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THE SCHOLAR

VOL. VII

THE

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JANUARY, 1932

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13. Book Review
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15. Notes

THE SCHOLAR

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JANUARY, 1932

No. 4

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radio operator. He thinks she is a better navigator than he is. Under his guidance, she has learned to handle even the big, powerful, two-hundred-mile-an-hour plane. When the Lindberghs started from New York in their flight to the Orient, Col. Lindbergh was at the controls, and Mrs. Lindbergh in the rear cabin with her hand on the radio sender's key and ear phones clipped upon her head.

Four years ago, when Charles A. Lindbergh was preparing for his flight across the Atlantic to Paris, there were many who were fearful that the enterprise would end in disaster. They said that it was a foolhardy undertaking, too dangerous for the good that would come from it. Then these same persons, when the undertaking was successful, characterized the feat as a pure case of luck. So general was this opinion that Lindbergh was often called "Lucky Lindy". But now there are no manifestations of doubt about his flying ability as was formerly the case, nor is the expression "Lucky Lindy" prominent. Somehow the American people have come to expect that when Lindbergh starts out for a place, he will reach the destination in safety, and that it is not luck that takes him there.

But how does he do it? Why does he have such great success, when airplane accidents are for other pilots not infrequent? The reasons are few and simple. In the first place, Lindbergh knows the science of aviation thoroughly. Every feature of flying and every mechanical device of the airplane he has mastered. Lindbergh never starts on a flight without first going over the plane, carefully inspecting every part to see that it is ready for the trip. He takes no chances. Then, from the time he takes the controls and the flight is begun, until he lands safely at his destination, he pilots with the care and good judgment that aviation requires. Within the past four years, he has made thirty-one trans-continental trips in his airplane between the Atlantic and the Pacific, and he has had some unavoidable close calls; but it was his skill and quick thinking that saved him.

Aviation has got past the good luck and bad luck stage. There is now no reason why an air passenger need fear accident, any more than a railway passenger. The airplane passenger demands of his pilot the same careful calculation and elimination of chance that characterizes Lindbergh's success. Lindbergh has shown the way and has put passenger flying on a definite scientific basis; the rest of the flock should hasten to follow in his footsteps.

Charles A. Lindbergh is America's most famous air hero. When he returned from his famous flight to Paris, he met with

a tremendous storm of adulation. But he did not become an egoist, as a lesser man would. During one of his trans-continental flights, I was commissioned by a metropolitan newspaper of this country to write about him. The thing that impressed me most when I saw Col. Lindbergh was his modesty and reserve.

Lindbergh is America's idol. He cannot walk through the streets of New York without attracting a crowd. If he goes to a shop, a restaurant or a theatre, people throng around him and ask to shake his hand and request an autograph. Even a complete stranger will not hesitate to step up to him and say: "Colonel, I have just got to shake your hand!"

The four years since the Paris flight have not been easy ones for Mr. Lindbergh. He has been constantly in the newspaper headlines. The newspaper sleuths have sought to pry into almost every detail of his private and

the beginning, in the days when there was no assurance that great wealth would come in other ways inoffensive to his sense of dignity, or his devotion to the cause of aviation. In short, he is fastidious about the ways in which he is willing to acquire riches. A great many rich men in the United States have not been fastidious.

He is fond of doing spectacular and daring things which add to his fame, and does not appear unwilling to have his fame refreshed. He resents sometimes the friendly, if inconsiderate, attentions of people. There is a good deal of reserve in his make-up. Occasionally there appear traces of plain irritability. He has been known to be brusque when particularly annoyed, busy, or anxious to escape attention.

He is by nature determined, positive, self-confident, and given to extreme concentration. When preparing one of his flights, for instance, he has been as single-minded about it as a hen on eggs, and as little inclined to suffer interruption.

Lindbergh is a human, not a god. He is averse to being thought eager for the cheaper forms and day-to-day manifestations of popular hero-worship. Whether it be to his credit or not, his traits do tend to preserve his prestige rather than to tarnish it. To his millions of admirers, he is a world hero.

Drama & Religion.

By Swami Jagadiswarananda.

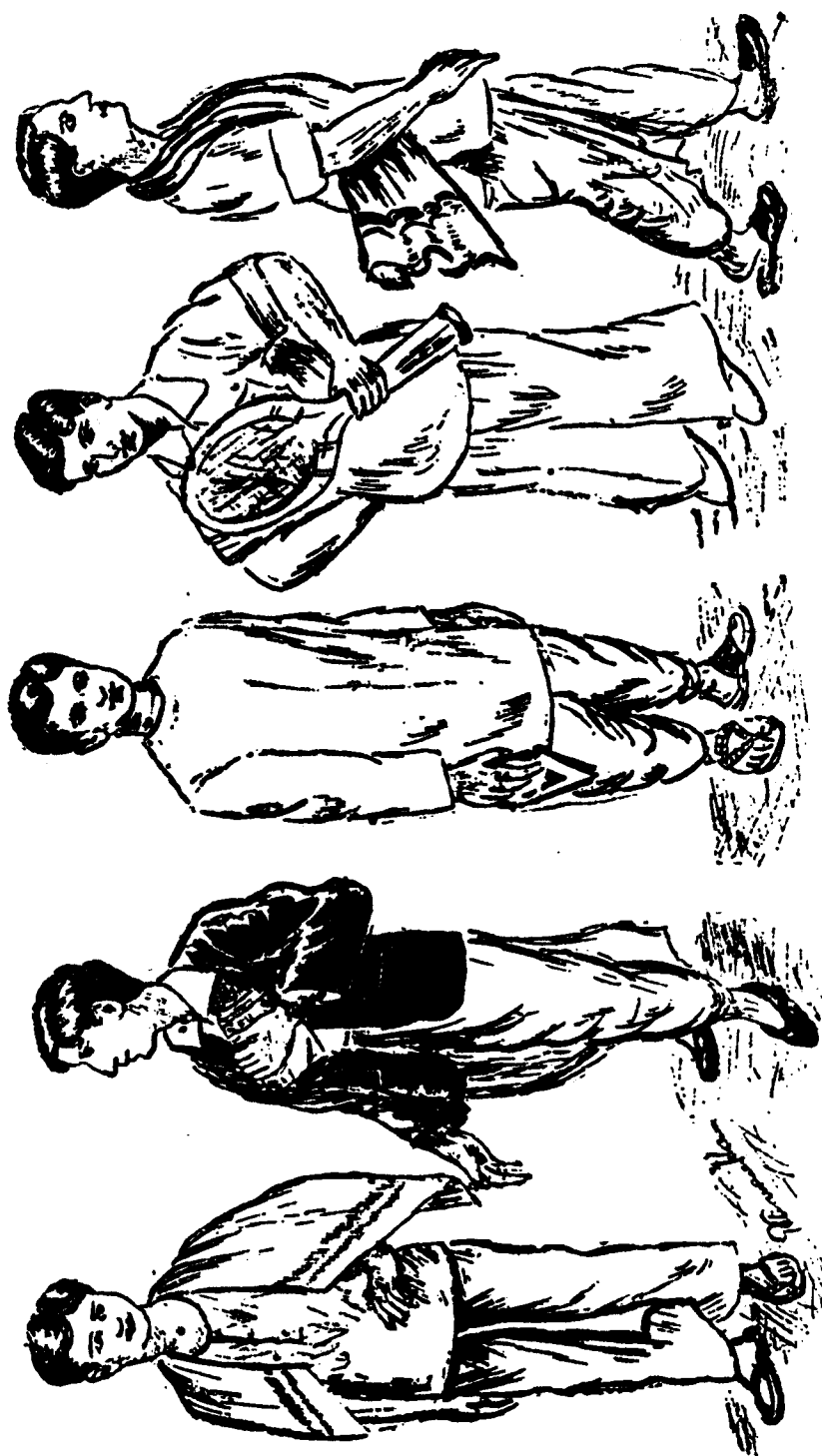


HERE is a wide-spread popular belief that drama is at daggers drawn with religion. But the best drama in every age repudiates this and fords the ford of so-called separation that obscures its intimate connection and relations with religion. Drama at its best is a living art of life and mirrors its tragic and comic aspects in its entirety. Life's comedy is well known to all, but very few are acquainted with tragedy, the inevitable part of human experience awaiting us all somewhere, life being beset by overwhelming limitations. Drama unfolds the conflicts which the forces of life wage against the conventions of heredity, family, society, and lastly, nature, fate and destiny. Life's struggles are God's gifts, very finely remarks Swami Vivekananda. Struggles change as the dominating ideas change, till finally we meet face to face the eternal mysteries of Life, Death and Eternity. Both religion and drama aim at the development of Personality. Religion teaches not only how to live but also how to die. Drama helps to practise religion by laying bare before our eyes our latent foibles, weaknesses, casuistries, hypocracies and cowardices as well as strength, greatness, sincerity, self-control, joy, courage and love of human character. It contributes an interpretation of life, suggests a philosophy, and educates man into the gleams and visions of a higher and better life. Drama has deep ethical and religious values, more effective sometimes than those of theology or metaphysics, for a great many people are influenced by art and parable than by philosophical dissertations. So all the saviours of mankind taught in homely parables to be understandable even to the lowest men. The highest truths are always the simplest. "The drama is coming to its best now-a-days. The theme of both religion and drama at its best is always the same: great ideas and feelings and sympathies, emotions and passions that move, inspire and make man's life and personality." Even in the barbarous races and barbarous forms of religion, the choric dances, rituals and sacrifices tend to make the form of a drama. And in ancient times religious festivals developed into dramatic form. Religious atmosphere, belief and conceptions and the spirit of the age, condition the theme of the drama.

But as he expanded his art in love and bliss, his soul transcended the finite limits of human love and sense-joy and ultimately overflowed to God, the ocean of Absolute Bliss. To man who looks it on the face his life appears a tragic pathos, but God who looks into the heart and weighs intentions and not merely deeds, his life was more saintly. Man's thirst for knowledge, beauty, love and bliss cannot be eventually satisfied until they reach God. Giris Chandra mirrored his own life into the drama. Sri Ramakrishna, who was his personal Gurn did not even ask him to give up his habit of drunkenness; he said that to him who tastes the *Anandam* of Brahman, the pleasure of the senses would be bitter and abominable, and this actually happened in the case of Giris. Towards the end of his life, Giris Chandra gave up drinking, as he said, "I am more intoxicated with the wine of Divine Bliss." In his *Tapobala* he makes a searching analysis of the psychology of religion which a pilgrim of truth must face—pit-falls, sloughs, also light-posts on the path of progress which even Starbuck, Freud or any other psycho-analyst and religious psychologist could not dream. Space forbids us to go into further details, otherwise we might have shown that his dramas are based on religion and that he has changed the course of dramatic thought in Bengal, at any rate, and opened a new chapter in the history of Bengali Theatre. C. R. Das, the patriot-saint of Bengal, during one of the dramatist's anniversary functions said in his presidential address that man will one day learn Bengali to study the dramas of Giris in the original as he does to-day English, German or French in order to study Shakespeare, Goethe or Moliere. Rabindranath's *Muktadhara* and *Rakta Karavi* attempt the modern problems in the light of the latest modern thought. There his problem is the fight between *Anandam* and *Shakti*: Spiritualism versus Materialism. He shows that love and *Anandam*, or in other words, spirituality succeeds in the long run, though materialism gains the upper hand for the moment.

(To be Continued.)

[We regret that, owing to the limits of space, we are compelled to break off this article at this point. The concluding portion, in which the author continues his analysis of the works of the other writers, like Ibsen, Tolstoy, Bernard Shaw, Galsworthy and Thomas Hardy, in order to discover their ethical and moral values will be published in our next issue—Editor.]



Sartorial Fashions

In Tagore-Land.

By N. Lakshmanan.

I.

I have vivid memories of my first pilgrimage to Bengal, the spiritual home of Renascent India. It was just twenty years ago, during the historic December 1911, that I had my *Darsan* as Their Majesties the King-Emperor and the Queen-Empress drove slowly and graciously along the Calcutta Maidan, receiving the silent and reverential homage of thousands and thousands of men, women and children. It was just twenty years ago that I met, face to face, the Lord of Songs and took the dust off his feet.

Ah, did you once see Shelley plain
And did he stop and speak to you,
And did you speak to him again?
How strange it seems and new!

The Calcutta Theistic session in the City College was drawing to a close and the *Preethi Bhojan* (Love Feast) ceremony was held one memorable evening at the Mary Carpenter Girls' School conducted by Mrs. (now Lady) Jagadish Chandra Bose. Among those present were Dr. J. C. Bose, Gokhale, Mrs. Sarojini Naidu, with her venerable father; Dr. P. C. Ray, Babu Ramananda Chatterji, Prof. Binayendranath Sen, Principal Heramba Chandra Maitra, Prof. Otto (if I remember right) who had come to India to organise a Parliament of Religions and, above all, the Maharishi's beloved son and successor on the *Vedi* of the Adi Brahmo Samaj. I recollect with pleasure and gratitude that Rev. Hem Chandra Sarkar gave me every facility to study the men and movements of Renascent Bengal from close quarters, and it was through his love and solicitude that I gained a humble place at this "Immortal" dinner.

Bliss was it in that dawn to be alive,
But to be *young* was very heaven.

Bengal is a song-filled land and the music of Rabindranath Tagore's songs (composed in many a soulful new tune and sung in chorus by the literate and illiterate alike) pervaded the All-India Theistic Conference, which was presided over by the grand old man of South Kanara, Ullal Raghunathayya.

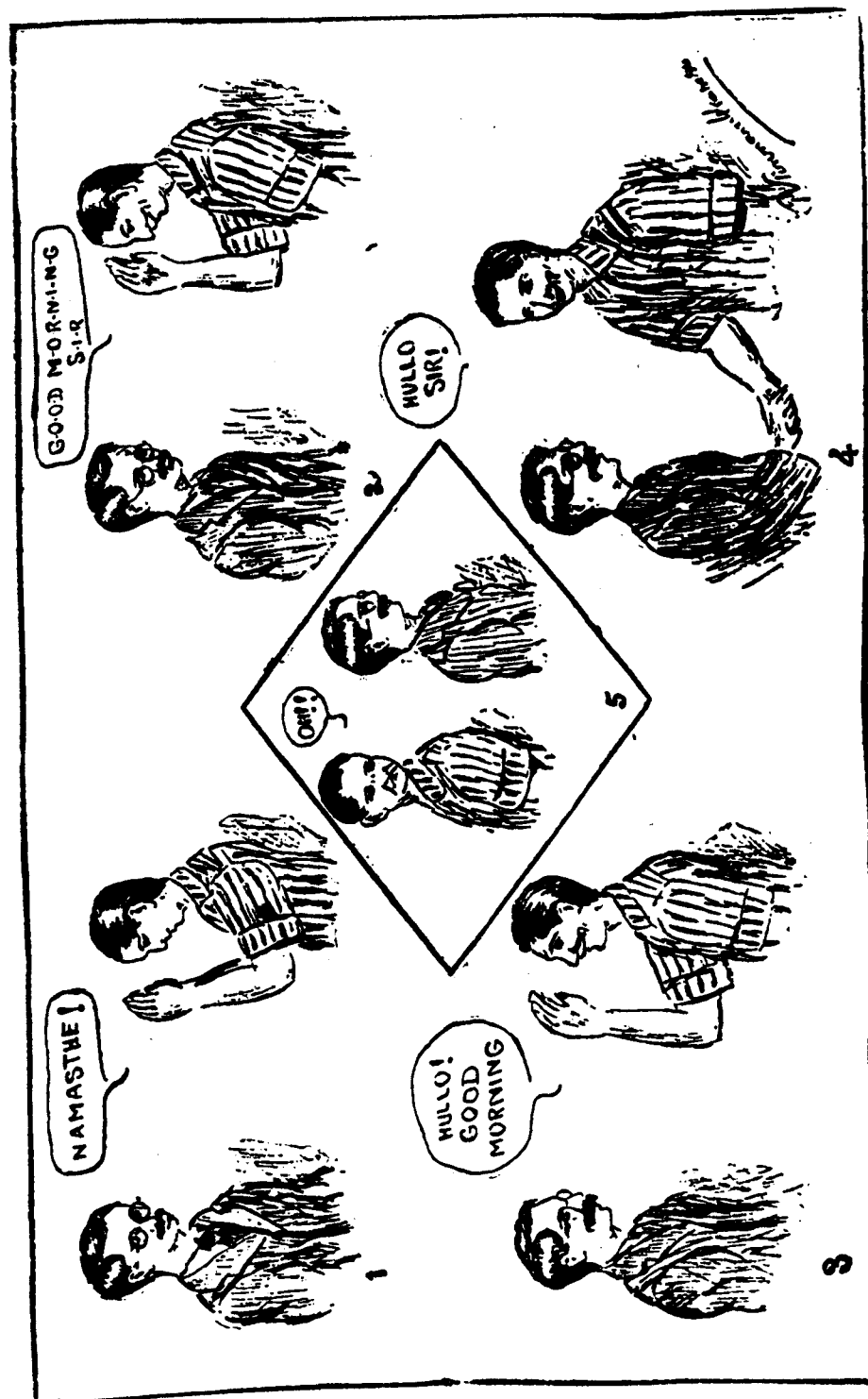
A song that fills a nation's heart is in itself a deed. And it was in the fitness of things that such great statesmen as Montagu

settings and general technique also came from the stage, and this made their productions quite unbearable to the cultured audiences of Bombay.

The next concern to step into the field was Ranjit. Taking a hint from the past failures, these people did not work on Single System, but ordered out a sound recording set known as "Audio Camex," and worked on Double System. The first release of Ranjit's was, therefore, as much a success as Madans' from the point of view of clear recording. Like the other Bombay Companies, this one also featured a well known star who had earned her fame in the 'silent' field, Miss Gohur, but they took care to train her up in music and diction. Besides Gohur's voice naturally lent itself to good recording, which was a matter of happy coincidence. The result was that their 'Devi Devayani' is still regarded as one of the best pictures in the field. Yet our people have a knack for ruining a good production with too much music.

The two big concerns known to the Bombay public, the 'Prabhat' of Kolhapur and 'Sharda' of Bombay, are reported to be entering the talkie zone very shortly. Considering what reputation 'Prabhat' has gained in the 'silent' field, one is led to expect a great deal from them even in the new venture. One learns that they have secured the services of Mr. Govindrao Tembe as their Music Director. This indeed augurs well for Prabhat's, for Mr. Tembe is known to Maharashtra as a remarkably gifted singer and a better composer still. They have also enlisted on their staff new stars to come up to the needs of the talkie art. The silent stars are under training from the new point of view. All this is well and good. We do not see any possibility for these people to forget their cinema technique for the theatre variety. Nor, we trust, will they be tempted to go in for painted curtains as substitutes for either the scenes from nature or for their renowned three dimensional solid settings which made 'Chandrasena' a marvel of creation. As for 'Sharda' of Bombay one hears new reports about them every day, and one would like to believe them all. If they guard against the pitfalls chalked for us all by Madans, we are sure they will head for success.

If talkies become a *better* form of entertainment than either the movies or the stage, then alone will they stay; otherwise, for the producers particularly, the game may not be worth the candle and may, therefore, have to be soon given up. To achieve this end the best of the movies, which consists in the powerful and realistic expression of the mood or idea through 'gesture,' and the best of the stage, which consists in the proportionate use of power of sound and music, should herald the ideal talkie.



Progress of Manners.

The Early Bird.

By K. Krishnamurthi.

TEA TIME is a period of relaxation. It is a time when one expands visibly under the influence of mellow tea. You leave the naughty problems of life to take care of themselves. You laugh at stories at which you would frown were they related at dinner. Provided you have tea for two, all your cares vanish. Save one. And that is to find two for tea.

At my friend Ganapathi's the other day, we had tea, though not for two. We were four. My host, Narayanan the Policeman, (We call him Policeman; but he is really an A. S. P.), Muthunayakom who keeps a diamond store at the corner of—Road and your humble servant. The topic on which we expended our breaths was: the inefficiency of our Police System.

The boast of Narayanan's that there was not a single untraced robbery in town started it. Flesh and blood simply could not stand the white lie. I jumped up to arms. "What about the ear-rings of the Dewan's wife?" I asked.

The reader will remember how the diamond ear-rings of the wife of our Dewan of Erocnavart were stolen. What a commotion the news caused in the capital! Narayanan remained silent.

I continued: "I shall tell you something about the theft which will bear ample evidence of the utter inefficiency of our Police. You may not know my friend SRK (Short for Sivarama-krishna Iyer). He is a fat brahmin who lives by his wits, I mean by what wit he has. One fine morning, as the saying goes, SRK got hold of a cap."

"What?" cried Ganapathi.

"A cap, my lad. C—A—P. A high, black cap. Perhaps you are questioning the relevancy of the detail. All in good time. Well, SRK had sought a bed at a little old temple near the town. He, however, was completely ignorant of the existence of the other guest. So when he came upon the cap, desolate and ownerless as it looked, he just appropriated it. He put it on without waiting for the mirror, and made his way town-wards in it.

"Now the owner of the cap was justly annoyed. All good citizens are—in such a situation. They do not like to lose their costly caps in lonely temples. That shows that the temples are

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