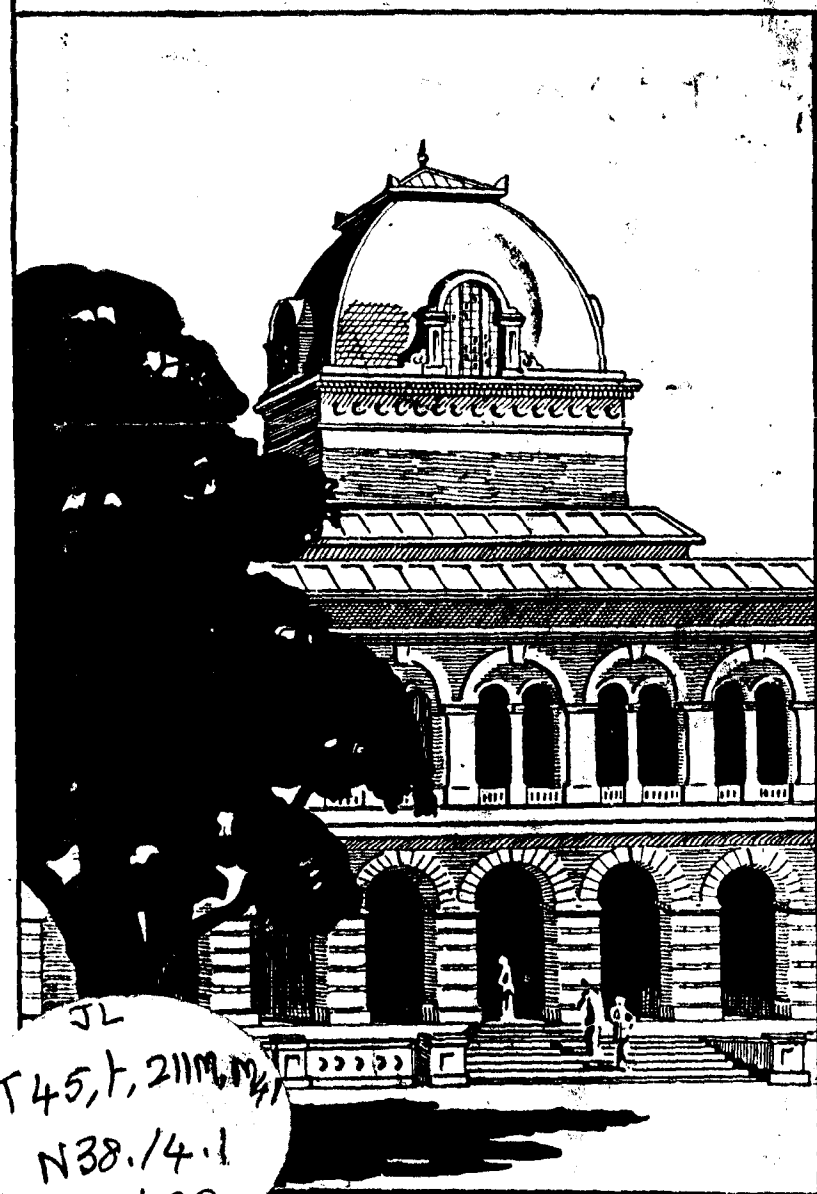


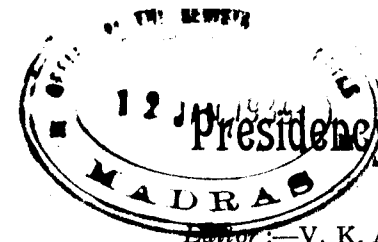
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# The PRESIDENCY COLLEGE



MAGAZINE

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# Presidency College Magazine

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All communications should be addressed to the Editor, "Presidency College Magazine," Madras.

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"RECALLING A GREEK STATUE"  
K. VENKATESAN, IV (Recall) Pose.



Vol. XIV

SEPTEMBER 1938

No. 1

## Fables and Fabulists\*

THE name *fable* (Lat. *fabula*, narrative, something spoken, Fr. *fable*, Germ. *fabel*, Ital. *favola*) is not so old as the form. For, the animal fable or the apologue, a narrative devised to enforce a moral lesson, a literary form now out of fashion, is a product of the childhood of the age, which, like the childhood of the individual, it has been well said, is lulled by stories. In classical Sanskrit literature the didactic fable, which like other types of stories is known by the common name *Katha*, has been traced to the pre-Guptan era, circa the second century B. C. Prof. Keith observes that early Indian thought was ready to ascribe to animals thoughts similar to those of men, and this tendency received an impetus from the growing belief in transmigration. With the rise of Buddhism "the fable was given a definite religious significance, by being employed in connection with the doctrine of transmigration to illustrate the essential virtues of Buddhism, through the identification of personages of the tales with the Buddha and others of his *entourage*". † Whatever be its exact antiquity, there

\* A lecture delivered at the English Association, Madras Branch, in March 1938.

† Keith : "Classical Sanscrit Literature,"

can be no doubt, however, that the fables have concentrated in them a world of observation and of reflection of generations of primitive human society. The *Panchatantra* is the great Sanskrit collection: the claim that no book except the Bible has enjoyed such an extensive circulation may probably be an exaggeration. It has, however, been translated into many languages in India and outside and my own acquaintance with it is mainly from a delightful Malayalam version of it, all in verse, the work of one of the most gifted of our poets, Kunjan Nambiar. The original Panchatantra was a kind of *Fürstenspiegel* or Mirror for Magistrates, divided into five books, dealing respectively with the Separation of Friends, the Winning of Friends, War and Peace, the Loss of one's earnings, and Hasty Action. The narrator of the *Kathas* is Visnuserman who undertakes to teach wisdom to the ignorant sons of Amarasakti, the King of Mahilaropya. Visnuserman starts teaching the princes the science of polity under the guise of animal stories. Each of the five books contains a "frame story" and at least one, often several, "embossed stories," that is, stories represented as being told by one character in the frame story to another. One distinction of the collection is this brilliant device of the "story frame-work," which thus springing in the East, spreads rapidly to the West and is turned to such excellent results in the Decameron and the Canterbury Tales. The longest and, in some ways, the most interesting book of the *Panchatantra* is the first in which figure *Karataka* and *Damanaka*, the two jackals, brothers themselves and courtiers of the king, *Pingalaka*, the lion. By the wiles of *Karataka* the great friendship of *Pingalaka* for the Ox which had strayed into the forest, is turned to hatred and the latter is killed. If the animal fables were originally devised for pure amusement, they are soon overlaid with moral purpose, and the *Panchatantra* is claimed as a *Nitisastra* and it is connected with the work now well

known as *Kautilya's Arthasastra*, a political treatise, and the figure of Chanakya, a master of political strategy. The work is partly in verse and partly in prose—the moral precepts are in verse while the stories are told in prose. The tales themselves are of unusual excellence and have attained a wide celebrity. Prof. Keith says: "None can mistake the delicate sense of humour of the author; his animals charm us with the quaint propriety of the sentiments and speeches ascribed to them". Among the general favourites are: the lion and the hare who led the former to a deserved end by making him see his reflection in the well; the hare getting rid of an elephant by the clever use of the reflection of the moon in the water; the three rogues who found it so easy to trick a Brahmin; the tiny mouse turned into a maiden by a seer into whose hands it had fallen and its marriage; the hasty folly of the Brahmin who slew his faithful ichneumon; the Brahmin who indulged in dreams of the prosperity to be made out of the skilful use of the groats he had begged. Max Müller has shown that this last is the source of La Fontaine's *La Laitier et le Pot au lait*, Fable 10, Book VII.

The *Panchatantra* or a recension of it, the *Hitopadesa*, constitutes in the literary genre we are considering one authentic tradition in the Middle Ages of Europe. As early as the eleventh century the work reached Europe and before 1600 it was turned into Greek, Latin, Spanish, Italian, German, English, Old Slavonic and Czech.

A second and no doubt a far more powerful tradition in the Middle Ages was that established by the well-known *Aesop's Fables*, dating from the first century fabulist Phaedrus, whose *Fabulae Aesopiae* in Latin verse, is the earliest collection in existence bearing the name of the Phrygian slave and fable-teller of the sixth century B. C. mentioned by Herodotus. There were several renderings of Phaedrus in Latin prose and verse in the Middle Ages

one of which was Walter's Aesop used as a school book. The Fables of Caxton printed in 1484 were based on those of Steinhöwel and were in the form of brief prose apologues. The house-dog and the wolf may be taken as a pattern of the Aesopean fable, "brief, terse in expression, with not a single unnecessary word, the moral obvious and appealing to everyone, the situation frankly impossible, with a slight element of quiet humour."

What may be described as a third tradition in this literary kind is that of the mediaeval beast epic known as Reynard the Fox. This was the most popular classic of the twelfth, thirteenth, and fourteenth centuries in Europe, especially France, Germany and Belgium. Carlyle in his essay on Early German Literature speaks of the fourteenth century as the summertime and highest efflorescence of fable literature. Here, as in other things, Caxton is earliest in the field: this Reynard the Fox was the earliest version in print and appeared in 1481. Reynard the Fox—Reineke Fuchs—\* "a truly European performance, for some centuries a universal household possession and secular Bible, read everywhere in the palace and the hut; the most poetical and meritorious production of our western world in that kind," (Carlyle), is a cycle of parody and satire, not infrequently steeped in humour, and is believed to be a product originally of the twelfth century.

Noble, King of Beasts, holds a solemn Court at whitsuntide when he is deafened by complaints, loud and long, against Reineke; among the sufferers are Henze, the cat, Lampe, the hare, Isegrim, the wolf, and many others. Chanticleer, the cock, appears with the body of one of his murdered children. Noble sends Bruin, the bear, to summon the criminal to the august presence but he returns "without his errand; without his ears, almost without life." Reineke at last turns up, impresses by his eloquence, hints

\* The title of Goethe's version in Modern German.

at some treasures and is received into high favour, defeats Isegrim and is made Chancellor. Later, Renart found guilty of numerous crimes, seeing the fatal noose draw near his neck, is seized with sudden repentance.

In the name of Holy Penance  
I wish to take the Cross and go  
God be thanked, beyond the seas.

These three traditions mingled and were all active in England which, it has been claimed, was the home of the mediaeval beast fable, and in Europe generally. The Nun's Priest's Tale of Chaucer, undoubtedly the greatest English fabulist, is itself an offshoot, through Marie de France, the author of *Isopet*, a French woman, who wrote in England, of the great Reynard Cycle. Of Chaucer's inimitable tale of the Cock and the Fox, the perfection of the mock-heroic, it is superfluous to speak. But both its epic proportions and the mock-heroic must be regarded as alien to the true fable.

But ye that holden this tale a folye  
Taketh the moralitee, goode men  
For Seint Paul seith that al that writen is  
To oure doctrine it is y-write, ywis.  
Taketh the fruyt and lat the chaf be stille.

But earlier than Chaucer there is a remarkable poem, an admirably told Tale of the Fox and the Wolf in the Well, preserved in a Bodleian MS. The narrative which extends to 295 lines of octosyllabics is the earliest offshoot in English of the Reynard Cycle. The Fox fresh from his meal over three chicken has descended into a well in a bucket to slake his thirst. His thirst quenched, he is at his wit's end how to come up from the bottom of the well when a wolf presents himself. He entices the wolf to jump into the other bucket in order to let his one rise up so that he might escape. Reynard pretends that he is in Paradise down below and at the entreaty of the tricked wolf receives the

latter's confession so that he, the wolf, might go down and share the joys of heaven :—

Her is the blisse of paradise ;  
Her ich man ever wil fare,  
Without pine, withouten care,  
Here is mete, here is drinke  
Here is bliss withouten swinke\*  
Here nis hunger never mo  
Ne non other kunnest† wo

When the wolf entering the bucket goes down to the bottom he finds nothing but "colde water." The Friar coming to draw water at dawn finds the bucket heavy.

And the wolf was hevi-inoow  
He gradde† "The devel is in the pütte."

The first considerable and, barring Chaucer, the greatest English fabulist is Henryson, school master of Dunfermline, one of Chaucer's northern followers. Henryson's fables number thirteen; seven are in the regular Aesopian tradition, the others are derived partly from Indian fables or connected with the Reynard Cycle. Henryson's fables are narrative poems, of considerable length; they are of the discursive, not of the terse variety, with the 'moralitas' extending to several stanzas separately attached to each. The claim which their latest editor, Mr. Harvey Wood, makes for them is not exaggerated: "Not only in tales for which no original is known, but in well worn pieces like the Town Mouse and the Country Mouse, the story is told as though it had never been told before, with a wealth of personal observation, simple pathos, and lively humour. The dead bones are made to live." In the prologue to the Lion and the Mouse, Aesop himself appears to him in the inevitable vision, dressed in a milk-white gown and a roll of paper in hand, whom the poet addresses—

\* Labour.

† Any kind of.

‡ Cried out.

O Maister Esope, poet Lauriate  
God wot, ye are ful deer welcome to me  
Ar ye not he that all thir fables wrote  
Quhilk in effect, suppois they faynit be,  
Are full of prudence and moralitee?

Delightful is the tale of the fox, who overtaken by a sense of repentance for his crimes, makes his confession to Freir Wolf:

Bot, Father, byde still here upon the bent,  
I you beseik, and hear me to declare  
My conscience that pricks me so sore.

The wolf after shriving him orders him to abjure flesh. The fox steals a kid

And in the water outhir twice or thrice  
He ducked him, and to him can he sayne;

"Ga down, Schir kid, cum up Schir Salmond agane."

The satiric bent of Henryson is fully revealed in the Trial of the sheep in the court presided over by the wolf, in which the proceedings of the ecclesiastical court are under fire. Admirable is the story of the wolf, the fox and the cadger in which the fox shamming dead succeeds in dropping the fish out of the cadger's cart, persuades the wolf to sham dead also, and gets him thrashed by the cadger.

Beside these, those of Gay, the eighteenth century fabulist, are cheap and merely facile, though exceedingly popular in their time, a popularity enhanced, it would appear, by some admirable woodcuts with which the original editions were provided. Time has been just in her sifting; the fable of the Hare with many Friends, which remains a general favourite, alone deserves to be remembered. Dr. Johnson gave the prime reason for this sinking of his reputation: "As a poet he cannot be rated very high. He was, as I once heard a female critic remark, of a lower order. He had not in any degree, the *mens divinius*, the dignity of genius."

But the glories of this literary kind are not to be sought in the ample fields of English Letters. La Fontaine in French is the prince of fabulists and Krylov, the Russian, a good second. It is interesting to note that this French Homer, for so he has been seriously described, was a contemporary of the English Homer, Milton, for he was born in 1621 and died in 1695. He is one of the great masters of the *Grand Siècle*, the age of Louis XIV, and was a friend of Corneille, Molière, Racine, Boileau and Madame de la Seigne. Though a scholar learned in the classics, he never lost the simplicity and freshness that have made his Fables a primer for many generations of French children. His life shows how throughout he retained something of the child about him. A great French poet with a *curiosa felicitas* of expression in respect of which and his general moral outlook he has often been compared with Horace, La Fontaine made the traditional beast fable the instrument of his subtle and suggestive art. His fables are in twelve books and the twelfth book was published in 1694. In the dedication to the Dauphin he says that he sings of heroes whose father is Aesop; a troop whose story, though fabulous, holds truths which serve as lessons. "Every one talks in my work—even the little fishes. I put myself among animals in order to instruct men." Elsewhere in the prologue to *Le Bûcheron et Mercure*,\* he speaks of his work as

Une ample comédie à cent actes divers†

Et dont la Scène est l'univers.

La Fontaine's work, on whose universality he prides himself most, is derivative, not original. All the fables are based on either Aesop, or Phaedrus or one of the many other fabulists. His claim to originality, which is indefeasible, is founded on the workmanship of these finished masterpieces. La Fontaine's fables are not merely or mainly narratives—indeed, there is far more of dialogue, action and drama in them than of narrative.

\* Mercury and the Wood-cutter.

† A large comedy in a hundred different acts, the scene of which is the whole Universe.

The singular vividness and truth with which he conceives the beings which people his world, the dramatic propriety of the dialogue he puts into their mouth and the delightful humour of these tales combine to make them a perpetual delight. The moral of the fable was the vital element in the early ages; indeed La Fontaine himself calls it the soul of the fable, but "from an apologue tending to an express moral he converted the fable into a *conte* in which narrative, description, observation, satire, and dialogue have an independent value, and the moral is little more than an accident." La Cigale et la Fourmi, the first fable of the first Book, has been much criticised for its alleged failure to point a proper moral but the work has a "delicious crispness of execution" and the concluding lines are characteristic:—

Vous Chantiez ! J'en suis fort aise.

Eh bien ! dansez maintenant.

#### The Grasshopper and the Ant

A Grasshopper the summer long  
Sang her song,  
And found herself when winter came  
Without a morsel to her name.  
Not one scrap of worm or fly  
Had the careless thing put by !  
So she took her tale of want  
To her neighbour Mistress Ant,  
Begging just a grain or two  
Wherewithal to carry through  
Till the Spring came round next year.  
'I'll repay you, never fear,  
Honest insect, ere the fall,\*  
Interest and principal.'  
One fault from which the Ant is free  
Is making loans too readily.

\* Fr. l'out, the harvest.

'Tell me how you spent the summer.'  
 'Night and day, to every comer,  
 Please you, ma'am, I sang my ditty.'  
 'Singing, were you? Very pretty!  
 Now's your chance,  
 Mistress Grasshopper, to dance.'\*

Though indolent and careless in worldly affairs, La Fontaine was a supreme craftsman in his poetry. He is a great metrist and the cunning with which he manages the long and the short lines and his mastery of rhyme have evoked the just admiration of every student. Anatole France devotes one of his essays to La Fontaine's love of words and his careful choice of them—words which when not understood properly, says France, "it often happens that men cut each other's throat." The fables are, by their very nature, short poems, an advantage, for says St. Beuve, "In France great poetical conceptions soon fatigue us; they pass the bounds of your attention which is so quickly baffled and so inclined to mockery; of imagination and of fertility which occupies very little time; that is where La Fontaine excels."

It is perhaps a mistake to take the moral of these fables too seriously. La Fontaine enjoys his animals; he has a poetical sympathy with them and through them he holds the mirror to the brilliant age in which he lived. The 32 lines of *Le Chêne et Le Roseau* and the longer *Two Pigeons* have been described as the "consummation of a literary kind."

#### The Oak and the Reed

The Oak said to the Reed one day,  
 'The wrong that Nature does you is extreme;  
 Even a wren for you is load enow.  
 The lightest wind that on its random way  
 Wrinkles the surface of the stream  
 Can force your head to stoop and sway;

\* The Fables of La Fontaine, translated by Edward Marsh, Heinemann.

While like an Apennine my lofty brow  
 Not only challenges the sun's fierce beam  
 But braves the whirlwind. What is Aquilo  
 To you, to me seems Zephyr. Even so,  
 Did you but dwell beneath the shade  
 Wherewith my green circumference  
 Of sheltering foliage overcasts the glade,  
 Your misery were less intense—  
 I could afford you some defence;  
 But you are born beyond my friendly screen,  
 On the moist borders of the wind's demesne:  
 Sure, Nature treats you in a churlish fashion.'  
 'I thank you,' said the Reed, 'for your compassion,  
 Which speaks you kind: but make no more ado.  
 I from the winds have less to fear than you.  
 I bend, and break not. You, until this hour,  
 Have stood unbowed beneath their awful power;  
 But let us wait th' event.' He scarce had said,  
 When from th' horizon's verge in fury sped  
 The most tremendous offspring that the North  
 Had ever from her icy womb sent forth.  
 The Tree held fast: the Reed bent low: at length,  
 The Wind put out his utmost strength.  
 And with long strain tore from the earth  
 Him who had neighboured heaven with his head  
 And set his feet among the shadowy dead.

Among other perfect things are *Le Lion et le Moucheron*, the lion and the gnat; *Le Mort et le Bûcheron*, Death and the wood-cutter, which is strictly not an animal fable at all, but which contains some of the most pathetic lines in La Fontaine:—

Point de pain quelquefois, et jamais de repos :  
 Sa femme, ses enfans, les soldats, les impôts,  
 Le créancier, et la corvée,

Lui font d'un malheureux la peinture achevée\*

and Les Animaux malade de la peste. Madame de Sevigne's remark has often been quoted. "La Fontaine's Fables are like a basket of strawberries; you begin by taking out the largest and best, but little by little you eat first the one, then another until at last the basket is empty."

Krylov (1768-1844) started as an imitator of La Fontaine but soon became master of a unique satiric expression. Pushkin, who is regarded as the Shakespeare of Russia, describes him as le plus national et le plus populaire de nos poètes.† Krylov shares with La Fontaine the power of evoking a whole picture in a terse phrase. He is a more biting satirist than La Fontaine but he is none the less a poet. Maurice Baring thus translates the opening of Two Pigeons, imitated from La Fontaine,

Two pigeons lived like sons born of one mother,  
 Neither would eat nor drink without the other,  
 Where you see one, the other is surely near,  
 And every joy they halved and every tear.  
 They heeded not at all how time flew by  
 Sadness they knew, but not satiety

and says that there are no six lines more tender, musical, wistful and subtly poetical in the whole Russian literature. One of his triumphs is the Ass and the Nightingale; and the Fortune and the Beggar is another. In the Ass and the Nightingale the music of the bird is thus described:—

"On this the nightingale began to show her art; she whistled in countless ways; sobbed sustained notes; passed

\* Often no bread, never an hour of rest:

His wife, his children, soldiers foraging,  
 Forced labour, debt, the taxes for the King—  
 The finished picture of a life unblest!

† The most national and the most popular of our poets.

from one song to another; at one time let her voice die away, and echoed in distant murmur of the reed; at another time poured through the wood a shower of tiny notes. There was no one who did not listen to the song; the breezes died away, the birds were hushed, the cattle lay down on the grass; scarcely breathing, the shepherd revelled in it, and only now and then as he listened did he smile on the shepherdess."

Lessing's Fables represent a reaction. His whole literary life was something of a crusade against the dominance of French literary conventions in Germany and he opposes not so much La Fontaine for whom he has admiration but his imitators. Lessing has a philosophical theory about the fables. In his *Abhandlungen über die Fabel* (Essays on the fable) "the key-note of which is a return to Aesop, as Lessing conceived him,"\* he has a dialogue with the Fabelnde Muse, the muse of the Fable. "Pupil, wherefore this thankless trouble? Truth uses the charm and grace of the fable; but wherefore does the fable use the grace of harmony? Wilt thou try to season spice?" Accordingly his fables in two books are in prose and their aim is exclusively didactic, though some of them have the truth and suggestive quality of poetry without its form. The fable of Zeus and the horse is a capital example of his manner.

Of course the fable will not be claimed as one of the great forms of the literature of the world. Its universality and primitiveness are unquestioned; the fabulist, especially in modern times, is essentially a satirist "whose aim it is sometimes to convey pregnant sense, keen mockery or scathing criticism in a veiled manner, sometimes merely to laugh at human foibles, or to express wisdom in the form of wit, yet whose aim it is always to amuse." (Maurice Baring). Lessing questioned if it is a poetic form at all. The literary elements in it, narrative, didacticism and

\* Lessing by H. B. Gurland, 1938.

satire are not exactly those which are conducive to the highest poetry, and the representation of the depth of emotion or of passion, the keen imaginative analysis of human character are foreign to it. The form of it is somewhat arid and it is only in a few masters that it is raised to the level of high art. It is poetry that has a palpable design upon us, not great and unobtrusive ; but the best things in it have the permanence and universality of a classic that appeals to all ages and conditions of men. The clearness and precision which we associate with it we best see in La Fontaine and here the proverbial excellence of his medium helped him.

V. K. AYAPPAN PILLAI.



MAHATMA GANDHI.

T. S. AJITKUMAR, *Class II.*

## The New Physics\*

AN Irishman, if there be one amongst my listeners to-night, might feel inclined to ask me the question, how old is this New Physics about which you are talking to us? My answer would be—Exactly forty-three years old and still going strong. The world heard the new baby crying when it was born—I am referring to the enormous excitement created by the announcement of a German Physicist, Rontgen, that he had discovered a new kind of radiation with amazing properties, which we now call by his name, or alternately as X-rays. This experimental discovery by Rontgen had far-reaching effects. It opened the eyes of men of science to the fact that the courageous and patient investigator could hope to discover new phenomena in Nature undreamt of in the natural philosophy of the nineteenth century. Rontgen's discovery, in fact, was the beginning of the New Physics; the stimulus to novel types of experimentation which it gave resulted in a whole new crop of discoveries, many of which in their intrinsic interest and importance are not surpassed even by Rontgen's own magnificent finding. During the past four decades, the spate of new phenomena has flowed into physics with undiminished vigour, so much so that it is becoming increasingly difficult even for a man of science—excepting of course, the discoverer himself, to feel thrilled by a new physical phenomenon.

I will not fatigue you by a recital of the names of even the most outstanding investigators who have built up the physics of to-day. Their names and their discoveries are known to every student of physics. They are claimed as

\* A talk broadcast from the All India Radio, Madras; and reproduced here by their kind permission.

nationals by one or another of many different countries. Yet in the truest sense, they belong to the whole world and to the international brotherhood of Science. I will permit myself to mention only two of the greatest pioneers. Amongst the priceless memories that a man of science like myself treasures life-long is that of personal contact with such leaders of science as the late Lord Rutherford and the late Madame Curie; their contributions to the building of the New Physics have been most impressive, and their influence on their generation and on the progress of science almost incredibly great.

I would not be fair either to my listeners or to my subject if I conveyed the impression that the New Physics has been built up entirely by the work of experimenters. This is far from being the case. Indeed the amazing progress of the New Physics has been due in no small extent to the courageous leadership and constant guidance given to experimenters by the theoretical physicists or natural philosophers, who in their turn build on the foundations firmly laid by experimental discovery. I do not believe there is a single listener to my talk who has not heard of Einstein and his relativistic philosophy, which forms an integral part of the framework of thought in the New Physics. Not all my listeners, however, might have heard of Professor Niels Bohr of Copenhagen whose picture hangs facing that of Lord Rutherford at the head of the staircase in my house at Bangalore. Prof. Bohr, as he often reminds his listeners, comes from one of the smallest countries in Europe, namely Denmark. But, in the view of many including myself, he is the greatest natural philosopher of the day. The work of Niels Bohr in building up a theory of atomic structure which has inspired a host of experimenters in their work is one of the greatest triumphs of the human mind. In the still unsolved problems presented by the facts of atomic disintegration and transmutation, he is the foremost thinker of the day and may yet

lead us to a completer understanding of the experimental results.

You may well ask, what has the New Physics achieved? One has only to look back to the physics of my college days at Madras thirty years ago and to look at the physics of to-day to appreciate the difference. The old physics was successful chiefly in giving what might be called a microscopic or large-scale description of natural phenomena, that is to say, a statement of observed facts regarding the properties of matter, heat, light, sound, electricity and magnetism. On the other hand, its attempts to interpret the observed facts in terms of atomistic and molecular concepts were definitely a failure—except in a severely restricted field. The reason for this failure was that the old physics had practically no foundation on which to build. This foundation has been supplied by the discovery of the ultimate sub-atomic units constituting matter and the laws of their interaction. The detailed explanation of all physical phenomena and of the physical properties of matter has in consequence, become a practical proposition. A very great measure of success has been achieved in this respect in every one of the recognized divisions of the older physics. Whole new territories of phenomena not contemplated by the older physics have also been opened up and brought under the rule of the new physics.

Not content with these triumphs, the New Physics has entered the field of Chemistry and has sought to find an explanation in terms of sub-atomic processes for the well-ascertained facts of Chemistry regarding the reactions of atoms with each other to form molecules. Such a task could scarcely be considered superfluous. For, one of the essential facts of chemistry is that the strength of chemical combination and the energy required for or released by such combination is very different in different cases, and it is only in physical theories that it is possible to find any

real understanding of these facts, and indeed also of the real nature of chemical combination. The success of the new science known as "Chemical Physics" has transcended all expectations. Indeed, it is not unreasonable to hope that before many years pass, theoretical chemistry will come to be regarded as a branch of mathematics.

What has been the secret of all these amazing successes? Simply stated, it is the elimination of the Newtonian mechanical laws from the field of atomic and molecular physics and their substitution by other and new laws governing sub-atomic processes. It would take me too long to go deeply into the theoretical aspects of the New Physics. It must suffice here to say that they involve a revolutionary change in our outlook regarding natural phenomena and their explanation. The present generation has not yet had time to fully understand and absorb the new theoretical outlook; but the latter has abundantly justified itself by its success in handling problems of the most varied nature. To the next generation, the new modes of thinking now required in our science will doubtless become habitual.

I must not neglect to make at least a brief mention of the most recent spectacular triumphs of the New Physics, namely the creation of new chemical elements by artificial transmutation of known elements. Lord Rutherford's last little book on the New Alchemy gives a very clear and fascinating account of this newest physics. The remarkable advances described therein were not due to any accidental discovery but were the natural result of the intensive study of the atom and of its structure which is characteristic of the New Physics. The chemical identity of an element is determined by the "Nucleus" of the atom, that is, by the very small and dense core of the atom. By bombarding the atom by other swift atomic projectiles, transformations may be induced. In many cases the new elements produced are radio-active, in other

words, they give off electric particles and spontaneously transform into other elements in the manner of the naturally radio-active elements.

For the production of the swift atomic projectiles used in these new syntheses of the chemical elements, amazing new types of apparatus have been developed in which figure gigantic electro-magnets or electrostatic generators or electric transformers. By means of special ingenious devices, these are used to speed up the atomic projectiles to very high velocities corresponding to several millions of volts. On the occasion of my visit to the Paris International Conference of Science last year, and in my subsequent tour, I was privileged to see several of these installations in operation. In their boldness and novelty of conception, and in the purposes to which these are used, these contrivances fittingly represent the spirit of the New Physics.

The vast body of new knowledge which the New Physics has created naturally represents a greatly increased power to use the forces of Nature for good and for evil. In a hundred different ways, Physics has during this period of advance influenced human life and activity. But I would not have you forget that the greatest leaders of our science have always been those whose aim has been the promotion of Knowledge for its own sake.

C. V. RAMAN.

## *If the Servian had missed his Aim\**

CONJECTURES in History are always fraught with difficulty, but as to-day is the 24th anniversary of the entry of England into the Great War, it is perhaps opportune for us to recollect the Great War and its ghastliness, for war-clouds seem to be piling up once again in the skies of Europe.

The Great War, as many of you will doubtless remember, arose out of an apparently slight incident in the Balkans, which however involved and affected the whole world, including the proverbially sleepy East. The incident was the assassination at Sarajevo, the Capital of the Austrian Province of Bosnia, of the Archduke Ferdinand, heir to the Austro-Hungarian throne. As the Bosnians were mostly Slavs and the assassin was suspected to be a Slav instigated by the Servian Government, Austria at once sent an ultimatum to Servia, the terms of which could not possibly be complied with, without grievous damage to the self-respect of that State. The demands were therefore refused and war was declared by Austria on Servia. Under ordinary circumstances the assassination might not have created a political stir. Political murders there have been in History, both in the East and the West, but none of them have been accompanied by results so vast and so far-reaching.

If the Servian had missed his aim, it would be natural to infer that the world would have been saved a great ordeal. But behind the apparently mad act of the Servian, lay a whole half-century of bitterness and hate between the two peoples of Austria and Servia, just awaiting a spark to light up the conflagration. The grave injury to Austria

\* A talk broadcast from the All-India Radio, Madras, on August 4, 1938, and reproduced here by their kind permission.

could not therefore but lead to war. To Servia, Austria stood as an insuperable obstacle to the realisation of her national aspirations and as Russia posed as the champion of the Slavs in Europe, as soon as Austria attacked Servia, she declared war on Austria. Germany was committed in her turn to the support of Austria. France likewise backed Russia; and England and other powers joined in later, and so the Great War began.

The Great War was unique in many respects—the casualties sustained and the amount of money and ammunition spent during the war were greater than in any previous war known to History. It was said and probably with some truth that the amount of ammunition consumed in a single day would have been sufficient to serve for a whole campaign in any nineteenth century war. Poison gas was used on both sides. In many cases it proved to be a weapon of doubtful advantage, for a change in the direction of the wind is reported to have occasionally caused it to drift back to those who had originally discharged it. Many scientific devices were also invented for nations to kill nations, until one wondered whether twentieth century science was really an unmixed blessing to mankind. An accurate estimate of the number killed and wounded would be almost impossible to attempt. In the fighting forces of the British Empire alone, about a million men were slain or died from wounds and millions of others sustained injuries, many of them being blinded or maimed for life. A war of such dimensions could not but produce enormous consequences.

If the Servian had missed his aim, perhaps some of these things would not have been. As a consequence of the conflict also, the map of the world had to be redrawn. In Europe alone, for example, the great autocratic Empires of Russia, Germany, Austria-Hungary and Turkey disappeared and several new States arose which had been denied political independence, like Finland, Latvia, Lithuania, Esthonia, Poland, Czechoslovakia, Hungary

and Yugoslavia. In Asia also Trans-Jordania, Iraq and Arabia were post-war creations. These States would not have enjoyed the gift of independence to-day or been able to realise their national aspirations but for the Great War. No doubt there are people who think that the peace of the world has been endangered rather than ensured by the multiplication of States, but this view neglects the fact that the new States were all oppressed and suppressed nationalities writhing under the grip of the great autocratic monarchies and had been thirsting for political freedom for many a long day. In political life independence is a priceless possession and it is better to have enjoyed it even at some inconvenience and possible loss, than never to have enjoyed it at all.

Another point to which I would like to refer is the recognition of the power of the masses in the modern State. In almost every country the voice of labour and the needs of labour have come to be recognised as paramount and in one particular State—Russia—the State has come to be considered as the possession of the working classes and the pasants alone. In others, the transformation has not been so drastic, but the amelioration of labour has been accepted as the prime need in politics everywhere and not even the great Dictators of Europe are immune from the necessity of catering to the needs of the populace, instead of the well-to-do as in the pre-war days. Even in England for example, a Conservative Ministry is forced to placate labour as a preventive against radical Socialism. I consider the rise of labour to power to be one of the most notable features of twentieth century History and this is certainly a great change upon the pre-war position of labour, where, apart from legislation concerning wages and conditions of labour, the working classes were hardly considered as a motive factor in politics at all.

Another change that has come over the world is in the matter of the political and social status of women. In pre-

war times the life of a woman was moulded more or less by Victorian ideas, very much as is exhibited in the film "The Barrets of Wimpole Street". But the war changed all that and in almost every country, not only has political franchise come to the women but wider and wider ranges of freedom. In some countries the change has become phenomenal, as in Turkey, where the purdah has been abolished and the portals of education have been thrown open to women.

If the war had not occurred, Kemal Pasha could not have possibly overthrown the effete system of the Ottoman Sultans or removed the clogs on the emancipation of his people, particularly the women-folk. Similarly, in Russia, the transformation has been very striking under the Bolshevik regime and women have obtained freedom, perhaps more than is good for them, in the opinion of some people. The effect of the freedom of women has no doubt told adversely on the employment of men. They have invaded all walks of life and often eclipsed the records of men. If this movement continues, I am afraid that a time will come when it will be the fashion for women to propose to men rather than the reverse and to keep in tune with the circumstances we shall probably have to treat every year as a leap year.

Talking of women, I wonder if it is realised that slimming was one of the unexpected consequences of the war. Prior to the war, plumpness was not considered a demerit, though one did not admire Tudor proportions. But the war made the food supply short and fattening substances scarce, so that naturally the women thinned down and became the sprightly, athletic and efficient beings they are, or aspire to be, to-day. So much has the average efficiency arisen that they are prepared to face tasks which were only left to men in the past and in the case of a future war, they will probably be as much the defenders of their country as the men,

not only by giving passive help as in the Great War but by actual participation in the struggle.

Signs of these changes are to be seen even in our land. The firing of the shot at Sarajevo affected our destiny in other respects as well. As a result of our magnificent contribution in men and money to Britain, our political goal came gradually to be fixed as Dominion Status. The British Empire underwent a radical change after 1918. The Dominions won the right to consider themselves as free and equal partners in the Commonwealth and under the new Constitution of 1935 we are also slowly marching towards the same goal.

Even more striking is the change in outlook that has come over the European nations in their treatment of backward peoples in their colonial possessions. The principle of self-determination which played such a conspicuous part in the post-war settlements of the world has been responsible for this very welcome change in the relations between the Imperial powers and their colonies. The Doctrine of Trusteeship has displaced the Doctrine of Absolute Control. No longer are colonies looked upon as centres of political and economic exploitation for the purposes of the governing country. A more rational and liberal view has come to be held—that the backward countries should be governed properly, through their native institutions, that their indigenous culture should be encouraged and that they should be so trained that in course of time they might themselves be called upon to assume the responsibilities of their own administration. A new era has practically dawned in the lives of these backward peoples. No longer do we hear of their being subjected to barbarous and inhuman suffering, but they are now accorded a more liberal and generous treatment in all respects, so as to enable them in course of time to hold their own against their more fortunate brethren in the progressive countries of the world.

Such were some of the consequences, desirable and undesirable, direct and indirect, seen and unforeseen, of an incident that occurred in Europe in June 1914. If the Servian had missed his aim would things have been otherwise? We are left in doubt.

The origin of the catastrophe lay in racial hostility which should be avoided at all costs, especially when armaments exist to back them. The need for harmony among the States was never so urgent as at the present moment when the peace of the world is hanging in the balance. It therefore, behoves us to be wide-awake and watchful, for out of small incidents great consequences may arise.

J. FRANCO.



**H**IS is a name to conjure with. He is a quaint figure with ridiculous clothes, tooth-brush moustache, Derby-hat, an elastic cane, and an apology for a cigarette in his mouth. He is a household word; in fact, he is an institution by himself. He is a tonic. I think it was Lloyd George who experienced the tonic qualities of a Chaplin film. Having a severe cold and headache, he went to a cinema and witnessed a Chaplin old-timer, "*A Dog's Life*." He laughed so boisterously and was absorbed so completely in the film that when he came out of the cinema he was free from headache. Charlie is filmdom's supreme clown.

Like Smiles's "Self-Help"-men, Charles Spencer Chaplin was born to face poverty. His was a family of actors. His father, who bore the same name, was a great favourite in the eighties of the last century in London music halls and on the stage. His mother, Mrs. Hannah Chaplin, was a vaudeville singer and dancer and appeared under the name of Lil Harvey, while his aunt, Kate Mow-

bray, was also a music hall performer of repute. Had Charlie been born some years before\* his career would have been different. He would have shone as a great music hall star. But it was not to be so.

When Charlie was a tot, his father crossed over to America to fulfil an engagement at a New York theatre and later did some work on the Parisian stage also. He died in 1902, leaving his family destitute.

Charlie was educated at St. Mary-the-Less School in Kennington (London), his birth-place. At the age of seven he was nearly drowned through falling into the Thames from the steps of Westminster Bridge. He must have tried to sail down the steps. What a boy! Thank goodness he was saved to slip on banana peels and make the world laugh!

After his father's death, his mother found it difficult to run the household. So, he was both mentally and physically ill-nourished and his life was devoid of colour and romance. It was sad. It left a mark on his later life.

For a time he worked at odd jobs; his relatives could do nothing. He earned stray coppers by opening carriage doors at the theatre; carried messages and was also a lather-boy in a barber's shop.

He made his screen debut through "insinuating" himself into a topical news film of the Scots Guards marching through St. James's Park. And as a result of his backyard impersonations and dancing to the children of the neighbourhood he secured an engagement as the youngest member of a music hall troupe known as the "Eight Lancashire Lads"; and won the commendation of managers who saw him in this modest performance. Soon after, he displayed his sense of humour and gift for

\* Charlie Chaplin was born on the 16th of April, 1889,

clowning in the part of Billy the page-boy in a Sherlock Holmes skit, at the Duke of York's Theatre, London, in 1905. Soon after, he was engaged for a year at 45 shillings a week in a juvenile sketch combination in "Casey's Court Circus" and was very successful in his impersonations of famous music hall stars. He became an adept in pantomime; he was a silent clown.

Syd Chaplin, his elder brother, was playing in Fred Karno's dumb-show comedy sketch company and there went Charlie in 1910. He toured the music halls of England and went to the United States and Canada as the leading comedian of the company. His famous part was that of the drunken-swell in "The Mummie Birds" better known across the Atlantic as "A Night in an English Music Hall." The company toured until the spring of 1912 and returned to England to fulfil some engagements and again returned to America continuing their tour, for Charlie's acting sold the house.

In the year of Charlie's birth, Edison had invented the Kinetoscope, the fore-runner of the modern motion-picture camera. Between 1889 and 1913 much had taken place. Many big film concerns had started. One of these was the New York Motion Picture Company, whose President, A. Kessell, saw Charlie in a music hall turn. He was greatly amused and offered 75 dollars a week to act in the movies. This was turned down. One hundred were offered to no purpose; Kessell went away. But again after an interval of two months Kessell wired to the manager of the Fred Karno Company to ask Chaplin to come over to New York. Chaplin now was offered 150 dollars a week and on the advice of his manager, Alf Reeves, he signed the dotted line to appear in Keystone Comedies. Older picture-goers may remember these celluloids with their inevitable "Keystone Cops."

So 1913 was the turning point in his career. Columbus discovered America, America discovered Charlie, and Hollywood grabbed him.

Mack Sennett, now the famous producer of Laurel-Hardy and "Our Gang" comedies, was then the director with the New York Motion Picture Company and Charlie's British brand of humour was not to his taste. Charlie was offered a lump sum to cancel his contract, but refused. His first picture "*Making a Living*" proved his ability and after that he played in fifty Keystone comedies. But at the end of the year the question of a rise in his salary came up. Charlie was a success. His comedies had pushed other comedians in the background and his producers were getting large profits. A six-reeler of 1914 called "*Tillie's Punctured Romance*" in which Mabel Normand and the late Marie Dressler also appeared, and a serial of thirty parts "*Perils of Patrick*" (Mack Sennett and Charlie Murray also played in it) had firmly established his fame. Mack Sennett raised his salary to 400 dollars, but on the advice of his friends Charlie demanded 750 dollars. It was an unheard of salary in those days. Mack Sennett was not sure about it.

G. K. Spoor, President of the Essanay Company, took this opportunity to lure Charlie to his company. He offered him 1000 dollars and Charlie accepted it (1915).

The World War was raging and Essanay were producing their one and two-reeler Chaplins—like "*Charlie's New Job*," "*A Night Out*," "*The Champion*," and "*Charlie the Woman*", Charlie's antics made Tommy Atkins forget his sufferings; British soldiers and sailors everywhere and the war-weary people at home, looked on Charlie as one who brought a gleam of light amid the general gloom and raised their spirits by his delicious clowning.

Though he had been on the screen only two years, he became "the biggest single fact in the motion-picture industry." Like the Valentino cut later on to be, Charlie's moustache became a rage everywhere. Goods were advertised in his name, competitions were held in music halls. To the French people he became their dear "Charlot." In his own words he had "far less privacy than a gold-fish."

Though he did not actually go to the war-field, he contributed 150,000 dollars to the War Loan and also gave his services with Sir Harry Lauder, the famous Scotch singer and actor, for a special 500 ft. comedy, the proceeds of which were devoted to the Loan.

Charlie was a paying concern and G. K. Spoor in appreciation offered a new contract with 5000 dollars a week. But here came in his brother Sydney, who also was playing in the films, and told him to turn it down; for, the Mutual Motion Picture Company had offered 10,000 dollars a week plus a bonus of 150,000 dollars to be paid over as soon as the contract was signed. It was a deal.

Nervously handling the cheque for 150,000 dollars outside the Mutual Office, Charlie remarked to Sydney: "Well, I've got this much if they never give me another cent. Guess I'll go and buy a whole dozen neckties." Sydney got 75,000 dollars as his commission.

With Mutual, Charlie became the author of his own comedies and gave us such humorous pictures as "*The Floor-Walker*," "*The Count*" and "*The Pawnbroker*." In "*One A.M.*," Charlie appeared as himself without his comical hat, boots and moustache. Though it was a success, he never repeated the experiment.

At the end of 1917 his contract ceased with the Mutual Company and he decided to become an independent producer. He bought a site for his studio. Charlie was the first star to acquire his personal studio. Later on he united forces

with Mary Pickford, Douglas Fairbanks and D. W. Griffith, the famous veteran director, in forming a new company which is known as the United Artists' Corporation. This Corporation included several of the foremost stars and producers, and was an organization established primarily for securing its members independence in the industry. This independence Charlie has always maintained.

From the first his new enterprise was a success. Freed from the restraints of supervision, his motion-picture work took on a more individual note; and the plays he produced in 1918 and the succeeding years were not, as at first, go-as-you-please entertainments crowded with pantomimic stunts but finished artistic comedies. Among the early successes that came from the Chaplin studio were "*A Dog's Life*," "*Shoulder Arms*," "*Pay Day*," "*The Immigrant*" and "*The Pilgrim*," in the last of which he appeared with his brother Syd. In each of these we find an advance on the pictures made in his earlier years. They are richer in humour and we find a Charlie gentler and less boisterous, revealing new and unexpected qualities.

In 1921 Charlie produced "*The Kid*," a much longer and more ambitious picture than any he had yet attempted. It also marked an advance in its author's dramatic talent. The child star Jackie Coogan made his debut in this film and gave a remarkable performance as the simple and unaffected Kid. Remember how he broke the glass panes in the street and got Charlie employment?

The premiere of "*The Kid*" was to take place in London. Charlie too wanted an outing and so he visited England in 1921 and during his stay there he created a furore. People worshipped him like anything. From London he crossed over to Paris and to Germany. Paris declared a holiday for the occasion and Charlie was feted.

Now, it had always been the ambition of Charlie Chaplin to produce a serious play and he did so in 1923. He wrote, directed and produced "*A Woman of Paris*" with his old leading lady Edna Purviance acting in the title-role. In this picture Charlie introduced a new actor in the person of the now famous Adolphe Menjou. This play shows the more serious side of Chaplin's genius, and marks a radical change in film-production.

After "*A Woman of Paris*," Chaplin began ambitious preparations to depict the feverish lust for gold and human sufferings in Alaska. It was "*The Gold Rush*" in ten reels. It took two years to make and cost 800,000 dollars. One funny scene stands out in memory: Charlie's comrades in a snow-bound hut are starving and cast lots as to whose boots shall be eaten. The lot falls on Charlie and his famous boots are served up for dinner. His portion is the sole of one of the boots. He gravely munches the sole separating the tacks from the leather in a pathetically humorous way that only Chaplin could do. This film reaches the point of great drama and reveals the sublimity and grandeur of man's strivings with Fate. It contained scenes of surpassing beauty that haunt one's memory. Chaplin himself remarked: "This is the picture I want to be remembered by."

The successor to "*The Gold Rush*" was "*The Circus*" copyrighted in 1927. It presents the old-time combination of comedy and drama. Great pains were taken to make it a success. To make it as realistic as possible, a circus complete with all the performing animals was kept on the site for filming for more than a year, together with performers, trainers and grooms. So that in addition to the animals, more than 2000 people were maintained while the film was being made, and the food-bill alone amounted to £60,000. For months Chaplin practised tight-rope walking.

When the picture was nearly completed, a disastrous fire broke out at the studio, and destroyed all the properties, scenes, and film and the work had to be done over again.

Three years passed and then came his *City Lights* to take every place by storm. You see the same down-and-out Charlie playing his ever fresh pranks with a dash of comico-seriousness about them. He is the same knight-errant who meets damsels in distress.

The "talkies" had come into being and the "silents" began to fade away. Many people assured him that silent pictures were out of date and that unless he adapted the new invention to "*City Lights*" the picture would be a total failure. Charlie was not convinced. For him pantomime was the universal language. He would not talk. His gestures conveyed more than speech. "*City Lights*" came out a silent picture and it was not a failure. No, it was not.

The talkies had gathered force and became popular. But Charlie was firm in his belief about the value of his pantomimic art. He had a new and ambitious picture under production—"Modern Times" (1936). His public wanted to hear his voice. But Charlie said he would not talk but would satisfy his admirers by singing a song. Near the end of the picture he sang a nonsensical jingle in French composed by himself. The entire musical score of the film was written by him. The production of this film cost him a fortune.

The accompanying music of the film was great. It was in consonance with the working of the machines in the factory where Charlie was a hand. It seemed as if the giants out of Wagner's *Die Niebelungen* were a-thumping thump, thump, thump. Throughout the ten reels there was fun, though the film was a satire on the present machine age. That is why Hitler took objection to the

film and banned it. He missed a great thing of art and joy.

Since *Modern Times* Chaplin has not planned another film and we are waiting.

Charlie Chaplin's relations with women were not fortunate. None understood this man of moods, this peculiar philosopher in a comedian. He tried matrimonial experiments with two of his leading ladies - Mildred Harris in 1917 and Lita Gray in 1924. Both ended in a fiasco. From the former he had a son who died in his infancy and from the latter he has two sons. The only woman who understood him was his old leading lady of the Essanay days, Edna Purviance. But Charlie did not marry her, contrary to the expectations of his friends. For some time he was enamoured of Pola Negri, the famous Polish screen actress of the silent era. They were engaged, but after some time it was found that they disagreed, and the engagement was cancelled. The Chaplin touch again!

Charlie's best loved friend was his mother who died in 1928.

Charlie is a great discoverer of talent in his actresses. From the days of Edna Purviance he "discovered" new material. Mildred Harris, Lita Gray, Myrna Kennedy (*The Circus*), Georgia Hale (*The Gold Rush*), Virginia Cherrill (*City Lights*), and finally Paulette Goddard (*Modern Times*). After Chaplin had given them roles in his pictures, other studios eagerly booked them, for they had the Chaplin trade-mark.

In Hollywood his is a most lovable personality and several people count themselves his friends. He has the admirable trait of never forgetting his friends. The friends of his down-at-heel days have been provided with jobs in his studio. Alf Reeves, his old manager of the Fred Karno Co., is his manager now.

Charlie has not forgotten his hard days in London and the localities in which he lived and roamed. He paid a visit to his old haunts while he was in London in 1921 and 1931. In his book "My Wonderful Visit" (1921) he describes the effect of his visit to these old places and the changes he observed in his old home-town. If ever there was any sentimental fellow, it is Charlie and his was a "Sentimental Journey."

Charlie is an accomplished musician and composer. He is an excellent director and producer. The plots of his films are his own; he writes his own plays and acts in them. He has a very keen eye for realism and accuracy in his pictures; and his methods are thorough. He has aesthetic perceptions: he would delight in a lovely child, or in a beautiful woman and enjoy their society.

He is a Sphinx's riddle to others. He is a man who has peculiar moods or fits. When his first wife, Mildred Harris, divorced him she said that Charlie would go away to the sea-shore thinking over some idea for hours together; roam about in the Californian hills for hours; play on the piano or any blessed instrument for hours; when engrossed in thinking he would even pass a week on the sea-shore or be rapt in thought when at home.

There is no arguing the fact that Chaplin is the creation of his medium. If there had been no film he would probably have lived and died relatively unknown. It may or may not be so, for so individual a genius would conceivably have found some expression for itself. But in the dimensions of his success he is of course the creation of his medium. No film, no Charlie. But that being conceded, the fact remains that among all the exploiters of the film he is not merely first; he is a hierarchy apart. He is so much the king of the film, that he has no rival and no visible successor. He has done what no experimenter has done. He has created an atmosphere. He has projected on

the flat surface of the film a three-dimensional personality that lives and moves and has its being as vividly and intensely as if it moved on the stage or in the street. He is as real and intimate as Sir Harry Lauder is with his breezy Scotch burr-r-rs. If you pricked him he would bleed and if you tickled him he would laugh

"He is as intelligible to the Chinese coolie or the Russian peasant as he is to the city clerk, the Lancashire weaver, or the University don. He is as universal as laughter and as common as tears." The language of his film is not of words, but of gestures. His body is talking all the time in an idiom of his own, swift, sensitive and eloquent.

The key to his drama is as old as the drama itself. His theme is the triumph of the humble and meek over the tyrannies of the world. His innocence is matched against the over-bearing vanity of power and he comes out successful.

Through all his buffoonery there is a subtle touch of real artistry that has lifted his work from the ordinary clowning. He interweaves pathos with comedy in an unusual manner, and although his chief object is entertainment, he puts into it enough deeper meaning to make his pictures famous. To his pictures there is no rounding-off with a happy-ever-after ending with the exception of *The Gold Rush*. He is always seen shuffling along a lonely road, fading away into darkness, a grotesque and solitary figure.

It is no small claim to the gratitude of the world to have brought more innocent merriment into the whole company of mankind than any other man who lives or has lived, and that claim is Charlie Chaplin's.

"An ounce of good cheer is worth a ton of melancholy."



C. V. KANNAN - III B.Sc. BOTANY.

It was last year that, after returning home from a tramcar ride, Charlie found in his pocket a gold watch with a letter from a nimble-fingered gent to the effect that the watch was pinched from a gentleman seated beside Charlie and that it was the best he (the pick-pocket) could do to show his appreciation of the happy hours he enjoyed from his films. A unique tribute indeed!

Md. MUTHAHAR,  
IV (Pass) History.

## Rhythm in Darkness

[T hath been said of old that " twilight is sovereign of one peaceful hour." This is perfectly true. The " mutable distinctions " that exist between one being and another vanish at the approach of that blissful time.

Nature has given man plenty. But all through the laborious day he is so much taken up with his own work that he is not able to bestow a thought upon the wonders of Creation. He fails to see the beauty of created things. Behold of an evening the glory of sun-set! We see in a panorama the world in creation :—

These mighty barriers, the gulf between ;  
The flood, the stars ;—a spectacle as old  
As the beginning of the heavens and earth.

It is during the day that one is assailed with doubts and uncertainties. Man suffers a sort of *ennui* which he is quite unable to shake off. The noxious humours of the mind inject venom into his system and he has to confess himself defeated for the time. It is then that twilight comes to him as a balm!

But alas! Very few of us see the truth of this. We go on as flocks of sheep through the muddle of things without taking time to think at all. The hour comes and goes in a flash, profiting none.

The absurd notions of rank and wealth stand as barriers between brother beings. The rich man scowls upon the beggar who comes to him for alms. He forgets at the moment that he is spurning his own brother. Daylight works havoc in this instance. It is during the day that the beggar clad in rags is an unpresentable figure to the lordly rich. Night comes as a god-send to him. He need fear no

angry look from the indifferent boss who spins about in his car.

In fact, the so-called respectable people cast off certain conventions which they strictly observe during day and become Nature's beggars for happiness! And then Mother Nature takes them up in her arms and gives them delight. It is during the night that the veil over our vision is torn and we are able to see eye to eye with the beggar of the day.

Let a man walk through the silent streets of a night. Not a car, not a bicycle, in fact nothing that conduces to the hum-drum of life, is to be seen! Perhaps he hears the distant watch dog's honest bark. His mind ascends to philosophical heights and he thinks of the glory of Creation.

The world is not after all a trite thing as some of us take it to be. It has real life. It has beauty. And you appreciate it best at night, freed from the gaze of vulgar day.

There is perfect rhythm in the run of things. The rich man of the day is in no way different from the beggar. Both were created by one and the same Lord! The beggar, lying on the roadside, enjoys very much the same sleep as the rich man lying on his cot in his mansion. For the dear God " who hath created man, bird and beast," loveth both equally!

A. D. GOVINDARAGHAVAN,  
IV B. Sc. (Botany).

## An Excursion to Hampi

THE ruins of Hampi, the capital of the Vijayanagar Empire, stand on the right bank of the Tungabhadra in the Hospet Taluk of the Bellary District. They are of great historical and archæological interest. The story of the rise and fall of the Empire is a tale of romance, which not only interests the students of history but also the other people. Vijayanagar was at the height of its prosperity under the reign of King Krishna Deva Raya, the contemporary of Henry VIII of England. The city was known throughout India and even visited by foreign travellers.

Having read about the glory of the Empire in Indian History, we proposed to go on an excursion to Hampi Ruins. Equipped with the necessary things indispensable for a long tour, our party started for Hampi by the Bombay Mail at 9 P. M. from Madras. Some of our friends cheered us on the eve of our departure. The train steamed off and we had a comfortable compartment to ourselves. We reached Guntakkal at 7-50 A. M. the next day and had our Chota Hazri. We then travelled by the Hubli Passenger, and reached Hospet Station. Then we hired a Jutka to Hampi, for there is no other conveyance. The ruins are eight miles away.

The *Gangitti Temple* is the first thing we met. The tower above its shrine is built with a series of steps. Some other Jain temples of this type are found scattered in the ruined area. It is clear that at one time the Jain faith must have flourished here. Then we returned to Kamalapuram after seeing some of these sights.

Proceeding by another road, we saw the *Queen's Bath* which contains a swimming pool, some 50 feet long and



STONE TANK.



STONE CAR.

6 feet deep. The queen used to take her bath only in this place and this accounts for the name. Next, there is the pleasant sight of the *Council Chamber* which is a two-storeyed building. Immediately to the west of this are the *Elephant stables* (eleven in number), which have domed roofs. As it was dark by now, we went to a ruined temple and slept there for the night.

The next morning, after tea we walked amidst the hilly places and had a pleasant sight of the '*Sister Rocks*', which lean against each other. We also saw a water tank (where water was stored for elephants) which was made of one stone. A few yards west of the road stands in an enclosure the huge statue of Narasimha Murthy. Then we entered the Pampapati Temple, where we were able to read the carvings from the Ramayana. It is believed, according to a local tradition, that Kishkinda was close to Hampi. It is from this place that Rama heard the news definitely that Sita was carried by the ravisher Ravana, the ten-headed king of Lanka. The place is held holy and a festival is celebrated here annually to commemorate the event.

Then we went to the *Hampi Bazaar* of which the four streets still stand, 35 yards in breadth and 800 yards in length. There are many houses in the street which are used as lodgings for the pilgrims. Next came to our sight the famous temple of *Vithoba or Vithalaswami* which was not finished during the reign of the Vijayanagar kings. Facing the main gate are the scattered remains. Inside the court, a car for the God made of one stone (in place of the usual wood) is very beautiful to look at; but it is badly cracked in several places. On either side of the court stand two Mandapams noted for their design and patient, careful workmanship.

The reasons are well known for the fall of the Empire. In 1565 at the battle of Talikota the mighty empire was

overthrown by a combination of Sultans. They marched to the capital and spent five months in burning, pulling and plundering the royal palaces and temples of the undefended city. Hence the shapeless ruins everywhere.

Looking at the mighty ruins, we felt as in an awful presence. Man's might is humbled before the display of the forces of Nature. The evanescence of human glory is brought forcibly before the mind's eye; and we think that the boasted power of Man is likely to perish in every direction. But, though we felt thus sorry for the past, we were encouraged to do something in our own lives which would not easily be forgotten by posterity. This is the lesson of History and this lesson was vividly taught to us by a look at the ruins of this forgotten empire.

M. PALANIAPPAN,  
Class II.



ELEPHANT STABLES.



VITTOBA TEMPLE.

## Let me go to the Cool Hill-side\*

Let me go to the cool hill side  
Where peace and quiet always bide ;  
Let me find the softly flowing stream  
And pass my hours in a joyous dream ;

Look at Nature's fruits and flowers  
And live delighted in her bowers,  
And hold converse with the whispering wind  
And slowly purify my mind.

Thus let me pass my days in joy  
And let me feel like a very boy,  
Who's panting for his holiday  
After his term, in the month of May.

No more am I the slave of Time,  
No more at the beck and call of the Prime.  
What care I for power and pelf  
When bent on releasing my self

From the bonds in which I had it cast ;  
Enough for these thirty years past  
I sold my soul for a mess of pottage!  
Now let me find my soul in a cottage.

G. R. K. HARI RAO,  
Class II.

\* Lines supposed to be written by an officer on the eve of his retirement from service.

## Who is Who?

**E**VEN in these modern days, when civilisation is supposed to be fairly advanced, there is a good deal of misconception regarding the proper relation between the sexes. We have no doubt made wonderful researches in the region of plant-life and animal-life, in the structure of the atom and the constitution of the molecule; but as yet, we have not been able to find a solution to one of the most important topics of human life—the right relation between man and woman.

Boys will be boys, and girls too will be boys, says the modern cynic, with a certain amount of truth. For, many women of to-day are trying hard to assert their manhood! Only, our psychologist questions the wisdom of trying to be what one is not.

My dear reader, what are your personal opinions on this burning question of the day? Are we rapidly becoming woman-ridden? Look at most of the advertisements in our newspapers. They appeal more to women than to men. It appears that Eve spends lavishly what Adam earns with great difficulty! And as she pays the piper with Adam's brow-sweat, she calls the tune. Practically all our novels and dramas are written now-a-days for women—by men.

And look at what we get! Man is pictured as an intelligent animal, but spineless. He is full of inhibitions; he is unable to make up his complicated mind about a single thing. He does not know which is better—to marry, divorce, live in sin, abandon his mother or put an end to all doubt by committing suicide. Or he is considered as an amiable but quixotic fool, brave sometimes, but stupid always, ready to do the craziest thing, in order to show his courage or rather his dare-devilry.

Then, along comes our level-headed and practical Miss Modern, who makes up his mind for him and rescues him from the consequences of his fantastically mis-directed courage. Gradually she urges him on to do useful work and thus earn a little money.

Once upon a time, heroes were heroes; and villains were awful. If a woman lost her virtue, somewhere a man was to blame. Now-a-days, if she fails to lose it, somewhere a man has not come up to expectations. Danger daunts no modern woman. She steps right in its path, prepared for the best and expecting the worst!

But modern man is only a foil to woman's superiority and wisdom! He is something she can't dispense with, for, it is an economic and biological necessity. And even there, recent experiments on rabbits clearly show, to his utter misery, that it will soon be possible to dispense with the male!

Naturally you will laugh till your sides ache at the conception of marriage that they advocate. "Marriage presumably is an institution for the sole purpose of supporting women in a style to which they have not been accustomed." But, surely, man gets something out of it—black-mail for life from the moment the first baby arrives. Just look at her now! What a metamorphosis! What pains has she been through—all for the sake of his selfish pleasure! Why, it might have cost her her life! You might at once get the idea that it was highly unnatural for a woman to want a baby.

Once woman was considered inferior to man. She managed the home while man roved abroad. Naturally that broadened his mind and narrowed hers. After a long time, she got her chance. She was allowed outside the home to work for a living and could become economically independent. Later, she picked up a few significant facts about life, sex and love, and acquired more and more con-

trol over her love-life. Now, she is becoming more and more economically independent. Unfortunately, on the path to freedom she took the wrong turning. Yet it is not too late.

Scientists have shown clearly that intellectually there is no difference worth mentioning between man and woman. But temperamentally there is all the difference in the world. There is no question of superiority or inferiority. Man and woman are equal but different. Thank heaven for the difference! It is that that makes life and marriage and civilisation perpetually more and more interesting.

Centuries of subjection have given woman an inferiority complex. Instead of using freedom to develop her femininity to its highest level, she is ingloriously trying to assert her manhood. She wants to beat man at his own game. Already she has picked up his line of talk, his health-vices such as smoking, drinking, excessive exercise and his business tricks. And worst of all, she has picked up his neurotic desire to feel superior to the other sex. But the man who leans heavily on his masculinity in order to feel superior proclaims aloud his inferiority. So does the woman who tries to out-masculine man.

All this is quite true. How does the modern male take it? Why, he seems to be doing his best to live down to woman's misconception of him. Perhaps he secretly hopes for a war. In olden times men went to war to get women but now they go to war to escape them!

What will the future bring? Dear readers, pardon me for my optimism. Catastrophic wars barred, I see civilisation emphasising more and more the essential equality of the sexes and the essential differences between them. When once that fact is accepted, the dreadful war between the sexes would cease.

The superior man of the future will have a redeeming streak of the feminine, the superior woman will be redeem-

ed by a little of man's stability. Yet womanish men and mannish women will be despised. Let men and women learn more about the realities of love, sex and life about which they talk so bravely and glibly but about which they are woefully ignorant. Let women use their new freedom to develop a richer and wiser type of womanhood. Let men try to learn to remain men, better men and not just heroes out of a sloppy tale told for misguided women who have lost their way.

Alone the Eternal Masculine and the Eternal Feminine mean nothing. Together they mean everything.

D. MARIAPPA,  
III (Hons.) History.

## Liberty and Literature\*

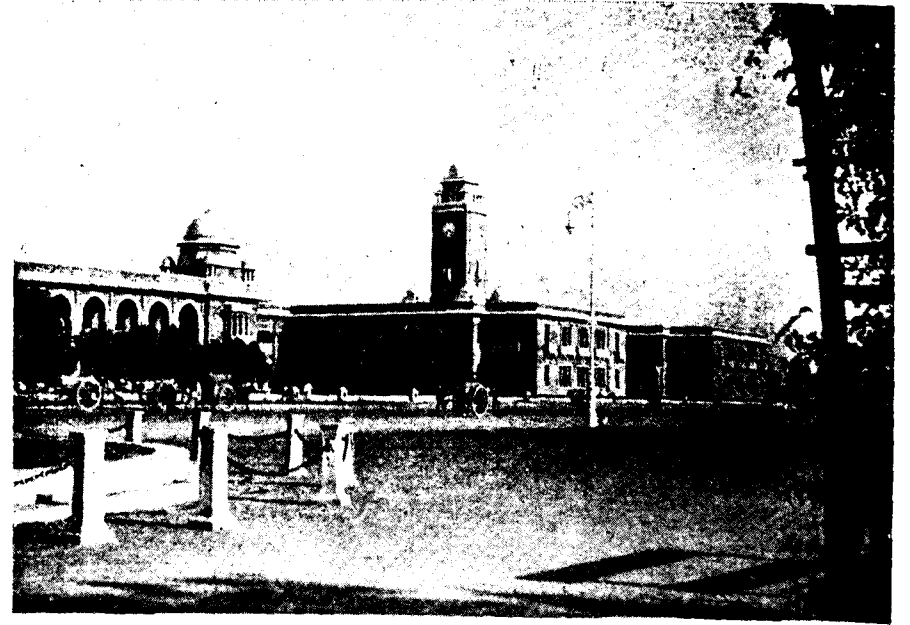
THE most stirring history of mankind could be written around those heroic men and women who, in every country, have died for freedom, and sometimes, a harder thing, lived for it. But stronger than the arms and weapons of the fighters have been the words that have led them on. For, words are the strangest things we know; less palpable than the concrete things around us, they are more powerful than any of the visible things of nature, and have an extraordinary influence over men's minds, particularly when they live in the works of poets, dramatists and novelists. Gumilev, the Russian poet, has thus expressed it :—

In days of yore, when o'er a world still new,  
God leaned his head, it was a word  
Which made the sun stop in his course  
And towns were ruined by a word.

But we forgot the word alone is blessed  
'Mid terrors that are sent us for a rod,  
And in the gospel that was writ by John  
'Tis said the word—is God!

But, words of themselves mean little; it is when they clothe ideas that have been a part of man's inheritance for thousands of years, that their power becomes irresistible. Then, their influence transcends frontiers of time and space. Thus the idea of Liberty stands unfurled through the long ages of man's history, like a blood-red banner; it has inspired the noblest actions of the noblest men; it rings out like a trumpet in the oratory of religious reformers, and the inspired works of the best writers; it sounds like a great crash of music through the splendid poetry of the nations; and to its inspiration a great part of the world's literature is due.

\* A Paper read before the English Honours Association.



THE MADRAS UNIVERSITY BUILDINGS.

S. GAJAPATHI, *I Class.*



A PLEASURE TRIP.

M. V. N.

On the one hand, literature is born of man's emotions—love, friendship, hatred, joy, terror, grief and rage, the entire world of his desires and passions. On the other, it gives expression to the realm of his ideas. And here, the idea of liberty, above all others, has roused poets, dramatists and novelists to some of their best work,—liberty in all spheres of life, whether personal, religious, literary, national or political.

In no age has humanity ever been satisfied, ever at rest. There has always been even in the most stable era, a feeling that somewhere, man is being tyrannised over, being denied his elementary rights. In every age, there is among the people, a floating mass of perceptions only half understood, of uneasy discoveries only half unearthed, of an accusing conscience heard as from afar, of approaching figures seen as through a mist. When people have been whispering and murmuring, when dreams of doubt have arisen to vex the sleeper, when the soul asks for words to interpret its own uneasiness, then questions begin to fly around, and rhymes are made, and songs are sung, and the uneasy, inarticulate aspirations are for the first time clothed in words; and in the past, even as we see it to-day, it is the poet who has always been the Interpreter.

When the Church laid her iron hand on all walks of life, there arose William Langland, the author of *Piers Plowman*. Till recently a much neglected work, the *Vision of Piers Plowman* now takes its place as one of the earliest works in English literature, inspired by the author's desire to free the oppressed from the oppressor; in this case, the poorer classes of England in the reigns of Edward III and Richard II, from the bondage of their religious and social conditions. The conclusion of the poem, when Christ clad in the garb of Piers the Plowman, conquers death, was an earnest of the liberation of the lower orders and the deliverance of mankind from its miseries. Contemporary with Langland, Dante gave Italian literature its stupendous

beginning. He stands in history between two great ages. Behind him the medieval world, before him the dawn of the modern world, and the significance of his mighty work, the *Divine Comedy*, lies in its being a reflection of the struggle for freedom from the world of medieval thought.

In England, Chaucer occupies the same difficult position as Dante did in Italy. With him the Middle ages end and modern English poetry begins; if all his work were to be regarded together, we see clearly how he was constantly striving to free himself from the traditions of the past and to advance nearer truth. He found poetry remote from nature, its essence being fiction in the accepted beliefs; in the beginning, he submitted to the received code, dreamt with his contemporaries, like them had visions of allegorical figures, or sought the matter of his poems in books. But the true genius in him could not long be fettered. Relegating his books to a secondary plane, ridding himself entirely of the allegory and the dream, he claimed for literature the liberty to make it look face to face at the spectacle of men, and set himself to reproduce it directly, thus becoming the great painter of life.

In the century after Chaucer, there swept over Europe and England, the wave of freedom, which left thought liberated and broadened, and broke the scholastic framework; so that men looked with a new wonder at the heavens and earth. Writers dipped their pens in the new ideas that were bubbling to the surface; and this century gave us that masterpiece of English humanism, Thomas More's "*Utopia*". More's work is the true prologue of the Renaissance in England. With vigorous emphasis it opposes all the conceptions of the past; better than any other literary work it heralds the new turning in the paths of thought. Fundamentally, the book is derived from the impulse of the author to free himself from the stiff, inert conceptions of society which had reigned for centuries. More is in revolt against scholasticism, no less than

against the spirit of chivalry. As much a humanitarian as a humanist, his hatred and contempt for war are like Swift's. Soldiers are to him "men-slayers" and he makes little of the point of honour and of military glory, of all that made up the atmosphere of the admired romances which Caxton had broadcast through the land. His ideal was a world where the individual would be free to live his own life.

During the flowering of the Renaissance, the poet took over the role of the prose-writer. Young John Donne found pastoral poetry, mythology, allegory and Platonism in fashion; but he despised convention and the morals of chivalry, as he despised highly regular metres and monotonous and harmonious cadences. Everything in his poetry is in revolt against the canons of the age. With striking originality, he stands out against accepted traditions, and his poetry has been remembered ever since. A glance at the drama of the Elizabethan period reveals "*Hamlet*," which is Shakespeare's immortal expression of the striving after personal liberty which is the key-note of the age. The Church had been all supreme, she had laid down laws for man; custom and tradition were no less the enemies of personal freedom; the struggle between these forces and man's desire to decide the right and the wrong for himself, is nowhere more clearly reflected than in the life and works of John Bunyan, round whom village creeds and ordinances had built their wall. From his early dreams of the freedom of man, his imagination never fully recovered. He multiplied his pamphlets—which few now read—with his clumsy theory of past, present and future, and the two races of men, but embodied his hopes and aspirations in "*The Pilgrim's Progress*", which lives because it is great art.

The age when men of letters were devoted to the cause of intellectual liberty, passes, when with Milton, we come to a great poet, in whose work the desire to win liberty for

(74422)

the people is clearly expressed. He gave twenty years of his life to his country's struggle—freedom from the autocratic rule of Charles Stuart. "Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties," are words which to-day we can recall as being the crying needs of our own time. His best prose work, "Areopagitica," a magnificently eloquent plea for unlicensed printing, is still a great weapon in the hands of those, who strive for man's most cherished right, to-day lost in more than one country. In "Samson Agonistes" the poet sings through the lips of the Chorus :—

"Oh how comely it is, and how reviving  
To the spirits of just men long oppress'd  
When God into the hands of their deliverer  
Put invincible might  
To quell the mighty of the earth, the oppressor  
The brute and boisterous force of violent men  
Hardy and industrious to support  
Tyrannic power, but raging to pursue  
The righteous and all such as honour truth."

With the Restoration of Charles II, we come to a new world. Stern daughter of the Reformation, it nevertheless continued and completed the Renaissance; it was the last of a series of great national experiments in which was expended a liberty that had been but recently won. The literary transition from the Renaissance to the Restoration, was nothing more or less than the progressive movement of a spirit of liberty, brilliant and adventurous, setting out to conquer new fields. The desire to judge and classify human values, to explore and organise the physical world, increases and expresses itself with independence; the study of the human understanding is boldly tackled and the spirit of inquiry, freed from the sense of any impious purpose, begins to probe the secrets of nature. Literature naturally led the way in this unfolding. The founding of the Royal Society, in which men of letters took a

prominent part, is a sign, the importance of which cannot be too highly rated, because it corresponds with a widespread desire for freedom of knowledge, shared in by almost all the active minds of the time.

The great influences of this period united to make the Restoration and the first half of the following century, an age of satire. The revolt against austerity was accompanied by a reaction against hypocrisy. The spirit of mockery and of satire brings with it, to those consciences that are becoming liberated, the feeling of sincerity as well as of independence. Thus Dryden, Pope, Swift, Addison and Steele, each in the several fields in which he championed the cause of freedom, found satire the strongest weapon; for was not the satirist of ancient days honoured? Did not Persius, Horace and Juvenal aim their shafts at the eternal enemies of liberty and wisdom?

Literature at that date, despite the rich contribution of new blood in Elizabethan times, still saw, on the whole, the continuation of the privilege which men of birth or wealth had possessed. With the Restoration, the conflict becomes more acute, between the regulations governing social life and the demands of free literary creation. Men of letters without social standing or fortune, could not live except by hanging on to the skirts of patrons. Let it be said to the credit of Pope, whose unworthy traits of character often blind us to his merits, that he first lifted his head and attempted to free literary writers from this yoke of patronage that had embittered the work of many promising young writers in the past. He it is who established in England the social prestige of the man of letters. And the struggle he began was brought to a successful finish by the literary lion of the eighteenth century, Dr. Johnson, whose celebrated Letter to Lord Chesterfield gave the death-blow to that servile system in English literature.

Following the steps of one who had struggled for political liberty nearly a century before him, Swift used his

virile pen in the case of Ireland's freedom. In his hands, as in Pope's, satire was a very sharp weapon, and he wielded it to such bitter effect, that his successors did not easily pierce the sardonic humour of his writings, to reveal his real affection for men and his sincerely passionate desire for the freedom of his oppressed mother-land. "Gulliver's Travels," his pamphlets in the cause of the Irish, and most of his prose-works are an undying part, not only of English literature, but of literary writing in the cause of freedom. Very different from Swift's great ambitions were those of two other literary men of his generation. Addison and Steele, the authors of the delightful essays in the "Tatler" and the "Spectator," set before themselves the goal of social freedom; not perhaps as soul-stirring in its appeal as the liberty of a nation, but of great significance in the history of a people.

A worthy successor of Swift, Burke championed the cause of another nation's liberty during the closing years of the eighteenth century. His oratory was inspired by the struggle for freedom of the American colonies. His public speeches are an enduring part of English literature. Of all his speeches none rouses our unqualified and unanimous admiration as his speech on Conciliation with America where he addressed these memorable words to his fellow members in the House:—"Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered."

The time had come however, when the poet was to respond to the call of liberty in a more special way than the orator or the statesman. When the French Revolution shook all Europe, many perceived that in spite of its excesses, France had led the way to freedom in very wide and different spheres of life. The Revolution had decreed the liberation of all French slaves; and Toussaint,

the negro fighter, formed the Republic of Negroes in Haiti. This erstwhile slave proved a born leader of men and for seven years gave Haiti its own rule. Napoleon committed no more ignoble deed than that which sent this heroic man to a miserable death. It was then, that Wordsworth outlined Toussaint's fate in an imperishable sonnet, which he concludes, addressing the hero thus:—

"Thou hast left behind  
Powers that will work for thee; air, earth and skies;  
There's not a breathing of the common wind  
That will forget thee; thou has great allies—  
Thy friends are exultations, agonies  
And love, and man's unconquerable mind."

In the writings of the more philosophical of the Romantic poets, there is perhaps a deeper, if not as passionate a love of liberty as surges through the work of Byron and Shelley. There are unforgettable lines, like those in the "Prelude," where, speaking of France's bid for freedom, he exclaims:—

"Bliss was it in that dawn to be alive  
But to be young was very Heaven."

Wordsworth's circle of men dreamt dreams of planning and living in a free world. Indeed, most of the great English poets of that period were moved in their writing by the unchained spirit of freedom. They saw in the French Revolution, a movement for the relief of mankind from the burdens of tyrannical government, and hoped that even greater things would arise from it. Wordsworth, Coleridge, and Southey had had the vision earlier, but when the new generation of poets was reaching manhood, the Revolution had passed, and the blind autocratic tyrannies of Russia, Austria and Prussia were fastening chains afresh on the European nations. It was then that the younger poets sang again of liberty, with more impassioned enthusiasm. In the brilliant poems of his earlier years, Byron was to himself the very

centre of the universe. It was the struggle of a fine people against foreign tyranny that aroused him to nobler ends in life. He then planned to fight for the freedom of Greece which had arisen against Turkey, but he died on the eve of sailing to carry out his scheme. Yet, his poems had already contributed to the Greek cause—his "Vision of Judgment," and the short but stirring "Isles of Greece" still re-echo in our hearts to-day. His cry:—

"A land of slaves shall ne'er be mine  
Dash down yon cup of Samian wine"

could be the slogan of many who to-day are fighting for the liberation of their countries.

Again, like Wordsworth's sonnet inspired by Toussaint, Byron's lines in the "Prisoner of Chillon" will be immortal:—

"Eternal spirit of the chainless mind  
Brightest in Dungeons, Liberty thou art,  
For there thy habitation is the heart—  
The heart which love of thee alone can bind;  
And when thy sons to fetters are consign'd  
To fetters, and the damp vault's dayless gloom,  
Their country conquers with their martyrdom  
And Freedom's fame finds wings on every wind."

A finer spirit than Byron's worshipped Liberty as passionately as did the writer of "Child Harold." "Hellas," Shelley's lyrical drama, was also written in sympathy with struggling Greece; and his lines to Liberty in one of the Choric songs from *Hellas*, have the true poet's touch:—

"Yet were life a charnel where  
Hope lay confined with Despair,  
Yet were Truth a sacred lie,  
Love were lust—if Liberty  
Lent not life its soul of light."

Shelley's "Prometheus Unbound," a magnificent challenge to the God of tyranny, was one of his most precious contri-

butions to English literature. Every lover of liberty cherishes the poet's words:—

"Then Prometheus gave Wisdom which is  
strength, to Jupiter  
And with this law alone, let man be free."

Not English writers alone, but men of letters in other countries as well, have always been in the vanguard of the struggle for freedom. In Germany, Lessing in the eighteenth century heralded the fight for intellectual emancipation. An inveterate enemy of intellectual darkness, he nevertheless said: "Books might make me learned, but could never make me a man." So he threw himself into the struggle of life, and what he learnt there inspired his later writings. Goethe had nothing of the furious energy of Lessing and little of the passionate zeal of Schiller. In his work is reflected the desire for man's individual and intellectual liberty; his last words, "Light, more light," are indeed a true epitome of his life.

Quite unlike the life of Goethe was the martyrdom of the fighting Heine, that "brave soldier in the war of the liberation of humanity." If we could divide men of letters into artists and fighters, Heine, like Byron, would be among the poets of genius who were more pre-eminently fighters than artists; Schiller on the other hand, is among the artists: he called the age in which he lived a "pusillanimous, servile, cringing, babbling, ink-spattering age; the social order, a conspiracy against all towering manhood." His play, "The Robbers," astonished the world; it almost idealised crime in its protest against the commercialism of the age; but as he advanced in years, he saw nobler things in liberty than he had at first imagined, and in his great play of *William Tell*, we feel that he has justified his claim to be called the poet of human liberty, so high and clear and true, rings out his challenge to all forms of tyranny,

so entirely does he associate himself with the struggle of a people, rightly striving to be free.

In no other country, have writers played so conspicuous and significant a rôle as in France. Looking back on the seventeenth and eighteenth centuries, we can see the brain of France travelling to a great decision on the nature of human life. The whole of the seventeenth century was a preparation for that decision, and the two figures which confront us most impressively are Descartes and Pascal. Beside them stand others, Moliere, Racine, Corneille, Diderot, Boileau and La Bruyère. The battle between freedom and servitude in the region of the intellect was the chief inspiration of the literary work of seventeenth century France, and invariably found the men of letters ranged on the side of the emancipators. In the eighteenth century, the struggle continued and to the cause of intellectual freedom were now added the ideals of political and religious liberty. Voltaire saw the mighty engine of the Church only as a power that loved darkness and hated light. Rousseau taught that perfection lay in the past, that civilisation is only another word for slavery, and that to return to nature was to find freedom and peace. Beaumarchais, the son of a Paris watchmaker, used the French stage to prepare the way for the Revolution. With wit and irony in "The Barber of Seville" and "The Marriage of Figgaro," he showed the French people how foolish were the conditions in which they spent their lives and how ridiculous were the pretensions of those who kept them in servitude. "I am a citizen," he wrote in his Memoirs, "That is something entirely new, utterly unknown and unheard of in France. I am a citizen—that is what you should have been two centuries since, what you may be perhaps twenty years from now." These words written in 1774 were a prophecy which came true. The words which clothed the ideas of these great writers were well remembered in the actual heat and dust of the struggle. And

when it was over and freedom was won, it was best preserved and kept alive in the country's literature. In Victor Hugo, French literature, new-born from the fires of the Revolution, became a splendid thing. Soon his throne was surrounded by giants; George Sand, who made peasant life a reality in French literature; Balzac who called himself the Secretary to Society and created two thousand characters to fill the stage of his Human Comedy; Alexander Dumas, Flaubert and the lovable Alphonse Daudet.

In the nineteenth century, the novelist takes the place of the poet as the torch-bearer of the enlightened spirit. Between Russia in the East and California in the West, it is the novelist who gives the world ideas, so that his words reverberate and echo as from rock to rock and from valley to valley, far beyond the ear of him who listens. In England, Dickens took up the cause of the poor and oppressed, in France Emile Zola used his pen to even greater effect; in America, "Uncle Tom's Cabin" was a great blow struck for the cause of the emancipation of slaves. In the next decade, Hardy in England spoke for the cause of social freedom, Shaw and Galsworthy roused England out of the complacency and the indifference of the *eighties* when men sought to pursue art for art's sake, art isolated from life. But it is in Russia that the novelist played the bravest part. Nicholas Gogol, born in the Cossack country in 1809, spent a great part of his life in exile, because of his novel, "The Inspector-General," which was a satire on the truckling, the flattery, the jealousy and corruption of the Russian official world; living in Rome, he wrote his masterpiece, the novel, "Dead Souls," a brilliant exposure of the serf system then enslaving the Russian peasantry. Gogol was followed by Ivan Turgenev, the author of "Fathers and Sons" and "Virgin Soil," by Tolstoy whose work is a land-mark in the world's literature, by Tchekov and by Dostoyevsky whose writings earned him exile in Siberia under the Tsarist regime. The most powerful of them all,

Maxim Gorki, whose novel "Mother" came as a revelation, not only to his own country but to people outside it, carried over to modern Russia the glorious tradition of his predecessors; in him his countrymen saw the vision of a new art and literature, and his death deprived them of a great man as well as a wonderful writer.

To-day men of letters in every country are showing themselves worthy of the heritage of the past. Brilliant prose writers, like Romain Rolland and Henri Barbusse, and Andre Marveaux in France, novelists like Theodore Dreiser, Sinclair Lewis and Upton Sinclair in America are keenly alive to the forces of oppression and intolerance that threaten to engulf the modern world in tragedy. It is because men of letters have ever been the guardians of liberty, that they are the first to feel the breath of the coming storm of tyranny, that they are the first to be exiled from countries where the throttle-grip of Fascism seeks to deprive men of all that makes life worth living. Thus Ernst Tollere, the well-known dramatist, Thomas Mann, beside whom few novelists to-day can stand as equals, and Lion Feuchtwanger, besides many others, have earned exile from their native country, because they have been intellectual pioneers, the protagonists of freedom in art and doctrine. Nor have the younger poets and writers of England quailed to fight with guns as they have striven with their pens. To the great loss of modern English literature, John Cornford, the young Cambridge poet, and Ralph Fox, a novelist of great promise, have lost their lives in Spain. But they have nobly proved, that far from being escapists, men of letters have always kept alive, whether in word or action, the spirit of liberty. Particularly, at a time of struggle is the poet's message all powerful. Many books written for a cause, have as propaganda, only a temporary value; but, transmuted by the poet's pen, man's ideas are preserved as undying literature. And the poet's creations, of such great value to those who fight for liberty in his

own day, live to become the inspiration of those who follow him in later years. It therefore befits us, students of literature, living at a time when a new life is pulsating in the country, to turn to the writings of the past, in the literatures of all countries—not only to enjoy their beauty and their artistic form, but to understand their significance in the history of mankind, and to appreciate the ideas and ideals which have inspired them through the ages.

S. MUGASETH.

### A Hapless Child

Father! leave me not a hapless child,  
Leave me not alone, in this world so wild!  
Sisters and brothers have I none  
To look me after when you are gone.  
  
I loved thee—liked thee—father dear!  
Speak to me father. Canst thou hear?  
You were my treasure, the soul of my heart!  
You taught me well to play my part.  
  
I followed thee as thine own shade;  
I did my task as you me bade;  
But thou art gone, and I am left  
O Lord! of all my joy bereft.

B. SIVARAMA SASTRI,  
Class II.

### The Sense of Humour

CARLYLE'S remark, 'Make yourself an honest man and then you may be sure that there is one rascal less in the world' offers an excellent example of administering castor oil with raspberry juice or as sweet castophene. The brilliance of this passage shows also what an important part wit plays in man's struggle for the higher planes of life.

Every nation has its own inherent quality of humour. But our people are so steeped in a sense of the gravity and seriousness of life that they fight shy of humour and fun in the real sense of the term. It was this idea that was brought out in Sir R. K. Shanmukham Chetty's speech the other day. "Lack of humour," said the Dewan of Cochin, "is a feature of Indian journalism..... Our public life would be all the better if there was a little more sense of humour in our public men." Any one who cultivates the sense of humour in India at the present time may almost be said to be doing a piece of real public service. For humour is indeed the sauce of life. But our religious and social surroundings are so cramping that they are largely responsible for our lack of humour. Over-much seriousness has dried up the fountains of humour; so much so that when we actually move, we look like walking encyclopaedias, weighted down by over much thinking of things which really speaking do not matter much. Even our youngsters have little time to cultivate this cheerful sense, because of the untimely responsibilities thrust upon them by the social fetters that bind them hand and foot.

This unfortunate state of affairs is due to our misconception of the essence of humour. Many of us mistake for humour every trite and vulgar joke that makes us laugh. It is not so. Real humour is "thinking in fun, while feeling in earnest". George Meredith says:—"If you laugh

all round a ridiculous person, tumble him over, roll him about, deal him a sack, drop a tear on him, own his likeness to you and yours to your neighbour, spare him as little as you shun, pity him as much as you expose, it is the spirit of humour that is moving you." And Hazlitt defines humour as "the describing of the ludicrous as it is in itself." But, of all the gifts possessed by man, humour is the most difficult to define. Yet it provides us with a means of escaping from the hum-drum and tedium of life. In literature, the Westerners have reaped a rich harvest of humour sown in the fruitful furrows of their minds. And a cursory glance at a few of them will not be entirely out of place here.

Chaucer, the father of English poetry, was a great humorist and the range of his humour is extraordinarily wide, from uproarious laughter at bawdy antics and horse-play to an irony so quiet, so delicate that many readers never notice it at all or mistake it for naivete.

And there follow in sweeping succession Ben Jonson with his caricatures drawn in hard tight strokes and Beaumont and Fletcher ushering a new tradition of Comedy in the field of humour. And then comes Swift, the great ironist of the world who loathes the species to which he belonged. Addison and Steele then arrive with their famous journals. Steele's humorous descriptions are like loose sketches or fragments of a comedy while those of Addison are "rather comments or ingenious paraphrases on the genuine text." Dr. Johnson was the most humorous conversationist alive. Goldsmith of "She stoops to conquer" fame is but too well-known and popular to demand a special account. Peacock, the novelist, in spite of his iron humour like a dry old cherry that will never be to everybody's taste, continues to occupy a venerable place in English literature. Fielding, the great novelist, a masculine writer, a man with a large cool mind, is well known for his immortal Tom Jones. The two humorists Sterne (a very excitable man, laughing and

crying in one breath!) and Jane Austen (who is noted for her delicate irony) are immortal figures who have been constantly imitated, but with little or no success.

English humour at its deepest and tenderest seems incarnate in Charles Lamb, whose letters and essays bubble with genuine humour, which aptly fits the definition "thinking in fun while feeling in earnest." Dickens and Thackeray are remarkable personalities that have continually entertained their readers all these decades. Shakespeare's humorous writings go down to the very roots of life. His humour "is laughter lit with wonder." He heads and crowns the list of humorists. His most humorous creation, Falstaff, has been read and enjoyed from pole to pole.

Humour in the West has reached a great prominence through films. There is the great comedian, Charlie Chaplin, creating an amusing and original figure, the little man with the mass of curly hair and a tiny moustache, the bowler hat and walking stick, the short coat, the baggy trousers and big boots, the "Charlie" known all over the world, rushing through amazed crowds, unaware of the torn sleeves of his coat, the can entering his trousers and the mouse peeping out of his pocket. There is also Harold Lloyd, with the oft-envied uniform set of bright and glistening teeth and a typical pair of spectacles, entertaining his audience with his exhilarating wit and humour.

Thus humour permeates every walk of life in the West. Great writers like Shakespeare and Carlyle, though deeply philosophical in their criticism and interpretation of life, were yet extraordinarily humorous and lively. In spite of Boswell's awful sense of reverence shown towards his hero, he himself had a remarkable sense of humour. Aristophanes and Moliere vitalised every syllable they wrote and uttered with an enlivening sense of frolic and fun, playfulness and buffoonery. We only wonder whether this can ever be said of any distinguished Indian writer.

Youth is an age of laughter,—heartiest, most outright and most uproarious laughter, and the students in the West know how to reap the fullest advantage of this happiest season of life. Here, on the other hand, before the season of youth ever dawns, we endeavour to plant an oak-tree into an earthen jar, so to say, like that over-speculative hero Hamlet, with the result that the jar perforce bursts and breaks under the heavy weight of the oak-tree!

The sense of humour, healthy, vigorous, and energising, would enable us to prevent that inopportune breakdown of our physical, mental and spiritual capacities and allow us to play our part in the varied activities of life without any hindrance, without any weariness or worry, by filling us with a boundless enthusiasm for work and with a cheery optimism which would not wince even under the greatest strain that might be put on it.

It is hoped that the growing generation of Mother India will realise the worth and value of real humour in everyday life.

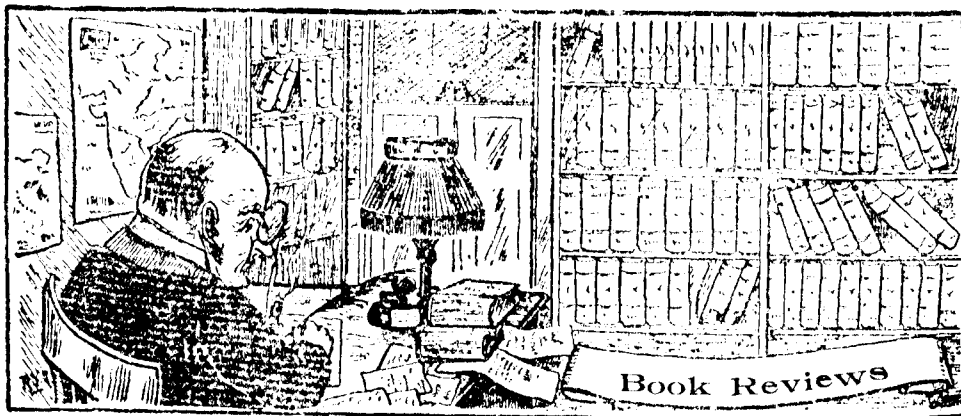
S. J. SHAH,  
III (Pass) Econ.

### To a Glow-Worm

How many mighty monarchs in ages past  
Kicking the queenly crown, clumsy and vast,  
Have come to catch thy sight in airy blast—  
Breathing the foamy air  
Bitten by sprays sharp and fair,  
Have roamed amid the dale, around the rock  
And crept to the final cell, recipients of thy lighted  
stock?

How many Rajahs' daughters, prisoned in tower  
Wasting their youth, watching nigh the bower  
For a love unknown, like a cloudless shower,  
In an unrealized dream  
Caught thy golden gleam  
And stuck thee amid their bosom's loveless heat?  
There you wink'd, smothered 'neath passion's wild  
beat.

S. V. S.



THE POLITICAL PRINCIPLES OF SOME NOTABLE PRIME-MINISTERS OF THE 19TH CENTURY. Ed. By F. J. C. Hearnshaw—Macmillan & Co. 1936.

THE book under notice is a collection of lectures by eminent publicists in England delivered in the London University during the spring term of 1926. The first edition of the book came out a decade ago and has been a great help to teachers and students of history alike, in the study of what has very appropriately been called "the age of the great Prime-Ministers." It was during the 19th century that the great political mechanism of the Cabinet system, the pride of the English people, was perfected—and this marvellous development cannot be understood thoroughly except from a study of the careers of these great men. Every lecture is a critical and comprehensive survey, based on an intensive study of the Parliamentary papers, memoirs, State correspondence and private letters, extracts from which have been furnished copiously by way of illustration. The lectures may be regarded as a very successful experiment in the interpretation of history through biography. A study of human personalities with a view to elucidate the evolution of political principles amidst a maze of confused and conflicting material is by no means an easy task and is one that can be attempted only by master

minds soaked in historical material and historical method. It is easy for works of this nature to become out of date. A well-known writer has said:—"The most important points of the Cabinet system are secret. Information is rarely made available until the persons concerned are dead. The constitutional lawyer and the constitutional historian are therefore apt to be a generation behind the times." While one hesitates to dissent from the view so strongly expressed by a professor of eminence, it can be asserted with confidence that these remarks cannot at any rate hold good in the case of these lectures. There is in them a refreshing candour, freedom and courage in the expression of views in marked contrast to the vague and halting ones generally found in books of this kind. The volume which has been reprinted under the able editorship of Prof. Hearnshaw holds a very high place among books dealing with the study of the history of 19th Century England.

V. V.

# *The College Pass List*

## The College Pass List

MARCH 1938

### INTERMEDIATE EXAMINATION

#### FIRST CLASS

##### GROUP I

1. Duraiswami, K.
2. Gopalakrishnan, C.
3. Jayadev, T.
4. Korah, P. V.
5. Krishnan, K. C.
6. Lakshmanan, R.
7. Lakshmikanthan, R.
8. Narasimhan, R. K.
9. Ramachandran, M.
10. Rama Rao, V.

11. Sathyamurthi, V.

12. Srinivasan, K.

13. Venkatakrishnan, K.

##### GROUP II

14. Krishnan, D.

15. Ramamurthi, C. S.

16. Sampath, B. T.

17. Thiyagarajan, R.

##### GROUP III

18. Rangaswami, A. N.

#### SECOND CLASS

##### GROUP I

1. Audimurthy, D. S.
2. Mani, K. S.
3. Meyyappan, M.
4. Raghavan, C.
5. Rajagopalan, P. S.
6. Ramalingam, A.
7. Ranganathachary, K. V. S.
8. Vaideswaran, K.

##### GROUP II

9. Ahmed Ismail
10. Arumugam, T. M.
11. Balagopalan, V.
12. Balasundaram, T. V.
13. Dandapani, M. N.
14. Krishnan, A. P.
15. Lalith, T. K.

16. Narasimhan, G.

17. Narayanaswami, T.

18. Padmanabhan, P. G.

19. Raju, P.

20. Raman, A. P.

21. Sankararaman, K. T.

22. Seshamani, B.

23. Venkatakrishnan, A. V.

24. Venkataramanamurthi, C.

##### GROUP III

25. Balasubramanian, W. S.

26. Kulasekara Rao, V.

27. Mariappa, D.

28. Pattabiraman, A.

29. Ramaswami, N.

30. Somasundaram, A.

31. Srinivasan, R.

#### PASSED IN PARTS

##### GROUP I

1. Chellappan, T. R. i, ii
2. Gandhi, B. L. N. i, ii
3. Govindan, M. R. i, iii
4. Kasturirangan, S. A. ii
5. Krishnamurthy, R. i, ii
6. Krishnaswami, V. i
7. Meenakshisundaram, K. i, iii
8. Natarajan, M. S. ii, iii
9. Natarajan, N. D. ii
10. Ramalingam, N. ii
11. Rathnaswamy, R. ii
12. Sheppard, C. i, ii
13. Srinivasan, M. R. iii
14. Subramanian, A. i
15. Subramanian, P. R. ii
16. Subramanian, S. P. i, iii.
17. Subramaniaraman, M. S. ii, iii
18. Subba Reddi, K. ii, iii
19. Vadhani, B. i, ii
20. Venkataraman, S. iii
21. Venkateswaran, N. i, ii
22. Visveswariah, W. ii

##### GROUP II

23. Chandrasekhara Reddi, P. ii
24. Deenadayalu, T. i, ii
25. Hadi, M. A. i, ii
26. Hanumantha Reddi, R. J. ii
27. Karuthiruman, P. G. ii
28. Kunhirama Kurup, K. i
29. Md. Abdul Aleem, ii
30. Md. Basha, S. i, ii
31. Md. Ghouse Badsha, ii, iii
32. Narayanan, P. A. Y. i
33. Parthasarathy, R. ii
34. Radhakrishnan, K. ii, iii

35. Ramachandra Reddy, P. ii

36. Ramamurti, G. S. i, ii,

37. Ramaratnam, W. S. i, iii

38. Ranganatha Rao, K. A. i, ii

39. Sankaran, N. i

40. Sankara Rao, B. iii

41. Sankara Rao, C. i

42. Sathyavagesvaran, L. i, iii

43. Srinivasan, K. i, iii

44. Srinivasan, V. i, iii

45. Subbarayudu, G. ii

46. Sundaram, C. i, ii

47. Sundaram, P. C. ii, iii

48. Syed Moinuddin, i, ii

49. Tirugnanasambandam, S. T. i

50. Vadhiraaja Rao, P. i, iii

51. Vaidyanathan, S. V. i, ii

52. Vasudevan, T. G. i

53. Venkatakrishnan, P. R. ii

54. Venkataraghava Reddi, i, ii

55. Venkataraman, K. S. ii

56. Venkataramana Reddy, G. i, ii

57. Venkatesan, A. P. iii

58. Venkatesvara Rao, W. ii

##### GROUP III

59. Chandrasekharan, M. ii

60. Krishnamachari, S. ii

61. Krishna Ayya, C. V. ii

62. Krishnaswami, T. ii

63. Mitter, B. L. K. ii

64. Muthukrishnan, C. A. ii

65. Natarajan, P. M. i, ii

66. Ramachandran, V. i, ii

67. Rathnaswamy, B. i

68. Seshadri, K. R. i, ii

69. Sridaran Nair, V. ii.

## B. A. DEGREE EXAMINATION

## CLASS OBTAINED

|                                          | Part I<br>English. | Part II<br>Languages. | Part III<br>History |
|------------------------------------------|--------------------|-----------------------|---------------------|
| 1. Gopinath, G.                          | III                |                       | III                 |
| 2. Rajaraman, R.                         | III                |                       | III                 |
| 3. Thiyagaraja Rao, B. S.                |                    | III                   |                     |
|                                          |                    |                       | Economics           |
| 4. Ahmed Raza                            | III                | III                   | III                 |
| 5. Arjunadoss, M.                        | III                | II                    | III                 |
| 6. Arunachalam, B. G.                    |                    | III                   | III                 |
| 7. Arunachalam<br>Chettiar, C. A. C. Rm. |                    | III                   | III                 |
| 8. Asher, V. S.                          | III                | III                   | II                  |
| 9. Balakrishnan, P. S.                   | III                | III                   | III                 |
| 10. Buchi Babu                           |                    |                       | III                 |
| 11. Desikan, A. R.                       |                    |                       | III                 |
| 12. Desikan, S.                          | III                |                       | III                 |
| 13. Gangadhara Ganapathi, P.             | II                 | III                   | III                 |
| 14. Md. Azam Ghatala                     |                    | III                   | III                 |
| 15. Narayana Rao, S.                     | III                |                       | III                 |
| 16. Obul Reddi, S.                       | III                | III                   | III                 |
| 17. Radhakrishna Pillai, K. N.           | III                | III                   | III                 |
| 18. Rajamanikkam, C.                     |                    |                       | III                 |
| 19. Raja Rao, V. N.                      | III                | III                   | III                 |
| 20. Santanam, M. R.                      | III                | III                   | III                 |
| 21. Seshadrinathan, P. S.                | III                | III                   | III                 |
| 22. Sheik Imam Jaffar                    | III                | III                   | III                 |
| 23. Sivaprakasam, P.                     |                    | III                   |                     |
| 24. Subramanyam, K. V.                   | III                | III                   | III                 |
| 25. Subramanya Rao, T. P.                | III                | III                   | III                 |
| 26. Tiruvenkataswami, B. V.              |                    |                       | III                 |
| 27. Viraraghavan, A. S.                  |                    | III                   |                     |

## B. SC. DEGREE EXAMINATION.

## MATHEMATICS, PHYSICS AND CHEMISTRY.

## SECOND CLASS

1. Lakshmanan, A. N. 2. Lena Martin (Miss)

## THIRD CLASS

1. Krishnaswami, V. N. 5. Subbaiya, P. V.  
 2. Loganatha Reddy, N. 6. Turab Hussain, M.  
 3. Ramakrishnan, P. R. 7. Venkataraman, G.  
 4. Sundaresan, S.

## PHYSICS, MATHEMATICS AND CHEMISTRY.

## FIRST CLASS

1. Krishna Rao, B.

## SECOND CLASS

1. Ahmed Jamal, M. J. 5. Md. Abdul Rahim  
 2. Devayya, C. G. 6. Rajagopalan, K. S.  
 3. Dunhill, G. S. 7. Thukkaram, Y. A.  
 4. Janakiamma, (Miss) P. T.

## THIRD CLASS

1. Mohan Rao, B. 4. Srinivasan, L. R.  
 2. Narasimhachari, G. 5. Venkatesaperumal, T. G.  
 3. Ramaswami, M.

## CHEMISTRY, MATHEMATICS AND PHYSICS.

## FIRST CLASS

1. Chakravarthi, S. R. 3. Ranganathan, C.  
 2. Ramaswami, M. A.

## SECOND CLASS

1. Sitaraman, K. 3. Viswanatha Ayyar, C. S.  
 2. Syed Abdul Hafeez

## THIRD CLASS

1. Gopalakrishnamurti, V. 4. Sundaram, K.  
 2. Madanagopal, M. 5. Swaminathan, A. V.  
 3. Ramachandran, D. 6. Venkataramana Reddi, V.

## CHEMISTRY, PHYSICS AND GEOLOGY.

## SECOND CLASS

- |                         |                 |
|-------------------------|-----------------|
| 1. Balakrishnan, M. P.  | 3. Parak, K. D. |
| 2. Narayanaswami, P. S. |                 |

## THIRD CLASS

- |                        |                        |
|------------------------|------------------------|
| 1. Balarama Reddi, V.  | 3. George S. Chelliah. |
| 2. Florence, (Miss) E. |                        |

## CHEMISTRY, BOTANY AND ZOOLOGY.

## THIRD CLASS

- |                        |                   |
|------------------------|-------------------|
| 1. Krishnamurti, K. S. | 2. Nagesvaran, N. |
|------------------------|-------------------|

## BOTANY, ZOOLOGY AND GEOLOGY.

## FIRST CLASS

- |                             |                        |
|-----------------------------|------------------------|
| 1. Narasimhan, V.           | 4. Sunderlingam, V. S. |
| 2. Rajan, S.                | 5. Williams, (Miss) D. |
| 3. Sundari Bai Sujur (Miss) |                        |

## SECOND CLASS

- |                      |                            |
|----------------------|----------------------------|
| 1. Joy Hobday (Miss) | 2. Leela Joshua, (Miss) E. |
|----------------------|----------------------------|

## THIRD CLASS

- |                            |                            |
|----------------------------|----------------------------|
| 1. Dwarakanath, N.         | 5. Natarajan, V. R.        |
| 2. Indira Bai Sujur (Miss) | 6. Palaniswami, E. N.      |
| 3. Mohajir, A. R.          | 7. Rohini Bai Sujur (Miss) |
| 4. Narasimha Rao, V.       | 8. Vasudeva Reddi, C.      |

## ZOOLOGY, BOTANY AND GEOLOGY.

## SECOND CLASS

- |                      |                       |
|----------------------|-----------------------|
| 1. Chakrapani, K. S. | 3. Rathnaswami, G. K. |
| 2. Gopalswami, B.    | 4. Sumitra, (Miss) K. |

## THIRD CLASS

- |                        |                         |
|------------------------|-------------------------|
| 1. Kannappan, S.       | 4. Raghupati Ramani, S. |
| 2. Krishnamurti, K. V. | 5. Raghavan, V.         |
| 3. Krishnaswami, K.    |                         |

## GEOLOGY, BOTANY AND ZOOLOGY.

## FIRST CLASS

- |                 |
|-----------------|
| 1. Krishnan, S. |
|-----------------|

## SECOND CLASS

- |                          |                             |
|--------------------------|-----------------------------|
| 1. Jayachandran, P. C.   | 3. Narayanaswami, S.        |
| 2. Kesavakutty Menon, U. | 4. Vittalkrishna Rao, T. S. |

## THIRD CLASS

- |                          |                      |
|--------------------------|----------------------|
| 1. Flora Kulandai (Miss) | 3. Raghava Reddi, K. |
| 2. Rajagopalan, V.       |                      |

## B. A. (HONOURS) DEGREE EXAMINATION.

## MATHEMATICS.

## FIRST CLASS

- |                       |                       |
|-----------------------|-----------------------|
| 1. Madhava Rao, T. S. | 3. Viswanathan, D. D. |
| 2. Sampathkumaran, R. | 4. Dayananda Bhat, M. |

## SECOND CLASS

- |                        |                            |
|------------------------|----------------------------|
| 1. Thanakam, (Miss) A. | 2. Venkataramana Holla, B. |
|------------------------|----------------------------|

## THIRD CLASS

- |                        |                          |
|------------------------|--------------------------|
| 1. Arunachalam, R.     | 3. Narasimhachari, R. T. |
| 2. Amritalingam, N. R. | 4. Sundaraswami, D.      |

## HISTORY.

## FIRST CLASS

- |                       |
|-----------------------|
| 1. Gopalakrishnan, K. |
|-----------------------|

## SECOND CLASS

- |                            |                            |
|----------------------------|----------------------------|
| 1. Srinivasa Murthi, T. R. | 3. Singammal, (Miss) M. A. |
| 2. Thiyagarajan, V. S.     | 4. Sitaraman, C. K.        |

## THIRD CLASS

- |                            |                       |
|----------------------------|-----------------------|
| 1. Parthasarathi, Y. G.    | 4. Anna Joseph (Miss) |
| 2. Viswanathan, P. R.      | 5. John, (Miss) A. P. |
| 3. Ammukutty, (Miss) K. V. | 6. Murree, (Miss) E.  |

## ECONOMICS.

## FIRST CLASS

- |                 |                    |
|-----------------|--------------------|
| 1. Amal Raj, M. | 2. Seshadri, R. K. |
|-----------------|--------------------|

## SECOND CLASS

- |                        |                              |
|------------------------|------------------------------|
| 1. Chandrasekharan, S. | 4. Subramanian, T. P.        |
| 2. Krishnan, D.        | 5. Isabel Juliana, (Miss) S. |
| 3. Raghunatha Rao, R.  |                              |

## THIRD CLASS

- |                         |                           |
|-------------------------|---------------------------|
| 1. Krishnamurthi, B. A. | 2. Rajaratanam, (Miss) M. |
|-------------------------|---------------------------|

## ENGLISH LANGUAGE AND LITERATURE.

## SECOND CLASS

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. Bradley, (Miss) V. C. | 5. Shanmugasundaram, (Miss) P. M. |
| 2. Joseph, Dias          | 6. Souza, (Miss) Y. D.            |
| 3. Krishna Royan, P. N.  | 7. Trindade, (Miss) H.            |
| 4. Poonnen, (Miss) A. M. | 8. Viswanathan, K.                |

## THIRD CLASS

- |                          |                        |
|--------------------------|------------------------|
| 1. Girija Bai, (Miss) C. | 3. Radha, (Miss) P. K. |
| 2. Gonsalves, (Miss) M.  |                        |

## RECOMMENDED FOR THE B. A. DEGREE.

- |                        |
|------------------------|
| 1. Guest, (Miss) I. M. |
|------------------------|

## SANSKRIT.

## FIRST CLASS

1. Subramanian, S.

## SECOND CLASS

1. Subramanian, K.

## B. SC. (HONS.) DEGREE EXAMINATION.

## PHYSICS.

## FIRST CLASS

1. Samuel Doraiswami, P.
2. Venkataramaniah, S.

## SECOND CLASS

1. Gopalakrishna Kamath, V.
2. Parthasarathi, M. N.
3. Ramanathan, V.

## CHEMISTRY.

## FIRST CLASS

1. Mathew, A. V.
2. Venkatachalam, K. S.
3. Subramanyan, K.

## SECOND CLASS

1. Sundara Raj, M.
2. Subbaraya Sarma, P.
3. Srinivasan, G. S.

## BOTANY.

## SECOND CLASS

1. Balakrishnan, M. S.
2. Bhagavathi Kutty Amma, (Miss) P.
3. George, P. C.

## THIRD CLASS

1. Vasantarajan, C. P.

## ZOOLOGY.

## FIRST CLASS

1. Chidambaram, K.

## SECOND CLASS

1. Chakko, P. I.
2. Mary Samuel (Miss)

## THIRD CLASS

1. George, K. E.
2. Govindan Nair, C. P.
3. Lalitha, (Miss) C.

## GEOLOGY.

## SECOND CLASS

1. Krishnamoorthi, V.
2. Janakiraman, V.



Rao Bahadur S. K. PADMANABHA SASTRI AVL.,  
Retired Sanskrit Pandit.



## COLLEGE NOTES

### THE RETIREMENT OF RAO BAHADUR S. K. PADMANABHA SASTRI, SANSKRIT PANDIT, 1920—1937

On the occasion of the retirement of Rao Bahadur S. K. Padmanabha Sastri, the past and present Sanskrit students of the College gave a farewell on the 25th March 1938. Sir P. S. Sivaswami Aiyar presided and unveiled a portrait of the Pandit. A large gathering of students, Professors and several old boys of the College was present.

On behalf of the College Sanskrit Association, Dr. A. Sankaran presented the following report of the Rao Bahadur Padmanabha Sastriar Commemoration Fund :—

“ In August 1937, some time before the actual retirement of the Pandit, it was felt that we should commemorate suitably his valuable services to the College.

### A SHORT SKETCH OF HIS CAREER

“ Let me first give a short sketch of his career. Mr. Sastriar was born in September 1882 in the village of Sekharipuram, Palghat. He had his early education in the Vēdasāstra Pathasala, Chittur, and at the Sanskrit School, Trivandrum. After pursuing his further studies at Chidambaram under Mahā-mahōpādhyaya Haṛihara Sastrigal, he went over in 1906 to the Mylapore Sanskrit College. He completed the study of the śāstras there in 1910, and he was awarded the diploma of ' Vēdāntaviśārada ' by the College.

“ From 1912 he worked as a Pandit in the Adyar Library till 1915, when he was appointed Professor of Vedānta in the Mylapore Sanskrit College. In

August 1920 he became the Sanskrit Pandit in the Presidency College, which post he held till his retirement in September 1937.

"His learning soon gained recognition. The Bharat Mahamandal, Durbhanga, conferred on him the title of Vēdānta Vibhūṣāṇa in 1926. The Sanskrit College, Tiruppanāthura, Cochin, conferred on him the title of Pandita Raja in 1935 at the Annual Conference of Pandits. In February 1937, the Government of India were kind enough to honour him with the title of Rao Bahadur. The Presidency College Sanskrit Association met the learned Pandit at an 'At Home' to congratulate him on this unique distinction.

"The Association met on the 16th August 1937 to decide on the form of a permanent memorial to the Pandit's association with the College; and it was resolved to put up his portrait in the College and to institute a prize in his name. Appeals were issued to all his old pupils and other friends. We are glad to say that the response has been encouraging. We have been able to collect Rs. 575, till now, out of which a sum of Rs. 500 has been earmarked for instituting a prize in the College to be named Rao Bahadur S. K. Padmanabha Sastriar Prize. The prize is to be awarded to that student of the College who distinguishes himself in an Elocution Competition in Sanskrit.

"Let me take this opportunity of thanking all those who have made liberal donations and thus contributed to the success of the fund."

Mr. T. S. Balasubrahmanya Iyer read out the following congratulatory messages :—

From

Prof. S. Kuppuswamy Sastri,  
Annamalainagar.

24—3—38.

To

The President,  
Sanskrit Association,  
Presidency College, Madras.

Dear Colleague,

Thanks for your kind invitation to the function of unveiling the portrait of Rao Bahadur Pandit S. K. Padmanabha Sastriar, fixed for to-morrow evening. I am sorry I am not able to be present at this function.

May I take the liberty of sending you the following message of appreciation on this occasion as one of the Pandit's former teachers and as his colleague, intimately associated with him for many years?

Whatever success I was able to achieve as head of the Oriental department in the Presidency College, was in a large measure due to the unstinted and efficient co-operation which the Pandit gave me in all my work in the Sanskrit Honours classes.

Mr. S. K. Padmanabha Sastriar is a perfect gentleman of spotless character, and the very embodiment of sweet reasonableness. Such of our modernist friends as would equate a Pandit with polemical pedantry and unaccommodating pugnacity have only to cultivate Mr. Sastriar's acquaintance to realise that a true Pandit is a profound scholar who has the courage to accommodate himself to the environment whenever there is good reason to do so, without surrendering his judgment, who has a keen sense of duty and a superior type of intellectual honesty and who is always ready to give back more from his intellectual resources, than he ever gets from the State or the Society in the shape of material comforts.

My personal feeling is largely one of loving gratitude to Mr. Padmanabha Sastriar for the impelling educative urge which he provided to me as one of the best and most advanced pupils whom I had the good fortune to teach in my Śāstra classes between 1905 and 1910—the urge which drew out the best as teacher of the Sastras in the first five years of my career.

May Rao Bahadur Pandit S. K. Padmanabha Sastriar live long in peace and happiness—is the fervent prayer of one of his loving and old friends!

Yours sincerely,

(Sd.) S. KUPPUSWAMY SASTRY.

Rao Bahadur  
K. V. KRISHNASWAMY AIYAR,  
Advocate

6, North Mada Street,  
Mylapore,  
25th March 1938.

Dear Sir,

Owing to a prior engagement at the same hour, at which I have a part to play, I regret very much that I shall not be able to attend your function to-night, much as I should wish to be present. I feel that I am sinning in keeping away and would atone for it by adding my humble tribute to the great scholar whom you are honouring.

Rao Bahadur Padmanabha Sastri is a Pandit of a rare type. He is a Pandit of the orthodox school, but with an expansive outlook which is characteristic of modern scholarship. His erudition is profound and vast and it extends

not to one Sastra only but to many. The wonder is that he can reach dizzy heights in intellectual range on the one side and yet understand the difficulties of the student on the other. He is in addition a great teacher. He possesses the rare art of expounding the most abstruse aspects in the simplest manner imaginable. His expressions always combine depth of scholarship and originality of manner and method. It is meet that his portrait should adorn the walls of the College as an ideal for the young men.

Yours sincerely,  
(Sd.) K. V. KRISHNASWAMY AIYAR.

3. V. V. SRINIVASA AIVANGAR, B.A., B.L.,  
Advocate.

To

THE SECRETARIES,  
Presidency College Sanskrit Association.

Dear Sirs,

Many thanks for your kind invitation to the celebration of the unveiling of the portrait of Rao Bahadur S. K. Padmanabha Sastriar on Friday next. I regret my inability, specially because Mr. Sastriar is one for whose scholarship and high character I have cherished great esteem. I wish the celebration every success.

Yours sincerely,  
V. V. SRINIVASAN.

4. Principal D. S. Sarma and Mr. K. Gopalakrishnamma sent the following wire from Rajahmundry :—

“We rejoice unveiling Padmanabha Sastri's Portrait”—Principal Sarma and Gopalakrishnamma.

5. Mr. K. M. Unnithan, I.C.S., wired from Hospet :—  
Secretary, Sanskrit Association, Presidency College, Madras.

“Wish the function every success—Unnithan.”

6. K. V. Sankara Warriar, Sri Ramakrishna Gurukul, Trichur :—  
“I am glad to receive your kind invitation to be present on the occasion. I would have been extremely happy to be with you all to do homage to my teacher. May the Lord grant him a long and happy life.”

On behalf of the old boys, two addresses in Sanskrit and English were read by Dr. V. Raghavan and Dr. T. R. Chintamani respectively :—

॥ श्रीः ॥

॥ ओं श्रीगुरुभ्यो नमः ॥

रावबहदूर् पण्डितराज एस्. के. पद्मनाभशास्त्रिणाम्  
मद्रपुरीराजधानीकलाशालासंस्कृताध्यापनधुराविश्रामावसरे तद्गीयान्तेवासिभिः  
समर्पिता

अभिनन्दनपत्रिका

नाभिजातेऽपि वास्तव्यात् शाब्दं ब्रह्म ततान यः ।

देशिकः पद्मनाभस्य प्रतिभां नः प्रचोदयात् ॥

मान्या गुरुचरणाः !

अनुजानन्तु भवन्तः भवदन्तेवासिनोऽस्मान्, अद्य भवतां मद्रपुरीराजधानीकलाशाला-  
संस्कृताध्यापनधुराविश्रामावसरे भवच्चरणयोरस्माकं विनयोत्तरा नतीरर्पयितुम्, आविष्कर्तुं च  
भवद्भ्योऽस्माकं परमां भक्तिं कृतज्ञतां च ॥

महदिदं भागधेयमस्माकं यद् भवन्तः अधीतवेदाः आसादितसर्वशास्त्रकौशलाः प्रतिपादित-  
वेदान्तादिदर्शनाः सर्वथा लब्धप्रतिष्ठा एव अस्माकमध्यापका अभूवन्निति । आचार्याः :  
विततेषु भवतां छात्रवर्गेष्वस्मान्ऽप्यन्यतमान् गणयन्तो वयं धन्या इति प्रमोदामहे । अत्र च  
कलाशालायां पर्यायितः प्रवर्तमानेषु विविधशास्त्रपाठेषु सर्वतोमुखं कूलङ्कषं च भवतां पण्डित्यम्,  
दुरुहणामपि शास्त्रार्थानां शालीनबुद्धीनामस्माकं सरलया वाण्या उपपन्नैर्दृष्टयङ्गमैश्च निदर्शनैः  
ऊहापेदैः भाषामेदैश्च विशदीकरणम्, शिष्यजनकलेशाननुसृत्य तत्तद्ग्रन्थानां झटिति सादरं  
विमोचनम्, प्रतिपाद्येषु विषयेषु महत्या आस्थाया उत्पादनम्, एतांश्चान्यांश्च भवतां प्रवचन-  
गुणातिशयान् निरन्तरं स्मरन्तो वयं सर्वथा अधमर्णाः कथं नाम अस्माकं कृतज्ञतां यथावत्  
प्रकटयितुं प्रभवामः ?

न केवलमस्माकमेतत्कलाशालाध्यायिनाम्, अपि तु गीर्वाणवाणीप्रणयेन उपसन्नानां  
बहूनामन्येषां च भवन्तः प्राच्यविद्याप्रचारणे निस्तन्द्रमुत्तमहमाना विद्यावदान्या अभूवन्निति  
मन्यामहे भवन्तः सर्वथा त्रिख्यातकुलपतिपदमर्हन्तीति ॥

इतोऽपि गरीयान् मनोऽतरोऽयं गुणो भवतां यत्सर्वत्रापि संव्यवहारेषु सुलभाः उदात्ताः  
ऋजवः सद्बुद्ध्याश्च भवन्तो विराजन्ते ॥

एवमेव च सुचिरं स्वीयेन विद्याप्रकाशेन अस्माकमन्येषां च आन्तरं तमो निरस्यन्तो भवन्तः  
चिरायुषः, दृढगात्राः, अविच्छिन्नं सुखमनुभवन्तश्च विजयन्ताम् इति सर्वेश्वरं प्रार्थयामहे ॥

शक्र १८६० ईश्वर ।  
फाल्गुण बहुल नवमी ।

इत्थं

मद्रपुरीराजधानीकलाशालाध्यायिनः भवदन्तेवासिनः ।

॥ ओं श्रीगुरुभ्यो नमः ॥

## AN ADDRESS

*Presented by his former Pupils to  
Rao Bahadur Pandita Raja S. K. PADMANABHA SASTRIAR  
on the occasion of his Retirement from  
the Presidency College, Madras.*

Revered Sir,

We, your former pupils of the Presidency College, Madras, beg to offer you our humble and profound respects and to express our deep sense of affection and gratitude on the occasion of your retirement from the College.

We were indeed fortunate to have sat at your feet in the most active period of your life. You had already won a reputation as a scholar and a teacher of advanced Sastraic subjects when we first came under your influence. The width and the profundity of your learning have been a source of joy and admiration to us. You have been equally at home in all the varied subjects of the Sanskrit Honours course,—Literature, Grammar, Veda and the different systems of Philosophy. The lucidity of your exposition, the wealth of illustration with which you unravelled the intricacies in the Sastras, the insight with which you entered into the difficulties of your pupils and the zest with which you solved them—these have left an indelible impression on our minds, and we cherish it as our richest possession. Your lectures have inspired in us an abiding devotion to Sanskrit Literature and Philosophy. We hope to be pardoned for saying in your presence that we had in you a Guru who was second to none.

Your work as a teacher was not confined to the Presidency College. You have been ever ready to impart our ancient lore not only to many of us, your old pupils, but to all others who have sought your help in their pursuit of Sanskrit culture.

Your social relations have been marked by a peculiar dignity, frankness and urbanity that have always evoked esteem and love.

It is our devout prayer that the Almighty may grant you long life, health and happiness and that you may continue to enlighten us with your learning and culture.

We beg to remain,

Revered Sir,

Your loving and affectionate pupils of  
THE PRESIDENCY COLLEGE.

25th March 1938.

Prof. P. P. S. Sastri in requesting Sir P. S. Sivaswamy Aiyar to unveil the portrait said that when he was a research student he received private tuition under the Pandit and he was struck with the great ability of the Pandit and later on he heartily supported the appointment of the Pandit to the Presidency College. He paid a tribute to the Pandit's great learning and genial temper.

Sir P. S. Sivaswamy Aiyar in unveiling the portrait said that he felt happy in presiding over such a function. He had known Mr. Padmanabha Sastri for over thirty years and had the highest esteem for his attainments, character, piety and learning. The addresses that were presented to the Pandit paid a fitting tribute to the services rendered by him. Not a word was overstated in the two addresses. The Pandit was a profound scholar of the old type, but all the same kept his mind open and receptive to the new views of the modern people. He had no trace of bigotry in him and had no undue attachment to old ideas.

Pandits who were deeply read in the Sastras, continued the Chairman, did not care for literature. But Mr. Padmanabha Sastri was well conversant with the Sastras and had also a deep love for Sanskrit Literature. He was in one sense a Pandit of the old orthodox type who cared little for pecuniary reward. He was content to work on the humble salary which the Government paid to Pandits in our Colleges. The Chairman was of the opinion that the appreciation of the worth of the Pandits by the Government was far from just, taking into account their merits and abilities. Let them compare the time devoted by a Pandit to the acquisition and mastery of his subject, to the time taken by a modern graduate to obtain his degree. The appreciation the Pandits received from the Government in the shape of emoluments was poor. He would give an instance of the way in which the Government treated the Pandits. There was no greater living scholar in Tamil than Pandit Mahāmahōpādhyaya Dr. Swaminatha Aiyar (who was seated on the dais and graced the occasion by his presence) who was also a Pandit in the Presidency College. Pandit Padmanabha Sastri and Pandit Swaminatha Aiyar never drew a handsome salary.

Sir P. S. Sivaswamy Aiyar continued that reference had been made to the conferment of the title of Rao Bahadur on the Pandit. No doubt it was a mark of appreciation. But he wished they had offered a more appropriate title to the Pandit. Love of learning and a disinterested love of Sanskrit was a characteristic of the old school of Pandits. He wondered whether among the present day graduates they could find the same disinterested zeal for learning and teaching as in the old Pandits. The graduates of the present day—he did not wish to make a sweeping remark—were generally very keen about their worldly prospects, their rewards and their promotions. Not many of them had any disinterested love of knowledge.

In conclusion the Chairman expressed the hope that in days to come the work of Pandits would be better appreciated and receive better recognition. He had great pleasure in wishing Mr. Sastri a long and happy life.

Mr. H. C. Papworth, the Principal, in accepting the portrait on behalf of the College, said that the new addition to the picture gallery would be a source of inspiration to the Sanskrit students of the College. He had known Mr. Padmanabha Sastri since 1920. He commanded the admiration and respect of all who had known him. Mr. Papworth said he was glad to hear that the Pandit had joined the Sanskrit College to carry on further work. He wondered at the capacity of 'these Sanskritists.' Prof. Kuppuswamy Sastri was vigorous and full of enthusiasm and Pandit Padmanabha Sastri was going to continue his good work. Apparently, remarked Mr. Papworth in a humorous vein, there was something in the Sanskrit language which kept the minds of its students always alert. A Sanskrit scholar could never feel dull in spirit. The speaker had a great liking for the language. In conclusion he said he would join with others in wishing the Pandit long life and happiness.

With a vote of thanks to the Chairman proposed by Mr. O. P. Rangaswamy Aiyangar, the pleasant function terminated.

*List of Donations Received.*

|     |                                             |     | Rs. | A. |
|-----|---------------------------------------------|-----|-----|----|
| 1.  | Sir P. S. Sivaswamy Aiyar                   | ... | 50  | 0  |
| 2.  | Mahamahopadhyaya Prof. S. Kuppuswamy Sastri | ... | 10  | 0  |
| 3.  | Rao Bahadur K. V. Krishnaswamy Iyer         | ... | 15  | 0  |
| 4.  | Mr. K. M. Unnithan, I. C. S.                | ... | 40  | 0  |
| 5.  | Prof. P. P. S. Sastri                       | ... | 10  | 0  |
| 6.  | Dr. C. Kunhan Raja                          | ... | 20  | 0  |
| 7.  | Principal D. S. Sarma                       | ... | 10  | 0  |
| 8.  | Mr. C. A. Seshagiri Sastri                  | ... | 10  | 0  |
| 9.  | Sir Alladi Krishnaswamy Aiyar...            | ... | 5   | 0  |
| 10. | Prof. K. Ananda Rao                         | ... | 10  | 0  |
| 11. | Mr. L. R. Ramachandra Aiyar                 | ... | 25  | 0  |
| 12. | Dr. A. Sankaran                             | ... | 25  | 0  |
| 13. | Mr. T. S. Balasubramania Aiyar              | ... | 25  | 0  |
| 14. | Mr. T. R. Ramakrishna Sastri                | ... | 25  | 0  |
| 15. | Dr. V. Raghavan                             | ... | 25  | 0  |
| 16. | Dr. T. R. Chintamani                        | ... | 30  | 0  |
| 17. | Mr. O. P. Rangaswamy Aiyangar               | ... | 15  | 0  |
| 18. | Mr. C. Sivaramamurthy                       | ... | 25  | 0  |
| 19. | Mr. A. S. Krishna Rao                       | ... | 10  | 0  |
| 20. | Mr. V. A. Ramaswamy Sastri                  | ... | 15  | 0  |

|     |                              |     | Rs. | A. |
|-----|------------------------------|-----|-----|----|
| 21. | Mr. A. Shanmukha Mudaliar    | ... | 25  | 0  |
| 22. | Mr. U. Venkatakrishna Rao    | ... | 10  | 0  |
| 23. | Mrs. O. K. Anantha Lakshmi   | ... | 25  | 0  |
| 24. | Miss A. Kamalam              | ... | 15  | 0  |
| 25. | Miss B. Sita                 | ... | 15  | 0  |
| 26. | Miss P. Ratnamayi Devi       | ... | 10  | 0  |
| 27. | Mr. T. V. Ramachandra Diksit | ... | 10  | 0  |
| 28. | Mr. Y. Mahalinga Sastriar    | ... | 10  | 0  |
| 29. | Mr. T. Chandrasekharan       | ... | 15  | 0  |
| 30. | Mr. E. P. Radhakrishnan      | ... | 5   | 0  |
| 31. | Mr. K. Raghavan              | ... | 10  | 0  |
| 32. | Mr. M. Ramachandra Rao       | ... | 5   | 0  |
| 33. | Other Contributors           | ... | 13  | 0  |

*Other Changes in the Staff*

Mr. H. C. Papworth, Principal of the College, has been appointed Director of Public Instruction, Madras. In his place Dr. B. B. Dey has been made Acting Principal.

Sri T. Suryanarayana, Professor of Applied Mathematics, has been transferred as Principal, Government Arts College, Rajahmundry, and his place has been taken by Sri G. A. Sreenivasan.

Sri M. R. Rajagopala Ayyangar, Junior Professor of English, retired from service with effect from 16-6-38 and he has been succeeded by Sri M. Suryanarayana.

Sri V. K. Ayappan Pillai, Additional Professor of English, has taken the place of Professor of English *vice* Mr. H. C. Papworth on other duty and Sri K. Swaminathan, Additional Professor to assist the Principal, has taken the place of Additional Professor of English.

In the place of Additional Professor to assist the Principal, Sri K. C. Veeraraghava Ayyar has been appointed.

In the place of Sri G. A. Sreenivasan, promoted as Professor of Applied Mathematics, Sri V. R. Sreenivasaraghavan has been appointed as Assistant Professor of Mathematics.

Mr. P. V. Alexander, Assistant Professor of English, has been promoted to the M.E.S. as officiating Lecturer in English, Government Arts College, Rajahmundry. In his place Sri S. Narasimha Ayyangar has been appointed.

Sri S. Ganapathisubramanyan, Assistant Professor of Physics, has been promoted to the M.E.S. as officiating Lecturer in Physics, Ceded Districts College, Anantapur, and his place has been taken by Sri T. Krisnamurthi.

Sri S. Srinivasa Acharya, Kanarese Pandit of the College, retired from service with effect from 23-4-38 and he has been succeeded by Sri U. Seetharamacharya.

### THE UNION SOCIETY

At the beginning of the Term, G. Vasantha Pai was elected Secretary and George Verghese became President.

The Inaugural Address was delivered by Mr. H.C. Papworth, the Director of Public Instruction, on the 27th of July. Mr. Papworth traced the history of the Presidency College from its inception. He described the College as the "Mother" of the Madras University.

On August 3, there was a Parliamentary Debate when Mr. A. M. Durrani, B.Sc., moved the resolution that "The Indian Universities should take to the study of the Sciences to the exclusion of the Humanities." But owing to the opposition led by Mr. C. G. Chandrasekharan, the motion was declared lost by a huge majority. Special mention must be made of Mr. T. S. R. Narasinga Rao (old boy) who with his inexhaustible fund of humour and sarcasm kept the house roaring with laughter.

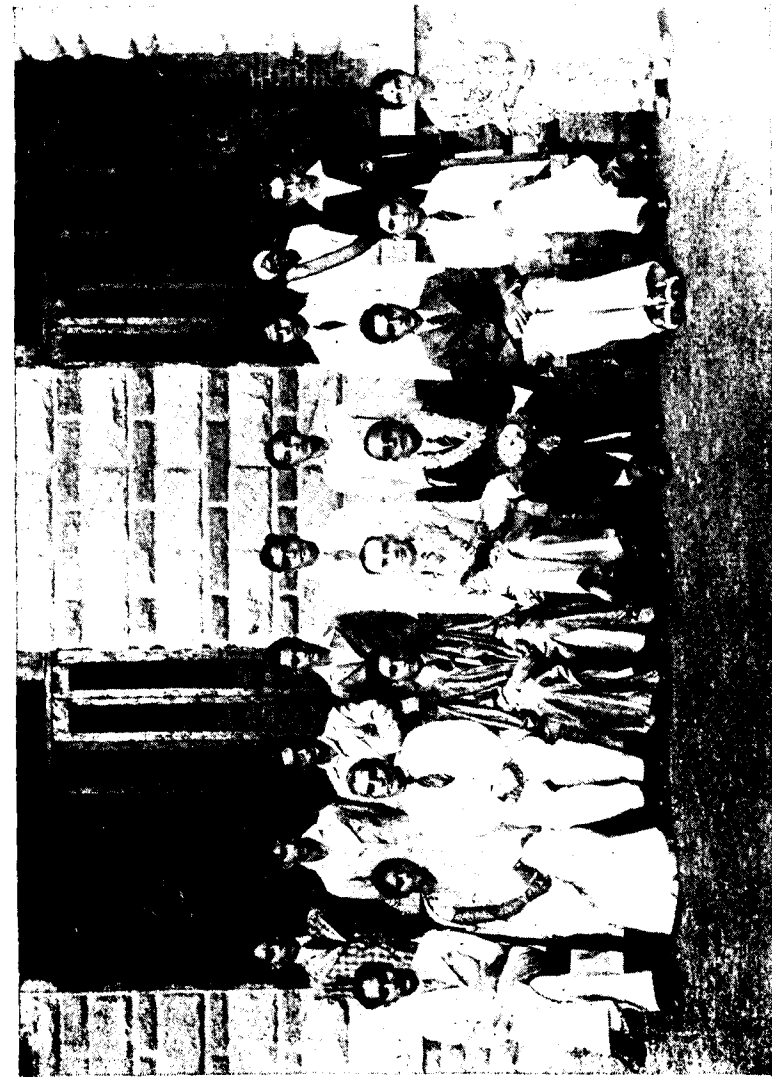
On Friday, August 19, Mr. Tej Rajendra Singh gave a delightful Music performance.

On Monday, August 29, there was an Inter-Collegiate debate started by Aga Shahi (Presidency College) that "Students should not take part in active politics." Mr. C. V. Suryanarayana of the Law College, Mr. U. Gopinath Rao of Loyola, Mr. N. Aravamudan of Teachers and Mr. S. Hussaini of Government Muhammadan College distinguished themselves.

To encourage the younger generation in the College and to give them a greater scope for developing their debating talents, the Committee decided on the 8th of September to create a Junior Students' Association. In order to bind it closely with the Union Society, the Committee further decided that the Secretary of the Presidency College Union Society should be the Ex-Officio President of the Junior Students' Association.

There was an ordinary debate on Friday, September 9, when P. Sankaramurthy moved the resolution that "Capital punishment should be abolished." The opposition failed to convince the House and the motion was carried. Two of the old boys M. Amal Raj and C. K. Sitaraman spoke on the occasion.

THE PRESIDENCY COLLEGE UNION SOCIETY, INAUGURAL ADDRESS, 27-7-38.



*Sitting* (Left to Right) Y. R. K. PRASAD, MISS JAYA MANI, PROF. FRANCO, GEORGE VERGESE (President), H. C. PAPWORTH (Director of Public Instruction), B. B. DEY (Principal), G. VASANTHA PAI (Secretary), V. H. COELHO, MISS T. C. SUSEELA.  
*Standing* (Left to Right) N. GOPALAKRISHNAN, T. S. NATARAJAN, B. M. PARTHASARATHY, P. SANKARAMURTHY, D. SREENIVASA RAO, K. J. S. SARMA, N. PANCHANATHAM,

## THE ENGLISH HONOURS ASSOCIATION

The activities of the Association began with the election of Office-bearers, in the second week of July :—

*President* : V. K. Ayappan Pillai, M.A. (Oxon.)

*Vice-President* : G. Ramanathan.

*Secretary & Treasurer* : Miss T. C. Suseela.

Early in August, under the presidentship of Prof. V. K. Ayappan Pillai, M.A. (Oxon.), the Inaugural Address was delivered by Rao Saheb D. S. Sarma, M.A., L.T., Principal, Pachaiyappa's College (and formerly Professor of English here).

Next came the "Graduates' Reception" at which, after light music and Tea, the Toast to the new graduates was proposed by Mr. T. Ramankutty Marar and responded to by Miss Anna Poonen. Prof. Ayappan Pillai, congratulated the guests on their creditable success and wished every one of them a bright and prosperous career.

The term closed with a lecture by Miss S. Mugaseth, M.A., one of our old students, on "Liberty and Literature," which is printed elsewhere in this number.

## THE TAMIL MANAVAR SANGAM

At a meeting held on 20th July 1938, under the presidency of Vidwan R. Visvanatha Iyer, B.A., B.O.L., the following Office-bearers were elected for the year 1938-39 :—

*President* : Vidyasagara Vidyavachaspati Prof. P. P. S. Sastri, M.A. (Madras), B.A. (Oxon.)

*Vice-Presidents* : Sri K. Swaminathan, M. A. (Madras), B. A. (Oxon.)

„ N. R. Kedari Rao, M.A., L.T.

„ R. Visvanatha Aiyar, B.A., B.O.L.

„ V. Venkatarama Aiyar, M.A., L.T.

*Secretaries* : I. D. Murugiah.

M. A. Gulam Mohideen.

*Representatives* : K. Duraiswamy.

„ A. Somasundram.

„ R. Partha Rao.

„ Miss Sakuntala.

The Inaugural Address of the Sangam was delivered by Sri M. Bhaktavatsala Mudaliar, B.A., B.L., M.L.A., Parliamentary Secretary to the Minister for Local Administration, on 29th July 1938, Prof. P. P. S. Sastri presiding.

The lecturer dwelt on the value of College Literary Unions and gave many practical hints for the proper working of the Tamil Manavar Sangam.

The following further meetings were held during the term :—

| NO. | DATE.   | SUBJECT.                          | LECTURER.                                                                     | PRESIDENT.                  |
|-----|---------|-----------------------------------|-------------------------------------------------------------------------------|-----------------------------|
| 1   | 16-8-38 | Kindness.                         | Sri I. D. Murugiah                                                            | Vidwan R. Visva-natha Iyer. |
| 2   | 23-8-38 | Kaiya lai Padalam                 | Prof. C. Lakshmi-narayana, M.A.                                               | Do.                         |
| 3   | 26-8-38 | The Quality of the Tamil Language | Janab Daud Shah Saheb, B.A., Editor, <i>Darul Islam</i> and Alderman, Madras. | Sargunar, B.A.              |

#### THE SANSKRIT ASSOCIATION

The following are the Office-bearers for the year 1938-39 :—

*President* :—Prof. P. P. S. Sastri, M. A. (Madras), B. A. (Oxon.)

*Vice-Presidents* :—(1) Sri Dr. A. Sankaran, M. A., L. T., Ph.D.  
(2) Sri T. S. Balasubrahmanya Iyer, M.A., L. T.  
(3) Sri O. P. Rangaswami Iyengar, M. A., L. T.  
(4) Sri K. Raghavan, M. A.  
(5) Sri V. Krishnamacharya (Siromani).

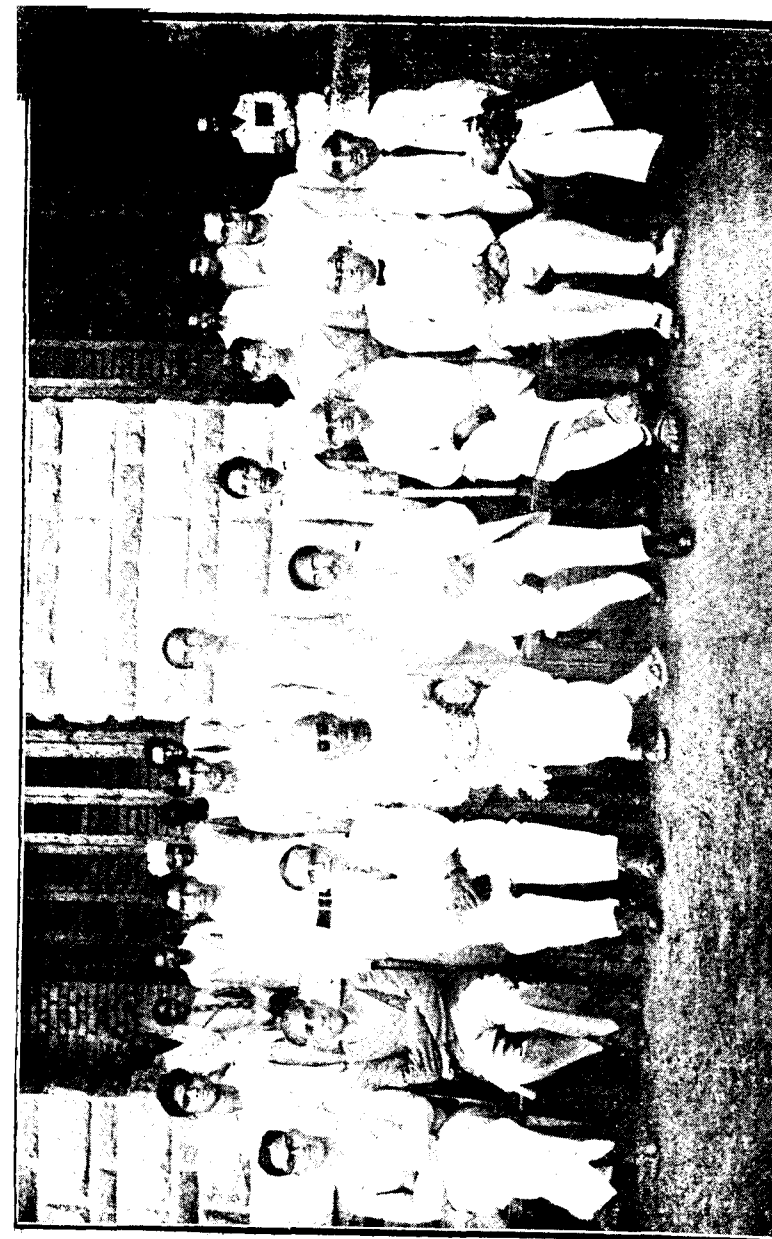
*Secretaries* :—Miss K. R. Padma Bai (V Hons.)  
M. M. Gurunathan (IV Hons.)

*Representative to the*

*Union Society* :—B. M. Parthasarathy (V Hons.)

The Inaugural meeting of the Association was held on August 12, when Dewan Bahadur K. S. Ramaswami Sastrigal spoke on 'The Message of Kālidāsa to Modern India.' He said that in Kālidāsa we find the incarnation of the racial spirit and genius. India has herein set the standard of judgment and civilisation to the whole world. We learn also what a perfect government means; its threefold function has been explained by him, *i. e.*, the problem of universal education, justice and employment.

The ethical ideal is also held prominently before us. This ethical self will be lost unless it is upheld by the spiritual ideal—and speech or 'vāk' is—the means for attaining it.



INAUGURAL ADDRESS OF THE MATHEMATICS ASSOCIATION—22ND AUGUST '38.

Thus the true message of Kālidāsa consists in an ideal combination of proper education and political life, upheld by a proper search for the Divine.

After the speech of the President, and the usual vote of thanks by the Secretary, the meeting concluded.

Paṇḍita Vedānta-kesari Lakṣmaṇa Sāstry of the Sanskrit College addressed the Association in Sanskrit on 'The Idea of God' when Professor P. P. S. Sastri presided.

M. M. Gurunathan (IV Hons.) spoke on the 26th of August on 'The alleged note of pessimism in Indian philosophy' and B. M. Parthasārathy read a paper on 'The Dhvani Prasthānā' on the 2nd of September.

#### THE MATHEMATICS ASSOCIATION

*President* : Prof. K. Ananda Rao, M.A. (Cantab.)

*Vice-President* : Prof. G. A. Srinivasan, M.A., L.T.

*Secretaries* : K. Chandrasekharan (IV Hons.)

E. T. Chengalvarayan (IV B.Sc.)

*Treasurer* : D. Krishna Rao (V Hons.)

The Inaugural Address of the Association was delivered on 1st August 1938 by Prof. A. Narasinga Rao, M.A., of the Annamalai University. Prof. K. Ananda Rao presided. The lecturer spoke on two mathematical games of interest called, 'Making a hunt at' and 'Nim,' and explained the axioms on which they were built. The lecture was well attended and very much appreciated.

On 15th August 1938, the Association was 'At Home' to the new graduates (Mathematics) of the year.

The toast to the new graduates was proposed by Mr. E. T. Chengalvarayan. He welcomed the graduates, congratulated them on their well-deserved success, appreciated the harmonious relationship existing between professors and students, spoke eloquently on the duties of students in life, and wished them all a glorious future.

Mr. D. D. Viswanathan B. A. (Hons.), responding to the toast, expressed his thankfulness to the association for the invitation, and hoped that the work of the Association would be carried on with sustained zeal.

Mr. P. V. Subbayya spoke next. He recalled his experiences at college and set the gathering laughing by his funny remarks.

The meeting terminated with a vote of thanks by K. Chandrasekharan.

## PHYSICS ASSOCIATION

*Treasurer:* Mr. I. Janakiram.

On Wednesday, the 31st August, Mr. V H. Coelho lectured on "The Science of Musical Sounds."

THE BOTANY ASSOCIATION

Miss B. Aiyshamma.

This Association consists of ordinary members and associate members.

The Office-bearers of the Association for the current year (1938-39) were elected at a general body meeting held on 21st July with Mr. T. V. Narasinga Rao, M.A., L.T., in the chair.

The members of the Association were 'At Home' to the old students and the new graduates of the year on Monday, Aug. 8, at 5. P.M. when Dr. Ekambaram, M.A., Ph. D., F. L. S., presided. Toasts were proposed by Mr. Rajagopalakrishna Rao and Miss Jayamani, which were ably responded to by Mr. L. S. Martanadam, B.Sc., and Palaniswamy, B.Sc.

The Inaugural Address of the Association was delivered on 9th August by Hon. V. I. Muniswamy Pillai, Minister for Agriculture, on 'The Importance of Plant Life.' Dr. Ekambaram, M.A., Ph. D., F.L.S., presided.

On Friday, the 26th August, Mr. M. S. Sabhesan, M.A., Professor of Botany, Christian College, engaged us in a very interesting talk on 'The Internal Structure of Plants' (with lantern slides).

#### THE HISTORY AND ECONOMICS ASSOCIATIONS

The re-opening of the College saw the appointment of the following as Office-bearers for the year : -

*President* : Dr. P. P. Kallukaran, B.A., B.Sc., Ph.D.

*Vice-President* : Mr. J. Franco, M.A., L.T.

*Secretaries* : K. J. J. Sarma

N. Panchanathan

The Inaugural Address came off on 1st August. The Hon. Mr. Raman Menon, Minister for Courts and Prisons, spoke about the right way of studying History and Economics. Dr. Kallukaran presided.

The reception to new graduates was held on the 9th August. After the group photo and social, the general body meeting was held in the Big English Hall with Dr. Kallukaran in the chair. The staff and present students felicitated the new graduates who in their turn made suitable replies.

On the 25th August, we had an interesting debate on Socialism being the only panacea for India's poverty. The resolution was moved by Mr. Aga Shahi III Hons. (Hist.) and opposed by Miss Subhadra, (P. G. Econ.) with Mr. Madhavan Nair, V Hons. History, in the chair. Many members spoke, after which the motion was put to vote and declared lost.

The 5th of September saw an all ladies' debate. This is unique in the history of the Association. Miss Parvathi Bai, V. Hons. Econ., moved that "In the opinion of the house Social reform should precede political reform." Miss Sulochana, V. Hons. (His.), opposed it. Miss Subhadra, V P. G. (Economics), presided. The motion was supported by Miss Meenakshi, IV P. G. (History), Miss Padmini, V P. G. (History), and Miss Kamalam, IV Pass (Econ.), Miss Miles, III Pass (Econ.), and Miss S. Radhakrishnan, III Hon. (History). The meeting was very largely attended. After the second turn for the mover, the motion was put to vote and was thrown out by a large majority.

HISTORY AND ECONOMICS ASSOCIATION  
Reception to New Graduates 5-9-58.



*Sitting* : SARMA (Secretary) SRINIVASA MURTHY, B.A., (Hons.) GOPALKRISHNA PILLAI, B.A., AMAL-  
RAJ B.A., (Hons.) SEETHARAMAN, M.A., GOPALA KRISHNAN, B.A., (Hons.) THYAGARAJAN, B.A., (Hons.)  
Prof. VENKATARAMAN, Prof. FRANCO, (Vice-President), Prof. VENKATESWARAN, Dr. KALLUKARAN,  
(President), Prof. NARAYANASWAMY, Prof. PANICKER, SUBRAMANIAM, B.A., GANGATHARAGANAPATHY, B.A.,  
SANTHANAM, B.A., RAJA RAO, B.A., PARTHASARATHY, B.A., (Hons.) ANUNADROSS, B.A., SUREA-  
MANIAM, B.A., JAFFAR, B.A., PANCHANATHAN, (Secretary).



The following students are the Captains and the Secretaries of the games noted against their names for the year 1938-39 :--

|          | <i>Captain.</i>     | <i>Secretary</i>    |
|----------|---------------------|---------------------|
| Cricket  | P. S. Narayanaswami | P. V. Varadan       |
| Hockey   | Manikam             | A. Ismail           |
| Football | Shaukat Ali         | B. M. Parthasarathi |
| Boxing   | D. Mahadevan        | Gopalakrishnan.     |

#### Cricket

Let us, at the outset, acknowledge gratefully the services rendered by the following members of the team who have left us this year :—B. S. Thyagarajan, P. K. Jayaram, T. P. Subrahmanyam and C. G. Devayya. We wish them all luck and prosperity.

This year we have quite a well-balanced side. The new-comers are Bobji, C. K. Haridoss, N. Srinivasan and Rabindranath Talwar. Our first fixture with the Corporation Sports Club was in the nature of a " try-out " of the new fellows. The match was drawn. Bobji performed creditably in this match.

We commenced our Inter-Collegiate fixtures with a match against the Christian College. The match was remarkable for tall scoring on both sides. The Christians batted first and piled up 218 runs, quite a formidable score for a single day match. But we won the match by passing their total with four wickets in hand. Our first wicket fell early. But Bobji, going one down, batted freely and scored heavily. The rest took the cue and batting freely obtained the required number of runs for victory.

Our next fixture was against the Teachers' College. Bobji played well again in this match. Rabindranath going in late piled up a neat 63, not out, and helped the side to reach the total of 203. The Teachers replied with 101 runs and thus we won the match.

The Engineering College were our next opponents. We amassed a total of 206 runs to which the Engineers replied with 118 runs. M. Swaminathan, Bobji, and P. V. Varadan played well and each topped the 40 mark. Ram Mahadevan bowled very well, capturing 5 wickets. Varadan did his share by bagging 4 wickets.

This year's match against the Medicals was remarkable for the way in which the luck of the game changed sides. We batted first. C. C. Ganapathy and M. Swaminathan opened the innings and by good and cautious batting, raised the total to 90. It looked as if they would earn the credit of putting up a first wicket century partnership. But it turned out otherwise. Swaminathan got out at 97. Even before we had recovered from this initial piece of bad luck, Bobji, on whom we had relied to drive home the initial advantage we had gained, was run out. Then started a serious batting collapse and we were all out for 140 runs. The Medicals did not fail in their task, encouraged as they were by our batting debacle. They compiled 150 runs for 3 wickets and won the match. Our bowlers did the best under the circumstances, and mention should be made of R. Srinivasan who effectively tied down the batsmen of the Medical College while they were in a scoring mood.

We played the Loyola College next and won the match by 40 runs. Bobji, D. Mahadevan and C. C. Ganapathy played well in this match.

Three of our players, M. Swaminathan, P. V. Varadan and Bobji were selected to represent the Combined Colleges against the M. R. C.

In addition to the Inter-Collegiate fixtures, we played some other matches. We drew with the Corporation Sports Club but lost to the M. R. C., Anglo-Indians Sports Club and the M. U. C.

The second eleven have also been busy and they have been playing matches regularly.

The following are the full scores in the Inter-Collegiate fixtures :—  
vs. *Christian College*.

Christian College : 218 (R. Srinivasan 5 for 77, P. V. Varadan 5 for 60).

Presidency College : 222 for 6. (Bobji 74, Varadan 43, Haridoss 32, D. Mahadevan 26 not out).

vs. *Teachers' College*.

Presidency : 203 (Rabindranath 63 not out, Bobji 53, M. Swaminathan 24).

Teachers : 101 (D. Mahadevan 3 for 23, P. V. Varadan 5 for 40).

vs. *Engineering College*.

Presidency : 206 (Swaminathan 47, Varadan 45, Bobji 41, Ram Mahadevan 28).

Engineers : 118 (Ram Mahadevan 5 for 34, Varadan 4 for 38).

vs. *Medicals*.

Presidency : 140 (C. C. Ganapathy 54, M. Swaminathan 46).

Medicals : 150 for 3 wickets.

vs. *Loyola*.

Presidency : 141 (Bobji 33, D. Mahadevan 26, C. C. Ganapathy 24).

Loyola : 101 (R. Srinivasan 4 for 25).

#### Football

The team was strengthened this year by the inclusion of such players as Tahirullah, the Andhra star, Shahi, Mohanavelu and Nageswaran. This year's team consists of Y. Shaukat Ali (Captain), B. M. Parthasarathy (Secretary), Tahirullah, Aga Shahi, Nageswara Rao, Mohanavelu, Balasundaram, D. Lakshmanan, V. K. Subrahmanyam, Bhupathy, Rashid, and Arumugam.

We began the season with a match against the School of Technology in the Inter-Collegiate League Tournament. This was something of a handicap because the School contains some seasoned players like Jagannathan, Balan, Maria Doss, Dorai and others who are among the best in the city. It is with great credit that we came out in the encounter. The game was fast and exciting and Tahirullah was splendid under the bar. The school won by one goal to nil. But Mohanavelu, our outside left, bungled with an open goal. But for this, we might have shared points with the redoubtable school team.

The next match against the Medical College also was lost by two goals to one. Had we availed of one penalty award in our favour we might have even won the match. But luck frowned on us and the Medicoes emerged victorious. We went down but not before our forwards fought back in a fine moment which was crowned by our left out, Mohanavelu, banging hard one fine goal which left the Medical custodian standing.

Our fixture with Meston Training College we won by three goals to one. In the first half the visitors pressed very much and scored their only goal. The second half saw the great rally of the Presidency forwards and in quick succession they not only equalised but went ahead by two goals. The visitors' defence cracked up in the second half and in fact they were outplayed. A number of 'sitters' were missed by the Presidency forwards in their anxiety to score. It would have been a correct index of the day's game if we had won by 6—nil.

The match with the Engineering College was drawn, neither side scoring. Exchanges were very even and Presidency might have won had Parthasarathy's shot not missed the mark by inches. Sitapati Rao played a great game at centre half but our goalie Tahirullah, the hero of every match, was unbeatable with his fistings, nay even by his gigantic colossal figure.

The match with Loyola College was also drawn—by the scores being 1-goal all. It was a correct index of the day's game. Early Sundara Rao scored for Loyola during a melee at the goal mouth but Mohanavelu equalised for Presidency with a fine drop outside the penalty area which deceived the goalie by the fraction of an inch. There was no scoring thereafter and Tahirullah held out all Loyola attacks.

We went to Tambaram to play the N'ian College on their grounds. It was perhaps the most strenuous match we had and again our goalie saved us. The Christian attack was good and their captain was always dangerous. He scored their only goal. Presidency forwards too had their share but their star-scorer Mohanavelu was disappointing. Chance after chance he frittered away. It was his off-day. Balasundaram scored our only goal—a trifle lucky one though it was.

The match with the Stanley Medical College, we won by 1 goal to nil. Midway during the first half a movement from the right flank ended in Mohanavelu taking credit for the goal scored. In the second half, our defence held out.

Fine record indeed! Out of the 7 matches, 2 wins, 3 draws and 2 defeats.

#### Hockey

What with the loss of almost the whole of our last year's forward line, it was a very difficult task for us in the beginning of the season to form our Hockey team. We had to play a considerable number of practice matches before we could form a consistent XI and face the Technologists in our first Inter-Collegiate fixture.

The constitution of the team is as follows:—

*Goal*:—Sathiyendranath.

*Backs*:—P. V. Murthi and S. E. Manikam (Capt.)

*Halves*:—M. Swaminathan, P. Varadan and E. A. Hafeez.

*Forwards*:—K. R. Venkoba Rao, B. Scott, Srinivasan, Ahmed Ismail, and Seshagiri Rao.

*Reserves*:—S. P. Sarathy (Left out)

Gajapathy (Back)

Jothiraj (Right out)

We have so far played 11 matches of which we won 5, lost 5 and drew 1. The results of the Inter-Collegiate matches are as follows:—

vs. Technology (0-3 lost). This was our first Inter-Collegiate match.

vs. Medicals (1-3 lost). The only goal for us was scored by P. S. Narayanaswami. We are unlucky that his health does not permit him to play for us. It was with great difficulty that we induced him to play that day. Our thanks are due to him for the goal.

vs. Engineering (1-1 Drawn). The game was fast and even. The goals were scored in the first half. Srinivasan scored for us in the tenth minute. But nearing the end of the first-half they got the equalizer through their left extreme who scored a brilliant goal off a rising shot.

vs. Veterinary (1-0 won). B. Scott scored the only goal for us with intelligent anticipation. They pressed very much in the second half but our defence put up a stout resistance.

vs. Loyola (2-0 won). Perhaps the first victory over them since many a year. They had a better side indeed, but we had better luck. After a goalless first-half, Scott gave us the lead by scoring a clever goal off a pass by Venkoba Rao. Not long afterwards another goal was added. All of us played very well that day and showed something of a combination among us for the first time. Our opponents attacked with all their force ever afterwards. But our defence rose to the occasion and the brilliant saves brought off by Sathi at the goal saved us from a crushing defeat. They went down fighting like Spartans.

vs. Stanley Medical School. (1-0 won). Again Scott and Sathi came to our rescue. One gave us a hot goal, and the other saved many a hot shot which otherwise would surely have found their way into the net.

It is very difficult to say whether we are in any way better or worse than what we were last year. Considering the above results at this stage we are as good as last year. But of this one can be certain, that our new find—Sathiyendranath—at the goal is our strong point at the defence. Throughout, our defence has been functioning creditably. Manikam at the right full back, and Murthi at the left full, did their work splendidly. The cool and easy game of Swaminathan, at the left half, and the fast and tireless game of P. V. Varadan at the pivot are remarkable. They along with our backs are the mainstay of our team. Hafeez too has been playing well, and with some more practice and better control over the ball, he will be of immense help to us.

Srinivasan at the centre and B. Scott at the left in are proving very helpful, and have given us the encouragement of a lead when we needed it most. Lack of combination is the drawback with us. But we hope some more practice will put us all right. Venkoba Rao at the left extreme and Seshagiri Rao at the right extreme have been doing their jobs very well.

At the beginning of the year it was a question among us whether our last year's captain had taken away the store of luck along with him. Nay, he had not. When our new captain—S. E. Manikam—came in, he brought in along with him, plenty of it—enough and to spare. We wish the team every success and the best of luck, under him. Having finished away with the worst part of the season, wherein we met very strong opponents, we hope with some more practice in the second term, we shall be able to come out victorious in all the remaining matches which we have got to play. It is nothing difficult. Our victory over Loyola shows that our boys can do wonders when they like. If we win all the remaining matches we hope to get at least the second or third place. Brace up boys!

The six best of the season :—

- |                     |                    |
|---------------------|--------------------|
| 1. R. V. Murthi.    | 4. M. Swaminathan. |
| 2. S. E. Manikam.   | 5. P. V. Varadan.  |
| 3. Sathiyendranath. | 6. B. Scott.       |

Cheer up others !

#### Tennis

C. M. Belliappa (Captain).

S. B. P. Chalapathi Row (Secretary).

V. Narasimha Rao, the Captain of last year, has left us. We offer him our best wishes and thank him for all he did to keep the reputation of the College in the sphere of Tennis. Sethuraman, the able Secretary, is about to leave us and we wish him all luck.

The mantle of office for the year has fallen on C. M. Belliappa and S. B. P. Chalapathi Rao. There was the usual rush for membership to the Tennis Club early in the year and the standard of Tennis among the members is very good.

Besides the old hands, we have this year a number of promising Tennis players, among whom are Bobji (who is ranked as Madras No. 2), M. S. Gajapathi, and Tahrullah. Bobji and Gajapathi have already proved their mettle and have brought three trophies to the College.

The College entered the Inter-Collegiate and the Loyola College Tennis tournaments, and was represented by Bobji for the Singles and Bobji and Gajapathi for the Doubles in the Inter-Collegiate tournaments. In the Singles, after beating the Christian College, Bobji lost to Mohan Rangam of the Medical College in the semi-final round. But he made ample amends for this defeat by doing the lion's share of work in winning the Doubles championship with Gajapathi, as his partner.

In the first round we beat the Law College. The Loyola was next beaten in the semi-final round and in the final against the Engineering College there was very stiff opposition and after a four set fight, our College pair came out victorious. It may be mentioned that it is more than a decade since our College won any Inter-Collegiate Tennis trophy.

Our College entered two Singles and one Doubles—through Bobji and Belliappa for Singles and Bobji and Gajapathi for Doubles, and very creditably indeed, our College has won both these titles. Bobji had his work cut out right through the tournament. He met Gajapathi, his Doubles partner in the quarter-final and beat him after some good and fast Tennis.

His match against Moses of the Engineering College in the semi-final will ever be remembered. It was a Marathon fight and lasted nearly two hours. After losing the first set at 8—10, Bobji was on the point of losing the match as he was down by 1 game to 5 in the second set. But a last minute effort brought him level with Moses and then he went on to win the set at 12-10. The final set was again a ding-dong affair and at the end Bobji won the match.

In the final, he met Narasimha Rao of Law and after conceding the first set, Bobji won the match and the trophy.

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