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TRIVENI

JOURNAL OF INDIAN RENAISSANCE

Editor: K. RAMAKOTISWARA RAO, B.A., B.L.

'Triveni' is devoted to Art, Literature and History. Its main function is to interpret the Indian Renaissance in its manifold aspects.

'Triveni' seeks to draw together cultured men and women in all lands and establish a fellowship of the elect. All movements that make for Idealism, in India as well as elsewhere, receive particular attention in these columns. We count upon the willing and joyous co-operation of all lovers of the Beautiful and the True.

May this votive offering prove acceptable to Him who is the source of the 'Triveni'—the Triple Stream of Love, Wisdom and Power!

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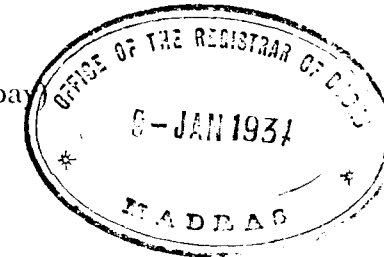
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M. A. Rahman Chughtai
Sunder Valley (Tricolour)
M. A. Rahman Chughtai

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GREETINGS TO 'TRIVENI'

By The Rt. Hon. Dr. V. S. Srinivasa Sastri

Dear Mr. Ramakotiswara Rao,

You have asked me often but I have not appeared once in your luminous pages. I have missed an honour, for the Triveni is a high-class production—bright and elegant. Its appeal is to a highly cultivated select few. To make it succeed is a difficult task. The men and women among us who combine taste, judgment, leisure and means are not many. I am inclined to congratulate you on the success you have attained. . . . I wish somehow writers and subscribers would alike make it possible for you to keep up the beautiful Triveni.

Sincerely yours,

V. S. Srinivasa Sastri

*Coimbatore,
9th Sep. 1933.*

... he that laboureth right for love of Me
 Shall finally attain! But, if in this
 Thy faint heart fails, bring Me thy failure!
 —The Song Celestial

‘The Triple Stream’¹

FIVE YEARS OF ‘TRIVENI’

Triveni enters on its sixth year with the blessings of a leading scholar and statesman of India,—a great representative of her culture, and her ambassador among the nations. In seeking to interpret the soul of modern India, *Triveni* has striven from the beginning to enlist the goodwill of men and women of diverse temperaments and schools of thought, but united in their zeal for Indian progress and for fruitful co-operation with the outside world. Help in the shape of money and literary contributions has all along flowed into *Triveni* from every source, to supplement the slender resources of the Editor. The thorns in his path have thus been transmuted into roses, fragrant and bright. The period of perpetual struggle to keep the Journal alive is definitely over. It is now possible to devote time and attention to the task of making *Triveni*, in a greater measure than at present, a messenger of the Indian Renaissance.

‘MORE THAN MOTHER’

It is but a few hours since the sacred fire consumed the physical frame of one so inexpressibly dear to us. Dr. Annie Besant, friend of humanity, fighter of forlorn causes, inspirer of great thoughts and noble deeds, is no more. In a beautiful spot near her Indian home, where the Adyar river rushes to join the sea, we watched the flames shoot up from her perfumed bier. Yet, it is difficult to realise that her voice has been stilled in death, that she will soon be a memory. Many of us have lisped her name in childhood, and, through boyhood, youth, and early manhood, learnt to love her as mo-

¹ September 21, 1933.

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than a mother and to reverence her as a leader. She was the mother of a nation, nursing it into strength and tenderly watching over its destiny. Many tributes are being paid to her, and many memorials will be erected. With every Indian, her memory will abide as a precious possession. Her constant regret was that she was not born an Indian; but which Indian could claim that his love for India was greater than hers? During the long months that she waited for the call, like Bhishma the warrior of ancient India, her one desire was to be reborn in India and carry forward to a crowning triumph her great work for India. May she soon return!

A WORLD-CONSCIENCE

“So long as one man is in prison, I am not free; so long as one nation is subject, I belong to it.” Such is the maxim that Sir S. Radhakrishnan would have us adopt “in our lives—and with our lives.” As the Indian member of the International Commission on Intellectual Co-operation, he put forward an eloquent plea for the building up of a world-soul, a world-culture, and a world-conscience, “to inform and animate the one world-body.” He believes that the Eastern nations, China and India, who are pacifist by tradition and temperament, have a good deal to contribute to the new world-culture. He exhorts those who stand up for the ideals of peace among the nations, of social progress and of human brotherhood, to equip themselves not only with mental agility but also the moral courage to suffer for their ideals.

From India, as yet unfree and struggling to express her inmost soul, has come forth the message of peace. Gandhi and Besant, Tagore and Radhakrishnan, have in recent years broadcast this message wherever they have gone. But India lacks the effective power to influence the world’s decisions in matters of high policy. She is present at international conferences almost by sufferance; her delegates are nominated by Britain and are obliged generally to follow the lead of the British delegation. With limited opportunities for doing good, the message of her prophets



YOUNG HERMIT

M. A. Rahman Chughtai

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of peace may be stifled; but in the spacious times ahead, her voice will be heard. The light that is lighted at Sabar-mati and Adyar, at Shantiniketan and Waltair will illumine the dark places of the world. India is not bidding for domination; she wants an opportunity to co-operate with other nations in developing the world-conscience of which Sir S. Radhakrishnan speaks.

AN INDIAN ACADEMY

We invite the attention of our readers to Dr. P. Guha-Thakurta's proposal for an Indian Academy to guide the cultural movements of today. Some years ago, Dr. James H. Cousins planned an academy on similar lines. He sent round letters to important individuals and institutions in all provinces, but the response was disappointing. His intention was to get together the leading poets, artists, and writers in each linguistic unit, and through their co-operation, to enrich the expression of the renaissance spirit. Only last year, in his address to the Lucknow University, Mr. K. S. Venkataramani argued for a more organised effort to co-ordinate the cultural movements all over India, so that the best in modern Indian thought may be presented to the world.

Indian literature and art are in a stage of transition, breaking away from the fetters of tradition, but unable as yet to fashion the new. An academy such as Dr. Guha-Thakurta envisages is a real need. But learned societies have a way of transforming themselves into strongholds of reaction and obscurantism. In South India there is an academy which has rendered important services to Telugu literature. But it is so much obsessed with the idea of conserving the old that it has arrayed itself against all progressive tendencies. In its view, the new poetry, the new story, and all else that is new in literature or art is a symptom of decadence. Masterpieces of literature like Subbarao's *Yenki Songs*, Viswanatha's *Songs of Kinnerasani*, Krishna Sastri's *Krishnapaksham*, and Dikshitulu's *Sabari* convey no meaning to them. Possibly there are other reactionary academies in India. Most English-

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men, we learn, have a rooted prejudice against literary tribunals, Matthew Arnold notwithstanding. Everything of course depends on the constitution, functions, and methods of the proposed Academy. We are not combating Dr. Guha-Thakurta's view but are only concerned to point out a possible danger. Informal groups of literary men like the 'Sahiti Samiti' in Andhra, and the 'Geleyara Gumpu' in Karnatak have achieved notable success. The first effort of an all-India Academy should be to come into touch with these groups, and to form provincial committees to aid the central body. We gladly invite correspondence on this subject of vital importance to the future of Indian culture.

THE CONGRESS MIND

After his release, Gandhiji decided not to take part personally in the civil disobedience movement during the un-expired portion of the sentence of imprisonment. Other Congressmen are free to pursue the Poona programme, on their own initiative. Gandhiji will spare no efforts to achieve peace, but there are no indications of a corresponding willingness on the part of the Government to meet him half-way. The Congress is where it was months ago. Prominent leaders just released from prison are anxious to find their way back to what has virtually become their home for years. They do not consider that the Mahatma's abstention relieves them of responsibility to continue the struggle, even in its present attenuated form. On the other hand, they seem to feel that this is an additional reason why his lieutenants should not lower the flag. According to them, the Gandhi-Irwin Pact is the nation's greatest achievement in recent times. The Governments, here and in England, considered the Pact a regrettable blunder. A successful attempt was therefore made to recapture the position, so that today the nation is deprived of the fruits of its victory. No alternative programme is calculated to develop the nation's strength and enable it once again to treat with the Government on equal terms. Such, in brief, is the Congress mind.

Intellect and Intuition in Sankara's Philosophy

By DR. SIR S. RADHAKRISHNAN

Philosophy is not a matter of dialectics and intellectual jugglery, but a product of life and meditation on it. It is common enough for philosophers who sport on the surface of life to possess the leisure and the capacity for technical discussions. What is rarer is the combination in one individual of knowledge and wisdom. It is only from those of deep thought and large experience that we can get a breadth and depth of understanding, a hold on essentials too often absent from the works of mere intellectuals. In our ancient scriptures it is laid down that philosophy is not a pursuit to which any one can take. It requires not only a sharp intellect but a detached spirit. Commenting on the first *Brahma Sutra*, 'athato brahmajignasa,' Vidyaranya observes: "He who possesses the four requisites, since release is not to be attained through works, must enter on an inquiry into the Vedanta texts in order to obtain the intuition of Brahman, which is the means of release."¹ This view is not a peculiar idiosyncrasy of the follower of the Advaita Vedanta. It is the ancient tradition accepted by all systems. When the old sage Yajnavalkya gave up his all to seek the way of wisdom, he left his possessions to his two wives. Maitreyi refused the riches of the world with the remark, 'yena na amrita syam kim tena kuryam'? What shall I do with these by which I cannot gain life eternal? Philosophical wisdom is possible only for those who have disciplined their whole nature and not merely those who have sharpened their intellectual powers. Wisdom is integral thinking, while knowledge is fractional thinking. While the latter is more in evidence in science and mathe-

¹ Tadevam sadhanachatushtayasampannasya, karmabhir mokshasiddher mokshasadhanabrahmajnanaya Vedantavakyavicharah kartavya iti srautyarthah.—*Vivaranaprameyasangraha*, p. 6.

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matics, which can be understood by all who possess a trained intellect, the exercise of the former is demanded for an understanding of poetry and philosophy, art and literature.

In a recent book¹ I argued that integral thinking or intuitive understanding is responsible for the great insights of philosophy and it is not without reason that philosophy in India is conveyed by the term 'darshana' which literally means 'sight' or 'insight.' Philosophy as a 'darshana' implies that the ultimate reality is something of which we are directly aware and is not a matter of speculative construction or logical syntheses.

While this view is regarded as true of the Indian philosophers who are theological in their outlook, it is said to be inappropriate to a thinker like Sankara, who does not lean on either dogmatic orthodoxy or emotional assurance. Such a contention is hardly fair.

The real is no mere aspiration unrealised and unrealisable but is the ultimate behind all appearances whatsoever. It is not something which has yet to be accomplished like the future deity of Alexander, but what is already there, ever present. For Hegel the Absolute is a construction epistemologically analogous to similar constructions in the world of knowledge. It is a hypothesis like that of the electron or the neutron. Sankara is definitely opposed to this view. For him the real is genuinely given in knowledge. He distinguishes between *purushatantra* and *vastutantra*, that which is constructed by the knower and that which is given to it. Philosophy is knowledge of being, *bhutatavastuvishaya*. It is the apprehension of being, an apprehension which has a distinct flavour of its own. It is more immediate than mediate, more direct than indirect. It has more in common with perception than conception. It is pure immediate self-intuition and is utterly distinct from reflection or mediated thought. Commenting on the phrase *pratyakshavagamam*,²

¹ *An Idealist View of Life*. Allen & Unwin, 1932.

² Rajavidya rajaguhyam pavitram idam uttamam. |

Pratyakshavagamam dharmyam susukham kartum avyayam. || B. G. IX. 2.

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Sankara says—"Pratyakshena sukhader iva avagamo yasya tat pratyakshavagamam." In the view of Hegel, the Absolute is a rational synthesis transparent to the human intellect. There is no mystery in it which thought cannot disclose. Protests were uttered immediately. Schleiermacher and Lotze deny the adequacy of thought to comprehend the whole of reality without remainder, and resort to considerations of value. Ritschl, after Kant, affirmed that religious faith is rooted in the practical side of our nature. Systems of voluntarism were the result.

Perception and inference are inadequate to the Absolute. The Real is a *vastu* but not in space and time; nor is it a mere universal. Bradley correctly represents the teaching of Hegel when he observes: "For thought what is not relative is nothing."¹ The being of Sankara is one which suffers no second. Human thought is bound up with distinctions while the real is above all distinctions. Our linguistic symbols and logical concepts veil the Real and reduce it to an idol. The *Katha Upanishad* says: "Not by speech, not by thought, not by sight, does one grasp Him." Sankara tells us that Brahman "cannot become the object of perception because it does not possess qualities such as form and the like, and as it is devoid of characteristic signs, it does not lend itself to inference and the other means of right knowledge."² The Absolute is a positive but unnameable being. It negates limitations, privations. The moment we apply logical concepts to it, we reduce it to a non-absolute, the determinate God. The Absolute is the ground of all possibilities including that of God. To know it we have to pass beyond God (Isvara) into the silent real which precedes and is prior to all things. It is *ekam*, *advitiam*, *nirvisesham*, *avikriyam*, opposed to all becoming, formless and fashionless. Simply because we characterise it by the negative terms, it does not follow that it is non-being. It is neither being nor

¹ *Appearance and Reality*, p. 30.

² Thibaut's *E. T.* Vol. XXXIV, p. 316. *Rupadyabhavaddhi nayam arthah pratyakshasya gocharah lingadyabhascha nanumanadinam.* III, 11. S. A.

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non-being, as it is above both these. It is *sad asat tat param*.¹ Sankara recognised the possibility of directly apprehending the ultimate reality in a way which cannot be equated with either ordinary sense perception or logical inference.

It is what he calls *aparokshanubhuti*. It is not individual phantasy or illusion. It is unfortunate to characterise this view as mysticism and be done with it. Mysticism is a blanket term, a portmanteau expression which covers a miscellaneous host of ideas, occult visions, apparitions, trance and ecstasy, pious gushing, luminous vacancy, intoxicated erotism, a striving after the bliss of the bridal chamber. While Sankara admits the value of the eightfold yoga, it is only as a means to *samyagdarshana*, a perfect insight which is far removed from any kind of sentiment or feeling. Nor does he believe that this direct awareness of spiritual reality is a mystical insight or heavenly vision or special revelation. It is the normal experience of all who get to the depths of the soul. It is the possession of self as such and not of this or that special individual. Sankara says: "The self is not capable of proof nor does it need any. It is self-proven (*svasiddha*). Itself inconceivable, it is the ground of every possibility of conceiving, of every thought, of every act of knowledge. Even he who denies it, admits it." We may call it pure reason if we please, so long as we do not confuse it with either perception or inference in their ordinary significations.

The difference between Sankara and Hegel is just here. Logical reasoning by itself cannot lead to the apprehension of reality. Sankara admits: "On account of the diversity of men's opinions, it is impossible to accept mere reasoning as having a sure foundation."² Sankara has in view what Professor Taylor in his Gifford Lectures calls "the systematic ambiguity of epistemology." "There might prove to be alternative metaphysical interpretations of the given historical reality, all equally consistent with the only condition which

¹ B. G. XI. 37.

² *Na pratisthitatvam tarkanam sakyam asrayitum purusha mativairupyat.* S. B. II. 1. ii.

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the epistemologist can legitimately insist on, the condition that on any interpretation the real world must be capable of being progressively known as intelligence is steadily brought to bear on it."¹ In other words, the last word on the structure of reality cannot be uttered by the epistemologist who leaves us with open alternatives. While it is disloyalty to reason to deny the known character of the world, it is not disloyalty to reason to note that it is something more than what is known of it. Kant, for example, held that there were alternative interpretations of the pattern of reality, all equally consistent with the legitimate claims of science. The world may be an assemblage of mindless forces or a commonwealth of free, progressive agents. When we accept the second, we go beyond mere logic and take our stand on moral consciousness. It is possible that moral consciousness might leave open a number of alternatives, which insistence on the autonomous religious life might close up. In short we are called upon to supplement logic by the facts of life, ethical as well as religious. Only then is logic complete. The unsuppressed aspirations of man's spirit are as much a part of the natural order as the suppressed desires of psycho-analysis or the ordinary perceptions of mankind. In other words, we want a synoptic comprehension of all facts of life. *Samyagdarshanam* is not merely perfect vision but total vision.

While Sankara admits that *sakshatkara* is a specific mode of apprehension distinct from ordinary perception or inference, he regards it as a species of knowledge and not of feeling or of desire. It is as much determined by the inward organ as perceptual or inferential knowledge is. If the latter is brought about by *antahkaranavritti*, even so is the former. Commenting on Bhagavadgita, VI. 20, Sankara writes that the yogin, "whose mind is restrained by the practice of yoga sees the self, the highest which is wholly spirit and essentially light, by means of the purified inner organ."² Here he differs from the view which is

¹ *The Faith of a Moralist*, Vol. II, p. 378.

² *Atmana samadhiparisuddhena antahkaranena atmanam param chaitanyam jyotissvarupam pasyan upalabhamanah.*

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sometimes adopted by Bergson that intuition is a negation of intellect. For Sankara, it is a fulfilment of it. Intuitive experience is the crown of intellectual knowledge. *Anubhavavasanam brahma-jnanam, anubhavarudham eva cha vidyaphalam.* Intuition is not a substitute for rational knowledge but a supplement to it. It is rational thought matured to inspiration. Intuitive insight while spontaneous does not arise except in the minds of those who are prepared for it by study of scripture and reflection. "Hearing from scriptural texts and reflecting with the help of arguments and meditation are the causes of the insight (into Brahman)."¹

From the vividness of the experience arises emotional intensity but these accompaniments are not a guarantee of the truth of the object intuited. These intuitions, simply because they carry conviction to the seer, are not to be taken as true. Subjective certitude is different from logical certainty. The sense of assurance is present even when the object is imaginal and even such unreal objects, so long as they are believed to be actual, evoke feelings and attitudes quite as intense and effective as those excited by real ones. The strength of assurance and the intensity of the experience are not a proof of the reality of the object experienced. Intuitions, sensuous as well as spiritual, require to be tested and criticised before they are accepted as valid. Questions of validity are not answered by the experiences themselves. Certitude is not certainty. Psychological objectivity is not ontological reality. While religion may be satisfied with the sense of convincedness, which is enough to foster spiritual life, philosophy is interested in finding out whether the object believed in is well-grounded or not. *Pramanair arthaparikshanam nyayah.* Nyaya is knowing an object thoroughly by means of the *pramanas*.

What is intuited cannot be irrational. It cannot be in conflict with reason. What reason suggests as the truth, intuition reveals as the reality. The intuited truth that the self of man is eternally one with the supreme is the ultimate

¹ *Vivaranapramcyasangraha.*

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fact to which we are led by a rational ontology which establishes the unreality of multiplicity, division, manifoldness, and separateness. The unreality of the world is just its self-contradiction. It is said to be *avastu* since it is contrary to reason.¹ What is self-contradictory and yet actual cannot be real. The real is what is not self-contradictory. Reality cannot explain the possibility of mere appearance. Error can be dispelled but not explained. What is of its own nature irrational does not admit of explanation. Reason affirms the complete oneness and simplicity of the real. But reason by itself cannot disclose this truth. When once the beliefs arise through intuition or scripture, then logic can tell us whether they are valid or invalid. Sankara uses the methods of proof and dialectic in the formulation of the absolutely inconceivable absolute which escapes all definitions. Sankara's *samyagdarshana* does not express itself in song or ritual but in a rational dialectic rather cold and stiff, when we compare it even with the mysteries of the Upanishads. Dialectics help us in proof but not in discovery. They point the way and reveal the defects of the rival views but they are dependent on given facts. *Pratyakshagamasrtam anumanam*. Reasoning is dependent on perception and testimony.² If reasoning is uncontrolled by facts, it is only reverie or imagination or *tarka* which is notoriously *apratistha*.

Even the scriptural texts are to be used with discrimination. We cannot interpret them arbitrarily. Blind acquiescence in authority is as unsound as a cheap rejection of it. A wise Greek has said: "Not to know what was done in the world before we were born is always to remain a child." We must always begin as learners, accept something which we did not create. Even scripture is a means to the insight into the real,³ and loses its point when enlightenment arises. "*Sruter api abhavaḥ prabodhe*."⁴

¹ Cf. Anirvachaniyavadinam asmakam adhyasavyavastutva yuktivirodhayor istatvat. *Vivaranaprimeyasangraha*, pp. 12-13.

² I. 1. 1. N. S.

³ Brahmadasanam uddisya sravanavidhanetu. *Vivaranaprimeyasangraha*, p. 4.

⁴ S. B. XV. 1. 3.

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It is obvious that Sankara believes in a direct awareness of reality which is neither perceptual nor conceptual. Here he differs from Hegel, but he also affirms that this direct awareness is through and through rational, and in this he differs from Bergson.

To dis sever thought and intuition is to dismember the real and deny the eternal unity of life. The puzzles and paradoxes of philosophy are due to the fallacy of abstraction, and if we are loyal to the great tradition of this land, we shall always use intellect in the interest of intuition and adopt that is called *anukulatarka*.

The tragedy of our age is traceable to its excessive intellectuality. A narrowly intellectual life is lopsided. It revels in the abstract and the repetitive and believes that it is the real. Life is sacrificed to its appurtenances. To give to millions of men the electric light does not mean the development in them of clearer illumination. Cain, in Byron's poem, asks of Lucifer, the prince of the intellectuals, "Are you happy," and the great intellectual says to him, "No; art thou?" Our civilisation is shadowed by a sense of defeat and depression. The typical characters of our age are represented by the Forsytes of England, the Babbitts of America, and the Buddenbrooks of Germany, all small adventurers with no heroism about them. They do not know what to do, and so spend their time playing golf, cursing the weather, revising the prayer book, and ruling empires, if they get a chance. Philosophy is dismissed as a narrowly intellectual affair dealing with proofs and evidences, with the result that it has become negative and arid.

Our literature is critical and realistic. It deals with life as a formula or a pattern and not with men and women, their ardours and ecstasies, their strange possibilities and endless mysteries. Great literature ought to produce a sense of something inexplicable and overwhelming. It must "tease us out of thought" with the pale light of another world, and if the works of today do not possess such compelling or consecrating power, it is because they are mainly intellectual. "Analysis

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kills spontaneity just as grain, once it is ground into powder, no longer springs and germinates," says Amiel. The true seers possess a different tone and temper, a spirit out of the common, touched with a light from beyond. When we read their writing, they quicken a like life in us and make us glow with the ardours of self-discovery.

In art, again, the greatest triumphs are of exact science. They are not the pyramids or the temples but the sky-scrapers which show a sense of mathematical law. We teach drawing and painting in our schools to help us to understand the works of Botticelli or Michael Angelo, but the faith and the passion that made their works possible are no more available. Ethical life is reduced to a code of rules supposed to be rational. Our conventional codes are pretentious failures, which break down at the first touch of reality. We extinguish the light within us for the sake of peace with the world.

We should recognise that happiness is found in the adequate realisation of all human powers. Physical prowess, mental cunning, and spiritual peace are needed. The ancient text says: *Pranaramam manasanandam santisamruddham, amritam*. The play of life, the satisfaction of mind, and the fulness of peace form the life eternal. It is emphasis on intuitive understanding or spiritual values that we need to-day. How we can develop them in the intellectual conditions of today is the problem to which philosophers have to address themselves. The work which ancient religions did requires to be done now by a new synthesis or *samanvaya*.

India of the ages is not dead; nor has she spoken her last creative word. The time has come for a new religious expression, a new language for the old everlasting emotions in terms of modern knowledge, a religious form that should contradict no fact and check no inquiry. The everlasting spirit of love and righteousness which has inspired the religions of the past must now quicken and inform the new learning.¹

¹ The Presidential Address at the Mysore session of the Indian Philosophical Congress, December, 1932, with H. H. The Maharaja of Mysore in the chair.

Uday Shankar

By 'GANADASA'

It is a happy augury that decades of anti-nautch activities notwithstanding, the public has veered round to the view that encouragement or appreciation can never be thrown away on an art so forceful and significant as Indian Dance. Attempts at revival like those of Uday Shankar are entirely praiseworthy. Uday Shankar has undoubtedly a fine body and has begun well in trying to revive Dance when he could easily have, with many others, dismissed it as an anachronism; he has revealed uncommon taste and discrimination in his choice of assistants, costume, and jewellery. Some of his sculpturesque poses were not without elements of beauty and the rough vigour of the dance of the elephant-headed Asura with its weird *kahala* accompaniment was impressive. But let us consider what exactly constitutes Indian Dance in order to appreciate the disabilities and lapses of Uday Shankar, not with a view to damp his ardour but to indicate the possible directions in which he can improve.

Abhinaya literally meant a process of approximation, but was really the art of expression and was of four kinds: the first was expression through costume and jewellery carefully chosen for their effectiveness on the stage; the second was expression through speech, predominantly musical and rich with rhythmic pauses and modulations; the third was expression through gestures and bodily movements—*angikabhinaya*, gesture-language as we may call it; the fourth was the *abhinaya* of such involuntary manifestations of emotion like pallor, horripilation, etc. *Natya* was the coincidence of all these four types of approximation and it was through the medium of *natya* that the drama was allowed to present itself on the stage, a circumstance that explains the operatic character of the indigenous drama.

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That form of Dance that brought out the material and emotional content of a song by the last three modes of *abhinaya*, but without the aid of costume and ornamentation, was known as *nritya*.

Nritta or *tandava* referred to the dances of Siva—the classical *angaharas* made up of dance cadences called *karanas* with their own special vocabulary of gestures and movements—an imaginative dance that rejected the burden of the human spirit and interpreted neither sense nor *bhava* and recognised no theme or programme other than itself, a thing of beauty and analogue of the *raga* in which “the end was not distinct from the means, the form from the matter, the subject from the expression.” Each *karana* presupposed a rhythmic attitude preceding and following the movement—a disposition of the body in which perfect harmony of limbs was achieved, as when the chest was thrown slightly forward, body flexed graciously and relaxed, and the feet a little parted with hands to correspond. *Karana* meant the co-ordination of such an attitude in a continuous and seductive movement; the movement in turn resolved itself into a movement of the hands and one of feet. A sequence of these *karanas* in a prescribed order, and within the limits of *tala*, formed an *angahara*.

It will be clear that these dances have an elaborate technique and that nothing is left to chance or the whim of the performer, and that every movement and gesture, from the simplest to the most complex, is predetermined. It was the duty of the dancer to learn and train himself to execute these with grace and fidelity. A dancer could no more guess a movement or gesture or invent his own than a musician could guess or invent *raga* and *tala*.

Our knowledge of the subject is derived largely from the *Natya Sastra* of Bharata and the extensive literature that the art has gathered round itself during the ages. We have, in addition, sculptural texts on *natya* at Chidambaram and elsewhere, of great help in reconstructing this forgotten art. In South India today, there is the living art of the nautch which embodies the bulk of *angikabhinaya*—the quintessence of

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natya, in a purer and more refined form than is to be met with in the other dance traditions like those of Siam, Java, and Cambodia, though to the student of Dance all these parallel systems have precious secrets to unfold, and merit the most careful attention and study. Of less importance from a practical point of view are the general sculpture and painting of early India which do not specifically deal with Dance as at Chidambaram, but which have borrowed dance forms to a great extent, particularly the *hastas* and attitudes. It must be remembered, however, that where the sculptor or painter was not interpreting Dance, he was privileged to modify such dance forms as he borrowed to suit his own art. While guidance from such a source may be occasionally helpful, it is risky to place absolute reliance on it unless it has been previously compared with *natya* texts and found to be correct.

It is unfortunate that Uday Shankar has relied too exclusively on this last source *viz.*, general and hieratic sculpture, without attempting to verify them in the manner suggested—a circumstance responsible for the scant success of some of his expositions. Eclecticism is ruinous when applied to traditional forms of Dance. Uday Shankar is at liberty to invent a *patois* of his own out of gesture materials gathered from the most diverse sources, but when he claims that it is India's classic dance, we may be pardoned if we differ. Barring three or four *hastas* he has copied from sculpture, his gestures and steps are faulty and his performance does not reveal the requisite acquaintance with *abhinaya*. In place of the wonderful dance sequences of classic India, Uday Shankar executed all manner of steps accompanied by arbitrary *hastas* and jerked himself into a posture that he had seen in stone and wanted to recapture, but lacked the knowledge to expand or co-ordinate it in a movement. Uday Shankar is clearly not aware that the *tandava* of the bronze Nataraja is the sculptor's version of the dance and that the dancer's version is different, and that even trained Devadasis cannot hope to attempt such difficult cadences without long and arduous preparation and rehearsals innumerable.

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It is more pleasing to dwell on the possibilities, were Uday Shankar to stay in India for a few years and put himself to systematic training under a master like Narayanaswamy Iyer of Nallur and assimilate everything that the living traditions can impart, and then apply himself to the task of recovering the forgotten dances of ancient India with the aid of texts, literary and sculptural. Then indeed, Uday Shankar will not have striven in vain. In a matter like this, appreciation from the West is not everything, for the public there knows little about the genius and scope of our art forms. Uday Shankar is ambitious, and complete success in the dances he attempts is possible only if he equips himself with a thorough knowledge of the art.

The Excellence of Love

By TIRU-VALLUVAR

(Translated from the TAMIL Kural by K. Srinivasan)

1. To each hungering sense, from eye to touch,
Love is a feast of delight rare.
2. Other ills are by other drugs cured,
But Love is cured by Love itself.
3. Have the Heavens a greater joy to give
Than sleep in the arms of the Beloved?
4. Cool when near, scorching when far away,
Whence got she this strange fire?
5. Rich in the yield of delights are her arms,
Rich with the joy of each fabled dream.
6. Her arms the quintessence of nectar bear,
With each new embrace Life comes to me anew.
7. Soul-touching is the joy of requited love,
Like wealth enjoyed after every debt is paid.
8. Sweeter than other delights of heaven or earth,
Is uninterrupted company to the loving pair.
9. The sulk, the protest, and the final embrace,
Are but stages in Love's daily rush.
10. Each new embrace yields new delights,
As old poems when read and re-read anew.

A Constitutional Anachronism

By N. D. VARADACHARIAR

(Advocate, Madras)

I shall, in the course of this article, offer a few observations upon two questions connected with the projected All-India Federation, (i) the proposal to constitute the federal upper chamber along the lines of the German Bundesrat and Reichsrat, and (ii) an aspect of the 'in and out' principle of legislative procedure as applied to the representatives of the Indian States in the federal legislature.

Sir Samuel Hoare in his speech to the Federal Structure Committee on December 31, 1930, originated the proposal of a second chamber in the federal legislature consisting of delegates of the governments of the units of the federation. He said that this was the best means of preserving the federal character of the constitution. Mr. Jinnah was opposed to the idea, but Lord Peel strongly backed it. There was such little support for it among the delegates that it was not considered necessary even to mention it in the Report of the Committee.

About this time, Sir Mirza Ismail, the Dewan of Mysore, one of the most enlightened and progressive statesmen of Indian India, published a draft scheme of federation. In this scheme he offered alternative proposals for the organisation of the federal legislature. The scheme which he himself preferred, provided for a second chamber to function eventually if not immediately as a federal chamber, consisting of representatives of provincial legislatures, of special interests, and of Indian States, numbering in all about 210, of whom 70 were to come from the States. The British Indian members of this chamber sitting alone would act as a revisory body over the Legislative Assembly, which latter would remain a purely British Indian institution as at present. The full Senate would be the sole federal legislative organ.

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But after he heard Sir Samuel Hoare's proposal, Sir Mirza began to champion it with great enthusiasm, abandoning his own plan. He discussed it with his colleagues of the Second Round Table Conference, and made a weighty statement in support of it during the discussion of Clause 12 of the draft Report of the Committee. He also circulated a Memorandum to the Committee in which he sketched his scheme in greater detail. There is no further reference to this scheme in the Reports till we come to the proceedings of the Joint Parliamentary Committee. Sir Austen Chamberlain raised the question on July 20, 1933, when he interrogated the Secretary of State about the feasibility of adopting the German second chamber plan. The Secretary of State confessed to his personal preference for the scheme, but said that he could not usefully pursue the matter when he found such little support for it among other delegates of the Conference. The next day, Sir Mirza Ismail had the matter further probed and, considering its importance, the Chairman requested him to submit a Memorandum on the subject, which he did. It is this Memorandum which the Indian press has recently published.

The only precedent for this idea in the history of federations is the German constitution. Both in the Imperial constitution of 1871 and in the Republican constitution of 1919, the upper chamber of the federal government was constituted out of plenipotentiaries sent by the governments of the various State-units, who voted in accordance with instructions from their respective governments. The precedent is of little weight or authority, as the Imperial constitution merely cloaked the autocracy of the Emperor, a consummation for which we have no desire in India. Writers on the German constitution think that the Bundesrat, in the way its relation to the popular chamber was fixed by the constitution and practice of the German federal legislature, was in no small measure responsible for this result. The Republican constitution has never yet worked under normal conditions, and has recently been suspended by the Nazi Revolution.

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Besides, it has been frequently pointed out that the German constitution was devised by persons who were really dominated by the unitary idea. The constitution and powers of the Bundesrat and the development of the theory of *kompetenz-kompetenz* have been mentioned as two significant indications of this unitary bias in the constitution. How is such an institution, inspired by a contrary purpose, at all suitable for India? Therefore German history can hardly furnish any guidance in this matter. Sir Mirza Ismail's proposal must be considered upon its own merits, irrespectively of precedents.

Sir Mirza proposes that the Indian Federal Assembly should consist of between 300 and 350 members, 2/3 of whom will be elected directly by the voters in British Indian provinces, while the rest will be chosen by the various States in the way they themselves determine upon. The upper chamber will consist of 60 members, of whom 24 will represent the States and the rest, British India. The scheme contemplates that the central government shall also be represented in the Senate 'to safeguard the co-operation of the supreme federal authorities.' These members will be sent to the Senate, known as the Federal Council, by nomination by the government of the unit concerned. They will vote according to the instructions they receive from their governments, and a vote not instructed will not be counted as in Germany. This will be a co-ordinate house with the popular chamber, but with certain additional rights. All the measures of the Federal Executive will have to be submitted first to the Council, and the Council may propose alterations and amendments. The Executive may either accept these, or if it should reject them, the Council will have the right of appending a statement to the Bill giving its objections thereto, and it is only with this statement appended that the Bill will go before the popular house. Should the Bill be passed by the lower house in a form unacceptable to the Council, the latter has a power of suspensory veto over that legislation, and a special weighted majority is required before such

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a Bill may again be passed by the lower house in order to become law. The Council will have further the right of superintending administration, calling for reports, instituting inquiries, etc. And lastly, the Council will propose candidates for appointment to high offices of state, and although the Executive will not be bound by these nominations, it will generally endeavour to give effect to the recommendation of the Council. When a subject affecting a State not represented in the Council is under consideration, it is open to that State to send a representative to discuss, but not vote in the Council. It is claimed for this scheme that it establishes a truly federal chamber, different in functions and in the quality of its personnel from the lower house, and as such a much better second chamber than what the White Paper provides for.

In the first place, we have to note that a federal upper house like this cannot function as a deliberative body. When the hands of the representatives are manacled by the governments nominating them, and they are bound to vote according to previously issued instructions, discussion at the Council becomes a farce. There is no opportunity and no right to persuade and be persuaded, the great purposes for which deliberative assemblies are primarily intended. What will happen is that the governments of the various units will first discuss the questions set down in the Council's agenda for the next meeting, come to their own conclusions upon them uninfluenced by the views and arguments of other governments or units of the federation, and send representatives to the Council to register their decisions there for them, after going through the mockery of a debate, fruitless and formal, merely for purposes of the record. Indeed this body has been described as an administrative council. This description is its greatest condemnation. To establish an administrative council which will have the power of choking the popular house is to render even elementary democracy nugatory. Nor will it help in vigorous Government, because this Council which has no responsibilities of its own will persistently

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harass the Executive for Reports and with intermeddling inquisitions so as to weaken the exercise of powers under definite and defined responsibility to the popular house. Nothing more destructive of the fundamental basis of government by discussion could be contemplated.

Secondly, Sir Mirza Ismail has not given any details as to how these 60 seats will be distributed among the various units. It must be remembered that a large section of opinion among the States favoured houses of some size, so that all the units may obtain direct and individual representation. The opposing view emphasised the difficulty of expediting business in a large and unwieldy house. The White Paper seeks a compromise in the greatest common measure of agreement among the delegates. But it is obvious that Sir Mirza's figure of 60 will be totally inadequate to satisfy the barest minimum requirements of representation. He recognises this, and so provides that where a unit is not represented on the Council, and a matter affecting it is being considered, that unit shall send a representative to discuss but not vote. Of what use is the discussion when this poor unit's fate has already been settled by previously instructed plenipotentiaries who alone enjoy the right of vote in the Council? Sir Mirza has not explained on what principle the exclusion of certain units can be justified. Instead of effectuating equality of States, big and small, this scheme creates a privileged caste among the units of the federation, an arrangement wholly contrary to the spirit of federalism. Most federal constitutions have not only given representation to every unit of the federation in the federal chamber, but have gone further to establish full equality by giving States, whatever their size or population, an equal representation on that body. Sir Mirza Ismail's federal Council, far from being a truly federal institution, is the very negation of it.

An original feature of his scheme is that he gives representation to the Federal Executive on this Council. He appears to have been influenced by the example of the Premiers' Conferences in Australia in making this suggestion.

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It is not disputed that conferences of officials of various States, dealing with similar subjects or having common interests, are frequently useful in helping to achieve uniformity of administration. They are also useful in providing a field for exchanging opinions and devising plans to meet administrative difficulties of various kinds. Such conferences are already familiar in India. But their usefulness is because their decisions are not binding, and they themselves are informal unofficial conferences. The moment their decisions are given a legal value, it is the units of the federation that administer the federal subjects as a matter of fact; for against their combined strength, the Federal Executive can hardly prevail. It is a very clumsy arrangement which is theoretically indefensible, and which, however willingly worked in practice, will give rise to no end of difficulties.

One of the important requirements of any revisory chamber is that its opinions and policy should be steady, that its counsel should be consistent. The usual device by which the continuity of the federal house is maintained is to provide for an undissolvable chamber to which members are chosen by rotation. This salutary provision is found in the American constitution. The Reichsrat, by its standing orders, is also in permanent session. The difference however is that this Council is composed of members whose credentials are liable to cancellation arbitrarily. The members being delegates of governments, they will hold office only so long as the governments nominating them are in office. There is no guarantee that all the governments of the units will change simultaneously. With each change of provincial or State government, the personnel of the Council will also change, and with the change of personnel, party alignments will alter and the policy of the Council also waver and oscillate. Sir Mirza does not contemplate the existence of parties in the Council. He thinks it will consist of experts who will not be bound by party ties. This is only a pious wish, for the government of each unit will necessarily have a party colour, and that colour would inevitably be reflected in the Council. An august

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Senate such as a second chamber should be, is not to be created out of such discordant elements. Sir Mirza Ismail's Council will be an eccentric body, of variable temper and inconsistent moods, pulling in different ways and possibly at cross purposes.

The functions assigned to this Council deserve the closest scrutiny. The Executive has to place all its proposals first before it. As, in any constitution, most of the legislative business will be government business, this means that the Council becomes the real initiatory chamber. Thus the universal practice of the popular chamber being the house of initiative in respect of really important measures is departed from. The Council is not merely a *probuleutic* or preconsidering body. If it objects to the form of the Bill as passed by the lower house, it may exercise what has been described as a suspensory veto. The effect of this veto is to remit the Bill to the lower house, which will have to show a special majority of 2/3 or 3/4 in order to make a law of that Bill. There is not even the safeguard that the exercise of this veto should be by a special majority of the Council. Where the party system obtains it is rarely that a Bill can command a special majority, such as has been prescribed by Sir Mirza, in the popular house. Under this scheme, the lower house which is to represent the nation is relatively a secondary and helpless body working to the dictation and schedule of the upper house, which has no means of getting its positive wishes carried out, but which at best may succeed occasionally in defeating executive measures. The Executive itself will have to depend slavishly upon the support of the upper house, as very little can be done without its co-operation. No sort of responsibility can be owed to a lower house thus constituted. By a combination of the *probuleutic* principle and the suspensory veto, a simple majority of this only partially representative Council of delegates, not susceptible to persuasion in a free discussion, is made the virtual dictator under the constitution. There is no doubt that in an arrangement like this legislation will be extremely tardy and difficult; and yet we

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know that in a modern State, especially in a federal State, the output of legislation is necessarily large and will go on increasing. A more effective clog in the constitutional wheel than this Council is not easy to invent.

And curiously enough, Sir Mirza Ismail characterises this Council as possessing an 'inferior status in legislation.' It is really the dominant house. Even in regard to financial matters the Council quietly assumes the superior rôle. Money Bills are always government measures, and being so, they have to be first introduced in the Council. The Council proposes alterations with which the Government must agree; otherwise the Council states a case against the Bill to the lower house. The lower house is so cussed as not to agree with the Council; the result is a 'suspensory veto.' If the lower house fails to mass a stupendous majority thereafter against the Council, the Money Bill goes under. Sir Mirza has not shown a way out of this impasse. He relegates the popular house to the position of second chambers in other constitutions, which have the power of disagreeing with the first chamber, but where after the lapse of a time the first chamber prevails over the second in spite of disagreement. It is well known that in England the second chamber is practically powerless in Money Bills.

Sir Mirza Ismail has thus unwittingly devised a perfect autocracy for federal India, and an unbalanced autocracy at that. His reasons do not convince. He speaks of a 'federally-minded' chamber. Is there in the whole world a more federally-minded chamber than the American Senate? Let us see how that august body is constituted.

Originally, the members of the Senate were chosen by each State, the members of its legislature forming an electoral college for the purpose. Each State, irrespective of its size or population, chose two members for the Senate. There arose a difficulty. The voter in exercising his franchise had really to decide at one election upon two different sets of issues, State and National. A candidate's programme, as far as the State was concerned, might be acceptable to

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him, but that candidate may not vote for the right man in the federal Senate election. Thus either a vote was given irrespective of federal issues, or if the federal issues were primarily considered, the State issues had often to be ignored. In this dilemma, neither of the two elections really represented the people's wishes. To get over this, certain States adopted the expedient of holding a primary election for the Senator, and all the candidates chosen to the State legislatures felt bound to vote for the person elected to the Senate at the primary. It often happened that a Democratic member of the State legislature had for this reason to vote for a Republican candidate to the Senate and *vice versa*. To set these anomalies and inconveniences at rest, the 17th Amendment was passed in 1913 by which the Senators are elected directly by the voters of the States, the entire State being treated as one constituency. This practice has been the result of growth, and has been reached to meet definite difficulties which could not be skirted otherwise. Australia and most other federations, with the notable exception of Canada, are using this method. American history, a warning against the White Paper proposal, is conclusive of the utter inadequacy of the German plan for Indian conditions. Sir Mirza states his case against the American system in the following words: "The fault lies in the fact that the States forming the federation have not been entrusted with co-operation in the work of Central Government." He says that the people who are one political factor, are doubly represented. Unless the representatives composing the Federal Council are chosen in some way by the governments of the units, the constitution will still be that of a unitary State, as the federal elements will be lacking. In urging this argument, the result of which is to negative the federal character of the U. S. A., Australia, and Switzerland among other countries, Sir Mirza has failed to take account of the difference between territorial constituencies within a State, and the whole State itself forming a single constituency. The federal mind, in democratic systems, is sought to be ascertained by means of representatives of the

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voters of the State as a whole, instead of those who can claim to represent only sections of the State. Any more emphasis on federal units is rightly understood to be conflicting with the essential purpose of federation, which is to make a single nation of all the peoples comprised in the federation. To say, further, that an arrangement by which the two chambers are elected by the people really creates a unitary government, is to miss the significance of the State as a single constituency and unit of representation. The theory forwarded by Sir Mirza has no basis in history, except the inconclusive precedent of Germany, and has very little support among the jurists and philosophers of federal polity.

No doubt Sir John Marriott has said that if both the chambers are chosen by popular election, there is rivalry between them and the second chamber races for equal powers with the popular house. But where in a constitution like what has been described in the White Paper, theoretical and actual equality is given to the second chamber with the first, it is a little difficult to understand this argument. There is no question of rivalry, because you are giving really and substantially equal powers to them, and in case of conflict, you have provided for a third party to intervene. In any event, this cannot be an argument in favour of Sir Mirza Ismail's scheme which attempts to solve the question by placing the lower house in a relatively weaker position. This, of course, is no solution at all.

It is therefore no wonder that few delegates of the Round Table Conference displayed any enthusiasm for Sir Mirza's scheme. It misses the purpose of all this long and arduous popular agitation for reforms; it establishes a stiff and unresilient mechanism, containing the vicious principle of a changeful and unsteady autocracy, a principle disastrous to the progress of popular sovereignty and full of possibilities of internal conflicts in the constitution.

I have left myself very little space to consider the second question. In his evidence before the Joint Parliamentary

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Committee, Sir Samuel Hoare has said that it is contemplated that in the federal legislature, whenever a purely British Indian subject is under discussion, the representatives of the States would not participate in the discussion or in the vote, unless the question involves the fate of the Executive, in which case the matter would have assumed an all-India interest justifying their participation. He has also said that, as far as possible, efforts would be made to have a uniform surrender of powers by the State units in favour of the federal government. But those who have read the Davidson Committee's Report and the subsequent discussions about this matter will know that a very considerable dissimilarity in such surrendered powers is bound to exist. The question which has not yet been considered is: What is the procedure if a subject which has been surrendered to the federation by only some of the States is before the federal legislature? Will the representatives of those States, who have not surrendered that particular power, be able to take part in the discussion, or should they stay out as it is not a matter with which they are concerned? If the 'in and out' principle is strictly enforced, these unaffected States must stand out. The result will be that on such questions, the legislature will consist of all British Indian representatives and only such State representatives as have agreed to be bound by the federal legislature's decision in the matter. If so, what is the value of the weightage which the States have secured for themselves in the two houses of legislature? Either the weightage is intended to secure the States against a real disability, or it is not. In cases such as I am now considering, the weightage is no protection. The difficulty arises because it was most improperly assumed that the States as such could be differentiated from British India for purposes of federal legislation and administration. Here we have an example of the kind of problem that the federation is going to raise. I leave the implications of this situation to be further investigated by the pundits.

The Art of Chughtai

By G. VENKATACHALAM

Islamic contribution to Indian life and art is as vast as it is varied; the richness and the composite character of Indian civilisation are the result of the mingling of many races and cultures, the two most important of them being the Aryan Hindu and the Semitic Arab. India and Persia have mutually influenced each other from the dim past of their history, and the Moghul conquest of India was the culmination of their cultural contact and artistic affinity. From Bihzad to Chughtai, the history of Indian painting is the story of this mutual 'give and take'; and the art ideals and art forms of these two countries are not equal and opposite, but different and complementary.

The Hindu art was virile, aggressive, awe-inspiring and masculine, while the Islamic art was tender, graceful, persuasive, pretty, pleasing, and feminine; the Hindu art is idealistic, other-worldly, symbolic, ornate, and massive, while the Islamic art is realistic, courtly, æsthetic, pure, and decorative. Elephanta and Ajanta exemplify the former; the Taj and Mughal Miniatures exemplify the latter.

Modern Indian artists unconsciously reflect these complementary characteristics in their art. Nandalal Bose is the typical Hindu artist, and Chughtai the typical Muslim artist. Both are Indians, great and good as artists and men, and both represent the two respective styles at their best. Chughtai's contribution to modern Indian painting is as significant as either Nandalal's or the Tagore brothers', and he too, in his own way, is one of the pioneers in the renaissance of Indian art.

Chughtai's paintings bear strongly the impress of his personality, gentle, generous, sensitive, and romantic; and though his individuality is obvious in his works, yet there is no gainsaying the fact that his art is rooted in Persian

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tradition and outlook. In the free flow of his lines, in the soft shades of his colours, in the exquisite finish of his brush, in the mannerisms of his subjects, in the draperies and other decorative elements, and in the general atmosphere of his pictures, you see clearly his Persian feeling and impulse. This is but natural, as he is a lineal descendant of one of the Moghul artists who gave to the world such gems in architecture as the Pearl Mosque in Delhi and the Jasmine Tower in Agra. Chughtai's architectural backgrounds in his paintings reveal his heritage.

His eclectic nature makes him an artist of universal appeal. He is as sincere and sympathetic in his studies of the Hindu gods or heroes as he is in his studies of Persian poets or Muslim fakirs, and his pictures of Radha and Krishna are as delightful as his pictures of Leila and Majnun. He draws the figure of Arjuna with as much understanding and fine feeling as he draws the figure of Aurangzebe, and to him the play of Holi is artistically as significant as the festival of Ramzan. His recent visit to Europe and his personal contact with the art and artists of the countries he toured in the West have happily enlarged his vision and enriched his knowledge and technique, and his future works are bound to be of greater variety and wider appeal. He is not only a great painter but a skilled craftsman also, who can cut and carve and even print and publish his own books. His *Muraqqa-qu-Chughtai* is a splendid specimen of book production, as beautiful and excellent as any published in the West, all executed single-handed by the artist with just a small printing press and a few implements in a tiny room in his house at Lahore. His illustrations of Ghalib and Omar are a class by themselves.

In the two pictures reproduced in *Triveni* we see his genius in two different moods. They are in his best style and reveal a new development in his art. The coloured reproductions, as is inevitable, do no justice whatsoever to the originals and do not convey their exquisite colour feeling and the richness of their composition.

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“Hermit” is a delightful study, in pink, white and gold, of a young ascetic who has seen better days and who has now renounced everything in the quest of Truth. With a staff in his hand and a far-away gaze in his eyes, he sits dreaming. His dark curly hair, large tranquil eyes, thin straight nose, small sensitive mouth, long arms, tapering fingers, and his flowing robes and conical cap betray the artist that has become a hermit. A straightforward study of a Sufi soul is this. This picture reminds one of Bihzad’s portraits in its directness, simplicity, and colour sense.

“Sunder Valley” is lyrical in its nature and appeal. Youth and Beauty stand, shy and romantic, at the threshold of life’s joyous adventures. A lovely valley, with undulating hills, tree-covered meadows, rushing rivulets and nestling white villages, spread out before them, challenging them to come out of their narrow prison walls of marble palaces and towering terraces, to taste the simple, natural pleasures of a free and unfettered life of the wilds. A far-fetched interpretation, the artist might say, to a simple study of Radha and Krishna in one of their playful moods! This sweet picture is, in its theme, treatment, setting, background and lyrical nature, a little reminiscent of a Kangra miniature.

Why Not an Indian Academy?

By DR. P. GUHA-THAKURTA, M.A., Ph.D.

Is it not time that we thought seriously of having an Academy of our own? It seems a misfortune that one has to plead for something one ought to have. And yet I have not so far noticed any indication of a craving in any of the well-known intellectual centres for the establishment of an Academy in India. Nearly a year ago I happened to notice in the *Statesman* a letter to the Editor, written on the subject by Mr. I. A. Chapman, formerly Librarian, Imperial Library, Calcutta. That is all the thought I have come across in connection with the proposal for an Indian Academy, and that again of an Englishman who evidently takes a great deal of interest in the future of Indian literature.

An Academy is not an institution which can be built out of a passing thought of this individual or that. It can only come into existence when there is a genuine demand for it—a demand, voiced and endorsed by the high-priests of Indian culture and all its lovers and votaries all over the country. Quite probably, as yet, there is no adequate realisation of the necessity for instituting the supreme intellectual tribunal, which an Academy usually is in other countries and must necessarily be.

In spite of the great stir discernible in some of the active vernacular literatures in India today, there is little or no tendency towards a close co-operation between them for obtaining recognition, individually and collectively, in the comity of world-culture. In other words, there is no harmony of purpose nor any clear idea as to how the objective of securing for Indian culture an international position of real worth and value, can be achieved. We talk glibly of "international cultural co-operation" and yet, we seem to ignore the necessity for a truly national instrument by means of

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which we can realise our goal. The vernacular literatures follow their own specific lines of unfoldment. While there is no harm in each of these literatures pursuing its special aptitudes and inclinations, we shall never be able to build up a truly national culture, distinct from provincial or regional, without the help, guidance, and authority of a select body of *belles-lettres* men, who may be expected to set up the highest standard of the art of writing, to watch the growth of every renascent literature, encourage its growth, and obtain recognition for its finest products in world-literature.

Without an Academy such as I have just roughly sketched, it will never be possible for India to create or even find avenues of cultural communication and intercourse with the cultures of other civilised nations of the world. It is only through an Academy we can hope to bring to the world's notice not only the masterpieces of a Tagore but also the promising works of the young and struggling writers, setting on these the seal of the Academy's authority and approval. "The mere fact," writes Prof. Edward Thompson in his *A Letter From India*, "that a writer has to use one of the world's less-spoken tongues should not, in itself, mean that his influence is imprisoned within a tiny territory." But that is precisely how our promising young writers feel. They feel, as keenly as ever, the geographical and linguistic limitations as well as the handicaps imposed on them by provincial and regional environments. An Indian Academy alone can properly liquidate all these drawbacks, by becoming the centre of all hopes and ambitions of young writers writing in the "less-spoken tongues," and being at the same time the final arbiter of literary taste. It can give the necessary stimulus to a full efflorescence of literary promise in India.

India, we are told, is passing through a renaissance, but the renaissance still seems to be in a very fluid state, lacking in form, shape, and coherence. The Academy can give it the things it lacks and perhaps more. And all the things that Prof. Thompson suggests in his book for the development of a closer co-operation between Indian and Western



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literatures, can also be achieved through the medium and influence of the Academy. We can have, for instance, "Academy Books" of prose and verse, both classical and modern; we can have "Academy Year Books of Indian Art," containing specimens of pictures of all schools; we can have "Academy Year Books of Indian Literature," representing the best productions of every important vernacular; and we can have an "Academy Prize," awarded each year to the most outstanding writer in some vernacular. Thus, through all these activities of this Academy we can watch the progress of each vernacular, and know what recognised writers have passed away and what new writers are forging ahead. Every year, the Academy can also decide which Indian writer best deserves the attention of the world.

Now, who are to form the Academy? That is almost the first thing to find out. One would, of course, name Tagore as the very first choice for the Academy. Other names, Sarojini Naidu, Sir Muhammad Iqbal, Aurobindo Ghose, Sarat Chandra Chatterji, will claim attention. But pursuing the enquiry, of others who might be worthy of inclusion, one cannot say with any sufficient degree of certainty. Anybody might draw up a list; but getting these men together is much more important than the drawing up of a list. I have no doubt that they are all willing men, but they are also busy men, preoccupied with their different interests. So it will be necessary, in the first place, to create the conditions which might draw them to the project. The fact that no initiative has come from any of the men we want for the Academy need not make us assume that they are indifferent to such a proposal and will not co-operate once they can be induced to take the lead. As regards the problem of selection, I see no difficulty, because members of the Academy will select themselves, being masters proven and acknowledged. But the question has to be decided whether they should or should not be entirely *belles-lettres* men. If not, scientists and philosophers such as Sir J. C. Bose, Sir S. Radhakrishnan, Sir C. V. Raman, Sir Brojendra Nath Seal and Dr. Paranjpye must be included. The total number of

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the members of the first Academy may be fixed at ten, and after they have met and decided the first programme of work they may decide whether they should add more members. If we do not restrict the membership to those who have already produced something with the hall-mark of originality on it, we shall soon have an Academy only of mediocres, snobs, provincial politicians, communal gas-bags, literary charlatans, and academic absurdities. The real purpose of having an Academy at all is to have a competent body which is fitted to lay down the law of literary taste and which will be universally respected. We have to drag out what men of letters there are in India, out of their seclusion into the light, in the hope of kindling a fire which will some day become a steady flame. To achieve this we need no backing of influential promoters and armchair *dilettanti*. And we want no mud in this pure fountain. In any case, let not more than one-third of the members of the Academy be non-*belles-lettres* men. The drawing up of the constitution and other formal details regarding the working of the Academy may be conveniently left to the members of the first Academy constituted on lines I have barely indicated.

As regards the aims and objects of the Academy, the following suggest themselves: (1) To run a journal, preferably a monthly; (2) To publish a certain number of works of outstanding merit submitted to it and to undertake translation into one or more foreign languages of any work likely to receive international recognition; (3) To organise periodic enquiries into the condition of Indian vernaculars, record their progress, formulate ways and means for their progressive development, encourage promising writers, and give writers in one vernacular every possible opportunity to make themselves known to writers in other vernaculars as well as to the public.

This is only the bare skeleton of work that I have envisaged for the Indian Academy; the rest must evolve out of itself in the fulness of time.

Flower or Gem ?

By MANJERI S. ISVARAN

SHE :

My heart is shy, oh shy,
Its secret to you to rune ;
And like the summer rose
Beneath the summer moon,
Lone in its natal close,
Ah, must it swoon,
Ah, must it die
Aching with its own rich perfume ?

HE :

You are a flower, but more you seem
A Ko-hi-noor, pure, rare !
And a glory it doth diffuse
That you are unaware ;
And in its beamy coronal
Of innumerable hues,
I have descried a changeless hue
Of rose exceeding clear,
And rose is, . . . Love, my dear !

A French Savant on Dr. Bhagavan Das

By DR. CHANDRA DATTA PANDE, D. Litt. (Paris)

"World—a phantom! This is the idea which reigns over Benares since ages. In one of the most ancient Upanishads—Brihadaranyaka—there is a learned discourse given by Ajata Satru, King of Benares, to Balaki. *Brahman*, said the philosopher-king, 'the Real Being, is not in the appearances, visible forms, nor in the being who sees them; He is in the soul which meditates over them. These forms are nothing but the successive dreams of Brahma—the Creator. He is to be found, in the highest measure, in the soul which sleeps but does not dream, in the dark slumber wherefrom emerges and wherein submerges all phantom.' This teaching which the ancient king gave to his disciple more than two thousand years ago, a Brahman repeated to me yesterday in this very holy city of Benares."

Thus wrote Monsieur André Chevrillon, a reputed French Savant, in his book *Sanctuaires et paysages d'Asie*. M. Chevrillon belonged to the generation of Ernest Renan, Pierre Loti, and Gustav le Bon. Like these celebrated men of letters, M. Chevrillon was an acknowledged authority on Oriental institutions and learning, in France. In his second visit to India more than three decades back he met, at Benares, a young philosopher endowed with rich intellectual faculties, and possessed of vast scholastic attainments, who made a deep impression on the Western seeker of truth. Today, this young philosopher needs no introduction to Indian readers. He is no other person than Dr. Bhagavan Das of Benares.

In his book, the French author has devoted more than forty pages to the exposition of the philosophy of Babu Bhagavan Das, in whom he found the worthiest exponent of Hindu philosophy. "Wisdom of a Brahman"—this is the cap-

tion of the chapter in which he has tried to elucidate to his French readers the fundamentals of Indian philosophy. 'Brahman,' this word has been employed by the author in its fullest significance which a Western Indianist is apt to attach to it. It is, indeed, an intellectual treat to go through this chapter which is resplendent with literary beauty. For an Indian, it is singularly gratifying to see a foreign author's deep admiration for the brilliant personality, erudite scholarship, lucid thinking and charming style of expounding subtle problems of Hindu metaphysics. The tribute paid to our compatriot-philosopher becomes all the more remarkable when we consider that these words of glowing appreciation were written when Babu Bhagavan Das was in his early thirties.

At that time he was Professor of Religion and Philosophy in the Central Hindu College, the then newly started institution of which he was one of the founders along with Dr. Annie Besant. Though young in years, he had laid a solid foundation of a rich and fruitful career in the realm of letters and thought. He made his *debut* in the academic world at a considerably young age. Taking the Master of Arts degree at the age of eighteen from the Calcutta University, he never shelved his books, and soon appeared in the rôle of an author. His brilliant treatise on psychology, *The Science of Emotions*¹, earned him fame both in India and in foreign countries.

Monsieur André Chevrillon, in his quest for an Indian thinker who could give him a definite idea of the fundamentals of Hindu philosophy, had wandered far and wide in the country of Kanada and Gautama. Ultimately in Bhagavan Das he found a true representative of the ancient thinkers. Him, he accepted as the best exponent of Indian philosophy. He says:—

"The Pandit to whom I listened, has deeply penetrated into modern European thought as well as in the ancient

¹ *The Science of Emotions* was first published in 1900. Since then it has run into several editions and has been translated in French, Spanish, Dutch, and Norwegian. His other works of acknowledged scientific merit are *The Science of Peace* and *The Science of Social Organisation*; or, *The Laws of Manu*.

wisdom of the East. His familiarity with Hegel and Fichte, Stuart Mill and Spencer, and all the scientific ideas of the West, is as astounding as his vast knowledge of the Oriental sciences distilled by the ancient Rishis. With a remarkable dexterity he has interpreted the profound intuition of the Oriental Seers in the scientific language of the Occident

"In that little snug apartment of the Central Hindu College, furnished with tasteful austerity, Bhagavan Das—*Serviteur* of God—received me with a graceful greeting in the Hindu style. With what patience, modest serenity, and lucid simplicity he replied to my questions! I wonder if he realised my growing respect for him and also my regret at the thought that such a vast treasure of science—knowledge—was hidden in him, and that he could never belong to that legion of scholars in Europe whose names are on the lips of the crowd. He spoke on most difficult problems. There was a singular dignity in his countenance and accent which is characteristic of a soul which has enjoyed the blissful peace of a higher plane. He was dressed in a very simple, rather severe European costume; his bright visage so dominated me that I could not possibly observe anything but the face. It charmed me. Young and handsome, a complexion of very clear bronze with a deep nuance of gravity indicating, perhaps, a little melancholy, often brightened by a radiating smile, yet always in contemplative mood.

"Indeed, there was no laughter to break the calmness of his physiognomy; it slowly changed from gravity to smile, and from smile again to sweet gravity. His eyes were fixed on mine and the dark bright *lueur* of his eyes captivated me. Brahmanic love—love that does not make distinction between oneself and others—radiated from his eyes; admirable and tranquil light, clarified by asceticism and meditation, purged of the passions and egoist will, like a man who has attained two superior stages: Vairagya—the death of desire, and Kritabuddhi in the self, and real intelligence which does not see things but only in the terms of eternity.

"With that sweet and firm peace of his looks, that

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benevolent austerity of his visage, that expression of high and modest dignity, that studied and discreet *tenuë*, that supple form of the body to which nature has not bestowed anything which is not necessary and decent—the body which recedes into distance before the radiant spirituality of his forehead—, with that unfailing vigilance practised on the self,—I felt myself in the presence of a Lucius Verus or a Marcus Aurelius, the great Stoician masters.

“Of all that I heard in that retreat under the image of Saraswati, I retain a faint idea; but the distant smile, the accent of his words shall always remain vivid in my memory. It was a *tele-a-tete*, a veritable Upanishad with the brief questions of the disciple who seeks initiation. I carried a durable impression of respect for this great philosopher of Benares.”¹

Theatre-Architecture in Ancient India

By V. RAGHAVAN, B.A., (HONS)

III

THE EVIDENCE OF TAMIL LITERATURE

The sources of information on the subject of theatre-architecture in ancient India in Tamil are of two kinds: Kavya (Poetry), and Sastra (Poetics or Dramaturgy). Of the former class, the *Silappadikaram* of Ilankovadikal, a dramatic composition (Nataka Kavya), is the only Kavya which helps us largely in getting glimpses of the nature of the stage or theatre in times past.

Chapter III of this dramatic poem, *Silappadikaram*, is called *Arangettrukkadai*, i.e., the *gatha* describing the first dance performance presented for the approval of the king and the learned men. The place is the famous Kaverippumpattinam, the place of Kovalan, the hero of the poem. Madhavi, a courtesan of that city, gives her maiden dance performance before the king who has invited the chief citizens, *Perunkudihal*, of whom Kovalan is one. The chapter opens with a description of Madhavi and then her troupe, consisting of a very learned natyacharya or *Nattuwan* (*Adal Asiriyar*), a sangitacharya or musician (*Isai Asiriyar*), the player on the drum, the mardangika (*Tannumai Asiriyar*), and an accompanying orchestra of a flutist and a vainika, (*Kuzhalon* and *Yaz Asiriyar*). The accompaniment at that time thus consisted of a vocal musician, a drum-player, a flutist, and a vainika. This corresponds to what Bharata has given, there being in his *Natya*, besides the vocal songster, three orchestras, the *Avanaddha Kutapa* (drums), the *Sushirakutapa* (flutes) and the *Tata Kutapa* (stringed instruments). It is only recently that

conditions have changed. We can even now see some *Tevaram Goshthi*, singers of Tevarams, having the flute accompaniment. The *Mukha Veena* was accompaniment for some time in the *Sadir* performances, but soon the clarionet displaced it. The accompaniment of the stringed orchestra of the *Vecnas*, the *Tata Kutapa*, disappeared long ago. Now a clarionet, a *Mridanga*, and a vocal songster support the *Natya* today.

After describing the qualities of these accompaniments, the poem describes the stage on which Madhavi gave her performance. The text, now and then, says that the stage was built according to the *Sastra*, the text on *Natya*. What are the works on *Natya* on which Ilankovadikal based his description of the stage? Adiyarkkunallar, in the beginning of his commentary on the poem, gives a list of nine works on dance, drama, and music as authorities for the text of the *Silappadikaram*. None of these works are available now. Ilankovadikal, in his description of the stage, is very meagre, but still this little section of nineteen lines (95-113) is very valuable as being the only means of our having some clear view of the stage in ancient India.

Firstly the measuring pole is described. There is some difficulty in the interpretation of the text on the length of this pole. A good bamboo must be chosen and 24 *Virals*, i.e. *Angulas* must be taken as a unit for further measurement. An *Angula* is given as the measurement of the thumb of a *Mahapurusha*. Directly from *Angula* the text passes to a *Kol*, i.e. *Danda* and by itself the text here would mean that a *Kol* or *Danda* is 24 *Angulas*. In that case, the stage becomes very small. The text, however, contains nothing more. The commentary adds nothing more except giving a name *Muzham* i.e., *Hasta* for 24 *Angulas*. Neither the second commentary nor any of the treatises on *Natya* *Sastra* quoted by it add anything more. The scale of measurement given in Tamil from the small speck of dust called *Ter Tuhai* (Skr. *Rajas*) up to *Viral* or *Angula* corresponds to what Bharata has given in the same context in his *Natya*

Sastra. But Bharata gives it thus: 24 *Angulas* (Tamil, *Viral*)= 1 *Hasta* (Tamil, *Muzham*), and 4 *Hastas*=1 *Danda* (Tamil, *Kol*). In adopting this scale of Bharata, the dimensions of the stage in *Silappadikaram* become sufficiently enhanced. This problem was finally solved for me by Mahamahopadhyaya Swaminatha Aiyar. He said that the text of *Silappadikaram* gave the measurement of a *Hasta* or *Muzham* only, and that the *Kol* or *Danda*, which was very well known as 6 ft., i.e., 4 *Hastas*, was not described in the text. This interpretation solves the difficulty. Thus the scale of measurement given by *Silappadikaram* and all other Tamil works on *Natya* corresponds to that given by Bharata in Chapter II of his *Natya Sastra*: 24 *Angulas*=1 *Hasta*; 4 *Hastas*=1 *Danda*; *Hasta*=1½ ft; *Danda*=6 ft.

Then the *Silappadikaram* gives the dimensions of the stage. The length is 8 *Kols*; the breadth, 7 *Kols*; the height of the stage-platform is 1 *Kol*; and the height of the stage-space from the floor of the stage up to the beam is 4 *Kols*. That is, the stage is 48 ft. × 42 ft.; the height of the platform is 6 ft., and that of the stage-space, 24 ft. This stage then approaches the nature of the rectangular stage of Bharata, of the middle size, approximately.

The stage is given two doors. The commentator adds that one door is for entrance and one for exit. After the erection of the stage, it is said that the figures of the *Bhutas* for worship must be drawn on the floor of the stage. The commentary says that the *Bhutas* are the figures representing the four castes and that they are drawn on the floor and propitiated. The second commentary adds that further information of the painting of these four *Varna Bhutas*, of their anatomy, dress, decoration, etc., can be had in a further context in the section of the poem called *Azhar Padu Kadai*.

The lights are then spoken of. It is said that they must be so arranged as not to make the pillars cast shadows on the king and his party or the other spectators in the audience hall. The lights are said to be big and beautiful. The curtains are then described. The text mentions three

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curtains: *Oru Muha Ezhini*, *Poru Muha Ezhini*, and *Karanduvaral Ezhini*. The first-mentioned curtain is one which is pulled along to one side, the next is a double curtain, cleft at the middle, the two bits shrinking separately at the two sides, enabling entrance. The last-mentioned curtain is one that rolls upwards and downwards. The first commentary gives some more details as regards these three curtains. The single curtain shrinking to one side is said to be fixed on the left side, the double cleft-curtain on the right side, and the rolling one in the front. Thus the right side having the double curtain, has the gate of entrance for the danseuse. The second commentator says that the rolling curtain is for occasions of *Akasa Charins*, those appearing in the sky, such as the Devas. These pertain to drama and not to dance. This mystifying reference, however, shows us that there are other texts which describe a stage completely from the point of view of not only dance, which is performed by one person, but from the point of view of drama also, which has many persons personating in it, and consequently needs greater equipment about the stage.

The last thing mentioned of the stage by the poem is the beautification of the stage. Bharata says that the stage and the audience hall must be lavishly decorated with wood-carvings and paintings. The *Silappadikaram* also says that the stage must have a painted canopy above, that it must have the appearance of a newly built one, and that hangings of pearl and other garlands must beautify it.

The text then passes on to the dancing, *Purva Ranga*, etc., with which we have nothing to do at present. In the above account we have a few details about the stage, its length, breadth, height, its two gates, three curtains, lighting, and decoration. Only the stage proper, as much as is enough for dance, is described, and not the theatre completely. In connection with lighting, there is just a passing mention of a portion of the audience hall accommodating the king, but of the audience hall itself nothing is spoken. In the stage itself we do not hear of the green-room, etc. But there is a small

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word in the text '*Etra*,' which the second commentator takes to refer to the other features of the complete theatre which, though not described by the text of the poem, he gives from the texts on Natya. Thus this small description of the bare stage must not be taken to mean that the stage of those times itself was not well-built or was crude, but it means only that, for his poem, the author had no necessity to describe more.

Among poems none else gives even this information. However, the idea of a well-built stage being a fact, there are sundry references to certain parts of it in some other poems also. Thus the *Jivaka Chintamani* says that the curtains are three and are called single, double, and single rolling. The *Manimekhalai* says that the single curtain should be glass-like. There is reference to stage and dance on it in the *Manimekhalai*, but we have no details of the stage architecture given there. These references are given as footnotes by M. M. Swaminatha Aiyar in his edition of the *Silappadikaram*.

Coming to the Sastra, treatises on dance, drama, and music, we have little of the vast Natya literature of Tamil now available. Three of them are said to have been secured by the editor of the *Silappadikaram*, M. M. Swaminatha Aiyar. The *Silappadikaram* itself now and then refers to the rules laid down in the treatises. The first commentator quotes many extracts in his commentary, but none with either the name of the author or of the work. Only one quotation has been given by him with the author's name and it is *Seyittriyannar*. The second commentator, a later writer who follows the first commentary, is ample in the information he gives. At the beginning of his commentary he gives a list of Natya and Sangita works upon which Ilankovadikal based his *Silappadikaram*, and another list on which he says he depends for his own commentary. The works thus mentioned as authorities for the *Silappadikaram* are *Peru Narai*, *Perunkuruhu*, *Pancha Bharatiam* of Deva Rishi Narada, (3 works on Music) *Bharatam*, *Ahattiyam* (Agastya's work), *Muruval*, *Sayantam* (Jayantam, named after Indra's son Jayanta, for whom it was

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written), *Guna Nool*, and *Seyittriyam*, named after its author, (6 works on dance and drama). Those given by the commentator Adiyarkkunallar as the authorities he used are thus given by him:—

Isai Nunukkam of Sikhandi, pupil of Agastya. This work was written for the education in music of Sara Kumaram, born of the half-divine Pandya of the second Sangam called Anakula, and the Apsaras Tilottama whom the king met while riding in the air.

Indrakaliyam of Yamalendra.

Pancha Marabu of Arivananar.

Bharatha Senapatiyam of Adivayilar.

Madivananar Nataka Tamizh Nool of Pandyan Madivananar, a Pandyan king of the last Sangam who was a recognised poet. This work is said to be distinguished prominently by treating of *Puhazh Kootthu* (literally, eulogistic dance to glorify the victor-king: *Vettriyal*) from the earlier works which treated of *Vasaik Kootthu* (literally, satyric dance with reference to the defeated king: *Poduviyal*). None of these works are available now. However, we have fragments of these quoted by Adiyarkkunallar in his commentary, and when one peruses this portion of his commentary, one sees clearly that, to a large extent, the Tamil Natya Sastra is not only based on the Sanskrit Natya literature but also that the former borrows freely from the latter.

On the subject of theatre-architecture, some fragments of these works are available to us in the quotations of Adiyarkkunallar. The works quoted by him in this section on stage-architecture are *Bharata Senapatiyam*, *Seyittriyam* (an older work, being given, as noted above, as an authority for *Silappadikaram* itself) and the work of Madivananar, the Pandyan king. Besides extracts from these three, there are other valuable quotations which are anonymous.

The Natya Sastra of Bharata, in its treatment of the theatre begins with the choosing of the ground itself, giving the qualities of the ground that should be chosen as the plot for the building of the theatre. It says that the ground must

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be even and firm, and the soil sweet in smell and taste. The same things are mentioned in a long quotation from some unknown work, given by Adiyarkkunallar. It says that the soil of the ground should be sweet in scent and taste, and free from pebbles. The ground must not be moist or swampy. One of the characteristics of good soil is that when a pit is dug, the mud dug out, on refilling the pit with it, must not remain as surplus. One must take care that he does not destroy for the sake of building a theatre such institutions of *Dharma*, like temples, monasteries, Brahmins' settlements and public wells. The most valuable part of this quotation is the locality it gives as the most proper place for the theatre. The theatre described by the *Silappadikaram* is a theatre in the Rajadhani or the Capital, and it is in the city and not in the palace. It is, however, patronised by the king. The use of the theatres is much spoilt by their locality. This quotation says that the theatre shall be built in the very centre of the city, facing one of the four main streets along which the car of the temple of that city runs:

"Urin Naduvinadahi,

Ter odun veedihal edirmuhamaahi."

Another writer is quoted here, and the qualities of good soil and the evils resulting from the choosing of bad soil are rather elaborately spoken of by Adiyarkkunallar. Another anonymous quotation gives the scale of measurement referred to at the beginning.

Another valuable quotation is from Seyittriyamar, who is the only writer who gives slightly different dimensions for the stage. All the texts available give the same dimensions, and refer to the same details, two gates, three curtains, etc. Seyittriyamar, while not changing the length, breadth and height of the stage-platform, gives the height of the stage-space between the floor of the stage and the beam, not as 4 kols but as 3 kols:

"Mukkol Tanum uyavum uritte."

Another anonymous quotation here refers us to rules laid down by treatises in Sanskrit on the subject of the stage. Madi-

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vananar and Bharata Senapatiyar are quoted on the curtains, that they are three in number.

We have already mentioned that Adiyarkkunallar gives information about the other parts of the theatre. No quotations are given by him as regards these. He himself says that the other parts of the theatre not mentioned in the *Silappadikaram* must be taken as understood. Those he thus mentions are :—

Karandu Pokkidam.—Place to retire into, or place on the sides into which, after acting, the actor passes. This place perhaps served not only as verandahs to retire into, but also as green-room.

Kannular Kudijnaiyhalli.—Cloth tents housing the actors. These tents may suggest that the actors were travelling troupes, or that these tents were closely attached to the stage as substitutes for green-room.

Mannar Mandarodirukkum Avai Arangam.—The portion of the *sabha* or audience for the king and his party.

Ivattiraiccoozhnda Puvi Nirai Mandar.—The audience-portion for the citizen-spectators. From this we see that the king sat with his attendants in the centre, and the other spectators, the chief citizens, sat round him in a semi-circle.

There is one more Tamil treatise on Natya to be dealt with. It is called the *Suddhanandaprakasam* and is with M. M. Swaminatha Aiyar. It seems to be later than all the works referred to above. On the dimensions of the stage, it not only follows but reproduces also the words of the *Silappadikaram*. Extracts from this work are given by the Editor as footnotes. From these extracts we see that this work draws most upon the Sanskrit treatises. On the subject of stage-building, two extracts from it are given by the Editor. These two extracts show the indebtedness of the work to the *Silappadikaram* and the Sanskrit Natya literature. Bharata says that the erection of the stage must be attended with auspicious ceremonies, feasting, music, and dance. The *Suddhanandaprakasam* also says that *Adal*, *Padal*, *Kottu* and *Pani* must mark the construction of the theatre.

The extract further directs the stage-builder to avoid places near temples, monasteries, birds' nests, ant-hills and not to destroy these for building the theatre. Similarly it says that proximity to the quarters of elephants, the horse-stables, the battle-field and the hamlet of the low people must be avoided. In the second extract, the work says that besides the *Varna Bhutas* drawn on the floor of the stage for worship, there must be established on the stage the deity called *Nandin*. This is clearly due to Sanskrit influence, *Nandin* being one of the heads in the Sanskrit Natya pantheon. The extract further says that the theatre must be decorated with carvings of animals and birds.

There is a treatise in palm-leaf manuscript in the Adyar Mss. Library called *Sangita Sangraha Chintamani* by one Appalacharya of Srimushnam village, which is in South Arcot district. The work is in Sanskrit and Tamil; there are verses written in ungrammatical Sanskrit and upon them long comments are made in colloquial Tamil. The treatise is not very recent.

One of the chapters of this work treats of Natya, in connection with which the erection of a theatre is described. I have got a copy of this chapter made for me and the following account of the stage is given in it. Temples, monasteries, and Brahmin settlements should be avoided; and a good place for a theatre must be chosen within a park or *an island in the midst of a tank*. Such soil as is rocky or is full of ash, bones, and pebbles, must be avoided. The best soil is that in which, when a pit is dug and mud dug out is again put into the pit, we have some more mud left out; when there is no mud left out, the soil is not bad; but when the mud is insufficient to fill the pit, the soil is bad. The soil of bad taste should be avoided. The text gives the evil results of various bad tastes of soils.

The treatise gives two types of stages, one measuring 64×32 *Karas* or *Hastas* or *Muzhams* and the other 32×16. Thus, in Bharata's words, both the types are by shape *Vikrishtha*; and by size the former is *Jyeshtha* than the

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latter which is smaller. Sixteen pillars are then mentioned, after the erection of which *Vastupuja* is to be done. The decoration of the house and the arrangement of the king's seat in the audience are then described. In this section the text quotes a Sanskrit treatise called *Nritta Ratnakaram*. From the above we see the similarities of details given in this work, which bases itself on the Sanskrit Natya literature, to those found in the Tamil texts above dealt with.

Thus this survey of the fragments of the Tamil Natya literature not only proves largely the subject on hand, viz., the existence of well-built theatres in ancient India, but incidentally proves the fundamental unity that underlies Indian literature and art, the indebtedness of all vernaculars to Sanskrit, and the close way in which provincial literature and art are knit to Sanskrit, the Himalayan source of all the currents.

'Sabari': A Spiritual Romance

By G. V. SUBRAHMANYAM, B.A.

Dikshitulu's *Sabari* is a novelty in Andhra Letters. It is the finest and the most characteristic work of the author, while its originality marks it out as a species by itself. A play in five acts written in the colloquial style,—it is not primarily intended for the stage. But its appeal to the enlightened reader is irresistible and is born of the rich idealism, high imagination, and sweet sincerity of the author. In modern Andhra Letters, the name of Chinta Dikshitulu has become a guarantee for chastity of thought and sentiment; and *Sabari* is one more shining example of his literary virtue.

The story of *Sabari* is taken from the *Ramayana*, that eternal source of inspiration to the Hindu mind. To the end of the "Aranyakanda" Valmiki gives an account of this woodland-born devotee of Sri Rama. We are told that Sabari served for long Rishi Matanga in his *ashram* near Rishyamuka, and when he was ascending to heaven, he bade his disciple await the advent of Sri Rama who would come to her, bless her, and fulfil her *tapas*. Sabari obeyed her Master's command and when Rama and Lakshmana, wandering in quest of Sita, came to her *ashram*, she gave them the sincerest welcome of the most ardent devotee. In their presence she ascended the funeral pyre and went to heaven, having fulfilled her earthly existence with the *darshan* of the Lord.

Dikshitulu has not been content with this simple story. He has spun more yarn and woven it round the original theme. Hanuman is included within the framework of the play and he forms the male counterpart of Sabari. Two other characters, Chataka and a woodland lass Irrie, have also been added as studies in contrast, while the whole atmosphere has been rendered perfectly idyllic with the introduction of the birds, cows, and trees, all vying with one

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another to honour Sri Rama and be of service to him in the great reception that Sabari prepares.

The scheme of the play may thus be summarised. In the first Act, Sage Matanga, about to quit the earth for heaven, reveals to his disciple, Sabari, the birth of the sixth *Avatar* Sri Rama, fixes Him as the Deity-of-her-heart (*Ishta-daiva*) and bids her ever meditate on Him till He should come in person to her and bless her. In the second Act, Sabari is revealed in the midst of her devotional endeavour, initiating Hanuman into the story of Sri Rama and binding his heart with the silken cord of *Bhakti*. In the third, Hanuman transforms his play-mate Irrie from fervent Naturalism to high Theism, from earthly attachment to one like himself to religious devotion to the Lord in the person of Sri Rama. In the fourth, Sabari, Hanuman, and Irrie make preparations for the advent of the *Avatar*. In the final Act, Rama and Lakshmana arrive at the *ashram*. Sabari's reception is complete with the choicest flowers, fruit, and song. As Lakshmana says, "she makes all Nature her own and makes herself Sri Rama's." Nature's beauty and the heart's sweetness pour themselves in one stream at His feet. As in the *Ramayana*, Sabari ascends the funeral pyre and goes to heaven. But on earth, she is transformed to a river, ever washing the feet of Sri Rama, whose seat in the *ashram* becomes the mountain Ramagiri. To the close of the play, Chataka the philosopher, whose chosen path is that of *Gnana*, is revealed admiring the wisdom of worshipping the Divine Personality, the fruitfulness of the path of *Bhakti*. The whole is thus a triumph of *Bhakti*, Sabari transfiguring the *Path* in her *person*.

There is an interesting conversation between Chataka and Irrie at the beginning of the fourth Act where the author contrasts the two paths:

Irrie:—Do you say that Sri Rama will really come to us?

Chataka:—Why bother about His coming and going? He is always in our hearts.

I:—Is He always in our hearts?

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Ch:—Not only in the hearts. We are He, and He is Ourselves.

I:—Chataka, I do not understand you.

Ch:—Yours is the path of devotion (*Bhakti*). Mine is the path of knowledge (*Gnana*). How can we be reconciled?

I:—Yours is a wild jargon unto me. Why do you not give straight replies to my questions?

Ch:—*Brahman*, the Formless, the Indivisible, the Indestructible who is Existence, Consciousness, and Bliss, is transcendent, beyond the realms of word and thought. Contemplation of *Brahman*, the Formless, is the path of salvation.

I:—Will Sri Rama rejoice in our songs?

Ch:—Conquering the senses, fixing the eye on the tip of the nose—

I:—Stop that nonsense, Chataka.

Here is the contrast between the personal desire of the devotee and the impersonal indifference of the *Gnani*. The same Chataka, on the eve of Sri Rama's arrival, says that he is entering into *Samadhi* and knows not when it is to end; so that he is obviously unaffected by the advent of the *Avatar*. It is only when he sees the miracles attendant on Sabari's salvation,—the *vimana* coming to take her to heaven, the *ashram* vanishing in an instant—, that he reluctantly admits the fruitfulness of *Bhakti*. The author is distinctly partial to the path of devotion. It is the religion of Chaitanya that he favours, in preference to that of Sankara.

But the more Universal Theism is very well brought forth in the third Act when Hanuman transforms Irrie into a devotee. The nature of the Almighty is revealed to her, step by step, in the most unostentatious way, much as a mother instructs her eager child. The dialogue is crisp and pointed; but the whole passage must be read as one and its length forbids its translation here. With the profundity of a sage, the author convinces the laity of the Immanence of the Almighty.

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So much for the philosophy of the play. Its literary merit may now be better explained. The whole atmosphere of the play is idyllic and supernatural. Our *Puranas* take it for granted that Nature yields to any pattern that the power of *tapas* demands. The seven seas spring up in the *ashram*, that Rishi Matanga may take his daily bath. The flowers and tender leaves neither droop nor drop down on the *ashram* trees. The wet saffron clothes that the Sage leaves behind remain eternally wet. He ascends to heaven in the chariot of the gods. Doves are the messengers of Sabari, bringing her daily news of the Solar Princes. The cuckoos, the parrots, and the peacocks sing in human tones the praise of Rama. The demarcation between man and bird and beast is entirely wiped out. A holy atmosphere broods over the play, and this is as it should be. The spirit of the ancient forest retreats has been recaptured in these pages.

The characters are boldly drawn, though in defiance of the classical canons. They are too ecstatic—especially the central figure Sabari,—for representation on the stage. But on the stage of the human heart they have their fulfilled reality. Matanga is a sage whose fulfilment is complete. He is all benign and all unaffected. The way in which he gradually reveals the story of Rama and initiates Sabari in His worship, reveals what a Master he is. "Worthy disciple of a worthy Master," says Sri Rama. In Sabari, innocence, tenderness, simplicity, and devotion overflow the bounds of the human heart. She is a part of Nature with the principle of consciousness restored. Irrie is "the darling child of Nature," who essays to scale the ladder of consciousness. Hanuman is characterized as a "piece of diamond"—that is, the soundest man with the brightest heart. Chataka is the philosopher *par excellence*. The author has not kept his characters at the high level of classic dignity; he has brought them to the human level. They speak the language of the common folk; they have the coolness of the moon, and not the brilliance of the sun.

But, as was remarked at the outset, the play is of a novel

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kind and the author must be allowed his way. We have too many plays of the classic type. This is of the romantic type. *Sabari* as well as the numerous other playlets produced by the author, may be termed spiritual romances. Saints figure in those pages, but they speak like children. Children are so much a part of himself that his imagination is always lost "on the seashore of endless seas where children meet."

Of the language of the play, a little may be added here. The style is colloquial, but the prose is not the actual spoken prose. It is richer and more poetic, even as the characters, though close to the human touch, are richer and greater. It is the author's practice ever to write in this vein, without regard to classicism and grammar. He is not the first of the literary craftsmen to use the spoken tongue for literary purposes, but it has hitherto been used with success for realistic portrayal. Dikshitulu has the honour of wielding the same for idealistic purposes; for serious literature and not simply for the comic. Some people may take objection to this use and remark that "his whales talk like fish"; but the justification of the author is in the amount of satisfaction that he has produced among his many readers.

Of the few songs that are found in the last Act, the chief distinction is their simplicity. The language and thought are well-matched, to make the nearest approach to the nursery rhymes and household songs. Non-Telugu readers may have an idea of them from the following translations. In welcome of Sri Rama, peacocks sing thus :—

"O Lord of cloud-excelling hue and lotus eyes!
We are the bearers of the son of Siva.
You are welcome to us like the rain-full clouds;
Like the thunder of the clouds, your voice let us hear,
O Merciful One.
To you our hearts we dedicate;
To you, with Sabari's, our humble salute;
Save us, O Save us,
Ye Lord of Lords."

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The parrots sing thus :—

“O Shining Lord, beautiful as the Fruit,
We are the bearers of the God of Love;
You are welcome to us like Eternal Spring,
O Lord of speech sweeter than the Fruit,
Let us hear one word from your lips;
Let us follow your path of sweetness:
To you, with Sabari's, our humble salute,
Save us, O Save us,
Ye Lord of Lords.”

The cuckoos sing thus :—

O Lord, tenderer than the tender leaf,
We are the dearest friends of the Son of Sri;
You are welcome to us like the advent of Spring;
O Lord of tenderness excelling the mango-leaf,
Your ruddy eyes are the eternal ideal
For the ruddiness of our eyes.
Spread on us your kindly glance;
To you, with Sabari's, our humble salute;
Save us, O Save us,
Ye Lord of Lords.”

Music and Musical Research

By K. V. RAMACHANDRAN

It is a gratifying sign that in recent years has arisen a widespread interest in music, and music is slowly but surely coming by its own. Thanks to this interest, the number of music teachers is distinctly on the increase; music *sabhas* are multiplying; the number of gramophone companies which register Indian music, is growing every year; the radio claims thousands of votaries, and lectures on the theory of music are coming into fashion. All this, however, is not an unmixed blessing. Music hunger is as inevitable as hunger of any other kind, but it behoves us to see that the fare offered by *sabhas* and gramophone companies is not altogether indifferent, though a public none too particular keeps nodding through every grade of good and bad music. If we realised the inappropriateness of Demos setting the pace in music, and the unnatural position that there are in our midst hundreds of musicians but very few artists, we would perhaps set about in earnest remedying our musical sterility. Surrounded as we are by crowds of practising musicians, our sense of values has become strangely influenced by their limitations, and we are unable to take a comprehensive view of the evolution of the art and its possibilities of progress and development. The musician is too much in the picture and he has revealed an amazing capacity to throw music itself into the background. Such has been our laziness that we have not cared to go beyond the music of the past one hundred years, as though there was no music before 1830 and as though the composers of the last century had exhausted music for all time. It is, therefore, time we took stock of the situation and assayed our inheritance in intelligible terms, and found out whether we are progressing or retrogressing or merely marking time, notwithstanding our academies, music colleges, and confer-

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ences. Let us keep in mind that composers are but an episode in the history of our music, that musicians are at best carriers of burden merely, that music teachers are only drill-sergeants in another sphere, and that the latter at any rate have little to do with the growth of the art.

Let me not be understood to decry the human medium that has preserved and transmitted our music in the past and will continue to do so in the future, but let us not exaggerate its rôle or confuse the handmaids of art with Art. One of the disadvantages of a system that is handed down from master to disciple is that, while there is undoubted continuity of tradition, originality tends to be discouraged as the system hardens and gets rigid in the course of ages. An ideal system would be that which retains all that is beautiful in the art of the past and at the same time allows unfettered scope for the imagination of the artist unborn, to rewrite it even, if he so desires. I attribute the dwarfing of talent in our times to this fact, among others, that our system has grown inelastic, that our musicians have got into a rut from which they know not how to extricate themselves. Music has come to mean a feat of memory largely, supported by a martyrdom of practice, and is but seldom the imaginative effort it ought to be. In other words, the disciple is an attenuated copy of the master, and *his* disciple a still feebler echo of the master's voice, and the art is losing rapidly in breadth as well as in depth. The need of the times is rather a system which would give us disciples that excel the masters, a progressive system, in a word, uninfluenced by the shortcomings of the agents who work it, which does not revolve in circles of blind repetition, but marches onwards from day to day and never takes rest, and in whose scheme of values the present is more important than the past and the future more important than the present. We want the musician to become a creative artist, to rely less on memory and more on imagination, to widen the scope and content of his art and multiply his resources of expression, instead of playing minor variations on a stale *repertoire*.

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In recent years the feeling has gained strength that all is not well with our music and that something should be done—a feeling reflected in the music courses of our universities and the colleges of music recently come into being—attempts to treat an undiagnosed disease with remedies at best of doubtful efficacy. The usual method in the past was for a student to apprentice himself to a master-craftsman for a stated period, the bulk of which was taken up by assiduous 'exercising' supplemented by a course of listening to eminent contemporary artists; the educative value of the latter was considered greater than that of the 'practice' itself. The most arduous part of the course was that of the 'exercises' and its purpose was to implant in the pupil a sense of pitch, rhythm, and tonal accuracy. So far as the essentials of the present-day art are concerned, an adult of average intelligence and aptitude could master these in a year or two; but what he could not achieve within this period is proficiency in singing or playing, which is the reward of persistent effort spread over years, and the ripening of his own artistic judgment which is largely subconscious and which some people seem to be born with, but others never attain to even if they live to a hundred.

The problem of present-day art, as stated earlier, is one of diminishing returns; and part of the blame was assigned to the inelasticity of our system of instruction which was good enough for conservation but not good enough for creation and therefore called for change. Where is the benefit if our music colleges should copy the very system from which life is ebbing fast? If the course of instruction at the colleges is a duplicate of the course available outside, it is not only superfluous but needlessly expensive. It would have done absolutely nothing to check the spreading deterioration and no solution to offer to the problem it set out to solve. If proposed to take the student through every recorded work of Tyagaraja or Dikshita during the four or five years of course, it is a callous waste of the time of the teachers and students, because the aim of a musical seminary should be

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to make the pupil understand the basic principles, the types, and classes, and to encourage the student to develop his initiative by discovering for himself details and examples from extra-collegiate sources. As for the subconscious factor which is really the blossoming of the æsthetic consciousness of the artist, it is not a thing that could be imparted by a teacher, however eminent.

A word about our conferences. In the eighties of the last century, the late Mr. Singarachary made a present to the world of his catalogue of the 72 *melakartas* and their 'derivatives,' which the late Maha Vaidyanatha Iyer followed up by his well-known *Ragamalika*. This catalogue represents the *Sruti* and *Smriti* of the modern musician. It has never occurred to anyone to find out how or whence Mr. Singarachary got his revelation, and whether before 1880 musicians had no introspective knowledge of their art and were content to practise something that was merely imitative and lacked a theoretic basis. Such was human credulity and so little was known of musical history that no one cared to verify the genuineness of his document, and every musical discussion from that time, whether in conferences or outside, is carried on in terms of Mr. Singarachary's terminology. Mythologists were not wanting to foist it on Narada who was said to have revealed it to Sri Tyagaraja himself! This is not the occasion to discuss all the consequences of this forgery, but it is certain that when we set about cleaning our Augean stables, one of the first things that will have to go is the crude and unhistorical nomenclature of Mr. Singarachary. Yet our exponents do not appear to have the shadow of a doubt on this score, and not once has the question been raised or discussed in the series of conferences we are having from the days of Mr. Abraham Pandithar.

Let us remember that the musical art of the present day is not a modern invention, but a legacy from the past which it is our duty not only to conserve, but also intelligently understand and develop. There is extensive literature dating from very remote periods of our history, in Sanskrit and to a

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lesser extent in Tamil, having a close bearing on the modern art, a study of which is indispensable for a real grasp of South Indian music. A college is just the institution where this literature can be critically studied, the growth and development of our music visualised, the status and precise significance of modern music defined in relation to its past history and its future possibilities. A study of this literature would tell us exactly what we have lost or forgotten, and what we have gained or acquired, and what is in store in the future. An enquiry into the etiology of our *Ragas* and *Talas* and music-forms is not only pertinent, but highly necessary for a knowledge of Carnatic music. How many of our exponents are aware of the existence of this literature or its relation to modern art? How many of these have the equipment necessary for the task of interpreting these technical classics? A grammar of Indian music can be written only after all this labour is done, and it is on this that music colleges should concentrate if they care to be honest to themselves and to the art, and to lay their programme of work on sound lines with a syllabus that is above reproach. The mere musician ignorant of musical history and grammar (historical accidents are responsible for this ignorance) and his brother the technical expert of the conferences, are not the persons for our purpose so much as the grammarian who would define for us the facts of musical experience, and the historian who would tell us what was the contribution of the Hindus to musical thought. No doubt the musician has an important part to play, but our interest is in the art he represents and let us welcome light from other sources if the musician cannot give it. We do want the musician, because without his loving vigilance the art would not have survived at all, and he is still its greatest repository as well as guardian angel. But in the circumstances of our music today, special importance attaches to him who would diagnose its maladies and give us his opinion whether the art is in enjoyment of normal health or diseased. Research into the history of our music and tradition is the supreme need of the hour, and if colleges and

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conferences have neglected it in the past, let us hope they will do so no longer.

Yet research is not without its dangers when it is mis-directed and leaves out of account the art that lives and the literature it has gathered round itself, and pursues a side-track and misapplies Physics to problems which do not require its aid and builds up an elaborate edifice of ratios in the name of music. If any one author has turned more men mad than any other, that author is Helmholtz; and the real menace to our music are his blundering students who read 20th century acoustics into 2nd century *Sutras* and want to 'repair' music generally, as if it were an umbrella or a clock.

The Dream of the Geleyara Gumpu

By Prof. V. K. GOKAK, M.A.

(The Fergusson College, Poona)

(1)

When the esteemed Editor of the *Triveni* wrote to me inviting an article on the 'Geleyara Gumpu' (The Group of Friends), of which I happen to be a member, I thought a good deal over the subject. What had the Gumpu done to receive this attention at the hands of the learned Editor? Then it was that a light began to play upon my memory. The Gumpu had stepped in at a very crucial moment in the life of renaissance Karnatak. It had been producing much good work in various directions ever since 1922. It was largely responsible for implanting a deep love in the young men of Northern Karnatak for a study of the culture and the literature of the Kannadigas. It won its first literary recognition in the *Sahitya Sammelan* held at Bijapur in 1923. The *Swadharma*, a journal conducted by the Gumpu for two years, had helped to make the public familiar with the methods and the materials of Gumpian literary work. The Gumpu had then shouldered the responsibilities of the *Jaya Karnataka*, the premier monthly of the province. It was through this journal and its *Granthamala* (series) that the Gumpu had effected the celebrated revival of the folk-songs and the ballads of Karnatak. The *Utsavas* (festivals) some of which are now celebrated all over the province—the *Mahanavami Utsava*, *Pampotsava*, *Vidyaranyaotsava* and *Shanta Kavi Tilhi*—were first set going by the Gumpu. And some of them had very often to be held with the Gumpians themselves as the speakers and the audience.

Another fascinating feature had been that the members

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of the Gumpu came from all parts of Karnatak. Dharwar was the centre of its activities. But Bijapur had been holding out prospects of another Gumpian centre and there were members from Mysore and Hyderabad. The first large batch to set the precedent of joining Shantiniketan from Northern Karnatak was that of four Gumpians. A collection of the poems of Gumpians had been submitted to the committee vested with the power of awarding the prize at a competition held at Anantapur as early as 1924. And when *Hakki Harutide* was published, it contained specimens of the work of nearly twenty-six Gumpian poets.

Some of the senior members of the Gumpu have gained wide literary recognition. Mr. Bendre, the president of the Poets' Conference held at Mysore in 1930, is one of the foremost poets of renascent Karnatak. Mr. Sali is another poet of distinct abilities. The stories of 'Anandakanda' (also a poet of recognised merit) and Krishnakumar have found a very warm approval in all parts of Karnatak. Nor need we forget the work of Mr. Konnur, Mr. Khanolkar, Mr. Sangam, the artist of Shantiniketan, Prof. R. S. Mugali and others, in poetry, fiction, and criticism. Channamalla, the poet of *Nanna Nalla*, has made his own contributions to historical research. And his *Madhura Geete* lays down some of the vital articles of the Gumpian faith.

It was natural, then, that the Gumpu should soon become an object of curiosity and inquiry with the public of Karnatak. The provocative nature of the group constitution intensified this curiosity. It had no constitution whatsoever. It was an unregistered and unorganised body of friends trying to live together in the light of their ideal. Some persons desirous of joining the Gumpu wanted to know the entrance fees for their enlistment. The Gumpu had never dreamt of entrance fees. The name it had assumed was the name of the *ideal* which it was trying to realise, individually and collectively. And the persons who were drawn towards it by its literary activities were left looking askance at the intangible ideal which it was pursuing. They even found that the

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number of the Gumpians was itself indeterminate. It was the motto of the Gumpu that even two make a group.

The Gumpu is thus a name of charm and fascination. It fills the air like fragrance, yet is unseen. It has been exercising an unconscious influence, yet is unorganised. 'Like a glove of civet', it scents many of the garments you take out of the wardrobe. The Editor, therefore, is certainly justified in seeking to enlighten his readers with regard to the nature and the work of the Gumpu. But I am not at all so certain about my share in the work. I still feel that it is rather inopportune to divulge the truths about a group which is in harness. But one can as well speak out when one knows the full import of the restraint and the liberty of conscience.

(2)

I shall relate a few facts at the outset, not with a view to colour what follows, but to indicate the lines on which a distinct literary phenomenon can be studied. They also serve to give a rough notion of the circumstances which preside over the birth of a new literary movement.

It is a commonplace of literary criticism that literature is the expression of personality. It is also a matter of common acceptance that literature, in its early stages of development, expresses the very soul of a community. But there is another memorable fact about literary production. When the old order in literature yields place to new, the dreams that flush the horizon are ushered in, not so much by a master-mind as by a group of literary men working in harmony with one another. They may install one from amongst themselves as a leader. But the group will always be a fraternity. Such a band met once in 'the low-roofed house of Socrates', though for no less a purpose than the realisation of Truth. A similar band of seekers rallied round Basava and Allamaprabhu in the *Anubhava Mantapa* in twelfth century Karnatak. But we are concerned with groups which have purely literary ideals. We immediately call to mind the university wits of the Eliza-

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since it will take him into the very heart of the subject. Many aspiring students of the Karnatak College at Dharwar were drawn to Mr. Bendre because of his well-known scholarship, geniality, and acuteness of judgment. Many of them stayed to be his friends, and were glad to be accepted as Gumpians. It was an achievement in those days to be called a Gumpian. And they only knew afterwards that they had been able to break into the ranks of the Gumpu because of their consanguinity of thought.

I was one of these collegians. It was in 1925 that I joined the Karnatak College as a young matriculate. I had been writing verses in English and had put together quite a good heap of rubbish, with some fine lines lurking here and there. My craving was for light, more light. I approached the professors of my college. But they could not satisfy my craving. I was groping in the dark. Then it was that fortune favoured me.

I was staying with the A—s, long known to me through family friendships. And R. B. A—happened to be a past student of Bendre and also a Gumpian. He was a collegian at that time. My intimacy with him soon ripened into friendship. Our evening walks were strewn with flowers of Gumpian talk. I used to hear much of the literary greatness of the Gumpu at that time. But I never knew that A— was its member. The Gumpian spirit thus began to work on me in an unconscious manner. And A— made me understand myself for the first time in my life.

The youthful literary circles at Dharwar had been, in the meanwhile, ringing with Bendre's praise. I showed my poems to T—, and B—, and they advised me to see Bendre. Many others did so. I was wondering who Bendre was. I saw him once or twice in the streets but I could not speak to him myself. I revealed my intentions to A—. And he took me to Bendre months after my stay at Dharwar, having made sure that my mind was ripe.

It was on a fine evening that we saw him. He was residing in B—'s house. A— introduced me to him and I read

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bethan period. They were the first to vindicate the dignity of Elizabethan drama. There was the Lake School in English poetry, concerned with evolving a new type of romantic poetry. Then came the Pre-Raphaelites. And we are living in an age which has witnessed the birth and the progress of a new movement called the "Irish Revival" with Yeats as its spokesman.

Another fact may be noted about these literary coteries. The dream which they cherish is too sweet to last. It lifts its tents silently away. Such a group seems to insist on the incarnation of the spiritual idea of which it is enamoured. But nothing remains of the Socratic circle except its Platonic dialogues. The school of Basava was rather fortunate in leaving behind it, not only a great body of *Vachana* literature, but also a religious institution. But there was a difference of opinion between Wordsworth and Coleridge, the two inaugurators of the romantic tradition. The Pre-Raphaelites pursued different paths after having started the hare. Disenchantment has overtaken W. B. Yeats.

The Indian Renaissance has, perhaps, witnessed the rise of a number of literary associations all over India. The Geleyara Gumpu has sprung up in Karnatak. My only object in this article is to submit to the reader a brief sketch of the aims and fortunes of the Gumpu.

(3)

Let me remove the possibility of any misconception. I do not wish to insert the Gumpu in that casket of precious movements referred to above. I do not desire to hint at any relationship except the possible one of literary and spiritual indebtedness. The experiment of the Gumpu is not yet over. And the reader is necessarily free to evaluate the results as he likes. Secondly, I do not mean to leave the impression that the Gumpu was largely responsible for sponsoring the movement. The beginnings were effected in the splendid and unobtrusive manner of the Indian Renaissance. The strands were then deliberately taken up by literary men all

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over Karnatak along with the senior members of the Gumpu. It should also be noted that Northern Karnatak owes much of her glory to many other eminent literary men : Mr. Golganath, the novelist, Mr. Kuyilgol, Prof. R. V. Jahagirdar, the iconoclastic dramatist, Mr. Kurudi and the like.

But it is certain that, besides the work referred to in the first section, the Gumpu has produced two unique results. One is that it gave the lead to a number of literary associations which are studded all over Karnatak today. The work had, till then, been carried on by public institutions or by private individuals. But the Gumpu opened the eyes of the public to the possibility of a few friends working together, bound to each other, not by institutional and formal but by friendly and informal ties. Literary associations like the *Kannadigara kuta* derive their lineage from the Gumpu. Another is the Gumpian element in modern Kannada literature. It stands by itself and has coloured much of the literary output of the last eight or ten years.

But the question remains : Is this what the Gumpu set out to accomplish ? And here we meet again with the ironic ways of Destiny. This is not what the Group mainly meant to do. It had set its hopes on the idea that aspiring men *can* live together as *friends*. Two swords cannot rest in the same sheath, so runs a Kannada proverb. The attempt of the Group was to prove that a number of aspiring men, if not swords, could live together as friends. It is only a chance coincidence that most of the Gumpians were interested in the literary and the spiritual regeneration of Karnatak. The fact that the Gumpu embraces in its fold a number of non-literary men, artists, and constructive workers should suffice to prove that, whatever the diverse inclinations, the members were held together by this common ideal of friendship.

In the sublimer moments of the corporate existence of the Gumpu, I make bold to suggest that the dream was partially realised. But the literary and the institution-building talents of the Group received a slow and unconscious prominence. And the reasons of flesh and blood stood too

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out my verses. He listened with patience, even approval. And it was after giving me a full hearing that he began to speak. The discourse lasted for more than three hours. Mrs. Bendre was impatient with long waiting since it was high time for supper. But Bendre's imagination had soared, in his characteristic way, past the kitchens and the meadows, right up to the stars. My soul was suspended in the web of his philosophic talk. And when we rose to depart, I was a changed man. And I feel that my soul will remember that talk long after it has ceased to be a denizen of earth.

This one and the succeeding talks with Mr. Bendre moulded my destiny. I learnt to look at life, not like one who is 'hurried' down its stream, but like one who is tempted to brood over its mysteries. I began to write poetry which, for once, could satisfy my soul. I became an acute critic of my own work. And the only other critic whom I fear is Mr. Bendre. I gained that grasp over literary criticism which is essential for academic distinction. And Bendre succeeded in dispelling the charms which verse-writing in English had for me, though it took a long time for him to do so. He made me study and write in my mother-tongue. I am sure that, but for him, my muse would have perished in the deserts of Indo-English verse.

I confess that A— had much to do with all this. A— and myself began as friends. My early life with Mr. Bendre was one of discipleship and it resulted in friendship when I grew up to manhood.

There is another interesting sidelight on this development. I was a graduate by the time the Gumpu had undertaken to conduct the *Jaya Karnataka*. *Taliru*, a collection of poems by some young poets of the Maharaja's College, Mysore, had been received for review. Mr. Bendre, with his fine gift for using man-power, asked me to review it. And the result was a long article, followed by other reviews of the same type which have pleased some persons and displeased many. He had found out that I could dabble in criticism and wanted to make the best use of it.

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The fact that I was received into the fold by Mr. Bendre, not because I wrote poetry but because I was *friends* with A—, quickened my development. I came in touch with all the other Gumpians and we were friends. I began to breathe in a freer and wider atmosphere. To be the soul-mate of nearly forty (an indefinite number!) friends, all of whom agree in principles though not in details and spheres of work, is a rare privilege. Small circles came to exist in an informal manner within the Gumpu, and they provided ample scope for a more intense cultivation of friendship. Flecker once remarked that the business of poetry was not to save souls but to make them worth saving. The Gumpu has, perhaps, saved my soul; it has certainly made it worth saving.

I have reluctantly disclosed this chapter from my personal life because it makes it easier for the reader to gain an insight into the nature of the work accomplished by the Gumpu. I have no doubt but that my friends will bear testimony to the very point which I have been emphasising, provided some allowance is made for the peculiar circumstances of every case.

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But a time came when some aspiring members of the Group became unsatisfied with this fundamental but unorganised stuff of life. They wanted to give a concrete shape to this Utopia of talk and friendship. If our ideal was friendship, why not realise it in its entirety? An effort had to be made in this direction some time or the other. It was thought that the literary and the constructive talents of some of the Gumpians could be used for this purpose. And the affair came to a head with the acceptance of the *Jaya Karnataka* as a journal conducted by the Gumpu.

A project had been going round, before this came to pass, to transmute these values of talk and friendship into life by investing the property of all the members in one joint effort at starting a colony of friends. This was all the more necessary since the student-members of the group were fast

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finishing their course and would soon be on the high seas of life. The members of this colony were to support themselves either by starting an ideal secondary school or by conducting a journal. But the main aim was to live together in a big building, to eat together in a common kitchen, and above all, to promote the high ends of that talk and friendship which every one had learnt to regard as his very life. It was not realised because the hard facts of life were too stern to be overcome. A later attempt to convert the *Jaya Karnataka* into such an institution failed because of similar reasons. And the Gumpu exists today as it began,—an unorganised body of friends scattered far and wide. But its spirit begins to work as soon as two friends come together. And every individual has his new circle, wherever his destiny may have led him. The talk has, no doubt, been more dispersed and less multitudinous, since the Gumpians have drifted one way or the other to win their daily bread.

But the members who had a passion for constructive work, have formed small but concrete circles within the Gumpu. The *Jaya Karnataka* has been a nucleus for some enthusiasts. Others have started the *Manohara Granthamala*. The Group, it is needless to say, is the background for these constructive efforts.

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Gumpian friendship has not thus condescended to put on flesh and blood as yet. It will perhaps live on as a dream that eludes the grasp of the seeker, vouchsafing him a glimpse now and then. But its formative influence on the literary members of the Gumpu has been immensely fruitful of results. And their work presents a number of unique traits which may as well be presented here.

It may be said that many of the major literary forms have been cultivated by them, as by some eminent men of letters in Karnatak. Poetry, fiction, the drama, the personal essay, criticism, 'confessions' and many other varieties have been included in their range. The poetry of poverty and nationa-

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lism and of the beautiful and the terrible has perhaps been presented with a greater passion by Mr. Bendre than by any other poet of Karnatak. In his eager anticipation of a spiritual regeneration, he ever remembers the thorn in the flesh, the red ruin that can overtake a glorious empire like Vijaya-nagara:

"Grey, ruined streets and ruined palaces,
And ruined glory scattered in the dust,—
I saw that home of long-forgotten graces,—
Some food to satisfy Time's heinous lust."

He is a poet of cosmic vision as seen in the poem on the "Bird of Time."

The revival of folk-songs has left an indelible influence on the work of many of the Gumpians, especially Mr. Bendre. In his fine use of the haunting native tunes and of the heart-born language of the people, he deserves to be called the 'Wizard of the North' in modern Kannada poetry. It is as if Bishop Percy, after collecting the *Reliques*, had been inspired by them himself in the manner of Coleridge.

The child-lyrics of 'Anandakanda' have also a charm of their own. And they are complementary to Mr. Bendre's *Karulina Vachanagalu*.

Another special note is struck in the mystical poems of some of the Gumpians. Mr. Bendre worked in this line for some years but his thirst for the concrete could not be imprisoned for long within these walls of dreams. Channamalla of *Nanna Nalla* is the special practitioner in this line. For those who like it, this kind of poetry has a soulful significance. Abstract meditation may not be able to capture the prismatic colours of the world; but it ever lives in the heart of the white radiance of eternity.

Many of the Gumpian songs of friendship remain unpublished today. Any one outside the fold can hardly be expected to write them. But two of them have left their warm nest,—Channamalla's *Madhura Geete* and Belgaumkar's *Bhavadevi*.

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The one hope that goads on many of the Gumpians is well-expressed by Channamalla in the "Kokil of Silence."

"Heav'n and earth together blend;
Man will, and plainly see the things
To which forgetfulness still clings,
And lift the curtain from his eyes,
Which hides from him all mysteries."

It is here that one stumbles upon the truth that an assiduous cultivation of life is more essential than a cultivation of art. The vision of the artist must be supplemented by that of the seeker. The journey is from the palace of art to the mansion of life, and thence to the heaven of mystery. It seems to me that this cry for life, more life, is the core of the Gumpian doctrine. *Nanna Nalla* and *The Sword of Life* (Bendre's *Bala Karavala*) uphold, in unmistakable accents, the gospel of life.

This is but the Argument that stands at the beginning of a long Canto. In what I have said, I have been as true and as outspoken as Truth. It is up to the reader to be as uncompromising and as unprejudiced as Justice.

'Neutrality' in Ancient India

By K. R. R. SASTRY, M.A., B.L.

(Advocate, Madras)

Prof. Lawrence opines that the nations of classical antiquity had no "names to signify what we mean by neutrality." (Lawrence, *International Law*, VII Ed., P. 583). Likewise Prof. Oppenheim notes, "since in antiquity there was no notion of an international law, it is not to be expected that neutrality as a legal institution should have existed among the nations of old." (Oppenheim, IV Ed. Vol. II P. 452). Though the doctrine of neutrality might not have been developed to such details as after the 18th century, there is abundant evidence that at least in Vedic and Mauryan times the conception was *well known* in ancient India.

There is mention of 'Udasina' (meaning *neutral*)—in *Rig Veda* X, 97,12; and *Atharva Veda* IV, 9, 4. Again, Kautilya distinguishes three kinds of international relations: (1) 'Vigraha' (war), (2) 'Sandhi' (peace) and 'Asava' (neutrality). (*Artha Sastra*, Book VII, Ch. I). Dr. Shama Sastry translates 'Asava' as 'neutrality.' (*Artha Sastra*, Translation III Ed. P. 293.)

Further, Kautilya classifies foreign rulers under four heads:—(1) 'Ari' (enemy) (2) 'Mitra' (friend) (3) 'Madhyama' (mediatory)—according to Dr. Shama Sastry's translation,—and (4) 'Udasina' (neutral). Why my friend Mr. V. R. R. Dikshithar finds the terms 'Madhyama' and 'Udasina' not correctly translated by Dr. Shama Sastry is not made clear in his learned volume on *The Hindu Administrative Institutions*. (P. 271). On the other hand his own translation of 'Udasina' as 'negligible' is more colloquial than scientific.

Further the circle of States ('mandala') according to Kautilya constitutes twelve kings:—'Vijigishu' (the invader), 'Ari' (immediate enemy) 'Mitra' (invader's ally) 'Arimitra'

Everything Has a Cause

(A Short Story)

By SAILAJANANDA MUKHOPADHYAY

(Translated by Srimati Nilima Devi)

[Translator's Note:—This short story has been freely translated from its original in *BENGALI*, which appeared recently in the Bengali monthly Magazine, "Purbasha," the organ of the Modern School. For purposes of compression certain portions of the original have been omitted, without impairing unity and sequence of events.]

Mr. Mukhopadhyay is the acknowledged leading story-teller of the post-Rabindranath era. He leapt into prominence, more than ten years ago, by his realistic sketches of life in the slums and factories, and of the simple, ordinary life of the lower middle class, divested of the trappings of romance. His style is as straightforward and direct as his entire mode of expression. Though younger writers, in their over-anxiety to appear as ultra-modern, have often exceeded the sensible limits of realistic art, Mr. Mukhopadhyay has rarely been found to move away from the centre of true artistic purpose and human affections. Thus being, for the sake of classification, one of the ultra-moderns, he is still not one of them.]

I had no idea that Shyam Shankar Goswami of my village ever cared to read any of my novels or stories.

After nearly five years I had gone to the village. The Goswami, as soon as he saw me, called me. "Sit down," he said, "you've practically given up coming to the village nowadays."

His living-room was just on the road. He was sitting on a terrace in front of it, smoking his long-piped *hookah*, big-paunched and bald-headed.

I had to sit down for the sake of courtesy. Shyam Shankar began: "I'm just back from my son-in-law's people. My grandson was ill, so I had to be there for about a month. Nothing to do. So I read all the books my son-in-law used to bring—God knows from where. Some of your books were also in the collection. See?"

I nodded, and said grinning, "How nice!" But to myself I thought: "Much obliged. I wish I could get away from

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here now." But no such hope. The Goswami insisted on my staying, and said, "So glad I've met you. Now tell me how your books are selling."

"Not much," I said, "the market is dull but—"

"Oh, you don't have to tell me," said the Goswami, discarding the pipe and gesticulating with his hand, "I knew it before. But do you know why they don't sell? What you say about the market being dull is nonsense."

"Why?" I enquired.

"Why are you so impatient? I shall tell you presently. That's why I called you," said the Goswami patronisingly, and started smoking his pipe again.

"Listen, my dear boy," he said, with a pause between a pull at the pipe and blowing out a cloud of smoke, "do you folk believe in God?"

"Why not? Certainly."

"No, you don't," declared Shyam Shankar, making a wry face and shaking his head violently. "If you did, things would have been different. Your books would have sold and people would have read them."

I thought to myself: Not bad! As if that depended on belief in God! I asked, "But may I know—"

But he wouldn't let me finish, but began shouting and gesticulating with his hands excitedly, "Wait, wait, don't be so impatient. I'll tell you."

Then he referred to a character in one of my better-known novels, who was pictured as an impious man who had lived in sin all his life but remained unpunished till his end. This, he remarked, was a reversal of the divine scheme, which ordained that virtue should be rewarded and vice punished. He ended, saying, "Are they books or rubbish? Now you see why they don't sell."

He began pulling at his pipe furiously, his face red with anger, and his hands trembling. Though it seemed useless to protest, I couldn't let it go at that. People like the Goswami expect to find in books the pre-ordained dispensation—reward for the virtuous and retribution to the sinful,

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but in life one hardly ever sees things happen according to the divine pattern. I referred to the village doctor, Nanda Kaviraj. There was no vice that he hadn't committed for the sake of money; he began as a poor man, but now he was rich and living happily surrounded by his family. Shyam Shankar burst out laughing and retorted, "Wait, wait, my dear boy, you will see with your own eyes his downfall. He can't get away with it."

I realised that he wouldn't even admit that the Kaviraj was happy and prosperous in spite of everything. He said, "What haven't I seen in my time! You are young, but you also shall see. A misdoer is always knocked flat. God's law—you can't alter it. In the Kingdom of God everything has a cause."

I kept quiet but the Goswami went on with his discourse. He cited the instance of Suren Pandit, the great philanthropist who couldn't bear to see any suffering, and related how at the ripe old age of eighty he had gone to Prayag where he desired to pass away—they took him to the confluence where he bathed, said his prayers, and turned to his children, saying: "Don't grieve for me, the mother Ganges, purifier of all sins, has accepted me." And his soul departed. The Goswami had closed his eyes, and when he opened them I saw tears trickling down. Apparently he was deeply moved. "What a glorious death!" he sighed, "and why not? He was a pious man and died as Bhishma had died. Isn't that the life's fulfilment of a true devotee of God?"

Again I realised it was no use arguing with him. . . . The twilight was slowly descending on the quiet and peaceful village. A herd of cattle passed on the road before us, raising a thick cloud of dust. I got up to go. "Leaving? But come again," said the Goswami, "we are old folk and have more experience of life. Listen to our advice sometimes, since you are a writer; it will be useful. I hope you understand."

Who knows what I could understand? I passed a restless night pondering. The creator of this universe, which is governed by His unalterable laws, has the reputation of being

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the All-compassionate One. The sun rises at dawn and sets in the evening; darkness never impedes the path of light and light greets the darkness. Salutations to the powerful mover of this immense machine! But the vision rose before me of how Taradas of this very village died the other day. He should never have died. He was young, and the only earning member of the family. He had but recently married a young beautiful wife, a poor orphan, who had no one to turn to except her husband. The old mother was left behind. Two little brothers who had looked up to Taradas were left helpless, destitute. With what words can one console the widowed wife or the old mother? God's mercy! But He alone knows what great beneficence He conferred on them by snatching Taradas away in the prime of his life. And what great sin was committed by his unfortunate dependants? But they did not die; their life became a long-drawn-out agony. But I had not better tell the story of their wretched life.

Why only Taradas? I have the deaths of many such Taradas indelibly imprinted in my memory. I have seen many a well-laden boat sink in mid-stream. I have seen many happy homes burnt to ashes by the premature death of some one. So many hopes of so many people have withered before the blossom-time; so many women have ended existence by mourning only over the memory of the dead. I have seen infants leave their mothers bereft, mothers leave their infants helpless, husbands lose their wives and wives lose their husbands—all apparently before their time. Nobody could stay the hand of Death. Is there any other alternative but to accept the immutable decree of the All-compassionate One? But the Goswami said that this world was His Kingdom, in which nothing happened without a cause—life or death was not without a meaning; whatever transpired was only for life's good, and here in this kingdom virtue and vice were measured to the infinitesimal balance.

But I could not reconcile myself to such a scheme. I thought that tomorrow I'd have it out with the Goswami again. But what's the use of arguing at all? Even if the

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Goswami could be convinced, things will go on happening just the same, and if he remained unconvinced, men and women, cowed down by the fear of death, would still call the most cruel unseen power by the name of the All-beneficent.

However, I was spared the necessity of arguing with the Goswami again. For, the next evening I left for Calcutta on getting the news that my wife had received a serious injury by slipping down near the tap where she had gone to fetch water.

I got into the train with a worried mind. The thought came to me how such trivial things as my wife's accident have been the prelude to fateful calamities. Somehow I couldn't reassure myself that the All-beneficent God is watching over us all, when suddenly I heard a voice from behind. I turned round and found that a plump and genial man was offering me a cigarette out of his pocket. He was saying, "Why are you so quiet and preoccupied? Have a cigarette, it's swadeshi. Don't you see I'm wearing khaddar? I've just come out of jail."

I couldn't very well refuse the cigarette. But I have rarely come across a stranger proffering me a cigarette and speaking with such a kindly smile. I reasoned it this way: He had been confined in jail, and the breath of free air had probably awakened in him a desire to make friends with everybody. But why did he go to jail? Civil disobedience? I was wondering as I quietly smoked the cigarette, when he himself began telling me all about himself.

The long and short of his story was that an intimate friend of his had got involved in some political trouble, and for just being the friend of such a man he was also implicated and sentenced to four years' imprisonment. "All for nothing," he remarked. He said that he was returning home after four years, and would get down at a place which was a couple of stations before Howrah.

He went on talking about various things. His geniality was infectious; and already he had made friends of every

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passenger in that little compartment. Each new arrival was greeted by him in the same cordial manner. He was joy personified. He made the compartment hum with gaiety. The night was dark outside; the sky was full of stars. The train tore through the fathomless depths of the enveloping darkness—onward, forward. Only our tiny little compartment on this running train seemed full of the sparkle of life and laughter. Perhaps in the other compartments they were all asleep or perhaps they were bustling and jostling against each other for a little space to sit down; we alone here sat wide awake—we, who belonged to different places and classes, strangers unknown, and yet drawn to each other by the magnetism of this one individual.

As the train neared his destination, he began telling about his wife, his children, and his home. How eager he seemed to get back home after four long years' separation! He had counted the days, he said, and so had his wife. . . . Quite natural. I asked about his children. His face brightened up. He said, "Oh yes, they'll all come to the station—my son and two daughters. They must have grown in these four years. I wonder if they'll recognise me. You'll see them presently; I'll introduce them to you."

The train was nearing his destination. In half an hour's time he would get off. He began looking at his watch every now and then. He packed up his things and began pulling his box near the door, when I suggested: "Let the box remain where it is; we'll help you to get it out." He smiled and said, "How nice of you. I might forget the box once I see my family." Then he sat down in his place. He seemed unable to sit still and was very restless. Once he looked out of the window to see how far the station was. Looking this way and that, he got up suddenly and addressing everybody, said, "Goodbye, now it's time for me to get off." They all wished him goodbye in return, and seemed sad to let him go.

The station lights became visible. The train was still moving. He advanced to the door. Looking at his watch,

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he said, "Three minutes late," and then leaned over the door. But his impatience was so great that he pulled open the door. Then he stood before the open door, gripping with both his hands the outer rod-handle, as if he would not brook a moment's delay to get off as soon as the train was in, regardless of the risk. As I was about to go and warn him, a fast mail train passed with a terrific roar on the opposite track and everything became confused. We all screamed. He had disappeared. What an awful calamity! My heart nearly stopped beating. He had fallen down, but how it happened in the twinkling of an eye, we could scarcely realise. Somebody jumped up and pulled at the alarm signal. The train screeched and stopped dead almost near the station platform. The mail train had also pulled up.

And then? It was all over. My hand trembles even to set down what I saw. A blood-besmeared lump of flesh, the face, hands and legs all pounded and crushed. What a heart-rending wail of grief rose from his wife and children who stood round that inert mass! A heart of stone would melt to hear it.

It was a scene I could never forget. The train moved on.

Presently they all started discussing the catastrophic death which they had just witnessed, and it finally led on to a general debate on the impermanence of life. I couldn't bring myself to join in the discussion. We passed the remaining intermediate stations and finally arrived at Howrah station. I got down from the train mechanically, and mechanically followed the crowd to the exit. There was the usual hubub—men, horses, carriages, and cars rushing and jostling. Every morning, newspapers come out with reports of one or two fatal accidents to pedestrians, run over by cars. But one can't stand on the footpath, idly pondering over such things. I had to move on, remembering my wife was ill and forgetting all such unexpected fatalities. Did relentless, remorseless Destiny smile from afar? Who knows?

The Nude in Indian Art

By PROF. M. K. CHAKRAVARTI, M.A., B.L.

(Principal, The S. D. College, Beawar, Rajputana)

A modern English writer on Greek and Roman history gravely assures his readers that the capacity to strip oneself to the skin in public is a sign of culture, which the Greeks possessed but not the Orientals. Perhaps the historian felt it necessary to make this statement in defence of the nude in Greek art. But it is worth while to examine the remark in some detail.

We know that savage peoples keep uncovered many parts of their body which civilised peoples all over the world carefully conceal. It is also true that this does not necessarily make for indecency or immorality in the mutual relation of the sexes. But it must be recognised that such a practice is in the natural course of the evolution of the race, and cannot be safely grafted upon a much later stage of its evolution. That is exactly what some modern advocates of nudity in Europe and America are trying to do in the 20th century. They want to do on the individual and physical plane what Rousseau wanted us to do on the social and intellectual plane actual a hundred and fifty years ago, *i.e.*, to go 'back to Nature.' This tinkering and tampering with the natural course of evolution of society is as full of danger as making rash experiments with poison upon one's body.

The English historian referred to above is wrong. The capacity to strip naked and, what is more, go naked all one's life belongs many times more to the Oriental than to the ancient Greek or the modern German. India is the home of thousands of 'Naga-Babas' or naked Fakirs, who go about just as Nature made them, without the least sense of shame. Women of the most refined delicacy in the world come across them in places of pilgrimage, and pass by them

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without embarrassment, not to speak of being shocked or set fainting. It is interesting to examine this paradox of a country where Macaulay thought that 'Eastern jealousy' kept the women under a perpetual veil.

The explanation of the riddle is that these naked fakirs are in many cases innocent like babies in their hearts, and therefore they neither feel hesitation themselves, nor cause embarrassment to those who see their nakedness. Every educated Hindu knows the story of the Great Rishi Vedavyas and his son Shukadev. The patriarchal Rishi wondered why the women were shy towards him, while they were quite free in the presence of his youthful son. He thought and thought and discovered to his own shame the great truth that purity of heart obviates the necessity of modesty, whereas such modesty is the natural defence of women against impurity of heart. The East has always understood all issues between the flesh and the spirit in the light of this truth.

The cultured European is a lover of the fine arts, including the art of the nude in painting and sculpture. He follows the tradition of the Greeks in these matters. Many Indians are also following in their footsteps, in this as in other fields. But the true Mussalman has no eye for this type of artistic beauty, for he does not worship the nude in any shape or form. The true Hindu does not relish the nude, nor even the half-nude, except when, strange to say, it is associated with the idea of the Mother. What is more beautiful and adorable to the child than the mother's breasts? But the Western critic regards the Hindu attitude of reverence towards the nude in art as sentimental hypocrisy or religious superstition. He wants us to banish all sentiment of the Mother cult, and look upon the nude female figure with the artist's eye, purged of all moral or allegorical prepossession, simply as upon an object of the most exquisite human beauty.

It does not concern him that such artistic detachment of contemplation is possible to very few, but that it may easily become for most of us a cloak for the gratification of the carnal desires of our heart. The undraped female figure does

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not become any the more spiritual on account of its being impersonal or idealised. On the contrary, the female figure from which all personal associations like wifehood, motherhood, sisterhood, or daughterhood have been eliminated becomes an ideally perfect object of man's desire, however he may try to cloak the truth under plausible phraseology like 'Art for Art's sake.' There is no room for idealism in the primordial physical attraction between the sexes, except such as is imparted to it by socio-moral restraint which disciplines and accustoms us to look upon a woman as mother, sister, or daughter. Take away these marks of personal relationship from woman, and she immediately descends to the level of the female animal, linked to the male by the bond of sexual affinity.

The Greek artist avoided this danger by treating the naked figures as gods and goddesses to whom he owed duty and homage, and not as nameless men or women. The Hindu avoided it by regarding the naked figures of Shiva and Kali as images of his divine father and mother, and so escaped defilement. The Hindu feels no shame, however delicate his mind may be, in reciting *mantras* in which the forms of the gods and goddesses are described. In the case of almost every goddess there is a reference, among other things, to the beauty of her bust, and she is always conceived as young and beautiful.

The Greek sculpture, originally a form of religious expression, has lost all religious or spiritual significance for the Christian; but it is still being worshipped by him with the red roses of his heart, in the name of Art. Venus and Minerva, Cupid and Apollo are still in Christian Europe, and in infinitely larger number than in the Greek or Roman age, receiving the homage of the lustful desire of men and women. They may not occupy shrines or temples but are lovingly installed in the drawing-rooms, bed-rooms, bath-rooms, and gardens, of millions of Christian homes all over the world.

Milton thought with satisfaction that the Pagan gods became devils after the rise of Christianity and found their

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abode in hell. But perhaps the Puritan poet's blindness prevented his seeing that some of these gods had escaped from hell and that all the goddesses remained in the cultured Christian homes, as spiritual seducers and corrupters of men and women. Here was a greater revenge of Satan than Milton ever imagined in his great epic.

It is true that in Roman Catholic countries the painters made a certain amount of religious use of the art of painting and sculpture, thereby carrying on the Greek, Buddhist, and Hindu tradition of Art. But in Protestant Europe, Art became to a large extent a handmaid of the manifold gratification of man's æsthetic desire. Not that it was bad, but the nude has remained incapable of any very spiritual treatment, in spite of the specious cant of the Eternal Feminine and other phrases of that kind.

A word to the women of India. Let the rising generation of women in this country assert their self-respect by demanding a complete abolition of the type of Art which flourishes by exploiting the nude or semi-nude for commercial, or so-called cultural purposes. Let our ladies make this a matter of 'Satyagraha' if necessary, and begin with the art-schools and art-studies of this country, and then tackle the theatres and cinemas. I am confident that they will ultimately succeed in purifying the art and literature of the country of the ugly realistic tendency which is growing apace. The pornographic fiction that is selling like hot-cakes in these days is a portent as ominous for the morals of the world as the increasing armament of the nations is for its physical existence.

Many social evils can be checked by legislation, but what force except enlightened public opinion can cope with the danger of subtly poisonous art and literature? Let not our Indian critics—the Argus-eyed guardians of the national culture—yield to the blandishment of the new Delilah of Culture seeking to enslave them, and the new Circe of Art offering frothy wine to their lips to turn them and us into swine at last.

Reviews

[We shall be glad to review books in all Indian languages and in English, French, and German. Books for Review should reach the office at least SIX WEEKS in advance of the day of publication of the Journal.]

The Bronzes of Nalanda and Hindu-Javanese Art.—By Dr. A. J. Bernet Kempers. [Publishers and Printers, Late E. J. Brill, Ltd., Leiden—1933. Price, \$ 1.20.]

The subject of Hindu-Javanese Art is of absorbing interest to the modern historian and artist, for viewed from any standpoint its study tends but to increase every day our appreciation of the cultural interchange between the mainland and Further India which was promoted by commercial intercourse and periodical pilgrimages and visits of learned priests, not only between India and the Far East but also between the Indian Archipelago and Further India. While the process of evolution of "Hindu-Javanese Art" has not yet lent itself for precise determination as to its sources, we may at once say that the "Indian elements of Hindu-Javanese culture, however, were certainly not introduced exclusively by the first Hindus who settled in the Archipelago" and that "the Hindu Art in Java from which it must have arisen is only a hypothetical quantity, all monuments and sculptures known to us belonging to later times." Coming to later days when we know precisely about the various schools of art with which Hindu-Javanese Art ought to be compared, we know our ground. Thus the subject of this paper bears upon an important period in the history of Hindu-Javanese Art, *viz.*, the period of Nalanda in Bihar whose monastery was "the centre of the Mahayanist world in the centuries preceding the downfall of Buddhism in India proper."

The importance of Nalanda, the "Mine of Learning" as it was well known, has been brought to the notice of the modern student by various publications, prominent among which are those of the Archaeological Survey of the Government of India. There was a golden age for Nalanda (in the latter half of the 8th century and the first half of the ninth century A. D.), when it was included in the Pala empire of Bengal. The Pala kings

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such as Dharmapala (c. 800) and Devapala (c. 840) were patrons of its monastery; the later art of Nalanda can therefore be styled "Pala Art." In short Nalanda occupies a place in Hindu-Javanese history "as one of the most important centres from which Indonesia has received its Indian cultural elements." One of the essential constituents of Hindu-Javanese culture, *viz.*, Mahayana Buddhism originates from Nalanda. The author is justified in pursuing the subject under review in view of the consideration that Nalanda exercised a great influence on the religious life in the Malay Archipelago.

The relations between Nalanda monastery and the Archipelago have been proved to be continuous. We hear of teachers of renown from North India visiting Java. Such are for instance Dharmapala, Vijrabodhi, Amoghavarsha, and Atisa. The Chinese pilgrims such as I-tsing and others made prolonged stay in Srivijaya in Sumatra on their way to India and on their return voyages. Buddhists from Indonesia visited, as proved by the Nalanda copper plate of Devapaladeva, the sacred places in India and the famous monasteries, prominent among which was then "the Mine of Learning" at Nalanda.

The fact that all the Buddhist temples of Java are Mahayanist has led some writers to think that there must be in Javanese buildings also a "stylistic influence" of Nalanda and the art of the Pala empire. The striking resemblance between the Buddhist images of the Pala period and those of Java which has led people to the conclusion that "Java derived its Buddhism from Northern India" has also given occasion to the author of this brochure for some deep thinking and to raise the question if these figures are representative of Hindu-Javanese Art or if they occupy an exceptional position. His paper is but an attempt to answer this question of his. He confines himself to the bronze figures and starts on the Nalanda bronzes, about which he concludes that "while partly exhibiting a distinct resemblance to some bronzes from Java, they belong to Pala Art."

The characteristic features of Pala bronzes and their provenance are narrated succinctly. A discussion on bronzes in general (Chapter I) is followed by the actual subject matter which is divided into two sections; the Nalanda bronzes are

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described in the first section (Chapter II) under the head of 'Iconography.' The various divinities represented, such as the Buddhas, the Bodhisattvas, Avalokitesvara, Manjusri, Maitreya, Samantabhadra or Kshitigarbha, Vajrapani and others, Jambhala, Vishnu, Surya, Nagaraja, and the goddesses Tara, Bhṛkūti, Prajnaparamita, Chunda, Vasudhara, Hariti, Sarasvati, Ganga and other Saktis, are discussed thoroughly, the whole discussion being made easy to follow as 40 of these divinities have been illustrated here. (These are spread over 22 plates of excellent get-up.) In the second section (Chapter III) iconographic and other details such as dress of the Bodhisattvas, ornaments, poses, halos, pedestals and backings of the images are described and compared with the corresponding details of Pala bronzes and those of Java.

The main conclusions of the author may be summarised as follows:

The Nalanda bronzes correspond completely to those of the Pala period in North-East India and "in many respects to the bronzes of Java, though the Nalanda images include some deities which are not found in Java." There were artistic affinities with the art of countries "that were culturally dependent on Magadha and Bengal." The Nalanda bronzes are purely Pala images while the Javanese ones which resemble them "either likewise belong to Pala art or at least have been influenced by it." As Pala influence on the evolution of Central Javanese Art is not apparent, the Pala and Pala-type bronzes in Hindu-Javanese Art "have had a somewhat exceptional position." The term "stylistic Pala influence" that is applied so often to ancient Javanese bronzes can therefore only mean that the "Pala elements, once admitted into Hindu-Javanese Art, have developed according to the rules of their new sphere." In other words, the Hindu-Javanese bronzes in general do not owe their development to Pala art but "the Pala images have enriched the art of Java with a number of *motifs* and types." While the spread of Pala art outside India was "not inferior to that of the art of Gandhara and of the Gupta empire" its influence on Hindu-Javanese culture "is much more complicated," the part that it played being "apparently much less important and in particular much less active than in" Nepal and Tibet.

This careful work (of 77 pages) of Dr. Kempers is indeed a valuable contribution to our knowledge of Hindu-Javanese

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Art which no student of art can do without. It has, we think, vindicated "the vigour and vitality of Hindu-Javanese Art" in a manner that does credit to the author's scholarship and analytical study. The letter-press and the excellent plates at the end are indeed a credit to the publishers and printers.

T. N. RAMACHANDRAN, M.A.

New Light on Fundamental Problems.—By Dr. T. V. Seshagiri Row, M.A., Ph.D. [Published by the Madras University, pp. 273. Price Rs. 3.]

The University of Madras has published in the form of this handsome volume the approved doctorate thesis of the learned author. According to the title-page, the book includes a section on the Nature and Function of Art, and is a "critical and constructive study of the problems of philosophy from the new point of view of Henri Bergson." The first three chapters of the book as well as parts of later chapters contain expositions and extracts of Bergson's work; these would no doubt constitute a useful part of the book. An uncomfortable feeling in the mind of the author that he might have been led away by excessive adulation of Bergson, is responsible for an apologetic sentence in the Introduction. Indeed the reader is very soon made aware that the author has been badly bitten by Bergson, and that his laboured criticism of the other schools of philosophy smack rather of the lawyer over-zealous of his clients' interests, than of the balanced philosophic critic who has all his wits about him. Even in his exposition of Bergson the author does not give the impression of having come to grips with the crucial problems at issue. As anything like a detailed criticism is out of the question within the limits of a review, we must confine ourselves to a few general remarks both about Bergson's fundamentals and about the author's production.

The present reviewer is one of those who believe that Bergson's work, though brilliant and suggestive, should not be taken too seriously as a philosophic basis, because it does not understand its own limitations, because what it mistakes for the real is only an aspect and a definable aspect of the real. To be lured by the brilliance of Bergson's scattered and incoherent ideas, into an attempt to erect a firm philosophic superstructure on them, is to head straight towards disaster.

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To expose the weakness of Bergson's thought, let us ask Bergson the question: How do you know that the Real *is* a creative change or flux, and not a substratum which *undergoes* change? Bergson answers: By intuition. Intuition is thus the hinge on which Bergson's thought turns; he tries his best to describe its nature, but the resulting picture remains vague and unsatisfactory. According to Bergson the Intellect is inherently capable of understanding only the discrete; it can grasp the continuous only through the preliminary falsification of analysing it into static and discrete elements, and then synthesising these elements back again into a whole. Knowledge through the Instinct (*e.g.*, in the case of bees) is, on the other hand, true and concrete knowledge, as there is no distortion or falsification through the intrusion of the conceptual element. Intuition according to Bergson combines in itself the double essence of Intellect and Instinct, while free from the limitations of either separately.

Of course the doctrine that the Intellect (*mati*, in Sanskrit) is a practical organ, an instrument of life and not of knowledge proper, is a familiar one. It may be recognised in the Vedic name *pranas* (spurts of vital force) for the sense-organs, which indicates that sense-perception, together with the conceptual elements which it involves, is a product of the life-activity subserving its purposes. It is irrelevant to us that Bergson's view of the nature of Instinct and of its opposition to the Intellect is not accepted by modern psychologists. What matters is, that we can readily distinguish the feature of instinctive knowledge which has impressed Bergson, and is recognised by him as a characteristic of Intuition. This feature is the *integrality* and *concreteness* of the knowledge evidenced in instinctive behaviour. It seems as if the bee is aware at one stroke of the entire situation in which it finds itself, replete with all its component details in their mutual order and relations. This kind of knowledge is in complete contrast with canalised and externalised sense-experience, and the therewith associated intellectual knowledge, which has the form of a synthesis between the abstract and the concrete, the universal and the particular. The perception in instinctive knowledge is of the sort sometimes described as *the unification of the pranas*, and also as *mind-perception*, as opposed to *sense-perception*. In Yoga psychology the mind is the organ of sensation and perception, and contains in itself the activities which have become canalised into the five

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senses. In mind-perception the mind flows out and envelops the object, and by its intimate inward contact with it reveals its sense-form. According to the theory of perception advanced in Hindu Sastras, this happens to some extent even in ordinary sense-perception. The difference between sense-perception and mind-perception lies however in the fact that the former is subject to the limitations of the nervous medium, while the latter is not so subject, and is consequently less limited by the conditions of space and time. That Bergson is aware of these differences may be inferred from his saying in one place that the physical eye is intended not so much to see with, but to limit vision, and that similarly the brain is not intended to remember with, but to limit memory to what is relevant to the occasion. The disciplines of *Dharana*, *Dhyana*, and *Samadhi* in *Raja Yoga* are intended to bring about not only this direct perception by the mind, but in addition to destroy ultimately the *vrutti* of triplicity in the form of knowledge.

While this mind-perception is the most striking feature of Intuition as explained by Bergson, and constitutes its affinity with Instinct, the nature of its affinity with the Intellect is not made equally clear. Intuition is identified with a certain *intellectual sympathy* by which the mind is placed within the object, so that it is not opposed to the Intellect, but a refined development thereof in which conceptualisation is fluid and concrete. This suggests that Intuition is the vehicle of a sovereign power of knowledge, which is akin to, but vaster in scope and subtler in apprehension than the Intellect, and which is instrumented by the more intimate mind-perception we have described. Theosophists and other thinkers have accordingly identified Bergson's Intuition with *Buddhi*, which is known to be identical with the *Mahat* (and also the *Antarakshan*, or the middle of the three worlds) of the Veda, and also with 'the cosmic consciousness' of modern times. It is, of course, obvious that Bergson's Intuition cannot be a new discovery, but must have been experienced and docketed before. The Vedic theory of *Lokas* is the most ancient and the most authoritative of all analyses of coherent human experience, and a placing of Intuition in such a complete scheme would seem to be essential for understanding Bergson. There is no reason, so far as I know, to question the validity of this identification.

Returning now to our earlier query about the nature of

REVIEWS

the Real, the first question which arises is: Is this Intuition part of this flux which endures? Bergson with his insufficient familiarity with Intuition has not squarely faced this question. But our author in his section on Art has valiantly stepped into the breach, and asserted that Intuition also grows and evolves creatively. To know that the Real is a flux, we require according to Bergson the instrument of an Intuition; is it a second sort of intuition that makes us know that the first intuition is itself part of the flux? Or, is it that Bergson's Intuition is itself a quality of the *elan vital*, so that the flux is self-knowing? This possibility is, however, ruled out in Bergson's theory on account of the real antithesis between the Life-force and knowledge—an antithesis which Bergson has repeatedly stressed. According to Bergson the intellect and senses are primarily organs of practical and interested activity subserving the purposes of the Life-force, and only secondarily and to an inferior extent instruments of knowledge; indeed in them Mind has become involved in Life, and it is only in Intuition that Mind has disentangled itself and attained to an independent status, from which it can look on Life disinterestedly, ceasing to be its servant, and see it not as Being but as Flux which endures. It is clearly impossible in this view to identify Intuition with the *elan vital*. Whatever Intuition is, it is certainly not the *elan vital* or one of its qualities. If at this point we compare notes with the theories and recorded experiences of Hindu thought, the suggestion is irresistible that the Intuition is the higher term of the Real, that Intuition is the Being which serves as the support and continent of the Life-flux. Looking back now on Bergson's explanation of Intuition, one recognises that the affinity of Intuition with Intellect (which would have led to the recognition of Intuition as the higher term of the Real) is that which is not well understood or explained by Bergson, while its affinity with Instinct in the matter of mind-perception is exploited thoroughly on account of its more sensational character. It would seem indeed that Bergson was so taken up with exhibiting Intellect as a falsifying practical organ, that he failed to isolate that element of higher value in it which linked it with Intuition. By the colossal obtuseness of neglecting to investigate the nature of Intuition and its relation to the Life-flux which it reveals, Bergson has been led to mistake the *elan vital* for the ultimate real. The lameness of his position is seen from his failure to face squarely the

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problem of knowledge (intellectual or intuitional) which is the very crux of the problem of the real; this failure cannot be compensated for by his dazzling pictorial descriptions of the flux. A similar lameness besets, and for the same reason, his treatment of the problem of Freedom.

The author's criticisms of other philosophers appear to be superficial and to indicate a cruder plane of thought than the doctrines criticised. Very often the author means by 'criticism of a doctrine,' the bare assertion of the opposite doctrine. For example in Croce's theory, Expression is the essence of Art, where 'expression' refers to the form and details of the content of the original æsthetic experience which is the seed and the impetus of the work of art. Croce considers this original experience to be the complete work of art in itself, and holds that its outward manifestation through some medium—the work of art usually so called—is simply a later elaboration of the original experience for practical purposes. As against this, our author claims that the æsthetic intuition itself evolves creatively. To this the expressionists will point out that the growth and evolution relate to the technique and mastery of the medium, but not to the original intuitional impetus which remains as it was. That successful æsthetic creation does depend on reseizing an original intuition is seen in the case of *Kubla Khan*. Coleridge composed this poem by reliving a dream-experience, but could not complete the poem after he was disturbed, because he could no longer remember. Surely it could not be significantly claimed in this case that Coleridge's dream-intuition 'grew and evolved creatively,' as he wrote down the fragment. On the other hand, the original dream-experience was infinitely richer and more beautiful than what the fragment could indicate, and (if we are to believe Bergson's theory of memory) continued to remain a part of Coleridge's spirit that never achieved external manifestation. I have merely cited this point to show that the author is not in the habit of anticipating obvious objections to his statements, or advancing plausibility-considerations to support his views.

DR. R. VAIDYANATHASWAMY, M.A., Ph.D.

GUJARATI

Sansar Viplav.—By Keshav H. Sheth. [Published by the Gunasundari Karyalaya, Bombay. pp. 186. Price Re 1.]

REVIEWS

A novel illustrating the present changing times bordering on revolution, written in Mr. Sheth's characteristically racy and graphic style,—this is what the book is. It incidentally contains a stirring call to India's women to bestir themselves and take a hand in the task of regenerating their country. The book is bound to appeal to all who read it.

Jivan manthi Jadev.—Parts I and II. By Mrs. Lilavati Munshi. [Published by Jivanlal A. Mehta, Ahmedabad. pp. 230 and 136. Price Re. 1-8.]

Mrs. Munshi is well known as a gifted writer of Gujarati, and this set of seven stories published when she was serving her sentence in the Belgaum prison for the second time (in 1932) for civil disobedience, maintains her reputation fully. The stories are concerned with various phases of life and betray the intimate knowledge she possesses of human nature, which she portrays very well. At times one comes across biting sarcasm which, without being bitter, successfully conveys the lesson meant to be conveyed. It was necessary to collect these stories in one place, and we are glad that has been done.

K. M. J.

TELUGU

Hindu View of Life.—By Sir S. Radhakrishnan. [Translated by K. Hanumantha Rao and published by the East and West Series, Rajahmundry. Price Re. 1-4.]

This is a Telugu version of the Upton lectures of Dr. Radhakrishnan, delivered at Oxford some seven years ago. Though primarily intended for his Western audiences, there is much in them that the average Hindu can learn with profit. In the present circumstances, most of the educated Hindus have either forgotten or have peculiar notions of the fundamentals of Hindu life. It is, therefore, of supreme importance that a full and consistent vision of Hindu life and thought should be presented to all classes of our countrymen. The last two lectures of the learned Doctor amply fulfil this purpose. The relationship between God and the Universe, the law of Karma, the *purusharthas*, the four *ashramas*, have all been elucidated with reference to texts as well as experience. His noble discourse on Marriage is particularly valuable in these days when all sorts of ideas regarding the

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relation between man and woman are finding their way into the popular mind. In one full lecture he explains and defends the nature of the caste-system, without prejudice to the present-day efforts to remove the more egregious aspects of our social evolution. In the first two lectures the various forms of Hindu worship and the broad reconciliation of the different schools of religion are clearly set forth. One striking claim the author makes for the Vedas is that they are Religion itself and not merely the sacred texts of one particular faith. But the world is yet far from accepting that position.

The translation has been rendered with great care; but effort is stamped on every page and the turns of expression are more Anglican than Andhra. It is hoped that in future productions of this kind the translator will adopt a native and felicitous style.

G. V. SUBRAHMANYAM

TAMIL

Sreedharan.—(A Tamil Novel) By Mrs. N. Swaminathan. [Price Re. 1.]

The novel aims at education of Indian women, with a conventional plot. Its incidents, not unreal, lack coherence; they trace, and trace faintly characters, but do not shape them. When she is preachy the authoress shows a very articulate mind, and we have no doubt of her sincerity. The Tamil style is simple, is freely sprinkled with Tamilised English words, which by their constant and indiscriminate use in Hindu households have become a part of the language. *Sreedharan* is a story for the juveniles.

M.S.I.

Opinion of

C. V. Raman, M.A., D.Sc., F.R.S., N.L.

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