

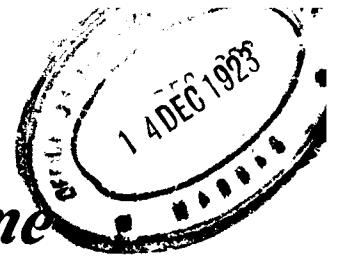
St. Joseph's college
Magazine

1923 - November

VOL. 12. NO. 2

52
45, 1, 21192, N12
N23.12.4
98554

The Magazine



St. Joseph's College, Trichinopoly.

Vol. 12, No. 4.]

[November 1923.]

The Charm of Spenser's Lyrics.

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[By R. SANKARASUBRAMANIAN. IV U. C.]

The reader of Spenser's Lyrics who would fully enjoy their charm, must have a mind as free from prosaic seriousness as the lyrics themselves. He must be able to listen with child-like faith to the love-episodes of rivers like the Bregogs and the Mulla; with unselfish patience to the wearisome progress of the love-suit in the sonnets; and with a curiosity as unaffected as that of the friends of Colin Clout to the fanciful descriptions of ships and the ocean. Such descriptions may appear childish to those who apply a profit-and-loss principle of judgment to poetry. But to Spenser himself who lived not in 'the broad light of the world,' but in the twilight of the realms of fancy, and to those of his mind who are satisfied to find in poetry an unrestrained play of imagination, such passages are full of delight.

This mentality was by no means common even in Spenser's day, and is much less so in ours. But there is another reason, and apparently a more serious one, why the charm of his lyrics is not so generally felt as it deserves to be. It is said that there is not in his writings that intensity of feeling, of 'the passion that left the ground to lose itself in the sky,' which in the lyrics of Shelley or Browning satisfies the ordinary reader's craving for strong emotions. It would be neither easy nor wise to deny altogether the truth of this statement, for there are sonnets in the "Amoretti" so barren of emotion, and so exaggerated in language, that the sincerity of their writer may well be questioned; and in the elegy "Astrophel" there are stanzas not quite worthy of 'the mournfullest verse that ever man heard tell.' The truth is that by speaking too frequently in his sonnets of his 'love's concealed smart,' (a smart which perhaps he did not always feel), Spenser fell into the error of many another lover in

Elizabethan poetry, the error of empty exaggeration. He had not the resourcefulness which enabled Shakespeare to speak in his sonnets of Love, Friendship, Fame, and Death, and yet all the while to 'unlock his heart.' That is why after having given his readers in the very first sonnet the hope of a whole series 'written with tears in heart's close-bleeding book,' he disappoints them with sonnets written only about the scornful pride of his beloved, and 'the huge massacres her eyes do make.'

But all Spenser's lyrics are not mere 'woeful ballads made to his mistress' eyebrow.' Indeed, where his feelings have not lost their intensity through exaggeration, and his imagination its power through overworking, his poems voice forth the very ecstasy of passion. In "The Epithalamion" it is the ecstasy of love. There is much in the joy and satisfaction with which the poet speaks of the happiness of the bridal day, that resembles the rapture of the lover of Tennyson's *Maud* when he hears her footsteps on the garden gravel. With this is combined a deep reverence for the sacred tie, and a religious dedication of himself and his bride to the protecting care of the Power who gives all blessings.

One reason why the strength of Spenser's emotion is overlooked in other poems, is that he has breathed into almost everything that he wrote the atmosphere either of Fairyland or of pastoral life. 'The light that never was on sea or land' often absorbs the interest which rightly belongs to the subject proper. Thus in "Colin Clout's Come Home Again," the attention of the reader is drawn from the personal revelations lightly concealed under a pastoral veil to the beauty of the pastoral veil itself. Our imagination loves rather to dwell on Colin, Cuddie, Hobbinol and the rest of 'the jolly grooms,' 'charming their oaten reeds' on 'the grassy banks' of Armulla Dale, while 'the nibbling flocks strayed' about them or the lambs bleated in joy, than on the reality of Spenser's visit to England or the favour he found at court. And the same may be said of the elegy, where the griefs and laments of Clorinda, Stella and Thestylis, cast over the death of Astrophel a pathos more genuine than Milton could pour forth in "Lycidas."

The introduction of this pastoral element necessarily demands a power of vivid description. Description in itself is no essential part of lyric poetry, but in Spenser it is interesting because it gives us the key to one aspect of his imagination,—its sensuousness. The physical beauty of the bride in "The Epithalamion" is described in language closely allied to that of sonnet 64; and in both cases the language is sensuous. It is characteristic also of Spenser that in both instances

flowers are the objects of comparison chosen. Either because he is a pastoral poet, or because he has an artist's eye for colour, Spenser brings flowers in wherever he finds a chance. An extreme instance of this fondness for colour is seen in "The Prothalamion," where one full stanza in a poem of only ten is in praise of the whiteness of the swans, their 'goodly hue.'

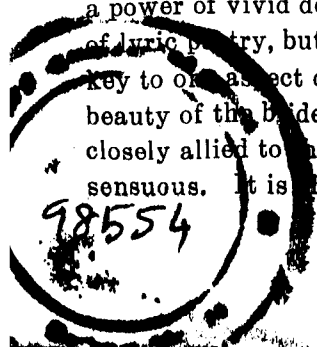
A musician's ear for sound and an artist's eye for colour are kindred gifts. They are both products of the artistic mind, and Spenser had as much of the one as he had of the other. All dissertations on his poetry speak at great length of the music of his lines. Scarcely one critic has failed to remark on the frequency in his poems of alliteration and assonance, or to praise him for the elaborate arrangement of rhymes in the two marriage odes. These, however, are only 'the lighter graces,' 'the pretty nothings' of poetry. They can hardly be called its requirements. There are examples, it is true, in every page of Spenser's writings, of tuneful lines, very often of exclusively verbal beauty, of mere sweetness of sounds and syllables. It is true also that, in his lyrics especially, the measure is a thing of beauty in itself, and that in such places his music has sometimes an undue prominence. But in observing these beauties we should not lose sight of the true function of music, which is to complete the expression of ideas not fully conveyed by mere words. The only instances worth quoting, therefore, of a poet's music are those in which the sound aids the sense.

Such instances are not rare in Spenser. A note of melancholy, for example, is the fittest accompaniment to those sonnets in which he speaks of 'the love which him so cruelly tormenteth', and yet 'so pleasing is in his extremest pain'. Accordingly we find that in these his music resembles that of 'the soft complaining flute', which

'In dying notes discovers
The woes of hapless lovers'.

It is in this plaintive melody that Spenser succeeds best. His accents, like those of the shepherd 'Daniell' of whom he speaks, 'most excel in tragic plaints and passionate mischance'. For, even in a poem like "Colin Clout" the atmosphere of which is not one of melancholy, the lines which are perhaps the most faultlessly musical are those in which, with a voice of mournful sweetness, Hobbinol speaks of the 'dreriness' which prevailed in the country when Colin was away.—

'Whilest thou wast hence, all dead in dole did lie,
The woods were heard to waille full many a sythe,
And all their birds with silence to complaine;
The fields with faded flowers did seem to mourne,
And all their flocks from feeding to refraine;
The running waters wept for thy retourne,
And all their fish with languour did lament'.



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These lines show a skill in the management of sounds, of which the poet was not perhaps entirely conscious when he wrote them. They have an air of artlessness which the lyrics of Tennyson with their exquisite polish rarely have. But Spenser was also capable, when he saw fit, of using to great advantage a deliberate musical device—such, for example, as the repetition of words and sometimes even of lines :

'Young Astrophel, the pride of shepherd's praise,
Young Astrophel, the rustic lasses' love.'

Repetition is an art in such lines as these and in those of the sonnet :

'Sweet is the rose, but grows upon a brere,
Sweet is the juniper, but sharp his bough.'

But it is an art which even Milton did not scorn to use when he wrote :

'though fallen on evil days,
On evil days though fallen, and evil tongues' ;

or Tennyson, when with a happy knack for imitating such tricks, he spoke of himself as

'An infant crying in the night,
An infant crying for the light,
And with no language but a cry.'

And it is to the credit of Spenser that if he wrote at a time when lyric poetry, still in its infancy, was only lisping out its numbers, his lines have a charm which is none the less enjoyable on that account.

That charm has been felt by many a happy reader since his time. It drew Charles and Mary Lamb to read 'the poets' poet' 'of an evening' by 'the dim religious light' of the fireside—a fitting background for the pictures of the imagination. It was the charm which Wordsworth, never a great lover of books, used to enjoy ; the same charm, again, which is felt by the sympathetic reader (even in this prosaic time) when, 'in lonely rooms and amid the din of busy cities,' he is transported from the sorrowful realities of life, to 'the grassy banks of Arcady' or 'the rich sunset of Fairyland.'

The Predecessors of Shakespeare—II.

[By MR. P. K. VENKATA RAO, B. A.]

Of the two dramatists, Marlowe and Kyd, the question of precedence is of minor importance. What concerns us more is the fact that they both held the London stage and dictated the dramatic fashion of the day at a time when the genius of Shakespeare was just blossoming. They produced some plays which marked out for the whole age the principles of success in English Romantic Tragedy, and which served as the training-ground of Shakespeare. Among the predecessors of Shakespeare, to these two alone were given some of the choicest gifts of the tragic muse.

Marlowe's title to fame rests principally on four plays:—*Tamburlaine the Great*, *Doctor Faustus*, *The Jew of Malta*, and *Edward II*,—all produced in the five years between 1587 and 1592. These plays revolutionized English dramatic practice, and exercised a profound influence, the first three in the realm of tragedy, and the last in historical drama.

The first thing that strikes us in the plays of Marlowe is their intensely poetical quality. Indeed, it may almost be said of them that they are as much dramatic poems as they are poetical dramas. Marlowe gave to English drama a strain of poetry. But this is by no means all that he did. He formulated English Romantic Tragedy by investing it with a theme of absorbing interest, providing it with a hero of titanic dimensions, and adapting it to the English stage. Further, in *Edward II*, he exemplified the principles of procedure in the dramatisation of history. In this he set an example to his successors, and among them to Shakespeare.

To determine what exactly in Marlowe's poetry contributed to his success as a dramatist, we should inquire into the substance of that poetry and its form. In regard to its substance, much need not be said if we realize that it is Marlowe's own personality that glows through his verse. It is Marlowe himself who speaks through the mouths of his heroes, and some of the extraordinary sentiments expressed by them are his own burning sentiments. Tamburlaine says :

"Nature that framed us of four elements,
Warring within our breasts for regiment,
Doth teach us all to have aspiring minds."

The poet asks himself the question: "What is Beauty?", and makes Tamburlaine answer:

"If all the pens that ever poets held,
Had fed the feelings of their masters' thoughts,
And every sweetness that inspired their hearts,
Their minds, and muses on admired themes;
If all the heavenly quintessence they still
From their immortal flowers of Poesy,
Wherein, as in a mirror, we perceive
The highest reaches of human wit;
If these had made one poem's period,
And all combined in Beauty's worthiness,
Yet should there hover in their restless heads,
One thought, one grace, one wonder, at the least,
Which into words no virtue can digest."

In such passages as these it is Marlowe himself who speaks, and that is the secret of the poetry in them.

This leads us on to the reflection that, in all his plays, a single passion reigns supreme, and that passion is Marlowe's own. It is defined by Prof. Dowden as "the ambition to be a god upon earth, the confident sense that in one's own will resides the prime force of nature." This passion, in some form or other, holds complete sway over the hero. In *Tamburlaine* it takes the form of the lust and the pride of conquest, and in *Faustus* it takes the form of an inordinate desire to pursue knowledge as power. *Faustus*, and through him Marlowe, says—

"O what a world of profit and delight,
Of power, of honour, and omnipotence,
Is promised to the studious artizan!
All things that move between the quiet poles
Shall be at my command."

Marlowe's poetic genius helped him as a dramatist in that, powerfully moved by strong emotion, he succeeded in awakening strong emotion in others. Previous to him, tragedy had been powerless to touch the heart.

This emotion was embodied in verse which revolutionized the medium of expression in English Tragedy. We think of Marlowe, and his "mighty line" at once comes to our mind. The tirades of the heathen Tamburlaine, issuing from the mouth of that majestic strutter of the stage, Edward Alleyn,—who made his reputation by impersonating Marlowe's heroes,—determined for ever that blank verse should be the medium of tragedy. There had been some blank verse in England previously,—but nothing like this. The scholarly poets Norton and Sackville had first employed it in *Gorboduc* (1562); but they were afraid of diverging from the strict iambic movement. In Peele's *Arraignement of Paris* (1584) this new blank verse is seen struggling with

rhyme. The time-honoured native eights-and-sixes and rhymed verse still maintained their ground on the popular stage. But in the year 1587, Marlowe came with the magnificent movement of his *Tamburlaine*, and took the town by storm. The prologue, flung out by the youthful poet like a challenge to his dramatic contemporaries, runs thus:

"From jiggling veins of rhyming mother wits,
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms."

Some rivals in the trade who could not infuse the same energy and music into their own verse, ridiculed this innovation of Marlowe's. Nashe referred to "the swelling bombast of a bragging blank verse," and Greene to "the spacious volubility of a drumming decasyllable." But men greater than these did not disdain to learn in Marlowe's school and follow in his footsteps. Such "mighty lines" as

"Still climbing after knowledge infinite,
And always moving as the restless spheres,"

and

"See where Christ's blood streams in the firmament!"

doubtless caught the fancy of the young and aspiring Shakespeare, and touched his verse with their impulse and inspiration. Shakespeare indeed attained greater distinction, but only in the wake of Marlowe.

Strong emotion, and verse suitable to its expression, are the two main contributions of Marlowe's poetic genius to the drama. Let us now turn to what he accomplished in the realm of pure tragedy, as distinct from poetry.

Marlowe effected a departure from the prevalent practice of his day in the theme of his tragedy. Before him, any tale of continued disaster and woe written in "King Cambyeses' vein" passed for a tragedy among the populace. In more scholarly circles, Seneca set the model. Marlowe abandoned both traditions, and produced something new. His *Tamburlaine* and *Faustus* deal with the heroic struggle of a great personality doomed to inevitable failure. The tragic element in such a theme lies in the sense of contrast between the hero's glorious career and the pitiful end that awaits him. Even a Tamburlaine, who treads the paths of glory like a demi-god on earth, must at last, like every other man, submit to "that ugly monster" Death. Even a Dr. Faustus, who would utilize the powers of nature to his own advantage, must, in the end, be dragged down to

Hell. The words of the chorus in *Faustus*, uttered as a comment on the hero's frightful end,—

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel wreath,"

are in this respect strikingly suggestive.

Such a theme presupposes a hero of superhuman proportions; and Marlowe's heroes are accordingly cast in a titanic mould. They are evil-minded men: but they are men of vast capabilities, consumed by their own desires. *Faustus*, to satisfy his inordinate material cravings, sells his soul to Lucifer; and Tamburlaine, to satisfy his lust for dominion, carries onward his blood-red banner and tramples down Kings and Emperors, until he meets his own end.

In structure, Marlowe's tragedies are not notable. They are, in the main, attempts to work up a life-history into a tragedy. There is in them a beginning, a middle, and an end, but the beginning does not logically lead to the end. Tamburlaine's death, for instance, comes, not as a tragic catastrophe, but simply as a matter of course. There is, however, a certain unity of impression which arises from the hero being always made the centre of interest.

What they want in organic evolution, these plays make up for by their "acting quality,"—the power to gain promptly the sympathetic attention of the audience, and to preserve it when gained. In this respect, Marlowe's death-scenes are intensely impressive—the death of Tamburlaine hurling defiance at the "envious gods," and the end of *Faustus* on the last stroke of twelve.

Passing to *Edward II*, we enter a new field, that of the chronicle or history-play; and in this, too, as in strict tragedy, Marlowe rendered signal service. By this one play, he laid down the true principles of dramatic composition as applied to history, rightly discriminating between the laws imposed on the historian and the laws imposed on the dramatist.

Considered in the light of its sources, this play reveals how conscientiously the playwright has striven to evolve a full-fledged drama out of mere historical narrative. There is much significant condensation and remodelling of historical data. The dramatist's aim of securing an artistic plot and effective characterisation is apparent from beginning to end. Two instances of the free handling of history in the play may be given. In the second scene of Act III, the death of Gaveston which occurred in 1312 is immediately followed by the

protest of the barons against the Spencers, which, actually, was made in 1319. Seven full years are thus overlooked. This is wrong historically, but not dramatically. This suppression of time serves not only to motivate the prompt transfer of the hatred of the Barons from Gaveston to the Spencers, but also secures unity of impression by avoiding an inconvenient break in the middle. A second instance is his treatment of the Isabella-Mortimer story. In history, Isabella is a fierce and resolute woman, the "she-wolf of France." In Marlowe's play she is essentially weak, and is made to depend on Mortimer even from the beginning. The growing change in her mind from mere recognition of friendly interest in Mortimer to increasing gratitude for it, which eventually ripens into affection and even passion, is all the work of Marlowe.

Edward II is an important work, and deserves close study. The resemblance that some of the earlier historical plays of Shakespeare bear to it can scarcely be accidental; dates and other circumstances combine to show Shakespeare as the pupil of Marlowe. *Edward II* is frequently compared with Shakespeare's *Richard II*, and by some critics is preferred to the latter play. On this point the words of Charles Lamb are a standard quotation: "The reluctant pangs of abdicating royalty in Edward," says he, "furnished hints which Shakespeare scarcely improved in his *Richard II*, and the death-scene of Marlowe's king moves pity and terror beyond any scene, ancient or modern, with which I am acquainted."

Thomas Kyd's one remarkable play, *The Spanish Tragedy*, was produced about the year 1587. It gained for him an immediate and lasting popularity, and launched a new dramatic type which became almost a passion with Elizabethan play-goers. The secret of its success lay in the fact that its author, though he lacked the poetry of Marlowe, yet possessed a knowledge of stage and audience unequalled by any of the predecessors of Shakespeare. This knowledge helped him especially to devise a series of dramatic situations which held the audience spell-bound, and fitted in with a logically developed plot issuing essentially out of character. In his stage-situations as much as in his plot and characterisation Kyd set an example to Shakespeare.

Kyd, in the first place, incorporated the whole round of Senecan machinery into a story of elemental human passion,—the revenge of an old father, Hieronimo, Marshal of Spain, on the murderers of his only son, Horatio. The revenge is superintended by a ghost. It is delayed by hesitation on the part of Hieronimo, and this gives occasion for

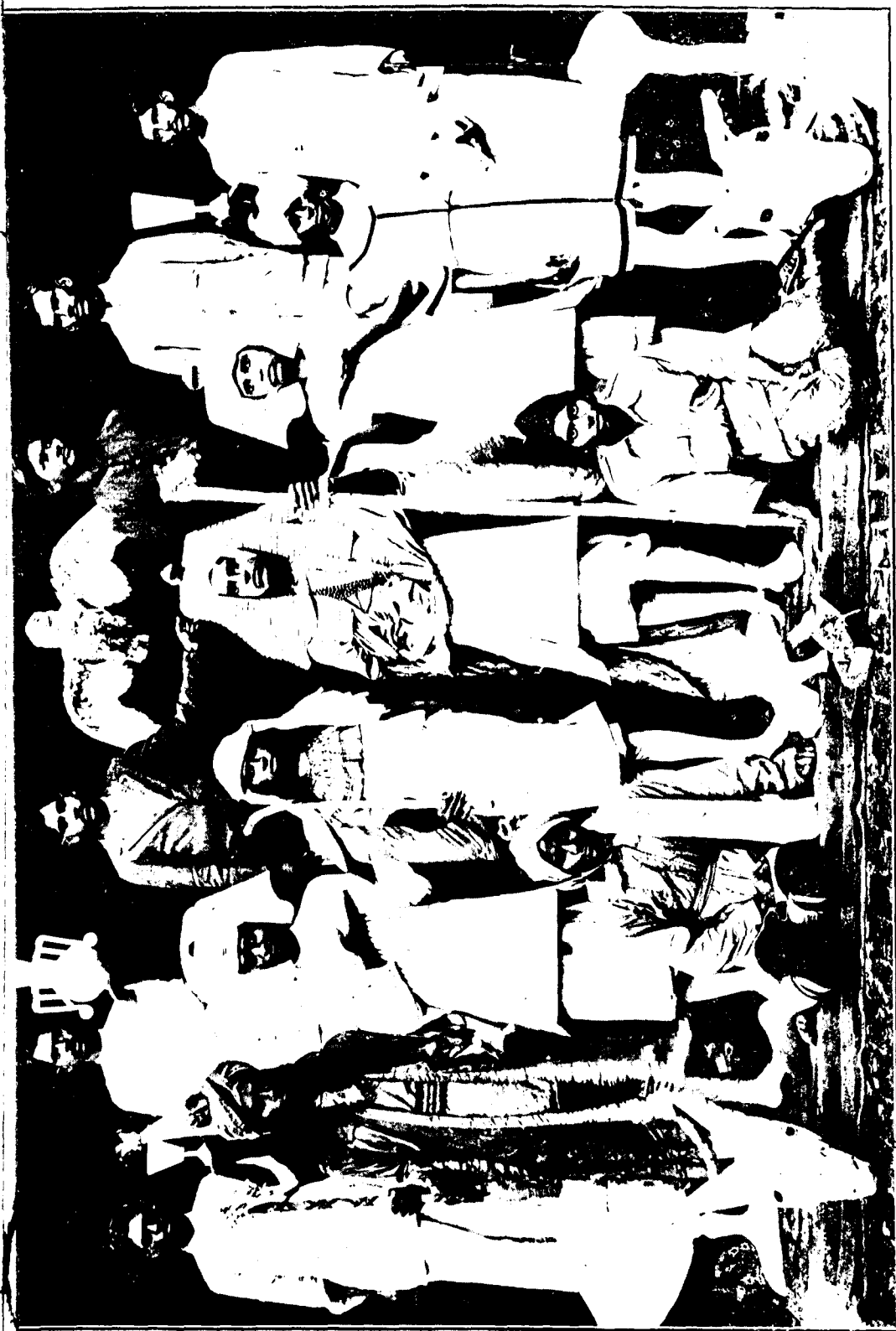
meditative monologues in the Senecan vein. The grief-stricken mind begets real or pretended madness, which passes into melancholy. There is also much intrigue both by and against the protagonist, and revenge is consummated by the shedding of blood.

These echoes from Seneca are, however, subordinated to the subtle evolution of an intricate plot quite foreign to him. The genesis, growth, complication, and resolution of the action, are all dealt with here, and not merely the last phase of that action. The characters are introduced, and the situation unfolded in Act I; the complication then sets in, and leads, step by step, to the central event of the play and its theme, the murder of the son and the father's oath of revenge; Act III deals with the hesitation and the madness of the protagonist, and the intrigues both by and against him; Act IV shows him prepared for the revenge, which is effectively consummated. Here then, we have a definite evolution and plot-structure, a quality which we miss in Marlowe. Add to this bye-plots, intrigues, comic episodes, and a back-ground of politics, and we are on the border of Shakespeare's realm.

Kyd's special merit lay, however, in his genius for devising effective stage situations. It is this that made his play so popular with the play-goers of the time. By his presentation of a series of striking situations, he engaged his audience from start to finish. He has a garden scene, the first of the many in Elizabethan drama; his hero indulges in meditative monologues, which set a model for dramatic soliloquies; his play within the play and his effective employment of dramatic irony became stock devices of later Elizabethan tragedy.

Kyd further created certain types of character which became immensely popular. His villain is a true predecessor of Iago in designing evil plans and gloating over them. His heroine combines in her character tender affection and firm tenacity of purpose, and, as Prof. Boas says, "takes her place among the band of tragedy-heroines of whom Lady Macbeth is the supreme type." Above all, the hero of the play belongs to a new type, quite different from Marlowe's. "This type," says Thorndyke, "naturally good and noble, meditative by temperament, driven to melancholy and madness by the responsibility forced on him by crime, and at length accomplishing direful revenge through trickery and irony, is manifestly a precursor of *Hamlet*."

By virtue of his genius for dramatic craftsmanship, Kyd takes his place as a pioneer in English Romantic Tragedy. "He was not a great poet or thinker," says Prof. Boas, "but he was a brilliant play-



wright. The elaboration of a complicated plot, the invention of striking situations, the use of effective dialogue, the portraiture of aristocratic social types,—all were well within his range."

In concluding this account of the predecessors of Shakespeare, it only remains to be pointed out that the two dramatists, Marlowe and Kyd, unlike Peele, Greene and Lyly, deserve to be studied not only as having contributed something to the success of Shakespeare, but also for their own intrinsic merits. Marlowe's rich strain of poetry and thrilling verse, the conflict of elemental passions in the minds of his heroes, and his re-creation of the scenes and characters of a past age, are indicative of a superior genius. As for Kyd, though he does not soar to the heights of his companion, yet, by virtue of his pre-eminently dramatic aptitude, he secured for his one play a popularity which it maintained through the successful careers of Shakespeare, Ben Jonson, and Fletcher. These two play-wrights, therefore, apart from the influence they exerted on Shakespeare, by virtue of their own intrinsic excellence hold a distinct and conspicuous place in English Drama.

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The Lure of the Past.

The mails leave here [London] to-morrow for Marseilles, and the following day are put aboard the steamer, which takes them over thousands of miles of water to the land which is often in my thoughts because it is your home. You may, and I hope some of you do, realise that, though corporeally absent, I am still sympathetically present with you in some abstract kind of way; but telepathy is still an infant, and my concrete message will have to be reduced to words on paper, which, when they have crossed the ocean, will enable you, as you read them, to reproduce to some extent the thoughts which I am thinking now.

I have written thus far, though my subject is still to choose. Of what shall I write? Philosophical questions which for the nonce strip the consciousness of its incidentals of nationality and creed, and reveal Mind pure and unalloyed? Perhaps rapport can be at first easier attained by a more mundane choice. The contrast between English and Indian customs, habits, governmental development, and public life? Your reading and your observation will give you this. I prefer to glance at the England of 1483-1689, in which I seem to see many resemblances to the Indian village life of the present day.

You may have found my first paragraph tolerable, and even my second not too disagreeable at the start. But History! You recoil: you shrink! You think of hard forms in unlovely class rooms, of dates, of pedigrees, of lists of Kings and Queens, of battles, of prosing lectures, of examinations passed or failed! And in your disgust you turn over the pages to look for an article by your pet humorist, or the report of the football match in which you excelled yourself, or the minutes of the debate in which you floored your opponent, or the account of the Drama in which the Reviewer has shown some slight appreciation of the wonderful insight and skill with which you played your part.

But I am not going to write about what you and I were told was History when we were at school, about, that is to say, a collection of dry-as-dust facts. I want to get at what is behind those facts, at the background which correlates them, and which enables you, for example, to visualise a battle as a more fascinating and living picture than any dramatic *mise en scene*, or even than the fight in the school compound in which your friend Subramanian overthrew your bitterest foe. If any of you ever come to England, you will spend many happy hours on the deck of the steamer pondering on the marvels and beauty of the mighty deep: you would not, however, unless forced to do so, spend one minute looking at the school map where that ocean is merely shown as an uninteresting daub of blue, correct as to shape and scaled to size, but devoid of life. A. C. Benson says somewhere that the boy who has learnt the significance of a few great historical characters, who has seen how systems of government gradually evolve, who can see behind great movements the crescendo forces which gave them birth, knows more of real history than the boy who, seeing none of these things, can parrot-like cite long lists of names and dates.

I shall therefore first write down (with no pretensions whatever to style, and just as if I were drawing up the skeleton for an essay or lecture), some salient features of the everyday life of the Tudor-Stuart period, and then examine a few of the prominent characters of the time. From considerations of space my style must be concise in the extreme.

The People. (a) *Socially.* We are wont to lose our sense of proportion by forgetting that the historical personages, of whom we read in the text-books, were but an infinitesimal minority of the people of their time. The biggest battle of the Civil War—Marston Moor—involved only some 44000 men. The vast majority did not even follow history: their world was a circle of 30 miles radius in the

country—London contained only the very few who had business at Court, for the English Kings, (in contrast to their French confrères who liked to surround themselves with a splendid entourage of the nobility), considered the noblemen and gentry should remain on their estates. The cleavage between the nobility and the gentry was not so marked as on the Continent: their common profession was squiredom; they resolved their quarrels by duels; they hunted together by day, and drank together by night. The sport was hunting foxes, (or stags in the case of the richer nobles), and fowling by netting or hawking, as guns were not allowed. Transport was by heavy coach or pillion, and court news was practically non-existent until the introduction of news-letters. London was entirely official; but the nobility and gentry occasionally met for social intercourse in the local provincial town. The houses in towns, though built for comfort, were crowded together; the streets were narrow and insanitary in the extreme. Pictures of the time show that people always walked close to the walls, for all refuse was thrown from the windows into an open drain in the centre of the street. Those who could afford them used Sedan chairs. The indifferent lighting of the streets at night conduced to highway robbery, and travellers were always accompanied by an escort and link boys. Marriages were arranged by parents, and girls married at 13 and men at 18. The farms of the gentry went to their eldest sons; and their younger sons often intermarried with the working classes, and were apprenticed to trade. Aided by the invention of printing, the Renaissance was influencing literature and learning, and even works like More's Utopia were still written in Latin, and soon after publication translated into English. It is interesting to note, however, that so far as painting was concerned, the Renaissance left England untouched. The only paintings were portraits, and they were painted solely for utilitarian purposes like the photograph of to-day. Owing to the bias of nearly all contemporary writers it is very difficult to follow events from the religious point of view. Only men like Sir Thomas More and Dean Colet can be trusted. They wished to effect reforms in the Catholic Church, which its sponsors regarded as perfect, its opponents as vile. Child-marriages arranged by parents, the isolation of villages, the insanitary conditions of the streets, (local Municipal Councils, please note!) etc., are of course features of Indian life to-day.

(b) *Constitutionally.* Bosworth Field began for England the second of the three stages of European Constitutional Evolution. In the first, the King is really the Chief Baron, (practically all the Barons were related to him, and some had equally good claims to the throne);

in the second the King appears as an Autocrat; and in the third he, (if he exists at all), is chief Democrat. The second period was much shorter with England than with any of the Continental powers, and lasted, at longest, till the Declaration of Right in 1689; but one might almost say only from 1483 to 1603.

Historical Personages. (a) HENRY VIII. *His selfishness and disregard for others* are exemplified by his elevation of Wolsey to be Papal Legate, and his subsequent discovery, (when he broke with the Pope regarding his separation from Katharine), that Wolsey in assuming the office, and the English people in recognising the assumption, had been guilty of praemunire. On this charge Wolsey was disgraced, the clergy were fined, (Henry thus ridding himself of his enemy and obtaining money), and the laymen were magnanimously forgiven. It is shown again in his sudden discovery that his marriage with Katharine was null and void, as she was his deceased brother's wife, though originally he had maintained it was perfectly legal for him to marry her. Yet he had *a kind of conscience*, for he took the trouble, (as we generally do), to look for reasons to justify the unscrupulous lines of conduct which expediency or personal predilection prescribed. In comparison with other Kings he was educated, for many of them could neither read nor write. He had *personal magnetism*, and could always choose the right man for a job. Each protégé in turn fancied he really had a protector in the King and would not be thrown over in due course as his predecessors had been.

(b) ELIZABETH. *Also entirely selfish, and as a liar the equal of Charles II.* (The present-day standard of morality did not of course obtain, and even Pitt in his day shamelessly sold seats in Parliament). *Her unscrupulousness coupled with her political acumen* are evidenced in her love affairs (with, e.g., the ugly Count d'Alençon whom she called the Frog), in which she shamelessly sacrificed her womanly dignity by her demonstrative courtships designed to convince the court; and which she adroitly terminated when they had served her purpose; managing however to jilt her suitor without alienating his country. *Her astuteness* again is shown in her dealings with the Fleet. Instead of paying for it, she countenanced piracy and made it pay her a share of the proceeds. This practice too kept the Fleet in fighting trim for the inevitable conflict with Spain. *Foresightedly* again she knew when to stop; and after the Armada, did not attempt the complete subjection of Spain, which subsequent history (e.g., Peterborough in the wars of Marlborough) has shown is invincible, as its population is so scattered and its country so wild. She was not a typically Elizabethan character,

in some respects being rather *mean* than impulsively generous. *She was rather a fop.* But if her methods were diabolical, *her achievements were great.* She was full of *political insight.*

(c) SIR WALTER RALEIGH. Like Sir Philip Sydney he was a *typical Elizabethan.* It was such men as he whom the Queen really admired. The stories of Sir Philip Sydney and the cup of cold water given to the dying soldier, and of Sir Walter Raleigh throwing his jewelled cloak worth thousands of pounds over the wet road before the Queen, or later bestowing his cap on the poor spectator of his walk to the scaffold, *are true even if they are false*, i.e., they are true to type and correctly interpret the characters. Owing to his *rugged simplicity and lack of political astuteness* Raleigh came to grief with James I. It was the custom when the end of a reign seemed near, for all the nobles to write to all possible successors and assure them of their support; thus making sure that they would be on the right side whoever eventually did come to the throne. Raleigh neglected to do this to James. His rivals took care to point out his omission, and thus increased James' suspicion and distrust of Raleigh. When James came to the throne he threw Raleigh, that redoubtable antagonist of Spain, into prison, on an absurd charge of befriending that Spain whom he had done so much to overthrow!! Eventually James accepted his sporting offer, that if liberated he would go to South America in search of El Dorado. The Spanish Ambassador, however, with whom James was now friendly, pointed out the great danger to Spain if her so-called great friend was released! James therefore made Raleigh promise that he would not enter Spanish territory in South America. When he unwittingly did so, and a conflict ensued, he returned to James to face the result. This showed the *greatest magnanimity*, as he would have been a welcome guest in almost any European country. James then charged him with enmity to Spain!!! Such audacity was even more than the courts of those times could stand, and the charge was thrown out since Raleigh was under condemnation already as a friend of Spain. He was executed on the latter charge. He was *extraordinarily versatile*: while in prison he wrote charming letters to his wife, and a History of the World, and turned the Governor's hen-house into a laboratory. But like all great men he was made the father of many discoveries which he really did not bring to light: for instance, though he smoked and had a large farm, there is really no authority for the legend which shows him as the introducer of tobacco and potatoes into England.

(d) BACON. As Lord Chancellor he was really a nonentity, second to Villiers. It was the custom in those days for the Judge to

take presents from the winning side on the conclusion of a case, but it was discovered that Bacon improved on this and took presents from both sides before the case began; and he was as a consequence removed from office. His fame however is in *literature, science, and philosophy*, particularly the latter. As a father of English philosophy he was as practical as Herbert Spencer: his writing was all based on knowledge, and synthetical knowledge, and was therefore dry; not in the school-boy sense of the word, but owing to the fact that though it was exquisite, it lacked charm and adornment: each sentence was a bullet, and would form the text for a whole essay by the analytical essayists like Addison, Lamb, etc. His essays were then well headed "Of....." not "On....." in the customary way. He was really "essaying" his subject in the original sense of the word. Some of his subjects have to-day become separate branches of science like Economics.

(e) JAMES I as a Scotchman was really as much a foreigner in those times as George I in his, or an African savage in ours. The difficulty in understanding his dialect was increased by the fact that he was a *very bad stutterer*, with an excessively large tongue, was fat and ruddy, had large protruding eyes and weak legs, and a *tout ensemble like a little Pekinese dog*. To physical repulsiveness he added arrant cowardice: both of which, (in those days when psycho-analysis etc., were non-existent), were purely and simply crime. Even as late as the 19th century cripples were stoned. He was terrified by the sight of any one armed, or even of a military band. When he had to handle a sword to knight Digby, he was so nervous that he nearly poked out Digby's eye. And so, though the English people were ready to accept the Divine Right of Kings as an abstract idea, and might even have recognised it had it been presented in the concrete in men of the type of, say, Raleigh, they felt compelled to reject it when it was claimed by James I. In view of our pride in our democratic constitution, it is interesting to speculate whether our future might not have been different, if the Divine Right of Kings had not been sponsored by such men as Villiers and James. He was described by Henry IV of France as *the wisest fool*. The paradox is true in at least two respects: (a) his *theoretical wisdom was in practice nullified by folly*, e.g., he espoused the Puritan millenary petitions, but because some one unwittingly offended him at a conference at which he was presiding, he determined to avenge himself by stamping them out; (b) he *applied sound general principles to cases which they would not fit*, e.g., as a peace-maker, (an excellent rôle in the abstract), he courted friendship with Spain, though it was quite impracticable at that time. In contrast to Henry VIII and Elizabeth, he was no judge of men.

(f) CHARLES I. possessed none of James's physical unattractiveness, but inherited the troubles that King had created. Like Cromwell's, his character is difficult to estimate on account of the intense bias of contemporary writers, who described him as everything from a Saint of Heaven to a Demon of Hell. *He was a Dreamer, Mystic, Poet*, and full of faith, not in himself as himself, but in himself as representing the Divine Right of Kings. He was like Cromwell an *idealist* in contrast to the realist Charles II; but owing to his faith in the Divine Right of Kings, he rejected numerous opportunities of compromise which Cromwell offered before he became his active opponent. He thus appeared *obstinate*; and by sending his queen Marie Antoinette to France, he gave a filip to Cromwell's cause. The Civil War, however, brought many of the Cavaliers like Hyde to his side; for they then had to choose between a king with some objectionable features in his character, and one whom they regarded as a usurper.

(g) CROMWELL was more of a gentleman than a strong man. Like Charles I. he was an *altruistic idealist*, but he was different in that he compromised and considered half a loaf better than no bread. He was a puppet of fate, in that, though at first the bitter opponent of autocracy, he afterwards became Lord Protector. Charles would either be on the top or the bottom rung of a ladder: Cromwell could adapt himself to a middle rung. His opponent Rupert called him Ironside; he was a *great soldier*, and reorganised the army as no one save perhaps Gustavus Adolphus had done before. He was a *great statesman*, and foreshadowed the constitution of 1688.

(h) MILTON like Cromwell was fixed and unwavering in principle, but not a Puritan of the killjoy type—wearing his hair long and being fond of games and the joy of life. He was a definite republican, and defended the execution of Charles I. One of the few good things that can be said about Charles II, is that he did not harm Milton in revenge for his father's execution: perhaps his inaction was a tribute to the Poet's genius? His early work was light poems, his middle work prose, and his later *Paradise Lost*, etc. *Paradise Lost*, though a masterpiece, was in one sense paradoxically enough a failure; for Satan, not God, is inevitably the hero. He could visualise Satan by exaggerating the vices of the bad men with whom he was in contact: he tried the impossible in attempting to depict God as an essence. The painters, for example, are constrained to picture Him as a man.

I have tried to place eight personalities in a setting of Tudor-Stuart life. I hope that some reader, to whom hitherto they have

been but mere names, may as from a mountain top catch a far-off glimpse of them as the living beings they really were. If he gets that vision, historical reading will be no more a bore. He will be anxious to cover the intervening plain and get nearer and nearer to the fascinating personalities he sees afar. And the reading of text-books, historical novels, descriptive diaries, and so forth, will be now but the covering of so much ground which brings him nearer to his aim and enables him to discern new features and fresh characteristics, until the people of history eventually become to him real men and women, who, by reading and research, can be studied just as friends and acquaintances can be studied in the intercourse of daily life.

I see on re-reading my article that I have mentioned some dates. Please excuse!

London, Sept. 1923

CHAS. B. COCKAINE.

The Ernakulam College Magazine.

We would recommend to our readers the current issue of the Ernakulam College Magazine, the greater part of which is made up of a discussion from various points of view of topics of interest in regard to the proposed West Coast University. Every shade of opinion is represented in this discussion, and we have no doubt that the Travancore University Commission will find in it much that will be of value in selecting the site, name, and scope of the new University.

Elementary Notions of Psychology.

(Concluded.)

26. Knowledge and Liberty.

We may distinguish three kinds of knowledge—one so concrete as to be called material, the second so abstract as to be called metaphysical, the third at once intellectual and concrete, which is the origin of intelligent action; this last alone is coupled with liberty.

The first kind of knowledge unaccompanied by the other two is to be found in brutes and also in infants. Thus a dog recognises its master by his voice, gait, habit, scent, &c.; the babe recognises its mother in some similar way. This knowledge has been alluded to in No. 6; it is the product of sense impression and of that faculty which gives an estimate of the importance of the object represented, and which we called the 'estimative' faculty. It is a sort of concrete picture, which floats, so to say, in the imagination and is rooted in the nerve; when our system is quiet we may not perceive it, it is said to be stored in the memory; but touch the nerve and it is evoked anew; and whenever it is evoked, it tends to induce the same action which it induced the first time, and which we described as spontaneous. Now whatever be the mode of excitation,—normal as when the animal perceives the very object which caused the first impression, or artificial as when it perceives the whip or the stick which it has been trained to obey, or abnormal as when by a feverish excitement the same nerves chance to be disturbed,—the picture which is evoked is always of the same order and always tends mechanically to the same action. We say that free-will is excluded from it. Beasts and babes have no true liberty; and therefore they have no responsibility.

The second kind of knowledge is the product of intelligence. This faculty works on the concrete picture just described, somewhat as the senses worked on the external reality, but in a more refined manner. The senses made a kind of abstract from the external object, they took in the accidents of light, shape, sound, smell, &c., and with these data the imagination built a concrete picture. Now the intelligence works on this picture, strips it of its individual characteristics, and draws out of it a new presentment which can apply to all the individuals of a class without specifying any of them in particular. The image is said to possess universal relevancy. It is so subtle as to elude the grasp

of any imagination; it can only be symbolised; the symbol alone can be stored in the memory and communicated outside. Thus the word 'child' represents a notion which is in the domain of pure intelligence, which as such transcends the imagination, and *a fortiori* the whole nervous system; and for this reason it is rightly called metaphysical, or belonging to an order of things beyond the tangible. That notion by its very nature is not operative, since it applies to no special case; it remains in the mind as a mere speculation. It is above free-will; its purpose is to enlighten free-will, not to determine it.

The third kind of knowledge is that which is produced when the general notion is applied to a definite case; the image is once more individualised or incarnated, as it were, without ceasing to be intellectual. It is lowered from the metaphysical plane of pure intelligence to that of concrete imagination, and as such, it can work on the motor system and cause aversions or affections according to the psychological dispositions of the subject. Here we say that the consequent operations are free. The reasons for this assertion are two. First, whatever was the agency which suggested the individualisation of the impersonal idea, the free-will was there to say 'yea' or 'nay.' Secondly, at any moment of the consequent action free-will continues to assume the responsibility for it by the fact that it does not send in a counter-stimulus to interfere with it. Thus free-will is the harmonious complement of pure intelligence. It determines the application of speculative ideas, and is itself illumined without being determined by them. Now we understand that free-will without intelligence could only be a caricature of itself; the apparent liberty of the bird is a pale picture of true liberty.

The power of free-will is not to be gauged by the impetuosity with which its decision is carried out, but by the deliberation with which the mind persists in its decision against conflicting odds. A man who remains true to king and country at the sacrifice of personal advantages displays great will-power. In this line of will-power a boy may prove as valiant as a giant. Of course, it stands to reason that will-power should be in harmony with right judgment, or else it degenerates into mere stubbornness.

27. Passion and Heredity.

It is sometimes assumed that violent passion destroys liberty, and therefore responsibility. Modern Psychology, emboldened by success in Physiology and Neurology, has of late gone beyond the legitimate conclusions of its premises. It has attributed the existence

of passion in man to the influence of diet, climate, and physical environment, which cannot be controlled. It has made matters worse, by adding that passions once contracted by an individual are transmitted to succeeding generations according to the laws of heredity. The fatal conclusion is that the infected victim cannot expect to get rid of the evil; his only comfort lies in the thought that he is not responsible for his own vicious cravings and actions. The Psychologists themselves see only one possible remedy: viz., that the State should enact laws by which infected persons should be debarred from the privilege of leaving a posterity behind them. Eugenic laws alone, according to them, can lessen the evil and eventually stifle it. A strange conclusion which tends to substitute the conscience of the State for that of the individual, and to reduce free men to the condition of mere machines!

The fallacy underlying this argument consists in mistaking occasion for cause, predisposition for sickness, or the external manifestation of an internal disorder for the disorder itself. Passion is a sickness of the moral order, not of the physiological, and therefore has its cause not in food or climate, nor in the hereditary disposition of the nervous system, but in free-will. A vigilant Psychologist does not take long to discover that passions do not awake before reason; they are absent in infants, in idiots, in irrational animals. These creatures are led by instinct, and instinct does not go to excesses. It requires a certain amount of reason to force on the system an unreasonable amount of food for the mere pleasure of gluttony.

We must distinguish two aspects in passion, the physiological and the psychological. The first consists in a material disorder, the second in a mental; the first is caused or at least kept up by the second. When a man once yields to an unreasonable solicitation and acts accordingly, he commits a double evil. The first is in the physiological system, and consists in a craving for the thing that hurts, or in a loathing for the thing that profits: drunkards and opium-eaters know the mischievous craving; nurses and confectioners know how to create an artificial loathing in children for sweet things. The second evil is in the psychological system, and consists in a definite set of the blind volition to command actions without consulting judgment, and a corresponding atrophy of free-will to let things go their way. The root of all evil is therefore in free-will, either when it consents to the first unreasonable action, or when having once consented to it it surrenders its rights to blind volition.

The remedy against passion is not in chemical drugs nor in physical restrictions, but in the manly assertion of free-will over blind

will. Let a man who has let loose a vicious tendency upon himself, or has inherited bad predispositions from his ancestors, make up his mind to assert his free-will and not to yield to unreasonable solicitations; such a man by dint of energy contracts the habit of rectitude. If evil dispositions are transmitted, why should not good dispositions be likewise transmitted? Good habits transmitted and improved from generation to generation do more for the general improvement of mankind than eugenic laws. In a word, the remedy against passions lies ultimately in the right use of free-will.

We may now see whether the method of modern Psychologists, which consists in encouraging the development of every tendency of the child, with the hope of contributing to the full development of his faculties, is to be accepted without qualification in matters of education. The danger is that it encourages precocious passions instead of sterling talent; and instead of manliness achieves beastliness.

28. The Subconscious and Dreams.

The attention of modern educationists has been powerfully drawn of late to the subconscious and dreams as manifestations of the latent powers of the child. The subconscious is described as a latent attempt of neglected, forgotten, or condemned ideas to come to the front. If it is encouraged, then a natural and full expansion follows, which is highly favourable, so they say, both to the health and to the *morale* of the subject; if it is checked, it takes its revenge on the unwise 'censor' by gnawing at his vitals and causing disorders of the body and of the mind. The educationist should know, so they add, that there is no unseemly thought worthy of censure, and he should encourage the child to check none of them; or, if he has done so, he should encourage the child to manifest them again and give them free scope. He ought to take the child into his confidence, and obtain from him an account of all the thoughts that cross his mind during his moments of inattentiveness or during his dreams. He will thereby discover many latent powers, which were unwisely kept in the background and prevented from developing.

This strange philosophy has been condemned in many quarters, as one which besides ignoring the moral difference between seemly and unseemly thoughts, gives an unprecedented importance to dreams and mental divagation.

We may distinguish three types of mental digression—the night dream, the day dream, the inspiration.

The night dream—the natural we mean, and not the supernatural, which would require a special treatment—is sufficiently known and requires no description. It demands only a few remarks. The first is that its vividness is conditioned by the strain of the nerves during sleep. With little or no strain it is so faint as to leave no trace in the memory; with great strain it may become a frightful nightmare. The second remark is that the subject of the dream bears sometimes on things we could approve of when awake, sometimes on things which we could only condemn; and that oftenest it is an incoherent representation of the things which we experienced when awake. The fact is that our nerves being under no special control while we are asleep, obey any accidental or feverish excitement, and disturb in our imagination any pictures which chance to be connected with them. Let the reel of a cinematograph move at random, the series of pictures which it would produce on the screen would give a fairly correct representation of a dream. The significance of the dream is purely negative. It indicates a want of rest in the nervous system. Its unseemliness indicates want of vigilance over our imagination when we are awake, just as its seemliness is an index of virtuous habits. Beyond this negative significance the dream contains no revelation concerning our latent powers, and therefore should not be minded.

Day dreams—moonings—have no higher significance than night dreams. They indicate either that the child is tired of paying attention, or that the subject is not interesting to him, or that he lacks will-power for steady work. The desultoriness inherent in mooning cannot be the index of a faculty, for the latter has a definite tendency. But there is another type of mooning which brings over and over again the same image to the mind: it is like an obsession. This might be the index of a talent; it is certainly the index of a special liking; it may be the index of mental weakness. A child who instead of studying a lesson of geometry rehearses to himself a tune, shows that he prefers music to mathematics. It does not show that he is a talented musician; it certainly shows want of will-power to control the faculties. Mooning under any form cannot be encouraged; it unnerves a man.

Inspiration is the third type of digression, and one which unlike the other two is highly useful. It serves the poet, the mathematician, and the scientist. The poet, it is well known, cannot always compose a poem to order, he must wait for the inspiration. Keats complained of

this helplessness in pathetic language. Scientific discovery is subject to the same limitations. Henry Poincaré tells us that he made several of his discoveries when he was least busy with mathematics. Once he was touring in the Alps, another time he was entering a carriage on a visit to a friend. Some modern Psychologists would have it that intelligence is ever at work, even when we are unconscious of it, and they bring in as parallel cases both the digestive organs and the ear, which are at work even when we are unconscious of their operations. The case of the ear is certainly interesting. At night, for instance, it perceives all kinds of sounds, and yet we may notice none, especially if we are not particularly interested in any; but, if we are interested in a particular sound we may perceive it, singling it out, so to say, from other and even louder sounds. This, so they say, proves that the intelligence is always at work. But we must remark that analogy may explain a doctrine, it does not prove it—far from it; and in this particular case we may bring in a counter-analogy. The eye is also an image of the mind; and the eye may see time after time the same object and always fail to notice a most patent detail. Give it rest, come back after an interval of a month or a year, and the first thing you notice is the very detail which previously escaped your notice. Whatever be the view which we take of inspiration, the educationist can draw from it no positive information concerning the talent of the subject, but only the negative conclusion that rest must be given to our tired faculties, after which we find ourselves fit again.

The Psycho-analysts who have devoted great attention to the subject of the subconscious and dreams, are actuated by the best intentions towards the child; they earnestly desire his full development. While crediting them with good will, we need not accept their views. The old Psychological school worked on the deep-seated conviction that the more important part of human life being expected to be conscious and not subconscious, it was important to prepare the child for it by making him cultivate his conscious faculties rather than his subconscious velleities. It insisted on giving the child varied and ample opportunities in intellectual and physical exercises with a view to discovering his probable line of success. This line being found, it directed the child to follow it up confidently, even if he did not like it so much as another in which he failed. We prefer this wise line of conduct, for it is based on the well-known canon of Psychology, that nothing gives such a liking for a definite calling as success in it—nothing succeeds like success, we say—; failure, on the contrary, transforms an early liking into disgust.

29. The Moral Law and Conscience.

The moral law differs from the laws of Physics and Biology. In Physics the laws are, as we have already said, rigid links between the cause and the effect, and their characteristic is that the cause and the effect belong to the same order of things. Heat may produce heat, light, sound, electricity, and *vice versa*; but all these phenomena belong to one and the same order, which is that of material energy and not of life. In Biology the link between cause and effect is of a higher order; it connects a whole train of actions of the physical and physiological order with a terminus which does not yet exist except in the mind of God. That terminus, although unknown to the operator, has the power of directing animals, as was explained under the heading 'Instinct.' In morality the link is of a still higher order. Here we find the power not only of directing a train of actions to a terminus, but also of determining the very terminus. Free-will consists in the power of individualising an abstract and impersonal idea just as we like, and of determining consequently the subsequent course of action. The moral law adds only this, that in this determination we should not debase ourselves, but should aim at ennobling our personality; for we were not made to deteriorate but to improve.

Thus the moral law has not the rigidity of the physical law, nor the blind necessity of instinct, but the gentle pressure of an enlightened invitation. If we follow it, we shall have all the advantages connected with the final terminus; if we disregard it, we forfeit the advantages and freely submit to final failure.

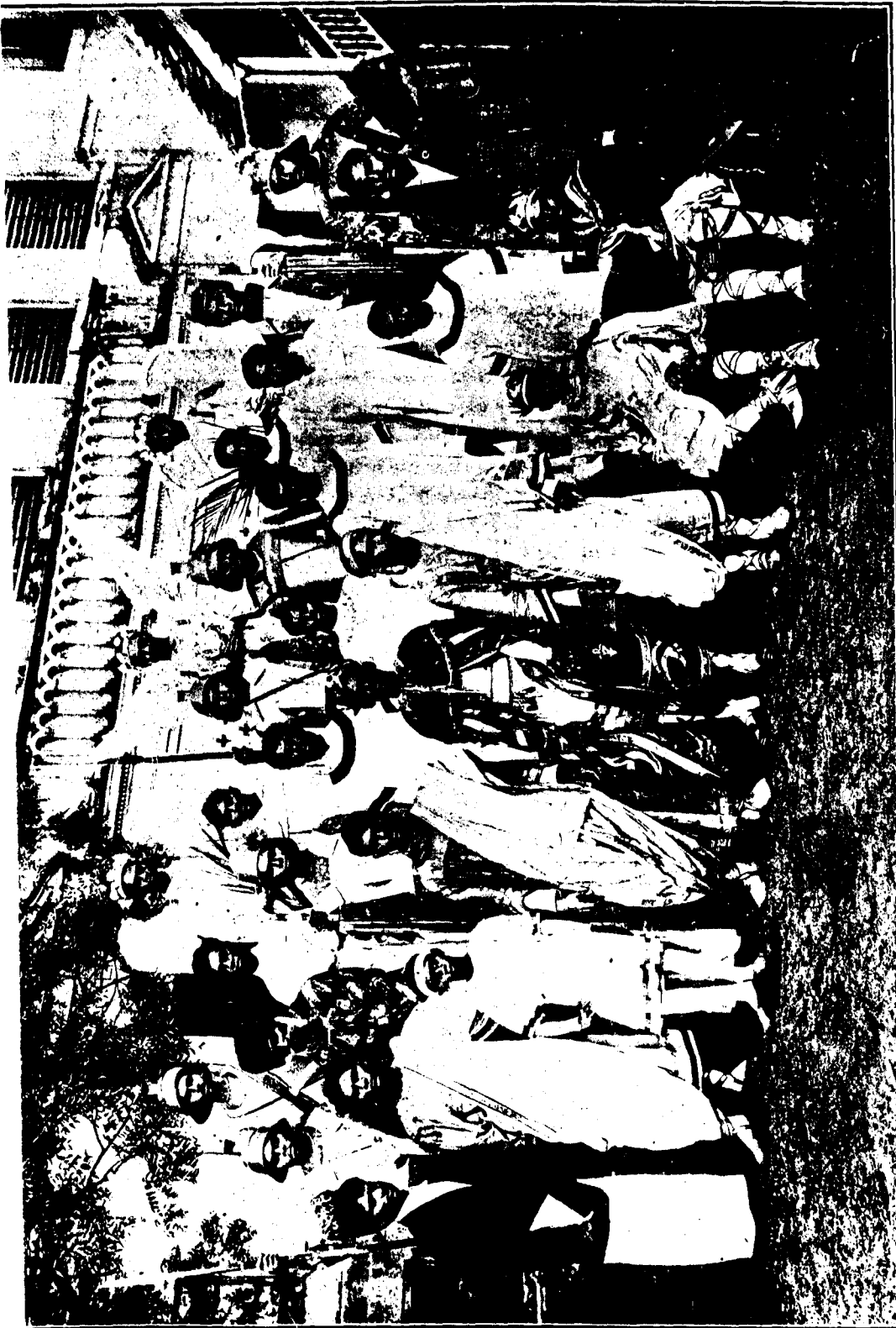
The law of morality, supple as it is with regard to the means, is rigid with regard to the terminus. The invitation is invariably to higher ideals; and success is invariably granted to those who obey it. And in so far we see some resemblances between this and the other laws of nature. But we are free with regard to the means.

Here a word of elucidation is required in view of the fact that different people who profess to aim at the same general terminus take different means. It is sometimes said that they have different standards of morality.

We must know that 'morality' is derived from the Latin word *mores*, which means 'customs'; the nearest etymological translation of it would be 'morals,' for we speak of good and bad morals just as the Romans spoke of good and bad *mores*. According to this derivation we should say that morality means obedience to accepted customs, whether justifiable or not. But, in common parlance, morality means obedience to a good code of morals.

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THE FLAVII—THE PLAYERS.



The further question then arises: How shall we distinguish a good from a bad code of morals? The answer is: By consulting our conscience.

Conscience is a refined faculty which has been placed by God in the heart of man to make him aim always higher and higher; it improves wonderfully when we use it rightly, but it deteriorates when we neglect it or misuse it; it can become callous, blind, and positively erroneous. When it goes wrong, it can go so far as to debase a man below the standard of the brute.

Conscience is our own intelligence in so far as it stands judge of the propriety or impropriety of the free determination of our will. The propriety or impropriety of things is to be judged, not from a mean, narrow, utilitarian standard, but from the broadest and highest outlook available. Give me a young lad who truly seeks the honour of his nation rather than his personal convenience, and I say that he has broadened his outlook. Let the same lad seek the honour of God over that of his own nation, and he has reached a standard above things perishable; I am confident that he will prove more useful to his country than if he had limited himself to mere patriotism. As is evident from this last remark, the highest form of morality finds its full development in the religion revealed by God.

Masques in Shakespeare's Plays.

B. A. Prize-Essay.

[By R. SANKARASUBRAMANIAN, IV U. C.]

Those whose knowledge of Shakespeare does not include a knowledge of the age he lived in, might be unable to account for the presence of masques in his plays. There is nothing in the mentality of Shakespeare himself to justify their frequent occurrence. He had but little faith in mechanical aids to Fancy; he has caricatured in the 'hempen homespuns' of Athens, of whom he makes sport in the 'Midsummer Night's Dream,' a too foolish reliance on scenic representations; it was his practice to leave his audience 'to piece out with their thoughts,' the imperfections of that 'unworthy scaffold,' the Elizabethan stage. The 'roofless poverty' of that stage too could not afford such a luxury of spectacular interest as the Masque. And yet in the face of all these facts we have to account for not less than ten masques in Shakespeare.

To those, however, who know the tastes of Shakespeare's times the reason is obvious. The love of magnificence which inspired the nobility of France and England, when they met, forgetful of graver occupations, in 'silken dalliance' on the Field of the Cloth of Gold; which prompted Marlowe, playing upon the popular craving, to make his 'Tamburlaine' a grand parade of captive kings; and which induced Shakespeare himself to indulge in such descriptions of royal splendour as we have in 'Antony and Cleopatra,' accounts for the presence of masques in his plays. They are concessions to the taste of the age.

There is no other reason why there should be a masque in 'Henry VIII.' The scene in which it occurs does not advance the story, except in so far as it shows us the beginning of the King's disastrous affection for Anne Boleyn. But the groundlings and the gallants do not care much for the story at this stage. They are rapt looking at the dance; their 'eyes are made the fools of the other senses.' Royalty (it is 'bluff King Hal') has 'carded its state,' mingled with shepherds, and 'called Beauty forth to dance.' And (in the words of the Old Shepherd in Jonson's masque, 'Pan's Anniversary') 'the dancing is the better part of the solemnity here.' Perhaps it was the rapid 'Coranto' that they danced, or the lively 'galliard,' or it was some modest measure, 'full of state and ancientry,' such as became silken stockings and carpeted halls.

It was not any one of these measures, however, that the rough satyrs danced in 'The Winter's Tale,' at the sheep-shearing festival. Their cloven heels rang sharp as they 'footed it featly' before the disguised guests in the Old Shepherd's cottage. Theirs was a pastime 'hot and hasty like a Scotch jig,' a mere 'gallimaufry of gambols.'

A happy mean between the riotous country-masque of 'The Winter's Tale' and the dignified court-masque of 'Henry VIII' occurs in 'The Tempest.' It is 'in country footing' that the Reapers encounter the Nymphs. Their rye-straw hats give them a healthy look, as the 'sedg'd crowns' make the Naiades appear graceful. The sun-burnt skins of the sicklemen throw into sharp relief the clear complexion of the daughters of the 'serene element.' By such apparently simple words does Shakespeare create an atmosphere of pastoral beauty, which sorts happily with the delicate climate of a nameless Mediterranean Isle; and in this consists part of the secret of his workmanship even as a writer of masques.

We pass from the masque in 'The Tempest' where Ceres and Juno and her many-colour'd messenger preside, to a masque in

'Macbeth' where the weird sisters are busy 'winding up' 'a charm of powerful trouble.' It is the antipodes of the masque in 'The Tempest.' The goddesses in 'The Tempest' with their 'saffron wings' and 'skyrobes spun out of Iris' woof,' are there 'to celebrate a contract of true love'; the 'midnight hags' of 'Macbeth' are brewing 'a hell-broth' to draw their easy prey to confusion. The goddesses stepped upon the greensward before Prospero's cell to the accompaniment of music, 'softly sliding' like Milton's 'meek-eyed Peace'; the apparitions that 'paltered with Macbeth in a double sense' rose in thunder from the cauldron; Juno and Ceres sing their blessings on the young couple in 'sweet airs that give delight.' There is 'no gall in them.' But the chorus of the witches as they dance round their charmed pot is 'Double, double, toil and trouble.' The hollow vibrations resound in the cave. Those who desire a sensational stimulus shall here have their fill. The faggots under the cauldron light up the choppy fingers and skinny lips of the witches. The 'living flames' like those which Milton describes in 'Paradise Lost,' give no light but only 'darkness visible.' And, as if not content with glutting our love of excitement, Shakespeare brings into the same scene 'a show of eight kings'—the main pageant after the foil or false masque. It is significant also that the last of the procession bears in his hand a magic glass, with its prophetic vision of 'twofold balls and treble sceptres.' After all comes the 'blood-bolter'd Banquo', and the witches dance themselves away.

There are other masques of lesser note in Shakespeare's plays, which deserve a passing glance. They include types varying from the formal, finished masque of Cupid and the Amazons in Lord Timon's banquet-hall, to the rude Bergomask danced by Bottom and his companions before Theseus. It was in the confusion of a masque that Romeo, false pilgrim to his saint's shrine, stole the heart of Juliet; and that the 'tongued' Beatrice routed 'Signior Benedick the bachelor' so that 'four out of his five wits went halting off.' There were preparations for a very grand masque in the 'Merchant of Venice.' They are set forth in minute detail. There are to be 'varnished faces,' torch-bearers, drums, and 'the vile squealing of the wrynecked fife.'

It is not however in these masques, considered as detached pieces, that the greatness of Shakespeare is to be seen. He was essentially a dramatist, his mind full of a dramatist's intuition. Ben Jonson might surpass him in songs of such simple felicity as 'Buz, quoth the blue fly' in the 'Masque of Oberon'; or display his 'crabbed erudition' in a *tour de force* like the 'Masque of Queens'; or

even excel in comic dialogue as in 'Pan's Anniversary.' But with his 'small Latin and less Greek' Shakespeare had the playwright's skill to weave his masques into the very texture of his plays. Nowhere, except perhaps in Cymbeline, do they strike us as forced and dragged in. They are wedged, dovetailed, into the plays in which they occur, and they are informed with a common tone and kindred spirit. Thus, in The Tempest, the desire of Prospero to 'bestow on the young couple some vanity of his art,' is a desire perfectly natural to an old man, a father, and a magician who in less than two hours is to bury his books 'deeper than did ever plummet sound.' It is also like Shakespeare, that when the Masque is introduced its tone should, in keeping with the occasion, be the sacred strain of a 'chorus hymeneal.' But it is characteristic of the genius of Shakespeare and of Shakespeare alone, that when the 'insubstantial pageant faded' at his bidding, Prospero should fall into a mood of philosophical reflection on life,—a reflection which is to tranquillize his noble soul and fit it for acts of heroic forgiveness.

The subtle link between the masques of Shakespeare and the plays in which they occur is perhaps best seen in 'The Midsummer Night's Dream.' The concluding part of this play is consecrated to the dance of Oberon and his train, and looks very much like a masque. What better conclusion can there be to a play of 'shaping phantasies' than the airy songs of Titania and her consort 'marching hand in hand with fairy grace' and blessing 'bride-beds'? What can be more beautiful than to see the 'dapper elves' 'hopping as light as bird from brier' and straying through the rooms of Theseus' palace? Or what more triumphantly humorous than that the same 'shrewd knavish sprite' who was the life of the mirth, should religiously promise to 'make amends ere long'?



A Rat-trap and Red Tape.

I

Office note from the Store-keeper : " Beg to submit that one rat-trap is found with one of the springs broken. Beg to state I am not responsible. There was a previous correspondence on this, *vide* Trap-rat, wooden, with spring, file No. C. 24107/ultimate, dated 2-4-'18. Beg orders."

II

Endorsement by the Office Superintendent : " Submitted. The file shows that the rat-trap is not over age, *vide* schedule of life for Trap, rat, wooden, with spring. The store-keeper's predecessor has remarked in the file, that the rats in our office are big ones, and I submit that the spring was broken by the prodigious weight of the roving rodents. The damage was not brought to light till now. The previous store-keeper was queried. His explanation is appended." [Predecessor explains : " It is not understood how the file is come to light. The file was listed for destruction as the life of such files is only three years. I am not on good terms with the present store-keeper, and he wants to bring me unnecessarily into trouble. I may not be held responsible as I never leave my seat."]

III

Letter from Head of Office to Superintendent of Stores :

Sir—Your No. Gl. 38/437-Vermin, dated 27-2-1912 fixing the age for a rat-trap.

The article was issued in 1920. It has been accidentally damaged. Your accounts with this office may be corrected, and one Trap, rat, wooden, with spring, deleted."

IV

The Reply : Sir—" The life of a Trap, rat, wooden, with or without spring, is fixed at 22 years. I have no authority to shorten the life of any article. The premature demise of the article in question is viewed with grave displeasure. Please remit the cost annas four and pies eight."

V

An interval of two years and three months elapses.

VI

Letter from the Superintendent of Stores to the Supreme Government :

Sir,

The Officer in charge of Bundobast, Somnolencèpettai, Tropic of Capricorn, has been very remiss in complying with my requisition for annas four and pies eight, being cost of one Trap, rat, wooden, with spring—*vide* copies of correspondence enclosed. This inattention to my letter requires serious notice, as it is a breach of Standing Orders—*vide* footnote (c) to the penultimate sentence in paragraph 136 of Appendix LVIII, Volume II of " What to avoid in offices," Twenty-second edition.

VII

The above letter eventually filters down through successive strata of the administration to the immediate chief who endorses as follows : " Forwarded to the Head of Office. Report is wanted in two days." Reply from Head of Office : " Sir—The whole file has been having my assiduous attention during the past two and half years. The store-keeper is on leave, his arrival is awaited."

VIII

Six months later, the following office-note from the store-keeper : " Beg to state that the Trap, rat, wooden, with spring, is destroyed by white ants. Superintendent of Stores may be asked to supply a new trap without spring. Rats in this Office do not care for the spring. Superintendent of Stores may also be asked to supply a jar of white-ant exterminant, blue, oval, without spring-lid. Beg to state to-day being Sravanam office may be closed at 3 p. m."

IX

Orders of Head : " I am proceeding on leave. I leave this file for my successor. I have just come to office. Office is closed at once."

X

His successor closed the file. The Superintendent of Stores had written to say that the Imperial Govt. in London was addressed by the Supreme Government in the famous despatch, in which attention was drawn to the fact that there was no provision in the rules for replace-

ment of stores damaged by vermin. The decision of the full cabinet was to the effect that clause (ii) of sub-para 6 (f) of paragraph 137 chapter XXIII of the Stores Manual should be so modified as to—

- (a) admit of the existence of white ants,
- (b) recognize damage by white ants,
- (c) allow replacement of stores damaged by white ants.

The Superintendent of Stores concluded: "In virtue of this important decision, flags will be flown on all public buildings. Please acquaint me by telegram how many flags you require. Regarding the damaged rat-trap, a new Trap, rat, wooden, without spring, is sent—life 22 years subject to premature demise by white ants—*vide* Regulations quoted *supra*. There is no stock of white-ant exterminant, blue, oval, without spring-lid. But a cylinder of vermin annihilator, green, square top, with spring lock, is sent—life 10 years, subject to decay by white ants.

XI

The Head of Office duly returned. His one-time successor, with glee informed him at the club that the file regarding the Trap, rat, wooden, with spring, was closed—

"Boy! B-o-y!! B-O-Y!!!"

"Yesaar."

"Two Cough Mixtures."!!!

• ———

REVIEW OF BOOKS.

The Properties of Matter—By BASIL C. McEWEN, M.C.B.SC.

This book is the outcome of a series of lectures delivered to students preparing for the B. A. Degree of the Madras University. Text-books on this subject usually begin with the properties of solids and proceed to liquids and gases. The author reverses the order: the properties of gases and liquids are studied first, those of solids being relegated to the end of the book. This reversal is justified by the fact that modern science explains the various properties of matter by the energy of the atoms and molecules. Assuming what he calls the "metaphysical conception of Identity of Energy," the author treats his subject from the stand-point of the kinetic theory, which can be more fully developed in the case of matter in the gaseous state owing to the absence or at least the negligible effect of cohesive forces.

The first chapters contain much that is ordinarily found in text-books on Heat. But the elasticity of gases and liquids is studied with a completeness which is not found in books on Properties of Matter. The continuity of the gaseous and of the liquid state is shown by the Van Der Waals equation and other equations of state.

The notation and methods of Calculus are employed when the subject requires them. The treatment is not purely theoretical, however; no fewer than ninety experiments are proposed in the course of the book, experiments for the most part not requiring a complicated apparatus.

The care to justify every step, to point out what is a justifiable assumption and what is a legitimate deduction reveals in the author a deep study of the subject combined with experience of the lecture-room. The Book is altogether a commendable work and a valuable addition to existing text-books.

The Economic Survey of a South Indian Ryotwari Village.

[By V. K. SAMBAMURTI, IV Hons.]

II. Land—an important factor in production.

India is a land of villages, more than 80 per cent. of her inhabitants being agriculturists who cultivate the soil in time-honoured ways with small capital and usual labour. Of the three factors of production land plays the predominant part, especially in the present condition of agriculture. The system of land tenure, which, with few exceptions, is the same throughout the Madras Presidency, exerts a powerful influence on the economic well-being of the people. At present uniformity is to be found in the condition of land-holding, the classification of soil, the assessment of land revenue, and the periodical revision of land-tax. What is true of one village is substantially true of the others, with a few local variations. Hence a correct understanding of the evolution of our present land system and of the actual condition of individual holdings is essential for those who wish to acquaint themselves with the details of rural economics.

Tradition records that in India the land belonged to the sovereign, and our ancient Hindu Kings were in the habit of receiving one-sixth and one-fifth of the gross produce of the land as their dues. But as time went on, and other rulers, great and small, foreign and indigenous, Mahommedan and Hindu, came to lord it over the country, the interests of the land-owners were disregarded, and the share of the government was gradually advanced to one-half of the produce. The system of collecting the dues may be styled 'Amani.' The government officials were present at the time of the harvest, and received the government share of the yield in kind. This system had many defects, but one redeeming feature was that assessment and remission adjusted themselves automatically. The ryot was relieved of any liability in case the crop failed to yield the ordinary revenue. The farming system also existed in some parts of the country with its oppression and abuses.

When this Presidency came into the hands of the East India Company about the year 1800, the Company authorities had no cut-and-dried plan ready to be introduced. Nor did they find any efficient system prevailing in any part of the country, which they could

with advantage introduce into their newly annexed territories. "The earliest general instructions of the Board of Revenue were to make the best arrangements possible pending the inquiries which must precede any settlement whatever, and then to adopt a system of village leases." The intention was to prepare for some form of Zamindari settlement, i.e. that one man should be made answerable for the revenue of each village or big estate. The objections of the District Officers were brushed aside, Zamindars and Mittadars were made the permanent settlement holders in the Northern Circars, and the necessary regulations were passed. These efforts proved fruitless between 1800 and 1808, and most of the estates came back in numbers to the government through failures, defaults, etc. But the authorities did not give up the idea of a permanent assessment for village estates with some form of joint or individual middlemen. Three or five year village leases were tried in many of the districts with the ulterior object of making them eventually permanent. This system worked no better. At last on the advice of Munro a ryotwari assessment was finally established. The Government claimed half the gross produce of dry land and three-fifths of the produce of irrigated land as its share. In course of time, however, the gross produce percentage was considered inaccurate, and in 1864 the government share was fixed at half the duly ascertained net produce.

It may be interesting as well as instructive to notice the prominent features of this Ryotwari Land Tenure. The lands belong to the Government. The fields of the village are surveyed, and the rent of each is fixed for a period. The ryot in possession of the fields is provided with *pattas* or documents showing the survey of the fields, the assessment, and the remissions allowed. He is "a tenant of the State, enjoying a tenant right which can be inherited, sold, or burdened for debt in precisely the same manner as a proprietary right, subject always to payment of the revenue.....due to the State." (Manual of Administration). "Under the ryotwari system every registered holder of land is recognized as its proprietor.....He is at liberty to sub-let his property or to transfer it by gift, sale, or mortgage. He cannot be ejected by the Government as long as he pays the fixed assessment, and has the option of annually increasing or diminishing his holding, or of entirely abandoning it.....The ryot under this system is virtually a proprietor by a simple and perfect title, and has all the benefits of a perfect lease without its responsibilities, inasmuch as he can at any time throw up his lands." (The Settlement Manual). The ryot is not responsible to the Government for any land dues except his own. The fields are subject to re-survey and settle-

ment once in thirty years. The assessed revenue is not to exceed one-half of the net produce after deducting the cost of cultivation, the expenses of harvesting, and the payment of customary dues to village servants, from the gross produce. No extra assessment is made for a second crop on dry land, but the charge for a second crop on wet land is one-half that of the first.

These general features are applicable to the village under review (Sarukai), and to all the other villages in the Presidency. Tanjore was one of the three districts that were taken up very late for survey. On 31st March, 1887, out of the total area of 3654 sq. miles, only 379 sq. miles had been surveyed. The work, however, was undertaken in 1890, and completed by 1893. Appended are the 1890 settlement figures of this village.

The Settlement fiscal of 1890 of the Sarukai Village, Tanjore District.

Particulars, classification and Tharam.	Single or Double crop area.	RATE.		EXTENT.		ASSESSMENT.		REMARKS.
		Rs.	as.	acrs.	cts.	Rs.	as.	
Wet Lands.								
1-1-3 {	Single.	10	0	20	73	207	3	Alluvial clay.
	Double.	15	0	26	40	396	4	
					47	13	603	
1-2-4 {	Single.	9	0	14	50	130	7	Alluvial clay.
	Double.	13	8	81	82	1,107	1	
					96	32	1,237	
2-1-2 {	Single.	12	0	2	37	28	6	Alluvial loam.
	Double.	18	0	74	79	1,347	4	
					77	16	1,375	
2-1-4	Single.	9	0	28	55	257	6	Alluvial loam.
2-2-3 {	Single.	10	0	65	20	652	4	Alluvial loam.
	Double.	15	0	87	10	1,307	12	
					152	30	1,960	
2-2-5	Single.	8	0	24	24	194	6	Alluvial loam.
Total area under Single crop ...	...	...	...	155	59	1,470	0	
Total area under Double crop ...	...	...	...	270	11	4,158	5	
Total area of wet land ...	...	...	...	425	70	5,628	5	

The Settlement of 1890 of the Sarukai Village, Tanjore Dt.-(Contd.)

Particulars, classification and Tharam.	Single or Double crop area.	RATE.		EXTENT.		ASSESSMENT.		REMARKS.
		Rs.	as.	acrs.	cts.	Rs.	as.	
Dry Lands.—I. Ordinary.								
1—1—2	...	5	0	...	93	4	10	Alluvial clay. Alluvial loam. do. do.
1—2—3	...	4	0	8	26	33	1	
2—1—3	...	4	0	15	31	61	8	
2—2—4	...	3	0	51	7	153	14	
				75	57	253	1	
II. Special.								
2—1—2	...	5	0	69	98	350	4	Alluvial loam. do.
2—1—3	..	4	0	52	28	209	7	
				122	26	559	11	
				197	83	812	12	
				623	53	6,441	1	
Dry—ordinary and special	...	...	...	229	...	...	...	
Wet & Dry Total...	...	...	...	853	3	6,441	1	
Preamboke not assessed	...	...	...					
Total extent of the village assessment	...	...	...					

According to the new settlement and survey, (1920-23), the report of which is not yet published, it is understood that there will be no reclassification of the soil or revision of tharams. But it is notified to the pattadars that they will have to pay an additional land revenue of 25 per cent. This enhancement, it appears, is not due to any improvement in the land or any increase in its yield, but is the result of the prevailing high prices, which enable the pattadar to get extra profits. How far the Government demand is just, and the objection raised by the ryots reasonable, we are not in a position to decide.

The figures of the old and new settlements compared.

Settlement old or new.	Peramboke or unassessed waste.		Assessed dry.		Assessed wet.		Total assessment of dry and wet lands.		
	ACS.	CTS.	ACS.	CTS.	ACS.	CTS.	RS.	A.	P.
Old (1890-93)	229	...	197	83	425	70	6441	1	...
New (1920-23)	239	54	171	93	443	59	8347	12	...
Difference (+ or -)	+10	54	-25	90	+17	89	+1906	11	...

N.B.—The difference of Rs. 1906-11-0 is the result of the 25% enhancement plus the enhanced assessment on 17 acres 89 cents which have been classed as wet in this settlement.

The next thing that attracts our attention is the subdivision of the soil into numerous small holdings. It is not a special feature of this village. It is a curse which troubles almost every village, and engages the earnest attention of every thoughtful observer. If the number of land-holdings increases as a result of pressing into cultivation any land hitherto left unoccupied, it is a matter for rejoicing. But this is not the case with our villages. Here the increase is due to bequests, sales, mortgages or gifts. The Hindu system of inheritance, which allows an equal share of the father's property to each of the sons, and the reckless method of effecting such partitions, are to be blamed for these minute subdivisions of the soil. The economic disadvantages thence arising are manifold. The system prevents the introduction of improved appliances for ploughing and reaping, and the scientific manuring of the fields.

The scattered strips and the open field cultivation are enough to damp the enthusiasm and the spirit of initiative of any daring soul. The cultivator cannot remain permanently on his field, nor can he put up a field-hut, and station his cattle there. The turf-balks round each tiny plot are so many standing witnesses of the enormous waste of land. The number of pattadars of this village with their possessions given below, will serve as an illustration.

Number of pattadars.	Between 40 and 50 acres.	Between 30 and 40 acres.	Between 20 and 30 acres.	Between 10 and 20 acres.	Between 5 and 10 acres.	Between 1 and 5 acres.	Under 1 acre.
254	1	1	4	6	27	62	153

The table enables us to estimate the economic well-being of the landholders. Owing to the high prices of produce the first six families, whose net income from their lands may exceed Rs. 600, can be said to be well off. The next six families coming under the fourth category can maintain themselves from the produce of their lands, if they are very prudent and frugal. The rest cannot live upon their lands, and have to devise additional ways and means of earning their livelihood.

A glance at the Herculean efforts made by other countries to remedy the ills similar to those from which we are suffering to-day may brace us up to the work. Japan in the East, and the continental countries which follow the Code Napoleon in the West, are making great attempts to set matters right. Private effort and propaganda

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backed by the legislative enactments of governments are doing a great deal to concentrate the possessions of individual landlords into compact wholes by mutual transfer, sale, purchase, etc. Where a bare majority of landholders of a particular district is for concentration, the Japanese Legislature makes provision for compulsory concentration, and within a few years about 10 per cent. of their paddy fields have been concentrated. Even in India some of the best minds are engaged upon the matter, but it is very difficult to arrive at a satisfactory solution, owing to the opposition of deep-rooted tradition and religious sentiment. A few years back Sir Alexander Cardew, the then Revenue member of the Madras Government, deplored the economic losses resulting from this minute sub-division, and urged the necessity of taking prompt and effective measures. But nothing seems to have come out of his efforts. Education and vigorous propaganda alone can cure this ill.

The extensive delta which hides within its bosom this little village of Sarukai is a gift of the Cauvery. Formed and constantly supplied with alluvial mud and other substances necessary for cultivation by the Cauvery and the Arasalar, which form also the two sources of irrigation, the soil supports a rich and valuable vegetation for the greater part of the year. It is deep and fertile. The alluvial deposit left by the high floods serves as manure to the village fields, and helps the villagers to postpone the relentless operation of the Law of Diminishing Returns. But one cannot help noticing that this Law will shortly be at work, unless the cultivators bring about improvements in the art of agriculture. The Kongan Channel branching off from the Cauvery irrigates 372 acres 86 cents, and the percolation of the Arasalar 52 acres and 57 cents. The heavens are the third source of water-supply. Paddy, which is the staple crop, requires not only plenty of irrigation water but also heavy rains, and the North-East monsoon gives a good and sufficient supply for the purpose. The rainfall chart given below may be instructive. Thus the land which is already deep and fertile, rendered still more so by sufficient rainfall and unfailing irrigation, bestows her blessings on the cultivators; yet their economic condition is not sound.

[This article will be continued in the next number].

The Rainfall Chart for Papanasam, Tanjore District.

YEARS.	Jan.		Feb.		March		April		May		June		July		Aug.		Sept.		Oct.		Nov.		Dec.	
	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.	In.	Cnt.
1911	0	34	...	...	...	...	2	89	1	75	4	67	3	60	1	17	10	36	4	50	8	49	9	32
1912	0	54	...	...	...	...	...	...	1	25	0	46	0	09	0	60	2	29	6	51	15	02	0	73
1913	...	...	...	...	...	...	1	72	4	19	0	01	2	23	3	27	4	28	10	10	17	78	6	83
1914	0	15	...	...	...	...	0	44	1	38	4	76	0	33	6	03	7	85	9	63	9	05	5	31
1915	0	34	...	...	...	...	0	61	2	64	...	...	4	17	5	77	6	94	1	83	7	16	5	03
1916	...	...	...	...	...	...	0	58	2	39	0	16	8	50	6	52	3	78	4	98	6	43	1	41
1917	1	01	0	29	...	...	...	...	...	71	0	96	0	75	7	61	4	38	3	31	11	21	0	89
1918	3	29	...	...	...	...	...	...	2	81	0	50	2	04	1	81	1	51	0	63	13	43	5	25
1919	0	36	1	21	...	...	3	23	3	78	1	54	8	54	3	14	1	85	6	03	17	25	12	02
1920	12	21	...	...	...	...	0	74	5	75	0	96	0	20	5	23	7	22	9	56	34	68	0	43
1921	5	54	...	...	...	...	2	07	2	01	1	12	3	98	3	59	3	78	10	74	1	74	3	28
Total	23	74	3	28	2	08	12	33	28	51	16	54	34	43	44	74	54	19	67	43	142	24	50	56
Average.	2	16	0	30	0	19	1	12	2	59	.1	50	3	13	4	7	4	93	6	13	12	93	4	60

Addison and Goldsmith compared as Essayists.

Intermediate Prize-Essay.

[By A. M. GNANAPRAGASAM, II U.C.]

What is an essayist? This question can only be answered if we consider what is meant by an 'Essay.' Johnson defines an essay as "a loose sally of the mind; an irregular, indigested piece; not a regular and orderly composition." But the term has so wide an application in Literature generally, that the necessity at once becomes obvious of drawing some broad lines of demarcation between its various significances. There are three leading senses in which the term is employed in Literature. "It may be modestly applied to an elaborately finished treatise; or with more direct reference to its primary meaning, it may denote the brief general treatment of any topic; while again it may mean a short discursive article on any literary, philosophical, or social subject, viewed from a personal or historical standpoint."

The eighteenth century essay was of the last type. It became a fashion, as it were, among the essayists to take for their subject-matter the varying phases of contemporary manners and customs.

Addison and Goldsmith hold a conspicuous place in the essay world. Addison, conjointly with Steele, tested the possibilities of the essay form, while Goldsmith, preceded by Johnson, brought it to perfection. The one work which is bound up with Addison's name and reputation as an essayist is 'The Spectator.' Addison selected for his essays a form resembling a modern newspaper editorial, and he wrote articles indirectly commenting on or criticising matters of current, general interest. Of course the idea of a daily paper with essays on men and manners was not an entirely new one, but the shape and form, power and influence, the soul and sense, genius and geniality of the entire work, were all distinctly and in a most characteristic manner those of Addison. Goldsmith, on the other hand, chose for his essays a form, slightly new in its character. His essays purported to be letters written by a Chinaman who was visiting England; and the whole series was entitled 'The Citizen of the World.' But, in the character of the observant and witty oriental, Goldsmith came nearer than any other essayist to the plan of 'The Spectator,' and he fully equalled his model in the poignancy of his criticism of life and in the gentle humour of his reproof.

But this partial resemblance in the formal aspect of their essays does not imply resemblance in substance and manner of treatment

also; for, in the delineation of character, in powers of observation, in humour and style, Addison and Goldsmith are quite distinct from each other.

Addison's principal literary gifts were a delicate, though not highly original, taste, and an insight into character. They are all united in what is his greatest achievement, the delineation of the character of Sir Roger de Coverley; for, though Sir Roger was first sketched by Steele, he is in the main Addison's creation; and he is unquestionably one of the treasures of English literature. In nothing else has Addison shown such originality, in nothing else such exquisite skill. Of Goldsmith it must be said that he has nothing of his kind equal to the squire. It is true that he gives us 'The Man in Black,' and in the delineation of vagabonds he is unequalled. But, still, for an equal to Sir Roger, we must go outside the essays to the "Vicar of Wakefield."

In point of humour, the two writers are of different types. Addison's humour is as distinctive as his personality. He neither laughs out boisterously, nor does he throw a double portion of severity into his countenance while laughing inwardly. He preserves a look of demure serenity disturbed only by an arch sparkle of the eye or an almost imperceptible elevation of the brow. "He could enliven morality with wit, and temper wit with morality." His Sir Roger is a lovable character, but we love him with a slight feeling of superiority. Even in giving an account of Sir Roger's death, Addison cannot help having a gibe at the knight's Tory views. Again Addison's satirical bent is revealed in his essay on 'The Club Craze.' He satirises the tendency towards narrow and provincial isolation, which was so prominent all through the eighteenth century. Finally, in his essay 'The Aim of the Spectator,' he ridicules the frivolity of the ladies of his time. "The toilet is their great business, and the right adjusting of their hair, the principal employment of their lives." The humour of Goldsmith is, on the other hand, a mixture of the humour of Steele and of that of Addison. He laughs at the weakness of his contemporaries in 'The Citizen of the World,' but it is good-natured, venomless laughter. His 'Man in Black' is a very lovable person in spite of his eccentricity. 'A City Night-piece' reveals his sympathetic nature, while in 'Happiness and Show' he laughs at the craving on the part of some men to get titles and honours.

In point of style, both Addison and Goldsmith are admitted to be masters; but Goldsmith is the greater stylist of the two: as Hugh Walker says, the greatest style is the expression of the highest energy, intellectual and moral. But Addison was certainly deficient

in energy. Hence it is that he may be a safe model for the beginner, but he could never rise to the highest rank. Matthew Arnold finds in Addison 'the note of provinciality.' It is comparatively of little importance to express oneself well, if one deals only with trite ideas. But the problem is to express new and profound ideas in a perfectly classical style. It is here that Addison fails, and Goldsmith succeeds. Goldsmith's ideas are not provincial and commonplace.

Besides, when Addison attempted a homely style, he frequently succumbed to weakness. But Goldsmith easily avoided such pitfalls; and it is not hazardous to say that he is unexcelled by any essayist in the purity, simplicity, and melody of his diction. The Spectator is not free from archaisms, but 'The Citizen of the World' is essentially modern.

Further, Addison dreaded to give a loose rein to emotion and indulge his reader with self-revelation; he always maintained a dignified aloofness. Goldsmith, on the contrary, could not help revealing himself in every page of his writings. Thus the concluding part of 'A City Night-piece' is one of the most personally intimate passages in his works: "Why was this heart of mine formed with so much sensibility? or why was not my fortune adapted to its impulse?" Moreover, he constantly drew his subject-matter from the fund of his own varied experiences. Thus, in 'The Character of the Man in Black,' we learn very much of the character of Goldsmith himself.

The style reveals the man. Addison was of a quiet retiring nature. He was calm and even phlegmatic. He held aloof from society, and viewed others with indifference. In direct opposition to this, Goldsmith was kindly, even to weakness. He was so generous that he forgot to be just; he was so liberal to beggars that he had nothing left for his tailor and his butcher. He could sympathise with any kind of character. But he disliked all sham, and thus it is that he would rather be a citizen of the world than a Spaniard or a Frenchman or an Englishman, and viewed with contempt all those who strove after ephemeral honours.

Thus Addison and Goldsmith present a striking contrast to each other, both as essayists and as men. But it is difficult to decide which of the two is superior to the other. It may, however, be remarked that Addison is only a spectator; but Goldsmith is an all-round man: he attempted every species of composition and adorned all that he attempted. He is the typical essayist,—a rambler, a spectator, a tatler, and a connoisseur.

College Notes.

Old Boys.

Our old friend, Mr. C. Rajagopal Iyengar, B.A., B.L., of Srirangam, has been transferred to Conjeevaram as District Munsiff.

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Mr. N. S. Natesa Aiyar, B.A., M.L., Sub-Judge, has been transferred from Vellore to Tinnevely.

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Mr. B. S. Narayanaswami, B.A. (Hons.), our "top boy" in History in 1920, has been appointed Assistant Accountant-General, Military Accounts, and posted to Poona. Congratulations!

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We hear that Mr. S. Subbaraman, B.A. (Hons.), has been given a lift from shorthand clerk to Personal Assistant to the Chief Secretary to Government. No wonder! He is a first-class shorthand man, but very "longhand," and "longheaded" too, at other things.

* * * *

We welcome another Old Boy back to Trichy, Mr. T. C. Nilamegam, B.A., Income-tax Officer.

"Welcome an Income-tax Officer!" says Mr. Grundy, "the enemy of our purses! How can you.....?"

Well, well, it is no fault of Mr. Nilamegam's if there is such a thing as income-tax, and since income-tax there is, and Mr. Nilamegam is income-tax officer, let us welcome him all the same.

* * * *

Everybody knows of the Toludur Irrigation Works opened by H. E. the Governor on the 8th September. But what perhaps is not a matter of such common knowledge, is that the Engineer who carried out this vast and beneficent scheme, destined to irrigate 25,000 acres and be a source of wealth to the South Arcot District, is Rai Sahib N. Swaminatha Aiyar, B.A., B.E., our "little gymnast" of 1895. (He was awarded a special gold medal for Athletics by H. E. Mgr. L. Zaleski, Delegate Apostolic, on the occasion of the Golden Jubilee of the College). His old Mathematics Professor could have prophesied such success of his "little Engineer" long ago.

* * * *

A new prize made its appearance on the prize-list this year, the Abhiraman Silver Medal, awarded to the best candidate in Intermediate Physics.

It is founded by Mr. T. S. Abhiraman, M.A., an Old Boy, now Managing Director of the Scientific Advance Co. Ltd., 26 Lingh Chetti Street, Madras. The founder wanted to name it after one of the Professors of the College. But this Professor did not see any reason for having his memory perpetuated while he was still very much alive and it was decided to give the medal the name of the donor—quite the proper thing to do.

Mr. Abhiraman was a lecturer in Physics in a first-grade college for some years, but gave up the chair for the counter. He thinks that business is preferable to teaching, still more so to quill-driving. Teaching is no doubt the noblest profession, after the service of God. We doubt, however, if the nobility of the profession is the motive which attracts so many young men to the teaching line. Some of the candidates for Government posts or for admission to the L. T. class would perhaps do well to meditate on the example set by Mr. Abhiraman. The example, though rare, is not the only one known to us. We might instance Mr. B. V. Seshadri Sarma, B.A., of Karur, who does not think it *infra dig.* for a graduate to be a Contractor; Mr. S. Retnam, B.A., of Trichinopoly, who is making quite a good living in a firm in Madras; and Mr. J. Ityerrah, B.A., who is employed in the Tata Oil Mills.

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We heard lately from Mr. S. Parameswara Aiyar, B.A. He is now Chemistry Lecturer in the Agricultural College, Mandalay, and Assistant Research Chemist.

* * * *

A. S. Natarajan of III Honours, Mathematics Branch, and Sergeant in the College Company of the U. T. C., has become an Old Boy. He is one of the two candidates selected in the Madras Presidency for training as engineers in Jamshedpur.

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Dr. Paulose K. Kallukaran has returned from England. He is now enjoying the charms of his native Ollur, near Trichur. While wishing him welcome, we should like to renew our invitation to him to come and look us up.

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The first overland mail in October brought us news of three of our Old Boys out West.



Mr. T. S. ABHIRAMAN, M. A.

One is P. J. Thomas, M. A., B. LITT., of Balliol, Oxford, who is in hopes of winning a Doctor's cap in the near future—after which he will set his face East.

Another—our old, irrepressible Launcelot Gobbo, N. Anantanarayana Iyer—is “doing” Europe. He is rewarding himself for passing his examination at the Oxford Forest College with a trip on the Continent.

K. J. Cletus writes to say that he means to stay on some time longer in England.

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G. Guruswami, B.E., writes to say he has a job on Rs. 530, in Iraq. Rather a far cry. But unemployment..... ! Good luck, Guru !

Annual Gathering of the Old Boys' Association, 8th September, 1923.

The Principal, Rev. Fr. Bertram, S. J., was At Home to the members of the Old Boys' Association. Several distinguished Old Boys were present. After the 'At Home,' Rev. Fr. Rector was proposed to the chair, and a business meeting was held.

*Annual Report by the Secretary :—*There is nothing extraordinary to record and my report is brief. We have 6 benefactors and 51 life-members. As a friend remarked, we should have 60 benefactors and 500 life-members and our College, with its long list of graduates and extremely cordial relations between its old and present boys, can easily have this number. It should be said that the smallness of our membership is not due to any want of good will on the part of our Old Boys. I believe hard times alone are responsible for it.

The suggestion of our Vice-Principal that small printed appeals might be put in the hands of the Professors of the College to be sent to the O.B.'s along with ordinary letters, is being adopted.

The President of our Association, Rev. Fr. Honoré S.J., in his closing address to the annual gathering, said that the absence of the delightful personality of the Rev. Fr. Bertram in Europe had been mainly responsible for the apparent supineness of the Old Boys. We are extremely happy to have him with us now to goad our activities and we hope to be henceforth more successful in our endeavours.

•	Accounts.	Fixed deposit maturing on 16th Dec. '23 ...	Rs. 678- 1-4
		Do. do. 16th Dec. '24 ...	„ 195-12-0
		Cash in hand ...	„ 33- 0-0
		TOTAL ...	„ 906-13-4

Office-Bearers elected for the Year :—

President :—Rev. Fr. Bertram, S.J.

Vice-Presidents :—

1. M. R. Ry. V. K. Narayana Aiyangar Avl.
2. " P. T. Srinivasa Aiyangar Avl.
3. Dr. T. S. S. Rajan Avl.

Treasurer :—M. R. Ry. N. L. Sivaramier Avl.

Secretaries :—M. R. Ry. P. E. Subramania Aiyer Avl.

" V. Raghavachariar Avl.

Ordinary members :—

1. Khan Bahadur P. Khalifulla Sahib
2. V. J. Joseph Avl.
3. T. S. Subramania Aiyer Avl.
4. A. Savarinathan Avl.
5. P. A. Subramania Aiyer Avl.

(Sd.) P. E. SUBRAMANIER,
Secretary.

Excerpts from Our Diary.

2nd September. Academy of the B. V. M. and Anniversary of the C. T. A., presided over by His Lordship Dr. Roche, S.J.

The morning function comprised many items, the most important of which were a dialogue by the University students on the life and labours of the Jesuit Cardinal Bellarmine, recently raised to the altar, and a few scenes acted by the High School boys and entitled: "A Day at Nazareth."

In the dialogue we were told that the learned Jesuit had several dialectic encounters with James I of England regarding the oath of allegiance, and that the logic of the "wisest of fools" was found wanting on these occasions. Such was the dread in Protestant England of Bellarmine's controversial powers, that anti-Bellarmino chairs were founded both at Oxford and Cambridge.

We also learned, what is not generally known, that the Jesuit Cardinal took part in three papal elections, and that on each occasion he scored the highest number of votes at the first ballot, but that each time he succeeded by skilful diplomacy in averting the danger of the tiara. And it was well he did so. The news of a Jesuit Pope would have driven men mad; they would have exclaimed that the world was "out of joint." No cause for alarm: there will not be a Jesuit Pope.

"A Day at Nazareth" was a thorough success. The young actors were evidently aware that much was expected of them, and they rose to the occasion. The dignified bearing of Jesus, the youthful buoyancy of Matthias, the apprentice in the workshop, and the childlike simplicity of the two shepherd boys, were most charming.

In the evening we were treated to the historical tragedy of "The Flavii," who willingly chose to forfeit the Imperial crown and lose their lives rather than renounce their faith.

The play is written on strictly classical principles, and there is little action in it, the success in the representation depending mainly on the rhetorical powers of the actors. It must be said to the credit of our artists, that they acquitted themselves of their difficult task very satisfactorily. The apparition of the angels to the broken-hearted father about to be martyred with his two sons, elicited a thunder of applause. Our warmest thanks are due, not only to the actors, but also, and especially, to the stage-managers.

Needless to say the College Band was in attendance both morning and evening. Its melodious strains have become such an integral part of all our College festivities, that any performance without the Band attending would be shorn of much of its interest.

8th September: Prize Distribution. We attempted the impossible, and failed. In previous years to avoid overcrowding we held the prize-distribution of the School department a day before that of the College. This year we had the cruelty to squeeze 2,300 spectators into the Lawley Hall, all eager to hear, and especially to see. The result was a Babel, with a deluge of rain to make matters worse. We shall profit by the lesson in future. In the meantime we owe a word of apology to the President, Mr. P. Macqueen, I. C. S., who had to cut short his very interesting speech owing to the noise. If any one is to blame, it is not the students.

In fact, how could they help questioning their neighbours when they read the second part of the programme: "The Mysteries of Tutankhaman, a Drama in one Act, Author unknown"? It all sounded so mysterious. And the argument did not throw much light on the subject. Just one line and a half: "Two thieves succeed in entering Tutankhaman's sepulchral chamber. Their experiences. Their fate." One of the spectators actually expected to be told how the thieves managed to get into the underground burial-place.

But the play was less concerned with their mysterious coming-in than with their tragic going-out. Through the magic power of,

Amenkere's wand they suddenly found themselves decorated with asses' heads and deprived of the power of articulate speech. And after being made to draw the chariot of the risen Pharaoh, they vanished mourning their lot in their own musical way. There you have it in a nutshell. The masterpiece was prepared in our own College workshop.

23rd September. Consecration of His Lordship the Rt. Revd. T. Francis Roche, Bishop of Tuticorin, and an Old Boy. An account of the function would be stale now. We prefer to invite our readers to look at the photo of the new Bishop in his pontificals. Don't they fit him well? Evidently he was cut out for the mitre. Accept, my Lord, our best wishes for a long and prosperous rule in your new diocese.

29th September. The welcome news arrives that Mr. Arpudawamy Udayar has been elected "unopposed" as representative of the Indian Christian constituency of Trichinopoly, Tanjore and Madura. Well done, Udayar! We can continue to face the future with confidence. Our interests remain in good hands.

3rd October. University Elections: A more peaceful function could not well be imagined. There was only one nominee for the Academic Council, Father Leigh, who was therefore elected unopposed; there were two for the Council of Affiliated Colleges, Mr. P. A. Ganesa Aiyar, and Mr. P. T. Srinivasa Aiyangar. We feel justly proud of the conduct of the two rivals on the occasion. While Mr. P. T. heartily congratulated Mr. P. A. on his victory, Mr. P. A. warmly supports Mr. P. T. in his candidature for a seat in the Senate.

25th October. The welcome news comes of Mr. P. T.'s election to the Senate by the registered graduates of the University. It was good, therefore, that he did not succeed in the election to the Council of Affiliated Colleges—for as matters now stand, we have additional support in the Councils of the University.

Museum.

The Curator gratefully acknowledges the following gifts:—

1. From B. Subbiah [III U. C.] a Laggar Falcon, a Painted Snipe, a Purple Heron, a Large Egret, and eggs of Night Heron.
2. From K. P. Narayanan [IV U. C.], a skull of a Spotted Deer, of a Bison, and of an Ibex.
3. From Mr. M. Natesa Vandyar, Gymnastic Instructor, a Teal and a Night Heron.
4. From Mr. B. Sodalaimuthu, [Mirasdar, Coimbatore], a spotted-bill Duck, and two Ospreys (fishing hawks.) The Ospreys are a particularly welcome addition; they are the first birds of this species to

find their way to the Museum. Readers of the Magazine are referred to the February number for an account of the Curator's attempts to secure a specimen.

The Literary and Debating Society.

The first ordinary meeting of the Society was held in the Lawley Hall on the 6th October, at 5 P.M., Rev. Fr. Rector presiding. There was a large attendance. Mr. K. Ramachandran of the IV U. C. recited the concluding portion of Sheridan's impeachment of Warren Hastings. Mr. S. Ramakrishnan (IV U. C.) then read his essay on 'The Preparation for Public Life.' He said that in these days of democracy, the need for public workers who could enlighten and lead was great. He pointed out how a few alone were capable of taking up such work. He emphasised the necessity of liberal education which develops the intellectual powers. He showed how a knowledge of history, of political science, and of political economy, would stand one in good stead. Above all, he insisted on a practical knowledge of life. The faculties of speaking and writing must also be cultivated. Lastly, there was the need that public workers should mould their character on sound lines, for men of character alone could render efficient service to a nation. After a few concluding remarks, the meeting came to a close at 6 P.M. with a vote of thanks to the Chair.

Sports.

Our Badminton Champions have been forging ahead; and we have several successes to record on their behalf.

The first was at Lalgudi, in connection with the Y.M.I.A. Tournament. Our A and B teams shared the honours of victory.

For the T. A. A. Tournament, the College team entered under the pseudonym of the Thathachar Sporting Club. The only tough proposition before it was the T. B. U., which happily was disposed of in the semi-finals, leaving our boys a free chance of claiming victory from the Star of India Club in the final contest.

Then came the Sri Renganatha Tournament at Srirangam. We ran up against the Lightning Raiders in the finals; and it was a remarkable contest, running into three games, two of which were recorded in our favour.

Our record in Football is not quite so brilliant, though we have some success to record. Our High School, after defeating the National College in the T. A. A. High School Elevens Tournament, failed against Bishop Heber's. In the Open Elevens our College team did splendidly against the Y. M. C. A.—a powerful combination of all

the ex-collegiate talent of the town. In the final contest against the Chukatal Islamiah Club our boys put up a splendid fight, and the first match resulted in a pointless draw. Things went evenly in the replay till towards the end of the game, when owing to the confusion caused by a slight error of judgment on the part of our goal-keeper, one of our backs gave victory to the opposing side by scoring a goal for them.

The Champion Sixes Football Tournament has just come to an end as we go to press, and a long account of it is therefore impossible. Suffice it to say that our Sixes teams have kept up their reputation, our A and B teams running against each other for the finals. Of course, the B team has to allow the A to wear the laurels of victory.

Obituary.

On the 8th October, there passed away at the Father Muller Hospital, Mangalore, the Rev. George Tharithu, S.J.

Born in 1895, the late Father George came to Trichy for his studies, and entered the Society of Jesus after passing his Intermediate in 1916.

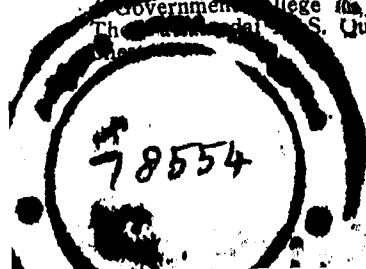
His death is a distinct loss to the College and to the Mission, for he was a man of sterling qualities, of sound judgment, and the very incarnation of devotedness and duty.

On the 13th September, at Negapatam, the death occurred of Mr. T. S. Mangalam Pillai, B.A., B.L., a young, talented, and promising Vakil. We desire to convey to his family our deep sympathy in the loss they have sustained.

Two students of the Fourth University Class, G. Ponnuswami and R. Krishnaswami Rao, died within a month of each other in the first term. Respectful, hardworking, and cheerful as they were, we wish we had them still with us. We offer our warm sympathy to their sorrowing families.

Exchanges.

Bishop Heber College Magazine, Trichy; The Ignatian, St. Ignatius' College, Cleveland, Ohio, U.S.A.; The Loyola Quarterly, Chicago, U.S.A.; The Arni Board High School Magazine; The Ernakulam College Magazine; The Journal of the Kumbakonam College; Progress; The Medico; The Mungret Annual; The Good Shepherd, Bangalore; The Catholic Educational Review; The Findlay College Magazine, Mannargudi; The Pachaiyappa College Magazine; The St. Joseph's High School Magazine, Pavaratti; St. Francis Xavier's College Magazine, Liverpool; The Government College Magazine, Bellary; The School Folk; The Stonyhurst Magazine; The S. Quarterly; Ecole Ste. Geneviève, Versailles; The Treasure



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