself written with success, was the best kind of poetry." Milton, Cowley, Gray—for all had the audacity to take an untrodden path in poetry—one after another are hauled up for execution. Johnson's ears were accustomed to the "mellifluousness of Pope's numbers," but not to the music of Milton's *Lycidas*, in which he found "the diction harsh, the rhyme uncertain and the numbers displeasing."

On the death of Johnson the Reviewers tried to keep up the 18th century tradition, arraigning all innovators in a most exasperating way. According to the *Edinburgh*, "the standards of poetry have been fixed long ago by some inspired writers whose authority it is no longer lawful to call in question." The editor then contemptuously refers to Southey as belonging to "a sect of poets that has established itself in the country within these ten or twelve years."

This narrow vision of the 18th century was enlarged, on the one hand, by the study of new literatures, and, on the other hand, by the appeal to history and by the idea of development which has so profoundly modified every field of thought and knowledge. In that lay the change of method. And this, in itself, was enough to suggest a wider tolerance, a greater readiness to make allowance for differences

of taste, whether as between nation and nation, or as between period and period, than had been possible for men whose view was practically limited to Latin literature. The old, narrow, rigid, absolute standard was replaced by the conception of a common instinct for beauty, "modified in each nation by the special circumstances of its temperament and history."

The Romantic critics of the 19th century used at first an inductive method, by which the "law of each author's work must be sought within that work itself." Lamb and Hazlitt were the chief exponents of this incipient Romantic criticism. The inductive method in Romantic criticism has nothing to do with merit, relative or absolute, or with praise or blame, of any work. It recognises no court of appeal, except the appeal to the literary works themselves. The inductive critic knows nothing about differences in degree, he recognises only differences in kind. Contrasted literary methods—as, for example, the method of Shakespeare and the method of Ben Jonson in the drama—are considered by him, not as higher or lower, but simply as distinct. Such distinction allows "no room for preference because there is no common ground on which to compare." For him there is no law imposed from outside. Thus, "the laws of the Shakespearean drama are not laws imposed by some external authority upon Shakespeare, and for obedience to which he has to be held responsible, but laws of dramatic practice derived from the analysis of his actual works." The critic's business is not thus to test Shakespeare's practice by its conformity to certain abstract ideas of the drama or to rules independently drawn up, but simply to discover, by direct examination of his plays, the principles upon which they were written.

Lamb and Hazlitt could find merit in the pre-Restoration poets as well as in the later poets. Hazlitt could do justice alike to the age of Elizabeth and to the age of Anne, and see the merits of Wordsworth without being blind to those of Pope. As a critic Lamb has a prominent place among the leading exponents of that side of Romanticism which was fed by the reviving interest in the great writers of the period before the Restoration. His '*Specimens of the English Dramatic Poets contemporary with Shakespeare*', with the original and sympathetic comments with which they were interspersed, did much to stimulate a taste for the Elizabethan and Jacobean playwrights. Lamb also was able to explain to the reading public, which had been accustomed to the stilted poetry of the 18th century, the distinguishing qualities of the works of Wordsworth and Coleridge. Lamb and Hazlitt—like Coleridge and Carlyle, their co-workers in the field of Romantic criticism—felt that the first requisite of a critic is *intelligent sympathy*

and that the critic's duty is not so much to *report* on a work as to *interpret* it.

The chief merit of this inductive Romantic criticism is that it was based upon the reasonable and broad-minded idea that "one period of literature cannot prescribe for another." Because literature is a product of evolution, its history is a history of unceasing transformations; and thus the quest for permanent criteria is foredoomed to inevitable failure, since it postulates finality where in the very nature of things finality will never be found. These critics were reasonable enough to declare that rules must rather be extracted from the practice of good poets and prose-writers than imposed upon them. They saw clearly that, but for the writings of authors, the critics would have had nothing to theorise upon. Their criticism thus made the poet, not the critic, master of the situation. Poetry was redeemed from the thralldom of the insipid, mechanical, "moralising bigotry and antiquated formalities of the Classical School."

However, this method has its shortcomings. These critics considered a work as a whole, as a complete entity by itself, and without reference to the stage which an author's development had attained when he wrote it. They studied each work as a thing by itself, and not as a resultant of various influences acting in harmonious combination. They examined literature in the spirit of pure investigation. 'The law of each author's work must be sought within that work itself,' and the law so found cannot be applied to the work of any other author, and, therefore, can never be used as a standard of judgment or even as a guide, which it is the aim of the criticism of literature to discover. They had no organisation; they did not formulate the principles on which they worked into a definite code. Each critic worked in a separate individual way of his own. Naturally, informed by no sort of organised law, the work of these critics became a matter of private judgment and private interpretation. Thus criticism became an expression of the personal idiosyncracies of the critic.

The private interpretation and judgment of a work, without any reference to the external influences under which that work was produced, is naturally the expression of one's personal taste. And this taste is generally formed through the influence of some favourite authors of the critic, and the critic expects the same type from others. Hazlitt, in framing his conception of poetry, was guided too exclusively by his loving study of the earlier English writers, from Chaucer to Milton. The model so framed is made the standard of judgment of all other writers—who naturally fare ill by comparison—

allowing little room to the 'ever-varying temperament' of the individual poet. His judgment on many poets, and notably on his contemporaries, too often sounds like an intelligent version of the *Edinburgh* and the *Quarterly*. Or, to speak more accurately, he betrays some tendency to return to principles which, though assuredly applied in a more generous spirit, are at bottom hardly to be distinguished from the principles of Johnson. He too has his 'bills of exclusion and his list of proscriptions.'

Two other Romantic critics, Coleridge and Carlyle, gave the interpretative function of criticism a clear, reasonable and equitable basis. They held that poetry embodies universal truth in a form that springs from local and personal conditions. To understand a poet, therefore, implies the capacity to rise on the wings of imagination into the situation out of which the poet's work grew. This is in brief the *historical method* of criticism. According to Carlyle, the chief exponent of this method, 'the History of a nation's poetry is the essence of its History, political, economic, scientific, religious.' This is but a paraphrase of Goethe's saying—"Every man is the citizen of his age as well as his country," or of a more emphatic observation of Renan, that "one belongs to one's century and race even when one reacts against one's century and race."

Hudson is of opinion that "this method is at once more conclusive and more equitable than the older methods," because it sets itself to understand things rather than to class them, to explain them rather than to judge them. Its aim is to account for a work by a study of the genius of its author and the turn his genius has taken from the circumstances amidst which it is developed. It gives no scope to personal bias and predilections. It gives an exhaustive analysis of the author's genius and the environment which had surely made an impress upon the man. Side by side with a more tolerant and keener judgment of artistic form, and with an idea of the closer correspondence between the thought of a nation and its art than had hitherto been suspected, came a clearer sense of the inseparable connection between *form* and *matter*, and the impossibility of comprehending the form, if it be taken apart from the matter. Carlyle could not write in a different form to express his ideas of matter. He is of opinion that form is to the matter as skin to the flesh. Coleridge corroborates this opinion. "Style is nothing but the art of conveying the meaning appropriately and with perspicuity."

The historical method is thus invaluable as a means of interpretation. But it does not weigh the importance and unimportance

of the work criticised. It will find equal merit in Cædmon and in Milton. The inferiority of Cædmon's intrinsic merit is explained away by the unpropitiousness of his environment, the undeveloped state of the English language when he wrote. It is true that Cædmon elicits our admiration when we consider what he could perform even when the English language was in the embryonic stage. But this does not mean that he is equal to Milton. Mathew Arnold holds that the historical method is fallacious. It is "likely in especial to affect our judgment and our language when we are dealing with ancient poets." The historic estimate prevents us from making a 'real estimate'. According to Arnold, "to trace the labour, the attempts, the weaknesses, the failures of a poet, to acquaint oneself with his time and his life and his historical relationships, is mere literary dilettantism," because the long and laborious study of this history will blunt the keen edge of enjoyment.

In short, Romantic criticism professes to interpret an author, not to judge him. But the end of criticism is also to guide us, by distinguishing for us good works from bad works. In this respect Romantic criticism is no complete guide. Mathew Arnold's 'touchstone-method' might help it to complete the two functions of criticism—interpretation and judgment.

## Intermediate Prize - Essay.

### Tennyson, the Artist in Verse.

(By A. SEBASTIAN, II U. C.)

The Artist in poetry aims at absolute perfection of form. He embodies his ideas in exquisite verses which have every grace about them—rhythmical beauty, perfection of tone, uniformity of polish, harmony and melody of diction. The irresistible attraction of his lines—their simplicity, ease and grace, their ineffable music—all this implies a consummate mastery of the poet's instrument.

Such an Artist is Tennyson. He possesses an absolutely perfect poetic form. His poetic style is of quite faultless precision—musical, simple and lucid. We are drawn irresistibly to the beauty of his lines, and reading on, we are led along from line to line and stanza to stanza, in happy unconsciousness of effort; for, every line has been polished with the same unerring instinct for beauty and the same

infallible taste. It is not easy to find in his poems a false rhyme, a clumsy verse, a confused epithet or a discord of sounds. Verses so uniformly harmonious and polished with all the witchery of words—yet clear, pure and lucid—such verses show Tennyson to be a consummate artist indeed.

An examination of the chief features of his art will help us to understand the extent and nature of Tennyson's mastery over poetic expression. Among these features we may note the precision in his choice of words and phrases, the picturesqueness of his similes, the harmony of rhythm and melody of diction, the exact description of detail and the vivid painting of scenes of nature.

Now, to consider each of these elements in turn.—Tennyson is unequalled in the art of finding apt words and phrases, often single words, to give at a flash an exact picture.

"All the charm of all the Muses  
Often flowering in a lonely word"—

is most true of his own art. To give a few examples: "The ripple washing in the reeds," "the wild water lapping on the crag," "the dying ebb that faintly lipp'd the flat red granite." Tennyson's lines are full of these apt, exact words, and hence his passages become compact and crisp. There is no waste or unnecessary profusion. Observe the quiet, concentrated force of—"He knew their voices of old." These six words call up before our eyes a striking vision of Wellington's long roll of victories.—Such vigour and martial terseness is also seen in *Morte d'Arthur*.

Tennyson's similes are no less expressive and appropriate. They possess a remarkable picturesqueness and aptness. Can the rush of the sword Excalibur, up its parabolic curve, be more vividly pictured than by

"The great brand.....  
.....whirl'd in an arch  
Shot like a streamer of the Northern morn  
Seen where the moving isles of winter shock  
By night with noises of the Northern sea"?

or the sailing away of the dusky barge be more beautifully painted than by

".....The barge with oar and sail  
Moved from the brink, like some full-breasted swan,  
That, fluting a wild carol ere her death,  
Ruffles her pure cold plume and takes the flood  
With swarthy webs"?

We may now consider the sense of music which governs the style of his versification, and judge how much the metrical grace

adorning his poems helps him to wield an unquestioned mastery of form. His blank verse always remains at a high level of excellence and is noted for its simple grandeur and compact expression,—as, for instance, in *Dora* and occasionally in *Morte d'Arthur*.

Tennyson casts his poems in extraordinarily beautiful and appropriate metres. How perfectly the peculiar transposed-quatrain verse of *In Memoriam* suits the sustained tone of grave sorrow, and yet never becomes monotonous! Again, how well rhythm is made to express passing moods in *Maud*, by the harmonising of the ever-changing metres with the varying moods of the singer!

His art of making the sound echo the sense by clever variations in versification is well seen in his representative rhythms. Sudden emphatic action, sight or sound, is indicated by the accentuation and separation of the first syllable of a blank verse or even a whole foot:

“Speak out: What is it thou hast heard or seen?”  
“Shock, that a man far off might well perceive”.

A succession of unaccented syllables represents rapid action:  
“And quickly rose Sir Bedivere and ran.”

We hear the quick beat of a horse's hoof in  
“The sound of many a heavily galloping hoof”.

Sometimes slow or difficult action, ceasing at intervals, is represented by varying the iambic regularity and accenting the first syllable or all the syllables:

“Dówn the lóng lówer stairs hésítáting,”  
“Só stróde báck slów to the wóunded King.”

The sweet melody of his diction is no less indicative of the sense of music that Tennyson possesses. The soft, sweet effects of his verse are the result of a most careful choice of melodious vowels and liquid consonants and a very skilful use of repetition and assonance, alliteration and alliterative compounds. One is impressed everywhere with the happy fitting of the melody to the theme. The echoes of the sweet cadence linger in the mind:

“The moan of doves in immemorial elms,  
And murmuring of innumerable bees”;  
“Came on the shining levels of the lake.”

His art in onomatopœia is unexcelled. We actually hear the whistle of the water flags in

“.....water-flags  
That whistled stiff and dry about the marge”.

Again, who can read the *Lotos-Eaters* without seeming to hear the murmurous song that ‘softer falls than petals from blown roses on the grass’?

Again notice the solemn sonorous effect of the broad vowels in—  
“So all day long the noise of battle roll'd”; and the sharp, rapid acuteness produced by the short vowels and guttural and dental sounds in—  
“...He stepping down by zig-zag paths, and juts of pointed rock.”  
Also note the reverberation of sound in “The bare black cliff clang'd round him.” Equally happy is his selection of alliterative compounds: “Slowly-mellowing, rain-rotten, myriad-myrriads, fountain-foam etc.” Tennyson's rhymes are particularly sweet and melodious. In the lyrics especially, rhymes, clever and uncommon, are used with elegant surprise and delight us. The ear can detect the sweetest of ripples in the flow of such lines as—

“And the woodland echo rings;  
In a moment we shall meet;  
She is singing in the meadow,  
And the rivulet at his feet  
Ripples on in light and shadow—  
Is the ballad that she sings.”

Among the elements of his delicate power as an artist, not the least is his profound knowledge of nature and the varied uses he can make of it. Tennyson is without a rival in the vivid painting of natural scenery. To give a few instances:

“On one side lay the ocean, and on one  
Lay a great water and the moon was full.”  
“On either hand  
The lawns and meadow-hedges midway down  
Hang rich in flowers, and far below them roars  
The long brook falling thro' the clov'n ravine  
In cataract after cataract to the sea.”

How exact in detail his epithets are!—“many-knotted water-flags”—  
“dry-tongu'd laurels” etc.

Not only in nature-touches, but also in picture-making poetry—in delicately wrought descriptions of country scenes, rustic life and incidents—in the vividness with which each scene is placed before our eyes—Tennyson surpasses all other poets. Just as his music haunts the listener, so do the vividness and the beauty of his pictures enchant the sight. Here is a perfect picture:

“The meal sacks on the whiten'd floor,  
The dark round of the dropping wheel,  
The very air about the door,  
Made misty with the floating meal.”

Tennyson heightens by the setting of natural description the sense of the human mood to which he is giving expression.

In *Morte d'Arthur*, for instance, the sadness of the theme is very vividly brought out by the dreary scene in which King Arthur is placed—lying in a chapel 'with a broken chancel and a broken cross that stood on a dark strait of barren land.' The king's life has fallen into decay and the ruinous scene around him is in keeping with and deeply suggestive of his condition. Often some object of landscape is moulded into the instrument of emotion, as in

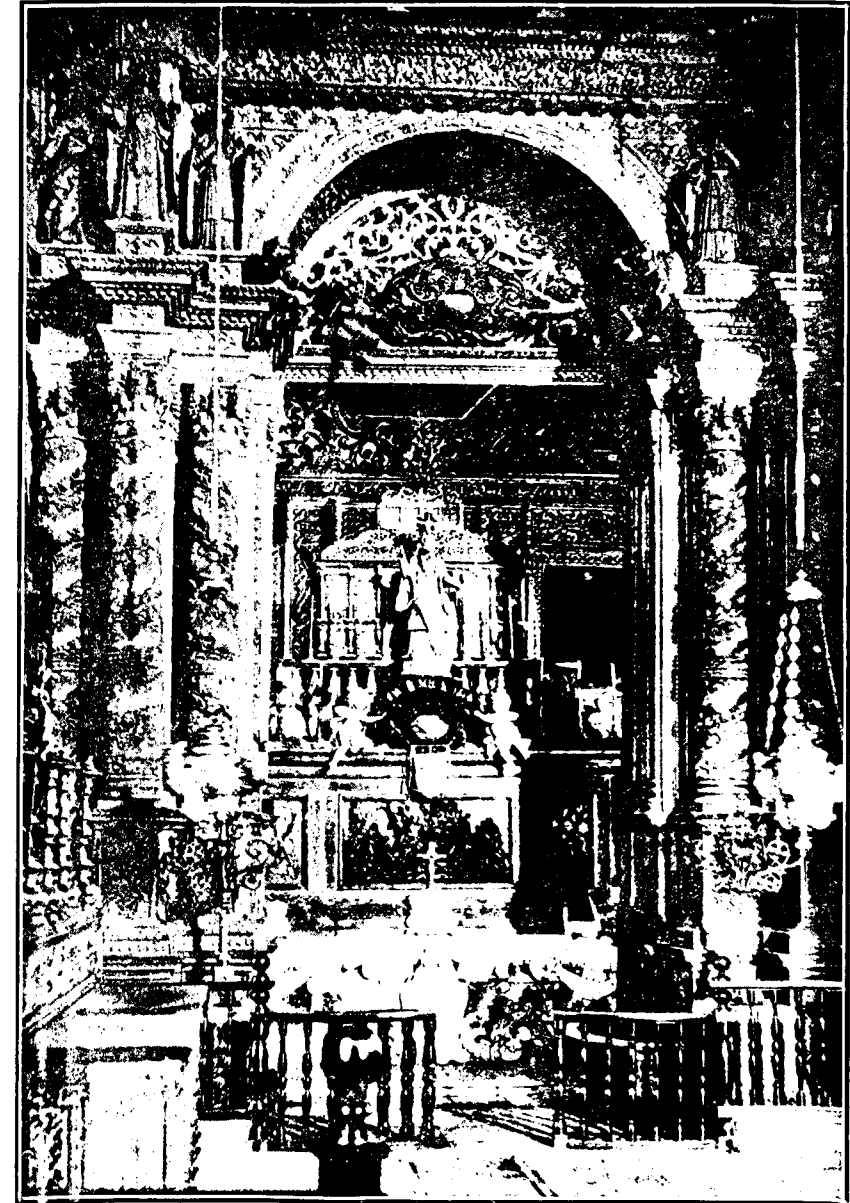
Break, break, break  
On thy cold gray stones, o Sea!  
And I would that my tongue could utter  
The thoughts that arise in me.

We may also count, among Tennyson's artistic qualities, an invariable tendency to avoid the commonplace. This is best seen in his giving a poetic dress to prosaic details by a "kind of stately circumlocution" as in "moving isles of winter" for "icebergs," "the knightly growth that fring'd his lips," for "moustache," etc.

These, it may be said, are the main features of Tennyson's art. A thousand other indefinable charms there are—real graces that give vividness to his pictures, music to his lines and beauty to his descriptions. But these are more or less the predominant, decisive elements of his art, and to these qualities must be traced the cause of his supremacy in poetic expression and the high-levelled technical excellence with which he communicated "subtleties of meaning, moods of impalpable delicacy." If he is the dominant poet of the Victorian era, it is because of his perfect art and his consummate mastery of poetic diction.

## A Pilgrim to St. Fr. Xavier's Shrine in Goa.

1. **The journey to Goa.**—The shortest way from Trichy to Goa is the land route through Bangalore, Harwar, Hubli and Darwar. The dry lands of the latter portion of the route from Bangalore present only a monotonous and cheerless landscape. But it is far otherwise. soon after leaving Londa and penetrating into Portuguese territory The line from thence, and more especially from Castle-Rock onwards, cuts its way through the low spurs of the Ghauts and a tract of country most picturesque and most inviting. The contrast between the stern aridity of the South Mahratta country and the verdant thickly-wooded summits of the Portuguese hills is truly striking, and to say that the line cuts its way through these is no mere metaphor, but a reality. It



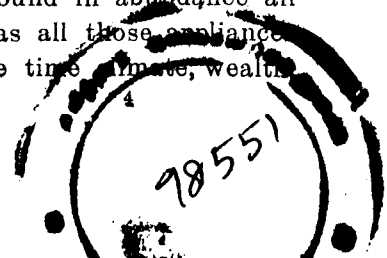
The Altar in Bom Jesu Church, Goa, where the Shrine containing the Body of ST. FRANCIS XAVIER is kept.

passes through fourteen tunnels cut in the granite rocks, and continues, in large portions of it, through deep open air cuts into the rocks lining it on either side. The line rises rapidly to the height of 5700 ft. and goes down again nearly as rapidly to its normal level, on reaching Collen. All around, the eye rests on a quiet scenery of fern-clad nooks, evergreen shrubberies and silvery water-falls.

As our train was two hours late and there was, as a consequence, every chance of its not reaching Marmagoa in time for the noon steam-boat to Old Goa, I was advised to leave the rail at Sanvorden, the fourth station before Marmagoa, and to continue my journey on a steam-launch, which was just about to start from that place and which plies on the meandering Zuari river past Rachol down to Old Goa direct. The scenery all along this river is most beautiful. But after such a long journey we were above all interested to reach our destination.

2. Old Goa.—The first monument that meets the eye when one lands at Old Goa, is the Viceregal Arch through which the Viceroys made their State entry into the city. The arch is topped by a statue of St. Catherine, the patroness of the city, while on the side facing the pier, in a niche, is the statue of the famous navigator, Vasco da Gama. Through this arch we penetrate into what *was* the old city, the Lisbon and Queen of the East. The natural advantages with which its geographical position favoured it, combined with a stable and progressive form of Government, gave a tremendous impetus to its trade and commerce. Nations from far and near had their common mart there. The river leading to it was brimful of ships and boats of every size and shape, and the sound of languages and voices of the crowds moving about and working in its various jetties was a veritable Babel. Tartar and Mogul, the tall Arab, the stately Persian, the aquiline-nosed Jew, the Guzerati, the ebony-black Kaffir, the Malay, the almond-eyed Chinese met in its ever open markets, each one with his special wares or looking to his special needs. Hundreds of expert Canarese workmen laboured day and night, repairing ships and building new ones, for which timber was brought from Malabar. Partly built on hills, like Lisbon, and partly on level ground, the city presented to the incoming traveller a sea of red roofs glittering in the sun, emerging from tufts of vegetation and stately palm-groves, while here and there shot up a towered spire, like a white finger pointing to heaven. Within its narrow area could be found in abundance all sorts of comforts and amusements, as well as all those ~~ornaments~~ <sup>ornaments</sup> which impart grace and dignity. At the same time ~~climate~~ <sup>climate</sup>, wealth

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## 26 A PILGRIM TO ST. FR. XAVIER'S SHRINE IN GOA.

and pride of race combined to make the *fidalgos* living in it lead a life of idleness, luxury, ostentation and vice. Oppression, corruption, and immorality soon became the order of the day.

When St. Francis Xavier arrived in the city, its settled population was said to number 200,000 souls. Excluding convents and other religious houses, there were, in the beginning of the XVII century, 3,500 houses and about 230,000 inhabitants. The College of St. Paul, taken over from its founders by Xavier himself, had grown to be the greatest College of the city, imparting secular and religious education to over 3,000 pupils.

But then the zenith had been reached; the decadence was beginning. In 1635, a plague broke out in the city, which carried away thousands of lives and utterly disorganised the whole economical life within it. The Dutch and the English wrenched from Portugal the mastery of the sea. In consequence of all this the commerce of the city dwindled down almost to insignificance, only the external grandeur and magnificence remained. To crown all, the Dutch and the Mahrattas successively stormed and invaded it. Under such pressure of events, successive Viceroys came to the conclusion that the old city had to be abandoned, and tried, in consequence, first Margao and finally, in 1759, Panjim, which was definitely chosen as the Noa Goa or new capital. In the same year, the Jesuits were expelled, and their magnificent buildings were declared public property. The city suffered materially from their expulsion. And the population, from all these causes, dwindled down to 3000 souls. This was the beginning of the end.

What is now left of the old pomp and pride and power? Of all the thousands of private dwellings, villas, gardens, pleasure-houses, not a trace is left. Even of the solid and stately public buildings, which seemed constructed to defy the ravages of time,—the fortress, the palace of the Viceroys with its spacious and sumptuously furnished chambers, the enormous pile of the Inquisition, the Senate House, the Arsenal, the Mint, the great College of St. Paul and others, here and there heaps of stone and bits of crumbling masonry alone remain; in the case of other buildings no visible clue whatever can be traced of even the place where they stood. Palm-groves and wild and rank vegetation have everywhere overgrown the sites and markets of the once busy city. Yet amidst the gloom of such ruins a few churches and convents still remain like shadows of the glories of the past.

This is not the place to describe each of them in detail; but a Jesuit pilgrim to the Shrine where the body of the great Jesuit, Xavier,

is deposited, cannot so easily leave aside the stately pile of the Bom Jesus, which is for the present time the centre of universal attraction. This building, commenced and carried on amidst and in spite of great general opposition, was completed in 1559. The portion of it which constitutes the actual Jesuit house, large and spacious as it is, is but one-third of its former size. The church attached to it has been admired by celebrated travellers as a triumph of architecture, a happy combination of Doric, Corinthian and composite styles. The interior is in the shape of a cross whose arms contain two chapels; the right chapel containing the Blessed Sacrament, and the left one the rich mausoleum in which rests the body of St. Francis Xavier. It is difficult to convey an exact idea of that marvel of Italian art which many connoisseurs have pronounced to be second only to the Taj-Mahal at Agra. It is made of many-coloured marble. The base is of purple colour with white veins, the borders of white carrara mingled with yellow. The festoons, arabesques and reliefs of alabaster which adorn it, are of surpassing beauty. The central structure is green jasper dotted with spots of white, black and grey. Its friezes of yellow marble are beautifully polished and of the transparency of glass. This block has its four sides inwrought with black marble enclosing four bronze panels illustrative of the life of the Saint. Prominent on top of it stands the life-size statue of the Saint, of coloured silver, with a staff in each hand—a work of art by itself.

The crowning part which supports the sarcophagus is of exquisite workmanship. All round it runs a finely wrought railing of red marble, adorned with angels and pilasters, the spaces between being surmounted with arches with motifs of the Saint's life inscribed. The sarcophagus itself is wholly of wrought silver adorned with 125 precious stones of various colours, and ends in a silver cross flanked by two angels. I have no space to speak of the rich and exquisitely wrought marble colonnade of the chapel itself. As for the body deposited in it and its miraculous preservation, so many distorted and misguided views have been ventilated of late that a concise re-statement of the whole may be excused here as necessary.

A miracle, according to the Catholic view, which we consider of course as the only true view, is a manifest intervention of God in the ordinary course of nature, for purposes of His own, that is, for the glory of God and the spiritual good of men. Man does not properly work miracles, he can at best be the instrument through which God works them. Hence in the present concrete case, the wonderful preservation of St. Xavier's body after death is due to no virtue or special merit of his own, but only to God's intervention, for the glorification

of Xavier's sanctity and a manifestation of God's special acceptance of him. The manner and the continuance, as well as the ultimate reason, of that preservation all depend on the will and designs of God, which it is not in our power any way to foresee or explain.

The precise miraculous fact, in the case of that body, lies in this:—in spite, first, of its having been fully imbedded for three months in quicklime, which naturally should have destroyed all the flesh, it was found, after that lapse of time, to be intact and as fresh as the body of a living man. Being then transported, imbedded in the same quicklime, from Sancian to Malacca, it was hastily buried there, without coffin, in the plain damp earth, with only a cushion under its head and a veil thrown over its face, and the earth was so beaten down over it that, as it was found out later, blood was forced out in plenty through the mouth, and soaked both the veil over the face and the cushion under the head, the tip of the nose was smashed and a deep wound was made in the left side of the chest and another on the right side of the face, in the upper jawbone. Yet, even after five months' stay in such a state in the damp earth, the body was found, when the tomb was opened by a Jesuit disciple of the saint, to be without any sign of corruption, even "exhaling a sweet perfume." It was then placed, through the pious care of the Saint's disciple, in a damask and brocade-lined coffin, and kept exposed to the air in a chamber of the Jesuit house, waiting for the departure of ships for Goa. Having finally reached Goa, in March 1554, nearly two years after the Saint's death, not the body only, but even the surplice, with which it had been clothed before being buried in Malacca, were found to be intact, and the surplice was taken possession of and used by a Jesuit, received formerly into the Society by the Saint. The body still contained red blood, but the intestines were dried up, and the skin, except over the face, feet and hands, had slightly darkened.

From that time forward we witness a very peculiar and very slow process of decay, but without decomposition. In 1614, when the right arm was amputated, in order to be sent to Rome, the body was certified to be in much the same state as it had been found in 1554. We pass over the solemn exhibition of 1686. But in that of 1752, though the drying up of the whole body seemed to have increased and the general darkness of the skin slightly intensified, yet the face remained perfectly white. In 1859, even the skin over the face and feet had slightly darkened; but some hair stuck yet to the scalp of the head.

The present state of the body, so far as may be gathered from long and personal observation on the part of the writer, may be

described as follows. The whole skin of the face is dried up and dark-ashy coloured, the eyes are shut and sunk. Of the teeth, only one of the lower incisors is wanting. The right ear is much shrivelled up. The whole body is perfectly dried up, with the exception of the left hand, which is still somewhat soft and ashy white. The feet are covered with an integument equally dried up and dark parchment-like, the tendons standing out distinctly; the toes, that have not been amputated, keep all their nails. The whole length of the body, which was originally "above middle size," or, say 5 ft. 9" has been reduced to 4 ft. 7".

What will be the next stage when, if ever, a new exhibition may be decided on? No one can say. Nevertheless, whatever it may be, a miracle, with a double aspect, that of two years' perfect preservation, in spite of all sorts of actively-destructive agencies, followed by a most singular and unaccountable slow process of drying-up without the least symptom of disaggregation or putrefaction, has been manifestly wrought, and the remains of the great missionary and "whole-hearted servant of Christ" will continue to attract crowds of pilgrims to the shrine which holds them.

J. C.

## Father Bertram's Return.

On Saturday, the 9th December, the staff and students of the College assembled in the Lawley Hall, at the beginning of the afternoon session, to present an address of welcome to the Rev. Fr. Bertram on the occasion of his return from his "begging tour" in Europe and America. The address was read by Mr. S. Arpudaswami Udayar, B.A., L.T., M. L. C., the doyen of the lay staff, and Fr. Bertram replied in his characteristic breezy and optimistic manner. As both the address and the reply deal, though from widely different points of view, with questions of imminent concern to all interested in the cause of higher education in this Presidency and in the status which our College is to hold in the new order of things which will be heralded in by the passing of the University Bill, we feel justified in reproducing them in full.

Mr. Arpudaswami Udayar said:—

"Reverend and Dear Father,—We, the staff and students of St. Joseph's College, Trichinopoly, hasten to welcome you after your long

tour through Europe and the United States in the interests of higher education in this Presidency.

We gladly avail ourselves of this the first opportunity we have of expressing our heart-felt joy and pleasure at the recognition by Government of your meritorious services as an educationist by the award of the Kaiser-i-Hind Gold Medal. This appreciation by the Government of your educational activities is in reality an acknowledgment of the untiring efforts and sacrifices made by the staff of this Institution to maintain the efficiency, and to continue the progress of higher education since the time of the Rev. Father Sewell, the first recipient of this honour.

Your return to this important mofussil College synchronizes with great and far-reaching educational developments and changes, which affect not only the quality of education in its different stages, courses and syllabuses, but also the larger questions of educational administration and reorganization. The Elementary Education Act passed by the pre-reformed Legislative Council has been brought into force, and the sections which provide for free compulsory elementary education and the formation of educational councils charged with the responsibility of framing courses, syllabuses, and of making financial provision, have been given effect to in the different districts,—and with regard to free compulsory education—especially in those districts which have had the benefit of a visit from the Hon'ble the Minister for Education. Secondary Education is about to be reformed more or less on the lines suggested by the Sadler Commission Report. Secondary School Boards are in the making. Specialization in the Lower Secondary and Secondary Departments will be discouraged, and will be permitted only in the case of vocational and industrial courses and manual training. The transference of the Intermediate from the University to a Special Board will result probably in a bifurcation of courses, one preparing students for the University Entrance Examination, and the other affording a better equipment for life to students who wish to stop with the Upper Secondary course and enter Government service or Technological and Commercial Institutes. The principle of decentralization which has been introduced into Elementary and Secondary Education, is to be applied to higher University Education also by the creation of local Universities of a unitary and teaching type. But so far provision has been made by a Bill in the Select Committee stage for the reorganization of the Madras University so as to institute a teaching and residential University within a radius of ten miles in Madras, and to provide for almachinery and constitution which will exercise due control over the quality and character of the teaching given by the colleges which



TWO JESUIT BROTHERS.

are to constitute the University of Madras or are affiliated to it. The affiliated colleges are all institutions lying outside the ten-mile limit. This College, therefore, does not come within the ambit of the teaching University, and cannot have the benefit of that corporate or academic life of the University which affords the only justification for the creation of local teaching Universities, nor is there any prospect of the coordination and concentration of resources for higher education and research at suitable centres outside the limits of the University to prepare for the institution of new Universities, for the financial provision for the University of Madras to be created by the Bill depends upon a future vote of the Legislative Council, and the eleven lakhs made up of recurring imperial grants for the past few years are earmarked for a University Library in Madras, and no portion thereof will be available for mofussil colleges. Considering that out of a sum of Rs. 1,25,000 set apart for grants to aided colleges, Rs. 65,000 are shared by two colleges in Madras and no special fund or nucleus of a fund has been set apart in the Bill for promoting the efficiency of mofussil colleges, and that everything is left to chance and that even in the Telugu Districts no unanimity has been arrived at with regard to the selection of a centre for the future Andhra University; it is very doubtful whether any local University for Andhra Desa or the Dravidian country will take shape in the near or distant future. Other features of the Bill have given rise to criticisms. Some call it a democratic measure having regard to the introduction of various representative elements in the University Bodies and authorities. Others fear that representation may go to classes not directly interested in higher education, and that the principle of election introduced into the University Bodies and the office of the Vice-Chancellor may lead to undesirable canvassing incompatible with the dignity of those bodies and authorities. Some think that the pooling of teaching resources will make for economy, others that it may lead to confusion and loss of discipline. These and several other implications of the Bill call for serious study. Whether the transference of control from the Government to the University and the Indianisation of the Educational Department will result in positive good, and whether the introduction of vernaculars as media of instruction will promote efficiency and specialisation in higher branches, are other questions which will have to be answered.

It affords us very great pleasure that your arrival at this juncture will give us the benefit of your sage counsel and ripe experience gained by your connection with the Senate and the Syndicate of the University of Madras and your contact with University life both in Europe and America,

We trust and pray that the same Providence, Who has watched over you and guided your steps so far, may shower on you His choicest blessings and help you to guide the destinies of this Institution with which are closely linked up the destinies of countless generations of students, safe and sound through this anxious period of change and reconstruction.

With renewed expressions of joy and pleasure at having you in our midst again, and with hearts overflowing with gratitude to Divine Providence for your safe return,

We are,

Reverend and dear Father,

Your most obedient servants,

**The Staff and Students of St. Joseph's College, Trichinopoly."**

Father Bertram, in reply to the address, said :—

"Members of the staff and my dear boys,—I thank you for your kind address and for the very kind feelings you express in it. You say you are glad that I have come back. I can assure you I am no less glad to have come back again in your midst. You express gratitude for the Kaiser-i-Hind Gold Medal conferred on me. You express satisfaction with the Government. I confess that this distinction came upon me as a surprise. I was in the midst of my travels in America when I got a wire conveying to me this piece of information. I first thought it was a mistake and that it was somebody else that got the medal, but on second reading I gathered I was the recipient of the honour. I do not quite see what I have done to win it more than any other Principal of the Colleges in this Presidency. I thought it was very likely due to the fine impression made by the boys of this College on the occasion of the visit of His Excellency the Governor and other people from Madras. These illustrious visitors had been so much struck by the behaviour of the large crowd of boys in this hall, that they thought they had to recognise in some manner this distinct feature of our College. If so, I concluded that this medal was much more a token of the recognition of the good behaviour of the boys than of any merit on my part. (*Applause*). Therefore, the medal ought really to belong to the boys and it ought to be placed in their keeping. Let me hope, then, that you will continue to deserve that medal.

Now the writer of this address has given me a very good summary of the situation in this Presidency, especially as regards educational questions. On landing in India I found myself caught in the maelstrom of discussions concerning the new University Bill. I know

I understood, just before I left India that Fr. Carty was considering the possibility of appointing a tutor to help the history lecturers in carrying out this important task. I cannot sufficiently commend this idea, and I hope the authorities will find their way to make it materialise early. I would venture to suggest the appointment of "freshers" for this post for not longer than a triennial term—after that they lose their vitality and freshness.

Fourthly, the professor of history should utilise more freely such auxiliaries as the magic lantern, maps and photographs. As far as possible illustrations from magic lantern slides and diagrams on the blackboard should be freely used to fix things in the memory of the students. In Cambridge one of the chief aids to the teaching of criminal law is the holding of mock cases under the supervision of men like Dr. Winfield, Dr. Carr and others.

Lastly, physical and social recreations, which constitute the essence of English academical life, are conspicuously absent in India. Here lecturers move freely with the students in recreations like rowing, tennis, hockey, etc. A friendly relation springs up between them. As regards social recreations here, a perpetual round of social gatherings characterise term time. Almost all the professors invite students to tea (in the evening), coffee (at night) or lunch. Frequent coffee 'squashes' are held. No doubt this strengthens the friendly relations between the teacher and the taught. I am afraid this is not possible in India for several reasons. To take our own college, Brahmins would not like to take tea prepared by the low-caste servants of the Fathers! As regards the other lecturers, many of them are too poor to entertain the members of their own family.

I have jotted down these ideas as they occurred to me. My only excuse is the natural desire which assails every Indian on coming to England to compare things here and there.

Shakespeare Hut,  
LEPPEL STREET, LONDON, W. C. I. }

P. N. RAMASWAMI.

## A Memorial sent to the Legislative Council.

To

THE HON'BLE THE PRESIDENT AND THE MEMBERS OF THE  
LEGISLATIVE COUNCIL OF THE GOVERNOR OF MADRAS.

SIRS,

In making the following representation on behalf of the mufassil colleges in this presidency, we, the undersigned, beg to request you will be pleased to give it your careful and sympathetic consideration, before you finally vote on the Madras University Reform Bill, now on the anvil of the Legislative Council.

You are aware that the Hon'ble the Minister for Education has been proceeding with the Bill under reference, notwithstanding the weighty pronouncement of the Senate of the University of Madras, and in the face of the strong objections urged by experienced educationists, politicians, and publicists.

Under the conditions prevailing at present, the mufassil colleges, in more respects than one, are labouring under disabilities which condemn them to a very secondary place, as compared with the Madras colleges. The inauguration of a new and popular *régime* in the province by the Reforms raised hopes in many of those interested in the spread of higher culture, that early steps would be taken to decentralize university education, and thus ensure to the mufassil colleges that status which they, both by their numerical strength and by their very useful work in the past, are rightly entitled to. But not only do these hopes remain unrealised, but fresh fears are beginning to take shape in the minds of those interested and experienced in higher education in the mufassil. These fears are grounded upon the conviction that the distinct purpose of the Bill is to concentrate in one limited locality all the efforts and resources for the furtherance of higher teaching and research work, to the sure detriment of other centres of culture, some of which, it was hoped, bade fair to be developed into fresh universities.

Far be it from us to decry new things, but equally far shall it be from us to neglect the lessons taught by the old. If the new Bill offers to give to the city of Madras university education on modern lines, it threatens, at the same time, considerably to minimise the chances of all other centres in the presidency to participate in the work of impart-

ing sound higher education. A teaching and residential university of the classic Oxford-Cambridge type, to be really efficient, requires abundant funds, which, in the state of financial stringency now glaringly evident in all public departments, cannot be put together except by rigorous retrenchment in the financial provision for other sections of the educational work of the Government. The mufassil colleges will inevitably be the first victims.

This is not all. The mufassil institutions will not only suffer financially, but, what is of graver import, incur a heavy loss in status and prestige. Even as it is, the Madras colleges have been luring away most of the best material in the presidency, as regards both teachers and taught. In future, things are bound to become worse, since the university centre will be able to hold out powerful inducements which it will be utterly beyond the means or opportunities of even first-rate mufassil colleges to equal. The process of depletion of both numbers and talent resulting from this unmerited handicap will, before long, nullify the wholesome intellectual and moral influences now at work in the mufassil, a calamity for which the dubious distinction of being affiliated to an Indian Oxford or Cambridge would be but a poor consolation.

That we are in very respectable company in taking this view of the effects of the Bill is amply evidenced by the pronouncement of the Senate when the subject was first considered by it and the 'solemn and silent vote' recorded at its last meeting; by the strong array of dissenting minutes appended to the report of the Select Committee by some of its members of the eminence of Dewan Bahadur R. Venkataratnam Naidu Garu, Dewan Bahadur M. Ramachandra Rao Pantulu Garu, Rao Bahadur C. V. S. Narasimharaju Garu, Professor S. Arpudaswami Udayar Avl., Rao Bahadur A. S. Krishnarao Pantulu Garu; by the memorials submitted on behalf of some of the leading colleges in the presidency; by the opposition presented by distinguished educationists like Father Carty, Reverend A. Gardiner, Mr. Hodgson, and Prof. K. V. Rangaswami Iyengar; by the adverse resolutions passed at public meetings held at certain educational centres; by the admission of its staunchest supporter, M. R. Ry. C. R. Reddy Garu, that, 'the provisions relating to the mufassil colleges are the weakest spot in its (the Bill's) armour'; and by the warning message of the world-renowned educational pioneer, Dr. William Miller.

We feel that a crisis is impending for the progress of university education in the presidency; and, unless it is averted at this juncture

by wise and far-seeing legislation, the consequences will be too serious and wide-spread to be counteracted later on. We, therefore, beg to suggest that the Bill be so modified as to safeguard the interests of the mufassil colleges, by placing such of them as can maintain certain standards of efficiency on a footing of equality with the colleges in Madras, *i. e.*, by recognizing them as constituent colleges of the University to participate fully in its academic life and activities, while the system of affiliation will take in those colleges, in and outside Madras city, which fail to come up to the required standard. In other words, the distinction between 'constituent' and 'affiliated' colleges should be based on an essentially educational test—that is, upon the efficiency and equipment of the institutions, and not chiefly upon the accident of geographical position. It would be the very height of injustice to exclude a college like St. Joseph's College of Trichinopoly, with its great traditions and hundreds of students, from a full participation in the advantages of the new scheme. This plea for fair treatment applies to the case of certain other colleges, such, for instance, as the Maharajah's College, Trivandram, the Maharajah's College, Vizianagaram, and the Government Colleges at Kumbakonam and Rajamundry. By accepting this suggestion, the Legislative Council will not only satisfy public opinion and enlist the co-operation of all concerned with reference to this Bill, but have also taken the first real step towards furthering the aim of the other university proposals which have been engaging the attention and the hopes of the Senate, the Ministry of Education, and the general public.

Trusting that this appeal will elicit all the sympathy and all the response which it abundantly merits,

Trichinopoly, }  
30th January, 1923. }

We beg to remain,  
Sirs,  
Your most obedient servants,

## Our Chronicle.

*November 8th.* The first parade of the U.T.C., the object of which was to select a sufficient number of men for training as platoon sergeants and section commanders. The choice was eclectic and has been abundantly justified by the excellent progress the men have made during the short period they have been under training.

*November 15th.* The newspapers bring the report of the speeches delivered in the Madras Legislative Council on the University Bill. As

we anticipated, the battle raged round the question of the status the mofussil colleges were to hold under the new provisions. Mr. Arpudawami Udayar led the van in support of the contention that there should be no diminution in the glory which the mofussil institutions had deservedly gained through long years of successful work, in many instances under adverse conditions. He did not obtain as much support for his view as the importance of the issue demanded. But, though the Bill was safely steered through its initial stages and referred to a Select Committee, the fact that a fair percentage of the Select Committee are from the mofussil affords some hope that the provisions of the Bill will be so amended as to give us appreciable breathing-space in the new order of things.

*December 6th.* Capt. Lawford visited Trichy to inspect the local detachment of the U. T. C. He was very pleased with the progress made, and complimented the non-commissioned officers particularly on their smartness and their tact in handling their men.

*December 9th.* The Principal's return from his prolonged Continental and American tour. A whole fleet of motor-cars had been requisitioned to meet Father Bertram at the Junction Station and help him to bring to the College the vast stores of wealth (purely hypothetical) which he had accumulated during the course of his tour. We have not been informed whether the bags of francs and dollars have yet been deposited safely at the College; but what is more important is that Father Bertram is amongst us once more with a new accession of health and vigour such as only a breath of European air could give.

However, all this health and vigour was in danger of being exhausted on the very first day of his arrival, for Father Bertram had no sooner said his Mass and refreshed himself after his long journey, than he was besieged by a crowd of visitors all eager to grasp his kindly hand and hear his hearty voice once again. Albeit, he was invited to the Lawley Hall at 2 o'clock the same afternoon to receive an address of welcome from the staff and students. A contingent of the College Company of the U. T. C. was paraded as a Guard of Honour, after inspecting which Fr. Bertram walked up to the dais to the accompaniment of a lively strain of music from the College Band. The address and Fr. Bertram's reply are published elsewhere in this issue. The function concluded with another selection ably rendered by the Band.

This was, however, a black-letter day for some. The selection list of the Second University Class showed that some few, who through neglect of studies and college examinations had evinced their intention to swell the failure list at the University Examination, were disappointed of their hope.

*December 10th.* The members of the lay staff of the College were "At Home" to Father Bertram at 2 p. m. in the Lawley Hall. The function was delightfully unconventional; the most cordial fellowship prevailed everywhere, and the meeting together of hearts made it a real family gathering. The daintily spread table added to the delightfulness of the function. Now and then, the genial guest of the evening treated the audience to interesting anecdotes of his pleasant experiences in Europe and America. Mr. G. Vaidyanatha Aiyar, in thanking God for the safe return to the land of his adoption of the kind-hearted Principal, dwelt at some length on his noble qualities of head and heart. Messrs. P. A. Ganesa Aiyar and S. Arpudaswamy Udayar echoed these sentiments. Mr. P. K. Venkata Row then spoke on the ability and tact which had characterised Father Leigh's tenure of office during the absence of the permanent Principal. In the absence of Father Leigh, the Rev. Father Rector made a neat little speech, thanking Mr. Venkata Row for his kind references to the "outgoing" Principal. Then Father Bertram rose amidst cheers and spoke a few words in response to the kindly greetings which had been expressed on all sides. At 4 p. m. the "College family" dispersed with three cheers for the guest.

*December 12th.* The College is deserted. The humming voice of hundreds is now completely hushed, for all have hied homewards to forget, temporarily, all about studies and examinations.

*December 18th.* The Report of the Select Committee on the University Bill, in which we had hoped to see some substantial amendments to the original provisions, comes to disappoint us. The position of the mofussil colleges is no whit bettered by such alterations as have been introduced. However we must wait and see.

*January 8th.* College reopens. A happy sign is that classes are unusually full already, indicating our boys' intention to battle through successfully over all obstacles and impediments whatsoever to the proud distinction of bearing the hall-mark of the University.

We note a few changes in the staff—an unusual thing at this time of the year. Fr. Miranda has gone to St. Xavier's, Palamcottah, to use his great capacity for organisation in setting up a boarding-house for the second-grade College, which, it is hoped, will come into being there next July. Fr. Arulnather, the *quondam* Professor of Logic, has taken his place as Headmaster of our High School Department; and Fr. Antoniswami fills the breach in the ranks of the College staff occasioned by this move. Last, but not least, Fr. Arulswami has come on to the English staff again to relieve Fr. Sequeira in the I U. C.

## The Literary and Debating Society.

The second extraordinary meeting of the Society was held on the 28th October 1922, when Mr. Narayana Menon, B. A. (Hons.), Lecturer of the National College, spoke on "How to Supplement our Present Education." Mr. F. G. Natesier, the local "students' friend" presided on the occasion. Mr. Menon pointed out the defects of the present system of higher education, and said that students at present are chiefly engaged in competing with each other for a first place in class and care little about developing the higher instincts of humanity, love and sympathy. He deplored the lack of a corporate life among the students of Trichinopoly and suggested the idea of their organising themselves into a Brotherhood. Aesthetic development, the forming of an *esprit de corps*, and the opening of health centres should be the leading activities of such a Brotherhood.

The President endorsed the views of the lecturer and suggested that the histrionic talents of the students should also be developed. He advised the students to have the welfare of their country before their eyes and equip themselves for true citizenship.

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The third extraordinary meeting of the Society was held on the 3rd November 1922, when Mr. S. Samuel, M.A., L.T., Lecturer of the S. P. G. College, delivered a lecture on the "Theories of the State." The Rev. Fr. Steenkiste, S.J., presided. After expounding the various theories of the State, the Lecturer upheld the modern theory of the sovereignty of the State. He considered the State to be next to Omnipotence on earth. As such it has complete legal right over the life of individuals. It can interfere even in religious matters if it thinks it necessary. Therefore, an individual may submit his conscience to the welfare of the State.

The President maintained the opposite view. He was not for giving the State an omnipotent right over the individual. In so far as a State serves a temporal end it has a right over the temporal concerns of the individual. He concluded with the words "Render unto Cæsar the things that are Cæsar's and unto God the things that are God's." We trust that at some future meeting opportunity will be afforded for such doubts as remain regarding the legal sovereignty of the State and its legal right over the life of individuals to be resolved.

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The student members of the Society took a prominent part at the next meeting. A lively debate came off on the 16th November 1922. Mr. E. N. Subramanian, V Hons., laid before the House the proposition: "The fiscal policy best suited to India is Protection." The mover based his position on the facts of history. He surveyed in brief the industrial prosperity of Protectionist countries and quoted the authority of eminent writers in support of his view. In commending the resolution to the House he said that, in order that Indian industries might thrive and profits might remain in India, Protection should be India's policy for years to come.

Mr. J. T. Morais, V Hons., in opposing the resolution argued that in view of the shyness of Indian capital and the backward condition of Indian industries, tariff walls would, under the circumstances, not only tend to a rise in prices, but would also encourage foreigners to develop their industries under the protection of these tariff walls. Hence under these conditions Free Trade was better fitted to be India's fiscal policy.

As a result of the voting the House decided in favour of Protection. Mr. M. P. Joseph, the Speaker, announced this decision amidst loud cheers. The Rev. Fr. Carty, S.J., then commented on the proceedings. He said that many of the speakers wandered in the nebulous region of generalities and were not prosaic enough to stand both for Protection and Free Trade. The proposition, instead of speaking of things in general, should have been framed in application to some special industry at a certain time and place. One cannot believe that Protection alone could be for the benefit of the country. Special industries may be protected, but putting duties on the door, all fall on the consumer. Already in the last 40 years India had gone far towards the idea of Protection. The further application of the principle would imply an increase in the cost of living. Both Protection and Free Trade could be used profitably, each in its own sphere and to the proper extent. In conclusion, he said that we should make a discriminate application of Protection and of Free Trade, a bit of this and a bit of that.

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On the 12th January 1923, the Rev. Father Bertram, S.J., Principal spoke on "The Impressions of My Continental Tour." In the course of the welcome address presented by the members of the Society to the Principal, reference was made to the desire among the students to supplement their present education by industrial and technical training, by well-organised debating clubs and by a continuous residential University life.

In the course of his reply to the address, Father Bertram said that for an easy solution of the questions concerning the student's life one need not go to the Western Universities but need merely appeal to the student population whose interests are involved in the matter. Referring to the residential Universities of the West, he said that Oxford and Cambridge are typical Universities where there exists a corporate life among the students. But one must not try to introduce that type in India, for it cannot thrive in different circumstances and under different conditions. The life, the ambition and the field of activity of the Oxford and Cambridge scholars are entirely different from what they are among students in this country. Moreover, Oxford and Cambridge are conservative Universities of the unitary type representing the medieval glory. The residential system is really very advantageous. But one must make it, and it involves an enormous outlay of money.

Oxford and Cambridge were not built in a day. They were old and grew step by step with a train of illustrious *alumni*. A residential University is a thing that must grow naturally and cannot be created by a stroke of the pen of Ministers or by acts of the Legislature. The Oxford and Cambridge systems were due to public benefactions and to the generosity of Earls and Dukes.

The ideal type of residential University, as is seen at Oxford or Cambridge, cannot be evolved unless we have generous benefactors. Even then it is impossible to secure the best type. Oxford and Cambridge have an old name and high traditions which create a corporate life among the students. Greater congeniality is also a factor not to be forgotten. Inter-collegiate activities are more practicable in Europe, especially in England, than they could be in India. In England, sport is the great cement which brings everybody together. In India, on account of the hot climate, the bulk of the students do not take to sport as students do at Oxford and Cambridge. It is against nature to expect many athletes in India; and thus we lack one of the chief means by which a residential University is made possible in the West.

Again, to have a corporate life we must have a meeting-place, not one where students assemble to hear some orator address a showy function, but a real meeting-place to develop acquaintance and friendship. We need a centre of social life—and that means money indeed.

He concluded by asking the students to co-operate and discuss the question themselves and give an answer. Then Mr. S. Arpudawami Udayar B.A., L.T., M.L.C. spoke a few words about the poor purse of the Government and the high ideals of the framers of the Univer-

sity Bill, and pointed out the fitness of Trichinopoly to evolve a typical residential University around the Teppakulam.

\* \* \* \* \*

The Society seems to be particularly successful in getting outsiders to deliver lectures. But, unless the members of the Society will come forward and take an active part in its working, it cannot hope to thrive long. Spoon-feeding is good in the beginning, but "all that is worth having, you can and must do for yourselves."

L. A. MAHADEV,  
*Secretary.*

## Museum.

The Curator gratefully acknowledges the following gifts:—

1. **A medium size pair of elephant tusks presented by H. H. The Maharaja of Travancore.**
2. A shield and dagger—samples of inlaid work of Northern India—from M. Rajah Dinakar of Ramnad.
3. A spotted deer skin, a large bear skin, a stork-billed king-fisher, and a stone curlew—from Mr. B. Subbiah, Mirasdar, Coimbatore.
4. Three old Indian swords—from Mr. P. N. Subramanian, Police Inspector, Ramnad, former pupil.
5. A pretty Colobus (African monkey) skin—from O. C. Morais, IV Form.
6. A langur skin and two Malabar squirrel skins—from S. Thacil (former pupil.)
7. Old coins—from Rev. Fr. Roque, Manapad, and Mr. Gubil Sundaresan, Trichy.
8. A kind of Kukrie—from Malabar—from F. Papali, former pupil.
9. Malayan Para rubber—from J. Lafleche, I U. Class.
10. A Malabar squirrel skin and the head of a Hornbill—from K. M. Dominic, IV U. Class.
11. An Indian Sloth Bear skin—from Mr. N. Sundaram (Mathematics Assistant, St. Joseph's College.)

The Curator himself has added to the Museum the lower jaw complete and the two teeth of the upper jaw of the elephant of the Rajah of Ramnad. One of the teeth weighs 20 lbs., the other 24 lbs.; the jaw weighs one maund two seers.

## Curator's Notes.

The Curator had the pleasure of presenting his respects to the Rajah of Ramnad last June, during a short visit to Ramnad for the purpose of getting an osprey (fishing eagle) or two for the Museum; and the Rajah very obligingly authorized him to remove the skeleton of the royal elephant which had died six months earlier.

The ospreys in question were at Devipatnam ten miles from Ramnad on the sea-shore. The hunter of ospreys started for Devipatnam at 3-30 a. m. When he got there at 6 a. m., he was informed by the fishermen of the place that the ospreys had suddenly left Devipatnam early the previous day—the particular species of game the hunter is after always do like that—but would be found on a promontory which they pointed out five miles to the north. The month was June, remember; and Ramnad, and particularly that promontory, are sandy places, and the monsoon had died down; it was a scorching hot day. We procured a boat, or rather a miniature Noah's Ark, manned by six stout fishermen, and filled with one half of the lad population of Devipatnam, attracted by the smell of gun-powder, and voluble about the ospreys on the promontory.

A two-hours tramp about the promontory revealed only a belated flock of herons, which ought to have left the District months earlier, and had no business to be there at all, and a swamp; the herons, grown wily even above the ordinary, continued to feed leisurely, till just before we came within gunshot, when they planed off to a mud bank half a mile away in the sea.

The village boys seeing no ospreys, regaled themselves with purple cactus pears, and the hunter got stuck in the swamp.

During the return voyage two porpoises appeared within gunshot turning somersaults; one received a full charge of slugs through its back, which put an end to the antics and set it lashing the water furiously with its tail. We cruised about the spot for some time, but found nothing. The fishermen said the body would drift ashore next morning.

After a meal and a short rest, we set out again at 3 p. m., for a village five miles in the homeward direction, where the wise men of Devipatnam were positive we should find ospreys. "Hadh't so-and-so seen a pair only the previous day? Of course he had." We got to the village after ploughing for two hours through sandy wastes, and then the guide deputed by the wise men discovered that he had taken the wrong track—there are no sign-posts at the cross-tracks in the Devipatnam country—and brought us to the wrong village. Some one felt very foolish! It was past 7 p. m., when we returned to Ramnad frizzled and empty-handed.

The Rajah, I said, very kindly gave me permission to remove the skeleton of his elephant for mounting in the College Museum.

Operations began the next morning. Four coolies were engaged, stout of limb and guaranteed proof against any known smell.

Long before the skull was reached, an all-pervading, almost vociferous stench filled the garden and spread far and wide. It was possible from any-

where within a mile and a half radius to track that dead elephant by the stench. The coolies maintained their ground, fortified by that most invigorating of cordials, the promise of a big "*sandocham*" when the day's toil was done.

By 6 p. m. the upper part of the skull was laid bare, and even the veteran coolies looked grave. The stench was awe-inspiring; one instinctively clung on to shrubs and trees to prevent being lifted off one's feet by it. I had been authorized to remove the skeleton, but the authorization did not include the permission to poison the town of Ramnad. I decided to cover up the bones for another six months till the flesh—a ton or so—should have completely decayed.

At 7-30 p. m., we trudged back to the bungalow in a drizzling rain by the light of a hurricane lamp, while the coolies tumbled the sand back into the pit. One of our party, who was barefoot, narrowly avoided a big scorpion which was foraging on the way with its tail well up ready to strike.

For several days after I had left Ramnad, I was pursued by a pertinacious smell of dead elephant. The sea-breeze between Danushkodi and Talaimanar finally blew it away.

On 21st December I was back in Ramnad and at work again on the elephant. At a depth of five feet we came upon wet sand; a foot lower, water began to ooze into the pit, which augured ill; then baling had to be resorted to. At 5 p. m., working up to the knees in mud and water, the coolies heaved out the skull.

And lo! the skull had almost completely decayed; the lower jaw was in fairly good condition, but portions of the skull proper came to pieces in our hands. Moreover we discovered that the tusk sockets had been hacked off a foot and a half from the tips when the tusks were removed—the skull was useless for museum purposes. Regretfully I decided to bury it again; but I first had the two teeth removed. [Note that an elephant has two large teeth in the upper, and two in the lower jaw; the former which are convex act as pestles, and the latter, which are concave, serve as mortars.] The crowbar had to be used for this, and it took the head coolie half an hour of vigorous striking to effect the removal of the teeth.

The upper teeth are now in the College Museum; one weighs 20 lbs., the other, 24 lbs.; they are far and away the biggest I have ever seen. The lower jaw, with the two teeth embedded, will in due time be put in the Museum. It is at present undergoing a month's treatment of rain and sunshine to cleanse away the smell of dead elephant which clings to it, Chemistry having proved helpless in the matter. The jaw weighs one maund two seers.

An interesting detail: one of the upper teeth is broken, the back portion, five inches long, being completely separated from the front portion, and in a bad condition of decay. The pain which the elephant must have suffered may account for the fits of fury to which, I am told, it was subject for some time before it died.

The Museum, in spite of the Curator's persevering efforts, still lacks the complete skull of an elephant. A complete skull includes: the skull proper with tusk sockets intact and with teeth in position, (with or without the tusks, but preferably with), and the lower jaw with teeth in position. The gift of such a skull will be very gratefully received.

C. L., S. J.

## Sports.

The Trichinopoly Athletic Association, which is mainly responsible for the conduct of the various Tournaments held every year in this district, has lapsed into a state of comparative inactivity; and we are therefore unable to make these columns as full and as interesting as they ought to be.

After considerable delay in making a start, the T. A. A. Committee got going with the Football Sixes Tournament. The lodging of a protest, however, by one of the teams in the semi-final stage of the Tournament arrested further progress. The final match between our A team and the Anglo-Indian Sports Club has been posted to some date in February.

The High School Football Tournament began in November with four entries. The S. P. G. team won easily against Srirangam, and ours was an equally easy victory over the National High School. The finals were played on the 24th January on the Gymkhana ground. The new Secretary, Mr. Wyld, insisted on the game being started at the appointed time; and this put the S. P. G. at a disadvantage, for they were obliged to run a couple of inferior substitutes in the place of two of their best men. Staff-Sergeant Kearns of the U. T. C. held the whistle, with the result that the refereeing was pre-eminently satisfactory. Three penalties were awarded in the course of the game—two in our favour being converted by Ratnam, while the S. P. G. made nothing of theirs. A third goal was added on our side by Jebamalai, who played an excellent game throughout.

The conduct of the T. A. A. Badminton Tournaments was entrusted to Fr. Pruvôt, who, with his way of getting things done, brought both the Open and the High School Tournaments to a speedy, and, from our point of view, satisfactory conclusion. In the Open Tournament our A team was pitted against several strong combinations, but came through successfully in the event, defeating the Thathachar Sporting Club in the semi-finals and the T. B. U. in the last match.

Our High School team did just as well, defeating the National, Srirangam and S. P. G. school teams in turn.

But the interest of our Badminton champions extended further afield. At Tanjore, then at Kodumudi, and finally at Srirangam, they rendered an excellent account of themselves.

We had hoped to supplement this account of the sporting activities of our boys with a record of their achievements at the Grigg Memorial Sports, but, owing, chiefly, to pressure on our space and to the unavoidable postponement of the event, we are obliged to hold the account over to our next issue.

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## Review of Books.

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A suitable text-book summing up the main facts of the History of Europe, and adapted to the requirements of Indian students, has long been desiderated. We congratulate Mr. Varkey on having dared to undertake the task and supplied the need. Apart from their usefulness to the student population, Mr. Varkey's notes will be welcome to the general reading public as a fair and moderate exposition of a period of history which has been subjected to copious and persistent reviling by a host of incompetent writers or prejudiced critics.

### OBITUARY.

We deplore the loss of Mr. B. Narayanaswami Aiyar, B. A., L. T., a teacher in our High School since 1917. He was taken ill with influenza in December, 1922, and, in spite of all efforts to save his valuable life, succumbed to pneumonia early in the morning of the 12th January, 1923.

We desire to place on record our appreciation of his faithful services, and to convey to his family the expression of our deep sympathy with them in the bereavement they have sustained.

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