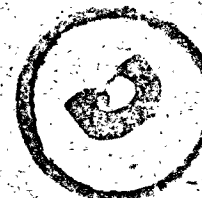


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Eye Education in Schools

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EYE-EDUCATION IN SCHOOLS.

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RIGHTLY has it been said by an eye-specialist that of late we are rapidly becoming a four-eyed nation. "It is safe to say," observes Dr. W. H. Bates, M. D., a reputed ophthalmologist of New York, in his famous book, "The cure of imperfect sight by treatment without glasses"—"of persons over twenty-one living under civilised conditions nine out of every ten have imperfect sight and as the age increases until at forty it is almost impossible to find a person free from visual defects." Dr. William Bates made this observation after protracted experience as a surgeon at the New York Eye and Ear Infirmary and as Professor at the New York Post-Graduate Medical School and Hospital, and other institutions of America where he had to examine 30,000 pairs of eyes every year.

Fifty years ago the number of persons wearing glasses was very much smaller than it is now. The use of glasses has so much increased that a billion rupee industry is conducted on it. When we approach a doctor and tell him about our complaints of the eyes or the head, glasses are very often prescribed. Some eye-specialists have gone to the extent of saying that all school-children should put on spectacles either for cure or for prevention of ocular defects. We see generally that boys have good sight when they join the schools and as their education advances, the eyes of many become defective. So there is no denying the fact that the boys acquire mostly the errors of refraction during the course of their student

life. This goes to show that imperfect sight, either short-sightedness or long-sightedness, is not organic but functional. For these appalling ills of human life medical science has practically given no palliative save those optic crutches known as eye-glasses. It is true that glasses enable some people to see better but they cannot cure the defects of the eyes. The glasses are to the eyes as sticks are to the lame. Once you begin to use glasses you cannot get rid of them any more and you will have to increase their power gradually as the age advances. Even with glasses it is not possible to have normal sight for all lenses contract the light of vision to a greater or lesser degree. Colour is seen less intensely through glasses. Through concave lenses all objects look much smaller to the myopes while convex glasses make everything look large to the far-sighted.

There are many inconveniences and unpleasantnesses for wearing lenses is a fact familiar to all who use them. On damp and rainy days they are troubled by the atmospheric moisture and specially to the school children it is a great hindrance in their playful life. It is also a pitiable handicap to the science students, particularly when they use microscope or telescope in their laboratory. As for putting glasses upon a child, it is enough to make the angels weep. For over a century the medical profession has been seeking in vain for some method to check the progress of myopia and hypermetropia. As it was a matter of vital military importance to Germany, she spent millions of pounds to carry out the suggestions of experts, but

without avail. The late Dr. Sidler-Huguenin of Zurich was of opinion that glasses are of but little avail in preventing the progress of myopia or short-sight. Though ophthalmologists differ in their views regarding the true causes of imperfect vision their unanimous verdict is that strain is the root-cause. It is clear that defective vision is an inevitable effect of town-life. A German optician, Kallmann by name, designed a face rest for the students so that the weight of the head while at study may be placed on it. Professor Hermann Cohn of Breslau never allowed his students to read or write without it even when sitting at the best possible desk; but face-rests could not relieve them of strain. Professor Cohn's study of the eyes of upwards of 10,000 school children, first called general attention to this subject both in Europe and America. He found scarcely one per cent. of myopia in the village schools, twenty to forty per cent. in the "Realschulen," thirty to thirty-five in the gymnasia and fifty-three to sixty-four in professional schools. His investigations prove without doubt that as the strain of mind and life increases, the vision too declines proportionately.

Children are subjected reluctantly by the modern educational system to continuous mental strain which is the source of all imperfect sight. A famous physician has pointed out truly that in the process of education civilised children are shut up for hours every day within four walls in the charge of teachers who are too often nervous and irritable. They are even compelled to remain for long periods in the same position. The things they are required to learn may be presented in such a way as to be excessively uninteresting and they are under a continual strain to think of gaining marks and

prizes rather than the acquisition of knowledge for its own sake. Some children endure these unnatural conditions better than others. Many cannot stand the strain and thus the schools become the hot-bed not only of myopia but of all other errors of refraction. To the optical defectives, glasses are no doubt blessed boons. Better something than nothing. But they are curses equally as these devices have made us cease from trying other methods to cure the eyes. According to Nuova Enciclopedia Italiana (sixth edition) on a tomb in the church of Santa Maria Maggiore in Florence was found an inscription which read: "Here lies Salvino degli Armati, inventor of spectacles, May God pardon him his sins." Armati's invention has certainly brought both blessings and curses to mankind. Glasses are however generally believed to have been known at a period much earlier than that of Armati. The Romans at least must have known something of the art of supplementing the powers of the eye, for Pliny tells us that Nero used to watch the games in the Colosseum through a concave gem set in a ring for that purpose.

Defective vision is the result of the abnormal condition of the mind. It has been experimentally verified a million times by some American and Indian doctors that when the mind is under a strain the vision is lowered. And again the memory and other mental faculties are also impaired along with the sight as long as there is strain in the mind. Not to speak of Bates and other American doctors, an Indian eye-specialist, Dr. R. S. Agrawal, Head of the Eye Institute of Delhi, testifies in his interesting book, *Principles of Perfect Sight*, that when the mind regains permanently complete rest and relaxation, errors of refraction, however long-standing

they may be, are fully cured as well as the faculties of the mind and other senses are improved. According to doctors, Bates, Agrawal and others, mental relaxation can be obtained and eye-strain can be removed by eye-education, the methods of which are very simple. We must first safeguard ourselves against the Demon of Disbelief. We must at the outset dismiss the idea totally that short-sight and long-sight are incurable organic diseases. Many eye-doctors have in recent times proved beyond a shade of doubt that errors of refraction are wholly functional troubles and can be radically cured by the education of the eyes. It is literally true that no medicine or operation can remedy them as they are not organic diseases. A section of suffering humanity was so long groaning under the delusion and disability that we have to bear with patiently these incurable defects till death. But it is now a fact verifiable by all without exception that they can be cured by some exercises of the eyes that can relieve eye-strain and bring permanent rest and relaxation to the mind. Dr. Bates' simple system of eye-education was introduced in many schools of some cities of the United States of America and was used continuously for eight years during which time it reduced myopia among children which was found in the beginning to be about six per cent. to less than one per cent. The same system was introduced with equal success into some of the schools of New York City with an attendance of about ten thousand children. In less than a year it was found that out of three thousand children with imperfect sight over one thousand had obtained normal vision by its means. This was reported in the New York Medical Journal. Mr. C. L. Majumdar, Principal of the N.R.E.C. College,

Khurja (U. P.), writes: "The system of eye-education was introduced in the classes of my college; I took the results of the vision of students before beginning the scheme. I set apart a period of five minutes for the students to have a daily practice. After six months I secured the results again and found a marvellous progress and improvement in the defective vision. I have a mind to keep the scheme continued in my college." Dr. Raghuvir Saran Agrawal of Delhi, who is the first pioneer of the treatment of imperfect sight without glasses in India, says: "This very simple system to check and cure myopia was introduced in all Khurja High Schools in 1931-32. 820 pairs of eyes were examined and 249 cases of defective vision were recorded at the beginning of the school session. During the year the scheme was carried out. At the close of the session the eyes of the same students were examined. 99 cases had obtained normal vision while 85 showed marked improvement."

Dr. Agrawal is neither a layman in ophthalmology nor a quack. He had undergone a systematic course of medical science like other eye-specialists in one of our reputed medical institutions. He is at home both in Western and Ayurvedic systems of ophthalmology and yet he is a staunch advocate of this science of eye-education. His words are not to be thrown overboard before trial. This simple system can be easily introduced in all Middle and High Schools of India without incurring heavy expenditure. No doctor is needed. Any teacher without glasses can do so efficiently. All imperfect eye-sight is accompanied by strain and when the strain is relieved, the abnormal or imperfect vision becomes normal. Strain is an effort to see or stare. Myopia or short-sight is an effort to see at a distance while hypermetropia is an effort to see at the near point. It does not require

any effort to see familiar objects. If a Snellen Test Card is put in each class-room and the boys are asked to read the letters in it occasionally, strain will become less. The same practice can be continued in the home also without any difficulty. Daily reading of the Snellen Test Card is one of the best methods to reduce eye-strain and relax the mind. The long-sighted must read fine print every day as close to the eyes as it can be done. Errors of refraction such as minus eight myopia or plus nine hypermetropia have been cured by this method of daily reading the Snellen Test Card. Any method that rests the mind and relieves the eye-strain will improve the vision. But glasses must be permanently discarded from the very beginning of the treatment and should not be used even in cases of emergency.

The fact is that when the mind is at rest nothing can tire the eyes. When we read an interesting book, say a novel or an autobiography for hours we never feel strained as the mind is restful. But when we go through an uninteresting book, after a few minutes, we get signs of head-ache or eye-strain. If one wants to have perfect sight, one must have no thought of effort in the mind. Every thought of effort in the mind of whatever sort transmits a motor impulse of strain to the eyes. So also relaxation cannot as a rule be obtained by any effort. The cause of all imperfect vision is a wrong thought—a thought of effort or strain and the cure is as quick as the thought that relaxes. So the highest degrees of refractive error can be corrected in a very short time as soon as the strain can be removed. The eye with normal sight never tries to see. Whenever the eye tries to see, it ceases to have normal vision. Simultaneous retinopathy and

other clinical observations have proved this. Anybody who knows how to use the retinoscope can test this easily. Blinking is one of the best methods to secure relaxation. By blinking is meant closing and opening the eyes frequently. It is a great help to the vision because the eyes and the mind obtain a measure of rest when the eyes are closed even partially and momentarily. The normal eye blinks constantly. Notice how a tiny baby or a bird blinks. If you read or see anything without blinking, vision will be blurred. Those who have imperfect sight do not blink but stare. Too fast blinking is as bad as no blinking. Blinking should not be mistaken for winking. Abnormal eyes blink irregularly and jerkily. Learn to blink three times every two seconds without effort. Make it a natural habit. This is a very simple but effective way of breaking up strain. Specially when one reads or writes, the habit of blinking frequently should be cultivated. After blinking a few minutes, all will get a sort of mental repose.

Palming is another method of getting relaxation of all sensory nerves including those of sight. This is done by covering the closed eyes with the palms of the hands (the fingers being crossed over the forehead), in such a way as to avoid pressure on the eye-balls. So efficacious is this practice of relieving strain that we all instinctively resort to it at times and from it most patients are able to get a considerable degree of relaxation. Some patients are benefited merely by closing the eyes; but since some light comes through the closed eye-lids a still greater degree of relaxation can be obtained in all but a few exceptional cases by excluding it. But even if the eyes are closed and covered in such a way as to exclude all the light the visual centres of the brain, (though the optic nerve may not

be subject to the stimulation of light) may be disturbed and the eyes may still be strain loser. The patient will see illusions of lights and colours ranging all the way from approximate black to kaleidoscopic appearances so vivid that they seem to be actually seen with the eyes. While palming, it is therefore necessary to remember deepest black like printer's ink or blackest hair. At first it will not be possible for those who have imperfect sight to remember black perfectly but as the eyesight improves, the deepness of the black increases. Black is not one of the seven colours; it is rather the absence of all colours. As it is the easiest colour to remember and is diametrically opposed to light, the memory of black relaxes the mind. It is impossible to succeed by effort or by attempting to concentrate on the black. Those who cannot remember a black period at once may remember a black cat, a black shoe or a black dress, etc., while palming. After palming a few minutes, if you look at the Snellen Test Card tacked on the wall, you will get flashes of improved vision. The more you palm, the more permanent will be your improved vision. A blind painter had no perception of light in one eye and was in terrible pain; but when he succeeded in seeing the black while palming, the pain vanished and when he opened the eyes, he saw the light. A patient had suffered agonising pain for six months from absolute glaucoma with complete loss of sight in the right eye. When the tension of his eye-ball was tested, it was found to be completely hard. After palming and remembering a perfectly black period for half an hour, his eye-ball became soft, the pain ceased and he was able to see light. An aged and old lady with fifteen diopters of myopia got back her normal sight by means of blinking and palming,

though she had used glasses for several years. Many other dramatic cures have been obtained by these methods of relaxation.

The eye with normal vision appears to pulsate or move from one direction to another. This apparent movement is due to the shifting of the eye and is always in a direction contrary to the movement of the eye. When the sight is imperfect, the letters or the objects regarded may remain stationary or even move in the same direction as the movement of the eye. It is impossible for the eye to fix a point longer than a fraction of a second. If it tries to do so it begins to strain and the vision is lowered. Eyes are capable of shifting with great rapidity. The more rapid the unconscious shifting of the eye the better is the vision. Shifting is always associated with swinging in a reverse way as stated above. Whether one has imperfect or normal sight, conscious shifting and swinging are a great aid and advantage to the eye. Shifting, if done properly, rests the eyes as much as palming. Mental swinging is at first easier than visual swinging. Normal sight is obtained soon by alternately resting the eyes and then shifting.

Water is very effective in toning up the eyes and the surrounding tissues. At least thrice daily, morning, noon and evening, the eyes must be washed. Take a potful of water and splash the water twenty times on to the eyes smartly but not violently within two inches of distance. This will make the eyes glow and freshen them. Sun-treatment is another great help in regaining normal sight. The ancients rightly said that the sun is the god of eyes. The human eye needs light in order to maintain its efficiency. Glasses should be permanently given up before sun-treatment is begun.

Sit in the sun once or twice daily. Close your eyes and look at the sun and move the head from side to side to ensure the rays falling on all parts of the eyes with equal strength. This may be done twice a day, ten minutes each time. Palming should follow sun-treatment. This has the power of drawing blood to the eyes and relaxing the muscles and nerves. The value of sunshine in all cases of defective vision cannot be exaggerated. All sufferers are recommended to give sunlight to their eyes as much as possible. While walking, one should imagine that objects on both sides of the road are moving in a direction opposite to one's motion. While running, riding on a horse or travelling in a vehicle one should imagine in the same way with blinking. A boy of the D.A.V. High School, Bulandshahr, was suffering from blindness in the left eye. His rich guardians consulted all the prominent eye-specialists of the United Provinces and elsewhere in vain. He was permanently cured by the Eye-Specialist, Dr. R. S. Agrawal, Head of the Eye-Institute of Delhi, by these simple methods of eye-education.

All schools in India should introduce this system of eye-education in right earnest. Any teacher with normal sight may successfully lead the boys in the education of their eyes. In each class one Snellen Test Card should be placed on the wall and the boys

during leisure or recess should be encouraged to read the letters in it along with the practice of other eye-exercises. This is the simplest and the best way for the prevention and cure of all refractive errors, specially myopia in schools which are literally at present the breeding places of these diseases. If the methods are rightly taught to the boys, they will become their own doctors and will be able to treat and cure themselves. This eye-education should form a part of School Hygiene as eyes are the organs that are used most in schools. There is no reason to disbelieve this simple system. There is no mystery about it. Sir Sita Ram, President of the U. P. Legislative Council, Mr. B. L. Rastogi, Member of the Indian Legislative Assembly, and other prominent men of the country have all spoken highly of it. Mr. Rastogi, M. L. A., had himself become blind in his right eye. The eye-specialist in charge of the Patna General Hospital, Behar, diagnosed his case as detachment of retina with haemorrhage but could not cure him with all his fame and experience. At last he regained perfect normal sight by these simple methods of eye-education under the treatment of Dr. R. S. Agrawal of Delhi mentioned above. We hope the headmasters of all schools will seriously think over this matter and introduce this system of eye-education in their schools for the prevention and cure of myopia among students.

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ENGLISH TEACHING UNDER THE S. S. L. C. SYSTEM.

By MR. CH. V. JOGA RAO, B. A.,

Vizianagram.

THE regulations recently promulgated by the Madras S. S. L. C. Board on English teaching in schools is a valuable document worthy of the careful study and examination of all parties interested and engaged in teaching English in the Secondary stage. Ever since the inauguration of the S. S. L. C. system, we have been very frequently receiving instructions, suggestions, proceedings, regulations, etc., under different titles, all meant to direct and guide English teaching in the high school forms, with a view to rendering it productive of better results. In all these, the learned Board had never undertaken to refer to the Middle and Primary stages, perhaps because they had deemed it to be outside their jurisdiction. But now when all their efforts to improve matters in the High School stage have resulted in miserable failure, they have been driven to find some scape-goat to sacrifice for the ills of English teaching; and they now refer to these lower stages just hoping thereby to relieve themselves of this responsibility and throwing the blame on the teachers who handle the Primary and Lower Secondary classes. This argument, if rightly understood, amounts to a confession, on the part of the S. S. L. C. Board, of their inability to improve matters in the High School stage; and when they distinctly say that the defective English in the Middle School stage cannot be eradicated later on, it is nothing but an admission of their incompetence to do it. If in their helplessness, they wish to exonerate themselves and the High School teachers by throwing the whole blame on the teachers of

the Primary and Middle School classes, one might ask: "What do the High School teachers do there all the three years, if the students are well up when they enter the Fourth Form?" Will the learned Board be pleased to state with any degree of definiteness the nature of grounding required at the Middle School stage and likewise what further or higher work the High School teachers will do thereon? Can they do it? Again, can they propose measures that would tend to furnish the requisite grounding in the Middle School stage? They have not done it so far, and I believe they can never more do it.

If the Board sincerely believe that the students admitted into the High Schools are deficient in English, it is left to them to make adequate arrangements to have a filtration at the end of the Third Form and insist upon admitting into the Fourth Form only those who are found fit to take up the High School studies. Have they ever thought of this step? If and when they can do it, it remains to be seen what the High School teachers can do with them; and it is then and only then that the Board will be justified in their admiration for the graduate teachers and the censure they have been pleased to pronounce on the secondary grade teachers.

(2) In their eagerness to shift the responsibility, the learned Board have wisely announced in the circular that (1) 'the Secondary Grade Teachers' who generally handle the Primary classes and the Lower Secondary forms for a period of five years 'are not sufficiently proficient in English,' that

they are responsible for (2) 'the wrong pronunciation, bad idiom and errors in grammar and construction' which form the characteristic defects of students; and that these defects (3) 'are impossible to eradicate afterwards.' Having thus diagnosed the disease, they propose as a remedy that (4) 'from the beginning, all teaching in English should be done by Graduates in Arts.' If this last proposal of the S. S. L. C. *illuminati* is meant to be effective, I should like to ask: "What power in the land can replace the numerous Secondary Grade Teachers running to several thousands with Graduates?" A little sane reflection should suffice to show that the proposal is simply preposterous and impracticable. If there can be any meaning in this proposal, it must be that the Board presume that what has been impossible in the hands of the Secondary Grade Teachers can be easily achieved by Graduates. The futility and folly of this view would become manifest if we remember the following classification and qualifications of the several grades of teachers:—

- i. Simple S. S. L. C. holders, who have to their credit only the study of English in High Schools for eight years.
- ii. Failed Intermediates, who underwent the course but failed to secure a pass, due to accident or some slight deficit of marks. They have the higher study to their credit.
- iii. Intermediates, who passed the examination and have to their credit the same two further years of higher study.
- iv. Failed B. A.s, who have to their credit a still further study for two years. Their failure to obtain the

degree must be due, as in the previous case, to accident or some slight deficit of marks.

The difference in the scholarship of these different classes is obviously one of degree.

- v. Graduates who may be taken to be almost on a par with the failed B. A.s in their attainments, only differing from them in securing the pass marks.

Teachers handling English of the Primary Classes and the First Form belong to the first two classes; and Forms II and III are generally handled by teachers coming under iii and iv. If we look at the matter dispassionately, the simple S. S. L. C.s should be able to handle the Primary Classes and the First Form; and the Intermediates should likewise be able to teach Forms II and III. If these four grades of teachers could not teach correct pronunciation, grammar, construction and idiom, it is really mysterious how the graduates as a class can be presumed to lay better foundations in these directions. Is there anything in the B. A. curriculum to teach afresh these elements in the B. A. classes? Are the professors meant to do all this work there? Can the learned Board point to any differentiation in the studies such as would deprive the educands of these elements in the lower stages and ensure them in the B. A. class? We see nothing of the kind; and to speak the truth, all these elements must be mastered before students pass from the high schools. And nothing but lack of sanity can justify the view that graduates alone can lay good foundations in the lower classes under these heads. When we see that of these five classes of teachers, the simple S. S. L. C.s have to their credit eight years of English study, and the other classes, two or four years of further English study and

no more, it is really mysterious how the graduates as a class can be presumed to be of so profound a capacity for teaching English at the initial stages while the other classes deserve such unflattering remarks. Perhaps in that word 'Graduates' there is a charming potentiality to metamorphose them into thorough English teachers. The learned Board will do well to shed this false notion and learn to think better and more honestly. Those of us who have opportunities of watching the workings of the different grades of teachers must be aware that results and efficiency are not infrequently inversely proportional to their qualifications; and as a matter of fact even graduates must fail to produce better results. Suppose, for argument's sake, we grant the correctness of this view and replace all the Secondary Grade teachers with Graduates whatever be the difficulties; can they achieve the end? I have to give a decided 'No' in answer. Not only graduates; even M. A.s and D. Litts. cannot do it so long as the time-honoured conditions remain unchanged. They have, of course, all their proper sphere of usefulness. A pen-knife and a sword are indeed the same in kind; but you can do nothing in the battle-field with a pen-knife; nor can you mend a pen with a sword. There is no use talking in this fashion. It is unfair to calumniate the whole class of Secondary Grade teachers who are doing their work honestly, when as a matter of fact the real cause for the failure of English teaching lies elsewhere, in the methods recognised and enforced, in the abandonment of certain factors recognised to be of vital importance in the linguistic course, in the absence of the most material elements in the text-books now adopted in schools, in the prevailing ignorance of the Science and Art of Language Teaching

and, to sum up, in the haphazard and desultory fashion of teaching English as it now prevails.

Now, coming to the Secondary Grade teachers once again, can the learned Board specify why they have failed to lay good foundations in English. The defect in them must be either want of scholarship and command in English or lack of teaching capacity. If the Board think that the former is the cause, it simply reflects on their own failure to furnish them with the requisite grounding in English at school, and also on the failure of the University to improve their English in the college classes. It is really absurd that educands after from eight to twelve years of English study should be so awfully defective in pronunciation, grammar, construction and idiom. This furnishes clear proof that the S. S. L. C. Board as well as the Universities are incompetent to improve English teaching in schools and colleges; and they blindly or recklessly grant false certificates to undeserving men. So these learned bodies will do well to bestir and apply themselves to this noble task of raising the standard of English teaching in schools and colleges. If, in the alternative, the defect of the teachers should be found in their teaching capacity, this must be rectified in the training institutions. It is an open secret that the training such as is given to the would-be-teachers now-a-days amounts to be no more than a qualification entitling them to steady tenure and personal prospects and rendering them absolutely immune, whatever be the results of their teaching; and that it does not lead to the attainment of any teaching capacity. As matters now stand, we are quite well aware that, not infrequently, many untrained teachers are found to be more efficient than the trained ones. It is thus clear that the present-day

training does not ensure teaching capacity. So it is a matter of urgent necessity that the training of teachers should be made to have a closer bearing on teaching capacity and attempt to ensure it.

This question naturally leads us to a discussion of the methods of teaching English. This is a very broad question not quite possible to be dealt with in a contribution like this. The writer of this article having studied the problem through a teaching career extending over nearly half a century has arrived at certain conclusions which may deserve the careful and leisurely consideration of the S. S. L. C. Board if they are honestly inclined to improve English teaching and can condescend to take his research work into their consideration. His work has already appeared in the press and is well-known not only throughout the Andhradesa but also in the whole of India. The author sincerely believes that his constructive proposals form the right solution of the intricate linguistic problem and, if adopted, would lead to a decided improvement in the teaching of English. A brief statement of his remedial proposals is offered here for the information of the S. S. L. C. Board and the educationists in the country.

If we take a bird's-eye-view of English teaching in our country, we find two distinct eras, old and new, separated in 1906. The old school of teaching laid no small emphasis on Translation and Grammar; and each was carried to its own extreme. Grammar teaching had elaborated into a system of multifarious exercises comprising parsing, analysis, conversion, transformation, recasting and a thousand and one varieties of exercises. Books came but on the basis of this principle

and they had been the rule of the day. As for Translation, it had not been developed into any system and what was done under the head consisted of translating passages in both directions. Towards 1906, both these factors were discredited and abandoned, and a regular crusade was carried against them. This revolution was not without a justification, since it was made in pursuance of a great reform in the field of linguistic methods in Europe. This reform was started in the seventies of the last century; but had undergone many changes and modifications from time to time, so that in 1906 the reaction in favour of translation was so strong that Otto Jespersen, to quote from one of the eminent thinkers, denounced the anti-translational view as a stupidly negative idea. If the educational revolutionists of 1906 ever cared to ascertain the truth in the matter, they could have had no justification for the drastic step. But a death blow was dealt upon it. The grammar gymnastics were also discredited and done away with. Thus the new school of English teaching has come to proceed on some novel lines comprised in what is known as the Direct Method and this is now the rule of the day. But during these twenty-eight years of the adoption of the reformed system, there had been considerable change in regard to grammar teaching so much so that all that was discredited and abandoned has come to be restored *in toto* by the wisdom of the S. S. L. C. Board. Is it not a matter to be deplored that the learned Board could not have seen that this is no more than a retrograde step deserving condemnation? And one thing really puzzles me, how the Department could countenance and lend their support to such a good-for-nothing retrograde step. Space does not permit me

to present a full discussion on the folly of this step; but I should like to ask how this drill can now furnish any command in English when the same had miserably failed in the old school. One more point would dispel the folly of the step. We find so many speakers and writers in the mother-tongue; are they able to do any of these exercises and are they not well up in the mother-tongue without them? Again, does anybody ever go through a course of these exercises in their lives to gain mastery of the mother-tongue? But these points may be matters too silly for the consideration of the S. S. L. C. reformer. Coming to translation, there is no move anywhere to give it the place it deserves in the English course. Professors and sane thinkers everywhere gave up the anti-translational view long, long ago and everywhere we find strenuous efforts to restore it to its proper place in the linguistic course.

Under the old school, grammar and translation were looked upon as the two wheels of a chariot, essential and indispensable; but they had no clear conception of their relative and mutual functions in the scheme of linguistic studies and so they were kept distinctly apart. In these circumstances English teaching had proceeded verily as a chariot would go if the wheels were put upon it as a load. Now they have introduced one wheel and only put it upon the chariot—grammar. The other wheel, translation, is left out of account, and how the chariot can go with one wheel put upon it can be easily conceived. If they look upon restoring translation which is recognised to be a vital factor as a retrograde step, I must frankly tell them that it cannot be worse than the restoration of the good-for-nothing grammar drill. To sum up, both grammar and translation are essential to English

teaching; but so far nobody has been able to define their scope in the linguistic studies; and what is more important, they could not adapt them so as to suit the requirements of a linguistic course. The research work referred to above relates to this aspect, and suitable courses were produced, incorporating a combination of grammar and translation in a novel way so as to furnish a good grounding in pronunciation, grammar and construction and idiom. The theoretical and scientific background of these schemes was long ago placed before the public through the press and also before the Department and the S. S. L. C. Board. What is now left for the Board is to remove the ban on translation, to recognise its importance as a vital factor and welcome and encourage schemes of translational instruction, such as are available, look into them and take such action as they may deserve after a leisurely and dispassionate inquiry. If and when this is done, the two wheels of the linguistic chariot would make it a complete whole competent to proceed smoothly. While the old school kept the two wheels on the chariot and failed to let the chariot go aright, the new school has so far introduced only one wheel and kept it again on the chariot in its ignorance; it is now high time that the second wheel, translation, should be brought in, that a rational combination of these elements be made, thus connecting the two wheels to an axle; and lastly putting the chariot on the axle and fixing it there. All this work has been done for the Department by an earnest teacher as referred to above and it remains for the Department and the S. S. L. C. Board to have a look into it.

Having thus shown that translation and grammar are both equally essential and form

a really useful course, they have to be adapted and combined so as to suit linguistic requirements. A word has to be said about the Direct Method which has no doubt some merits of its own. This method has so long failed because of its aversion to translation; and when once translation is made to join hands with the Direct Method, all the defects will vanish away. But here a word has to be said by way of defining the respective spheres of translation and the Direct Method. Translation is essential at first as is the scaffolding for the building of a house, or rather as the foundation; when this foundation is well laid in the Primary and Lower Secondary forms, the Direct Method will have a fair prospect of success in the High School stage; and in the hands of the Secondary Grade teachers this novel system will work very well at the initial stages; and the graduates of the High School classes can work out the Direct Method efficiently so as to bring English teaching to the crowning point.

Now arises another point which plays no small part in shaping the teachers' activities and ensuring the students' progress, but has all through received but scant attention if it has not being ignored or belittled. They say: 'The teacher is everything! What is there in method?' This view is of course true to some extent but even the teacher is nothing without a suitable text-book. The enunciation of methods and principles can never give a definite shape to the teachers' activities and if he is left to himself without an adequate text-book containing a scheme of lessons based upon the method or principle enunciated, there can be no uniformity and all teaching is left to the winds. The S. S. L. C. Board has openly recognised that pronuncia-

tion, grammar and construction and idiom are badly taught. But I should like to ask: "Is there anything under these heads satisfactorily treated in the English text-books now in use?" We find scores of English teaching sets, all produced by eminent educationists; but can anybody show these elements dealt with satisfactorily by any text-book writer? The books as they are, contain nothing under these heads; and they are mostly of the type of English Reading books meant for English children to whom English is the mother-tongue. In the case of the mother-tongue children have acquired speech already before they begin to read a book; and in their case what has been previously acquired in the natural course goes a good way to facilitate further study. But in the case of the Indian student to whom English is a foreign language, the books are quite unsuitable; and in the absence of a preparatory course furnishing pronunciation, grammar, construction and idiom, all teaching becomes desultory and aimless and there can be nothing to render the teaching uniform, nor to enable the student to grasp and master these details in a satisfactory manner. For this reason, it becomes a matter of urgent necessity that simple courses dealing with these details should be made available for the teachers to teach and for the students to follow up the instruction. It is the text-book and text-book alone that can afford for the teachers and the taught a common platform for their activities. The most important part of the research referred to above relates to the preparation of such courses. These appeared for the first time as early as 1907 and they have all through won the appreciation of the press as well as of eminent educationists in the country. They

are all before the Education Department of Madras. In referring to the research work such as has been described above, I simply mean to point out to the S. S. L. C. Board that adequate courses suitable to impress correct pronunciation, grammar, construction and idiom are badly wanting in the field and are urgently needed; and that translation and grammar have to be taught in combination so as to fulfil the requirements of an efficient linguistic course and unless a move

is made to incorporate in the scheme of English studies an adequate admixture of translation at the early stages in the manner pointed out above, it is idle to expect any good to English teaching.

In conclusion, I hope that the S. S. L. C. Board will be inspired with an honest inclination to improve English teaching in the country and be enabled to deal with the problem in a really rational spirit.

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THE PHILOSOPHY OF A. E., THE MODERN IRISH POET

By MR. P. R. SRINIVASAN, B.A. (HONS.),
Guntur.

"A. E." is the pen-name, or rather the occult symbol indicating the immortal spirit, who in this life, as George W. Russel, a native of an ill-favoured manufacturing town in Ulster, edits the organ of Agricultural Co-operation in Ireland, paints pictures of the worlds, visible and invisible, and distills into everlasting lyrics the wisdom and beauty of the Infinite."

DR. J. H. COUSINS.

I.

"To call A. E. by his right name, George Russel, is as bad a mistake as calling George Eliot by her natural name of Maria Evans." It has therefore been rightly considered advisable to adopt as the title of this paper 'The Philosophy of A. E.'

A. E. is, in the words of his friend and co-worker, William Butler Yeats, a 'poet and mystic.*' He is primarily a poet and so he must be judged and appreciated as a poet. It is only by the application of true standards of poetic excellence that a correct estimate can be formed of the value of his writings. I have not, however, set myself in this paper the task of appreciating A. E. as a poet and appraising his works as poetry. I have only undertaken the humble task of interpreting the philosophy embodied in his poetry. It is my object to elucidate the ideas contained in his poems and show that a coherent philosophy of life can be built out of them. This paper therefore does not claim to be an exhaustive study of A. E., the poet. "What I shall seek in the poet's writings" to quote the words of a writer on the philosophy of a great English poet, "is not beauty but truth."†

* W. B. Yeats—*Autobiographies*.

† Henry Jones—*Browning as a Philosophical and Religious Teacher*.

II.

A. E., or George Russel, needs no introduction to students of modern English poetry. He is one of the poets of the Irish Renaissance. He is therefore closely associated with the movement of the 'Modern Irish Literary and Dramatic Revival,' inaugurated a few decades back in Ireland by poets and patriots like W. B. Yeats. Inspired by the desire 'to create a distinctively national literature, rooted in the Celtic past,' this movement has, in the words of a writer, made Dublin one of the intellectual centres of the world.

A. E. is a poet as well as a practical man of affairs. "His life," says Humbert Wolfe,‡ "on one side at least has been practical in the extreme. For years he was a conscientious and notably successful administrator. His work in the co-operative agricultural movement has left a permanent mark in Ireland. In all the Celtic Renaissance he played the part of an innocent but no less creative Cosimo de Media. In the foundation of the Abbey Theatre, as in the re-organisation of the Gaelic tongue he played a leading and orderly part. A. E. can therefore not be set on one side as a hopeless visionary, who took refuge from his failure in life in day dreams." A. E. disproves the common misconception that the poet is an unpractical idealist, a mere visionary, a man with his head always in the clouds.

‡ *The Aryan Path*, Vol. IV, No. 1, January 1933: *The Mysticism of A. E.*, by Humbert Wolfe.

III.

A. E. is a great philosopher-poet. "He belongs to the glorious galaxy of philosophic poets to whom their philosophy was so much a thing of life, so exalted by the joy of discovery and experience, so vitalised by emotion, that it was the most natural thing in the world for them to express in poetry the thoughts that to them were charged with feeling."* A. E. gives the lie to the misconception that philosophy is incompatible with poetry. He shows, on the other hand, that philosophy, vitalised by feeling and suffused with emotion, can inspire poetry of a high order. The poems of A. E. are based on his own spiritual experiences and express truths realised and lived by the poet. They are marked by emotional fervour, because they 'give us the emotion of seeing things in their truth.' "His poems carry with them the soul of poetry in their rapture and spiritual exaltation."

The poetry of A. E. must have a special interest for Indian students. He is a poet powerfully influenced by the thought and idealism of India. He derives much inspiration from the *Bhagavad Gita* and the *Upanishads*, and his view of life bears a close affinity to the Indian view of life. His works show a close acquaintance with the mystical literature of India and his poems like *Krishna*, *Om*, etc., reveal his appreciation of the thought of this country. Dr. J. H. Cousins points to his work as an evidence of 'the steady turning of English literature towards the East in letter and spirit.'†

IV.

A. E. is a poet of mysticism. His poetry is saturated with the mystical spirit and

* *Renaissance in India* by Dr. James H. Cousins, p. 166.

† *Renaissance in India* by Dr. J. H. Cousins, vide the chapter on "Orientation of English Literature."

steeped in mystical thought. "The mysticism of Russell," says Phelps, "is more than his creed; it is his life. His poetry and his prose are not shadowed by his mysticism, they emanate from it."‡ A. E.'s poetry is therefore representative of the 'wistful mysticism and fervent idealism' which, according to Matthew Arnold, are the distinguishing characteristics of the Celtic people.

It is essential to distinguish, says A. H. Thompson,§ verse about mysticism from the verse of the mystic. The former merely deals with and contains ideas of a mystical character whereas the latter is inspired by ideas, derived from the mystical experiences of the poet. The true mystic is a seer, is one who has seen and perceived truth, and the true mystic poet therefore is one who speaks from the vantage-ground of his own experiences.

A. E. is certainly the type of a true mystic. The faculty of 'seeing visions and dreaming visions' is inborn in him and he began to have spiritual experiences even when he was very young. As he himself says, "I was aged about sixteen or seventeen years, when I became aware of a mysterious life quickening within my life. I began to be astonished with myself, for, walking along country roads, intense and passionate imaginations of another world, of an interior nature began to overpower me."¶ The poetry of A. E. is a record of his visions and dreams and describes the experiences of those exalted moments 'when he became fire-smitten and was caught into heaven.' It is certainly the 'verse of the mystic.'

The faculty which enables the mystic to penetrate into the spiritual essences of things

‡ *The Advance of English Poetry*—W. L. Phelps, p. 179.

§ *Essays and Studies*, By Members of the English Association, Vol. VIII, p. 90.

¶ *The Candle of Vision*—A. E., p. 4.

is, as Spurgeon points out,* variously described as transcendental feeling, mystic reason or spiritual insight. In the *Paradise Lost*, Milton prays for inward celestial light that he may see and tell of things invisible to mortal sight. The mystic is irradiated by this light which rends asunder the veil of appearances and reveals the spiritual significance of things. The mystic places reliance on intuition and insight because he believes that there is a region inaccessible to the human understanding, and there are truths which cannot be perceived by the human reason. The mystics, therefore, always exalt "the path of intuition, which is the way of wisdom, born of love, over the path of intellect, which is the way of knowledge born of observation." A. E., also, sharing as he does, the experiences and convictions of the mystic, discriminates between these two paths, the former of which alone can lead a man to the Absolute. He thus bursts forth in one of his poems:

"Age is no more near than youth
To the sceptre and the crown
Vain the wisdom, vain the truth;
Do not lay thy rapture down."

In another poem, speaking of a child, he says:

"Higher wisdom we have not
A joy within guides you."

It is this joy, 'this warmth within the breast' that can enable a man to scale the heights of truth. A. E. has given expression to this conviction in his prose works also. In the *Candle of Vision* he says: "I have written down some of my thoughts and experiences that others may be encouraged to believe that by imagination they can lay hold of truth."

V.

Belief in unity at the heart of things is the 'starting-point, the goal, the basic fact of

* Spurgeon—*Mysticism in English Literature*—Chap. I.

mysticism.' All mystics are conscious of 'some principle of unity underlying all the infinite variety of life.' As Spurgeon observes, "All alike agree in one respect, in one passionate assertion, and that is that unity underlies diversity."‡ To the mystic, the whole world is animated and vitalised by the one Divine Spirit—

"the spirit that impels
All thinking things, all objects of all
thought,
And rolls through all things."

The mystic is thus one who sees the One in the many, 'who sees one changeless life in all the lives, in the separate one inseparable.' A. E. is a true seer who is ever conscious of the one infinite truth behind the myriad forms of matter. He has visions of the invisible reality hidden behind the world of appearance and his gaze is fixed on this One Reality at the core of things. Like Rabindranath Tagore, he also sings of the 'bliss of the touch of the one in the play of the many.'

"One thing in all things have I seen!
One thought has haunted earth and air:
I saw the mystic vision flow
And live in men, and woods and streams."

Belief in unity in diversity naturally leads to the belief in the divinity of all things. Spurgeon says: "This fundamental belief in unity leads naturally to the further belief that all things about us are but forms or manifestations of the one Divine life."§ The mystic sees the divine spirit immanent in all objects and therefore to him even the meanest object is an embodiment of that Spirit. He discerns the spiritual in common things, and his eyes are always open to the divine essence

‡ Spurgeon—*Mysticism in English Literature*, Chap. I.

§ Spurgeon—*Mysticism in English Literature*, Chap. I.

which informs and inhabits them. He sees, in the words of the poet, Blake,

"A world in a grain of sand
And a heaven in a wild flower."

Mysticism has thus been rightly defined by Granger as 'that attitude of mind which divines and moves toward the spiritual in the common things of life.'* A. E. sharing as he does, this attitude of mind, concludes one of his poems with the prayer:

"Give me this vision to the full
To see in lightest things thy power."

A. E. is fully endowed with the power of penetrating beneath outward appearances and seeing into the life of things. He 'is engaged,' as a critic points out, 'in the continual apprehension of the mystic or philosophic meaning, the significance of the appearance of things.'† Every common object to him 'seems apparelled in celestial light,' 'the rudest sod is thrilled with fire of hidden clay and haunted by all mystery.' It is one of his firm convictions that 'nowhere do we move where the eye does not receive its vision of infinity.' What strikes him most in the visible world is, to quote his own words, 'this condensation of the infinite in the atomic.' A. E. enlarges on this idea of the divinity of all things in his prose works. In the *Mask of Apollo*,‡ the poet, using Apollo as the vehicle of his own convictions, makes him speak thus to a husbandman: "The Father omnipotent does not live only in the aether. Know that every flower, as it droops in the quiet of the woodland, feels within and far away the approach of an unutterable life and is glad. They reflect that life as the little pools the light of the stars. Zeus is no greater in the aether than he is in the leaf of grass." The same idea finds

beautiful expression in another of his works. "The works of the Magician of the Beautiful are not like ours and in the least fragment, His artistry is no less present than in the stars. We may enter the infinite through the minute no less than through the contemplation of the vast."

The mystic who is concerned with the inward significance of objects sees every natural phenomenon as a symbol of God. "The essence of mysticism is," as Dean Inge puts it, "to believe that everything, in being what it is, is symbolic of something higher and deeper than itself." A. E. himself, in his essay on 'Religion and Love,'** defines spirituality as 'the power of apprehending formless spiritual essences, of seeing the eternal in the transitory, and in the things which are seen the unseen things of which they are the shadow.' Mysticism is the power of seeing 'the soul behind form, substance behind shadow.' In the poem, *Transience*, A. E. lays stress on the idea that beauty is the symbol of something higher and nobler.

"For when most beautiful we feel
That there is something they reveal,
Some lordlier being of their kind,"
And beauty only meaneth this
And to the symbol we are blind."

A. E. is therefore a passionate lover of earth's beauty. As E. Herman puts it,†† "He is a whole-hearted worshipper of earth's beauty, not indeed, in the pagan sense, but as one who, eating bread with joy and tasting the juice of the grape to the last exquisite drop, knows them to be transubstantiated into the true body and blood of the Lord. Earth seems the perfect sacrament to him, in

* Candle of Vision, p. 135.

† Dean Inge—English Mystic Poets, p. 174.

** A. E.—Imaginations and Reveries.

†† E. Herman—The Meaning and Value of Mysticism, pp. 170-171.

* Granger—The Soul of a Christian, p. 41.

† Davison—Some Modern English Poets.

‡ A. E.—Imaginations and Reveries.

which symbol and Reality are made one in a lucid identity and equivalence." To A. E. the whole earth presents an appearance of beauty and splendour. In the poem *A New World*, he says:

"I who had sought afar from earth
The fairy land to meet,
Now find content within its girth
And wonder high my feet
And all I thought of heaven before
I find in earth below."

Mother Earth can bring a man into touch with God. In the poem beginning with the famous line, "I begin through the grass once again to be bound to the Lord," the poet "seeking refuge with his mother, the earth, and laying his hot face against 'the cool, green tresses that mantle her breast,' finds that in touching the soft, green hair of the earth he has touched God."

The attitude of the mystic to the world is determined by his belief in the divinity of all things. Instead of feeling himself in conflict with nature, he realises his essential kinship with her and he finds a friend everywhere. He feels that 'all we see has affinity with us.' This is strikingly exemplified in A. E. who sings thus:

"What I love in you I find
Everywhere. A friend I greet
In each flower and tree and wind."

VI.

The universe represents not merely a state of being but also a process of growing and becoming. It is a manifestation of God and it also represents a steady progress towards Godhead. The universe itself is born out of the self-sundering of God. The finite world of time and space is the revelation of the Absolute and it also represents the struggle of the Absolute to regain its freedom. The universe is a going forth from God as also

a coming towards God. As A. E. puts it in one of his essays:

"Boundless being, when manifested, revealed itself in two forms of life, spirit and substance; and the endless evolution of its divided rays had as its root impulse, the desire to return to that boundless being."

In the poem *Krishna*, A. E. has given a beautiful picture of the dual nature of God.

The universe is therefore God returning to Himself. The Everlasting Will is working out its beneficent purpose in the World through the lives of all living beings. The Everlasting works its will until Body and Spirit are apart. 'Through many a cycle's ebb and flow the universe is wandering to the Truth.'

The one Will is pursuing its purpose, heedless of everything else. In the poem, *Destiny*, A. E. says:

"Like winds or waters were her ways:
The flowing tides, the airy streams
Are troubled not by any dreams;
They know the circle of their days,
Like winds and waters were her ways!
They heed not immemorial ones;
They move to their high destinies
Beyond the little voice that prays."

VII.

The God of the mystic is not a philosophical abstraction but a living Person who sustains the universe and reveals Himself to men in moments of gloom and despondency, inspiring them with hope and joy. A mystic is a God-intoxicated person, burning with intense spiritual hunger, and the colourless, formless Absolute of philosophy cannot minister to his spiritual needs and allay his spiritual hunger. The abstract *Beyond* of philosophy becomes to the mystic a living person, and therefore in mystic poetry we

have, in the place of the impersonal Absolute, a divine person, who is worthy of our adoration and worship, and whom we have to love and fear. The Supreme Reality is, in other words, objectified and identified with a living Being to whom men can surrender themselves. 'The one is for the mystic,' says Evelyn Underhill,* 'not merely the Reality of all that is, but also a living object of love.'

God, conceived as a person, becomes to the mystic the infinite ideal of Perfection, the embodiment of Truth, Beauty and Goodness. 'The qualities of truth and beauty,' to quote Dean Inge,† 'infinitely magnified and exalted above all impurities and imperfections, hold a place in the character of God.' Man is endowed with intellect, emotion, and will, and God, the ideal of perfection, necessarily appears as the very repository and fountain-head of the qualities of truth, beauty and goodness. 'The human individual is a unity of intellect, emotion, and will, and the Supreme Ideal, to satisfy sentiment, will and reason, appears as Supreme Beauty, Supreme Good, Supreme Truth.'‡

A.E.'s conception and characterisation of God are in consonance with the best traditions of mystic poetry. God is conceived and described as a living person, who can be seen and with whom we can commune. In the poem 'Affinity,' the poet says:

"You and I for all his vaunted width
Know the giant space is but a myth;
Over miles and miles of pure deceit
You and I have found our lips can meet."

* Evelyn Underhill—*Mysticism*.

† W. R. Inge *Personal Idealism and Mysticism*, p. 18.

‡ Dr. (Sir) Radhakrishnan—*The Philosophy of Rabindranath Tagore*.

You and I have laughed the leagues apart
In the soft delight of heart to heart.
If there's a gulf to meet or limit set,
You and I have never found it yet."

Many of the poems of A. E. describe his intimate personal realisations of God. They describe the experiences of those "days and nights of freedom, when the Mother rewarded him by lifting a little the veil which hid her true face." In *Dream*, he describes how the eyes of God cast on him enrapturing looks.

"Your eyes, Your other eyes of dream
Looked at me through the veil of blank;
I saw the joyous, starlit gleam
Like one who watches rank on rank."

In another poem, the poet comes forth with the significant words:

"What if I see behind the veil
Your starry self beseeching me."

In another he describes in an ecstatic manner the bliss of lying in the sweet of the sun, while veil after veil takes flight, revealing God in all His brilliance. The poet exclaims:

"Oh! the night on the steep!
All that his eyes saw dim
Grows light in the dusky deep,
And God is alone with him."

God is to A. E. also the repository of the attributes of Beauty, Truth and Love. He sings thus:

"Away! The great life calls; I leave
For Beauty, Beauty's rarest flower,
For Truth, the lips that ne'er deceive;
For Love, I leave love's haunted bower."

Mercy is a divine virtue and so, it is natural that it should figure prominently in the characterisations of God in mystic poetry. The God of A. E. is the very ocean of mercy

and love. He uses the symbols of Mother and Brother to bring out the idea of God's boundless love. The poem, *Mystery*, concludes with the lines:

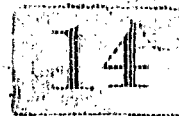
"The tremulous lips of air blow by me
And hymn their time-old melancholy;
Its secret strain comes nigh and nigh me;
Ah; brother, come with me;
For here the ancient Mother lingers
To dip her hands in the diamond dew,
And lave thine ache with cloud-cool fingers
Till sorrow die from you"

In another poem, God is described as a 'Mother,'
"Where many a broken heart hath lain,
And many a weeping head."

In another, He is 'a big, kind brother, whose home is everywhere. God is represented as the unfailing source of support and consolation to men, as 'the might that holds our frailty.' The love of God is so boundless that He even patiently pursues an individual until he attains eternal happiness through self-surrender. This idea finds expression in a poem, inspired by the mediæval idea of love-chase, made familiar by Francis Thompson's poem, *The Hound of Heaven*. The poor little child is marked out by the hunter, and pursued by the hound. The poem ends with the suggestive words:

"The Quarry and the Phantom Hound,
Where are they now? Beyond what
star?"

(To be concluded).

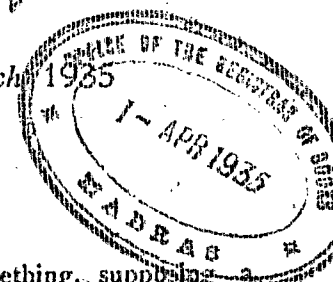


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BOOKS, THE BEST FRIENDS.

BY MR GOPAL NANDAN SINHA,
Obra.



A LAYMAN complains that he has no friend, for he does not know whom he should select as his companion.

If you are destitute of a real friend, books can prove to be your best friends. They never demand any sort of obligation which a friend of blood and flesh thinks due to him, as his co-mate. Books can keep you company all day and night, if you so desire them and instead of being monotonous, remain enjoyable keeping you constantly well informed of something new every moment. They impart knowledge to you. Whenever you are in a dejected mood, books as a matter of fact do encourage your drooping spirits with their soothing and beautiful expressions of sublime thoughts or do divert your attention towards some eventful happening, quite natural of a novel. The debt we owe to books was very well explained by Richard de Bury, Bishop of Durham. "These," he says, "are the masters who instruct us without rods and ferules, without hard word and anger, without clothes or money. If you approach them, they are not asleep; if investigating you interrogate them, they conceal nothing; if you mistake them, they never grumble; if you are ignorant, they cannot laugh at you. The library, therefore, of wisdom is more precious than all riches and nothing that can be wished for is worthy to be compared with it. Whosoever therefore wishes himself to be a zealous follower of truth, of happiness, of wisdom, of science or even of the faith, must of necessity make himself a lover of books."

Just imagine that you are sitting in your garden at home with a book in your hand.

You are reading something, supposed to be a novel, with rapt attention and you are at the page where the hero is away and a scoundrel with an ill-intention enters the house and tries to molest the heroine but she gallantly pushes off the profligate who never again dreams of her; you never live without praising the virgin for her bravery which saved her chastity.

How forgetful of the world you become when you are in the midst of facts like this in a novel! You never but finish the book. You begin another with the greed of going through other strange happenings and consequently when you become a perfect lover of novels you never heed any man even if he be standing by your side.

Novels do not only mean novels alone, but books on various topics which the reader might feel an aptitude for, and novels are after all books.

So you never need a comrade to talk to if you are feeling lonely. Pick up books and you are befriended with numerous companions to talk to. Books are friends which keep you company in times of affliction and happiness with equal fidelity, at the steep peaks and plains, with equal zeal and steadiness. Whenever you need their help, you open them and they clasp your bosom. How soothed and cooled your weary spirits feel when you open the Testaments to read the lines—"Let us crown ourselves with rose buds before they be withered;" "Be not ashamed to confess thy sins and force not the course of the river!" The feeling that books are real friends is con-

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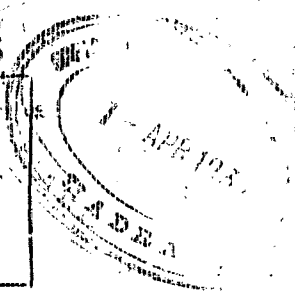
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PLACES OF EDUCATIONAL INTEREST

XXXIX. THE NORTH-WEST FRONTIER OF INDIA.

BY MR. L. N. GUBIL SUNDARESAN,

Trichy.



2

stantly present to all who love reading. "I have friends," said Petrarch, "whose society is extremely agreeable to me; they are of all ages, and of every country. They have distinguished themselves both in the cabinet and in the field, and obtained high honours for their knowledge of science. It is easy to gain access to them, for they are always at my service, and I admit them to my company and dismiss them from it, whenever I please. They are never troublesome, but immediately answer every question I ask them. Some relate to me the events of the past ages, while others reveal to me the secrets of nature. Some teach me how to live and others how to die. Some by their vivacity drive away my cares and exhilarate my spirits; while others give fortitude to my mind, and teach me the important lesson how to restrain my desires, and to depend wholly on myself. They open to me, in short, the various avenues of all the arts and sciences, and upon their information, I may safely rely in all emergencies. In return for all their services, they only ask me to accommodate them with a convenient chamber in some corner of my humble habitation, where they may repose in peace; for these friends are more delighted by the tranquility of retirement than with the tumults of society."

"He that loveth a book," says Isaac Barrow, "will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter. By study, by reading, by thinking, one may innocently divert and pleasantly entertain oneself, as in all weathers so in all fortunes."

Santhy was even more melancholy and said :—

"My days among the dead are pass'd,
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old;
My never failing friends are they,
With whom I converse day by day."

In the words of Aikin, "In books we have the choicest thoughts of the noblest men in their best dress."

"Books," says Jeremy Collier, "are a guide in youth and an entertainment for age. They support us under solitude and keep us from being a burthen to ourselves."

Macaulay, himself an eminent author, who had earned such an undying fame and who never had to search for society, for every society desired heartily to entertain him with every deference, was always fond of books and derived his greatest happiness from them. In spite of so many high honours attained by him from his own pen, to him his works were nothing as compared with those of others.

Books are friends who take you to all quarters of the world, make you known to their people and again bring you back to your home, but they never demand any single shell, rather they cling to your heart. They infuse new vigour when you are despondent; they revive your spirits and teach you lesson after lesson thus pouring a fountain of knowledge within yourself and you perhaps cannot have a greater privilege than this that they can be yours at the lowest price possible specially in these days.

The North-West Frontier of India is comprised of the country between the Indus and Afghanistan. Of this, the eastern portion is the North-West Frontier proper; British Baluchistan forms the western portion. The Frontier lies as a belt for a distance of 800 miles, a long chain of interrupted and broken hills, rough and rugged, wholly unsuitable to vehicular traffic. It winds through diverse mountain States like Chitral and Swat, passes on to the Khyber, the Gunal and Zhop, triumphantly crossing Baluchistan, and then dashing to victory into the Indian Ocean.

It encounters various wild rivers breaking furiously on its sides and sometimes crossing it. The various tribes settled in this territory are of the same stock and are all of them hilly tribes. They are the Afridis, the Muhamands and Yusufzais, the Orakzais, the Wazirs and Mahsud Wazirs. Baluchistan is occupied by Pathans and Baluchis.

The country being hilly and poor, the settlers are raiders and cattle-lifters. Sometimes they get themselves enlisted in the Indian army; the Pathans, however, have some special traits. They do not acknowledge common allegiance to any master and are divided into family groups engaged in bloody hereditary feuds. Consequently, they have tremendous individuality that marks them out from the others.

Peshawar. Peshawar is regarded as the Northern Gateway of India. A two hours' journey from Rawalpindi, through a cluster of villages, and dewy plains and over the Indus

under the walls of the old Mogul fort at Attock, reared up in the days of Akbar, will bring the visitor to the most vulnerable point of India's defence. North of this and fifteen miles away from its din, is Nowhera, from where the fral is branched off through Mardan, known in the Frontier legends as "The Home of the Guides." There is also a situation, Aornos, a relic of Alexander the Great's famous exploits.

Peshawar is the gem, the concentrated essence of the Frontier. One can meet in it specimens of almost all the tribes of the frontier, and also of the Afghans. It is inevitably a big military station, with wire fencing all round. The vocations of the Paths are rifle-pillering, cattle-lifting and cash-thieving. They descend suddenly upon villages in the plains and lift away cash boxes and smuggle guns and rifles from the Punjab.

The Kurram Valley. The Kurram Valley lying west of Kohat, harbouring Shiah, not Sunnis, the two divisions of the Mohammadan world, being just like the Catholics and Protestants. The head of the Kurram carries the Perivar Kotal, a pass measuring 9000 feet where Lord Robert took his action in the second Afghan War. Continued Mahsud raids into an administered territory led to frequent punitive expeditions and the Mashuds have now permanently settled in their own territories.

The Deazat is, however, the most typical of all frontier plains party. It is crossed by a long line of goodly camels marching in caravan, the riders of the camels being allow-

ed to carry rifles to protect themselves from the murderous attacks of the occupying tribes. There is a chain of rails from Dehra Ismail Khan, which leads through the great Indus bridges about Sukkur where there is the greatest dam designed to transfer the Sind Desert into fertile land, as the great Assouan-dam in Egypt.

Baluchistan is situated high up, and conditions of climate are more wholesome and equitable. It is covered with sheets of snow in winter and barren trees, but spring brings with it green verdure and velvet lawns, fruits blossoming and flowers aswallowing and caressing the sweet rays of the sun.

Baluchistan nourishes two trade routes, one running into Afghanistan. It does not allow itself to be included into India for monsoon purposes, and there is not much rainfall. Still, it has all the impress of the North-West Frontier, occupied by a tough and hard folk, with fighting blood in their veins. The North-West Province is even to-day, the key to India, and in spite of its outworn habits and customs, affords splendid opportunity to study what a nomadic life hilly tribes had led in the past and how they continue to live in heroic isolation, unimpressed and unchanged by the external forces of civilisation.

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THE TEACHING OF READING BY THE SENTENCE METHOD.

BY MR. S. VISWANATHA IYER, B.A., B.T.,
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THE human race has practised reading for several thousands of years and yet it is quite strange that the nature of the reading process has not been properly analysed and understood, until our own day. Unfortunately the old teachers had too long regarded reading as a mere mechanical exercise—an exercise concerned with the interpretation of written symbols into spoken words. The psychological truth, that reading always means reading for comprehension, was never recognised by them. The only reading then known was the oral reading, which is now contemptuously called 'barking at the print. It never occurred to them that the first steps in reading could be regarded by the children as a game and that the game would be more attractive, if they are given from the first some idea of the pleasure, which reading is likely to bring them. My object in this article, is to propose ways and means by which the process of reading could be made more attractive.

Though, reading for comprehension, which means silent reading, can be achieved by the letter methods, yet it should be conceded that the same can be quickly achieved by the non-letter methods. Now, there are three kinds of non-letter methods of reading, the word, the phrase and the sentence.

It is said on behalf of the sentence method, that the sentence alone and not the word, gives a complete meaning. As Jagger remarks: "The sentence and not the word is the unit of meaning. A word has no meaning

except in a sentence. The meanings set out in a dictionary are merely those, which it carries in various contexts. Besides, just as a word is not a mere sum total of its letter sounds, so also it is claimed that a sentence is not merely a sequence of words. A sentence has a distinctive total sound and appearance and meaning." Therefore, according to the sentence method, the child is taught to repeat short but complete sentences and when this process has gone on for sometime, the words are taken up. The first teacher to use this method was Jacotat, the Frenchman.

It must be conceded that the sentence method is the most natural method. For, it is unlikely that a child does not talk in sentences. The unit of speech is the sentence and not the word. Children will much enjoy the lessons taught by the sentence method. The phonic method has drudgery, because of the sound drill. But the sentence method does away with the drudgery. Children are likely to become sentence-minded. Their vocabulary will become wider and not restricted as is the case in the phonic method. The compositions of such children will reach a high standard, in view of the fact that the simplest sentences are taken from good verse and prose. It will have a marked effect on the teaching of English.

But those who are incapable of following this method, are apt to criticise this on the ground that it will lead to memorisation of sentences, involving the mental effort. The children taught by this method cannot find

new words for themselves. Really, there is no greater mental effort in any than in this. A child has simply to choose a word to fit in the context. He does not read for the sound, but for the sake of the sense. In the phonic method, the child thinks of the sounds and not the meaning. In this he thinks of the meaning and not of the sounds. Of course, it is desirable that the child should learn the sounds of the letters, at some point. Still, this should come later, as it gives the teacher an opportunity to correct faulty pronunciations. Children taught by the sentence method, at the age of eight, can produce a summary of what they have read. They tend to have a greater vocabulary. This enables the teacher to read out to them stories and poems. They can read even advanced books. Neither explanation nor the substitution of the simplest words is needed for them.

Teachers need not be frightened that this method will involve the application of complicated apparatus. The appliances that this method requires are very simple. They are the illustrated sentence cards, the same cards unillustrated and reading books. Again, there is no need to have a supply of words and letters, which are always getting lost or spoilt. Before beginning to teach, the teacher should draw up a list of sentences for the term and choose pictures for illustrating them. But care must be taken to take sentences from nursery rhymes or from everyday life to

avoid confusion and difficulty. It needs no special formulae. The only thing necessary is that the sentences should have good pictures to illustrate. They must be natural and rhythmic. They must be interesting and attractive to children.

The method to be adopted is also simple. The teacher is to print the sentence in bold white letters on a piece of card-board. Then he must paint a picture or as an alternative, he must find a ready-made illustration. Then the sentence should be written on small cards, using no illustrations. The teacher then takes the first sentence in the class and tells a story of the picture. Then the teacher holds up the illustrated card. The children see and read the sentence individually and collectively and rhythmically. The teacher should then and there correct the faulty pronunciations, ugly tones and slurred endings. After the lesson is over, the card is put up on the wall. It is possible to teach a child of five years old at least four sentences a week.

When the children have mastered this, they can be asked to match the unillustrated sentence cards, in order to test their comprehension. After doing fifty sentences, they may with advantage be given a small reader.

The advantages of this method are not far to seek. Children will be enabled to read quickly. The quality of their compositions will be good. They will reach a remarkably high standard. Fluency and the natural sense of rhythm can be easily secured.

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UPTON SINCLAIR.

BY MR. K. P. PADMANABHAN THAMPY, B.A.,
Tiruvandrum.

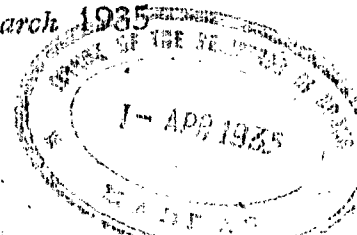
(Continued from page 119.)

Mammonart: An Essay in Economic Interpretation, published in 1925, one in the series of gigantic exposés, is different from its predecessors for it does not deal especially with America. The book is an "outline of literature," a psychological document and a polemic in literary criticism—an attack upon the theory of art for art's sake. From its revolutionary point of view, *Mammonart* is a spirited, honest and interesting enquiry into literature.

Every American writer who, early in the century, wanted to handle social and economic themes, had to come face to face with the strong-rooted academic tradition regarding literature which had grown up since the Civil War. This great life-and-death struggle left America spiritually exhausted with the result that she could not claim her legitimate share in the mighty intellectual upheavals in Europe in the latter half of the nineteenth century. The literary productions which reflected these conflicts came to America rather late with an odour of sanctity that almost obscured their controversial quality. The growing effort to exploit the vast and unlimited commercial possibilities of America absorbed all the best energies of the country. Literature was left entirely to the professors. The outcome was that literature was conceived as a serene realm high above the work-a-day world, a refuge from conflicting and immediate interests, a shelter from all passing hopes and fears, and the haven for communion with eternal beings. This grand professorial view of literature failed to recognise even for one moment that some of the greatest and most admirable productions in literature had their

origin in the very stress, strain and sweat of prolonged earthly conflict. The professorial standards of taste laid down that literature was never expected to come into grips with reality lest it should incur the damnation of being dismissed as "propaganda." Upton Sinclair had to encounter this situation when he embarked on his literary career. It was his life's ambition to be true to himself and to the world. He wished and wanted to show to the world all its defects and to help humanity to live better. He soon realised that to achieve these aims he should necessarily offend the taste of critics and literateurs who championed the professorial view of literature. So long as Sinclair wrote about the Civil War, an event which happened a long time ago, nobody cared to worry himself. But when the timid and nervous critics found that Sinclair was handling the class struggle, they felt deeply worried. Sinclair's effort to make people sympathise with the struggling poets was artistic enough; but his attempts to make people sympathise with the suffering and struggling workmen was in the cant of phrase of the day denounced as spurious "propaganda."

This unholy attitude of the critics made Sinclair indignant. A study of the world's literature made him realise that every great work was full of 'propaganda' of one kind or another. He found that all art was inevitably concerned with revealing a view of life and that certainly was propagandistic enough. Sinclair discerned 'propaganda' in the satirization of Athenian democracy, by Aristophanes, in the immortal epic of Rome by Virgil, in the muck-racking of the high



Roman society by Juvenal, and in all such lofty literary achievements. Sinclair found out that 'propaganda' was an intimate and inevitable part of all great works of art. He was thoroughly dissatisfied with the professional view of literature which to his mind was at once criminal, prejudiced and barbarous. He said to himself that radicals should reshape the world. Keats, Shelley, and such men of genius who suffered, because they were rebels with messages, inspired him. Sinclair determined to make aesthetic criticism purely aesthetic so as not to involve the fears of the ruling class. He knew that those who sounded trumpets in honour and appreciation of the existing scheme of things would find their artistic virtues and values immediately and loudly acclaimed. Equally was he aware that the radical was not likely enough to be given his legitimate due. Sinclair knew that the frailties in the morals of the revolutionary writer would surely be made much of and be emblazoned before the world as cent. per cent. monstrous, while on the other hand that author who extols and adulates the existing scheme of things would be the darling of society, his thousand atrocities, adulteries and perversities notwithstanding. Sinclair made up his mind not to give up, not to bend his knee before insolent might but to brave all odds and speak the truth. The result was *Mammonart*. This powerful volume, the outcome of many years of historical and critical enquiry, implicitly and explicitly challenged the younger writers of America to ascertain their rights without fear or favour and to stand out as the leaders in what Heine called the Liberation War of Humanity.

Mammonart is a spirited enquiry into art, from the point of view of revolutionary economics, and covers a vast part of the world's literature. The book clearly presents the relation between the times and the social

struggles of the writers with reference to their life and work. *Mammonart* is decidedly the first book of its kind though Bernard Shaw in his masterly essay on Wagner and in his inimitably great criticisms in general has provided some interesting and valuable examples of this method. It is interesting to learn that this new and original method of criticism is most popular in Russia where it has long been in practice. Mahatma Gandhi from Yerravada Jail wrote to Sinclair: "read your *Mammonart* with absorbing interest.....has given me much to think."

Sinclair appears at his best as an accomplished master of social revolutionary criticism in the *Mammonart*. Social revolutionary criticism in the words of Floyd Dell, the well-known American author, "takes it for granted that an artist is an interpreter of life, and judges the truth and the value of his interpretation by the test of how fully he shows himself aware of what is going on in the world, with special reference to social change, and whether he helps his audience to understand and sympathise with such changes." Such a writer is recognised as a sound discriminator of spiritual values. In a certain sense he creates spiritual values. He is judged by the spiritual values he puts forth and which enable humanity in its struggle towards the finer and the better. The literary artist is actuated by the finest aesthetic motives and he inspires hope in the minds of the people by his criticisms and makes men realise that through revolutionary improvement they could live in a world rendered better and happier. One distinguished American novelist and critic beautifully, precisely and delightfully describes the social revolutionary criticism as follows: "It is a criticism which attaches no importance to such sacrosanct effects as those of a tragedy. It welcomes cynicism and pessimism in regard to institutions, but it regards

cynicism and pessimism in regard to man's ultimate power of conquering his environment as merely morbid. It bases itself on science, and claims the right to rank various kinds of "beauty" according to its own scale of values. It is thus seen to be itself a discriminator and creator of spiritual aesthetic values; it does not hesitate to hurl gods from their pedestals nor throw out worn beauty in the dust bin of time. Its weakness is that of all other theories of art criticism—that it may become a cloak for the personal prejudices of those who use it, giving them a dignity they do not necessarily deserve. But it has vitality and candour, and is more realistic than any other kind of criticism that has yet appeared." In the realm of the new social revolutionary criticism, Upton Sinclair's *Mammonart* is a very impressive and valuable pattern. If the author's pet theories and own moral preconceptions are visible here and there in this book, it is pardonable. It must be said in praise of the author that he is not a victim to the dangers of this new method of criticism.

Bill Porter, an interesting drama from Sinclair's pen, appeared in 1925. This drama describes the prison life of Bill Porter, popularly known as O. Henry. *Singing Jail Birds*, another drama in four acts, was also published the same year. This is one of his foremost plays. *Singing Jail Birds* is a very powerful, poignant and supremely effective work which was occasioned by the author's own experiences in 1923. In 1923, Sinclair was arrested in California and sent to jail for reading the constitution of the United States in public, in a "free speech fight." This drama bears ample testimony to Sinclair's talents as a master play-wright. *Singing Jail Birds* deals with the ruthless persecution of the I. W. W., under the California "Criminal Syndicalist" law. This drama is easily the most poignant and effective example of the expressionistic drama that has ever been

produced on the world's stage. The play was a great success in America and England. When in connection with the great I. W. W. harbour strike the rights of free speech were illegally denied by the police to the members of the I. W. W., Sinclair, the friend of the poor and the oppressed, upheld the law against those who, sworn to defend it, were engaged in violating the interests of the working classes. Sinclair and his associates assembled on private property with the owner's consent and held a mass meeting. There he read aloud three sentences from the constitution of the United States—those vouchsafing "freedom of speech and of the press; and the right of the people peaceably to assemble, and to petition the government for the redress of their grievances." This act of reminding the people of their antique rights was regarded as a crime by the Chief of Police who arrested Sinclair and branded him as "more dangerous than 4,000 I. W. W." Sinclair was thrown into jail and held "incommunicado." While in jail, he came to know of an incident which had happened there a day before—fifty men crowded into a small prison hole, without air as punishment for singing their songs. This news almost stunned him and he decided to render the theme into drama. *Singing Jail Birds* was thus occasioned. After Sinclair's release on bail, he addressed the following letter to the Chief of Police: "I am not a giant physically; I shrink from pain and filth and vermin and foul air, like any other man of refinement; also, I freely admit that when I see a line of a hundred policemen with drawn revolvers flung across a street to keep any one from coming on to private property to hear my feeble voice, I am somewhat disturbed in my nerves. But I have a conscience and a religious faith, and I know that our liberties were not won without suffering, and may be lost again through our cowardice."

The Spokesman's Secretary, a delightful work influenced by socialist auspices, appeared in 1926. *Letters to Judd*, a discussion of the then economic system, was also published the same year. The *Letters to Judd*, an American working man, are full of insight and sympathy. Thirty years of close and careful study of American problems have gone into the book. The book states, explains, proves and suggests remedies for the many ills from which America is suffering. This informative book closes thus: "What we want, Judd, is a world with neither rich nor poor, but with people who live by producing and not by taking what others have produced. We want to make that sort of world, and we call to our aid all men and women who are willing to

work for it. We want to study this problem, and fill our minds with real information, and stop reading the poison press of our enemies. Indeed, Judd, it is not too much to say that we want to make over our moral and mental life, so that we cease to admire the ideals of our exploiters—waste and the display of waste, plundering and the power to plunder. We want to teach ourselves and our children to admire useful labour, and social vision, and loyalty to the cause of those who produce. We who serve that cause call one another 'comrade' or 'brother' or 'fellow-worker'; and we invite you to join our ranks."

These books are valuable additions to the socialist literature of the world.

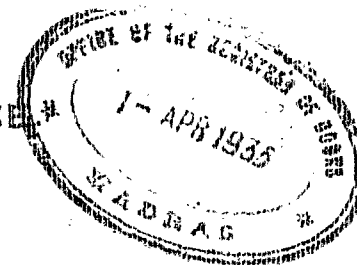
(To be continued).

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IN THE WORKSHOP OF THE "HANDEL-RENAISSANCE"

A VISIT TO CHRYSANDER-HOUSE.

BY HANS SCHIRMER,
Germany.



[This article is of topical interest on account of the recent celebration of the 250th anniversary of Georg Friedrich Handel.—Ed.]

ON the occasion of the 250th birth-day of Georg Friedrich Handel and Johann Sebastian Bach, two of the greatest masters in the realm of music, the memory of the man should not be forgotten, who saved Handel's art from becoming forgotten, and, therefore, revived it: *Friedrich Chrysander*.

German musical history identifies this man, who died in 1901 in Bergedorf near Hamburg, with the "Handel Society," because he was it who—early abandoned by supporters and protectors—succeeded by his unswerving energy in accomplishing all by himself the task of completing the scientific Handel-edition comprising more than one hundred volumes of scores. How great this achievement was is made evident by the fact that he created a work far surpassing in volume that of the Bach Society; and he completed it within thirty-five years while the Bach Society required fifty years for the completion of its work in spite of greatest financial assistance and furtherance!

When a young man, Chrysander attended, about 1850, in Schwerin, where he was engaged as a teacher and organist, a performance of "Samson" by Handel. Although the performance was very incomplete as were all Handel performances of those times, it fascinated him to such an extent that he made it his life's work to engage in the research

and revival of Handel's music which up to that time was known only in the form of highly misrepresenting editions. "I dived into this matter, of course, and was astonished to realize what kind of a man it was who wrote such music," he said later on in his life to his son in answer to the question how he had become interested in Handel. We are obliged to a casual event, as it were, for having handed down to us the pure and genuine works of Handel! Together with the historian of literature Georg Gottfried Gervinus, one of the famous "Seven Professors of Goettingen," he founded the German Handel Society. But it did not stand under a friendly star. The foundation occurred at a time when Richard Wagner revolutionized the entire musical world, when everybody was so busy with new questions and problems that neither musicians nor musical experts cared to hear anything of a scarcely known man like Handel. Finally, an annual donation of 1000 Thalers, received by Chrysander from George IV, King of Great Britain and Hanover, secured a financial basis. But, in consequence of the unfortunate ending of the war of 1866, Chrysander lost not only the financial support but also that of his collaborator, Gervinus. The latter, deeply hit by the fate of Hanover, refused to sign a petition addressed to the Prussian Government pleading for the continuation of financial assistance.

So began that single-handed thirty years' struggle of Chrysander's for his work, carried on by him under greatest sacrifices and with un-heard-of perseverance, an incomparable example of devotion to his great task and of human will-power.

Money had to be secured for continuing the work, and the printing of the music had to be done as cheaply as possible. At the same time, the exterior get-up should be as exact and select as possible in order to be worthy of the ever-lasting contents. To this end, Chrysander established in his cottage in Bergedorf, which still stands to-day within a large garden, a small primitive printing plant, by the use of which he completed his work aided by his family—his wife, daughter and two sons—and one compositor and one music-engraver. His modest means of subsistence were derived from his activity as editor of the *Allgemeine Musikalische Zeitung* (General Journal of Music), and for his work referring to Handel he obtained the necessary means by operating a small gardener's establishment in which—again assisted by his family—he raised grapes, roses and peaches in hot-houses. Once, in the winter-time, on Regent Street in London, he saw grapes; this gave him the incentive for familiarizing himself with English hot-house operations. And what he saw at that time proved to his benefit now: His hot-houses, which he equipped with English heating-plants, were the first of their kind in Germany. Thus, he gained such a reputation as a gardener that he became the recipient of telegraphic orders from Berlin and even from Vienna for the delivery of his products.

On money laboriously saved, he travelled during these times to London, spending several weeks there in order to copy at the

British Museum,—as reported by Felix von Kraus, the famous Handel singer,—for sixteen to eighteen hours daily, the manuscripts of the composer which were partly of rough, sketchy outlines only. Not until he succeeded by a happy incident in acquiring fifty volumes of Handel's manuscripts of scores at an auction in the vicinity of London, which he presented to the British Museum, did he receive permission to take along with him to Bergedorf the volumes needed in his work. As a compensation for this precious find, the Director of the Museum had already intended to call a meeting of the committee on finances to deliberate on providing the necessary funds—he demanded a scanty 12 shillings. That was the sum which he himself had paid for the "Waste Paper." For, he did just as little intend making a profit out of the discovery of the autographs as out of the purchase of the manuscript of Bach's H-moll-Mass which he acquired in 1857 at Winterthur, Switzerland, only to yield it up unselfishly and at cost to the Bach Society. Verily, a wonderful example of the character of this unique man!

In what manner the work in the little country-house at Bergedorf was accomplished is told by the son of Chrysander, a man on the brink of old age, although still a robust man of tall, upright bearing, who is the faithful custodian of the heritage left him by his father. There in the simple studio stands the modest desk in the same condition it was in when Chrysander died; there stands also in a white-washed room the primitive press, on which the music was printed, heavy wooden frame-work with two printing-rolls which were turned by hand and by means of a wooden cross. On large repositories, the heavy metal printing plates well packed and

arranged are kept; about 17,000 of such plates were handled by Chrysander. The working room proper contains today the library inasmuch as it had not to be sold at its time in order to provide funds for the work relating to Handel. Many beautiful musical instruments adorn this room, among them the most precious one, a house-organ of Handel's times. The walls of this room are covered by book-stands reaching from the floor to the ceiling and filled with books. One is reminded of the work which was done here, by a window-pane bearing the scratched-in inscription: "Otto Theile 1868, 1871, 1875" made by a music-engraver in remembrance of his memorable activity.

Here the father worked, here the engraver wrote the music into the lead and zinc plates. The finished plates passed from his hands over to the printer, who attended to the printing of the music on the hand-operated press built on the pattern of the Gutenberg press. From the ceiling of the room hung the printed sheets to dry, and mother and daughter stitched with diligent hands what the children had folded, sheeted and ironed out in a press and fitted into each other. In a most careful manner all sheets were stitched with twine, *not* with wire, in order to prevent rust and other damages. But the work was not complete by production proper. Paper had to be bought, the finished volumes had to be prepared for shipment and expedited. Aside from all this extensive work, the never-tiring man found time to attend to his garden, to edit his musical magazine, the most articles of which he wrote himself, and, on top of all, to write an extensive biography on Handel comprising three volumes. Although remaining unfinished, it is today still considered the basic treatise on the ingenious composer.

Nothing has remained of the hot-houses in the garden, the spaces formerly occupied by them are covered with thicket. His eyes shining, Chrysander's son speaks of the splendor of the blossom-time of roses and peaches in January amidst a landscape covered deeply by snow. But this miracle of blossoms at such an extraordinary time of the year called for hard work.

The day's work finished, the last regular visit during the winter time was paid at midnight to the hot-houses to prevent by proper heating the precious plants from becoming frost-bitten. And, when sprouting started in the open fields, Chrysander's boys, laden with baskets, went to Hamburg during the early morning hours to deliver on their way to school to the dealers the yield of their efforts, *i.e.*, grapes, peaches and roses.

While nothing remained of the model horticultural establishment, the son, who from 1890 to 1898 was house-physician and secretary to the Senior-Reich-Chancellor, Prince von Bismarck, considers it still today his duty to continue the Handel Work. "The German choral-societies are poor, furnish them the music so cheaply that Handel performances may be given in every city having a choral society"—such were the instructions three days prior to his death given by Chrysander to his son. It deserves to be especially noted that aside from the production of the great scientific complete edition, Chrysander also edited Handel's oratorios in an exemplary form for use by choral-societies. And this work is still continued today in the quiet house at Bergedorf. The manner in which the son interprets the heritage of his father is made manifest by the fact that the choral societies obtain today, the same as thirty years ago, the music and text at prices in Pfennigs just covering actual costs. Here again the spirit of the father reveals itself, *i.e.*, unselfish devotion to the work of one of the greatest German geniuses:

Georg Friedrich Handel!

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JENA UNIVERSITY'S THREE STUDENT PRISONS.

READERS of Mark Twain's "A Tramp Abroad" will recall his description of the student prison at Heidelberg, the "carcer," with its many amusing inscriptions and drawings on the walls. But it is not generally known that Jena, the old Thuringian University town, has no less than three such prisons, all of equal interest and all connected with the names of well-known Germans. These prisons are survivals of a day not long past, for the German Universities retained until into the present century the right to punish their students not only for violations of University rules, but also for misdemeanours committed in the town. In Jena, for instance, the *carcer* was in use until 1909.

One of the three prisons in the beautiful Thuringian city of Jena was originally situated in a building which had to be torn down. The old walls were removed and set up in the present building. The visitor is greeted on entering by a grim reminder of the former academic police—the "Fangeisen" used by them to catch fleeing students. It consists of a long, stout stick, with a flexible extension which, once touching the fugitive, curled around him and made itself fast. The gendarmes in the Balkans are said to use such a device still.

Above the old door stands the inscription: "Reopening of the Academic Freedom Hotel."

The time-stained walls are covered with drawings, paintings and inscriptions, many of them hardly legible. Everywhere one sees brown, white and red stripes—the traditional slogan of the *carcer*: brown for beer, white for innocence and red for revenge. The old tables exhibit also many a "jackknife's carved

initial." On one of them lies an "enchained pipe of peace," on another a gigantic beer can of wood, with alternate white and dark staves. Earthen steins commemorate the 300th anniversary of the University in 1858. On the walls hang a number of knotty walking sticks—the favourite "Ziegenhainer," named for Ziegenhain, a suburb of Jena. One of them was the property of and was carved by Fritz Reuter, who, for seditious activities, was condemned to death but pardoned after seven years' mild imprisonment and became Germany's great Low German (Plattdeutsch) writer.

Near the plant of the Carl Zeiss concern, the famous maker of optical instruments, is the Anatomical Institute of the University. Through a heavy, iron-bound door, secured by a vast padlock, one enters the old *carcer*, a small, dark room with a single barred window. It was originally a cell in an ancient Pauline cloister in which the institute was housed in its first years. In the summer of 1822, two of the students who paid the penalty for some youthful prank were Wilhelm Ludwig Demme, later a noted criminologist, and Friedrich Specht, equally noted as an animal painter. Here they received company in the person of Martin Disteli, who was to become one of Germany's greatest caricaturists and illustrator of the adventures of Baron von Munchhausen, of "Faust" and many other works. He studied natural science at Jena only because of his father's wish, for he was an extraordinarily gifted satirical artist.

A number of almost life-size pictures on the walls of this old *carcer* testify to his genius. Prominent Jena professors are caricatured in the figures of a composition entitled "the

rape of the Sabine women." Well-known women of the day are shown being carried off in the arms of ornaments of science and scholarship. Two noted professors of the time are contending for the possession of Babette, a popular waitress of those days. Another professor, in night cap and smoking a long pipe, is seen as "Marius on the ruins of Carthage." Many student types are also depicted.

These pictures, now much faded, are still very impressive. When Duke Karl August, Goethe's friend and patron, once came from Weimar and visited the *carcer*, he recognized immediately the professors caricatured and was so pleased at Disteli's work that he ordered the prison closed, so that the pictures should not be destroyed by later prisoners.

Disteli himself was not so fortunate. For taking part in a demonstration against Goethe, he was expelled from the University, made his way afoot to the island of Rugen, and thence, also afoot, to his birth-place in Olten, in the Swiss canton of Solothurn. Arriving there with his shoes out at the soles, he found his father and brothers, former factory-owners, impoverished and living in a miserable straw-thatched hut. Not until several years later did he secure a position as instructor of drawing in Solothurn, where he died in 1844, at the height of his powers, from tuberculosis aggravated by grief over an unhappy love affair. A few years ago his Swiss compatriots secured the permission of the Jena University authorities to perpetuate the fading pictures in the *carcer* by photographs.

The third Jena *carcer* consists of a number of brightly painted rooms in a nearby build-

ing, which were still used until 1909 as a University prison. One of these can still be inspected. The great porcelain stove in it is ornamented by "a gallery of disturbers of the peace," showing silhouettes, drawn in black, of two students with cap and pipe. At the end of an inscription: "Academic freedom has gone to—" is a drawing of a dog. (The German equivalent of "gone to the dogs" is "gone to the dog").

The traditional *carcer* slogan is repeated in many inscriptions: "Beer, innocences, revenge." That all prisoners were innocent was a fundamental principle of these prisons. The cry for revenge was not to be taken seriously, but the cry for beer was no empty phrase. Vast quantities were consumed by the young misdemeanants. *Carcer* Warden Dorschel, whose memory is still green, permitted no casks to be brought in, but the students could order as many of the former thick-bellied stone bottles as they liked—and each of these contained about six times as much as a glass bottle. In the evenings the inhabitants of the different cells of the *carcer* came together and stilled a tremendous thirst. These formed the so-called "Corps Carceria," the "prison corps," whose coloured band was, of course, brown, white and red—beer, innocence, revenge. One of these bands is preserved in the Jena City Museum. Only tradition still tells of "the stone heart of the merciless judge," "the long nose that smells everything," and other features of a day gone by.

But many an "alter Herr," as the "old grad" is called in Germany, looks back with fond memories to the Jena *carcer*.

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LIMITS.

DIARY LEAVES.

BY H. E. PROF. NICHOLAS ROEBIG, Naggur.

SEVERAL newspapers report simultaneously of events bordering on extremes. In one paper, under the heading "In what crazy people believe" one reads:

"At the World Fair in Chicago there took place the most savage ceremony of marriage, which has ever been held.

"In that part of the Exhibition, which is called 'The World a Million Years Ago' amidst the reconstructed models of dinosaurs, brontosauri, triceratopses and other prehistoric monsters,—two nudists were married.

"During the ceremony the bride wore only a smile, and the bridegroom a serious expression on his face.

"The bridesmaids, the best-men, guests, etc., had actually not a single thread upon them, not even a fig-leaf.

"Only the priest looked somewhat different in this ensemble, for he wore a goatskin!

"The young bride belonged to the nudists' colony in Indiana and her young husband to the colony in Mirror Lake, in Wisconsin State.

"After the marriage ceremony, the young couple put on clothes and went to the husband's colony, in order to establish their home there. They had thought of all necessary things for their home, except of clothing, which they did not require."

Another newspaper under the heading "Black Masses in London" quotes particulars from the *Daily Mail* about the disclosure of a black lodge, which organized "black masses" in the capital.

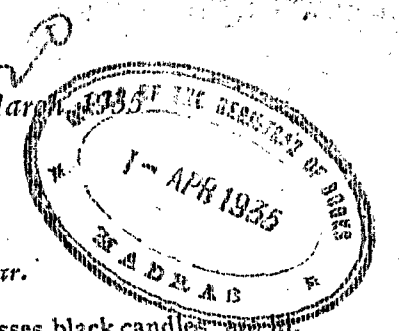
"During these masses black candles are lit, black bread is served and black wine, etc. ...The participants of the mass confess to one another their 'committed good deeds' and express deep repentance for having done them. Then an orgy begins."

Parallel with such sacrilegious, repulsive communications one reads another article under the title "Do You Dance Karioka," which states:

"Now a new dance is on the order of the day—'Karioka,' a new craze. There is actually not much new in this dance, the characteristic part of it being that it is being danced by leaning one against another, forehead to forehead."

Despite their diversity, all these three newspaper articles denote one and the same madness of the world. We of course quoted them quite casually, unpremeditatedly, only because they appeared simultaneously; but these mournful records could easily grow into a multitude of facts, about which the press either does not write or they appear, in view of their usualness, in small type.

Unfortunately all such similar communications appear not only in astounding variety, but even in an extraordinarily accelerating progression. One cannot think that all these shameful grimaces of humanity have already become customary. To presume such accelerating abhorrence and savagery would already be pessimism. But the discovery of an epidemic is not pessimism, but the beginning of the process of recovery. When we know the enemy, then this leads already to the



gates of victory. The same applies to fearless disclosures of sacrilegious and immoral machinations. Every disclosure will already be to a certain degree a prevention of a further continuation of these dark rituals.

Just imagine the invention of a butting dance. Up till now people looked pityingly at butting rams and used to say: "Truly, rams will be rams!" But now in dances people will imitate these lower creatures and perhaps some enterprising manager will think of supplying the dancers with horns in order that they may the tighter hold on to each other. Why then did proud civilized people mock at foreign rituals which they did not understand? Indeed this newly invented dance is a sufficient degradation of the pride of the civilized people. Or can one imagine anything more sacrilegious than the marriage of nudists by a priest clad in a goatskin! In all these details is hidden some dark blasphemous meaning. Could there really be found such a monstrous priest, who wished to put on that goatskin? We of course repeat but the communication from newspapers, but is it possible to assume that they are erroneous? If so, there should have appeared some corresponding refuting statement. But in view of the present times, can we presume, at all, that the communication is a lie? When reading about the goatskin of the priest, one may easily connect with it the other newspaper article about the "black masses."

Many probably think that "black masses" are the result of bad novels and other unwholesome inventions, but unfortunately there appears everywhere news about such sacrileges, and with convincing concreteness. And if one adds to this also other terrible manifestations of human degradations, then

to our deep regret also this shame of our age appears to be real.

Villainy and all the nets of darkness begin from very little, almost indiscernible in the hustle of everyday life. But even these smallest black seeds in their dark potentiality grow up to the greatest sacrileges. And people forget altogether that sacrilege is neither small nor big. Every sacrilege is the manifestation of greatest ignorance, lowest savagery and represents in itself a great shameful crime. Not without reason was ignorance in ancient teachings considered as the greatest crime. For an ignoramus not only harms himself, but he seduces and harms the whole of humanity, he infests the whole of the atmosphere. Therefore sacrilegious ignorance is not a personal crime, it is service to darkness, it is an active evil, which destroys the constructive achievements and pulls man down into the abyss of chaos.

Let us not think that dark chaos is something abstract, let us not forget that human gatherings should not only increase the good, and ought not to be a source of degradation.

Flattering compromisers will perhaps say: "Is it right to underline so persistently some dance or the goatskin of a priest?" Let these compromisers realize what may result from one goatskin and that already a whole "black mass" is growing! Let us also not forget that human responsibility should not admit blasphemous sacrileges which lead to incurable earthly diseases.

Precisely in our times, much that seems hazy abstractness, has become obvious reality. The consciousness of the heart persistently warns that the limits of errings have been reached. Ignorance flourishes, gorgeously surrounding itself with absurd conventionalities and the human spirit wails and warns—"Let us not transgress the limits!"

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THE ROERICH PACT AND BANNER OF PEACE.

ITS AIMS AND HISTORY TO DATE

BY MR. V. A. SHIBAYEV,
Naggar.

1- APR 1935

[The author of this article is a Member of the Organizing Committee of the Third Convention of the Roerich Pact and Banner of Peace, held at Washington, U. S. A.]

THE 17th of November—the anniversary of the Roerich Peace Banner Day—was celebrated with great solemnity and enthusiasm in New York, Paris and other centres of the world, where this epoch-making, cultural treaty has lately made such progress towards recognition and adoption by various nations. The Banner of Peace, as is now well-known, is the symbol of the Roerich Pact, under which the agreeing countries pledge themselves to guard, esteem and sponsor all those immeasurable and irreplaceable treasures of the achievement of the human spirit which otherwise, as has unfortunately been proved only too often, are neglected and destroyed, either by vandalism, lack of care and understanding, both in times of war and so-called peace. This great humanitarian idea thus provides in the field of mankind's cultural achievements the same guardianship as the Red Cross provides in pity for the physical sufferings of man. As Articles I and II of the Pact state: "Educational, artistic and scientific institutions, artistic and scientific missions, the personnel, the property and collections of such institutions and missions shall be deemed neutral and as such shall be protected and respected by belligerents. Protection and respect shall be due to the aforesaid institutions and missions in all places, subject to the sovereignty of the High Contracting Parties, without any discrimination as to the State

Allegiance of any particular institution or mission. The Institutions, Collections and Missions thus registered may display a distinctive flag, which will entitle them to especial protection and respect on the part of the belligerents, of Governments and peoples of all the High Contracting Parties."

Prof. Nicholas de Roerich, whom the Honorable George Gordon Battle named "undoubtedly one of the greatest cultural leaders of all times" in a recent address at the opening of a new "Banner of Peace Committee" beautifully expressed the ideals of the Pact in the following words:

"The world is striving towards Peace in many ways and every one realizes in his heart that this constructive work is a true prophecy of the New Era. Of course arguments about the comparative qualities of various kinds of shells or about the advisability of replacing the guns of two battleships by one ship of a newer type do not contribute harmonically to constructive ideas of Peace. But let us hope that even these discussions are preliminary steps towards the same great concept of Peace, which will take place, thanks to a taming of belligerent instincts of nations, by great brilliant creations of the Spirit. But the fact remains in the meantime, that shells of these guns can destroy the greatest treasures of art and science as thoroughly as those of an entire fleet. We deplore the loss of the libraries of Louvain and Oviedo and the irreplaceable beauty of the Cathedral of Rheims, we remember the beautiful treasures

of private collections, which were lost during world calamities. But we do not want to inscribe on these deeds any words of hatred; let us simply say: 'Destroyed by human ignorance — rebuilt by human hope!' Nevertheless errors of one form or another may occur again and thus other valuable achievements of humanity remain in constant danger of being destroyed. Against such ignorant errors we must immediately take precautions and definite measures. Hence first of all let us sacredly protect the creative treasures of humanity. First of all let us agree on that, which is the most simple—so that, as with the Red Cross, the Banner may significantly summon the conscience of men to the protection of that, which in essence, belongs not to one nation alone, but to the entire world, and constitutes the real pride of the human race."

The design of the Banner of Peace shows three spheres surrounded by a circle in magenta colour on a white back-ground. Of the many national and individual interpretations of this symbol, which is so beautiful in its simplicity, the most usual are perhaps those of Religion, Art and Science as aspects of Culture—the surrounding circle; or that of Past, Present and Future achievements of humanity guarded within the circle of Eternity. "Both these interpretations," says Prof. de Roerich, the creator of the Pact and Banner, "are just as good, for they represent a synthesis of life and that is my ruling precept."

A brief outline of the history of the Roerich Pact and Banner of Peace gives the following important milestones:

Conceived and proposed by Professor Nicholas de Roerich as early as in 1904 to the Society of Architects and in 1914 during the

war to H. M. Tzar Nicholas II and the Grand Duke Nicholas (when in both cases it was received with highest interest but delayed owing to wars), the project was formally promulgated in New York in 1929 according to the codes of International Laws, the text of the Pact having been drafted by Dr. Georges Chklaver, Doctor of the International Law and Political Sciences of the Paris University. In the same year a committee of the Banner of Peace was founded in New York and the principles were published through the press. The following year similar committees were founded in Paris and Bruges, in the latter under the title "Union Internationale pour le Pacte Roerich". In the autumn of 1931 the Union convened the first International Conference, which proved the great interest of many Governments and in the next year another enthusiastic World Conference took place in the same city. Thousands of approving opinions came from religious, educational, artistic, scientific and other cultural bodies and personages from all over the world and it is only right and fair to state that none of the greatest men of our times omitted to take part in voicing their approval. To quote the Italian Ambassador at Washington, Signor A. Rosso: "I feel no one can be against such a great idea. Whoever would go against the Roerich Pact, will have the Sanctuary of public opinion to deal with." It is also of interest that the greatest military authorities (like the late Marshall Ly-autey, Admiral Taussig, General Gouraud, etc.) were in complete favour of the Pact. The first volume of collected statements and letters was published in New York and Paris under the title "The Roerich Pact and Banner of Peace". In the same year in Bruges the "Foundation Roerich pro Pace, Arts, Scientiæ et Labore" was inaugurated after the session

of the Second International Conference in that city. The following year, 1933, saw the Third Convention of the Roerich Pact and Banner of Peace, held on Nov. 17th and 18th in Washington at the Mayflower, where thirty-six nations sent their representatives and this Convention unanimously passed the resolution to "recommend the adoption of this humanitarian measure to the Governments of all Nations" for "adoption or adhesion by unilateral action through proclamation of the executive, by bilateral action through international agreements and by multilateral action through declaration of international conferences." Hardly a month later, the Seventh Conference of the Pan-American Union at Montevideo passed the unanimous resolution to accept the above and to urge their participants—the twenty-one governments of the North, Central and South Americas—to sign the Pact and thus to apply the great principles in life. The Washington Convention of the Roerich Pact and Banner of Peace also elected a "Permanent Committee for the Advancement of the Adoption of the Roerich Pact and Banner of Peace," located at 310, Riverside Drive, New York, with Prof. and Mme. de Roerich as Honorary President; the Honorable Henry A. Wallace, U. S. Secretary of Agriculture, as Honorary Chairman; Mr. Louis L. Horch, President of Roerich Museum, as its Chairman; Miss F. R. Grant, Vice-Chairman, and Prof. Ralph V. D. Magoffin of the New York University as its Secretary-General. This body negotiates with all Governments, organizations and individuals, interested in the promotion and adoption of the Pact and receives their expressions of formal adherence. The proceedings of the Washington Convention have just been published in New York in book-form.

The Paris Committee of the Pact is under the presidentship of Baron M. A. de Taube, Member of the International Court at the Hague, and Dr. Georges Chklaver, Doctor of International Law, is Secretary-General. The Union Internationale pour le Pacte Roerich in Bruges has M. Camille Tulpinck, Vice-Consul of Greece, as its President and Prof. M. Adatci, former President of the International Court at the Hague, as its Protector.

The current year—1934—saw the establishment of a "Roerich Pact and Banner of Peace Committee" in the Far East in Harbin, Manchukuo, with Archbishop Nestor as Honorary President, N. L. Gondatti, President, and Prof. C. K. Hinz as Vice-President. A similar Committee was also inaugurated in Bruxelles with M. E. de Munck as President and M. Hendrickx, Barrister, as General Secretary and under participation of Count C. de Wiart, Minister; the Governors of Luxemburg and Western Flanders and a member of the Chamber of Deputies and a member of Court of Cassation on the Committee.

At the same time the following countries, which are members of the Pan-American Union, have either deposited their signatures of adherence or have appointed plenipotentiary delegates to do so, at the next Pan-American Conference to be held on Pan-American Day, April 14th, 1935; Panama (which thus was the first country to officially notify its readiness to ratify the Roerich Pact), Honduras, the United States, Ecuador, Uruguay, Guatemala and Brazil. Further Chile and China have informed of their readiness to ratify the Pact shortly and many countries of Europe have informed the Board of the Permanent Committee that their

respective Governments have the Pact under consideration. In Japan the Banner of Peace was actually already hoisted over the Ministry of Education on Nov. 17th, 1933, the day of the Washington Convention, and many educational and other cultural organisations have already unfurled the Banner.

As regards the United States, President F. D. Roosevelt has on August 11th officially empowered Secretary Henry A. Wallace as plenipotentiary to sign the Inter-American Treaty on the Roerich Pact. The Honorable Henry A. Wallace has recently given out the following statement to the press, which after reviewing the history of the Pact, concludes:

"I regard the Roerich Pact as an inevitable step in international relations. At no time has such an ideal been more needed. While the individual nations are working out their separate economic and national problems, it is also necessary that they recognize their responsibility as part of the community of nations. I am not one to urge visionary substitutes in the place of effective action in a world of hard economic facts, yet I do say that it is high time for the idealists who make the reality of to-morrow, to rally around such a symbol of international cultural unity. It is time that we appeal to that appreciation of beauty, science, education, which runs across all national boundaries, to strengthen all that we hold dear in our particular governments and customs. It is for this reason that I regard the ratification of the Roerich Pact as so significant a step. Its acceptance signifies the approach of a time when those who truly love their own nation will appreciate in addition the unique contribution of other nations and also do reverence to that common spiritual enterprise which draws together in

one fellowship all artists, scientists, educators and the truly religious of whatever faith. I feel that this age owes a great debt to Nicholas Roerich in the creation of this ideal—for such ideals alone afford reality to our efforts for creating material wealth and working out improved social machinery for its distribution. While we work out these myriad individual problems, we must have a unifying principle to which all our hearts can give supreme allegiance. In this we can work with faith and anticipation towards those spiritual cultural realities of which the Roerich Pact is the symbol."

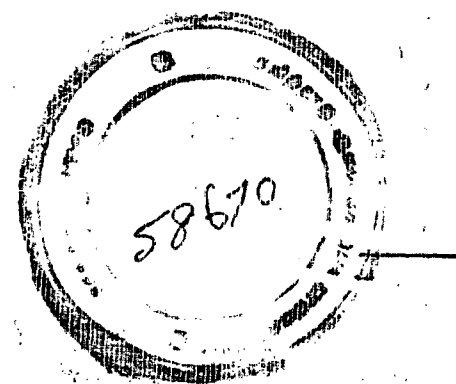
It is indeed a great asset to know that in our present material and critical times there are not only thousands of individuals but also leading statesmen, who see and urge the fact of paramount importance—that the future of humanity is shaped more by actual spiritual strivings and cultural achievement, and that the present age owes everything positive that it has, to true Culture and that thus the safeguarding of these pan-human achievements is of most imperative necessity.

Here in India one finds also a wide appreciation of the ideal for which the Roerich Pact stands. It would be impossible to quote all these signs of cultural understanding in so short a review as the present. But besides the adherences to the Pact as expressed by Sir Rabindranath Tagore, Sir Jagadis C. Bose, Sir S. Radhakrishnan, Sir C. V. Raman, Dr. James H. Cousins, Dr. Kalidas Nag, Prof. Suniti Kumar Chatterji, the late Prof. S. R. Kashyab, S. V. Ramaswamy Mudaliar, O. C. Ganguly, Asit Kumar Haldar, N. C. Mehta, the late Ven. Sri Devamitta Dharma-pala, etc., and institutions like the Andhra Historical Research Institute, the Allahabad Municipal Museum, the Bharat Kala Bhawan

in Benares, the Maha Bodhi Society, the Women's Indian Association, the Y.M.B.A. of Ceylon, the Madanapalle College, the Travancore Cultural Association, etc., and almost all the organs of the Press—the following two short quotations are expressive of the general enthusiastic attitude towards the Pact:

Mr. Gurdial Mallick of the League of Nations Union writes in the *Sind Observer* on Banner of Peace Day, after a short description of the aims: "In the realization of this great and glorious ideal it is necessary to have the co-operation of the intelligentsia of the world to organize a strong public opinion in favour of the preservation of the artistic and cultural treasures of every country, so that mankind may have a continuous record of its achievement. To this end it is desirable that the governments of the world would all ratify the Roerich Pact guaranteeing this preservation and treating these treasures as the heritage not of any particular nation, but of the whole humanity and as such to be immune from the ravages of war and destruction."

Another distinguished writer, Swami Jagadiswarananda, states in a Message to the Banner of Peace Convention: "Professor Roerich, the founder and leader of this unique humanitarian movement, is himself the personification of Universal Art and Universal Culture. He has been truly called by Dr. James H. Cousins as 'Himalayan in Soul,' for he is really the Prophet of a New Humanity and the messenger of a New Cultural World... Let us all pray for the long life and sound health of Professor Roerich, our leader, who has opened a significant chapter in human history of inaugurating this movement and the Pact. Let the present Convention of Art and Culture prove to warring nations of the world by waving the Roerich Banner of Peace, that Art and Culture are the Divine property—the Universal Treasure of all mankind and write on the portal of every institution of the world—"Help and not fight, assimilate and not destroy, Harmony and Peace and Promote, not dissension!"



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