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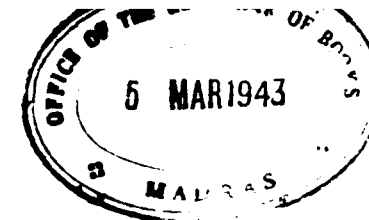
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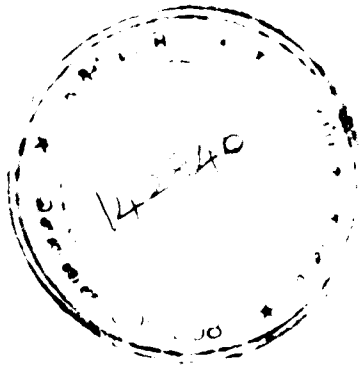
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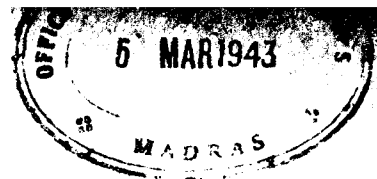
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The Educational Review

A MONTHLY RECORD FOR INDIA

VOL. XLIX

FEBRUARY 1943

No.

HINDU YOUTHS AND RELIGIOUS TEACHING

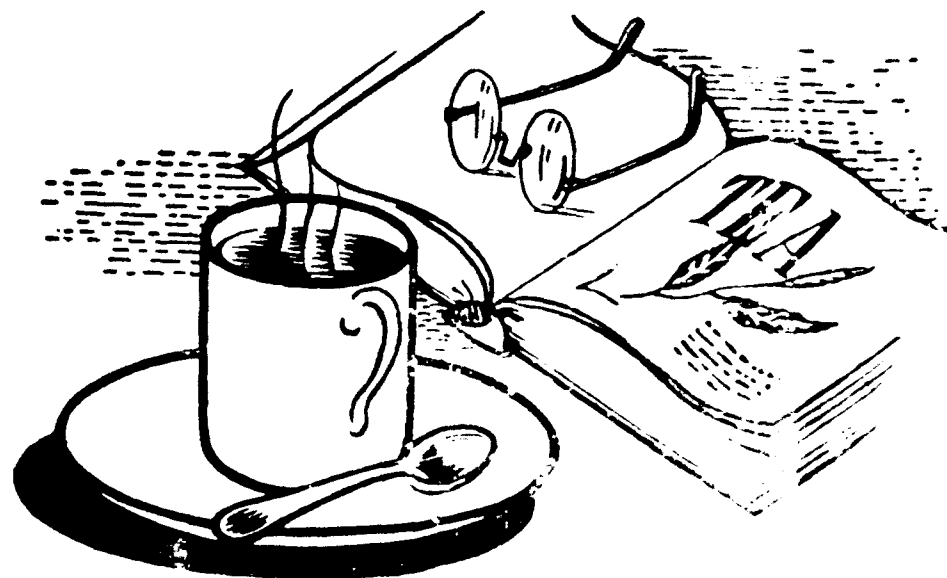
By SRI R. SIVARAMAKRISHNA IYER, B.A., L.T., Tutor to H. H. The Elaya Raja
Travancore, Trivandrum

1. CAN RELIGION BE TAUGHT ?

THE answer to this question will depend on the meanings we assign to the two terms 'religion' and 'teaching.'

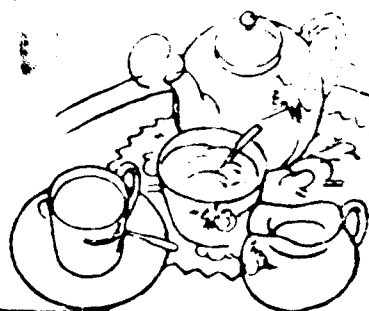
We use the term 'religion' in two senses, a higher and a lower. In the higher sense it stands for those fundamental truths which hold good for all times and all places and which are concerned with such elemental virtues as love and mercy, sacrifice and service in man's relations with his Maker and with his fellowmen. Religion in this sense deals not only with the visible and tangible world around us, but also with that eternal life of which this one forms but a small part—deals not only with the here but also with the heretofore and the hereafter, regarding these as one continuous whole. Religion in the lower sense is doctrinal and ritualistic; it is a body of laws and rules evolved by each age and each people to regulate life in this world so that it may be lived in the spirit of the Eternal Dharma. These laws

and rules, as they are made by man to suit a particular time and a particular place cannot hold good for all times and places; they will have to be changed to suit changing circumstances. But unfortunately regulations once made are apt to crystallise and become rigid and to claim the validity of eternal laws. It is then that religion becomes a hindrance to human progress and makes for human misery instead of contributing to human happiness. The common man is apt to regard the dogmas and rituals of religion in this lower sense as immutable and divinely ordained and having all the sanctity of religion in the higher sense. This confusion of ideas results in a resistance to change which change has become necessary and in a blind and obstinate clinging to customs and institutions that have outlived their utility. It must not however be inferred from this that doctrinal religion and the moral and ritualistic codes pertaining to it are unnecessary. They are very necessary as guides



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to man in the conduct of life and they help to discipline his character.

Having in a manner defined the term 'religion' let us try to understand what we mean by 'teaching.' The most obvious meaning of the word is 'the imparting of knowledge by the method of formal instruction.' Teaching in this sense is an aid to the acquisition of secular knowledge though even here the personal example of the teacher and his devotion to the branch of knowledge which he has chosen for his pursuit enhance the results of formal instruction. But there are many things which do not lend themselves to this form of teaching. The purification of the emotions and the training of the will and all that is meant by moral and spiritual education cannot be accomplished by the method of formal instruction. Teaching in these cases consists in 'influencing.' It is the action of one personality on another, the illumination of one soul by another. It is akin to the process of kindling little lamps at a blazing fire. We the unenlightened have to kindle our little lamps at the blazing fire of some great and enlightened soul. This is the only way in which higher knowledge or knowledge of the soul as opposed to secular knowledge can be acquired. That is why aspirants for spiritual knowledge are advised to seek an illumined soul and serve a long term of discipleship to him. It is only by daily contact with such a personality and by letting its subtle aura play on our little selves that we can attain to true spiritual wisdom. "Knowledge comes, but wisdom lingers." The jargon of religion and philosophy may be learnt from any

text-book. One may learn, too, to discourse to the admiration of the world on such subjects as "Atman" and "Tat-tvam-asi"; but that wisdom which consists in a practical realisation of the oneness of all life as evinced in every act of a man is not acquired in that easy way; nor can it be taught by the method of formal instruction. Wisdom of this type has to be caught; it cannot be taught. And this brings us to the question with which we started: "can religion be taught?" Yes, if by religion we mean doctrines and moral codes and rituals. No, if we mean religion in the higher sense, if we mean those basic principles which can only be realised by the soul and cannot be apprehended by the mere intellect.

2. SHOULD RELIGION BE TAUGHT?

We have seen that though religion in the higher sense cannot be taught but has to be imbibed by contact with great personalities, the doctrines, ethical code and rituals of religion can be taught. Our next question is, "should they be taught?" Yes, because it is necessary for right living that the followers of each religion should know the rules of conduct enjoined on them by it and also the ultimate principles from which those rules derive their sanction. Without such knowledge a man cannot go through the discipline prescribed by his religion, intelligently. And such discipline is necessary for all but the most highly evolved who perhaps can dispense with it. It is sometimes the fashion to say with Goldsmith:

"For modes of faith let graceless zealots fight

His can't be wrong whose life is in the right."

But how is the average man to know what is right? It is contended by some that a few simple rules of morality will teach a man what is right; but what is the sanction behind these rules? Why should they not be violated if by violating them a man may further his interests? Social necessity, you may say, demands his compliance with these rules; but social necessity has no compelling influence on a man. As a motive for action it is very feeble, for most men care nothing for the interests of society when these clash with their own personal interests. Without going into the metaphysics of the question it may be affirmed with tolerable certainty that for the vast majority of men belief in a Transcendent and Infinite Being and a knowledge of the Law as laid down in their religion is an essential pre-requisite of right living. Such knowledge is also a safeguard against superstition which thrives in the soil of ignorance. Thus from whatever point of view we may look at the question, we must admit that religious teaching is necessary.

3. HOW SHOULD IT BE TAUGHT AND BY WHOM?

Before attempting to answer this question it would be useful to consider the question how religion should *not* be taught. For one thing children should not be forced in the matter of religious education. The term 'forcing' is used in horticulture in the sense of causing a plant to grow or ripen rapidly. Forcing in this sense is condemned by all educationists and is particularly to be avoided in religious education. A remarkable victim of such

forcing was Edmund Gosse who in his book 'Father and Son' has given an almost epic account of how during a period of 21 years he was forced by his father into his own religious mould. The father was no ordinary man. He was an eminent biologist and a Fellow of the Royal Society. His standing in the scientific world was high; but in religion he was narrow and rigid. He was the spiritual leader of a small band of earnest and puritanical men, mostly peasants, who professed an austere form of Christianity and to whom God was a living presence whose intervention was sought in all the details of daily life. It was as a member of this group that Edmund Gosse was brought up from infancy. The various means of secular education open to other children were denied to him. He was not permitted to read novels or fairy tales. The poems of Scott were taboo because "they were not true". Shakespeare was forbidden fare because, as one of the members of the brotherhood remarked of him, "he was a lost soul now suffering in hell". He was not allowed to associate with children of his age or to take part in games lest he should be corrupted. The many innocent joys of child life were unknown to him. It was all religion, morning, noon and evening. He was to pray to God for everything he wanted. The child tried to follow this advice and prayed now for a ball and now for a top and not getting these began to lose his faith in a God who could grant his prayers. To make a long story short, the child (and afterwards the young man) was brought up in an atmosphere of inhibi-

tions and taboos. The result of such a religious training may be easily imagined. Says Gosse:

"My father's religious teaching to me was almost exclusively doctrinal. He did not observe the value of negative education, that is to say of leaving Nature alone to fill up the gaps which it is her design to deal with at a later and riper date. He did not even satisfy himself with those moral injunctions which should form the basis of infantile discipline. He was in a tremendous hurry to push on my spiritual growth and he fed me with theological meat which it was impossible for me to digest." Again: "I was like a plant on which a pot had been placed with the effect that the centre is crushed and arrested while shoots are straggling up to the light on all sides."

The result was as might be expected, a breach between father and son. One of the letters of the father to the son which is given at the end of the narrative is pathetic in its disillusionment and disappointment. The son regarded it as a challenge "to the intelligence of a thoughtful and honest young man with the normal impulses of his twentyone years." Thus desperately challenged "the young man's conscience threw off the yoke once for all and as respectfully as he could, without parade or remonstrance, he took a young human being's privilege to fashion his inner life for himself."

I have dwelt at such length on the history of the early life of Edmund Gosse because it is a stern warning to parents who prematurely force their children into narrow religious moulds and drive them in

their despair into the folds of scepticism or agnosticism from which they seldom or never escape. Faith once shattered is seldom recovered, at any rate not in its original intensity.

This danger of excessive zeal is not however so serious among the Hindus as the opposite one of indifference. Most parents are indifferent to the religious education of their children which is left to chance. The main reason is that they have themselves had no such education and religion means to them only the performance of a few unavoidable rituals. Thus parents are in most cases unfit to undertake the religious education of their children and it becomes necessary to enquire to whom should be entrusted the task.

In Christian countries the Church through auxiliary organisations like the Sunday School Association carries on the religious education of boys and girls. The Sunday School Association is a vast organisation with a sound financial backing and with a body of teachers specially trained for Sunday school work. Some such organisation or organisations must be formed for the religious education of Hindu youths and they must be financed by our temples, mutts and missions, some of which are richly endowed and have other sources of income. Men must be specially educated and trained for the work of religious education. They should be carefully selected, only those men and women being chosen who have the requisite spiritual endowment and mental equipment. If the wrong type of men are chosen for the work, they may by their manner of presenting and expounding reli-

gious subjects create an aversion from religion and a positive distaste for it, just as some teachers by the manner in which they teach literature create a permanent distaste for it. The teacher of religion must also be one who leads a truly religious life. He must resemble Chaucer's parson of whom he has said:

"This noble ensample to his sheep he gaf

That first he wroughte and after that he taught."

The next need is the preparation of suitable handbooks for the teachers of Hindu religion. They must form a properly graded series and be prepared by a strong Board consisting of some of the men most learned in the scriptures of Hinduism and also of men with an intimate knowledge of psychology, especially child and adolescent psychology so that the essential truths of Hinduism may be presented in a form in which they will be most willingly absorbed and most readily assimilated. These handbooks should deal with the essentials of Hinduism in a broad and catholic spirit and should eschew all matter calculated to foster differences between the rival sects within the fold of Hinduism or animosity against other religions. The essential unity of all religions must be stressed as also the fact that each religion is an expression of the genius of the particular people by whom it is professed and is adapted to their special spiritual needs.

These religious manuals should derive their material not only from the strictly religious literature, but also from the quasi-religious literature like the Puranas and

the Itihasas and from secular literature like the Kavyas and Natakas of Kalidasa, Bhavabhuti and other poets. These are all mines of spiritual wisdom and the material gathered from them, if presented in accordance with the accepted methods of modern psychology and pedagogy, is sure to make our young men truly religious-minded and help their spiritual growth.

CONCLUSION

It only remains now to emphasise the fact that at no period of the world's history was the need for true religion so great as now when the world is in the middle of an unprecedented Armageddon and the spirit of Destruction stalks the land in all his fury, when the old world of hate and war is dying a most violent death and a new world of love and peace is helpless to be born. In the creation of this new world our religion along with the other great religions of the world is bound to play a leading part. It is a heritage that has come down to us through immemorial ages. It allows the maximum freedom to the individual and imposes no dogmas on him. Within its ample fold there has been scope for all intellectual levels, for all forms of worship, for all modes of thinking and systems of philosophy including even those of the sceptical Charvakas and Lokayatikas. It has not known the tortures of the stake and the Inquisition and has stood the test of time by its inherent vitality and its capacity for assimilation and compromise. May it be its mission to heal the wounds of a war-stricken world and bring peace on earth and good-will among men.

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POST-WAR EDUCATIONAL RECONSTRUCTION

BY SRI SANTOSHKUMAR DE, M.A. H. DIP. ED. (DUBLIN) *Headmaster, Municipal High English School, Burdwan*

THE terrible demon of war that is making a grim face at culture and civilisation gnawing Europe and Africa for the three years and has recently stretched greedy tongue to engulf Asia and America will be tired by exhaustion sooner or latter; the worry and anxiety, misery and poverty, wailing and agony that will follow its trail, will perhaps, be not less unbearable than the worry and anxiety that people are subject to during the war. With the conclusion of the war weariness, famine, poverty, unemployment, strained relations between man and woman, capital and labour, rudeness of vested and anti social interests, and new "isms" will make headway. "We shall be faced after the war with under-consumption and unemployment which are inseparable, the trade cycle, the international financial problem with which bound up the struggle for favourable balance of payment involving tariffs and taxes and buying of foreign currencies by speculators, the unwillingness consequent on industrialisation of primarily producing countries, more particularly the dominions

India, to receive imports of manufactured goods which previously they imported freely, and the necessity of moving people from over-populated to under-populated countries." In these words Lord Sempill gave a picture of the post-war Europe. Now we say a victory in war is in no way less

Lord Sempill's speech in the House of Lords. Ser. 20-11-41.

appalling than a defeat; for, what does the victor gain, and what does the victim lose? The victor gains a few acres of scorched earth as compensation, but along with it, he has to face many new problems at home and abroad which are seldom solved by the clattering of arms. All statesmen and heads of states are well aware of this miserable end of war, still they cannot find out any ways and means to keep this demon of war chained and suppressed. With new hope and aspiration the League of Nations was started but now it exists as a standing monument of the miserable failure of man. It will perhaps never be possible to stop war altogether between nation and nation; for, so long as society will have its existence, there will exist doubts and misgivings, envy and jealousy between man and man and as such between nation and nation. So long as the combative instinct, implanted in man's heart is not totally eradicated therefrom, war will not be stopped. That is quite obvious; still if the instinct is not totally eradicated, it can be sublimated, and that sublimation is possible through education and education alone.

The last European War had its birth in the vaulting ambition and inordinate avarice of Kaiser Wilhelm II. The origin of the present world-conflagration is also similar. There are, of course, other causes, no doubt; but we are not concerned with those at present. Long before the last

European War, philosophers and poets like Nietzsche and Bernhardi and war-chiefs like Bismarck, Fredrick, Wilhelm and Von Hindenberg were slowly but steadily making the German nation war-minded: but as there was some loophole in their scheme, the plan failed. They wanted to make the country strong in arms and armament and the nation prepared for the final reckoning by infusing their thoughts and ideas in the heart of the intelligentsia. They thought, their thoughts and ideas would filtrate through the chosen few to the mass *etc.*, they wanted to descend from the top to the bottom; but Hitler could know by intuition, as it were, that if his thoughts were thrust upon the nation from outside, an intelligent people like the Germans would not be led to believe in the new attitude to life, which is a negation of all that makes life worth living, with the validity of gospel; so he began from the very beginning. And for this purpose he requisitioned the service of all teachers from the elementary school up to the professors of university. Then his well trained propaganda officers began to din in the ears of the people that the German nation was the best nation of the world, that they alone were fit to lord it over the world. The tender-hearted children began to be acquainted, in the play way, with the models of the latest weapons of war. Tanks, armoured cars, bombing and fighting planes, machine guns, automatic rifles, submarines etc., made of tin or aluminium, became their toys for games; as if war was the only *piet-a-tire* for a nation amid the rush and tear of general existence. They began to learn mobilisation and

memory drill of the army, embarking and disembarking of troops, attacking and counter-attacking, and flanking movements in the form of play. They learned to sacrifice their body and mind for the good of the German Reich; they learned that they had no right over the body and mind; for, they too, belonged to the state like themselves and so they should be sacrificed for the good of the state. By regular exercise and physical culture their body became as hard as the steel from the factories of Krupp or Skoda. Discipline, obedience and respect to the superior officers formed the nucleus of the new education. Freedom of thought, justice, culture of fine arts and philosophical truths disappeared and science became prostituted to serve state interests and feed national and racial prejudices of the masses. Science instead of being a blessing has become a bane to the world, and is ever busy to invent new machines of destruction. Thus in an incredibly short space of time the German nation became a formidable military nation—a terror of the world.

The same picture is seen in Soviet Russia. There is a heaven-and-hell difference between Tsarist Russia and Stalinist Russia, no doubt, but this difference is due only to education. Stalin has been preparing Russia for the last 22 years to fight on two fronts—Germany on one front and Japan on the other. War posters and placards have found their way in the school rooms of Soviet Russia. Like German children, Russian children have also been made hard and tough to bear the rough and tumble of life. About Russia, perhaps, this much may be said that what she had done was done only

for self defence. But who is to vouchsafe the truth of this? Only posterity can do that.

However, the only cause of this long preface is to show that if the dejected German people who were groping in the dark for a ray of hope amidst the encircling gloom of the Versailles treaty, could be formed into such a disciplined nation in six or seven years by education, then the stoppage of the future war, at least a long term peace, would also be possible through the same medium. We do not expect,—to speak the truth,—that war will be finally eliminated from this world, but this much we hope, nay, we believe that war can be deferred for a long period and its relentlessness may be reduced to a great extent through education. War has been going on since the creation of this planet, and will go on for all times to come; but it is our conviction that the possibility of its occurrence may be checked to some extent through teaching. Ancient India will bear testimony to the fact that great monarchs like Raghu, Dilip, Dasarath, and others of the mythological age set out for the conquest (but not domination) of the world. Even in the historical age we see that great conquerors like Asoka, Harsha and others extended the frontiers of their empire; still the conquest, *digvijay*, of those days can in no way be compared with the imperialism of modern times. They conquered new lands but did not dominate over them. True, they preached their religion in the conquered lands, but that was done through sorrow and sacrifice and not by force or allurement. They did not deal a death blow to the culture,

history and civilisation of the conquered people (that is why the world-conquest or *digvijay* of those days was not so humiliating and intolerable as the foreign domination of the present age.) Their policy was not the outcome of religious indifference or political expediency, but was an expression of respect for faith. Toleration and harmony were the key-notes of their policy. They forced the conquered to acknowledge their suzerainty, their overlordship; as soon as that was done they were satisfied and the conquered nations were left to themselves. In one word they were conquered, but not enslaved. Without proceeding further in this connection, we may say of the appalling catastrophe which has overtaken nations twice within the space of one generation, that if it cannot be totally eliminated, or at least its recrudescence checked to some extent, the future of the world is really gloomy. War is a curse. "We are constrained to believe that never has any event been destructive of so much that is valuable in the commonwealth of humanity, nor so misleading to many of the clearest intelligences nor so debasing to the highest that we know."* But there is no cause of despair. We firmly believe, what the League of Nations or the movement for world-federation failed to do will be thoroughly and effectively done by overhauling the world educational system from top to bottom. Of course, to make our plan successful the outstanding political problems must be satisfactorily solved in the first place; but let us avoid, for the present, those political questions (as they are not in our jurisdic-

*Freud: *The Disillusionment of War*.

tion and as such we are not competent to pass any remarks; let us see how far our dream may be realised by re-orientation and re-construction of the educational system of the nations.

Henceforth, all savants and saints must rack their brains to find out ways and means by which this world-conflagration may be stopped. Pre-war systems of education will serve no purpose in the post-war age. That our system of education is full of faults and foibles, there is no doubt about it; but how those defects can be rectified and education improved by satisfying both the cultural needs and economic problems of the community whose interest it tends to promote were discussed by the present writer long before in the pages of the *Teachers' Journal, Calcutta**; but here in this paper, I will show that even the educational system of Europe and America is not immune from defects and they too, require overhauling lock, stock and barrel. They shall have to find out a new ideal and a new teacher, and this beau-ideal and new teacher will be available in India—the land of Krishna, Buddha, Sankar, Nanak, Dadu, Chaitanya.

"Even the most enthusiastic believer in the western civilisation must feel today a certain despondency at the apparent failure of the West to dominate its scientific discoveries and to evolve a form of society in which material progress and spiritual freedom march comfortably together. Perhaps, the West will find in India's more general emphasis on simplicity and the ultimate

* See *The Teachers' Journal, Calcutta*, November and December issues, 1939.

spirituality of things a more positive example of the truths which the most advanced minds of the West are now discovering."

The root of all disturbance and restiveness is avarice. This avarice, this land hunger were the causes of the last war. If the world is to be saved, this greediness must be checked. That is why the sage of the *Upanishads* warns the world—*Ma grihtha*. (Do not be avaricious.) All the misfortunes and catastrophies of the world are due to this. Avarice makes men self-centered and causes a barrier between man and man.

Again the *Upanishad* says.—*Bhumaib sukham, nalpa sukhama*sti. What is great and noble is the source of happiness: no happiness in pettiness. If one discarding one's pettiness is not on the look-out of the great and sublime one cannot be happy.

Hearken again to the instruction of the *Upanishad*—*Ma vibhishataha*. Do not envy each other. By envy or malice neither the desired nor the Supreme is available. Envy gives rise to envy and malice to malice.

Listen to the ardent appeal of the *Upanishad*. *Bhatevmo opi bhaya manus*. Lord, lead the mind of all to the good. If every one is mindful of the good of others, how can there be disturbance in the world?

Again the *Upanishad* says, *Ishvasyami-lam sarvum. yatkineha jagatyan jagat*. Know every thing to be enveloped by the spirit of God.

* His Excellency, the Marquis of Lialithgow, Viceroy and Governor General of India, in his opening address at the Silver Jubilee Session of the Indian Science Congress, January 3, 1938.

There was a time when the people of our country were instructed *Sarva brahmamida jagat*—God is revealed everywhere. If one can realise that the spirit of God pervades all objects of universe, animate or inanimate, how will one dare to strike?

Where is the supreme prayer gone? *Yanaham manritasyam kimaham tan kuryam*. What shall I do with that which does not make me immortal? Where is that universal prayer?—*Sabba satta sukhita hantu, abera hantu, abyapjha hantu, sukhi attanam pariharantu, sabba satta dukha paman-chantu, sabba satta ma jathalabitha sampattito bigachantu*. Let every one be happy, without enemy, and unkillable. Let every one pass his days in happiness. Let every creature be free from misery, let not any one be deprived of his rightfully earned property. Let us again listen to what the *Mahabharat* says,—*Guhyam brahma tat itam bho bravimi na manusa: sreshataram hi kinchit*.—"This indeed is the secret mystery I announce to you—there is nothing greater than man." The world has forgotten the noble utterance that man is the supreme creation, that there is nothing greater than him; that is why they rush to cut one another's throat.

One may think that all the teachings of ancient India lead only to the path of renunciation. Certainly not. India did not discard enjoyment in toto. She too, wanted enjoyment; but her enjoyment was purified by renunciation and undefiled by attachment. Saintly king Janak is her ideal. So she preached,—*Tan tyaktena bhunjitha*—enjoy by renunciation. But the world now does not like to get enjoyment purified by sacri-

fice, they want enjoyment through enjoyment, and the result is this rancour and restiveness.

The defects of the present system of education were pointed out by our Rabin-dranath, years ago in his various articles such as, *Tapaban*, *Sikshar Milan* etc., He carried the message of India to Europe, America; but who cares to listen to his noble utterances? Power-intoxicated Europe is busy to grind her own axe. Perhaps at the end of this war, her heart will be softened and mind become calm, and then she will get time to listen to the message of India.

Europe wants speed, thrill, romance, and adventure. She is running after the will-o-the-wisp and in return she gets only weariness and despondency. By artificial stimulants, she tries to do away with that weariness, but fails. She has lost the zest of life even in the midst of wealth and enjoyment. Midas-like she is starving amidst heaps of gold! The sign of world-weariness is marked everywhere. The ideal education which India once preached through her *Dharma Sastras*, the ideal which has been explained in the *Gita*, the *Upanishads*, the ideal which was held before the people in the message of *Buddha*, *Kabir*, *Nanak*, *Dadu*, *Chaitanya* has again been preached by the saint and savant of Santiniketan. He says: "We have to judge with a cool head, what is that truth by which India can find herself without fail? That truth is not trade-unionism, nor self-government, nor even nationalism. That truth is universalism. That truth has been realised in the hermitage of *Rishis*, uttered in the *Upanishads*, explained in the *Gita*; Lord Buddha

practised asceticism to make that truth realisable in the daily use of all men of the universe, and saints like Kabir and Nanak have upheld that truth even in the midst of misery and corruption of time. India's truth is non dualism in wisdom, universalism in sentiment and asceticism in activity. The generous asceticism which lies stored in the heart of India is waiting to assimilate the Hindu, the Buddhist, the Muhammedan, the Christian in herself, not as slaves, nor in the materialistic manner; but in purity, truth and light. Until and unless it happens so, we have to suffer inconvenience and insult, we shall have to count failure from different quarters. Discipline in student life, knowledge of the *Brahman*, kindness to all, feeling one's own self in all objects of nature; all these were not mere dogmas in ancient India—there was sanction behind them to realise them in life; if we do not

forget that law and order, if we can make all our education and instruction subject to that sanction, then our soul will earn its independence and any extraneous circumstances will never be able to do away with that independence.

The ideal of completeness is not to be found in power. Power detaches itself from the unity of completeness, so it seems to be strong, but really it is not so. India did not want this power, she wanted completeness. This completeness may be achieved by unity with all. This unity puts pride to flight."

We have so far discussed only the ideal to be followed in the post-war educational scheme, but we have said nothing about its practical side. Next time we shall discuss the practical side of the new education and see how far our suggestions can be followed.

♦ See *Speeches*—K. V. Viresalingam.

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FIVE EMINENT ANDHRA EDUCATIONISTS

BY SRI R. VENKATA SIVUDU, M.A., *Retired Principal, Rajahmundry*

THIS is my humble attempt to present pen-pictures of five eminent educationists in Andhra with whom I have been long and intimately acquainted.

The first of these, Mr. K. Viresalingam was my master, and the second, Sir L. Venkata Ratnam, my life-long friend. With the third, Dr. V. Rama Krishna Rao, my relations were of an intimate character, while the fourth, Mr. Kuchi Narasimham was a college-mate and the fifth, Mr. V. Narasimharayudu, a class-mate, in the Rajahmundry College. All the five are now no more, the fifth one having died just a year ago. Another feature common to the five is that they lived and worked for the most part in the Godavari District.

1. RAO BAHADUR K. VIRESALINGAM PANTULU

The name of Viresalingam has become a household word in Andhra. He is the father alike of modern Telugu Literature and of the Social Reform movement. Though but a matriculate and a Telugu Pandit in the mofussil, this man with frail body and feeble health, came to wield an influence of which kings and potentates might feel proud. Viresalingam lived and worked throughout in his own native place, Rajahmundry, except for a few years of his professional career towards its close when he resided at Madras. To him therefore are applicable the words of the poet about the Village Preacher:—

"Remote from towns he ran his godly race,

Nor e'er had changed, nor wished to change, his place."

Viresalingam felt that his mission in life lay as much in the class-room as in the world at large. But he cared not to spend his time over text-books. He felt it his duty, on the other hand, to impart to students a higher education and larger culture. He devoted himself to a discussion of subjects like social reform which were then of all absorbing interest. These discussions were of a thought-provoking and soul-stirring nature. With his stout nose, stern features, dressed in a black-striped coat, and employing a keen-edged dialectic, he closely resembled Socrates of old, declaiming in the market-place of Athens.

If Viresalingam was the apostle of an aggressive culture at the College, his dynamic personality was no less in evidence at public meetings. But of him, as of the poet Goldsmith, it may be said, "He wrote like an angel, but spoke like poor Poll." On the platform he mumbled and stumbled, and his asthmatic cough would often interrupt the close consecutiveness of his logic. But it was otherwise when he took up the pen. He brought a new farce into vogue. With satirical wit, he attacked the superstitions and immoralities of the day. His *Viveka Varthani* came out week by week, like a sturdy soldier with loaded gun and flourish.

♦ An address delivered to students recently at Cocanada.

ing sword, ready to engage the enemies of social reform. He invented a new style of prose-writing, which is at once direct and telling. Farce, story, essay, were all forged by him in the smithy of reform, with the object of combating the evil customs of society. That is why the spirit of reform was once for all wrought into the very structure of modern Telugu literature.

Viresalingam's name is thus closely associated with a two-fold movement in Andhra, social reform and modern Telugu literature, which were to him a single entity. All his vast literary out-put, the journals he edited, the ten volumes of his works and the two volumes of his auto-biography, constitute an expression, on the literary side, of his genuine convictions on reform, which on the practical side, manifested themselves as the forty odd widow re-marriages he celebrated, the "Widows' Home" he conducted, the "Prarthana Samaj" he founded and the Theistic High School he brought into being.

He was of a heroic mould. His motto in life was "Work is worship." He was not so much for truth in the abstract as for truth manifested in action. When I met him at Rajahmundry a year before his death, he complained to me, "Life to me has become a vacuity. Work is always a necessity with me, doing or writing. But now a lassitude has crept upon me, paralysing all activity at its very source. Is it not a pitiable plight?"

Likewise, Viresalingam represents the spirit of self-sacrifice. He gave away all his property—books, houses, gardens—for the benefit of the public institutions he started. Can service and sacrifice go further?

2. DEWAN BAHADUR SIR R. VENKATA RATNAM.

When in the latter part of 1904, it was announced that Mr. R. Venkata Ratnam was to be the Principal of the P. R. College, Cocanada, there was unbounded rejoicing among the followers of Mr. Viresalingam Pantulu, for they hoped that the two veterans would now join forces to give a lead to the country. Mr. Venkata Ratnam was then in the prime of life. For some time past he had hungered and thirsted for congenial work and congenial company. In about a year, Viresalingam who had for some years past been in Madras and who but recently retired from Government Service, returned to Rajahmundry and sought to carry on his work of social reform with redoubled energy. Thenceforward, the the Brahmo leader and the social reformer began to lead a conjoint spiritual life, for though they resided in different places, they were sufficiently near to meet often and plan things together.

In the first years, Venkata Ratnam had rather a hard time of it. The place was new and Cocanada in those days showed conservative tendencies. Once when the present speaker met Venkata Ratnam, the latter complained how he was subject to a bitter silent social persecution at the hands of petty-minded folk who were busy spreading rumours against his character. I noticed a tear or two trickling down the cheek of my friend, whose only fault was the cherishing of the sacred memory of his departed partner in life too deeply and too long to think of a second marriage. My friend also referred to a malicious hand-bill

calling it hypocritical inconsistency in the new Principal in that he openly advocated widow re-marriage for others, while he eschewed it when his own turn came. But in this world, one must live through good report and evil. The people of Cocanada soon found out their mistake. Also, synchronising with this, there was a radical change in the management of the College. Thanks to all these, he enjoyed peace of mind so that he was able not only to give his best to the College but also to place the affairs of the Brahmo Samaj on a firm basis. He was able to provide it with a local habitation on a princely scale, as the Maharaja of Pittapur became its patron. The Cocanada Orphanage also owes its origin to his inspiration. This is another instance of the good work which the Maharaja patronised chiefly at the instance of Venkata Ratnam for whom he had the highest respect.

Venkata Ratnam was a man of huge intellectual attainments. His knowledge of English literature was both deep and wide. He made a special study of the best religious and philosophical writers. He possessed first-rate oratorical powers. The purity and nobility of his character, his profound piety coupled with vast and varied spiritual experience made him an ideal teacher of young men. Above all, his sincerity and ready sympathy mightily attracted students to his side. The spotless white in which he always appeared was a symbol of the stainless purity of his character. And then the inexhaustible fund of his humour lightened strain and tedium in the College room. He would moreover treat students as brothers and friends. All these account for

the thorough success of his administration and his immense popularity with the young and the old.

Mention has already been made of his close co-operation with Viresalingam Pantulu, whose institutions at Rajahmundry now received therefore the patronage of the Maharajah of Pittapur. The re-marriage movement of Mr. Viresalingam owed its early success partly to the munificence of the late Mr. Pyda Ramakrishnayya. Now in latter years, Viresalingam was able to secure for his "Widows' Home" and "The Theistic High School" the financial help of the princely family of Pittapur, chiefly through the good offices of Venkata Ratnam.

After his retirement from the Principalship, Venkata Ratnam was elected the Vice-chancellor of the Madras University, which office he held for a long time most creditably. He was honoured by the Andhra University with a Doctorate. The Government too were not slow in showering honours on him. He became a Dewan Bahadur and soon after received a Knighthood. His admirers in the Brahma Samaj conferred upon him the title of *Brahma Rishi*, a title which he richly deserved by virtue of his saintly and devotional life.

3. DR. V. RAMAKRISHNA RAO.

Fortyfour years ago, three Masulipatam friends were once guests at my house in Bezvada. These are Messrs. R. Venkata Ratnam, D. Ramamurthy and V. Ramakrishna Rao. This was the first time for me to see the last person. He was the youngest of the three. The trio were an enigma to us of the Rajahmundry school of

thought who were brought up in the strict school of Viresalingam's social reform. We looked upon the Masulipatam group as a kind of heretical fraternity, believing in strange and mystical doctrines. My pity for the youngest recruit in the group reached its zenith when I heard that he had already resolved to lead a celibate life like his master, Venkataratnam, as his wife too had died in early childhood. Now social reform including the issue connected with the remarriage of the widow, was the foremost, if not the first article of faith in the Rajahmundry creed. Here then was an incorrigible pupil, following the lead and example of an equally incorrigible master!

About the year 1909, when the call came from his master who was now the Principal of the Cocanada College, Rama Krishna Rao proceeded there and joined that institution as lecturer. Master and pupil worked in close association till about the year 1919, when on the former's retirement, Rama Krishna Rao succeeded as Principal. Rama Krishna Rao being a man after his own heart, Venkata Ratnam took every care to put him in the way, so that things went on smoothly with the former as Principal till his retirement in 1932.

Rama Krishna Rao regulated his life by strict principles. He was a careful student of English literature, and his post-graduate course in middle life in the Presidency College at Calcutta and the Doctorate which followed later stood him in good stead in his work in the college, which shortly afterwards became a full blown first-grade institution. A healthy reserve coupled with smiling features and genial manners, made

him at once respected and beloved. He was not sentimental but highly practical. The very strictness with which he administered the college bore every one that here was a man whom nothing short of honest work would please.

Rama Krishna Rao was a fine writer and speaker. The way in which he collected the writings and speeches of his master and issued them under the title of "Message and Memorials of Sir R. Venkata Ratnam" speak volumes of his habits of industry. He was a thorough success both in teaching and administration—qualities whose combination is considered to be such a rare virtue in the head of an institution.

After retirement, Ramakrishna Rao undertook a long tour of Bengal and Burma where he delivered masterly addresses. He was nothing if not systematic in everything he said or did.

The last time I met him he told me he felt uneasy about his master, who suddenly lost the use of both eyes and took to heart his own helpless condition. So Rama Krishna Rao, hastened to offer him what help and consolation he could give. He did not long survive his master. In a few months the final call came to him also. On the morning of his death he was reading the proofs of the last volume of his master's book. Worthy pupil of worthy master!

1. MR. KUCHI NARASIMHAM

Even as a student at college in Rajahmundry, Mr. Narasimham was highly respected by his class-mates for his scholarship and character. He was headmaster in three important high schools—Narsapur,

Nuzvid and his own native place, Pittapur. Wherever he went he earned golden opinions of his success as teacher. Students, it is said, flocked to his school, they migrated with him in his transfers that they might benefit by his teaching. Generally his school headed the list in the Presidency for the percentage of passes. Nothing succeeds like success. He took the greatest care in everything,—admissions, teaching and promotions. He made his students work hard. Years ago when once I happened to be his guest for a day or two at Pittapur, I found quite a number of his students gathered at his house at night for receiving help in their studies. He lived for his students. They were all in all to him.

Mr. Narasimham's scholarship in English and Telugu was sound. He wrote poetry as well as prose. He was sincere in his religious beliefs. An ardent believer in Hinduism, he laid great stress on the moral and practical side of religion. He earned great reputation for his devotion to duty, his saintly character, his long and conscientious services in the educational field.

5. MR. V. NARASIMHA RAYUDU.

After spending a period of apprenticeship in schools at Rajahmundry, Cocanada and elsewhere, Mr. Narasimha Rayudu was drafted on into Government service. By dint of honest exertion and force of character he rose to fill responsible positions in the Training College at Rajahmundry and finally became a District Educational Officer. But notwithstanding active habits, his health broke down soon after his retirement and he died of a lingering disease a year ago.

Narasimha Rayudu was a shrewd and clear-headed man. He was a good speaker. He conducted an educational journal in Telugu successfully for over a dozen years. He earned an excellent name as teacher and administrative officer. Hence it is that he was allowed to fill two or three responsible offices which constitute the special preserve of European educationists.

Narasimha Rayudu guided himself in life by high moral principles. As a teacher, he was as conscientious as efficient. An honest and upright officer, he was above all the pettiness, which sometimes characterises the ordinary run of officials. He was truthful and reserved, ever ready to sympathise with students and subordinates in their hardships.

The complaint is made in some quarters that, though during college days and for a long time afterwards, he was a faithful disciple of Viresalingam Pantulu, and believed in the doctrines of the Prarthana Samaj, yet when he rose to the higher ranks of Government service, he recanted and became a *sanatanist*. It is open for every man to change his faith as often as he finds it necessary. I do not think there is any room for complaint in his case. On the other hand, had he continued outwardly as a member of the Samaj while his convictions changed in the direction of orthodox Hinduism—that would have been a real charge against him.

CONCLUSION

And now a few words at the close may not be out of place here. Let me assure you that to sit at the feet of teachers like

Viresalingam, Venkata Ratnam and Kuchi Narasimham, is a rare privilege. To be friend them and to associate with them is an education in itself. The very atmosphere surrounding them is full of holy inspiration. It may not be given to all to exhibit the moral courage of Viresalingam, nor is every one capable of ushering in a new era in the literature of a nation like him. It is equally impossible for the ordinary run of men to rise to the highest flights of eloquence and of devotional fervour like Venkata Ratnam. It may not be within the reach of the average teacher to attain to the profound scholarship of Rama Krishna Rao, or to be able like Narasimham and Narasimha Rayudu to maintain excellent discipline in the classroom. Nevertheless, the ordinary man and the ordinary teacher can cherish the memories of these as noble ideals, and follow them as precious models.

It must not be supposed for a moment that I am a blind worshipper of these five friends, whom I hold up for your admiration. No one is more alive than I to their foibles and weaknesses. The greater the light, the greater is the shadow it casts. But to behold the dark side of the picture does no good to any one, unless it be the negative one of enabling us to avoid their blemishes. It is needless to point out that the value of Viresalingam's life-work would have been considerably enhanced had he been able to control his frequent fits of temper, which, especially after the demise of his good wife, Rajyalakshmanamma, were responsible for alienating his friends and plunging him in litigation with enemies. Likewise

had Venkata Ratnam and Narasimham been more careful of their finances during their professional career, there would have been no necessity for them to lead quite a dependent life after retirement. As it is to the great disappointment of the Andhra country, they could not spend the evening of their life most usefully—the former in missionary work, the latter in doing substantial literary work. Ramakrishna Rao and Narasimharayudu who were free from this weakness, are however considered to have erred on the opposite side of not having given to the world even a tithe of what their careful and economical habits made people expect from them. May their souls rest in peace!

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SOME TYPICAL ARYAN MORAL PRECEPTS

By SRI A. VENKATARAMANIAN, M.A., L.T., F.T.S., Retired Educational Officer,
H. E. H. The Nizam's Government

RELIGION must be lived, not merely professed. The Aryan religion recognises this truth. Morality and spirituality are intertwined. "Spirituality without morality", says Swami Vivekananda, "has no root, and morality without spirituality bears no fruit".

यः शास्त्रविधिमुत्तुज्य वर्तते कामकारतः ।
न स मिद्विमवानोति न सुखं न पराङ्गतिम् ।
तस्मान्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ ।
ज्ञात्वा शास्त्रविधानोक्तं कर्म कर्तुमिहार्हसि ॥

(Bhagavadgita, XVI. 23-4)

While expounding these two *stokas* Professor M. Rangacharya writes as follows :

"Everywhere men have risen, sages and prophets, who struggled to understand the mysteries of ethics and cut a way for themselves through the tangled jungle of human motives and impulses. Achieving self-realisation and God-realisation, they have taught us the great law of equality, by following which all men can attain salvation. These, along with their true followers, constitute the *daivi srishthi*; and to them we must turn for guidance in conduct. Their teachings are *sastra*, their example is an inspiration for all and an incentive to work out our own salvation. In this storm-tossed sea of *samsara*, man has thus at his disposal a certain help for finding direction and harbourage in the *sastra*; but one who disdains the commands of the *sastras* and lives a life prompted by his own lower nature, cannot attain perfection, nor will

true happiness, nor achieve the supreme destiny of his own soul."

The learned Professor continues: "Therefore, the *sastra* is your authority in determining what ought to be done and what ought not to be done. Knowing what has been declared by the ordinances of the *sastra*, it behoves you to act here. All great teachers have taught that right conduct must be based on selflessness, *samata* and sacrifice. The greater the capacity of a community to live the life of *samata* and sacrifice, the more humane will be its moral regulations."

The following fifty Sanskrit *stokas*, selected from a wide range of literature, teach admirable moral precepts in consonance with the spirit of the *sastras*.

1. प्रणम्य सर्वलोकेशं देवदेवेश्वरं हरिम् ।
नीतिशास्त्रं प्रवक्ष्यामि सर्वशास्त्रार्थममृतम् ॥
2. श्लोकाधेन प्रवक्ष्यामि बहुक्तं ग्रन्थकोटिभिः
परोपकारः पुण्याय पापाय परपीडनम् ॥
3. गृत्विष्य एको बहुभाण्डम्पुष्पवर्णमेकं बहुभूषणम् ।
शोक्षोरमेकं बहुप्रेतुजातमेकः परात्मा बहुदेहवर्त्म ॥
4. हरिणापि हरेणापि ब्रह्मणापि सुरैरपि ।
ललाटलिखिता रेखा परिमार्ष्टु न शक्यते ॥
5. उत्साहस्साहसं धैर्यं बुद्धिशक्तिः पराक्रमः ।
पडेते यत्र तिष्ठन्ति तत्र देवोऽपि तिष्ठति ॥
6. सत्यं माता पिता ज्ञानं धर्मो ज्ञाता दया मया ।
शान्तिः पतिर् अमा पुत्रः पडेते मम बन्धवाः ॥

7. मातृवत्परदारोऽथ परश्रव्याणि लोच्यते ।
आत्मवत् सर्वभूतानि यः पश्यति स पश्यति ॥
8. देवार्थीनं जगत्सर्वं मन्त्रार्थीनं तु देवं ।
तन्मन्त्रं ब्राह्मणार्थीनं ब्राह्मणो मम देवतम् ॥
9. एको देवः केशवोवा शिवोवा एको वासः इत्येवा वनेवा ।
एकं मित्रं भूपतिर्वा यतिर्वा एका नारी मुन्दरोवा दगावा ॥
10. नृत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् नृत्यमप्रियम् ।
प्रियं च नावृत्तं ब्रूयात् एष धर्मस्सनातनः ॥
भद्रं भद्रमिति ब्रूयात् भद्रमित्येव वाचयेत् ॥
1. गजभुजङ्गविहङ्गमयन्धनं शशिदिवाकरयोऽग्रहीतम् ।
मनिमनां च विलोक्य द्मिद्रनां विधिरहो बलवानिति मे मतिः ॥
2. नैवाकृतिः फलति नैवकुले न शीले विद्या पितृव न च धनं कृतापि सेवा ।
भग्न्यानि पूर्वपमा खलु सौनतानि काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥
3. नाभिर्विविधैश्च सनाभिस्त्यवादिभिः ।
अलुब्धदर्शनशीलैश्च समभिधीयते महौ ॥
4. अस्थिरं जायते लोके अस्थिरं धनयौवनं ।
अस्थिरं दारपुत्रादि धर्मः कीर्तिर्द्वयं स्थिरम् ॥
5. एते नष्टरूपाः परार्थघटकाः स्वार्थान्परित्यज्य ये
नामान्वास्तु परार्थमुद्युमन्तः स्वार्थविरोधेन ये ।
तेऽमा मानुपराक्षमाः परहितं स्वार्थाय निध्मान्ते ये
ये तु धनंति निरवकं परहितं ते के न जातमहे ॥
16. पद्मकरं दिनकरो विक्रमं करोति चन्द्रो विकास्यान्
कैरवचक्रवान्मम ।
नान्यधिनो जलधरोऽपि जले द्ददति सन्तस्त्वयं
परहितं विदित्ताभिर्योगाः ॥
17. दुर्भिक्षे नाभदानारं सुभिक्षे च हिरण्यदम् ।
चतुरोऽहं नमस्यामि रणे श्रीरमृणेशुचिम् ॥
18. पिबन्ति नयस्कयमेव नामभः ज्ञादन्ति न स्वादुफलानि वृक्षाः ।
पयोधरास्मस्यमर्दन्ति नैव परोपकाराय सतां विभूतयः ॥

19. आज्ञं धियो हरति सिञ्चति वाचि सत्यं म नो जतिं
दिशति पापमपाकरोति ।
चतः प्रसादयति दिक्षु तनोति कीर्तिम् सत्सङ्गतिः कथय
किं न करोति पुंसाम् ॥
20. राजवत्पञ्चवर्षाणि दशवर्षाणि दासवत् ।
प्राप्नुतु षोडशे वर्षे पुत्रं मित्रवदाचरेत् ॥
21. शर्वरादीपकश्चन्द्रः प्रभातोद्दीपको रविः ।
त्रैलोक्यदीपको धर्मस्सुपुत्रः कुलदीपकः ॥
22. एकोऽपि गुणवान् पुत्रो निर्गुणः किं शतैरपि ।
एकचन्द्रः प्रकाशेन नक्षत्रैः किं प्रयोजनम् ॥
23. अहो पकृतिसादृश्यं श्लेष्मणो दुर्जनस्य च ।
सधुरैः कोपमायाति कटुकैरुपशाम्यति ॥
24. पिता रक्षति कौमारं भर्ता रक्षति यौवने ।
रक्षन्ति वार्धक्ये पुत्रा न स्त्री स्वातन्त्र्यमर्हति ॥
25. प्राणवापि परित्यज्य मानमेवाभिरक्षतु ।
अनित्यो भवति प्राणो मान आचन्द्रतारकम् ॥
26. औदवराणि पुष्पाणि श्वेतवर्णं च वायसम् ।
मस्त्यपादं जले पश्येन्न नारो हृदयस्थितम् ॥
27. अमृतं मर्दुणा भार्या अमृतं बालभाषितम् ।
अमृतं राजसम्मानं अमृतं मानभोजनम् ॥
28. मृगदक्षिणपटकेन काशीयात्रायुतेन च ।
सेतुस्नानशतैर्यत् च तत्फलं मातृवन्दने ॥
29. नात्रोदकममं दानं नद्वादश्याः परं व्रतम् ।
न गायत्र्याः परं मन्त्रं न मातुः परदेवतं ॥
30. कायेषु दासा करणेषु मन्त्री रूपेच लक्ष्मीः क्षमया
वरित्री
स्नेहेच माता शयनेतु वंश्या पदकर्मयुक्ता कुलधर्मपत्नी ॥
31. कौकिलानां स्वरो रूपं पातिप्रत्यं तु योषिताम् ।
विद्या रूपं विरूपाणां क्षमा रूपं तपस्विनाम् ॥
32. भ्राणां द्विगुण आहारो बुद्धिश्चापि चतुर्गुणः ।
साहसं षट्गुणं चैव कामोऽष्टगुण उच्यते ॥

33. अर्था गृहे निवर्तन्ते इमंशाने मित्रबन्धवाः ।
सुकृतं बुद्धं चैव गच्छन्तमनुगच्छति ॥
34. दरिद्राय कृतं दानं शून्यलिङ्गस्य पूजनं ।
अनाथप्रेतसंस्कारमश्वमेधसमं विदुः ॥
35. दानृत्वं प्रियवक्त्रृत्वं धीरत्वमुचितज्ञता ।
अभ्यासेन न लभ्यन्ते चत्वारस्तद्वज्रा गुणाः ॥
36. दुर्जनः परिहर्तव्यो विद्यालङ्घनोऽपि मनु ।
मणिमा भूषितस्पर्शः किमसौ न भयङ्करः ॥
37. त्यज दुर्जनसंसर्गं भज यापुसमागमम् ।
कुरु पुण्यमहोरात्रं स्मर नित्यमनित्यताम् ॥
38. नाग्निं मुखे नोपधमेन्नगां नक्षेत्रं च त्रियं ।
नामेत्थं प्रक्षिपेदग्नीं न च पादौ प्रतापयेत् ॥
39. नैकस्वणात् शून्यगोहे शयानं न प्रवादयेत् ।
नोदक्यथाभिभाषेत यज्ञं गच्छेदनाश्रितः ॥
40. सर्वं परवशं दुःखं सर्वमात्मवशं सुखम् ।
एतद्विद्यासमाप्तेन लक्षणं सुखदुःखयोः ॥
41. जाज्जं हीमति गण्यते व्रतरते दम्भशुचौ केनवम् ।
शूरे निर्दृग्गता मुनौ विमतिता दैन्यं प्रियाकापिनि ।
तेजस्विन्यवलमिता मुखरता वक्तव्यशक्तिस्थिरे
तत्को नाम गुणो भवेत्सगुणिनां योदुर्जनैर्नाश्रितः ॥
42. अजानं वद वदो रिक्तकण्ठोऽनुवद ।
निर्जगाम यदा लक्ष्मीर्गजभुक्तकपित्तवत् ॥
43. चिता चिन्ता द्रयोर्मध्ये चिन्ता नाम गरीयसी ।
चिता दहति निर्जोवं चिन्ता प्राणयुते वपुः ॥
44. विद्याश्रतस्त्रो साक्षात्सुर्जन्मना सहसंभवाः ।
गान्धर्वं च कवित्वं च शरता धनशीलता ॥
45. बालासखित्वमकारणहास्यं स्त्रीषु विवादममजनसेवा ।
गार्हभयानमसंस्कृता वाणी षट्सु नरो लघुतामुपयाति ॥
46. लोकयात्रा भयं लज्जा दाक्षिण्यं धर्मशीलता ।
पञ्च यस्मिन्नविद्यन्ते न कुर्यात्तेन मङ्गलिम् ॥

47. कुचेलिनं दन्तमन्त्राहारिणं वहाशिनं निशुरवाक्य-
भाषिणम् ।
सूर्योदयेष्वाम्भमेव शायिनं विमुञ्चति श्रीरपि
चक्राणिनम् ॥

48. जनिता ज्ञोपनीता च यत्र शिष्या प्रयच्छन्ति ।
अमृता भयत्राता पक्षेने पितरस्मृताः ॥

49. अग्निहोत्रं गृहं क्षेत्रं गमिणीं वृद्धालकां ।
रिक्तहस्तेन नोपेयाद्राजानं देवं गुरुम् ॥

50. कणानुबन्धरूपेण क्लृप्तोऽस्मिन्मृताः ।
कणक्षये क्षयं यान्ति का तत्र परिवेदना ॥

1. Let me offer my *namaskara* to Vishnu, the Lord of the Universe, and Master of the *Devatas*, and let me describe the *utisasthra*, as enjoined by the *sastras*.

2. Let me put in a nutshell the gist of what is taught by crores of moral codes; namely, doing good to another is *punya* and doing evil to another is *papa* (sin).

3. One lump of clay is in many forms of pots. One bar of gold is the source of different kinds of jewels. Different cows yield the same milk. Even so the One *Paramatma* appears as different bodies.

4. None of the *trimurtis*, Brahman, Vishnu, Siva, and none of the *devatas* (gods) can alter the destiny of a person.

5. God is present wherever the following six qualities are found—enthusiasm, venturesomeness, bravery, intelligence, power, and valour.

6. The following six are my kith and kin—*satyam* (truth) is my mother, *gnanam* (wisdom) is my father, *dharma* (virtue) is my brother, *daya* (mercy) is my *sakha* (friend), *shanti* (peace) is my wife, and patience is my son.

7. He is a true *panthit*, who looks upon another's wife as his mother, another's property as trash, all living beings as himself. In other words, a really wise and learned man does not covet another's wife or property and identifies himself with all the other living beings in the world.

8. The whole universe is under the control of God, and He is under the control of *mantra*, and *mantra* is under the control of the *Brahmanas*. Therefore, Lord Sri Krishna avers, the *Brahmanas* are my gods.

Who is a *Brahmana*, as referred to by Lord Sri Krishna? Let *Vajrasamchikapanishat* answer this question. According to that *Upanishat*, the *Brahmana* is one in whom there is *satyam*, (truth), *danam* (charity), patience, *achara* (good conduct), *ahimsa* (harmlessness), *tapas* (austerity) and *daya* (compassion). Even though he is a *sudra* by birth, he is a *Brahmana*, for it is the qualities that count. Even though one is a *Brahmana* by birth, yet he is not a *Brahmana*, if he does not possess the said qualities.

9. Trust in one God, be He Vishnu, or Siva. Live in one place, be it a town or a forest. Have one friend, a king or a *sannyasi*. Be in the company of your charming wife, or perform *tapas* in a cave.

10. This is one of the well-known twenty-five injunctions of the *guru* given to his *sishya* at the time of completing the latter's *Vedic* studies. Speak the truth. Do it in a pleasing manner. Do not speak the truth that is offensive. Do not utter falsehood, even if it is pleasing. These *dharma*s

have come to us from time immemorial. When you say something to please another, say, "*Bhadram, Bhadram*," meaning prosperity.

11. The enormous force of Fate may be inferred from what we actually see around us. Elephants, serpents, and birds are brought under control; the moon and the sun are troubled by Rahu and Ketu (eclipses); wise men are oppressed by adversity. What is ordained by Fate must be experienced at all costs.

12. Beauty, caste, good nature, service willingly rendered, none of these bears fruit; but as the result of good deeds done in former births, when Fortune favours, every person will enjoy the fruits of his good deeds, even as a tree yields fruits.

13. Cows, *Brahmanas*, *Vedas*, chaste wives, *satyasandhas* (truthful men), non-misers, and those who are by nature used to give gifts, adorn Mother Earth; but for their existence, the earth would have by this time gone down to *patala-loka*. Her strength to bear is due to these seven sacred beings.

14. Life, wealth, youth, wife and children, are all fleeting; but *dharma* (virtue) and *kirti* (fame) are the two things that are stable.

15. Who is a *satpurusha* (good man)? The question is so beautifully answered by the celebrated poet, Bhartruhari in the *sloka*. A *satpurusha* is one who renders help to others even at the risk of his own interests. Such a man is also known as *uttamapurusha* (the best of men). He is the best of mankind. Then, there is

a second class of persons in the world, whose rule of life is "Charity begin at home." They, while taking care to see that their own interests do not in any way suffer, give help to others. These are regarded as "madhyama" (of the middle class). Again, there are persons who, to gain their own selfish ends, do harm to others. These, on account of their meanness, may be called "rakshasas" (demons) among human beings. But, there are still others who take delight in doing harm to others, though by so doing they gain nothing. What name to give them, I am at a loss to know. (These are the worst of mankind.)

16. Selfless souls (good men whose rule of life is "self-sacrifice") ever do good to others voluntarily. Just as the sun and the moon make the lotus and the water-lily respectively blossom, and clouds give rain of their own accord.

17. I offer my *namaskara* to the following four classes of great souls—those that feed the hungry during famine, those that give gifts of money during prosperity, those heroes who do not retreat in battle, and those who are correct and punctual in dealing with his debts.

18. *Satpurushas* dedicate their wealth for doing good to others, just as rivers do not drink their own water, trees do not eat their own sweet fruits, and clouds do not consume crops. All these are for the use of others.

19. Association with the wise removes ignorance, makes truth-speaking a habit, honour in its train, frees from sin,

45. Mental peace, and spreads fame far and wide. Is there anything that cannot be achieved by it? Thus, *satsahavasa* or

46. The company of the good, can do much for you.

20. Parents must treat their son till he is five years old like a king, till he is ten years old like a servant, and when he reaches his sixteenth year, he should be treated as a friend.

21. The moon illuminates the night, the sun illuminates the day, *dharma* illuminates *trilokas* (three worlds); a good son brings lustre to the whole race to which he belongs.

22. One good son is preferable to one hundred (or many) bad sons. Countless stars cannot cope with moonlight.

23. By nature a bad man is like *shleshma* (phlegm), because, sweet things encourage phlegm, and bitter things palliate. Even so, kind words aggravate and harsh words mitigate the anger of a bad man.

24. A woman is protected by her father in her childhood, by her husband in her youth, and by her sons in her old age, and hence she is unfit to be independent.

25. When life and honour are at stake honour must be preferred to life, for life is not stable, whereas honour lasts as long as the moon and the stars live. (The Aryan civilization can very well boast of women whose motto ever has been "Honour first, honour second, and honour always." Modesty is their precious ornament.)

26. Even fig-flowers, white crows, and the foot-steps of fish in water may be seen; but not the secrets hidden in the hearts of women.

27. The following are equal to nectar: a virtuous wife, children's talk, royal honours, and limited food (*Mitahara*). (These make one happy.)

28. The high reverence shown to the mother in Aryan civilization is set forth in this *sloka*. The benefits accruing by going

round the earth six times, by going on a pilgrimage to Benares, by bathing a hundred times in the *sethu* near Rameswaram can be got by *matrivandana* (mother-worship.)

29. No gift is equal to the gift of food and water, no *vrata* (vow) is equal to the *ivadashi-vrata*, no *mantra* is superior to the *gayatri-mantra*, and no god is superior to mother. (Hence, these should be attended to carefully.)

30. The functions of an ideal wife are described in this *sloka*. As a good housewife, she skilfully manages the house-hold, as an adviser she acts like a minister to her husband, she is like Lakshmi (the wife of Vishnu) in beauty, she is like the earth in patience, her affection is like that of the mother, in love-making she is very enchanting. Thus the six-fold duties described here are: housekeeping, advising as an intelligent consort, being clean and neat and attractive, being a living example of patience in the household, being like a mother in her affection to her husband, and being a loving and faithful partner so as to present her husband with children worthy of the noble traditions of the family. Such a lady alone is fit to be called, "*kuladharmapatni*."

31. The *kokila's* (cuckoo's) beauty is its voice, woman's beauty is her chastity, *vidya* (learning) is beauty in the case of deformed persons, patience is beauty to those who do *tapas*.

32. Women consume as food twice the quantity consumed by men; their intelligence is four times that of men; their venturesomeness is six times that of men; their passion is eight times that of men.

33. When you die, your wealth is left behind at home, your nearest and dearest return to their homes from the cremation

ground. None of these accompany you; but the fruits of the good and evil deeds done by you accompany you. (Hence do good deeds while you live.)

34. Wise men declare that giving gifts to the poor, doing *puja* to *Sunya Lingam*, cremating an unclaimed corpse, are as good as performing a horse-sacrifice (*Asvamedha*.)

35. The following four good qualities are possessed by nature, and not acquired by practice: generosity, sweet speech, bravery, and commonsense.

36. However learned a wicked man may be, he must be avoided. He is a serpent with a jewel on its head, and hence dangerous.

37. Avoid bad company, serve the wise and good, do good deeds day and night, never forget that the body is unstable.

38. The following acts are forbidden by the *shastras*:—blowing out the fire by the mouth, looking at a naked woman, throwing unclean things into the fire, and heating the feet over fire.

39. Sleep not alone in a deserted house, wake not a sleeping person, talk not to a lady in her periods, nor attend a *yajna* (sacrifice) uninvited.

40. Dependence of all kinds implies misery, and independence of all kinds implies happiness. This is the real clue to misery and happiness.

41. A wicked person ever interprets the good qualities of a good person in a bad light. For example, a modest man is taken for a dullard; a *vrata*-performer for a gaudy fellow; an honest man for a wily chap; a warrior for a hard-hearted fellow; a meditative man for an imbecile; an intelligent man for a prattler; a steady man

for a weak fellow. Thus no good quality can ever be admired by bad men.

42. Even as water comes into a coconut unnoticed, Fortune favours a man fortuitously; but when it deserts him, it flies away unnoticed like a woodapple eaten by an elephant.

43. The pyre consumes a dead body, but anxiety consumes a living body; therefore anxiety is more powerful.

44. The following four are born talents: music, poetry, valour, and generosity. They cannot be acquired.

45. Befriending young ladies, laughing without reason, quarrelling with women, serving wicked persons, riding an ass, uncultured speech, these six would lead a man to shame.

46. Do not associate with one who lacks the following five qualities—worldliness, fear, shame, politeness, and liberality.

47. Lakshmi, the Goddess of Wealth, deserts the following, even Vishnu not excepted—the wearer of dirty dress, one who does not clean his teeth, a glutton, one who habitually speaks in a harsh tone, one who sleeps during sunrise and sunset.

48. Natural father, spiritual initiator (one who has done *upanayana*), teacher, feeder, protector from danger, these five persons are regarded as fathers.

49. One should not visit the following with empty hands—*agnihotra* (the sacred fire), one's own house, a sacred place, a pregnant woman, old persons, children, king, God, and *guru* (Suitable presents must be taken for presentation).

50. Cattle, wives, sons, and houses are the result of indebtedness. When the debts are cleared, they clear away. Where is the cause for sorrow?

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Sole Selling-Agents for Madras Presidency:

The Christian Literature Society for India, Park Town, Madras

KATHAKALI

BY SRI K. P. PADMANABHAN THAMPY

KATHAKALI is a unique form of dance-drama, 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 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 attractive 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. The Raja of Kottarakkara took for all his eight plays incidents in the *Ramayana* and these episodes were graphically represented. The Raja of Kottayam who next developed this dance drama based his themes on the *Bharatam*. He flourished between 1665 A.D. and 1713 A.D. He is the author of four *Kathakali* plays. 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 Kottayam during his visit to the Zamorin, without the knowledge of others, participated in a performance. 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 pantomime using a stylized gesture language acted to the accompaniment of drums and songs sung by special singers and the whole set in a frame-work of dance, the *Kathakali* has no counterpart elsewhere, except in the shadow dances and dramas of Java." History says that Ammu Raja of Bali Island nearly a thousand years ago, took some prisoners from Travancore and that they taught a kind of dance in which predominance was given to gesture, to the people of Bali. This dance spread to Java. *Kathakali* is a perfect idealised art in which the acting, dancing and music exist in perfect unison.

Kathakali has come to be recognised as the most wonderful histrionic art of the Orient and has attracted world-wide attention. It 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 has been reduced to elementary notions for which there are separate finger signs. The codified finger poses (*mudras*) are full of definite symbolical significance and meaning. Imitative, technical and suggestive they are cent per cent symbolical and denote objects, action and even inflection. The system of finger poses is based on the *Bharata Natya Sashtra*. *Hasta Lakshan Dipika* and *Abhinaya Darpana* are two standard works on *mudras*. The *mudra*

aim at indirect suggestion rather than direct exposition. Each pose has a separate name. Greater significance has been attached to indirect suggestions. There are 24 basic *mudras* and about 400 main combinations. *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 bears usually the emblem of a lotus or the representation of God Siva or Vishnu. The *Kathakali* literature has, as its rich back-ground, an enormous amount of labour and research in the realms of art, literature and music. The religious devotion to the art, an impersonal participation in it and a lofty craftsmanship in the governance of the tools of the art, and the 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 of the *Puranas*. The lyrical sublimity and epic grandeur of the *Kathakali* are unique. Rhythm, harmony and cadence, the primary requisites of dance, are in evidence in the *Kathakali*. It comprises a mixture of the various types of

religious, artistic and martial dances of which were prevalent in Malabar from very ancient times.

Kathakali is one of the most difficult arts and the actors have to undergo a scientific course of severe and strenuous training for a period of six to ten years under reputed masters to become proficient in it. *Kathakali* students join a *kalari* or gymnasium between the ages of 12 and 15. They gain complete control over the members and muscles of the body and become experts in the control of mental and emotional processes through meditation, contemplation and concentration. The training is severe and thorough, and only a visit to a *Kathakali* school will 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 the face is used by *Kathakali* actors. There are nine different movements of the head. The actors do not 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 with amazing ease, majestic grace and consummate ability express emotion with telling effect. The hand poses are suggestive and recondite. There are sixtyfour 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. There are six different movements of the eye-brows. The reddening of the eyes lends an ethereal charm to this pantomime.

Eight to eleven glances of the eyes are made use of. 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 of all aspects of the actor. The *Kathakali* actors transmute into dance both emotion and narration. The *Kathakali* has a rhythmic vitality, sweet cadence and rich beauty. Infinite melodies arise out of the steps of the *Kathakali* actors, and exquisite rhythms flow from their souls. The *Kathakali* actor is a true aesthete, whose aestheticism is at once divinely native and carefully cultivated.

Rishi Bharata, the author of a treatise on dance, while describing *Nritya* ordains that "the dancer should with the throat sing, with the feet express the *tala*, with the eyes express the *bhava* and with the hands express meaning." This terse definition does justice to *Kathakali* and demands a four-fold talent in the dancer. The *Kathakali* dancer should have agile feet, expressive eyes and dexterous hands, for the hands, eyes and mind of the performer should work in unison. Gestures which constitute the soul of *Kathakali* dance are a four-fold entity, namely, *Anghikabhinaya* (expression through bodily movements), *Vachikabhinaya* (expression through musical speech), *Satvikabhinaya* (expression through emotions), and *Aharabhinaya* (expression through ornaments and costumes). In short expression should flow through the various parts of the body of the dancer. The connoisseur of this unique art-form must "comprehend the artist's own values" and "perceive the beauty of which the artist

has exhibited the signs," if he wants to realise the real greatness of the dance.

The costume and make up of *Kathakali* actors, though old-fashioned and queer, are impressive and contribute to dignity. 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 Kaplingat and Kallatikote Nambudries, 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, 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 *rishis* 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 gods wear carved woollen 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 paint-

ed 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, *sattvik* (virtuous), *rajasik* (having vice), and *tamasik* (terrifying and destructive). The *Kathakali* demon looks most formidable and fearful. He strikes terror into the minds of the youngsters. 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, namely *pacha*, *rathi thadi*, *minikku* and *kari* are identified in the *Kathakali*. The characters who 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 scarlet coloured dress, and ornaments in profusion. The characters classified under the group *rathi* paint their faces red and green and they represent

ferocious and evil beings such as Ravana, the demonking. Actors who appear with white red and black beards are called *tahli*. Those who impersonate Narada, the wandering minstrel, ladies, ambassadors etc. come under the group *minikku*. Demons and evil characters are called *kari*. The facial make-up is an art by itself.

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 the ancient temple sculptures. The most beautiful parts of the costumes are the towering head dresses. The head dress is profusely embellished with multi-coloured beads, spangles, shells and glass pieces. It triumphantly demonstrates quite a lot of intricate, elaborate and delightful carving cunningly executed by master-craftsmen. It is on the pattern of a crown, set with gleaming glass pieces. Its shape, colour, and decoration vary to suit the attire of the actor. The dress and decoration worn by the actors signify the characters personified by them.

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 turned 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 actors in the *purappadu* stand with their knees bent sideways. 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 *bharas* (aesthetic emotions) 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, attractive and harmonious movements and gyrations. The foot rhythm is intricate, powerful and capable of infinitive, expansive modification 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 (*Angasabhinaya*) and the different gestures (*hastabhinaya*) enormously help the eloquent expression of the various emotions, the *nava rasas* (nine aesthetic 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 passes of the actors are guided by the time-beats on the drum. The conclusion or full stop to every conversation is marked

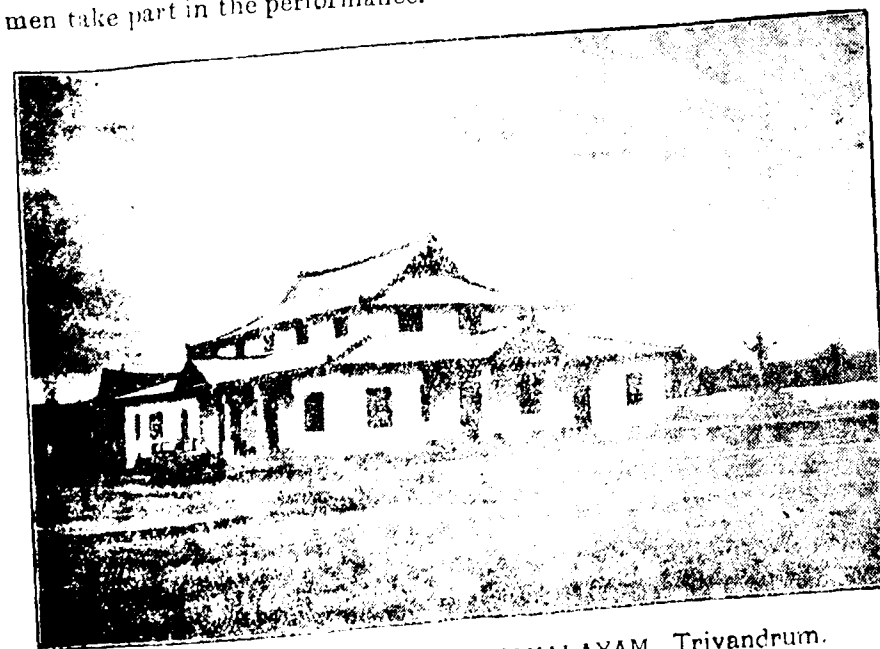
by a *thala* or measured steps and poses controlled by the time beats on the drum. Every rhythm is definitely correlated with a particular mood and produces its characteristic and thrilling effect with precise calculation. This rhythm is more than art; it is a wonderful manifestation of the all-embracing 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 flag-drum), a *chenda* (kettle-drum) are used. The music of the *Kathakali* is a perfect combination of *raga* (melody), *tala* (rhythmic time-measure), *swara* (note) and *bhava* (aesthetic emotion). 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 drummer to render a *Kathakali* performance a success. The colour effect of the triangular harmony between *gitam* (singing), *nritha* (dancing) and *valyam* (drumming) is supremely enchanting. The songs are long-drawn. The esoteric significance of *Kathakali* song has been extolled *ad libitum*. The voices of the songsters resound and carry far into the night. Joy, illumination, spiritual exaltation and self-abnegation are caused by *Kathakali* which is born of the religion and is symbolic of the spiritual insight of the Hindus of Malabar. It, therefore, stands at the very apex of the fine arts in Kerala.

The themes for the *Kathakali* are generally taken from the *Puranic* lore. The stories of the *Kathakali* are many and varied, both tragedies and comedies.

rather, however, being more realistic than the latter. The native and romantic background 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 three to four feet high with wick all round. This lamp of exquisite workmanship is fed by coconut 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 *ulsarom* (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.

Duel and death are essential items. The majority of plays close with the death of a demon or a *tamasik* hero.

A standard *Kathakali* performance will take eight to ten hours. Towards dusk, the drummers announce the performance with a special call known as *keli*. This effectively serves the purpose of the modern advertisement. The audience usually gather after supper to witness this pantomime, which continues till day break. The drummers stand on one side. The singers stand behind the actors. Before the *Kathakali* proper commences, the drummers display their skill, when the songsters sing the *manjuthara* which is usually a few lines from Jayadeva's *Gita-Govindam*. The *manjuthara* is an invocation to God. The *Kathakali* is one of the greatest contributions of Travancore to the cultural heritage of the



THE SRI CHITRODAYA NARTAKALAYAM, Trivandrum.



A TROUPE OF KATHAKALI ACTORS

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;
Charm the storm's rebellion into beauty;
gives rhythm to the symphony of stars,
thrills life with pain,
And churns up existence into surging joys
and sorrows".

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* actor dances, "eyes ravished with rapture, celestially panting." The actor "transforms his body into an instrument

which can be played upon by inner command or outer design".

Our ancestors looked upon dance with passionate religious veneration and found in it the essence of the four *golas* and *puru* *lethanams*. In the words of Nandikeswara's *Abhinaya Darpana*: "Dance was valued even more than the bliss, which persons meditating upon *Brahman* experience". In *Kathakali* there is a harmonious combination of *nrittam* the essence of which is sweetness and grace of movement, *arthy* which is the expression of inner emotions by gestures, and *natya* the paramount feature of which is *rasa*. 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 *drishyakavya* or visible poem interpreted through *abhinaya* (acting) and *nrittam* (dance). This indigenous art form

has made as distinctive a local variant as the Wayang Orange of Java and Bali 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 gods). *Kathakali* is regarded as a means to apprehend the Infinite through the bliss of rhythm. The *Kathakali* shows how artistically and scientifically a splendid system of dance was evolved and enunciated by our ancestors. *Kathakali* is the most important contribution of India to the dramatic art of the East. *Kathakali* is only performance which combines music, acting, gesture, language and dance so as to make each element an

integral part of the whole. 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 in 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 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. His Highness maintains a royal troupe of talented actors, who perform on special



NARASIMHAVATARAM (Gopinath, and his pupils Chellappan and Balakrishnan)

occasions. His Highness has said that the *Kathakali* 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 Svati Thirunal (1829-1847), who was a great composer of songs, an accomplished linguist and scholar. Maharaja Uthram Thirunal Marthanda Varma (1847-60, A. D.) was a renowned patron of *Kathakali* and it was he who first organised a full fledged 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 command 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 Uthram Thirunal. It is said that H. H. Uthram Thirunal used to wear *Kathakali* costumes and perform before a mirror for his own delectation. He effected certain changes in the costume of the actors.

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. More and

more of enthusiastic Western admirers are now flocking to the *Kerala Kala Mandalam*, the Academy at which *Kathakali* is taught by a band of supreme artistes. 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 great art and the growing recognition received at the hands of competent European savants, have triumphantly proclaimed that this art will never die as long as culture and civilisation continue to exist on earth.

Situated in the suburbs of Trivandrum, and commanding a distant yet magnificent view of the gorgeous Western Ghats, the *Sri Chitrabhaga Nartak Dalam* (Art Academy) started under the aegis and inspiration of His Highness the Maharaja and Her Highness Maharani Sona Parvati Bayi, has become an international art centre where Sri Gopinath, ably assisted by his talented wife and dance partner, Sri. Thankamani, is engaged in the delightful but arduous task of exploiting the limitless possibilities of *Kathakali* and giving it newer shapes and more artistic forms, taking at the same time great care to retain the rhythmic beauty, classic purity and masterly technique of the original. Combining progress with genuine understanding of the great past, Sri Gopinath has given to *Kathakali* wonderful refinement in costume and make-up and lifted up the artistic level of the unique

dance-drama of Kerala. A great teacher and diligent student of the art of dance, Sri Gopinath who believes that art is composed of Truth, Labour and Humility, newer rests on his laurels (which he won some years ago when he partnered Sri. Ragini Devi) but is continuously adding newer and increasingly attractive items to his repertoire, thereby springing pleasant surprises on the art-loving public. On seeing the exquisite performances of this talented dancer who has been trained from childhood in *Kathakali* by experts, and whose rhythmic actions and poses are a marvel of consummate grace and supple strength, Dilip Kumar Roy, the reputed poet and musician, epitomised his enthusiastic admiration in the following inspired lines:

"Thou art our dream's rich heritage
of wings,
A garden of light to our vale of little
sighs,
A wizard at whose feet are hallowed
the swings
And lilts of the heaving deep's
soul-harmonies."

Kathakali, the most brilliant expression of the national genius of Kerala, is the highest manifestation of dance and art, in which is embedded creative energy and aesthetic joy, and which is resonant with movement and vitality, full of suggestion, symbolism, melody, colour, grace and the rich subtleties of dramatic expression. Verily has Havelock Ellis declared: "Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no more a translation or abstraction from life, it is life itself."

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NEWS AND NOTES

MUSLIM EDUCATIONAL CONFERENCE

NAWAB Zahir Yar Jung Bahadur, an Amir of Faigah, Hyderabad State, presided over the 5th All-India Muslim Educational Conference held at Aligarh on 13-2-43. In the course of a lengthy speech, he paid a tribute to the rulers of Hyderabad of the Asaf Jha House, who had always extended their patronage to education, and the nobility of the State who considered it their sacred duty to serve the cause of education in the State and India. Indian Muslims and the Aligarh College, he said, owed a debt of gratitude to Nawab Salar Jung Bahadur I and to Sir Syed.

Khan Bahadur Moulvi Mohomed Obaidul Rahman Sherwani, Chairman of the Reception Committee, welcomed the delegates, after which Nawab Zahir Yar Jung delivered the presidential address.

After tracing the educational progress of Muslims since 1775, Nawab Zahir Yar Jung Bahadur observed that conditions had altered considerably during the last half a century. Muslims had now no apathy towards English education. They had established schools, colleges and a University for themselves, and a stream of Muslim young men flowed out of these institutions fully equipped to fight the battles of life.

No programme of education could be regarded as successful unless it embodied in it the spirit of accommodation, tolerance and universal fellowship. Modern education in India did not lay the foundation for this spirit. Indian Universities failed to keep pace with the march of times. They only succeeded in propagating the disease of unemployment. Instead of aiming at universal literacy, Government established Universities for producing candidates for Government service. The Universities provided no facilities for research work and there were no arrangements for getting promising students trained outside India. High school education was equally defective for it merely prepared candidates for colleges. In Hyderabad State this defect was sought to be remedied by reorganising the high school education so that students might enter life and eke out a livelihood. Elementary education did not meet the requirements of the village. Primary education without rural bias estranged the village boy from his surroundings.

Education for girls should be reformed. What was the advantage of giving our girls education according

to the Cambridge syllabus and making them unfit for the important duties of womanhood? It was gratifying that the Zenana College of the Muslim University had provided for a course of studies in domestic science. Education divorced from the needs of the country such as agriculture, industry and trade was useless. Indian industries, which found a world market centuries ago had been declining during the last century and a half. The present industries were for war purposes. Higher education had failed to promote even ordinary industries in India. It had not produced technical experts. "Let us, therefore, prepare ourselves for the future by revolutionising the Indian educational system, according to the needs of India. India, after the war, would be brought closer to the rest of the world and, therefore, a study of world languages should be encouraged so that our men might be able to exchange ideas and understand one another better. We, Muslims, have enough of educational institutions. We should now, without increasing that number, remodel the educational system so as to include agriculture, industry and commerce. Our economic well-being is intimately bound up with our educational progress."

UNIVERSITY FOR SIND

The creation of a separate university for Sind, the establishment of a School of "Sind Culture" and the opening of a School of Aeronautics near Karachi are among the main recommendations made in their report by the Sind University Committee.

The report contains 16 main recommendations. It is suggested that the proposed University should be both a teaching and an affiliating University. (Sind's colleges are at present affiliated to the Bombay University). While it should have its own centres for imparting education, it should also mother colleges all over Sind, because, if its scope were restricted to teaching, it would have to be located in one centre, probably Karachi, and instead of expanding higher education, it would retard the standard of learning. The Committee favour an amalgamation of the arts and science courses in the University. Bifurcation, they feel, would not be in the interest of those students, who are unable to make a correct choice during the early stage of their college careers. As regards the functions of the University the Committee feel

us to the later days of the Mughal Empire. Guru Govind Singh the greatest of the Sikh *gurus* effected the perfect transformation of his followers into a fighting aggressive nationality. Surajmal Jat made his clan illustrious in the last days of the Mughal Empire. Mahadaji Scindia and Yeshwant Rao Holkar bring the continuity of Maratha chivalry to the period of the Anglo-Maratha wars and to the opening years of the 19th century. The book is bound to be a valuable addition to every school library throughout India.

- (3) **GEOGRAPHICAL FACTORS IN ARABIAN LIFE AND HISTORY—BEING AN INQUIRY INTO THE INFLUENCE OF PHYSICO-GEOGRAPHICAL ENVIRONMENT UPON ARABIAN LIFE AND INSTITUTIONS:** BY SHAIKH INAYATULLAH, M.A., PH.D. (LONDON)—PUBLISHED BY SH. MUHAMMAD ASHRAF—KASHMIRI BAZAR—LAHORE 1942, PP. XI AND 160.

This book is a vigorous plea for an understanding of the *milieu* in which Arabian life and institutions have developed as most necessary for a proper understanding of Arabic language and literature and of the faith and practice of Islam itself. Arabic geographers and cosmographers had very clear notions of environmental influence. Ibn Khaldun, the celebrated philosophic historian of Islam, drew up a theory of historical evolution, based not only on moral and spiritual forces, but on physical facts of climate and geography; but his work was not continued after him. The principles of human geography as understood to apply to the several aspects of Arabian life, are studied with a considerable amount of care and with reference to past history. The author does not support the theory of a progressive desiccation of the country, though he says that the sandy desert has been increasing in area and depth; and conditions of life are not as favourable at the present day, as in the past. The spread of Islam was certainly encouraged by the

focal and intercontinental location of Arabia. The correlation of the economic activity of the different types of people with their different physico-geographical conditions is shown with great clarity and illustrated with reference to distinct degrees of nomadism and the types intermediate between the purely nomadic and the absolutely sedentary. The oasis community of Central Arabia is next described; and lastly is taken up the complex of diet, costume, dwelling, health and physique. The bulk of the people, with the notable exceptions of Hejaz and Yaman have escaped political subordination, but at the same time missed political union and stability. The fluctuating fortunes of Hejaz and of Yaman can be traced, largely to environmental factors. Islamic writers and modern researchers have been pressed into the treatment which is solid, and unpretentious and covers a ground which it is useful for all students of history to be familiar with.

- ILAKKIYAP PUNDUNAR (A GARLAND OF TAMIL PROSE AND VERSE)** SELECTED AND EDITED BY SRI P. N. APPUSWAMY BOOK I FOR FORM IV. PAGES 176. PRICE AS. 13. BOOK II FOR FORM V. PAGES 192. PRICE ANNAS 15. OXFORD UNIVERSITY PRESS.

It is seldom that one comes across selections of prose and verse, intended for school use, showing such distinctive quality and literary flavour as the two small volumes that Sri P. N. Appuswamy has prepared for the Oxford University Press. They attempt to be representative anthologies, though no formal claim is made to that effect. One unusual feature of the volumes is that they include contemporary prose and verse and indeed a great deal of 'copyright' matter. The notes are brief and to the point; and the intelligently framed questions on the lessons add to their value as text-books. These volumes will serve as an excellent introduction to Tamil literature to our students in High Schools; and they are so unusually made that they

may even foster a love of literature. We trust that they will be widely used in our schools.

No one making an anthology can satisfy all tastes: and we feel tempted to run the risk of offering our own suggestions. Firstly, an attempt might have been made as far as possible to include different authors in each of the two volumes. Secondly, we would draw attention to some notable omissions—Beshi's *Tambarani*, the Saiva hymns, which are not all represented, and the Vaishnava hymns, which find a place only nominally. The extract from Anandaranga Pilla's *Diary* suggests that brief specimens could have been given of earlier Tamil prose—the commentaries of Parimelazhagar and Nachinarkiniyar, the discourses in *mani-pravala* etc.

THE TRIAL OF SCIENCE FOR THE MURDER OF HUMANITY BY A. S. P. IYER, M.A., I. C. S. BAR-AT-LAW PAGES 49 PRICE AS. 8. G. V. K. SWAMY & Co., KUMBakonam.

This is the second edition of a book, which proved popular. It describes a mock trial for an attempt by Science to murder Humanity in 2,000 A.D. The *pros* and *cons* of the charge are discussed incisively and wittily in dramatic dialogue. The book gives ample scope for the expression of the author's wide reading and shrewd observation of life and its problems. We recommend this book to all school libraries: and school dramatic societies will find it both entertaining and instructive to stage this playlet.

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EDITORIAL NOTES

A WRITER in the *Round Table*, Twelfth War Number, hopes that when the war should be over, there would arise in Great Britain a livelier and more intelligent interest in the Empire and its history and future. The stress of war has roused into activity the fine fighting qualities of the Dominions and India. Japanese aggression in the present war has threatened the safety of Australia and caused the loss, for the time being, of Malaya, Burma and Hong-Kong and become a serious danger to the Assam border. It is the duty of the inter-Imperial states to know more of one another's history; and there is much leeway to make up in this respect. The defect has generally been that English children had not cared to learn nor English teachers to teach the fortunes of the Dominions and of India, except when their own fortunes were dramatically and inextricably interwoven with the fortunes of these. A knowledge of India for most Englishmen means only an outline grasp of the doings of Clive and of his successors. The Royal Empire Society has been, for some years, offering prizes for essays written on subjects connected with the Empire, by school pupils. But this offer has been more successful in attracting competitors in the Dominions and Colonies than in Great Britain itself. The University of Oxford has been endowed with a professorship, and a lectureship in Colonial History by Alfred Beit, whose munificence has done so much for the University of Cape Town. Besides these chairs, money has been

made available from the Beit Endowment for research scholarships and for assistance to publication of books on the Empire. Oxford has also got a Readership in Indian History which is being utilised more by Indian undergraduates than by pupils from Great Britain. Oxford is fairly well equipped for the teaching of Imperial History; but only a small number of undergraduates are actively studying the problems of the Commonwealth. With regard to the special subject of British India included in the syllabus of the Modern History School, it is regrettable that only 9 out of 269 candidates chose to go in for it, in 1939. At Cambridge there has been functioning in normal times a lecturer in Indian History, doing work chiefly for candidates for the Indian services. In the libraries of this University much valuable material is available for Empire studies. The University of London possesses a Rhodes Professorship of Imperial History at the King's College; and its Honour School curriculum includes questions on Imperial History in all the papers on English History. The School of Economics and Political Science has a lecturer in Colonial Administration and the Westfield College a Reader in Imperial History. In the School of Oriental and African Studies, one Professor and nine Lecturers are devoted to the history and culture of the British Dominions in Asia. Of the other British Universities, Bristol and Edinburgh pay some attention to Imperial History. It is from the Universities of Britain that many of the leading lights are chosen for historical chairs in many Indian Colleges

and Universities. The importance of their perception of the value of Empire studies—Empire and Imperial being understood not as the domination and ascendancy of one superior State over vassal States, but meaning a League of autonomous communities proud of their relationship with one another, and India being necessarily an equal and fundamental partner—becomes obvious. One of the chief directions in which they could help the growth of Empire feeling and the solidarity of Empire sentiments is by developing the understanding of this new sense of Empire. In Britain, as the writer in the *Round Table* candidly says, it is idle to pretend that the word, 'Empire,' has yet undergone the necessary rehabilitation. That it should undergo that transformation is most necessary and desirable. This transformation is the fundamental requisite for the reorganisation of historical studies pertaining to the Empire, its present and future.

Diwan Bahadur Sir S. E. Runganadhan, now Adviser to the Secretary of State for India, makes a very careful

The Status of Indian Universities.

and instructive analysis of the work done by the Indian Universities in the last 85 years during which their number has risen from three as it originally stood, to nearly twenty. Writing in the *Journal of the Royal Society of Arts*, Sir S. E. Runganadhan says that in spite of early mistakes, both in regard to their policy and method, the great strides which the Universities in India have made in the last quarter of a century give much hope of their contribution in the immediate future to the nation's culture and well-being. The period from

1917 to 1942 has been fruitful in this and other respects. The Government of India created for themselves in 1910 a special Department of Education and passed a resolution in 1913, drawing attention to the need for additional Universities and for University organisations of a better type. The resolution visualized a separate University for each of the leading provinces in India and the creation of local teaching and residential Universities in all great centres of learning. The Calcutta University Commission of 1917 endorsed the policy of the Government of India regarding unitary and residential Universities, emphasized the importance of research work and recommended for the proper control of all academic matters in the Universities bodies representative of academic talents and interests. These recommendations have been implemented in a number of provinces and universities. The standard of research work turned out in our universities is deemed to fall short of the high level to which similar work in Britain and America has attained. But it is encouraging to be told that it is improving and being directed towards problems and subjects bearing on Indian culture and social and economic questions, and scientific work is being more fully directed towards problems connected with the development of the country's resources.

The fundamental defect that Sir S. E. Runganadhan points out as marking the Universities in their present stage is with regard to the quality and number of the undergraduates that study in them. Thus he says: "Universities and colleges are so crowded with students that there is little scope for proper intellectual and

moral training. The education of the average student is consequently of a very narrow type, and is measured mainly by success in examinations. The problem cannot be solved, as has been pointed out, by the mere imposition of more stringent standards of affiliation and examination, though this is necessary. Some of the universities and colleges have in recent years introduced the system of tutorial work, but in view of the numbers to be dealt with and the inadequacy of the staff, this work frequently takes on the character of merely supplementary lectures to those given in the class-room. Little or no attempt is made at throwing the student on his own intellectual resources and stimulating his independent thinking. The real solution can only come, as has often been pointed out, with the reorganisation of the school system in such a way that the great majority of the pupils could be diverted at appropriate stages either to occupations or to separate vocational institutions. But along with the extension of vocational and technical education there is need for the expansion of industry and commerce, if the men who are trained for these callings are to find suitable employment. Doubts have been expressed whether Indian boys are industrially minded at all, and would overcome the habit and tradition of centuries in order to take to technical training. The great war effort of India at present has shown that these doubts and fears are groundless."

This defect requires radical remedies. Some of them comprehend the projection of the high school course so as to include the intermediate stage and the shifting of the entrance test for undergraduates

from the high school to the intermediate examination. Others suggest a thinning down to proper size of the quantum of high school pupils entering a university course by (a) more vigorous tests being applied for admission with reference to both mental attainments and physical fitness; and (b) a bifurcation of the high school course into vocational and literary branches and an attaining of the latter course to the university requirement and standards.

The *Shastri* report of *Upadhyaya Sahitya Karyakartta* P. Aruna Rao Bahadur Sri S. I. Yegnanarayana Aiyar

A Veteran Educationist. Avergal, Ex-President of the South India Teachers' Union, was celebrated

the 14th February and fitting tributes were paid to him at a public meeting held under the auspices of the Madras Teachers' Guild at the Hindu High School, Triplicane. The Right Hon'ble V. S. Srinivasa Sastry, P.C., C.H., LL.D., presided on the occasion and blessed both the chief guest and the profession to which he belongs. Mr. Yegnanarayana Aiyar has devoted his entire life to the causes of education and co-operation. He has been one of the vital source of vigour and inspiration to the South India Teachers' Union, of which he was worthy President for over 15 years. He has also been a most important and useful figure in the working of the Triplicane Urban Co-operative Society and Madras Co-operative Union. It has been aptly represented that, if the lot of a teacher has in any way been bettered in the last two decades, it has been due to the tireless efforts of readers of the *Indian Education*. Mr. Yegnanarayana

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operation and of the uplift of the
ing profession, Mr. Yegnanarayana
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teacher of English, first in the
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whence he retired a few years
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