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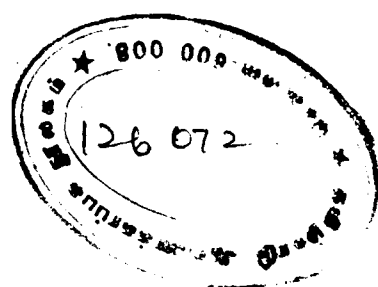
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Approved for class use for schools in the Madras Presidency. (Vide "Fort St. George Gazette," dated 30th April 1940.)

TOM THUMB ESSAYS

—A FIRST STEP TO ESSAY-WRITING—
WITH EXERCISES IN APPLIED GRAMMAR AND CORRECT USAGE

By H. MARTIN, M. A., (Oxon.), O. B. E.

PAGES 136. SECOND EDITION PRICE, As. 10.
PREFACE.

These miniature or "Tom Thumb" essays have been written for younger children who are just beginning to do a bit of English composition. They are, therefore, very short, and are written in very simple language. They are not made to be copied or learnt by heart, but are intended as models for short essays.

In order to make the study of these tiny essays more practically useful, a few exercises in grammar and usage have been set on them. It is hoped that they will be found useful, especially in class-teaching. The Questions set are few; but they can easily be multiplied by the teacher. Those given may serve as models. The exercises in Correct Usage are suited to Middle School pupils. Correct English Usage is an important subject, and more attention should be given to it in the teaching of speaking and writing in English. Owing to ignorance of the way in which English people actually talk many Indian schoolboys are unable to write even a few lines in English in the English idiomatic way. The exercises on the Right Word are of a novel type. They are meant to test the pupil's knowledge of appropriate words, and to help him to distinguish between similar words with different meanings—words that can easily be confused.

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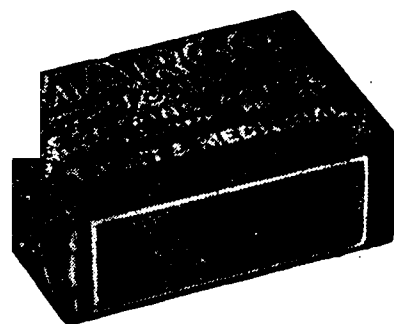
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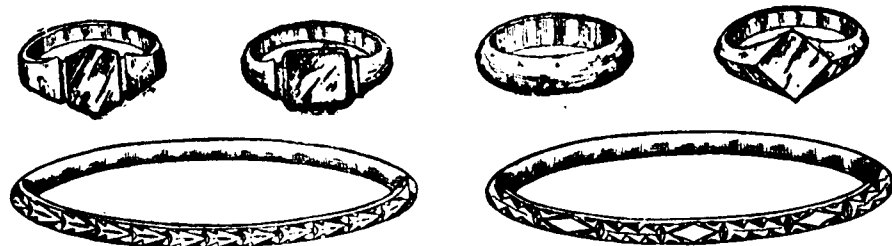
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Vol. XV]

JULY 1940

[No. 10.

Realm of Culture.

By NICHOLAS ROERICH



"What country would you prefer to live?"

"Naturally, in the country of Culture."

"To what would you dedicate your best thoughts?"

"To Culture."

"To what would you offer your enlightened work?"

"To Culture, of course."

"With what would you restore your consciousness?"

"With the victorious Light of Culture."

"Are you not agitators?"

"In constant labor, we have no time for agitations. We construct. In positive affirmation and realization we aspire to make earthly life more sensitive and more beautiful."

Thus would the Light-bearers of Culture answer the questions of outsiders, or those who are simply unknowing, those fundamentally ignorant, or those who are envious of Light. He who knows the sacred foundation of Culture, evaluates also the Great, the Only Light. He is convinced of the Hierarchy of Benevolence beyond which there is no created path.

The one who serves Culture ceases to be a dreamer, but becomes, incarnate with the greatest and brightest dreams in life. For what can be more resplendent and majestic than the service and realization of the enlightened elements under the shade of which are created great nations? It is necessary, by all means, to strengthen consciousness, that the thoughts of Culture be not abstract, but a constructive affirmation. The one who understands the positive beauty of Culture does not remain asleep, nor does he remain inactive and uncreative. No, he who has immediate perception, will bring his contribution to the harmonious, conscious labor.

The worker of Culture understands real collaboration, that vital, cordial cooperation by which even the smallest deed grows. He who

has broadened his consciousness by the understanding of Culture, would understand also his coworkers, not coercing them, but wisely transmuting the treasures of human experience. And fearless will be he who perceives Culture, because looking with sensitive and benevolent eyes, he would see that fear is inherent in darkness. As he is beyond superstition and prejudice, the servant of Culture understands that the only happiness of thinking man is in ceaseless labor, in creation, for all of existence may be created in beauty. Knowing the value of Culture he would begin to prize the quality of thought and would wisely apply this greatest creative power. From the qualities of the Light-bearers of Culture are eradicated condemnation, slanderous gossip, and speaking about that of which one is ignorant!

What a terrible scourge of ignorance it is to talk of that which one does not know! And how many apparently civilized people err in that regard. The bearer of Culture feels deeply all the divergences between fundamental, spiritual culture and the aggregations of materialistic civilization.

Valuing the luminous cumulations of nations, the servant of Culture would distinguish between the accidental transition and real existence. Understanding this great responsibility of human existence, the Light-bearer of Culture brings to both his thoughts and actions a high quality. He intelligently analyzes the miraculous strength of nature, remembering that without exception, everything that exists may be beneficially utilized for our well-being. In the name of this well-being and Light, you discover in yourself a precious language of the heart—a vocabulary which is fuller and more beautiful than any dictionary. What bright convictions the language of the heart carries with it; and how effectively does its victorious testaments destroy even the darkest gates of lies and ignorance! Certainly we are convinced that lies are foolish and futile; for in the Spirit, a lie finds no refuge. Wisdom rests in reality which renounces neither spiritual nor physical existence. And in the State of Culture lies do not exist. It is impossible to remain static, you must either advance or retract. The standards of true Culture do not know of retreat. The real bearers of Light do not know disappointment, because the magnet of Light is great.

The great nations—in whose name you are gathered here, and by whose symbols one may discover a creative heritage transmitted in the history of their great migrations—give us instructive examples. We meet here heroism, renunciation and unselfishness, the martyrdom for Light and the noble deeds for creation. These discoveries do not burden those who study them, on the contrary, they inspire them to similar incessant effort. The great migrations of the nations are not accidental. There can be no accident in the constant phenomena of the world. By these characteristics, is tempered the living strength

of nations. With the contact of new neighbors consciousness widens and develops the forms of new races. Therefore, vital migration is one of the signs of wisdom.

In the steppes of Asia—in this cradle of all spiritual and creative migrations, in ancient times, migrations were considered the completion of education. Even now we meet with remains of traditions of these beginnings of education. In those far-distant lands, the gift of books or sacred objects is considered to be the highest sign of a noble spirit. The great voyagers carried along such remarkable covenants, and on their way created great styles of art and living. We remember the "Alan" heritage and the beautiful "Romanesque style". We also remember the characteristic monasteries both in the Slavic lands and on Asiatic frontiers. Without astonishment we recall that the sword belts of the Himalayan mountains and their fibulae are found in the Caucasus as well as in Southern Russian steppes and scattered through Europe. On their fibulae, on the breast-plates, we find many images that have become the symbols of whole nations.

Let our breast-plates also bear the word Culture. The same universally evocative symbol. And let every Light-bearer of Culture be reminded of all the enlightened heritages and of the high responsibility for the quality of his creative work. We shall not think about luxury. Culture is found in Beauty and in Knowledge. Immense wealth is not necessary in order to exchange and mutually strengthen the language of the heart.

I believe in the indestructibility of our common creations. In the name of Light and of the Heart, in the name of Beauty and Knowledge, in the name of the vital, fundamental evolution, I greet you from the snow-white heights of the Himalayas!

Kathakali.

By K. P. PADMANABHAN TAMPY, B. A.



ATHAKALI is a unique Dance-Drama form peculiar to Kerala, which came into existence in the first half of the 16th century. It is a marvellous combination of scientific dance, elaborate gesture, picturesque costume, grand make-up and vigorous music. The Raja of the powerful principality of Kottarakkara, a great scholar who lived between 1575 and 1650 A. D., was the first composer and originator of Kathakali. It was a revolutionary revival of the old folk dance-drama in a new garb. This new drama liberally borrowed both from the old and the new but preserved the trinity of harmonies as its most precious heirloom. It was originally called *Ramanattam* for the earliest theme theatrically represented was the story of Sri Rama, one of the Avatars (incarnations) of Lord Vishnu. The Raja of Kottarakkara took for all his eight plays the incidents of the *Ramayana* from the birth of Sri Rama to his coronation after killing Ravana, and these episodes were graphically represented. The Rajah of Kottayam who next developed this dance-drama based his themes on the *Bharatham*. He flourished between 1665 A. D. and 1743 A. D. He is the author of four Kathakali plays. He was an inspired dramatist and an accomplished actor. He once took by surprise the Zamorin of Calicut who was a great connoisseur of the art of Kathakali. The Raja of Kottarakkara during a visit to the Zamorin, participated in a performance without the knowledge of others. The Zamorin was pleased with the new actor and was about to give him presents, when he recognised, to his great surprise, the person of the fifty year old Kottayam Raja as the actor. "A type of pantomime using a stylized gesture language, acted to the accompaniment of drums and songs sung by special singers and the whole set in a framework of dance, the Kathakali has no counterpart elsewhere, except in the shadow dances and dramas of Java".

Kathakali has come to be recognised as the most wonderful histrionic art of the Orient and has caught world wide attention. This fascinating and spectacular art of Kerala, has been winning the admiration of art connoisseurs who are greatly impressed by its originality and elaborate technique. This has had a more intimate association with the social and secular life of the country than any other form of Kerala Art. In the development of this scientific mimicry, the whole gamut of literary expression of a flawless type has been reduced to elementary notions for which there are separate finger signs. The codified hand poses (Mudras) are full of significance and meaning. They are cent per cent symbolical and denote objects, action and



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even inflection. The system of hand poses is based on the *Bharatha Natya Sastra*. *Mudras* aim at indirect suggestion rather than direct exposition. Greater significance has been attached to indirect suggestion. Kathakali plays are of supreme dramatic and literary excellence. They are written in mixed verse and quasi prose. The dialogues are in songs and the intermediate incidents between scenes are in verses. The dialogues are invariably in Malayalam but the verses are in a mixture of Sanskrit and Malayalam. The verse or *Sloka* as it is called introduces the actors to the scene. The verses as a rule close with the words, "And so they spoke" and immediately behind the curtain appear the actors. The curtain holders have to raise or lower the curtain according to the dance of the actors. The curtain is 5 ft. long, 4 ft. broad and of a single colour, and has usually the emblem of a lotus or the representation of God Siva or Vishnu. The Kathakali literature has as its rich background an enormous amount of labour and research in the realms of art, literature and music. A religious devotion to the art, an impersonal participation in it, a lofty craftsmanship in the governance of the tools of the art, and a perfect understanding of the relationship between rhythm and emotion are the distinguishing features of this classical Dance-Drama which draws its vital inspiration from the colourful stories in the *Puranas*. The lyrical sublimity and epic grandeur of the Kathakali are unique. Rhythm, harmony and cadence, the primary requisites of dance, are largely evident in the Kathakali.

Kathakali is one of the most difficult of arts and the actors have to undergo a scientific course of severe and strenuous training for a period of three to five years under reputed masters. Kathakali students join a *Kalari* or gymnasium between the age of 12 and 14 years. They gain complete control over the limbs and muscles of the body and are experts in the control of mental and emotional processes through meditation, contemplation and concentration. The actors have to master the art thoroughly and they need not aspire to achieve in seven months what their masters achieved in seven years of hard work and great sacrifice. The training is severe and thorough and only a visit to a Kathakali school could give an idea of it. With lightning speed they move their limbs, jump and dance. Their movements are acrobatic but never obtrusive. The feet, heels, ankles, toes, waist, and every part of the body and face is used by the Kathakali actor. There are nine different movements of the head. The actors are not allowed to speak while on the stage. The strides, dances, hand poses and facial gestures are the effective substitutes for vocal expression. The actors are so clever in the art of pantomime that they express emotion with telling effect with amazing ease, majestic grace and consummate ability. The hand poses are suggestive and recondite. There are sixty-four hand poses. The eyes of the Kathakali

actors actually dance. The movements of the eyebrows and eyelids are sharp and full of meaning and charm. The Kathakali dancers are masters in eye movement. There are six different movements of the eye brows. The reddening of the eyes of the actors lends an ethereal charm and superhuman effect to the pantomime. Eight to eleven glances of the eyes are made use of by the Kathakali actors. The Kathakali is a highly artistic manifestation entirely new to the Westerner. The Kathakali actors "dissolve one into ecstasies or bring all heaven before one's eye." The histrionic art-form expressed in Kathakali is truly one of union—union of all aspects of the actor. The Kathakali actors transmute into dance both emotion and narration. The Kathakali has rhythmic vitality, sweet cadence and rich beauty. Infinite melodies arise out of the steps of the Kathakali actors. Exquisite rhythm flows from their souls.

The costume and make-up though old-fashioned and queer, are impressive and contribute to the dignity of the actors. Strong Malayan and Tibetan influences are discerned in the embellishments of the actors. Some critics have observed that a decided Moslem influence is noted in the costume and make-up of the female characters. Legend avers that the Raja of Kottarakkara who first conceived the characters had a vision of sea nymphs and monsters from whom he copied the form. Vast improvements in the facial make-up of the actors were effected by the Kaplingot and Kallikote Nambudiries who were great scholars. It takes about three hours for this cumbersome make-up. An actor has to tie at least eighty knots in the process of dressing. Red, green, yellow, black and white are the dominant colours used for the make-up. There are different standardised make-ups for the various types of actors. The head dress is elaborate and it is a heavy and magnificent affair. The make-up of the female characters is simple. The actors use bangles, anklets, necklaces and armlets in profusion. All the characters except sages and rishies wear voluminous skirts which resemble the skirts worn by the ballet dancers. The characters representing Kings, Gods and Demons put on fantastic dresses and paint their faces in the most hideous fashion. The characters which represent Gods wear carved wooden masks symbolically coloured and clothe themselves in gorgeous and over-size garments. This costume and make-up make them appear superhuman. Mask-like designs are painted on the faces of the actors. Their eye brows are accentuated and a white facial outline known in the language of the Kathakali as *Chutti* makes them look austere. Different types of white borders (*Chuttis*) are made use of to denote the nature of the characters. A paste of rice flour and lime is used for this white chin border. The *Chutti* is put on the face of the actors by a laborious process bit by bit, allowing sufficient time for the mixture to harden. It forms an attractive frame for the face extending as it does from the temples to the chin.

The Kathakali characters are classified under three types, *Satvik* (virtuous), *Rajasik* (having vices) and *Tamasik* (terrifying and destructive). The Kathakali Demon looks most formidable and fearful. He strikes terror into the minds of youngsters. His make-up is terrifying. Some of the characters have long-flowing tufts of thick black hair, long and pointed nails looking like claws, round and bulging eyes and protruding molars. The use of powerful rhythmic movements and symbolic hand-poses elevates the characters from actual life to the realm of the celestial beings. Five types of actors, *Pacha*, *Kathi*, *Thadi*, and *Kari*, are identified in the Kathakali. The characters which belong to the general classification *Pacha* (green) colour their faces deep green. The characters who impersonate Gods are called *Pacha* and they paint their lips deep red. The emotion which dominates them is love and they usually wear red dress. The characters which are classified under the heading *Kathi* paint their faces red and green and they represent ferocious and evil beings such as *Ravana* the demon. Actors who appear with white, black and red beards are called *Thadi*. Those who impersonate *Narada*, ladies, ambassadors come under the group *Minikk* and demons are called *Kari*.

Dance, gesture, costume and make-up are all highly stylised. There is a wealth of colour, grace and jewellery in the costumes. The ornaments worn by the actors bear a definite resemblance to the archaic decorations found in ancient temple sculptures. The most beautiful of all the costumes are the towering head dresses. The magnificent looking head dress is profusely embellished with many-coloured beads, spangles, shells and glass pieces. The head dress triumphantly demonstrates quite a lot of intricate, elaborate and delightful carving cunningly executed by master craftsmen. The head-dress is after the pattern of a crown, set with gleaming glass pieces. The head dress varies to suit the attire of the actor.

Elaborate technique, which often strikes one as annoying, is indulged in when a character makes his first appearance on the stage. This is called *purappadu* or the debut. It is all the more cumbersome and colourful if the character is a hero or heroine. The instruments are tuned to their proper pitch, the torch wicks are brightened and the royal ensigns are exhibited. The ensemble of the entree is really charming and has a powerful and thrilling effect upon the audience and they watch lost in rapturous admiration. The curtain holders have to be extra careful to raise or lower the curtain according to the dance of the actors. The *purappadu* is an exacting time both for the musicians and the curtain holders.

The dance and mimicry are rendered rhythmic in complete harmony with the *rasas* (sentiments) and *bhavas* (feelings) represented by the actors. The actor dances to the tune of the songster and the

drummers, and every movement of the dance is executed with well-defined steps. The foot rhythm is intricate and powerful and the earth trembles under the feet of the actor. Close upon the songster finishing the verse, the actor takes up the song and elaborates it all in pantomime. A general and vigorous rhythm dominates the entire performance and the sharp plastic movements of the body (*Angh Abhinaya*) and the different gestures (*Hasta Abhinaya*) enormously help the eloquent expression of the various emotions, the *Nava Rasas* (nine sentiments). The emotional effect of the Kathakali is superb. The music on the stage is comprised of the stentorian but melodious voice of a couple of singers accompanied by the clinking of the cymbals (called "*Kaimani*" being a pair of small circular bell metal pieces) and the jingling of the gong in harmony with the booming of the drums. Strokes made on the gong with a stick keep time for the actors. The drummers emphasise each gesture and keep the rhythm for the singers. The measured steps and poses of the actors are guided by the time beats on the drums. The conclusion or full stop to every conversation is marked by a *Kalasom*, i. e., measured steps and poses controlled by the time beats on the drums. Every rhythm is definitely correlated with a particular mood and produces its characteristic and thrilling effect with precise calculation. This rhythm is more than art; it is a powerful manifestation of the all-embracing rhythm of life, love, battle, romance, death, growth and decay. The variety of sounds which the drummers produce with the aid of their hands and the tiny sticks is marvellous. Two drums called *Maddalam* (a long finger drum) and *Chenda* (Kettle Drum) are used. The music of the Kathakali is a perfect combination of *Raga* (melody), *Tala* (rhythm), *Svara* (note) and *Bhava* (feeling). The movement of the actor is exquisite and never obtrudes itself beyond the meaning of the dance, delicately soft when necessary and extremely virile and tense at other times. The closest and most harmonious co-operation is necessary between the three artists, the dancer, the singer and the drummers to render a Kathakali performance a success. The colour effect of the triangular harmony between *Geetham* (singing) *Nritham* (dancing) and *Vadyam* (drumming) is enchanting. The songs are long drawn. The esoteric significance of Kathakali songs has been extolled *ad libitum*. The voices of the songsters resound and carry far into the night.

The themes for the Kathakali are generally taken from Puranic lore. The stories of the Kathakali are many and varied, both tragedies and comedies, the former, however, being more realistic than the latter. The native and romantic back-ground of this indigenous art-form is the darkness of the charming Malabar night. No scenery is allowed. The Kathakali is always performed in the night and under the shadow of a huge brass lamp which stands five feet high with wicks all round. This lamp of exquisite workmanship is fed by cocoanut oil. The

yellowish light adds to the grandeur and solemnity of the performance. Only high class Hindus take part in the Kathakali performance. Some of the best Kathakali dances are to be seen during the *Utsavom* (Temple Festival) season in the Sree Padmanabhaswamy Temple at Trivandrum. There are special Kathakali troupes attached to the leading temples in the State. The one characteristic feature of the Kathakali is that only men take part in the performance. A standard Kathakali performance will take eight to ten hours. Towards dusk, the drummers announce the performance with a special call. This effectively serves the purpose of the modern advertisements. The audience usually gather after supper to witness this pantomime which continues till daybreak. The drummers stand on one side. The singers stand behind the actors. The Kathakali is one of the greatest contributions of Travancore to the cultural heritage of the world. Well may it be said of the Kathakali dancer:—

"In thy dance, Divine Dancer, freedom finds its image and dreams their forms,
Its cadence weaves the threads of things and unwinds them for ages;
Charms the atom's rebellion into beauty, gives rhythm to the symphony of stars; thrills life with pain,
And churns up existence into surging joys and sorrow".

The Kathakali actor may engage you for a full hour with an elaborate description of a Garden in full bloom and you will hardly realise that the clever artist has taken away an hour of your time. Fastidious critics of art consider that the actor is more accomplished if his acting is more elaborate. This type of acting which demands great experience, vivid imagination and complete mastery over the art is most difficult. The Kathakali dancer dances "eyes ravished with rapture, celestially panting".

It is no exaggeration to say that the summit of the Kerala stage has been attained in the Kathakali. It is the most brilliant expression of the national genius of Malabar in the realms of art, literature, imagination and beauty. The Kathakali is a *drisya kavya* or visible poem interpreted through *Abhinaya* (acting) and *Nritham* (dance). This indigenous art-form has made as distinctive a local variant as the Wayang-Orang of Java and Bali has done to the parent art of *Bharata Natya* or the classical Indian Dance. It is believed that this classical dance drama so full of antiquarian and ethnological interest was ordained by *Brahma* to be performed at the *Indra Sabha* (the Durbar of the King of the Devas) before the celestial beings for the delection of the Gods. Kathakali is regarded as a means to apprehend the Infinite through the bliss of rhythm.

Adolph Appia when staging the famous operas of Wagner developed his own theory of the word-tone drama wherein the guiding,

though not the paramount factor over acting and dancing was the rhythm of music. Nearly two centuries before Appia wrote, the people of the West Coast of India delighted in spending the nights in aesthetic enjoyment of Kathakali performances. The word-tone drama reached a state of perfection and fullness in the absorbing Kathakali performances.

Kathakali has flourished long in Travancore under royal patronage. His Highness the Maharaja of Travancore is a patron of the various troupes of Kathakali actors who carry on this remarkable art. His Highness Maharaja Sri Chitra Thirunal maintains a royal troupe of talented Kathakali actors, who perform on special occasions. His Highness is an enthusiastic admirer and critic of the Kathakali which in His Highness' own words has "given one new art-form to the world". His Highness Karthiga Thirunal Maharaja (1758—98 A. D.) who was an authority on *Bharata Natya* and his gifted nephew Asvati Thirunal Rama Varma, were well-known patrons of the art. They also distinguished themselves as great composers of first rate Kathakali plays. Two of the greatest writers of Kathakali plays, Kilimanoor Vidwan Rajaraja Varma Koil Thampuram and Erayimman Tampi flourished under the royal patronage of His Highness Swati Thirunal (1829—1847) who was a great composer of songs, an accomplished linguist and scholar. Maharaja Uthrom Thirunal Martanda Varma (1847—60 A. D.) was a renowned patron of Kathakali and it was he who first organised the Palace troupe to serve as a pattern for the rest of Malabar. He had quite a passion for the theatre and he wrote a number of plays. It was under the commands of this Royal master that Easwara Pillai Vicharippu, the Chief Actor in the Palace Kathakali troupe, for the first time brought out a collection of fifty four *Atta Kathas* (Kathakali plays), including the works of Maharaja Uthrom Thirunal.

Thanks to the magnificent leadership of the greatest living poet of Malabar—Mahakavi Vallathol—the Kathakali which was until yesterday a dying art has been revived and it is coming into its own. This glorious renaissance of Kathakali has flared a radiant path for this marvellous art and more and more of enthusiastic Western admirers are flocking to the *Kerala Kala Mandalam*, the Academy at which Kathakali is taught by a band of supreme artistes, to study this unique Dance-Drama. Poet Vallathol and his fine troupe of Kathakali Dancers have succeeded in rendering this histrionic art more attractive and popular to the modern intelligentsia by modernising to a considerable extent the costume and make-up of the actors, by cutting down the duration of the plays and by fully exploiting the artistic and aesthetic phases of the art, but at the same time taking precious care to conserve its inherent and age-old greatness and individuality. The healthy modernising influence brought to bear on this art and the growing recognition received at the hands of competent European savants who

have discovered in the Kathakali a treasure house, have triumphantly proclaimed that this art will never die as long as culture and civilisation continue to exist on earth. The *Kerala Kala Mandalam* is the radiant centre of a dynamic Dance Movement which gives vivid impressions of the ancient Hindu civilisation and its creative art.

One of the distinctive features of the present era of enlightenment in Travancore is an effort on the part of those in authority to stimulate interest and activity in the indigenous arts. With this lofty end in view has been started the *Sri Chitrodaya Nartakalayam* which imparts instruction in Indian classical dance based on *Natya Sastra* and as practised in Kerala. This institution is under the management of Mr. Gopinath the talented Kathakali dancer who is also the Palace dancer. The Nartakalayam Dancing Troupe is one of the best in all India. Gopinath who is one of the ablest exponents of the Kathakali School of Dance is considered "a real artiste" by Dr. Tagore.

In the words of an eminent scholar the "Kathakali" is an "exposition of the national genius from the pit to the platform, expanding the vision to the high altitudes of imagination as well as into the deep recesses of the heart".

Vitamin E in Human Nutrition.

By Dr. K. V. GIRI, M. Sc., A. I. I. Sc., D. Sc.



VITAMIN E is a dietary factor, which is necessary for the proper functioning of the reproductive processes. As with other vitamins, our knowledge of the existence and function of Vitamin E has resulted from tests on rats. To Evans and his co-workers on the University of California go the honours for first discovering the dietary factor, subsequently called "vitamin E", which is particularly concerned with the reproduction in the rat. In the year 1922 Evans and his colleagues showed that rats which were fed on diets containing all the necessary food constituents and vitamin A, B, C, and D, failed to reproduce and these rats became completely sterile in two or three generations. The sterility could be cured by feeding leaves and seeds of many plants, like lettuce, wheat germ etc., which contain a dietetic factor in the fatty constituents of these materials. Evans named this unknown factor as the accessory food factor X, subsequently designating it vitamin E. It was further shown that in the absence of this vitamin, gestation (pregnancy) was terminated by the resorption of the foetus after about two weeks before maturity is reached.

The next important step forward was made in the year 1936, when Evans and his colleagues succeeded in isolating from wheat germ oil two substances, possessing the biological properties of the vitamin. These substances were named *alpha*-tocopherol and *beta*-tocopherol, signifying "alcohol promoting child-birth" (from *tokos*—child birth and *phero*—to bear). Another compound *gamma*-tocopherol was isolated from wheat germ and cotton seed oil. The *beta* and *gamma* compounds possess the biological activity of vitamin E in lesser degree than *alpha* compound. This discovery was a fitting termination to a series of researches begun by Evans and his colleagues since a long time. The succeeding years witnessed important developments in the elucidation of the chemical nature and synthesis of the vitamin.

Effects of vitamin E deficiency. Vitamin E, which is also known as "anti-sterility" or "anti-abortion" factor, is essential for reproduction in animals, particularly rats. It is necessary for the normal course of pregnancy ending with the production of a normal living litter at term, and that without vitamin E resorption of the foetuses takes place at an early stage in gestation. The effect of the deficiency is exerted at first on the foetus, and not on the reproductive organs of the mother, as the animals which suffer from vitamin E deficiency do not lose the power of conception when mated with a normal male. But

the reproductive organs will be affected and permanently damaged, after resorption of the foetus. In certain cases when the deficiency of the vitamin is not so pronounced as to cause the death and resorption of the foetus, the litter may be born alive, but they become paralysed within a few days, as a result of slight deficiency in the vitamin. If vitamin E is administered to a female rat on a vitamin E deficient diet, a few days after mating, or during gestation period, normal young are produced.

A deficiency of the vitamin in the male rat causes degeneration of the germ cells—the spermatozoa—losing their shape and viability—resulting in sterility. This damage appears to be less readily curable or even incurable.

Vitamin E deficiency in human beings. Attempts were soon made to adapt these new discoveries to human conditions. Although the part played by vitamin E in human nutrition is still far from being understood, there are strong grounds for believing that deductions made from animal experiments are applicable to man.

Vitamin E deficiency in women. It is reported by many workers that this vitamin may be necessary to secure successful reproduction in women. Considering the clear-cut results of vitamin E deficiency in rats it was inevitable that vitamin E preparations should be used in cases of human abortion. It is found that vitamin E prevents repeated, early abortion (habitual abortion) or miscarriage (the human analogue of resorption of the foetus) in women, for which no cause is obvious. Vitamin E therapy is effective only in the earliest stages of pregnancy. In cases of habitual abortion, therefore, it is imperative that the administration of wheat germ oil must be begun as soon as a menstrual period is missed. It is reported that the administration of wheat germ oil has beneficial effect in promoting full-term pregnancies in a large proportion of women who have previously undergone two or more miscarriages, without any recognisable cause. It is found that therapy with vitamin E has given 70—80 per cent successes in habitual and threatened abortion in women. It is also found that the administration of vitamin E improves defective lactation in women. Large volume of clinical evidence for the efficacy of vitamin E in the treatment of habitual abortion is now accumulating and it may well be that this vitamin has a far greater range of clinical application. It is, therefore, more important than any other vitamin since in its absence no race can continue.

Vitamin E deficiency in males. Our knowledge of the relationship between vitamin E and sterility in males is pitifully meagre. We are not in a position to state just what relation exists between the vitamin and male sex. The vitamin has not as yet been used in extensive clinical trials in men. It has been recommended, however, in the treatment of sterility in the male.

Vitamin E in animal nutrition. In discussing the role of vitamin E in human nutrition, it may not be out of place here to mention a few facts regarding the importance of the vitamin in animal nutrition, as both human and animal nutrition are closely interconnected. Vitamin E appears to be necessary for many animals. It is contended that the reproductive failure in many animals, particularly in domestic animals is associated with vitamin E deficiency, and it has been shown that this disorder can be rectified by the administration of wheat germ oil. Following the observations made on rats, vitamin E in the form of wheat germ oil has been tried by several workers in the treatment of sterility in cattle, and a good measure of success has been reported in cows that had been sterile before the treatment was begun. The wheat germ oil may be given either by mouth or by injection, subcutaneously or intramuscularly. Further studies are, however, necessary to establish its value in animal husbandry. It is found that vitamin E deficient rations do not interfere with reproduction in sheep.

It is also claimed that vitamin E influences the hatchability of the eggs of poultry, and it is being used by poultry farmers to increase the fertility of their stock.

Occurrence of vitamin E. Vitamin E occurs rather generally distributed in nature. The rich natural sources of vitamin E are wheat germ oil and cotton seed oil. Green vegetables, lettuce, water cress etc. contain the vitamin. Among animal products only placenta and pituitary contain the vitamin in considerable amount. The vitamin is concentrated in the embryo of seeds, especially the embryo of wheat. It is present in the non-saponifiable fraction of the oils obtained from wheat germ, cotton seed etc. On the other hand, the vitamin is not present in liver oils, which are the rich sources of vitamin A and D. Bleached and refined fats and oils are either free from vitamin E or contain traces of it, as the greater part of the vitamin contained in the raw oil will be removed by such refining processes. Butter and milk contain very little of vitamin E. It is found that rats raised on a whole milk diet do not reproduce normally. Even if reproduction occurs the young do not live. It is reported by some workers that the nutritive property of "royal jelly" on which the queen bees are reared depends on its content of vitamin E. This finding, however, is not supported by others.

The absence of satisfactory chemical methods of vitamin E is a great handicap in assessing the value of foodstuffs as sources of this vitamin. Our knowledge of the vitamin E content of foodstuffs is, therefore, very meagre, and until more is known regarding its distribution in foodstuffs commonly used in our dietary, it is premature at present to discuss at length the dietetic treatment of vitamin E deficiency in human beings.

Wheat germ oil as source of vitamin E. Wheat germ oil is the most commonly used source of vitamin E. It is the richest known source of the vitamin. The cold pressed wheat germ oil contains about 0.1 and 0.8 per cent of tocopherol. It can be obtained commercially in various forms (eg. fertitol, in soluble capsules). Its strong and unpleasant taste makes it necessary to administer it in capsules. Wheat germ oil contains substances which exert strong stabilising action on the vitamin. The vitamin is not destroyed even at high temperatures until the oil becomes rancid. The oil is now being used extensively in the treatment of abortion in women.

The recent work on the synthetic production of vitamin E will, it is hoped, result in the production of large quantities of this material for extensive clinical trials. Clinical experimentation may show that the field of usefulness of this vitamin is as great as that for the other vitamins.

Stability of vitamin E. Vitamin E being a stable substance, is not easily destroyed in the ordinary process of cooking. It is not affected by ordinary light, but prolonged exposure to ultraviolet light destroys the vitamin. It is very easily oxidised and destroyed by contact with fats and oils which become rancid. This is supported by the fact that more of the vitamin is necessary to prevent sterility, when the diet contains a fat such as lard which becomes easily rancid, thereby destroying the vitamin. Butter fat, cod liver oil, and other fats and oils, which are rancid, destroy the vitamin when they are included in diets containing the vitamin. The oils in which vitamin E occurs contain substances termed anti-oxidants, which prevent the rancidity and the oxidation of the vitamin. The presence of anti-oxidants such as quinone or vitamin C make the vitamin stable against oxidation, and such additions are, therefore, valuable for the stabilization of vitamin E preparations.

Vitamin E deficiency in India. In India, it would appear that reproduction among human population is efficient, particularly among people, whose diet does not come up to the present standard of good nutrition, and therefore, sterility may not be a general condition among the population. It may, therefore, be argued that vitamin E is of little clinical importance in human reproduction in India. Nevertheless, threatened and habitual abortion in women is of frequent occurrence in India, and in such cases administration of vitamin E preparations would greatly improve the condition. The consumption of polished rice, in which the germ is removed by polishing, makes the diet somewhat deficient in vitamin E, and additional intake of vitamin E rich foods like wheat germ and whole cereals in which the vitamin is concentrated in the germ, may improve the condition, both in men and women.

Sidelights on Psychoanalysis

By K. S. PATHY



WHAT are our minds? Are they ourselves in waking life as well as in dreams? Surely they are; for we recognise our good selves in both states. In waking life, which is the overt expression of our being, we live a coherent social and rational existence; but in dreams we move in a world of our own projection not bound by the loyalties of coherence, sociality and rationality. Although dreams cannot at any time assume the practical significance of conscious mental activity, they have their own meaning as a manifestation of human personality. Times are past when dreams were invested with supramundane import. Religion has played a great part in seeking to secure for dream phenomena the status of a superior certitude. The anthropomorphic tendencies in dream-interpretation have long since abated and modern psychology has brought about a fusion and an integration of the world of dreams and the world of conscious existence. Dreams are not the stigmata of feeble minds, nor are they symptoms of mental disorder. They are a normal expression of personality and cling on to conscious experience at all stages of life and at all levels of civilisation.

The discovery of the existence and extent of the unconscious was a result of the quest for the rationale behind the symptoms of hysteria. Delving behind the hysterical phenomena into their traumatic sources, Freud struck upon the basic mental elements that constitute the unconscious. The unconscious comprises those elements of mental life which have never been experienced in direct consciousness and other mental contents repressed and excluded by the conscious mind. To use the further distinction of Jung, the unconscious, personal as well as collective, is the abode of dreams and dreams may be styled the authentic voice of the unconscious. The meaning and content of the unconscious are inseparably bound up with the conscious in any individual psyche. They derive their importance from each other and the mental life is a subtle symbiosis of the two. We behave intentionally the purpose of our action is clear to our minds. When we act unintentionally, the motive of our conduct is imbedded in automatic processes and the conscious mind does not take cognizance of such drives when once automatisms are established. The formation of habits of action, thought and feeling transforms conscious intention into unconscious motive. The conscious shades off into the unconscious as the daylight of intention merges into the murky candlelight of motive and dissolves ultimately into the darkness of primal instincts. Activities that were once deliberate and intentional gradually turn into

automatic mental events which in themselves constitute the ground for the play of conscious intention. Thus, in a sense, the human unconscious is a product of human consciousness although it may seem to reverse the central doctrine of psychoanalysis that human consciousness is the product of the human unconscious.

It has been held as Freud's greatest merit to have established in the domain of mind the reign of absolute determinism and to have made Psychology as rigorous a science as physics or chemistry. It can rightly be conceded that the scientific method has with profit been applied in physiological psychology, psychophysics, behaviourism and psychology of Types. But to talk of the scientific method in psychoanalysis would be a travesty of both. Each human mind is a unified whole, complete in itself. Aberrations and symptoms are functions of the total personality. The functional unity of organism not only of mind but also of body is being increasingly recognised, pursuant to the astonishing findings of the Gestalt psychology. Freud's conception of the nature of the Unconscious is but a detailed reassertion of the ideas of Nietzsche. Nietzsche had defined the 'I' as a grammatical illusion or a linguistic misconception. So does Freud also. The result is a fragmented and piece-meal psychology built up of isolated glimpses of disconnected phases of mind. It thus happens that human personality slips through the meshes of psychoanalysis.

Freudian terminology has swelled to a cumbrous superfluity. Terms have been invented to suit every conceivable convenience of interpretation. Schematic constructions and methodological postulates have petrified into psychical entities. Thus a whole topography of the unconscious mind has gained credence at the hands of the unphilosophic popularizers of the New Psychology. Freud has been not a little responsible for such corrupt modes of thought and procedure. The vast array of quasi-personal existences such as the Libido, the Id, the Ego, the Ego-ideal and the censor are so many fictive ad-hoc assumptions masquerading as mental elements. The grand series of dream-mechanisms, such as condensation, Displacement, Secondary Elaboration and Repetition-compulsion are more of descriptive than classificatory value. The coinage of such irresponsible nomenclature and the pseudo-scientific jargon of interpretative artifice are the main prop for the pretentious exterior the whole myth of Freud presents.

The complexity of the phenomena of the Unconscious is not that of a mechanical jumble but the elusive maze of a capricious mind. The causability that works in the region of mind is more directive than mechanistic. Mechanistic causality is not altogether inoperative in mental processes. But, however efficient in its operation, it is only instrumental and accessory to organic purposiveness which takes into consideration the dominant but less manifest sentiments of the unconscious mind. The very technique which Freud calls dream-interpretation

betrays its non-mechanistic nature. Psychoanalysis is not a scientific psychology but an interpretative and an explanatory one. The symbolism of dream analysis takes on different significations according to the individuality of the minds concerned. Predictive determinism as obtains in the region of physical events governed by mechanistic causality is wholly inapplicable to the study of dreams although retrospective determination may be successful in a measure. The falling of a leaf or the bursting of a bubble is a purely physical event. The forces at work behind such an event are material forces, which, however intricate, are computable according to strict mechanistic causality. Although it may be plain that nothing short of infinite intelligence can trace the event back to the beginning of things it does not, on that score, imply that the event under consideration is indeterminate; it only reveals the limitations of our powers of practical measurement, not the unsuitability of the method of mechanistic determinism. Things of the mind are refractory to mechanistic determinism. There is not only the question of volition and intention but also the element of 'sport' and spontaneity in the life of the mind. A meticulous attempt to account for every wisp of dream fancy that bobs up out of the unconscious by the employment of tortuous imagery, and tedious symbolism is an art very much skilled in its own way but of dubious value as a validly constituted method of dream-interpretation. Prof. Max Planck has stated the case of the mind incisively thus:

"The fact is there is a point, one single point in the immeasurable world of mind and matter, where science, and therefore every causal method of approach, is inapplicable, not only on practical grounds, but also on logical grounds, and will always remain inapplicable. This point is the individual ego. It is a small point in the universal realm of being, but in itself it is a whole world embracing our emotional life, our will, and our thought."

The most popular of statements about the stuff of dreams is that of Freud—"wish fulfilment is the meaning of every dream." It is simple in its form but synoptic in its vision. Freudian 'wish' includes everything from the inchoate impulses to the subtle schemings of the mind and thus sheds much of its special significance which it originally conveyed. By seeking to nail down the farraginous mass of dream-occurrences to the procrustean bed of wish-fulfilment Freud has conceived the process of dream-formation as an elaborate system of disguises and camouflage. The task of the psychoanalyst is to tear across the trappings round the primordial wish and lay bare the dream-content in all its crudeness and naivete. Hope and success are ever assured to the arbitrary process of de-censoring of dreams for it is always possible to argue from almost any 'manifest content' to almost any 'latent content' that may suit the intention of the interpreter. Trained analyst and amateur psychophile alike fail to assess

judiciously the exact scope and limitations of the meaning of the dream as the fulfilment of the repressed wish. Either the one is much too clever and laboriously nonsensical or the other is much too simple and maladroit. Let us glance at a couple of instances (William Archer* has given an interesting group of them) wherein the 'wish' appears in its less direct manifestations.

I—"The Professor had one day explained to a lady patient that every dream is a wish fulfilment. The next day she brought him a dream to the effect that she was travelling with her mother-in-law to their common summer resort. But the professor knew that she detested her mother-in-law, and was struggling violently against having to pass the summer with her; so that the manifest content of the dream was a flat contradiction of his theory. But is the Professor down-hearted? Not at all! 'According to the dream,' he says. 'I was in the wrong. It was this her wish that I should be in the wrong, and this wish the dream showed her as fulfilled: I have said that Dr. Freud is a man of genius; and certainly the naivete of genius is among his characteristic'. Such is Archer's citation of a case and the charm of Freudian ingenuity as applied to it. Archer's conception of wish-fulfilment is too crude to grasp the situation and Freud's dexterity of argument is far too wide of the problem on hand. Surely the situation lays bare the shortcomings of both. Nevertheless a little exercise of imagination can bring them round to an easy grasp of facts. The lady patient detests her mother-in-law. The idea of their having to travel together to their common summer resort is repugnant to her in the highest degree. The feeling of detestation secures its confirmation through the subconscious visualisation of the strange event of their travelling together. A dramatic coup and an ironic presentment such as this renders more vivid and realistic the hostility of their relationship than any expression of plain revulsion which the dreaming mind can indulge in. Thus could the dream be interpreted without either being so artless as Archer or so flippant as Freud.

II—"Here is another of my dreams, or rather an incident in a long dream the rest of which I forget. I thought I somewhere or other met Mr. Bernard Shaw and was astonished to observe that he had shaved off his beard and moustache. The result had been rather disastrous—his face had become totally different from what it is or ever can have been—a hatchet face—with a long sharp nose and a rather weak chin. I was irreverent enough—one does daring things in dreams—to chaff him about the change. I said 'have you lectured since you shaved? You'll find that all the magic is gone, and that you can't take the people in'. Some reference to Samson was in my mind, but I don't think I spoke it.

* William Archer's "On Dreams"—1935. Methuen.

"It would take no great effort of psycho-analysis to see in the dream a confession of 'latent' jealousy of Mr. Shaw, and desire to make light of his exploits as a public speaker. But my conscience acquits me of any such feeling. I heartily admire Mr Shaw as a public speaker and it has never occurred to me to feel any jealousy of him. Least of all do I consider that any part of his oratorical virtue lies in his hair or his beard—or indeed that there is anything about him which 'takes people in.'"

The issue in this dream of Archer's is not his jealousy of Shaw and the desire to make light of his exploits as a public speaker, but his manifest admiration of Shaw's personality and brilliance as a debater. Archer piously confesses to a thorough unconcern about Shaw's beard and leans heavily on the assertion 'Least of all do I consider that any part of his oratorical virtue lies in his hair or his beard.' Never has anyone been capable of such a willing suspension of true feeling as this. There is nothing strange and dubious, to a frank mind, about the fact that the moustache and beard of Bernard Shaw is a significant factor of his personal equation and Archer need not feel reluctant to own it. That the Shavian beard has not, even at present, in the midst of world turmoil, ceased to evoke comment from his contemporaries can be known from the news in the local daily that in a recent number of a Swiss journal of humour much fun was thrashed out from the alleged sacrifice of Shaw of his beard with a view to put on the gasmask as a measure of self-protection. If we keep this clear in our minds, Archer's dream of having met poor Shaw stripped of his beard and moustache, his consternation at the disastrous change in his physiognomy and his taunt at the denuded impotence of his chin fall into an understandable sequence. The whole dream event is again a simple case of humorous subconscious dramatisation of a comical fancy imaginatively got up by the remote sentiments of the dreamer.

Wishfulfilment can exhaust only a part of the dream-material. Even that much can be correctly interpreted only by a close acquaintanceship with the past experiences, the present situation and the character and the constitution of the mind involved. The subject matter of the majority of dreams consists of a recent psychologically significant experience, a fabric of such experiences, nerve currents set in motion by unwonted affective disturbances, memory traces cut adrift from submerged consciousness and fragments of discarded wreckage cast upon the surface by the mental maelstrom. The laws of dreams for the most part are only a more general representation of the laws of formation and liquidation of conditioned reflexes. According to Pavlov* dreams most frequently arise during the period when sleep is not profound, when the remains (traces) of previously existing

* 'Pavlov and his School'—Frolov—Kegan Paul—1937.

excitatory and inhibitory stimuli combine to make up fantastic patterns. These traces are governed by the same laws of the formation of reflexes in a waking brain, the difference consisting only in the absence of close relation between the conditioned reflexes and the unconditioned biological needs. The researches of Pavlov and the theory of Freud found mutual agreement in so far as the first period of Freud's dream-study on the plane of "The psychopathology of Everyday life" was concerned. But the later productions of Freud in his elaboration of his theory of the unconscious, Pavlov resisted with true scientific spirit.

The word 'complex' has become a stylish catchword in colloquy. It is the fashion in intellectual gossip to talk in complexes. As Irwin Edman jocularly puts it, "where earlier, peoples would have spoken of bashness and rudeness, they spoke now of compensation and an "Inferiority complex". Freud and Jung are at one in their definition of complexes as exiled repressed images underlying every neurosis. Pavlov after exhaustive researches in the conditioning of the cerebral reactions pointed out that any complex of stimuli under appropriate conditions can become inhibitory, and as such essentially influence the activity of the brain while itself remaining in the background or outside the main path of the usual working of the brain. The two chief complexes hypostalised by Freud are the Oedipus complex in men and Electra complex in women and the castration complex. Human nature is inherently heterosexual. The man is drawn towards the woman and the woman towards man. Biological and physiological mutuality is all that decides the relationship between the sexes. Incestuous sex-feelings are but a special case of this general relation and have no queer complexity of their own except in so far as they are viewed in the light of the prevailing notions of family ethics. Freud has decoyed us into the belief that very early in the child's life an attachment is set up between the child and the nearest and the fondest object in the family environment, usually the parent of the opposite sex and that between child and parent, sisters and brothers, there are positive sex-feelings in action. The early sexual attachment of the child to the parent of the opposite sex is called the Oedipus complex after the Greek myth Oedipus Rex. Freud's explanation of the complex is that the affections of the male child are centred in the mother and the presence of the father or the arrival of another child arouses a violent jealousy in him because the intruders despoil him of the erotic experiences in his contact with the mother. This childish attitude towards the parent persists in the unconscious as a Fixation often motivating conscious behaviour and compelling it into ways and habits unhealthy and abnormal.

A less showy and more convincing interpretation of the child's attitude towards the mother is that such abnormal fixations of affection

occur as a result of the treatment the child receives at the mother's hands. Maternal over-indulgence and inordinate pampering may generate in the child a permanent lack of self assurance and self determination which manifests itself in a morbid mother-riddenness. Such a fixation may also be necessitated by a deficiency of body or a feebleness of mind and the subject may continue into adult life the infantile attitudes consistent with the needs of a nursling but ludicrous in an adult. The child's attitude towards the mother may be formulated into dominance too. The changing relationship between children and parents consequent upon the advancement of children in mind and outlook may cause a readjustment of old ties and a radical revision of habitual emotional responses in the light of mature understanding and sober thought. This redirection of family affections is again attributed to the Oedipus complex which assumes parricidal and incestuous motives in the fashioning of sentiments. The importation of the sexual element into the pre-sexual span of the life of a child is not warranted either by theoretic necessities or by factual considerations. The Oedipus and the Electra complexes are but the effects on the behaviour of children of the abnormal social and environmental influences brought to bear upon them under unwholesome habits in the family circle. It needs no special analytical skill to find out that the confounded castration complex is but a sexy monstrosity which Freud alone is capable of postulating. It is easily identified as a simple variant of the Inferiority and Fear complexes.

The empirical material of psychoanalytic research does not fall into any synthetic and constructive scheme. Agreed results and general laws have not been possible in psychology. The psychologists themselves do not understand each other. A lack of common metaphysic and a general philosophy of psychology has driven the investigators to "draw fancy pictures of our psychological interiors". These fancy pictures involve baseless presumptions that clash with the findings of Anthropologists. In the natural state of the primitive man, the continued association of the male with the female is not due to any sensual reason, but to some instinct of the nature of mutual affection and protection. Associations of the sort are tantamount to true marriages according to Westermarck who defines marriage as "communion between male and female lasting beyond the mere act of propagation until after the birth of the offspring." Such marriages, according to the definition of Westermarck, have obtained not only in the primitive state of man but also among the apes, the higher carnivores, stags and birds. There is a large tendency in psychoanalysis to the presupposition that in a state of nature savage men were promiscuous in their sex-relation. This idea is most prevalent among the advanced writers of the post Freudian era who prate of free love as the most healthy state of affairs which will be a panacea for all mental maladjustments

and social ills. The instinct of sex love in the state of nature is biologically conditioned and matures into a compulsive passion at the periods of the year most appropriate for conception and reproduction. It is never a wholtime absorption of primitive nature. Hunger, self-preservation and struggle for existence consumed most of the active life of primitive beings.

The sex instinct has not bothered primordial man, for his life was carved out by nature and there was no derangement in the pre-established harmony. It has not spoilt the life of the primal hordes for they were protected by a system of taboos and quase-religious restrictions. But it has been found to be a disturbing element in all civilised societies. The regulation of sex and marriage is the most difficult of all human functions. When once the natural biological harmony is upset by the formation of complex social relationships new forces emerge into operation and sex regulation is subject to all manner of prohibitions laid down by a multiplicity of institutions social, familial, legal, educational and cultural. The attitude of the modern age towards sex and marriage can easily be identified as an eagerness for an easy contract, a contempt for marriage as an institution and the enthronement of the physical impulse as the motive force of marriage union. The advocacy of free intercourse and a submission to impulse are not the decadent features of the twentieth century white civilisation alone, but a common cultural episode occurring in all civilisations at a definite period of their decrepitude. The present relation between the sexes in the twentieth century civilisation and the psychology extant about them are natural product of social evolution, the inevitable recourse of a society in the tyrannous hold of forces that act upon it.

D. H. Laurence wrote with amazing insight, "Sex is a changing thing, now alive, now quiescent, now fiery, now apparently quite gone, quite gone. But the ordinary man and woman have n't the jumpion to take it in all its changes. They demand crass, crude sex-desire, they demand it always, and when it is n't forthcoming, then—smash—bash! smash up the whole show. Divorce! Divorce!"

This is a trenchant observation on the prevailing notions of sex and marriage. Psychoanalysis which is "the Bible of the Intelligentsia" has been accepted as the sanctification of all mental processes leading upto or substitutive of the reproductive act. There is much force in the declaration that even abstract theories and scientific disciplines derive their inspiration from social habitudes; and Freudian psychology is mostly an "illegitimate intellectualisation" of contemporary social trends.

Totality of comprehension is impossible without a correlation of standpoints. The selection of a proper perspective encompassing all the bearings of a problem on the entire field of investigation is more

helpful in the unravelment of truth than a focussing of attention on any one of its obvious incidences. This said, we are drawn towards the startling conclusion that there is not and cannot be, in the ultimate analysis, a sex problem as such in human relationship. There is only the problem of man-woman and sex is but an incident in this "conspiracy of alien essences". A brilliant picture of this man-woman manifold Laurence paints for us in words that reveal a poignant and profound sociological perception:

"I am so tired of being told that I want mankind to go back to the condition of savages. As if modern city people were n't about the crudest, rawest, monstrously savage monkeys that ever existed, when it comes to the relation of man and woman. All I see in our vaunted civilisation is men and women smashing each other emotionally and psychically to bits, and all I ask is that they should pause and consider.

"For sex, to me, means the whole of the relationship between man and woman. Now this relationship is far greater than we know. We only know a few crude forms—mistress, wife, mother, sweetheart. The woman is like an idol, or a marionette, always forced to play one role or another: sweetheart, mistress, wife, mother. If only we could break up this fixity, and realise the unseizable quality of real woman: that a woman is a flow, a river of life, quite different from a man's river of life: and that each river must flow in its own way, though without breaking its bounds: and that the relation of man to woman is the flowing of two rivers side by side, sometimes even mingling, then separating again, and travelling on. The relationship is a life-long change and a life-long travelling. And that is sex. At periods, sex-desire itself departs completely. Yet the great flow of the relationship goes on all the same, undying, and this is the flow of living sex, the relation between man and woman, that lasts a life time, and of which sex-desire is only one vivid, most vivid, manifestation."

* "Phoenix"—D. H. Laurence. Heinemann Page 194.

Art as a Way of the Future

An Appreciation of the Work and Message of

Nicholas Roerich

By ANAGARIKA GOVINDA



WHILE the world is in flames there comes a message of beauty like a call from a distant star: a monumental Monograph on the Art of Nicholas Roerich, published by the Roerich Museum in Riga under the editorship of A. Prande with magnificent colour and half-tone reproductions and a very instructive text by Barnett D. Conlan.

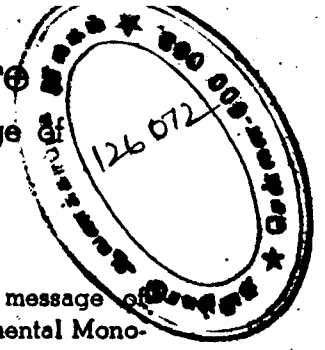
There will be people who say: What can art mean to a world in which human lives are sacrificed in millions, where whole countries are being devastated and all cultural values which humanity had developed in milleniums are trampled under foot! When the most fundamental rights have lost their validity, what can art and beauty mean to man? While struggling for their bare existence, can men afford to direct their attention to things which are not of immediate necessity? This is what many will think if in these times one dares to speak of art, beauty, and culture. It is because they think that art is a luxury, a superfluous by-product of the human mind, good enough as an enjoyment of idle hours, but without further influence on life.

But quite on the contrary it is just art that makes human life human, it is art that raises man above the animal! Art is the language of a higher consciousness, freed from the narrow scopes of animal want and utility. It is precisely the lack of this consciousness which has caused man to fall back into the animal state where brutal force and blind instincts dominate all other qualities of life. An eminent scientist, Prof. Alexander, (quoted on page 169 of the Monograph under review) comes to a similar conclusion:

"The Western World is now suffering from the limited moral outlook of the three previous generations, during which the most advanced industrial countries treated art as a frivolity. The soul would wither without fertilisation from its transient experiences. This fertilisation of the soul is the reason for the necessity of art."

This necessity is now even greater, because we are going through experiences which otherwise might kill the last remnants of spiritual life. The horrors of mechanisation which have descended upon humanity are the outcome of mental lethargy, in which the mind renounces

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the sovereignty over its products and allows them to be misused and multiplied until they run amok and suffocate all life.

"The material and mechanical efforts of the last century have left civilisation in the position of a man who has come to create a highly organized body without a soul, and, as soul and spirit are not to be manufactured, he is in danger of being caught in a gigantic web of soulless organism, whose joyless existence must eventually drive him to self-destruction." (Conlan, p. 30).

Art as the antithesis of mechanization, of the soulless repetition of dead form, is the only remedy which is able to dissolve the rigid crust which threatens to engulf human life. Art is the animated and harmonious expression of inner experience. It may take the form of a song or of a religion, of a poem or of a picture, of an architecture or of a philosophy, of a sculpture or of a symphony. It contains the characteristics of life, completeness, harmony, individuality and consciousness. It frees us from all that is dead, incomplete, piecemeal disharmonious, mechanical and dull. The greatness of a work of art depends on the depth and intensity of experience and the force of expression. Depth corresponds to universality, it reveals the common roots of life. The intensity of experience and the force of expression are based on individuality. All great art, therefore, bears the stamp of universality and individuality at the same time.

The deepest experiences of humanity have been embodied in the forms of religion. They are, therefore, the greatest art-creations of man, and in spite of their collective origin they are as individual in their form (expression) as they are universal in their essence. Those who try to break this form in order to lay bare the universal foundation, end with a few generalizations and commonplaces, which have neither the power of conviction nor the fire of inspiration: they leave us cold because they have been deprived of individuality through which life can express itself. Those, on the other hand, who deny the universal essence of all form, end in a rigid dogmatism which separates them from their fellow men and deprives them of that spiritual unity through which the diversity and individuality of life are correlated and harmonized.

Only those few who steer clear of these two extremes are able to see the beauty and profound art of religion and the religious nature of true art. Nicholas Roerich is one of them, and as he combines the creative genius of the artist with the religious sensitiveness of the mystic, he is able to interpret the beauty of religious visions and ideals and to inspire his work, even if its subject is of apparently mundane nature, as in the representation of landscape and architecture, with a mystic sense which transforms the external appearance of nature into symbols of inner experience.

"His religious outlook would seem to differ from that of most people in being much more religious. Most believers adhere to some particular scheme or creed to which they attach more importance than to the living spirit. Roerich's belief reminds one, in some ways, of Wordsworth's: it is something that saturates all his art and writings and at every moment of the day. This is significant when we remember that Wordsworth had the same adoration for mountains. It suggests that all deep spirituality is derived from the mountains, and that the lofty regions of the earth are, as it were, the dwelling place of the Higher Consciousness." (Conlan, p. 159)

For this reason Roerich left the places of his triumphs in the art-world - St. Petersburg, Moscow, Paris, New York - and retired into the sacred mountain fastness of the Himalaya after having traversed the whole of Tibet and Central Asia during many years of travel. No artist has done a similar thing before him, nor has any explorer been better qualified than he who on account of a strange inner relationship with the people and the nature of those distant regions did not move about there as a stranger among strangers, but rather like one who comes home from a long and adventurous journey and recognizes bit by bit the places and people and things associated with his distant youth. At the beginning of his career, as an artist of international repute Roerich was called upon to paint the settings for Russian Opera, like Prince Igor, Sadko, Snow Maiden, Khovanschina, Tzar Saltan, the Maid of Pskov, and the Rite of Spring. These settings do not only reveal the wealth of his imagination but actually many scenes and things which came true in his later life. Was it a kind of clairvoyance which made him depict his own future or was it perhaps a remembrance of places and circumstances which he had experienced in a previous life and which irresistibly drew him back to the lands of his past?

Once while he was working in one of the rooms of the old palace of the former kings of Western Tibet, his family who had come with him, exclaimed: "Why, this is the very room of the King of Berendei!" and they stood astonished to see the artist working in almost the identical scenery which he had painted for this ballet many years before. Conlan, in relating this story continues:

"With a ballet like the Rite of Spring where the scenery is entirely mythic and prehistoric one could hardly expect, of course, such a coincidence to happen. But it does happen. Among the mountain fastnesses of Kashmir Roerich suddenly comes across the Rite of Spring.

It is Spring Day. The same fires are burning, there are the same costumes and dances, the same sort of music, so that he himself has to exclaim - "When we composed the Rite of Spring together with Stravinsky we could hardly conceive that Kashmir would greet us with its very setting." (p. 50)

In Mongolia the Artist had similar experiences. He discovered many of the designs which he had previously created for the Stage;

and when the Siberian writer George Grebenstchikoff relates that "Mongols from Ordos, seeing Roerich, took him for one of themselves," it shows how much he really belongs to the East.

Among Tibetans I found a similar attitude. While staying in one of the monasteries which Roerich had visited on his journey to Central Asia the monks described him to me as a distinguished Chinese dignitary and a great follower of the Buddha. It was only many years later that I came to know that Roerich indeed had been in a high official position during his stay in China, but as to his adherence to the Buddhaharma we only need to see Roerich's art to understand the dominating role which the personalities and teachings of the Buddha and his followers play in the life of the Artist. Since the highlands of Asia have taken possession of his soul, the Buddha has entered his heart and all his paintings and writings breathe the universal spirit of Buddhism. Wherever this spirit has found a living expression, be it in religious monuments, sanctuaries, temples, and monasteries, which like citadels of faith tower into the sky, or in the forms of popular saints or mythological figures and events which mirror the higher reality of an invisible world, the artist has seized upon all these manifestations of a living faith. While knowing and recognizing the philosophical foundations of Buddhism he does not look down upon the forms of popular imagination as aberrations and corruptions, but with the profound instinct of the artist for a reality which begins where philosophy ends in paradoxes, he intuitively felt their esoteric value. Where others could see nothing but superstition, Roerich discovered beauty and through beauty he was able to approach the problems before him in the right spirit, until he was able to understand the significance of what first appeared merely strange in its outer form. Similarly, where others could see nothing but bleak, inhospitable mountains or at the best strange geological formations the Artist felt the great rhythm of life, a gigantic creative movement in them, a true symbol of the creative spirit through which art alone is possible.

"What beauty is there in the word 'creation'?" he exclaims. "In all languages it convinces by reason of its power and the possibilities it opens up, for it is the symbol of joy and movement and of everything that breaks down the limits of dead convention. It is something that can overcome the 'impossible', lead us towards the conquest of fresh possibilities and procure the victory over routine and shapelessness. Movement is of its very essence and we might define it as an expression of cosmic law and of beauty itself." (p. 175)

It is the attitude which enables the artist to understand the majestic language of mountains and to raise the forms of the visible world to the level of cosmic symbols and inner reality.

The great teachers of humanity must have experienced a similar influence of the mountains. The Buddha lived for many years in a

mountain cave, he revealed the most profound aspects of his teaching in his great cosmic sermons on the Vulture's Peak. Christ's teachings culminate in the Sermon on the mount, Moses received the Law on Mount Sinai, the Rishis of old retired into the Himalayas, and Loatse disappeared into the mountains of Tibet.

"In Chinese the sign for 'man' when combined with that for 'mountain' gives the compound for 'spirit', and Chinese literature, whether it be that of the poets, Buddhists or Taoists, is full of reference to the mountain.

"There where lofty peaks glitter overhead and the waterfalls resound, man attains to perfection."

"The sages, poets and saints come from the mountain and return there".

"Towards the evening of his life he departed for the mountains and was transformed into spirit." (p. 161).

Roerich sums up these facts in the words: "All teachers journeyed to the mountains. The higher knowledge, the most inspired songs, the most superb sounds and colours are created on the mountains. On the highest mountains there is the Supreme; the highest mountains stand as witnesses of the Great Reality." (p. 178).

Besides the movement and plastic value of forms, the deep, bright, sometimes dazzling, colours in the pure atmosphere of the Tibetan and Central Asian highlands are another source of inspiration. One must have actually seen them in order to be able to appreciate fully the masterly way in which Roerich has rendered them in his paintings. Colour reproductions very seldom give the full scale of values of his colours which combine strong contrasts with the most delicate gradations, the latter especially in the treatment of the sky. Roerich is not only a master of mountains but also a master of skies. In black-and-white (half-tone) reproductions, where generally all plastic forms and the vigour of design and composition are well brought out, the sky generally appears as a plain, immovable background, whereas in reality it contains a wealth of colour, subtle movement and depth. The spatial feeling in Roerich's skies is generally as strong as the plastic qualities of his mountains, architectures and figures. He possesses a neolithic sense of surface values for the roughness of an old weather-beaten wall, the peeling plaster of a Chorten (Stupa), the smoothness of boulders in a river, the sharp-cut forms of granite rocks, the softness of rolling hillocks, the rigid architectural formation of high mountains, the scintillating freshness of ice-covered peaks and the supple plasticity of snow-fields. The love with which every stone and rock is moulded in Roerich's pictures gives them a peculiar reality in which the qualities of nature and those of a highly abstract art are combined. There is nothing accidental or hazy in these pictures, every form is clearly defined and saturated with consciousness. In spite of his great ability for abstract composition and his spiritual conception of the

world he does not avoid the outer reality of nature but uses its concentrated forms for the 'materialization' and intensification of his visions. It is interesting to see that just in those pictures where the artistic simplification and abstraction are most prominent there is a nearness to Nature which a mere reproduction of optical impressions would have never achieved. It is because the artist has realized the essence of nature within himself. The words which a Chinese writer on art wrote many centuries ago can be aptly applied to this case:

"The artist with his sovereign power seizes on nature and transforms it. He does this not because he believes he can improve it, nor because he wishes to imitate it, but because he wishes to become one with it. In this way he creates in the spirit of Nature something unseen before." (Quoted by B. D. Conlan, p. 100).

"The Chinese artist to a certain degree freed himself from the tyranny of bodily limitations and centered his consciousness in spiritual nature, and he was thus free to express abstract conceptions in a less conventional form. He withdrew himself from his lower consciousness, from the subservience to the laws of nature through a process of abstraction which, indeed, to some extent is operative in all artistic creation, but which is carried much further in Chinese art than in that of Western races." (Dr. Oswald Siren, quoted by Conlan on p. 166).

'To withdraw oneself from the lower consciousness',—in these words lies the whole meaning of art and its function in the development of humanity. In these words lies the promise which art holds out for the future: to overcome the illusion of our narrow egohood and to attain that higher consciousness which enables man to realize his true, universal nature.

This ideal state is symbolized by the sacred realm of Shambala, the model of a future human society, in which Rigden Gyalpo establishes the Rule of Righteousness (of 'the Good Law') over the whole world, like the World-Ruler Sudassana, who in a later birth was to attain Enlightenment as the Buddha Gautama. The mystic teachings of the Kalachakra, the cosmic 'Wheel of Time', in which the whole universe is represented in the form of a mandala, are said to have been handed down by King Suchandra of Shambala, to whom they were revealed by the Buddha shortly before his Parinirvana. (Should there be some connection between Suchandra and Subhadra, the last disciple of the Buddha, just as Sudassana, the Chakravartin of the past is the model of Rigden Gyalpo, the Chakravartin of the future, who is regarded to be a re-incarnation of King Suchandra?)

The sacred land of Shambala where these teachings were preserved and from where they were brought back to India in the tenth century in the form of the Kalachakra Tantra, is supposed to exist even now invisible to the profane world, but as an active centre of spiritual

forces, working for the good of humanity in many ways, nursing the seeds of a great future and preparing the world for the advent of a new order and for the coming of Buddha Maitreya, the Lord of Love and Compassion.

Already now the eyes of Tibet are directed to the great Coming One. All over the country we find "Signs of Maitreya" in the form of huge images of super-human size; and almost every Tibetan temple possesses a symbolical picture of Shambala, the future Realm of Glory, in the form of a painted mandala (generally as a mural painting), representing the Eternal City, the Buddhist version of the Castle of the Holy Grail, which latter here takes the form of the flaming jewel of the Dharmachakra. While the battle between the forces of Light and Darkness rages outside the walls of the sacred city, Rigden Gyalpo is enthroned in its centre, sending his messengers into the four quarters of the world.

One must be conscious of this mystic background if one wants fully to appreciate the spiritual message of a great number of Roerich's Tibetan paintings, just as for instance medieval Christian paintings, apart from their value as works of art, convey a special message to those who are familiar with the cultural atmosphere of Christianity, while to those who know nothing about it they will never reveal their deepest meaning.

Paintings like "Namtar of the New Era", "Chanrezi", "Chintamani"; "The Command of Rigden Djapo", "Sign of Maitreya", "Shambala". "Song of Rigden Djapo", while using the language of an ancient religious symbolism, contain experiences of great actuality and "are signs of a New Era, of new psychic perceptions, of a subtle world which is all about us, waiting until we are sufficiently evolved to perceive it." (Conlan, p. 157).

In Roerich's art the distant past and the distant future become forces of the present, and if we look deep enough we shall discover that both merge into each other in the eternal cycle of the universe, as revealed in the mysteries of the Kalachakra.

Thus Roerich is not only a great artist who enriches our life through the aesthetic value of his work, but a torch-bearer of Shambala, a prophet of the Age of Maitreya, whose coming depends on the preparedness and co-operation of each single individual.

It is the aim of his art to make the individual conscious of this great task, to kindle the spirit of constructive co-operation for the building up of a new world, because, as he himself proclaims: "The Beautiful is the great highway which leads to eternal Unity" and "Obstacles are only new possibilities to create beneficent energy. Without battle there is no victory."

It is this spirit which will convert the power of Chengis Khan into that of Maitreya.

Junior—A Legend of St. Brigid.

By The Rev. F. H. ALDHOUSE, M. A.



T. BRIGID had just looked into the Fire House beside the Cathedral of Kildare.

"Be careful ye nuns," she said "that our holy fire burns brightly and clearly. It symbolises God's Life to us, and our life to God."

"Shay a dine-usal (yes, madam)" the sisters replied and St. Brigid had gone out walking through the lone green woods.

St. Brigid held the book of the Psalms in her hands and read, but from time to time she looked at the many shades of the Autumn foliage.

"How wonderful is the Great Artist" she said to herself. "The leaves have at this season every dye of the sunset. Gold, red, purple of the copper beaches, many shades of yellow. They come in beauty and in beauty pass away. How lovely every season is—How dare you! Be off ye enemies of the cross. Get out!"

For she had suddenly come on an entire demon family, father, mother and imps. The lady fiend ("the females of the species are more deadly than the male" R. Kipling) showed some inclination to resist, but St. Brigid uttered an incantation so powerful that she literally turned tail and scurried off. The Saint shook the Psalm-book at them for she saw they were looking back and the demons vanished.

The Saint felt a little natural satisfaction at the speedy discomfort of the infernal party. "So much for imps and such" she remarked complacently. "I will not have such creatures near my nunnery!" She walked on in maiden meditation, fancy free, when her thoughts were disturbed by the patter of little feet and a voice sobbing and calling "Mamma, mamma".

"Some child got lost" the saint thought. "Come here darling" she cried in soft tones. "Why bless me! it's a horrid imp, those fiends must have left it behind."

The Saint addressed the small creature, pretty enough despite horns, hoofs and tail. "I'm not your mother, she's over there somewhere. O get out."

But no, the imp continued to follow her, cringing in imploring tones. "Ma, ma, ma!"

"Dear me how very embarrassing, go away I say," but, no, on came the juvenile devil.

St. Brigid cried out "Here! I say, Mrs. Devil, you left something behind. Come back! I'll not prevent you coming back, do please take this thing away. Dear Mrs. Devil, I'll be grateful to you, I'll say a prayer for you. Mrs. Devil!" but there was no response. The Saint first tried an exorcism, it only made the child-imp yell louder. "O ma, ma, don't, ma!" Then St. Brigid tried to walk away. "I've longer legs I'll walk him down," but no. Though she finally took to her heels the villain still pursued her, he never got further or nearer. Saint Brigid was finally forced to go back to her nunnery for night was coming on. She managed to get in and shut the imp out. "Thank goodness, he'll have to go home now" she said, but little hands beat on the door and a small but penetrating voice wailed "O ma, ma, let me in. Ma it's cold and dark outside."

"There seems to be a lost child outside, Reverend Mother" a senior sister said. "Shall I take it in, the poor lost lamb?"

"Lost indeed" St. Brigid groaned. "Yes, Sister Felicitas, it's an imp! But, oh, what a pretty one and such a little one! Well, imp or not, ye can't stop in the rain, alana."

So Diabolo was adopted.

St. Brigid soon got quite fond of him. He showed no fiendish qualities and responded with apparent affection to her and the sisters' petting. Still the horns were there, though a gown and specially made boots covered tail and hoofs. Nor did Diabolo ever seem to grow older, for imps and such take centuries to develop. But as St. Brigid grew older she loved her 'child' more and strove more earnestly to win the 'Junior's' (she never called him anything else herself) heart. One day St. Brigid did not leave her bed, the sisters sent for the chaplain and the leech; both said she would not live out the day. St. Brigid asked for Junior. He came.

"My child," St. Brigid said, "if you were my own child I could not love you more. O, Junior, must we part? My own heart, O before I leave let me see you adore the King-of-the-Elements. Just one prostration. Then my dearest dear, we shall go together to the Light."

"Will I be with you always if I do?" the imp asked. "Yes, He will grant me that" St. Brigid promised.

"Then I will!" Junior answered. "I love you so and you love Him. So I will too!"

And that is how St. Brigid changed an imp into an angel.

The Irresistible.

The High Gods take their stand o'er the land
And the ways of Doubt and Chance lie dead,
For the march is up and no man's hand
May stay our going or sunder the thread
Of gold, spun far into purple space
That we alone can travel and trace.

Then who shall thwart the eternal march
With veils of the Past that drape and cling
To old roads under the selfsame arch,
Where Man has marched and marched in a ring;
All such are lost like dust in the wind,
Ahead we lead, the dead are behind!

We urge our way to the belt of Night
Where twelve signs glitter like twelve great gates,
And nebulae with their giant sword lights
Pass on through the frozen starless straits,
That channel the Flood and guide the Tide
Where new worlds swirl and the Gods reside

The curtain of Time is rent and torn
As we advance in silence and sight
Of no man's wandering wish, but borne
By an unseen wind that knows nor right
Nor wrong but goes with the sea and song
Of all who know how water is strong.

No golden wings poised into a flame
To break the ways of the dark, no call
Of triumph rising high to proclaim
A victory that will pass and fall
To Oblivion, but a marching on
Of waters silent under the moon.

We will break the iron with iron, the fire
With the fire nor cease our endless way,

That Man may pierce to a sphere far higher
Than the circle wrought of Yea and Nay
To glimpse that eternal far off Ring,
Whence the star waves sound and the rare bells ring.

Unknown, yet knowing we hold straight on,
Nor seek the way nor wander nor rest,
The Past lies dead and Oblivion
A cone like night with fire at the crest,
The way is hid, we can see no light,
Yet march, and march and march in the Night.

—Barnett D. Conlan.

Aurora.

More than the opulent glory of full moon,
Or all the silver scenery of the night,
I do adore the freshness of the dawn,
Aurora! goddess of the early light.
Her quiet presence more than anyone
Inspires rare melody, and when she sings,
The purity of things forlorn and alone,
Comes like a floating perfume o'er the strings,
I would be on those plains of paradise.
Where seas of flowers shift in the shifting wind,
To her those melodies that must arise,
When her fair luminous fingers are entwined
Along the chords of morning, and each flower
Sounds the Memnonian music of the hour.

—Barnett D. Conlan.

Benefits of Sun-Bath.

By SWAMI SIVANANDA



SUN is the source for energy and power. You derive energy and power from the sun. If the sun does not shine for a day or two on account of clouds your vitality gets at a low ebb and you are not in good spirits. Flowers, plants, animals and men rejoice as soon as the sun rises in the horizon. Sun supplies energy to all plants and living beings and yet its energy is not exhausted. Its energy is inexhaustible because it derives its energy from the inexhaustible source—Atma, sun of suns.

The rays of the sun bestow on us wonderful health. The Rig Vedas have glorified the rising sun. The Ayurvedas have extolled its efficacy. The Rishis have sung its praise in a variety of ways. The Tantra sing its glory in the Mantra "Jaba Kusum Sankasham—The rising sun is as red as the Jaba flower".

Build your house on the western bank of a river, lake or tank. Then you will enjoy daily the reflected light which is more beneficial and potent than the direct rays. The rays of the rising sun are blessings from God for the preservation of health as well as for the cure of diseases. The rays of the sun possess anti-septic and germicidal properties. Expose your blankets, bed-sheets, pillows and mattresses to the sun once in fifteen days. In the rays of the sun you will find a cheap and an easily available tonic, a disinfectant, antiseptic and a potent germicide.

Sunlight as a healer of leprosy and various other skin diseases was known to the ancients. The ancients built temples dedicated to the Sun. The temple of Konarak was built upon a tradition that Samba, the son of Sri Krishna was stricken with leprosy because he saw his father in the act of connubial pleasure. When entreated to be forgiven Krishna asked Samba to worship the sun in order to be freed of the loathsome disease. Accordingly he did so and was cured. In Egypt the Sun God Ra; in Greece Appollo; in phoenicia the sun; and in Syria the Sun and the moon were worshipped. In France and Germany the peasants even now take off their hats. In India the Martanda Mandir in Kashmir; the sun temple at Vikrampur; the Suryakund of Benares are further examples of the dieties of the sun-worship. There is a Vrata called Surya-Vrata when people do not eat fish and take simple and unsalted food. The sun is worshipped and looked at by bathers in the morning with sloka "Jabakusuma Sankasam" etc.

There is a system of physical exercise called Suryanamaskar and Raja Sahob of Aundh is a great propounder of it. The Prince of Aundh like his father is a great votary of Suryanamaskar. Recently at the request of the students at Bangalore he has demonstrated the Suryanamaskar in many colleges there and explained its benefits. Do Suryanamaskar in the early morning. The morning sun gives out ultra-violet rays; so also the evening sun. If persons suffering from leprosy and other skin diseases strip themselves off all clothings and remain naked till their body is properly tanned, then the sun rays will penetrate their body and work their wonders. Only the head must be protected from the sun. Besides leprosy, tuberculosis, rheumatism, obesity, anaemia, neurasthenia, eczema, colds, coughs, rickets, diseases of the teeth, etc., are also treated with sun rays.

Wear a thin light garment and walk in the western bank of a river, sea, lake or tank early morning at sun rise. Run also. You will doubtless enjoy a sun-bath. Practise Asans and physical exercises. Expose your mouth to the rays of the rising sun. Open it widely. Let the rays penetrate your nostrils also. Close your eyes when you expose your mouth. Have sun-bath on closed eyes for two or three minutes. This will remove short sight. Practise deep-breathing exercises and Pranayama. The various parts of the body should receive regulated sun-bath. Turn the body frequently.

Bask in the sun. Expose your body to the rays of the sun for a short time. Lie down on the ground on a blanket or lie on a cot. Expose your back to the rays of the sun. If the rays are very hot cover your back with a green plantain leaf. Remain for fifteen or thirty minutes till you perspire freely. This is useful in lumbago and rheumatism and diseases of the skin.

The Rishis and sages of yore who had knowledge of the rays of the sun revealed the mysteries of the sun and its beneficial rays and the uses of the radiant energy of the sun. You care not to read and learn them. You want to borrow everything from the west. What a sad lamentable state. Study Aditya Hridaya daily. Perform Suryanamaskar daily. Give Arghya to the sun at the times of Sandhya. You will have wonderful health and high standard of vigour and vitality. Even in the West doctors are using the rays of the sun as a powerful therapeutic agent in the treatment of diseases. They call this as Helio therapy. In Sanatoriums in Alps the consumptive patients are directly exposed to mild rays of the sun. In olden days in India babies with bare bodies were put in the cradle exposed to the rising sun. In California boys and girls now take sun-baths. They swing in the open air with bare bodies in specially constructed swings.

Whence comes the mysterious power in the sun which causes the seeds to germinate and the flowers to turn into fruits? Whence

comes the radiant energy in the sun which bestows wonderful health, power and vigour to living beings? Whence in the sun comes this power to heal? Whence comes in the sun the vital energy that invigorates and galvanises the young and rejuvenates and vitalises the old? Whence comes in the sun this vegetative vigour which enables the plants to synthesize the vitamins? The sun derives its power and energy from Atma or the Eternal or the Absolute, the Sun of suns, the Light of lights, the source for everything, the first cause of all causes, the storehouse of all energies. He willed. The sun came into being to bestow health and happiness to all beings.

Repeat the twelve names of the Sun at sunrise: "Mitrayai Namah, Ravaye Namah, Suryayah Namah, Bhanuvai Namah, Khagaya Namah, Posshanave Namah, Hiranyagarbhaya Namah, Marichiyai Namah, Savitraye Namah, Adityayi Namah, Bhaskaraya Namah." He who repeats this before sun rise early in the morning will possess wonderful health, vigour and vitality. He will be free from any kind of the diseases of the eye. He will have powerful eyesight. Pray to the sun in the early morning before sunrise: "O Lord, Suryanarayan, the eye of the world, the eye of the Virat Purusha, give me health, strength, vigour and vitality". Offer Arghya to the sun in the three Sandhyas (morning, noon and sunset).

Repeat the prayer of the Isavasya Upanishad, sloka 15 and 16:—"The face of Truth is covered by a golden vessel. Remove, O sun, the covering, for the law of Truth, that I may behold it." "O Pooshan (Sun nourisher), the only seer (whole traveller of the heavens), controller of all (Yama), Surya, son of Prajapati, disperse thy rays and gather up thy burning light; I behold thy glorious form, I am He, the Purusha within Thee. In the words of Yajur Veda "O Sun! O Sun of Suns! You are all energy, give me energy; you are All-strength, give me strength; you are all-powerful, give me power."

I always prostrate before the Sun God, the beautiful Lord of the world the immortal, the quint essence of Vedanta, the auspicious, the absolute knowledge, the All-full Brahman, Lord of the Devas, ever pure, the one true consciousness of the world, the Lord of Gods and men, the preceptor of Devas, the crest jewel of the three worlds (Bhu, Bhuvah and Svah), the form of the heart of Vishnu, Brahma and Siva, the dispeller of darkness and giver of light.

Feeding the Infant.

Some Principles of Breast Feeding.

By Em. AIRI, B. A.



MILK is the human mother's provision for the baby until it can use other foods. It is very desirable that a mother should feed her own baby. There is only one natural food for a human baby, and that is human milk. It must be remembered that breast milk is a special food which can be re-produced by artificial means. It contains some of the substances found in the mother's blood which are particularly valuable for a new-born baby. Above all breast milk is less expensive than artificial feeding.

The Infant sleeps during the first twelve hours of life. After this for the remainder of the first day, put the baby to the breast every six hours for 2 minutes, and on the second day every four hours for three minutes. By the end of a fortnight both breasts should be given to the baby at intervals of three hours throughout the day, that is, six times in the 24 hours. It is not advisable to feed the baby from one breast at one feeding and from the other at the next, because it sometimes happens that the milk becomes too rich in cheese qualities by this method. After the baby weighs about ten pounds it is better to lengthen the intervals between his feeds to intervals of four hours that is five times in the 24 hours. Remember that in about seven minutes the infant's stomach is full; he then pauses, the stomach empties and the baby is ready to take another fill. Fifteen minutes will nearly always be found long enough for a feed. The baby should not be allowed to go on beyond this.

Every effort should be made to nurse the baby. Hold the child over the shoulder after each feeding until the wind escapes. Regularity in feeding is very important. The feeds should be timed by the clock, the best hours as a rule are:— 6 a. m., 10 a. m., 2 p. m., 6 p. m., and 10 p. m. Never feed the child between ten o' clock at night and 6 o' clock in the morning. If the baby wakes in the night and cries, plain boiled water may be given in a spoon. Keep a quantity of boiled water in a closed pot to give the baby several times a day between feedings. A teaspoonful at first, increasing the quantity as the baby grows and wants more. If the milk supply is at first insufficient do not be discouraged, but allow the nurse to use every effort to increase the quantity and improve the quality of the milk.

Regular and complete emptying of the breast is most important. This is more necessary when the milk supply is scanty or hard to draw

off; in such cases the breast must be emptied by hand or by means of breast pump. The mother should learn how to squeeze the breast (not the nipple) from time to time. The more thoroughly the breasts are emptied, the more milk is secreted. Hand milking is much more effective than the use of a breast pump.

No doubt breast milk is always the best food for a baby, but difficulties arise in breast feeding due to its variation in quantity than in quality. When the quantity that the infant is receiving varies, two conditions are likely to develop—either under-feeding or over-feeding. Over-feeding may be cured by reducing the number of feedings, which can be done by lengthening the times between the feeds, and by lessening the time of feeding. In extreme cases of over-feeding when the baby suffers from indigestion, it is desirable to clear out all the undigested food in the bowel, which can be best done by giving castor oil—one teaspoonful early in the morning on empty stomach.

When it is a case of under-feeding we must have recourse to some artificial feeding. Cow's milk seems most nearly to resemble the mother's milk, but it must be modified to suit each child. And as no two children are exactly alike, a formula which would seem to be the correct one may not agree with the child. Therefore one must follow directions very carefully.

Various ways have been advocated to modify cow's milk, but the following has been found very successful:—

For each pound of baby's weight (upto 15 lbs.) for each day take three table spoonfuls of cow's milk (equivalent to about $2\frac{1}{2}$ ounces of breast milk, two table spoonfuls of water, one level teaspoonful of sugar. Take five medicine bottles (boiled each day) and dividing the above total daily quantity into five equal parts, put one part into each bottle.

Plug lightly with cotton-wool in the neck of each bottle. Place in a saucepan with water, and raise the temperature of the water until the milk just bubbles. Put the saucepan in a cool place, and feed directly to the baby by placing the teat over the end of the bottle.

Give before or with each of the feeds half a teaspoonful of cod-liver oil. This remedies both the deficiency in fat and also the deficiency in the bone-forming vitamin D. Give also three teaspoonfuls of orange or grape juice each day.

The general rules as to the number of feedings are the same as mentioned above. After each feeding: (1) throw away all the unused milk in the nursing bottle (2) rinse the nipple in cold running water and (3) clean the bottle and keep it safe from flies and dust.

A very common mistake in feeding the infant is to suppose that whenever the baby cries, it is hungry. But this is a wrong idea. Often times the child cries because it is thirsty and a little water is what it needs. Again crying may be due to indigestion and in such cases an additional feed will only make matters worse. Never feed a child out of its time because it is crying. Sometimes a child cries because it has learnt that it will be held if it cries. Such a spoiled baby must be disciplined. Find out if there be a cause for its crying, if not let it cry. In no case change the feeding because it cries, unless advised by the doctor.

The Wonderous Dance.

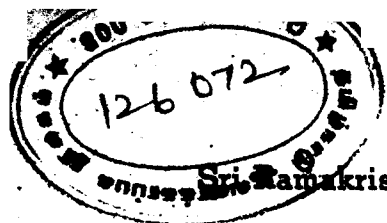
When moonlight silvers everything
And night's soft breezes sigh
As owl and bat are on the wing
The Fairy Host draws nigh.

Their bridge a ray of moonshine bright
Earthwards they take their way
When fades at last the dim twilight
And ends man's hectic day.

The Wonderous Dance is duly set
In haunted wood or dale
The Elfin partners now have met
Fit by the moonbeams pale.

All mysteries the heart would know
The magic Dance displays
The Joy of Life no words can show
Moves in the charmed maze.

F. H. Aldhouse.



Sri Ramakrishna Mission Vidyalaya, Coimbatore.

Ten years have passed since the Vidyalaya was started, and these ten years have been years of continuous progress and development in all directions. It has been the ideal of the Vidyalaya to impart a national education to our children and to help the boys to grow into bold and independent young men, pure in heart and strong in body with high ideals always ready to serve the country and the community. All the aspects of the Vidyalaya life have been made with this end in view.

One of the main characteristics of the Vidyalaya is the large share of work done by the boys themselves. There is an Executive committee to look after the general work and a mess committee to look after the boarding, both elected by the boys themselves. The boys do their general duties in batches under elected captains. They also manage their own store on co-operative lines.

Last year eight boys appeared for the S. S. L. C. of whom seven were successful. The Vidyalaya also provides as far as possible for the further education of those who pass. A scheme has been framed for giving stipends to the old boys for professional education. The stipend will be returnable within ten years of their beginning to earn. Of the boys who have gone out last year, some have gone for Tamil Pandits' training, some for Automobile Engineering and some for mechanical, and electrical engineering.

The Wardha method of education has been introduced in the first form last year. Every day about two and a half hours were given for the teaching of the craft and about three hours for teaching. That experiment, has been found encouraging, and the children are now found to be brighter, more active and enthusiastic.

Takli Yagnam was continued this year also. On all school days there was spinning on takli for 25 minutes. By the yarn got out of this have been woven 150 yards of cloth of 50 inches width and 30 yards of 36 inches width. There is still yarn which will give 60 yards of 50 inches width.

Health of children is carefully looked after. Attention is given to develop special talents such as taste for music, painting etc. Excursions are also being arranged to the various places in Tamil Nadu. Hindi is taught in the first three forms.

To explain the educational ideals of Swami Vivekananda and Mahatma Gandhi and to educate the parents about the ideals of the Vidyalaya and to get their fuller co-operation as well as to be in touch with the old boys, a Quarterly Tamil Magazine 'Vidyalaya' has been started in the institute.

To create interest in the creation of original Tamil Literature competitions were held in the Vidyalaya in short story writing, essays, paintings, cartoons, music and elocution. Many prominent gentlemen acted as judges. The competition was open to all the high School boys in the Coimbatore District and 162 boys took part in the competition.

The usual Sri Ramakrishna Centenary Memorial Rural Sports was held this year also. A summer school about the Wardha method of education was run and Sri Ariyanayaham and Srimathi Asha Devi were in charge of instruction. The course though short was useful in propagating the basic ideals of the New Education.

Audited accounts have been appended. Annual expenditure has come to Rs. 22,888-0-10. The institution is dependent upon public subscriptions. And its Secretary, T. S. Avinashilingam, M. L. A. and N. M. R. Subbaraman, M. L. A. appeal to the public for their generous help.

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