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JUNE 1938

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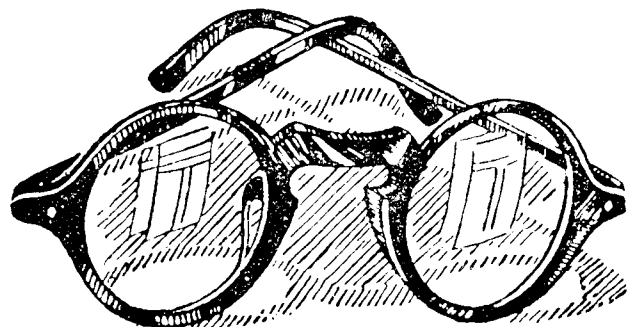
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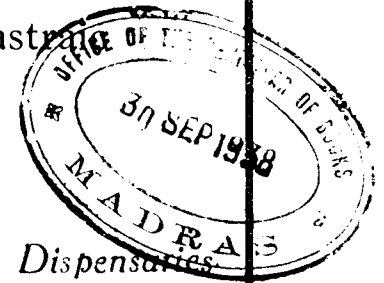
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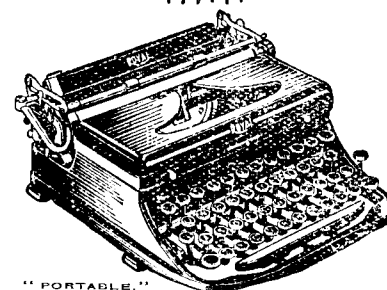
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THE
SCHOLAR

Vol. XIII.

JUNE 1938

No. 9

Schools

(Diary Leaves)

BY NICHOLAS ROERICH



CULTURE represents a synthesis of learning, general education and inborn abilities. Not only the book, but the inner level of the family and teacher, are the factors which form the world-outlook of the youth. Someone or something opens the gates into the Future. Everyone can remember from childhood moments of exaltation, when suddenly the heart was set atremor with inner realization. A beautiful unforgettable moment! In the depths of consciousness there is retained for ever the gratitude to the teacher or to the revealing circumstance. These thoughts will create the beginning of co-operation—the radiant foundation of progress.

Schools, co-operation and an open eye to new achievements are the Gates to the Future, friends of this or that school may also be of great usefulness. While teachers and parents will be to a certain extent subjective, these friends of the school can always bring to it something new and unexpectedly useful. Besides, the students themselves would often like to listen to and exchange thoughts with some new individual outside those making up their daily routine. Strange as it is, often the word of a well-wisher will be listened to with even greater attention than the advice of the everyday teacher. This is one reason why the friends of the school work can be of an especial advantage.

Likewise in the formation of all useful co-operative institutions there will pervade a wholesome growth of educational work. I recall how we rejoiced when in the Latvian Society was set forth the idea of a co-operative bakery in the

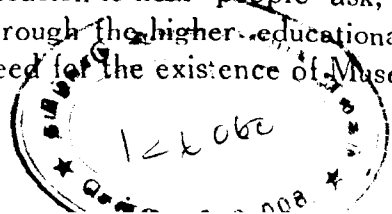
interests of good health. I bring up this example precisely for the reason that I have often had to listen to the surprising question: what relationship can a bakery have with art and science? Then I have again been obliged to remind about the relationship of bodily and spiritual bread. The late president of the Latvian Society, Doctor F. Lukin, an unforgettable friend and co-worker, appreciated fully well such combinations which are unexpected for certain people. If we say that science and art are for all life, then too all life, in its lofty quality, will be for science, for creativeness, for beauty, for all that is Highest.

Separate friendly guilds and co-operatives can only strengthen the understanding of the unity of the creative principle. On the one hand, people will gather together for conversations and lectures and various manifestations of art. This is certainly needed. It exercises and sharpens thinking, and welds people together in friendly agreements. But in addition, any joint work is also useful, illuminated with the same lofty concepts.

At one time in the School of the Society for the Advancement of Arts, in Russia, among the two thousand students, over half of the children were of the working class, as well as workers themselves from different factories. From this a noteworthy result was disclosed. All these working people, by manifesting in the factory the new data obtained in our free school, drew the most attention to themselves and secured the best jobs. Thus we had still another clear example of how much the instruction obtained immediately contributed to receiving higher and more responsible work.

Besides the various classes in applied arts and crafts, all these working people remained in close communication with the examples of beauty in the Museum of the Society, and seeing these earlier attainments, uplifted and refined their consciousness.

Such a reaction of examples of art should especially at this time be strongly mentioned. Perhaps one has had occasion to hear people ask, even those who have passed through the higher educational institutions, — what is the need for the existence of Museums in the presence of such



a great number of unemployed? Indeed, such an opinion would show a complete ignorance of methods of education. Of course unemployment, so aggravated just now, results primarily from insufficient or defective education. This means that all Educational Societies must be more active in order to eradicate such opinions arising out of ignorance. It should be considered why these higher educational institutions, which strive only to a narrow specialization, do not give a broad view about the paths of education. Can schools possibly exist without libraries, museums, laboratories, without all those things which irreplaceably point to the higher forms of reality?

It may seem strange to some that one is obliged just now to speak about the utility of material examples. But life unexpectedly gives deplorable indications which show the necessity of these affirmations, even for people who have completed the higher educational courses.

We have always encouraged lectures and classes in the museum rooms themselves and in the laboratories. The very atmosphere of these sanctuaries, filled with models and examples, already intensifies the consciousness. Throughout life we have not been adherents of the abstract. On the contrary everything vital, everything applicable, has been able to arouse a true joy of realization. All Societies must also be directed to the same vitality. They should not be limited to a narrow program. Each country, each society, all forms of education evoke particular possibilities. If in one place they will be concerned about a bakery, then in another they may wish to have a press, or bookshop or some other completely unexpected synthesised form of work applicable to life.

We have already had exhibitions in hospitals, in prisons, in schools. Continually as a result of these exhibitions have been made the most touching inquiries. From this can be seen how much the popular consciousness needs and strives for enlightening food. Only let it be given with good will easily, freely, in full mutual respect and sympathy. All such useful beginnings can be carried out in any scope whatever. Chiefly, they require first of all good

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will, being in need of no particular expenditures. Nowadays this last circumstance has a special significance. The world, shaken by moral and material crises, at present often neglects educational necessities. Therefore educators are compelled first of all to think about ways and means not requiring special outlays.

On these good paths, so much true and joyous usefulness can be created by all who generously and smilingly share their experience. Again let us not think, that since libraries, museums, theatres and laboratories exist, this means these matters have been attended to in sufficient measure. All this exists as ready material which must be brought into the popular understanding in the most beautiful and useful form.

Exploratory expeditions traverse a country by one path. But this still does not mean that this whole domain has already been investigated. A thread of cognition has been cut, but the whole broad expanse has still not been explored. Likewise precisely the various scientific and artistic manifestations in the population enlightens only one stratum of the people yet so much remains unattained. If even among comparatively educated people you can encounter signs of absolute ignorance, then all sorts of remote settlements are truly deprived of vitalizing knowledge. Look upon their pastimes, upon what fills their leisure time, and you apprehend how indeferrably needed is the bringing of useful knowledge. Good co-workers must untiringly enter into all the strata of life and with great patience introduce the lifegiving truths.

Every cultural institution whether large or small can form groups of devoted workers who, besides mutual meetings and self-education, will undertake visitations to all places where they can bring a refreshing usefulness. All these organizations are not made for an egocentric purpose, on the contrary they must serve only as a possibility for countless new branches.

How joyful can be the meetings of such co-workers, when each one can recount where he has succeeded in bringing something useful. No crises can prevent these

useful informations. So many enlightening possibilities can be whispered to people who, perhaps through ignorance, are already on the brink of despair.

When the institutions of various countries are in co-operation, what an excellent exchange of possibilities can be established. Where there is patience, there can be no defeats in the lofty tasks. Where there is courage, there are no locked gates. Thus in the years of crisis let us speak about what is available for all constructive plans. If everyone everywhere were well and secure, there would be no need for those S. O. S. calls, these life-boats in all directions. Let no one think that this would be within the limits of arrogance, if he desires to bring to the general use the experience which he has gained. This is not pride but a sacred obligation. Surely it is permitted to no one to be a miser and to bury his silver in the earth for it to become blackened there. As they say in the East: "From buried silver thy face also will become blackened". Let each one in good co-operation, in true altruism for those around him enlighteningly make better everything possible. Let him take no thought about whether the matter be large or small, but let it be useful. To bring the useful is each one's obligation. At all times those who desired the good have been cast into prison, defamed and slandered in every possible way. Yet as a lofty sign of the good, they even came out of their bonds strengthened and radiant. Precisely these stigmata imposed on them by ignoramus would be manifested as a sign of honour and of creativeness of good. It would be truism to repeat about the usefulness of obstacles, but let us not cease to confirm this ancient truth again and again. Those of our friends who will strive to carry broadly useful knowledge, will assuredly encounter many obstacles, it cannot be otherwise. But precisely then they will call to mind clearly and enlighten-
edly the Covenant! "Blessed are the obstacles — by them we grow". And grow they will for the true enlightenment of people. Among all beginnings, pay especial and urgent attention to schools and co-operatives. Essentially they will both be the banner of true progress.

Rice as an Article of Diet

By DR. A. SREENIVASAN, M. A., D. Sc., A. I. C.



WE have briefly considered the pros and cons of white versus brown rice and the psychological and economic reasons underlying the overwhelming preference for polished rice. Let us now judge the matter from a physiological standpoint by examining the nutritive value of rice in comparison with that of other common cereals and its place in an ideal dietary.

An estimate of the nutritive value of any food material involves a knowledge of its content of total nutrients and the losses these sustain in the course of their assimilation by the body. Carbohydrates predominate in rice as in all other cereals. Protein is somewhat low compared with many other foodstuffs and as sources of fat and mineral matter, cereals are second only in importance. Nevertheless, the high concentration of cereals in proportion to bulk and the ease and convenience with which they can be transported and stored, place cereals in the front rank of human foods. They form the principal source from which man's energy requirements are met.

The Proteins of Rice. The average protein content of rice is approximately seven per cent. There is a large amount of individual variation between the different varieties and the effects due to manuring and soil, climatic and seasonal variations are also considerable. Certain coarse and coloured varieties contain nearly ten per cent. of protein and thus compare with wheat or barley. It must be borne in mind, however, that the nutritive value of any article of diet is not wholly determined by the absolute amount of the essential constituents, but rather on that part of the latter which is assimilated. It would be impossible, in this brief survey, to comment in detail on the enormous amount of work which has been done on the biological value of proteins in foodstuffs. Briefly, fundamental work in which pure proteins were fed to rats as

the sole source of protein in their diets (these being otherwise adequate), has demonstrated that the requirements of maintenance and normal growth depends on the amino acid make up of the proteins themselves. The most important of these amino acids are generally believed to be histidine, lysine, tryptophane and cystine. Investigations in which the various grains themselves have been used to determine comparative protein values have yielded results which are not always easy to reconcile and much work remains to be done if uncertainties are to be removed. The proteins of rice have been known to contain all the essential amino acids and, indeed, in its general amino acid make-up, it more nearly resembles the majority of the proteins of animal tissues, soya bean and milk than do the proteins of maize and wheat. The higher biological value of rice protein would serve to explain the extensive use of rice as an almost exclusive diet in spite of its somewhat low protein content. The chief advantage of wheat protein over that of other grains is not nutritional, but physical, namely the facility with which a palatable and attractive bread can be made from it.

The Mineral Constituents of Rice. Cereals contain between one and two per cent. of mineral matter and although the occurrence of a number of "trace" elements have been recorded, phosphorus is, perhaps, the most abundantly represented. It has been suggested that the form in which phosphorus occurs in cereals is a point of some significance in connection with the production of rickets resulting from excessive cereal consumption. The phosphorus occurs mostly as phytin in organic combination and in this form is not easily absorbed by the animal organism. To feed cereals in which a large proportion of the phosphorus exists as the poorly utilizable phytin is in effect, to feed a diet low in phosphorus in a diet is an important factor affecting their availability in nutrition. In cereal diets of high calcium contents, rachitogenic action results from faulty phosphorus absorption, while in low calcium — high phosphorus diets, where calcium is the limiting factor, it is believed that the excess of phytin interferes with calcium

absorption. The ratio of calcium to phosphorus in rice is approximately 1:10, a proportion not well suited to the needs of the animal body which are met by foods with a calcium-phosphorus ratio of 1:1 or 2. Hence, supplements of calcium in the form of milk, vegetables and other food articles will favourably influence the assimilation of the phosphorus compounds of rice. Vegetables, in particular, contain more calcium than phosphorus and have, therefore, an unbalanced mineral ratio just the opposite of that in rice. The addition of vegetables to a ration containing rice would therefore, greatly balance the mineral ratio. Further, there is little doubt that the culinary practices greatly increase the availability of the phytin and other mineral constituents.

The iron content of rice is rather small; yet as a source of this valuable constituent, its importance cannot be ignored in view of the fact that it occupies a very large proportion in a rice dietary. It is not worthy that, in the writer's experience, most coloured rices have been found to contain more than two to three times the quantity of iron normally present in rice varieties.

Fats and Vitamins in Rice. Though rice oil is considered to be nutritious, it is of no significance as a provider of calories, but the small amount present in the whole grain occupies prominence as the carrier of the important vitamin E. Rice is not an important source of vitamin A, but it certainly contains some. Rice has long been recognized as amongst the richest sources of vitamin B₁, the anti-beri beri factor. It has been mentioned that cereal grains contain no vitamin D. This is true only in part, for it would appear that although the dormant grain is inactive, the precursor of vitamin D is present in the ungerminated seed and that the active substance is formed in the seed during the course of germination.

Mode of Preparation of Rice. The mode of preparation of rice for the table is too well-known to require any description. The throwing away of the water in which the rice is boiled during cooking has been repeatedly condemned by health propagandists, as this involves the loss of

some valuable constituents. Happily, some improvement has taken place in regard to this, for in most well regulated households only enough water to enable the rice to swell to its proper consistency is used. Even where a certain excess of water is used for cooking, it is frequently fed to cattle and not thrown away. Fortunately also, nowadays special contrivances and 'cookers' are being patented where no more water is being used in the cooking of rice than can be absorbed by it.

Objection should also be raised to the preliminary process of washing before cooking, because it leads to loss of some nutrients, especially phosphorus. In most parts of the country, rice is washed till the washings are no longer 'milky'. Washing of rice is no doubt, an efficient method of getting rid of foreign impurities, but is a very wasteful process especially when reckoned together with the losses on polishing. It should be possible to replace this cleansing process by some system of dry-cleaning such as sieving and winnowing.

Rice vs. Wheat. We shall now set out to examine whether there is any foundation for the frequently expressed opinion that wheat is more "health-sustaining" than rice. If the comparison be made on the basis of identical dietary proportions of the whole grains of either wheat or rice, no evidence can be adduced to justify our placing the one in a higher nutritional category over the other. It is true that wheat is generally richer in regard to proteins and minerals, but as already observed, rice has a higher biological value. Besides, there are certain varieties of rice which compare favourably with wheat in regard to composition. As a staple food, rice has a *calorific value* higher than that of wheat. Rice is inherently much more nutritious than it is commonly believed to be.

It is possible, under certain conditions, to enhance greatly the nutritive value of rice as ordinarily consumed. Thus although the white and fine-grained varieties of rice are generally favoured by consumers, it has been found that some of the coarse-grained and coloured varieties

contain larger quantities of protein and mineral constituents, particularly phosphorus, calcium and iron. Again, the poor quality of the rice, as eaten by a large section of the population, is traceable to the practices of washing and cooking, involving considerable losses of nutritive constituents. Although washing with water removes adhering dirt from the grain, it is often only resorted to satisfy the fastidious taste of the modern consumer. There is a great need for educating the public in regard to (1) the use of unpolished rice, especially from coloured and coarse varieties known to be rich in essential nutritive constituents, and (2) changes in ordinary cooking practices which will result in minimum loss of these constituents.

Thus there is no scientific basis for the fashionable and frenzied enthusiasm for a wheat diet and the equally frenzied condemnation of a rice diet. The one feature that distinguishes rice from wheat, indeed from all other cereals, is that it is predominantly consumed in the milled state. It is absolutely essential to do away with this wasteful process. No one article of food represents such a large proportion of the country's food supply as does rice. It is a crop of our country and a very large number of good yielding varieties have been evolved at the different breeding stations. The farming practices of the crop are very familiar to our agriculturists. Rice protein has a high food value, higher than that of wheat and as indicated above, with certain varieties, its composition compares favourably with that of wheat. Let us therefore, urge the need for popularizing the use of this article and for improving its culture and general quality.

Rice in a well-balanced diet:— As with all cereals, the nutritive importance of rice lies primarily in its fuel value and a diet which includes rice is imperfect unless it is a good mixed diet. Advanced civilizations and educated communities normally subsist on a diet which, in addition to cereals, includes milk, vegetables, fruit, fish and meat. These foods are not only far richer in mineral salts than cereals but contain them in proportions more suited to the body's needs. Unfortunately conditions are not all ideal.

Either ignorance or poverty or a combination of both has led to much that is deplorable in the food habits of certain sections of almost every community. Through indifference to their health value, or on account of their high cost, the "protective foods" do not find the place they should occupy in many every-day dietaries. The alternative is to rely on the cheaper carbohydrate foods, such as cereal foods excessive consumption of which has adverse effects upon health resulting in beri-beri, scurvy, pellagra and other diseases. It would therefore, be infinitely in the interests of public health to improve the conditions of our livestock and increase the production of the nutritionally superior commodities, milk, butter and eggs. The recent report of Dr. Norman C. Wright, published by the Imperial Agricultural Research Council emphasizes this view-point and it is to be hoped that the Government will soon take every step to raise the status of the country's dairy industry.

Making Success of Life's Failures

Walt Disney's Example.

[With many young men and women and directors alike in our films today, the future is as unpromising as it is unsettled, so far as adopting the film as a career is concerned. Is there a chance of success? Will the industry as a whole make good, thrive and build a strong organization and development of its own on an artistic, apart from financial basis? Is acting on the screen going to be a real and successful career for the youth of our land, hoping for success in working out original ideas in many fields of the industry? These are some of the questions that beset our young men and women now seriously thinking of turning to the screen as a chance of tangible employment. To these, the life history of one of the most successful of Hollywood's producers WALT DISNEY, his early struggles and failures, his tenacity and persistence against heavy odds, his handicaps and dreams and actualities furnish a very interesting study.]



HERE is one man in Hollywood who refuses to cut his employees' salaries.

That man is no other than Walt Disney, creator of "Mickey Mouse" and "Silly Symphonys".

Naturally we wonder why, when he has over one hundred employees on the salary list who turn out one Mickey reel and one Silly Symphony a month.

Money has not gone to Walt's head as the following instance will prove.

A friend who used to know him in the old days, when he was drawing pictures of chickens and hens for farm journals, dropped in at the studio and asked him: "Well, Walt, how does it feel to be rich?"

"I don't know," Walt said, "and I don't care."

And that is the truth, he doesn't care. He lets someone else take care of all the figures, he doesn't want to know. Although he has invented any number of labor-saving devices, he absolutely refuses to economize. For the comfort of his animators, the men who lay out the drawings, he has installed a variety of devices ranging from an air-washing system to ping-pong tables.

He shows great consideration for his employees, he refuses to let them work at night, or overtime. He really keeps a much larger staff on hand than is necessary, but he has a method in this. He pays the men to sit around and play with new ideas, these ideas might formulate in new antics for "Mickey", who knows?

His reason for not cutting salaries, depression or no depression, might be due to his own struggles. He received no encouragement from his own family, with the exception of his brother Roy, who handles the business administration of the studio. From the age of nine to fifteen, he carried a newspaper route (distributing newspapers) getting up at 3-30 every morning, working until 6-A. M. and making the same route every evening after school. As Walt said:

"I was proud of my record, because during the six years I missed a total of only one month, which was due to illness. When I started out in the morning, during the winter months, it was always dark and bitter cold, and many times I had to plow through three feet of freshly fallen snow, breaking my own path as I went. Once in a while, when I reached an apartment house, I laid down in the comparatively warm hallway to get a few second's more sleep. I would wake up later and find that it was daylight, and I was late, and then I would hurry to finish my route, to get my papers delivered before time to get ready for school. Naturally my paper route interfered with playing after school hours. However, I always managed to find a little time to pal around with the neighborhood gang, and we indulged in the usual pranks of any gang of boys, building caves, having snow fights, secret societies, and shows.

"During school days I was always interested in the stage, and was a great admirer of Charlie Chaplin. As a kid, I made a number of appearances in the neighborhood theatres on amateur nights, impersonating Chaplin. Character disguises, sleight of hand tricks, and school dramatics were my chief interests at that time.

"Since I can remember I have had an inclination for drawing and sketching. An aunt of mine greatly encouraged

me by keeping me supplied with pencils and tablets. My parents did not give me any particular inspiration, as they were not artistically inclined. I have three brothers and one sister, and of the entire family I seem to be the only one interested in art.

"One incident which stands out in my mind is that of a neighbour, a retired doctor who had a very valuable stallion which I "sketched", while I, then about seven years old, with my home-made easel and materials, sketched the horse. The results were really terrible, but the doctor and his wife expressed the greatest admiration for my work much to my pride and delight. Later on, when I was about sixteen, driving an ambulance in France, my ambulance was quite conspicuous because of the sketches which "adorned" it on all sides.

"While at school I took part in school athletics, and was on the school track team, but my paper route interfered with almost all school activities which required time outside of regular school hours. It was during my school days that I did the Charlie Chaplin Impersonations which won me several cash prizes of five to eight shillings each. This was always without the knowledge of my family. On one occasion my parents went to the other side of the town and witnessed my exhibition unknown to me. About this same time I had a playmate by the name of Walt Pfeiffer, who had stage ambitions too. Together we got up a vaudeville act. His father coached us and his sister played the piano while we sang. We won several prizes on amateur nights in local theatres, billing ourselves "The Two Walts". Later on while living in Chicago, another school friend and I tried to go into vaudeville with a "Dutch Comedian" act.

"It was during the war, however, so we got the hook. This ended my stage career, but it was great while it lasted.

"I then attended McKinley High School in Chicago, and did illustrating on the school paper. During that time I bought my first motion picture camera and a small projector and made some movies of my own. I was also

attending the Chicago Academy of Fine Arts Night School, where I studied cartooning under Leroy Gossitt, then of the old Chicago Herald staff.

My first real job after leaving Grammar School, in the summer of 1917, was selling nuts, magazines etc. on the railroad trains running out of Kansas City. I was only 15 years old but I got quite a kick.....or would you call it a "thrill" out of this job as it enabled me to travel all around the country, and I enjoyed wearing a uniform and being able to hang on the steps of the train when it pulled into a station. However, this venture was not profitable on account of my appetite. I ate all my profits.

During the summer of 1918, when there was a shortage of man power in Chicago on account of the war, I was able to get a position with the Post Office Department as a letter carrier in the day time and a route collector at night. My propensity for character disguise stood me in good stead here, as I had to add to my age in order to get the job. When I first applied I was turned down because of my youth, so I went home, changed my clothes, put on a cap instead of hat, altered my face to make me appear older, applied again and was accepted.

"I worked in the Post Office until Sept. 1918, when I joined the American Red Cross as a chauffeur. This was after being rejected by the Army, Navy and Canadian Enlistment offices, as being too young. After a period of training I was sent overseas. I was in France for a year driving an ambulance and acting as chauffeur to Red Cross officials.

"When I returned from France, in October, 1919, I went right to work, and did not finish my schooling. The rest of my education has been by practical experience and observation. It is difficult to say exactly when I decided to become an artist. It seemed easier to get a job as an artist than an actor, so I decided on the former. I was eighteen years old when I actually started on my career. My first job was with the Gray Advertising Company, of Kansas City.

If Pheidias had a close affinity with Aeschylus, and Giotto with Dante, then Roerich, by his immense faith in the power of Culture may be said to continue the work of Goethe.

Among the world's great artists he is unique in having formed societies all over the world with a view to promoting the love of Art and Science. In New York alone, he has built a cathedral of Art which contains a variety of Art institutions together with a thousand of his own masterpieces.

Such an activity would be hard to match at any period of the world's history, and we have to go back to the Middle Ages, to great builders and educators such as St. Thomas Aquinas, if we are to find a parallel to such untiring energy.

It is perhaps in the order of things that Nicholas Roerich should be Russian. So deep and religious an attitude to Art as his could hardly derive from any other race to-day, and his universal culture, his vast outlook which stretches throughout Europe, Asia and America, comes of a race which is half Asiatic, and which contains in itself a sort of synthesis of East and West.

A well known poet has told us that East and West can never meet — 'Never the twain shall meet'. Roerich, however, who is also a poet, but whose inspiration is not drawn exclusively from the past and the appearances of this world, not only points to an understanding between East and West, but assures us that a New Era, a New World more spiritual than that of the old order, will arise from such a meeting.

He is for union rather than for separation, for he sees with the eye of the spirit as well as with that of the body. Behind these forms and appearances, which are the crystallizations of centuries and refer to the past rather than to the future, there is a world of Spirit, infinitely simple and common to both hemispheres, and on this the Future will be built.

By a stroke of rare genius Roerich has been able to divine this spiritual realm not so much in the works of the

historic past as in the vestiges of prehistoric times, in the Art of the Stone Age. Through the vast, the simple, the universal, he discerns the outlines of a New Beauty, which shall unite both East and West in forms far more essential than those which now go to separate them.

And here he touches on the great problem of our Epoch—that of Renewal, of Rebirth.

All the upheavals and insurrections that have occurred during the last twenty five years in every phase of life, and in the thoughts of the whole world, are signs of such a reawakening; and during this eventful period Roerich has been going from one continent to another, staying in one country and then another, until he has found himself at home in every part of the world.

It is for this reason that he is never pessimistic, for he knows that if the tide recedes in one part, it is rising in another, and that, on the whole, there is a powerful movement towards a Renaissance of the Spirit.

At fourteen years of Age being attracted by the Past, he began to excavate the tumuli on his father's estate near St. Petersburg. The discovery of gold and silver coins of the tenth century, encouraged him to continue his researches, and eventually introduced him to the famous archaeologist A. A. Spitzine who made him a member of the Archaeological Society.

His excavations at Pskov and in the province of Novgorod led him to make a close study of the Stone Age, and get together an immense collection of stone reliques which included 75,000 objects, so that his vision of this period may be said to be based on scientific experience of a high order.

What he has to say of the Neolithic Period is of extraordinary interest. The knowledge of the man of science, the perception of the artist, and the vision of the poet have all combined to give us a living picture altogether unrivalled in the annals of archaeology.

The world of primitive savages and cave dwellers, which figures so miserably on the first pages of our his-

tory books, is here restored to its real stature, and shown as a period of splendid art.

Roerich asks us to forget the Age of Iron and the conventions of civilization and to try and visualize the beauty of the Stone Age—"the marvellous beauty of its tinted stones and precious furs, its coloured woods and woven tassels."

He assures us that this Age far surpassed our own in its aspiration to Art and Beauty and that the Future would do well to follow its example — "by working to embellish and harmonize our surroundings."

He shows us that these cave dwellers were anything but uncouth savages, that everything they touched was stamped with the beauty of form and colour, their walls covered with living frescoes, by no means inferior to the finest works of Japan, and that their vases, utensils and arms wrought of jade of jasper or of stone had a style and distinction worthy of the Greeks and Egyptians.

It is the aspiration of these cave dwellers to beautify everything around them with the same simplicity with which Nature beautifies the earth, that leads Roerich to the startling conclusion that they were nearer to the broad highway of perfection than we are to-day.

"From continually living in fear and fighting against the world that surrounds him, Man has come to imprison himself in a labyrinth, from which there will be no escape until he again strikes the broad highway from whence he started."

This immense beauty of a far off Past stirs him to visions of a spacious Future, of a New Era, when the aspiration towards Art and the effort to beautify life will again be universal.

His life-long researches into the Stone Age have given him the conviction that humanity has existed here on earth for many a million years, and that the immense cycle of time is again bringing us round to a New Era of beauty whose universal character will correspond with that of this Neolithic Culture.

This is a far more ample vision of things than that of the historians, but it is one which is in keeping with the nature of the Cosmos, and we have only to glance at the starry spaces at night to realize that such a large harmony and duration is far nearer to Nature than the world of our narrow traditions.

It is interesting to see how Roerich's researches into the Stone Age, and his early enthusiasm for this period has influenced all his work. It would seem to form the basis of his style, for many of his early paintings have a neolithic grandeur all their own.

It also explains why he finds himself at home in every part of the world where Nature is still intact and preserves some vestiges of this primeval beauty.

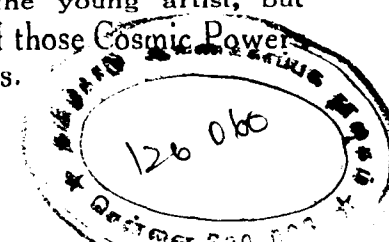
Not only among the ancient cities and monuments of his own country — in those early pictures of Kovno, Mitava, Riga, Kazan and old Pskov — but in all his wanderings through Asia and America, we shall always find him at work, painting the rocks and shrines rather than the more superficial aspects of the land through which he is passing.

All his life he has been erecting an immense edifice of Art, the foundations of which are firmly laid amid the rocks and stones of all the countries of the earth, while the summits, like the highest peaks of the Himalaya, catch the light of coming dawn.

In Art as in everything else some sort of heredity is necessary as a foundation on which to build, and the stronger the racial character, the better. Roerich is as Russian as Titian is Venetian or Turner is English. His style eminently personal derives from the main tradition of Russian Art, and to a greater extent perhaps than the works of its ecclesiastical and Byzantine masters.

In such early works as — The Daughters of the Earth — The Heat of the Earth — Idols of Ancient Russia — The call of the Sun — there is a primitive spirit, the spirit of the pre-historic Slavs and of the Stone Age, due perhaps to the fascination of this epoch on the young artist, but partly, I believe, to an innate sense of those Cosmic Powers of life which underlie all appearances.

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Simplicity is a characteristic of all high spirituality, and we shall find this primordial element in almost all his work.

Such a style may be pre-Russian, it may be even more universal than Russia, but only a Russian, I believe, could be equally great as artist and as mystic to have produced it.

Throughout almost all his work, which runs to over three thousand canvases, we are constantly reminded of the fresco paintings of the Byzantine Church and the sacred images of the ikon painter.

From 1902 to 1912 there are a whole series of Russian paintings depicting the ancient cities of Moscow, Smolensk, Vilna, Kovno, Mitava, Riga, Kazan, Pskov, Nijni-Novgorod — paintings which show the inner and poetic nature of these places as no other artist has done. In all these early works the style and the subject have the simplicity of the things that are everlasting. Their very titles, 'the Lake', 'the Forest', 'the White Church', 'the Cloud', 'A small town', have that timeless beauty which is of all ages because it is eminently simple, spiritual.

Some of these canvases have an unearthly beauty of coloring which would suggest that the painter has had visions of that world of archtypes, of which Plato spoke, a world where the soul of all things lives on for ever.

In his mural paintings — such as those of the Pochayev Cathedral, in the decoration of many a chapel, and in frescoes like the Queen of Heaven, Roerich shows his deep knowledge of the Byzantine tradition and the art of the Russian ikon painter.

Art, to him, is the sacred thing it always was to the pious Russian artists of the 17th century, and I imagine that he brings to his painting much of their fervour and devotion. "An ikon painter" he tells us, "while his work lasted only partook of food on Saturdays and Sundays, for, in those days, the painting of a holy image was a matter of prolonged ecstasy."

Roerich is not only one of the most remarkable of Russian painters, he is also one of the foremost critics and

historians of Russian Art, and has done more perhaps than anyone before him to evoke its hidden treasures.

His lectures on Russian Art are themselves treasures, for they sparkle with the rich imagery of the painter and the poet, give life there where others 'only perceived dead relics, and rouse our enthusiasm and curiosity for those wonderful fresco painters whose works have for centuries been neglected or forgotten in the shadow of many an ancient Russian church.

He was one of the first to discover that the naive art of the ikon painter was, in reality, a very advanced art and the result of a consummate technique.

Like the supreme simplicity of Homer, which Hellenists now assure us was the result of highly wrought Art rather than of a primitive spontaneity, this early art of the Russian ikon painter displays, as Roerich shows us a marvellous insight into the technique of decorative art.

So deep was their knowledge of Art that the effect produced by these miraculous ikons, he tells us, "borders on magic".

It is here among these sacred painters of the Russian church that we can trace the technical source of Roerich's own art. He has the same remarkable sense of colour, the same profound attitude to his subject, and, like these pious workmen, he can produce "magical effects".

To describe the unique character of his own work we could hardly do better than quote from one of his lectures on the mural paintings in the Russian churches.

"And even when you have grasped the magic colouring of those mural paintings in the churches of Yaroslavl and Rostov, this is not all. Examine carefully the interior of the church of St. John the Baptist at Yaroslavl. What a marvellous harmony between the pure transparent tones of azure and that brilliant ochre!

"What a calm atmosphere emanates from those green tints with their emerald shadings fading away into grey and harmonizing so wonderfully with the reddish brown of the figures!"

"Archangels of a serene beauty of countenance crowned with a dark yellow halo float across the heavens, their immaculate white garments looking all the fresher by contrast with the deep blue background. And the gold is so well inserted, so perfectly adapted, that it never distracts the eye. These paintings have the quality of the most exquisite silk tapestries."

"In the labyrinth of passages in the church of Rostov, we halt before many a miniature doorway astonished at the harmonious beauty of their setting. Through the pearl grey tints which cover these walls with their strange transparencies, human figures hardly discernible gaze upon you as you pass. In certain places you seem to feel the heat of the brilliant red and brownish red colours; in others a bluish green tint evokes a feeling of immense calm, or you suddenly pause, as if arrested by some solemn warning of the scriptures—to find yourself face to face with a sacred figure painted in ochre."

This beautiful description of the work of the great Russian fresco painters—perhaps the highest type of sacred art—might apply to many a Roerich masterpiece.

We have the same mysterious figures looming up against a background of a magic colour the same sacred atmosphere and mystery, by no means lessened as one might imagine, by this age of unbelief, but grown vaster, more universal, and able to hold its glamour in the light of day.

His art then, is of noble descent and derives much of its technique from one of the greatest traditions of Art.

These writings and lectures of Roerich on Russian Art and civilization show a penetrating insight into Russian history, and do more perhaps, than the work of any other historian to evoke the splendours of the past and the rich inheritance of Russian art.

Gazing back into the centuries he shows us the splendour of ancient Yaroslavl, Novgorod, Moscow and Kiev. Above all ancient Kiev—the Mother of Russian Cities—is depicted in terms which only a poet, painter, archaeologist and historian could employ.

He tells us that the origins of the city are legendary, and that a recent discovery of a cult of Astarte, shows that they go back to the 17th century B. C.

"Such was the splendour of ancient Kiev, where the Scandinavian skill in metal work joined to the Oriental wealth of Byzance produced such marvellous beauty that the Princes slew one another to get possession of the city.

The sparkle of its translucid enamels, its refined art of miniature, the nobility of its architecture, its wonderful bronze work, its wealth of tapestry together with the finest elements of Roman Art, all tended to give the city an unrivalled magnificence. He shows us the horsemen going and coming through the courtyards of those private places where, in the words of an ancient epic poem:—

The entrance is paved with ivory,
And over the door stand seventy ikons.
In the midst of the courtyard are the terems,
The terems with their golden domes.
The first door is of cast iron,
The second door is of glass.
The third door is of trellis work.

and then follow the riders in their costumes:—

Their garments are of rich scarlet cloth
Their leather belts fastened with clasps of bronze.
They wear sharp pointed caps of black fur,
Embossed with golden crowns
Their feet are shod in precious green leather,
Curved into metal clasps;
With pointed heels.

There is room enough for an egg to roll about the toes.
There is space enough for a bird to fly about their heels.

Roerich assures us that this epic, which corresponds with the Byzantine frescoes is true to life, and has the value of an archaeological document.

The poem continues with the portrait of a hero which might well figure in the Arabian Nights, or at the court of the fabulous Kubla-Khan.

Above his bonnet the helmet glows like fire,
His silver shoes are woven with seven silks

Sewn with a golden thread.
 Over his shoulder hangs a cloak of black ermine,
 Of that black ermine which comes from beyond the seas,
 And covered with green velvet.
 Around every button hole—a bird is woven,

On each golden button—a rampant beast is engraved.
 He gives us a picture of the Russia of the Middle Ages
 which is probably unique in the archaeology of that
 country, and all the more authentic, since it is based upon
 his own researches among the fresco paintings of that
 period and upon a knowledge of the ancient Russian lan-
 guage and literature and its monuments.

He shows how the lower classes had no ill feeling
 against the cultured and how the society of those times
 dwelt in harmony, the people themselves sharing in the
 general atmosphere of Art and Poetry. But then, they
 had wise rulers such as Yaroslav who read and wrote
 books of the deepest wisdom and cultivated all the Arts.

He quotes a poem of the eleventh century which tells
 us that: "Prince Yaroslav the Wise founded Kiev the Great
 with its Golden Gates and built the beautiful church of
 Saint Sophia" and goes on to show us how Novgorod,
 Pskov, and Moscow were, at that time, cities of Art, splen-
 did like Venice, with temples, palaces and private dwell-
 ings of the most perfect proportions.

(To be continued)

Relation, Affinity and Contact

By ARNOLD A. BAKE, D. Lit.



THE time is not so very far behind us when the mere suggestion of mutual influence of the cultures of old was slightly derided and frowned at. At school we were taught to consider the Greek culture, for instance, as a kind of autogenous product, "svayambhu", so to say. The mere suggestion that there might have been essential Egyptian and other outside influences that had contributed to its development and greatness was slightly sacrilegious in the eyes of many Greek scholars even of the generation that lies just behind us. More and more we begin to understand now that in life there is no such thing as "svayambhu"; that it is the mutual influence that ultimately brings the growth and flower of culture; that isolation in the sphere of culture means starvation, death or madness. Each new excavation brings new proof of the intimate contact of the civilisations of old. Canon Galpin in his recent book on Sumerian music found help for the deciphering and understanding of Sumerian texts from texts and instruments from China and Egypt. China itself remote as its culture may seem, has a legend mentioning the fact that an ambassador from China brought the pentatonic scale from the West, and certainly the ideas about cosmic relationship between music and life in general show striking affinity in China and Babylon of old.

Father Herras in his noteworthy and remarkable construction of the language of the civilisation of the Indus valley found clues in Sumer, Egypt, China and even in the pictographs of the Hittites, so that, even in the year 4000 B. C., we find that cultural isolation was non-existent. Finally the people calling themselves Aryas wandering into India sometime during the 3rd millennium B. C., having a fight for supremacy with the probably much higher cultured population already settled in India, find that their initial hostility does not prevent mutual influence. Countless are the culturally important things the Aryas absorbed

from the Dravidians and other peoples with whom they came into contact in the course of their conquest of India. And what would have become of their cultural treasure, the Vedas, had not the Dravidians adopted and kept them safe? Where would Sanskrit philosophy be without the contributions of the S. Indian thinkers Shankara and Ramanuja, racially different but culturally one? In the life of the spirit and development of culture it is not the racial purity that counts, but cultural affinity! The stupendous culture that grew out of the small cultural goods of the original Aryas in India is there to prove it. It was an unhappy moment when Max Muller coined the word Aryan as a linguistic term, but as long as it remained purely a philological designation without cultural or racial meaning it was comparatively harmless. Nobody was more upset than Max Muller himself when the word showed signs of developing a racial meaning and people started using Aryan in the sense of Indo-Germanic. As a designation of a people it must remain strictly limited to the group of the large Indo-Germanic family that settled down in India. They called themselves Aryas, a designation that, transferred to their first cousins, would have been a deadly insult, because the closely related group, that settled down in Persia and eventually produced Zarathustra and kings like Darius, could take Aryan only in one sense, namely children of the power of darkness, opposers of everything that is light and good. In accordance with the fact that in two closely related but culturally separated languages words of the same origin develop opposite meanings, Arya means develish and bad in the language of the Persians, as testified by the name of the God of Evil, Aryamanyu.

What a shock it would be to most of the self-styled Aryans of our day if they knew that historically there is just as much justification to translate that name with children of Evil as with members of the chosen race.

This is only another proof that in the life of people it is the cultural and not the racial affinity that constitutes the criterium. Racially none could be closer related to the settlers in India than the inhabitants of Ancient Persia, and

still the very name the Indian settlers gave themselves meant the worst possible with their cousins.

We find the same in our days. There is more real affinity between a racially different cultured German Jew and a cultured German Christian than between such a German and a racially so closely allied Dutchman. Some three centuries of separate and intense development on both sides have produced vastly different cultures.

If this is the fact with culture in general, that it grows only through mutual contact and starves in isolation, it would be a strange thing if music made an exception. And indeed we see the same process of mutual influence going on as far back as we have the power to look, in Sumer and China and certainly in India.

In this vast land intermingling and mutual influence has had full scope. The difficulty is that we find an endless variety of living music but few documents as to their history. We find the oldest and most primitive stages living side by side with fairly recent and most sophisticated developments, and except for the last three, four hundred years, the growth and development of these phenomena are not yet traceable. Vedic music alone presents a whole volume of difficulties. How exactly did Samaveda develop from the other Vedas? Is it a development from the other Vedas at all, or is there some truth in the theory that the conquerors adopted certain existing sacrificial and other tunes from their victims and incorporated them in the structure of Vedic offerings adapting their own holy texts so as to suit the melody they had found? How did the differences arise, not only between the different shakhas of the Samaveda, such as the Kauthumas, the Jaiminias and the Ranayaniyas, but even the differences between two groups of the same Shakha, the Jaiminias especially, namely the Nambudiris and certain of the East coast Brahmins, both calling themselves Jaiminias? Can it be that we find an illustration here of the same thing, mentioned above, that it is the absence of cultural contact that makes them sing something utterly different within

the same school? From the face of things it appears that the Nambudiri Jaiminias follow a tradition much older than the non-Nambudiri Jaiminias that their tradition of singing dates from times long before the Jaiminiya text books with instructions for singing were formulated, because they use far less notes than their Sect officially does, according to the instructions of the Jaiminiya sutras.

What a field for research, if only the opportunity were given. Even late in the day as it is, Samaveda still can be studied in different forms, but one encounters great difficulties. The singers that follow the old tradition die out and rather disappear without disclosing anything, than confiding it to a man who, horror of horrors, is not a brahmin, or perhaps only a non-samavedin, or perhaps somebody not belonging to his own family or direct pupils. The great sacrifices at which Samaveda was chanted in its fully developed form are becoming exceedingly rare and consequently the tradition dies out or at best ekes out a precarious existence. On the other hand modern-minded Samavedins even have developed,—as I have heard the other day, a method to adapt the Samans to the tune of an instrument even to the harmonium, that foreign sore in the body of Indian music. One really would prefer Samaveda to die out rather than to be thus prostituted.

If there is no certainty about the relationships and influences in Vedic music, no such doubts can exist about classical Indian music, although the history is far from clear in detail. Classical Indian music frankly acknowledges its Vedic origin on the one hand, and exhibits its folk-origin on the other. The numerous ragas bearing local names themselves attest that local traditions found their way into the classical system and contributed to its growth and splendour. Who would do without Gurjari, Kanhara, Multani, Gaudi and so on? The influences on classical Indian music—even that of S. India—are not confined to those of Indian origin alone. It is common knowledge how with the advent of the Mohammedans N. Indian music underwent a renaissance under Persian influence, without losing its Indian character, however. But even in

S. India I have heard about a Turushka Todi, which certainly proclaims a birth outside India in its very name.

Less wellknown is the fact that the impact between the music of India and that of the Mohamedan conquerors was not a clash between two hostile systems, but really the meeting of two kindred systems. This circumstance explains the subsequent developments. Several things have to be remembered in this connection. In the first place the different groups of peoples that wandered out to East and West from a common motherland, carried certain common cultural goods with them, among which doubtlessly were the principles of music. In the first place that of the musical accent. It is impossible to explain the affinity of the Indian udatta, anudatta and svarita, the green oxus, baros and perispomenon, and the latin acutus, gravis and circumflexus, otherwise than as basic and going back to a common origin, going back to the very roots of the language. There may have been more, there possibly was more, but the astounding affinity between the subsequently developed musical systems in India and Greece has mutual influence to explain it, over and above the existing basic affinity. In former years that influence was generally taken to have gone from West to East, but there are many indications, among others in the Greek tradition itself, which point to Eastern influence on the West. The Greek system subsequently became paramount in the countries of the Hellenistic world, absorbing foreign elements in the course of its developments. In the first centuries of our era we find it current in Egypt, Palestine, Asia Minor and the Western countries of the Mediterranean. In the former parts it remained alive up to the days of the Mohammedan rise in the 7th century of our era and, when the conquerors started absorbing the Hellenistic culture, they also remodelled their musical system after the laws of the Greek system. There lies the explanation how, notwithstanding the differences due to individual development, Hindu and Moslem music met as relatives in India, and the change brought about was not in principle but more in style and manner. Even the Indian system of Raga is not

confined to India itself, but has close parallels all over the Moslem world, as far West as Morocco. And the present day development of Byzantine music, the outcome of the Greek music of old, presents a close relative to Ragas on European soil. To read a description of the different styles of our contemporary Byzantine music is almost like reading a description of Ragas and their execution.

After a period of growth and splendour Indian classical music changed its ways and now affords an illustration of the general rule that isolation or self-sufficiency in matters of the spirit means starvation and sterility. The attitude of classical musicians for some generations has been one of self sufficiency. Only what existed in the system was right, all influence from outside was sin and impurity, and consequently what was left to them after some generations, was faithful reproduction and repetition of the teachings of an ever increasing lineage of teachers; classical music degenerated into artfulness and artificiality into which no new pulsating life was allowed to flow. India has wakened to that fact but a general recognition of the truth that isolation means sterility would do no harm. By this I emphatically do not mean that all outside influences must be taken in indiscriminately. Only those influences can engender improvement and new growth which have basic affinity with the subject itself. Importation of Western keyed instruments like the piano or the harmonium are highly injurious and sometimes fatal, just as the adoption of the Western system of harmony. If India wants to develop polyphony it has to be done from inside. No adoption of a foreign system, itself the outcome of a development of many centuries, can help Indian music. The weight of foreign matter is bound to crush the innate spirit of Indian music. Indigenous indications of polyphony are there. In Cape Comorin I heard two wailer-women recite two different stanzas simultaneously on a different pitch, and in the N. the experiments made by the Baran family Mihir, Timir, and their offspring certainly point to new ways for Indian music, organically developed from its

natural basis. It may be a long process, but it is the only one that will give healthy results. Foreign contacts only can serve to develop what is already there in origin.

Folkmusic, for a long time the Cinderella of Indian music amply shows these currents of contacts, influences and relations. It was music that carried Jayadeva's Gita-govinda from Bengal to Malabar; music that caused Kabir's teachings to spread from province to province. The Mohammedan sufis sang their preachings to the people and their disciples carried their teachings from village to village. Music has served as a vehicle of religion all over and I think I am not far wrong when I call music one of the pillars of Indian spiritual life. If India becomes truly conscious of her real basis, it will honour and cherish for music which in this country, perhaps more than anywhere else in the world, is the faithful messenger and proclaimer of the relation and affinity, and the establisher of the contact between God and Man.

Tales from Indian History

Shah Lateef, the Poet of Sindh

By Prof. V. RANGACHARYA



AMONG the literary stars of mediaeval India whose voice has thrilled generations of art and thought, Sayyid Shah Lateef of Sindh is one of the foremost. His career is of singular interest not only for the numerous songs and lyrics he has left, but for his romantic fortunes. In him we find as much of the man as the poet, as much of the layman as the saint; and one who comes across his career is struck at once by his poetry and his life. He was, in short, as his name Lateef indicates, exquisite.

Shah Lateef was the scion of a family which had established a name for poetic talents. His great-grandfather was that Shah Abdul Karim of Bulri whose mystic poems are regarded as a voice from a far-off land. His grand-father and father had been venerable names as the priests of prayer and consolation in the bedsides of their flock. As the descendants of the Prophet through his daughter (Fatima), they had brought light and learning wherever they went; and men, high and low, had used to welcome them with joy in their eyes. The Muslims of Sindh were descendants of the settlers of earlier invasions; but some were converts too; and all were equally taken beyond the commonplace line of conduct by the ministrations of the Sayyad * clan of Abdul Karim.

Now it happened that Mirza Mughal Beg, a chief of the Arghun Turks who then formed an aristocratic clan of Sindh, fell ill. The Arghuns were clansmen who claimed descent from the notorious Chingiz Khan. In 1521 Shah

* The Sayyads of Sindh belonged to four clans—Bokhari, Mathar Shirazi, and Laghari. The Muslims consist of converted Hindus who form the majority; the Afghans; the Baluchis; the Sidis (Africans) and Khwajas. All the Sindi Muslims can be divided into two classes—Sunnis and the Shias, the latter of whom owe their numbers to the Talpur Mirs. Their language, Sindhi, is a language of the Aryan group akin to Landah and Panjabi, but full of archaic peculiarities. It has (as in the Tamil land and Malabar) a non-Indian script.

Beg Arghun, the ruler of Kandahar, had been driven out of his principality by Babar, and he, marching into Sindh, attacked Jam Firoz, the last of the Samma rulers of that country, captured Tatta, the capital, and then established himself in the northern half of the land by agreement with the conquered chief. But the Jam repudiated his agreement almost immediately after, and the duel for the possession of the country was decided in favour of the Arghun by a battle somewhere in the south-east of the Hyderabad district. The Arghun dynasty thus established was not a long-lived one. A valiant and hardy soldier who has left an enduring monument in the formidable fortifications of Bukkur which he constructed with the materials taken from the historic fort of Aror, Shah Beg did not lack the accomplishments of a scholar and writer. He has left a great name as a theologian and commentator. But he died in 1522, that is, within a few months of his establishment of his mastery over the land; and his son Mirza Shah Hasan inherited his crown. Shah Hasan ruled for 23 years, during which period he vanquished the Samma foe by driving him into Gujarat, and resisted the attempt of Humayun, who had lost his Delhi Empire, to obtain possession of Sindh. In 1554 Shah Hasan died without issue, and the Arghun dynasty came to a pre-mature end. During the subsequent decades Sindh was ruled by the Turkhan clan, but it fell before Emperor Akbar in 1592; and from then to 1739, when Nadir Shah invaded the Mughal Empire and snatched away its western provinces, Sindh formed part of the Mughal dominions. During this period, however, all was not peace. Restless ideas surged in the hearts of the local Muslims; and two clans called the Daudputras and Kalhoras, the former of whom combined the anomalous jobs of weaving and fighting, and the latter pursued the equally anomalous pursuits of fakirdom and soldiery, fought for mastery against themselves and against the inefficient governors of the Mughal emperors, and asserted themselves as the real rulers of the land. And it was a difficult task even for Nadir Shah to keep Nur Muhammad, the Kalhora chief, who had made his name feared from the Balochi

mountains to the desert and from Multan to Tatta, in leash. Daudputra, Kalhora and Baloch, however, eventually bowed to Nadir Shah, and then his successor, the celebrated Ahmad Shah Abdali, the founder of independent Afghanistan.

It was in these harsh and restless times that Shah Lateef lived and dreamed. Born in 1690 and destined to live till 1750, he had his life cast in the very cauldron of political turmoils and dynastic convulsions which dyed Sindh with blood. His father, Habib Shah, was prevented by an accident from attending on the daughter of Mirza Mughal Beg, a descendant of the old Arghun house, and it devolved on his son, the young and handsome Shah Lateef, to take his place. And from that moment trouble knocked at his door. Shah Lateef was just then in the twentieth year of his age. He belonged, in other words, to a period of life when the enchantment of tenderness appeals to the mind more than cold philosophy; when every step of man is a step into sunshine; when the soul is carried away into exaltation by the gifts of life. No sooner did Lateef see the princess than he lost his heart. He literally fulfilled the Arab proverb that when the eyes saw the heart loved. A new yearning glowed in his eyes; and when he seized hold of the delicate fingers of the bewitching patient he enigmatically expressed himself that she whose finger was gripped by the Sayyad was free from the tossing of the waves of life. The wits of the lady were not slumbering, and she found that her heart beat in harmony with the outpouring of the youth's soul, and that he was more to her than herself!

But the ways of love were not the ways of social convention. The fact that the young Sayyad dared to take the hand of the high-born lady in the manner allowed to a bridegroom inspired the ire of the proud Mirzas. Descendants of the royal house of Chingiz Khan, they resented the conduct of a youth who, though a Sayyad, was still a *Pakir*. The wound was indeed sore to the touch; and it came to be shared by all; for did not the Sayyad youth violate the sanctity of law and the trust of men? A conduct like

Lateef's was against the Sayyad's straight code of honour. There was indeed no way in which he could make amends.

Thus it was that the Sayyads as a class came to be distrusted and oppressed. Goaded by the hostility which was in the very air, they took to voluntary exile, and formed themselves into a fraternity of the oppressed. As for Lateef, he felt that he could not breast the shoulder of his ill-luck. His love became now the dream of his poetry. He took to the solitude of the neighbouring desert and spent his time in songs of soul-felt longing. He quarrelled even with the moon, and scorned her as far less pretty than his darling. A spasm of despair shot through him and, with his mind tossed in grief, he lost his sense of existence and the world. Tender memories of his sweet-heart chased each other and his consciousness away; and once he had to be rescued from an untimely grave amidst the sands by his anxious father. Despair made him join a band of Hindu pilgrims and Gosains and forget his sorrow in his round of pilgrimage; but the various scenes he visited only went to increase his yearning; and his secret led to his parting with his quondam friends. He found comfort for a time among the poor fisher-folk of the south-west, but his restless spirit soon took him to Tatta, the great capital of his land.

A touching story is recorded of Lateef's interview with a kindred spirit in the course of this journey. A poor camel-driver who had happened to hear of the first two lines of his poem on Sasin and Punhoo had been so charmed with it that he lost all sense of the world, gave up his camel and all, and went about wandering, repeating incessantly the line which said that Sasin would go all alone in search of Punhoo the beloved. Lateef saw in the wistful soul of the lone wanderer something which was not only beyond price but made him one with him.

"Sir, stranger," he asked, "who walks amongst rocks with sadness in the eyes, what ails thee?"

"Loneliness of life, my son! My heart has suffered from the pangs of separation; and these lines of the unknown poet made me forget my sorrow in vain".

"The trouble of love cannot be taken too much to heart! I know that poem well. It is the outpouring of a kindred soul, Shall I repeat to your ears some other lines of it?"

"Nothing would be more welcome, my young friend. I seem to see in thee one whose nerves are equally overstrung".

"Here then are the lines:

'Know, O seeker, there are difficult mountain passes and precipices, spear-like in sharpness, on the path'."

"How sweet and yet how true they are! More, more! I want to hear the complete verse!"

Lateef saw that the lines, instead of smoothening the nerves of the man, gave them over-strain. But he continued: "But my sufferings and yearnings will be my true companions in the ever-lengthening journey in search of my love".

The words were no longer uttered, than a woeful thing happened. The camel-driver's nerves were relieved of the tension, but it was one of eternal peace instead of life! The poet's imagination took him away beyond this world! The string of life, already tender and lacerated, was snapped; and Lateef who saw this miracle of sincerity, took leave of the place; and there even today a tomb covers the remains of the camel-driver's true and burnt-up heart!

But Lateef had a much happier fate. After three years' restless wanderings he came home, to the supreme joy of his father. And then an event happened, which restored him to love and life. The Mirzas who had so cruelly driven out the Sayyads, were attacked by robbers and lost their all; but the Sayyads, forgetting their griefs, offered help. The proud Mirzas rejected it, but the knocks of the foe brought them to their senses. And then the women-folk saw truth and, like women, said: "The protection of Allah has been withdrawn from us, for we oppressed the Sayyads. Are they not holy men, descendants of the Prophet's dearest child? Their greatness

has been sung by songsters, and their scholarship by our wise fathers. Social difference cannot apply to them, and their anger should be appeased by their recall, and by the approval of Lateef's wedding with the princess".

Thus ended in supreme happiness the hard-trying romance of Shah Lateef; and the flowers of songs which had grown in patches in his period of grief now nestled in the luxuriant garden of his life's joys! Till as late as 1752 did Shah Lateef live. The Sindh of his time was drifting with the tide of political vicissitude, one wave bringing peace to it, and another taking her away from it; but in Shah Lateef's songs and stories we see a Sindh lifted far above the terrible spectres and squalors of that rough age, a Sindh of the poor man's sturdy simplicity and rustic contentment. From the borderland of Multan to Cutch and from the Rajputana desert to Baluchistan, his songs of folk-lore picture the loveliness of the national life,—the rough and the smooth of it, the ups and doubts of life as lived by men and in women in an age of trouble and turmoil; and one of the most living institutions of the country is the fair of Shah Abdul Lateef at Bhit Shah near Hala, a taluk centre in the district of Hyderabad, not far from which lie the remnants of Khudabad, the capital of the later rulers known as the Talpur Mirs. The tomb and mosque of Shah Lateef form a typical harmony of the Muslim notion of life and virtue, and indicate by the deathlessness of the latter, the real permanence of the mystic labours of the poet whose earthly remains lie enshrined in the former.

Current Comments

BY AN OBSERVER

Loss of Indian Artistic Works. In a recent issue of the *Dharmarajya* Mr. O. C. Gangoly has drawn attention to the serious losses which India has had in the exportation of valuable works of art. He refers to two cases in particular, the magnificent collections of Indian painting and sculpture by Dr. Coomaraswamy and by Dr. Abanindra Nath Tagore. The former of these went a-begging for a suitable resting-place in India in 1910, but eventually found its way to the Museum of Fine Arts in Boston. "It is a representative collection of the highest educational value, giving a concrete idea of the historical evolution of the arts of painting and sculpture from the earliest times to the latest;...of the long panorama of the rich and varied history of Indian aesthetic culture, arranged chronologically in its manifold developments and divisions, and carefully illustrated, demonstrated and emphasised in finest and representative specimens." The loss of the collection to India, therefore, has deprived students of a fine demonstration of 'the extensive range, the marvellous thoughts and conceptions, the wonderful skill, the magnificent technique of the Indian arts and craftsmen who have made new and lasting contribution to the culture and civilization of the world.' The Tagore collections which have also found purchasers in America are described as 'examples of masterpieces particularly rich in drawings and paintings which are now absolutely unprocurable in any part of India.' Mr. Gangoly draws attention also to the unsatisfactory manner in which the Indian Museums and Art Galleries have exhibited their assemblages. They are mostly unlabelled, uncatalogued, and denied access to the public, scholars and students. There is, an expert English member of the London Museums Association has pointed out, no co-operation between the Museums and the educational institutions; and so a fertile instrument of concrete teaching is culpably sacrificed. To facilitate the educational use of the collections, "The Great Museums of Europe and America publish cheap but beautiful reproductions, in colour and monochrome, in various sizes which bring within the grasp of the poorest adequate materials for the study of all phases of the Fine Arts. For the price of a cigarette any man in any part of the world can possess, enjoy and study in beautiful reproduction, any of finest masterpieces of painting in the National Gallery or of the finest specimen of sculptures in the British Museum. All the important museums publish richly illustrated catalogues and guides which contain valuable information and help to studies provided by competent scholars and specialists. The three catalogues of the collections of the Indian painting in the Boston Museum constitute the most authoritative and valuable guide to the study of Indian painting that has yet appeared in print."

Dr. Gravely of the Madras Museum has set a valuable example of the duties and responsibilities of Museum authorities in offering facilities for the study and utilization of the valuable data and materials for educational uses."

Woollen Industry and Insect Pest. A great pest to the wool industry in Australia is a plant called *Xanthium*. Its seed is a spiny burr which gets entangled in the wool of sheep, and makes the cleaning more costly and complicated while making it poorer in quality. An expert, Dr. R. C. Mundell of the University of Queensland, has been making a world-search in order to find out an insect which is fatal to the plant. He has come to India, and is in touch with the Chief Botanist and the Council of Imperial Agricultural Research with a view to discover the possible remedy, and is travelling all over the country for the purpose. The pestilential plant is said to be rife in the vicinity of Poona and Calcutta, and it may be that somebody has a knowledge of its antedote. In 1924 Australia had more than 60 million acres of land subject to the prickly pear which was a great menace to the pastures and forests and consequently to the free movement of sheep; and Mr. Mundell then toured all over the United States, Mexico and South America to discover an insect which could kill the plant, and India also knows how thoroughly his discovery did its work; for from Australia it was introduced into India, and millions of acres which were covered by the plant in villages were rid of it in an incredibly short time.

The Philosophy of the Native States. In a lecture before the Royal Society of Arts Prof. Rushbrook Williams made a strong plea for the preservation of the position claimed by the Indian Princes in the Federation on the basis of their political significance in the past history of India. The system by which the territory over which the Princes rule is not British territory, their subjects are not technically British subjects, and the King's writ does not run there, has not been a feature of the British period alone. It has been there even in the Hindu and Muslim Empires of the past; for it was the only way in which, while the integrity of the empire was not violated, the functions of local governments could be satisfactorily discharged. The small political unit was based on Indian philosophic thought. While the Aristotelian theory which formulated the State's aim as the highest good of all led in the west to the conception of a 'centralised organization controlling every branch of public activities by an authority co-extensive with the territorial limitations of the State', the Indian ideal always presupposed the control of individuals through communal or local groups. The Indian communalistic organisation as contrasted with the individualistic organisation of the west was due to the fact that man was not considered, as among the Greeks, the measure of all things, but that he was "only part of a great

universe, governed by impersonal cosmic laws to which even the gods themselves are subject. Each separate existence has its task to fulfil in the harmony of the universe; but the individual is not singled out for any particular importance. Indeed, so to select him would be illogical; for he is always part of some larger whole; of the celestial universe; of the terrestrial universe; of human society; of the caste group to which he belongs; of the village community in which he lives — and in the case of the Hindu, of the joint family into which he is born." The caste, the village community, and the joint family were the bases of Indian constitutional practice from the Mauryan times onward. The guilds were not strictly governmental as in the west, but for the general social good, peace and justice. The village community was an effective instrument of local government throughout the pre-British period, and its indispensability is patent in the present attempt to revive it as the agency for social and economic regeneration. The State village, points out Prof. Rushbrook Williams, has even to-day "preserved more of its ancient characteristics than that of British India. It policed itself; it taxed itself for village purposes; its council was the tribunal for petty, civil and criminal cases." While the joint family remained purely Hindu, the guild (as distinct from the caste) and the village community were accepted and assimilated by the Muslims, thereby making Muslim culture more preservative in India than any other part of the world. And the functions of the guild and the village were strictly connected with the continuous existence and survival of the small local kingdom. The Indian limitation of the State's function made the smaller states the fittest instruments of local governments. The local kingdoms secured political integration compatibly with traditional ideas. The size of the country, the increase of racial differences in the course of centuries, and the social institutions made political separation necessary for the preservation of the different cultures, races and languages. The subordinate kingdoms had to play an important part in the political structure. They crystallised the traditional socio-political institutions. They patronised literature and art in a manner enabling India to make some of the most valuable contributions of the heritage of mankind. Prof. Rushbrook Williams contends that the Native States have been better custodians of Indian culture. "It is highly significant," he observes, "that there is practically no State in existence to-day which is not associated with some highly developed form of craftsmanship which is acknowledged as unequalled in the rest of India. To take even the most familiar of examples; we have the enamel and the muslins of Jaipur; the swords of Sirohi; the sandalwood-carving of Mysore; the Kutch enamel and silver work;

the Bikaner weaving and carving; the Kashmir lacquer, papier mache and woodwork; the Gwalior textiles; the Hyderabad metal work—the list can be made as long as one likes. That the States should have preserved even to-day their political and cultural individuality is a testimony both to the inherent vitality of the socio-political conceptions for which they stand, and to the instinct for realities which in the long run shapes much of British policy." The recent policy of decentralisation which the British Government has been adopting is a typically British compromise with the forces of local integration alive and important throughout Indian history. The Indian States have been cultural factors in two directions. They have embodied socio-political institutions which make local integration a powerful factor in Indian life. They have preserved the principle of decentralisation as an essential element of unity in diversity. The introduction of the latter in the Indian constitution, therefore, is but consistent with the history of Indian political thought and practice.

Karo Kari. One of the typical problems which confront the popular governments when they attempt to introduce legislation which is at variance with popular customs is afforded by what is known as the *Karo Kari* among the Baluchis. A woman who is found by a tribal *Jirgah* to be lacking in conjugal loyalty is condemned by it as *Kari* (blemished), and her paramour is similarly blackened by the epithet *Karo*. Now, recently a man's wife became a *Kari*, and he took revenge by murdering her and her paramour. A tribal *Jirgah*, which has to try under these circumstances, sentenced the murderer to imprisonment for five years, but as compensation for the loss of his social honour declared him to be entitled, in spite of the sixtieth year which he would have reached by that time, to the gift of a *sung* or pure girl of seven years of age from the family of the man who had violated the conjugal sanctity of his life. This custom which is technically known as *Riwaj*, is a very ancient one, but obviously incompatible with modern notions of law. Government is naturally in a dilemma. It cannot afford to see the law against early marriage broken; nor can it enforce the law in the teeth of public opinion and agitation and probably at the cost of considerable bloodshed. There is indeed an alternative in the case of the *Karo Kari* which is calculated to exactly reconcile the duty of the law with the prejudice of custom; and that is the money equivalent which the latter prescribes. The customary law, for example, says that the injured husband can receive a monetary compensation of Rs. 200 for the loss of his honour and of Rs. 500 in lieu of the *Sung*. The wiser course for the Government would be to persuade the community to make the receipt of a monetary

compensation the sole redress in such cases. But such a policy can be a success only if there is an enlightened response from public opinion, and this will be forthcoming only if the community becomes more advanced in education. Government's duty is to create public opinion by more intensive promotion of literacy. At the same time it is the duty of organisations like the Muslim League to tackle such delicate questions, and to come to the rescue of Government by carrying on the necessary propaganda among the community. The activity of such bodies is not likely to be mis-construed as the activity of Government; and no better civic sense can be shown by enlightened communal organisations of the above type.

Indian Labour in Ceylon. The recent triumph of the Sinhalese national opposition to the freedom of Indian emigration to Ceylon has alarmed the planters who fear that, as the result of the prohibition, there would be a serious shortage of labour. According to a Resolution passed by the Planters' Association the number of Sinhalese recruited for its constituent estates increased by 5000 between September 1937 and February 1938, as against 15000 Indian labourers in the same period. The two totals came to 75000 and 437000, and yet there was a demand for 6000 more labourers. The Planters fear that the shortage of labour which already exists will become serious in the next two years, as the International Rubber Regulation Committee has sanctioned an increase in the area of cultivation by 30000 acres. As more than 60000 additional labourers, according to the lowest estimate, would be needed for clearing the jungles and other preliminary work, the planters fear that their work will be dislocated unless the Government of Ceylon chooses a policy of *controlled* recruitment of Indian labour in place of complete prohibition. Indigent labour, they point out, would be quite inadequate; and to completely prohibit Indian immigration would be a disaster.

Book Reviews

The Heart-Doctrine of Sri Bhagavad Gita and its Message.

By R. Vasudeva Rao. Published by The Suddha Dharma Office, Mylapore, Madras. p. 144. (Free distribution within India on application with 4 annas in stamps) 1938.

This brochure is an attempt at setting forth the view-point of the Suddha school as touching the central message of the Bhagavad Gita. The Bhagavad Gita arises out of a particular situation. It is more a psychological guide-book rather than a metaphysical treatise. Arjuna, the typical man of action, confronted by a crisis on the plane of actual life turns in agony to Krishna, the God in Man, who solves the problem. The problem here has been raised by a conflict in which on one side we have a struggle on the physical plane and on the other the ethical sense. In such a crisis Sri Krishna shows the difference between the psychological "Me" and the metaphysical "I". Thus He, while assuring the individual's finitude, also tells him how to transcend it. This in short seems to be the main trend of the Bhagavad Gita. New lines of investigations and interpretations are always welcome. But mere enthusiasm for something novel and out of the way does not guarantee truth which can be accepted by all.

"देवी ह्येषा गुणमयी मम माया दुरत्यया" (Verse 14, Chapter VII of the Current text) meaning "This divine spell of mine consisting in the dispositions of nature is hard to overcome," has been interpreted ingeniously enough as "Setting forth the difference between (देवीमाया) (एषा माया) and (गुणमयी माया) (Page 26 of the book). Verse 16 of Chapter ii which is ordinarily supposed to mean "The unreal never is, the real never is not; the conclusion about these two is well perceived by seers of Truth," is explained in a new way. However these cannot be discussed about here.

It is a bit difficult to take seriously the quotation from Sanathan Dharma Dipika which defines the Adhikaris and Anadhikaris for the study of the Gita. "Those who practise....." Chitta-Vritti-Niroda" and Vedantins of the Advaita school are also included in the list of Anadhikaris for the study of the Gita. The necessity of Sthithapraghnavam has been often reiterated in the Bhagavad Gita. How could this be possible without the suppression of mental modifications. In page 28 (स्थैर्य) is said to be the result of visualising Brahmaswarupa. It is a wonder as to on what grounds men who practice Chitta-Vritti-Niroda are disqualified for studying the Gita.

Again if any one is fit to study the Gita it is the Advaitin. It is a well-known fact that only this school shows the way for the aspirant as to how he can practise renunciation in action. "There is no illusion in 'Brahm,'" (page 125) and so it seems the Suddha school rejects Advaita. But there is no question of illusion in Brahm. Brahm is reality and the rest (the many) are illusory since anything apart from reality cannot be taken seriously. Here "illusory" means only "non-actual".

Mr. Vasudeva Rao is to be congratulated for bringing out this brochure with such commendable zeal and enthusiasm. Any careful reader of this

book will be touched by his sincerity and firmness of conviction in the correctness of the Suddha interpretation of the Gita. The free distribution of this booklet will surely provoke many into thinking about the Gita and incidentally of our ancient literature.

R. Mahadevan.

ഇന്നത്തെ റഷ്യ. (*Russia Today*) By N. N. Banerjee. Translated by Vallathol Vasudeva Menon, B. A. Published by The Deccan Publishing House, Huzur Road, Calicut. Price Re. 1-8-0.

In the year 1932, the news of the atrocities of the Red Army were splashed in all the newspapers of the world; and the world was horrified. Russia mystified many. The author visited Russia to get firsthand knowledge of the land of the Red Army, and this book is a record of his experiences there.

Opinion about Russia has touched the two extremes of outright condemnation and superstitious laudation—more often the former. But the truth lies, as it often does, midway between the two. The word revolution cannot be more aptly used than with regard to Russia. It was a revolution that changed the old system root and branch and started the land on its new road with prodigious energy and a determination that deserved a glowing success. Russia was a hot-bed of exploitation and the reaction was as violent as the exploitation was deep and widespread. She broke the economic chains that bound her and hurled them at the face of her torturer. But the world which looks askance at everything new viewed her with hyper-critical eyes. The capitalist Press vilified and misrepresented her.

But there is no getting away from the fact that there is much that is reprehensible in Russia. The suppression of individual liberty, the muzzled Press, the secret trials and mass executions, the exile of some of her best sons—these bespeak some deep-rooted disease in the system. But this could, perhaps, be explained. Whatever militates against their schemes to achieve the great end is relentlessly put down. "You help the poor: we don't allow any one to be poor"—these words of the guide to the author put in a nutshell the ideology of the Russian system. The defects that show themselves in the means are gradually to be rectified. We are told that these *are* being rectified. The author remarks that one of the outstanding traits in the Russian character is the readiness to admit mistakes.

Perhaps the most valuable part of the book under review is that in which the author dispels some of the pet illusions about Russia—those about family life, marriage, religion etc. It is not possible, in a short review, to summarise all the details. It is true the Government preaches atheism. But those who believe in religion are not persecuted. In fact, the author actually saw many kneeling in prayer in a church. A government and steel cannot smother a God-given instinct. There is a certain levity in marriage and family life. But we find that, since this book was published, these defects have been removed to a certain extent; and it is to be hoped that the many remaining will gradually be removed, too. But one outstanding fact stands boldly out—Russia has well fought hunger and squalor. "It is the thirsty one that requires water and not he with the golden cup". As the very Rev. M. Johnson, Dean of Canterbury, recently wrote, "Russia ceases to have common men. She builds up a brotherhood of men."

So, what we want is sympathy and dispassionateness. And this the author has, in a good measure. He went to the country with an unbiassed

mind, and, though the cold was such as to make the blood freeze in his veins, made good use of his time. He visited the important places of the country and intelligently observed men and things there. He has brought to bear upon his work a shrewd observation, an impartial judgment and a lively spirit. The story is told with sympathy and zest and the book provides a few hours' instructive reading.

The translation has been well and ably done. The translator and the publishers are to be warmly congratulated for having brought out this good work, when there is really so little authentic information about Russia available to the Malayalam reading public.

S. V.

Freedom, India's Message, World-Peace and Self-Revealing Songs, By Ramanadasa K. S. Seshagiri, B. A. Published by the Author, 31, South Mada Street, Mylapore, Madras. Price As. 3.

Religious fervour, unaccompanied by great powers of restraint, runs a risk. The novice feels that whatever he learns has not been learnt by anybody else and whatever he thinks is inspired thought. And such is his sincerity that he breaks into poetry—often of an irritating kind.

The booklet under review is a capital example. It contains three poems and an essay. The first two poems sing the glories of freedom and of ancient India and the last is a philosophical piece after the Upanishadic manner. On the essay on world-peace we make no comment: it is, if familiar, also harmless. But we do hope we would be spared such poetry. It would do good to the readers as well as to the authors to be content with simple prose. We believe honestly that prose does not in any way take away from the dignity of the ideas expressed. Of course, it is not easy to define poetry. But it certainly is not prose run riot.

The Right Way to Live by Em. Airi. Copies can be had of D. R. Sharman and Co., Amritsar—Price Rs. 2.

This book of 250 pages gives the basic principles of Nature cure, Dietetics, Water cure etc. Naturopaths generally frown upon allopathy because it never cures the disease but only suppresses symptoms. All drugs are extraneous poisons infused into the system and any treatment must begin with an elimination of all external matter from the system. These principles are clearly set forth in this book, which is really thought-provoking. The chapters on fasting and water cure are indeed instructive. But it is doubtful whether any good is done by the broad hints of treatment for particular diseases given in some chapters, however much our reason may approve of them. Nature cure is a delicate affair, dangerous in the hands of novices and lay people, and these hints are not sufficient for a reader to practise the treatment so warmly advocated. The author, however, must be congratulated for presenting to the public, in simple language, the basic principles of a system which is rational, effective and inexpensive.

S. Vaidyanathan.

High School English Grammar and Composition By P. C. Wren, M. A. (Oxon) and H. Martin, M. A. (Oxon). Cooper, Publishers, Bombay. Price Rs. 3.

This composite volume is another addition very useful both to the student population and to the teaching profession. It retains the principal advantages of the two well-known volumes—The High School English

Grammar by P. C. Wren and the High School Composition by the two authors — and is offered to the public for a cheaper price of Rs. 3/- a copy. This new volume will make the worthier features of both the books more easily accessible to the students. The printing and get up of the book are simply excellent. As the two books are already very popular in the two presidencies, Madras and Bombay, this combined edition of the two books at a cheaper price, is sure to become more popular.

The inclusion of the S. S. L. C. papers — English II of the last two or three years — of Madras and Bombay may further add to the usefulness of the book.

N. R. P.

New Model Selections of Prose and Poetry, for Form IV. Macmillan & Co., Limited, Price Re. 1/.

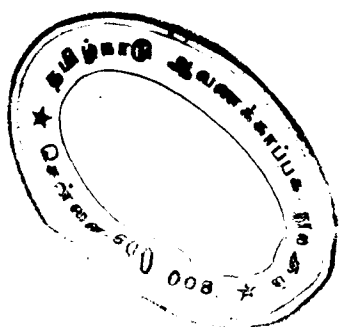
This is another of the numerous text books specially prepared by Messrs Macmillan for the use of Indian students. The lessons have been very carefully selected with a view to "supply Indian Students with examples of straightforward English prose dealing with subjects that have an interest and meaning for the present generation." A short introduction on the author and the subject of each selection, the grammatical notes, exercises for written composition etc. are some of the attractive features of the book. The printing and get-up are of the usual excellence.

Heroes and Heroines of India, Books III and IV. Price As. 9 and As. 12 respectively. Messrs. Macmillan & Co., Ltd.

The very useful work begun in Books I and II—a review of which appeared in our April issue—is continued in these. The characters dealt with come nearer our time, Tagore, Vivekananda, Phirozeshah Mehta, P. C. Ray, Mohammad Iqbal and others finding a place. The four books as a whole cover a very long period of history and the names in Books III and IV are really inspiring. The publication is sure to be a real source of inspiration to our children.

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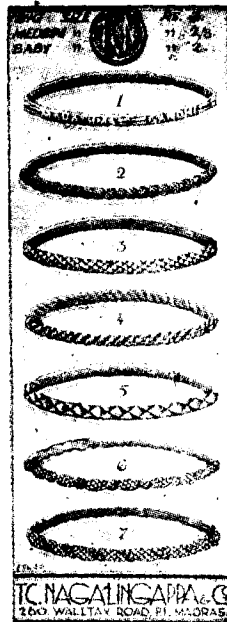
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