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YOUNG CITIZEN

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I love all beauteous things.
I seek and adore them.
God has no better praise ;
And man in his hasty days
Is honoured for them.

I too will something make.
And joy in the making ;
Although tomorrow it seem
But the empty words of a dream
Remembered on waking.

—ROBERT BRIDGE

JULY

1948

Matter is a slow big wave flowing back to the origin. And spirit is a slow infinite wave flowing back to the Goal, the ultimate Future.

On the slow wave of matter and spirit, on marble or bronze or colour or air and on the consciousness, we imprint a perfect revelation.

And this is Art.

Because the revelation is imprinted on stone or granite, and the slow last receding wave, therefore it remains with us for a long long time, like the sculptures of Egypt.

D. H. LAWRENCE.

"Reflections on the death of a Porcupine."

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

JULY 1948

VOL. XXIII, NO. 7

The Crow's Nest

AS our wandering editor is one day in one place and another day in another, she has no opportunity of sending us details of her activities. News from others may reach us before this number is published.

Meanwhile two air-letters give us a glimpse of the influence that the Apostle of Creative Beauty (which includes Truth and Goodness) is spreading.

One letter comes from Dublin, Eire, and says: "Srimati Rukmini Devi has come and gone . . . leaving behind her a memory of beauty, both of language and personality, that will long be remembered. Miss — has just rung me up to say that the contact with her was an unforgettable experience. A friend whom she brought to Rukmini Devi's public lecture said that in all her experience she had never before heard such a deeply spiritual and beautiful message."

The other letter, from Edinburgh, Scotland, says: "During the past week we had seen old buildings, works of art, and the homes of the 'great men,' Robert Louis Stevenson, Carlyle, John Knox and others, but here was something which to us was greater than

them all—the living embodiment of Beauty, Wisdom and Love. . . Rukmini Devi is a great gift to India and the world. . . In days of chaos and loss of faith, one is reinforced in faith in the Divine Purpose and the great possibilities in the Cosmic scheme of things by direct contact with this rich fruit of the evolutionary process."

And just as we were about to go to press, the following comes from a friend in London: "There has been widespread delight at Rukmini Devi's return to the West this year. After a tiring non-stop flight from India, she spent a week in Switzerland re-vitalising the earnest group of students of the Ancient Wisdom. . . Unable for some obscure reason to obtain a visa from Switzerland to France, Rukmini Devi was obliged to come all the way to England to get it, and by so doing was able to keep her engagements in Paris, especially at the huge gathering on White Lotus Day, when she was eagerly awaited and heartily welcomed."

"The Theosophical Convention in London at Whitsuntide was enriched and made

colourful by Rukmini Devi's presence and her talks. She gave an inspiring lecture entitled 'Art as a form of Yoga,' and an outstanding event was the evening at Besant Hall, organised by the International Arts Centre, formed by Rukmini Devi some time ago as an outpost of Kalakshetra in England. Her talk on this occasion was on 'Indian deals of Art,' and to everyone's delight she followed it by an impromptu demonstration of the foot and hand movements of the Indian dance. This brought a totally new understanding of the art to the Western mind. There was no music to help Rukmini Devi in the demonstration; but she, being a great artist, was able to convey the impression of musical support, and we found ourselves carried away and lifted into the very spirit of the dance as it is spiritually conceived in India. She very generously ended the evening by chanting some ancient Sanskrit slokas.

The Indian League in London is organising a dance demonstration in St. Pancras Hall on July 14; and on this occasion Rukmini Devi will dance to gramophone records of the actual music used in Kalakshetra, and we will see her in her beautiful costumes.

An interesting item should be recorded following the International Arts Centre evening. A well-known sculptress, Mrs. Margaret Milward, not only joined the Centre, but was so delighted and impressed by Rukmini Devi's talk and performance that she offered her as a gift the life-size head of Rabindranath Tagore in bronze, for the Kalakshetra at Adyar.

After the Whitsun Convention a tour was arranged for Rukmini Devi in Wales, Ireland and Scotland; then a month in Huizen, Holland, where she is the head of St. Michael's Centre. There, in peaceful surroundings, much useful and inspiring work is being planned. Rukmini Devi will then return to London for two or three weeks prior to her departure for America.

"In all the places that Rukmini Devi has visited, she has tried to bring the true Yoga of Beauty and soul-consciousness to the hearts of people, giving a vital touch of the spiritual reality and inner glories which so many are endeavouring to contact. It is that inner touch which opens hearts and inspires the higher reaches of the mind, and her message brings truth, happiness and realisation."

Srimati Rukmini Devi's address from July 20 to November 3 will be C/o "Olcott," WHEATON (Illinois), U. S. A.

An early item of her visit to America will be her attendance at the annual Worker Training Centre of the American Theosophical Society at "Olcott" from July 31 to August 5. She will also be present at the sixty-second Annual Convention of the American Theosophical Society from August 7 to 10, when she will give talks to the public and to members of the Society.

While checking proofs word comes that, instead of sailing in the liner, "Queen Elizabeth," Srimati Rukmini Devi will fly in a Pan-American clipper, leaving England on July 22; the crossing takes two days.

As a result of pressure on space, Srimati Rukmini Devi, before her departure on her long tour, suggested modifications in the arrangement for the various classes of the Kalakshetra. These have taken shape as an art-unit containing the long suite of studios for music and dance mentioned elsewhere. With this are transformed cottages in sections for various instruments, and a corresponding cottage in sections for painting, drawing, and crafts. Separate single cottages house the drummers at one angle and the modellers at another. A large tree provides shade for open air classes.

JAMES H. COUSINS

Nation Building—An Art

By RUKMINI DEVI

IN this era of India's History we are beginning a new civilization—a civilization which is at a turning point in the religious, moral and every other outlook on life. India, though free, is still the product of foreign mentality which has made us foreign even to ourselves. We have lost the old mentality of the Indian woman, and we are in the grips of a modern civilization which is unstable, self-seeking and futile, though apparently free. To-day the Indian woman is in the forefront of all activities, and much depends upon her for the future welfare of our country. Our country is free, but we have not found ourselves; our women are free, but we have lost our goal. The greatest contribution that our Nation can make is not either to show her freedom or her equality with other nations—but her uniqueness. This is in our individual selves and in the individuality of our Nation. I feel convinced that this individuality will be submerged unless the artistic and cultural spirit of India is awakened. The desire and the love for it has come into existence—but the knowledge and intuition are lacking.

Art is what we are. What we are is Art. India possesses in every Art a state of utter purity which can transcend form, colour and sound while being of it. India possesses a philosophy of life as expressed in Art. India can show that Art is not an entertainment but a spiritual attainment, and that to be a true artist is as high an achievement as to be a great Yogi; and I feel that, in the world of today, only India can fully demonstrate these ideals. As in all things to-day, the world in India is often caught by the sensuous glamour in Art; and we still unconsciously copy the modern Western spirit of showmanship which often makes

us forget the simple unconsciousness of beauty.

During a parliamentary discussion on the Devadasi Bill, a remark was made that, though we may abolish the Devadasi Art, it has come into existence in girls of better classes. I pondered much over this. It is true that the Art of Bharatanatya was blamed, because it was made vulgar by a certain class of people. It is obvious that we have to guard against the downfall of this Art by keeping it in the place where it belongs, a place of honour and nobility. We must not allow one form of vulgarity to disappear only to reappear in another form. There is a great danger of this, first because the modern tendency is to look for the applause of the gallery instead of a great spiritual experience, and secondly because the religious spirit has disappeared from our lives, both in the home and in the schools and colleges.

Dance being largely an Art expression of the body, it is a most difficult Art, for the real dancer must transcend even the very physical body that is the instrument of the Art. When this is understood, every dancer will automatically be a Yogi in the real sense of the word. I personally feel that this is now the great role of the Indian woman in the reconstruction of New India. We must work for women's freedom; but side by side with it must be the true expression of womanhood. And for me there is no womanhood without grace of spirit and beauty of form. I cannot see a future for India without a cultural eminence. I do not see a cultural eminence without our women in every field of activity being immersed in the spirit of beauty. I am sure the Greek conception of Art was this when they described

Aphrodite rising from the waves, and I am sure the Indian conception of Lakshmi rising from the ocean is the same. To-day some new Goddess, the Spirit of India, must rise above the storm of ugliness from the ocean of Eternal Beauty. I pray that India, particularly the women of India will realise this as a great need and will do Nation-wide work for this cause. Every woman, child and man must be enveloped in this spirit,

children in school must grow in this atmosphere, and every village, city and province must be organised towards the end of a great cultural and artistic attainment. This must become a programme of our work for India and as part of a greater programme of National achievement and international brotherhood.

Roshni,

(Journal of the All-India Women's Conference)

THE ADVANCE OF WOMANHOOD

THE British Home Secretary has appointed Miss B. M. Denis de Vitre, who at present occupies the post of Staff Officer to His Majesty's Inspectors of Constabulary, to a new post of Assistant Inspector of Constabulary. Miss Denis de Vitre is the first woman to be appointed Assistant Inspector of Constabulary, and the appointment marks the increasing importance attached to the work of women police.

Mrs. Surama Das Gupta, wife of Professor S. N. Das Gupta, the Indian historian, has received a Doctorate in Philosophy degree of Cambridge University and is the first

Indian woman to get this honour.

For the first time in history women are to enter Britain's Customs Service. Ex-service women clerical officers are undergoing a course of instruction at the Customs and Excise Department's training college in London, which is shortly to send its first batch of women to share in the work of the preventive branch of the Customs service. They will serve, among other ports, at London and Liverpool. They will share clerical work and, if necessary, help in searching women passengers and women members of ships crews.

We must go forward together with our men, and by friendship and Co-operation and faith build up Indian history together on equal terms in every department of life. Only then shall we achieve the unity and progress of the Indian nation and be entitled to call ourselves nation-builders.

VIJAYA LAKSHMI PANDIT.

So I became a Minister.

Western Musical Criticism

By MARGARET E. COUSINS, B.MUS.

THERE used to exist an idea that music was the expression of the emotions, and seemingly had nothing to do with mind-stuff or brain. In fact people then thought that one of the gifts of music was its power to give the mind a rest. People took it as their right to wallow in music in an utterly irresponsible, sponge-like manner, just allowing their sensuous nerves to be tickled, caressed or stimulated, perhaps purified or uplifted.

But early in the growth of European music, the art of having two or more different melodies sung at the same time became a science which called in the aid of the intellectual side of the mind. The composition of the famous Flemish and English madrigals of the fourteenth and fifteenth centuries in a number of parts was most brainy work. No creator of good western music is under the illusion that music is entirely the product of a stream of heaven-sent emotional inspiration. Processes of intellection have to take part in arranging subsidiary or complementary themes or melodies to bring the play of contrast, variety of tempo (talam), tone-colour, key (raga), timbres, into the composition, so that the hearer may get the full richness of the aesthetical beauty or the vital idea of the inspiring melody or phrase which was the original heaven-sent urge and impulse propelling the new expression of emotion and experience into the ether.

In European musical circles it was common to talk of music as a universal language, the language of the emotions. But while it remains true that musical sound is universally employed as the medium through which the emotions are expressed, the interchange of knowledge has awakened musicians to the fact that there are

many codified arrangements and systems within the bounds of universal sound, so much so that we may legitimately call them different musical languages. Few Europeans can understand the widespread language of Chinese music. Japanese music is dissonance to English ears. Red Indian music would have few points of mutual reaction for South Indian musicians. Why is all this? Because music is an Art, and Art is artificiality. It is built up out of a long history of conventions, codes, ever-widening powers of the senses and organs of sense, increased training of faculties; and peoples of different races, climates, environment, religions, pick out different codes, and express their feelings through them.

From gradual stabilised growth since the 13th century, the practice in Europe of accompanying a melody by supplementary other melodies or by drone notes, thus creating the beginnings of the system of harmony, has grown to what were unimaginable heights in the Middle Ages. Laws relating to the treatment of discords, of moving from key to key (modulation), laws of form and combinations of various forms (suites, arias, dance forms, sonata form, variations on a theme, etc.) have changed from century to century. Song has largely been superseded by choruses. One form of Opera was followed by another form as the Mozartian by the Wagnerian. Opera itself is in process of being laid on one side as the restlessness of this age, with its emphasis on mechanisation, is putting the large orchestral music into the place of music dependent on words. The soul of the machine age is striving to express itself in the multiplicity of instruments of these orchestras, and

tries to represent itself in complex sound as in the example of Honnegger's imitation of a locomotive at speed, trying thus to provide a safety valve for the emotions of an industrialised world.

As another expression of the modern era, and at the other end of the musical scale, jazz raised its voice and beat its dark rhythms to give vent to an accumulation of nervous energy resultant from the first world war. Its vitality and audacity have done so much to break down the rigidity of musical structure to that date that it is now possible that out of the seeming chaos of the former laws of musical creation a new musical phoenix might arise.

Through the influences of oriental music on geniuses of western music such as Debussy, Holst, Scriabine and Stravinsky, followed by the revolutionary things done by votaries of jazz, a whole new tonality has been ushered into the conservative, rather feudal type of Western music that had reached its peak in Wagner. Now a texture of musical harmonies can be heard which reminds one of the pile of velvet, or of the flat mellow surface of tapestry, or conversely of the granite-craggy surface of the mountains or the horrors of a battlefield.

Today western music has passed through such stages of intellectual research, emotional experience, expansion of instruments, training of many new types of musicians, and opportunities in orchestral performances, especially for all kinds of new compositions, that it has passed through simplicity to mazing complexity,—and now yearns back again to synthetic simplicity. As an example here is the sixth piano-sonata of Scriabine in which there are not more than three common chords in its twenty-nine pages because of the modern mode in which it is written; but

in his later final compositions he has come full wheel round in his tonal revolution, and found an enriched peace and rest in a mode which included the old-world consonancy and the best products of all the intermediate adventures in various kinds of tonality.

One can trace something similar in the progressions concerning vocal music. The voice as the primary medium of subjective emotion has not yet been fully explored and experimented with, but signs are observable that it will soon come into its own. Perhaps it is in this realm that India may be able to enlarge the kingdom of musical expression through its power over melody and psychological states, and its yoga of breath.

Undoubtedly the mind of humanity has awakened intellectually to the value of music. Musicians are themselves becoming literary exponents of the changes evident in music. For long, "Music and Morals" by the Rev. Haweis was the classic of musical understanding. Berlioz wrote finely, Debussy in France, Cui in Russia, Newman in England, and later Cyril Scott in his "Music as the Mirror of Social Consciousness," and "Music, its Secret Influence throughout the Ages;" and John Foulds in his encyclopaedic book, "Music Today," have done much to clarify the strange issues in which western music is today finding itself involved.

There must be no condemnation of new methods because of their newness. Values must be assessed morally and spiritually, not only technically. It is true that inertia is the greatest enemy of the onward-pressing spirit in the artist. The great musician Busoni wrote: "However deeply rooted in human nature are inertia and attachment to the habitual, equally characteristic of all that has life are energy and opposition to the existing order."

Education and Citizenship

By STANLEY R. CHARTRAND*

FIRST of all, let us consider the topic as a comparison of terms. A basic idea of the two terms is the beginning. Citizenship, I believe we may agree, is the holding of membership in a community by an individual person who has a given amount of freedom to work together for the development of the state of which he is an integral part. Webster's dictionary does not disagree with this definition, although it adds that protection is guaranteed to the citizen, as opposed to an alien. At this day, however, the emphasis needs to be placed on the individual showing the initiative and exercising the privilege of contributing to the group of which he is geographically, politically and economically a part.

"Education," says John Dewey, the American educational philosopher, "is life, and is an on-going process". With our inevitable thought-connection of education with school, it is difficult to get away from the idea that education is merely training, the learning of certain skills or merely the preparation for life. As incomplete as this philosophy of education is, its evidence can easily be seen in school systems that have subjects that are traditional, or that "may be useful some day".

Now, if education is life, and citizenship is participation in social living, it is obvious that there is considerable integration.

Let us approach education and citizenship from another angle. In our present civilization we have our childhood and adolescence set aside as our years for "education", and then we say we can take our places as useful "citizens". We have even stated ages of majority when an individual becomes a citizen

and can exercise the right to vote. It is too often the truth that there is a separation between education and active citizenship. Many students have said to me, when I have asked them how they are spending their time, that they have been doing nothing but attending to their studies—and actually not been taking part in the affairs of the community. This is not education in the full sense of the term. On the other hand we find "citizens" who have completed their schooling and who have also stopped their education.

This is a very good time in our consideration of the subject to mention the State. If we are talking about individuals who as members must take their places in the State, we must know what kind of a State will be provided for the citizens who live therein. In a totalitarian State, under an autocratic monarch or "chosen" dictator, the citizen becomes merely a cog in the wheel of the vast State machine. His education is instruction as to how he must act as a cog in his limits and responsibilities. He has little choice in the matter of deviation from the pattern that is set from above.

Our day and age is referred to by some as the machine age, and the vast machine of a large Government is considered superior to any desires, wishes or aspirations of the individual. We think of machines as doing work more efficiently than individual hand labour; and of course this is true when we are producing motor cars, mining steel, producing cloth, canning fruits, or growing and preparing food, etc.

However, in a State in which we are dealing with individuals as human beings, with thoughts and ideals of their own, the human

* United States Information Service, Madras.

factor cannot be considered in the same statistical manner as so many machines, with only wheels and cogs, with a few pistons and an occasional spark plug. Nonetheless, in a totalitarian State, citizenship education must develop the cogs as cogs and not as free thinking individuals. This is usually quite successfully done. It takes efforts and money and schools, but totalitarians find both. Hitler and Mussolini were quite successful in this.

The other side of the picture is a State in which citizens are to participate. This is a democracy. Here the people themselves choose and live and work together as individuals. The human factor is taken into consideration, and individual differences are synthesised to make a State that works as well as it can. There are of course, inefficiencies, and gross inefficiencies do exist in a democracy and are starkly revealed.

In a democracy, especially, education and citizenship cannot be separated. In phrases such as, petrol and motor car; soil and plants; food and life, one concept must be understood to deal with the other, and both are integrated. Without receiving the best education possible—and continuously—in the responsibilities of good citizenship and knowing how to meet them, the members of the State become little better than the lower animals; and, if the State runs with any smoothness at all, are probably mere machines. In a democracy the citizens are treated as individuals with rights and privileges and duties and responsibilities of their own.

While this integration of education and citizenship must be maintained, there is obviously a time when one receives more emphasis than the other; but the point I should like to make is, that this integration must exist. School life must not be just books, notebooks, pencils and desks. There must be a regard for the child. He must develop as a social individual within his age group, with full opportunities to learn, of

course, but also to play, to grow physically, mentally and socially. Student politics comes into his sphere, but not adult politics. As an American adolescent student, I at one time envied the active part that students in foreign countries seemed to play in their own Governments. I have since come to learn that student strikes are a very poor indication of student interest in national affairs, being too often the misguided means of an opposition party to embarrass the Government, or a device to postpone an unwelcome examination. Instead, the ability of students to handle their own affairs in sports, extra-curricular activities, and in direct student self-government has proved to be a valuable "education" in the full meaning of the word.

Education for citizenship begins, we usually think, with the small child. I believe that more important than that is the realization that education begins with the parents. There must be a realization by the parents of the responsibility of bringing children into the world, and that these future citizens must be well provided for. It is here that the student should be permitted to enter in, if the parents are without sufficient responsibility and continue to bring large numbers of children into squalid conditions of poverty without adequate food, clothing or housing. While it is undoubtedly the responsibility of the State to provide for existing citizens, it is certainly the responsibility of individual citizens not to increase squalor by adding to the problems of population. This is definitely a problem of the individual parent. Education must be provided for parents to realize this factor and be able to solve the problem for themselves.

Citizenship in adult life must constantly have the factor of education. While it is necessary that the adult is equipped with the tools of receiving ideas and has been trained (theoretically) with the ability to use them and think, his education becomes very

informal and is limited only by his own zeal and opportunities. Newspapers, radio, cinema, adult classes in schools, lectures even, are all means of keeping informed, learning new things, and acting upon that knowledge. It is the action that makes him a good citizen. Our dictators do not forget this, and in a democracy we must not forget it either. But education is more difficult in a democracy. One cannot compose clichés, phrases, and slogans to be shouted over and over again and have them accepted without thought or consideration.

If one has utilized the full resources of the individual, each individual must develop himself to the highest possible degree as a social animal. This is education, and it makes for citizenship. It takes a longer time and more effort, but in the long run its results are ever-growing, ever-improving, and are certainly placed on the firm foundation of the people themselves and not on one leader whose whims may pass when he goes on.

The United States of America recognized the important connection between education and democracy. Thomas Jefferson, the author of the *Declaration of Independence*, was very active in stressing the importance of education being provided for the people of the State. Later on, as new areas of land were added to the United States, provisions were made for education largely through the grants of lands for colleges, secondary and elementary schools. Provisions were made not only for education of all those who desired it, but for every young citizen of the country. It has been realized in practically every one of the forty-eight States that good education means good citizenship. While the goal has not yet been reached, there has been a strong endeavor to attain it. Education is not only free, but it is compulsory up to a certain age.

As with other aspects of democracy, this education must constantly be improved to cope with individual requirements whether of the highly intelligent, the average, or the handicapped child. Each generation of students, both young and adult, must receive better preparation than the one before. If this is not true, then the State is deteriorating at its very foundation.

The problems of education in India, in South India and in Madras are too well known to be recapitulated here. But what is the particular concern for a group of career women? I hope this question does not need to be answered in any other way than to say that it concerns them more than any other civic interest, both personally and from the point of view of good citizens. Their efforts, combined with their sisters at home (for those who are not in a dual role at the present) and their brothers in the professions and business are vitally required. Good citizenship means effective action. A young Indian business man of the west coast recently said that "the trouble with us is we talk and talk and don't get down to work—actually make out workable plans and have the push and drive to carry them through." The news that the Government of India considers the 40 year plan in education too slow is encouraging. But how is it going to be effected? Why cannot education for citizenship in one city, or one neighborhood be actually started and used as a model. You have heard again and again of late that the Government does not have the money. Why not do it yourselves? Visit schools; agitate for attractive salaries in order to get better teachers, who are provided with means for keeping abreast of the educational world; work toward educational facilities for yourselves and other adults.

¹ The address was to the Y.M.C.A. Business and Professional Womens Club, Madras.

Concerning Younger Citizens

ONCE upon a time a regular attendant at meetings of the Kalakshetra was a little paroquet (long-tailed green parrot) that had attached itself in confidence and friendliness to Srimati Rukmini Devi. It regarded her saree as an equivalent of a tree up and down which it could wander at will with the aid of its curved beak.

Mr. Arthur Chase, while residing at Adyar some years ago, had a similar pet. It seemed only content in his company. At meal-times it insisted on being at table. It had a charming way of presenting its head to be rubbed, and whistled content during the process. During a vacation at Kotagiri, in the Nilgiris at 6200 feet up, the parrot was allowed to rove freely in a bush. One day it flew away, and hope of its return was given up. At some village children saw the unusual bird and thought it might be the one the visitor had. They caught it carefully and returned it, with equal happiness to all concerned including the adventurer.

The Wisconsin, U.S.A., Humane Society gives humane education demonstrations to school children and others. They have rooms in their premises for mice, rats, oldfish, canaries, parrots, turtles, pigeons, Guinea pigs, rabbits, dogs and cats. A member of the Society shows how pets could be handled and cared for. They are not reared for vivisection, but to live their lives in freedom and affection.

A sanctuary for stray dogs and cats as, perhaps still is, run at Sarobia, Penn-

sylvania, U.S.A., by the well-known humanitarian, Mr. Robert Logan. Commodious wired spaces offered lodging and food to all homeless creatures; their comfort and health were carefully seen to. In peace and confidence the sub-human residents developed all sorts of interesting personal characteristics.

The great Atlantic liners, "Queen Elizabeth" and "America," are furnished with kennels for pet dogs going with passengers, also with cages for pet birds. The "Queen Elizabeth" has an open-air enclosure in which the dogs get regular exercise. The "America's" kennels have sleeping bunks for the animals, and a blanket for each cat and dog. Baths, medicines and first aid are available on both vessels.

A baby squirrel was found by two children outside New York. They took it home to try and get their pet cat, which had three kittens, to adopt it. She did so without demur.

Humane societies in the United States have 15-minute programmes by teachers in schools on the care of animals. Weekly radio talks are given on animal care. Their expressions on the treatment of dogs and cats in India would not be pleasant to hear.

Twenty-two sleepers were awakened by a collie when a fire spread over three homes and a garage at Mobile, Alabama, U.S.A. The dog, on scenting the flames, screamed and banged on a gate. All the sleepers escaped.

Design in English Pottery—

WITH IMPLIED HINTS FOR INDIA

(Italics ours)

TOWARDS the end of the seventeenth century John Dwight of Fulham introduced stoneware into England, and with him we come to the threshold of our world fame as potters. A new field had opened up, and the perfected stoneware as white salt-glaze could begin to compete with the imported Chinese wares. The eighteenth century saw the full flowering of English potteries, and the establishment of our world-wide reputation in this field. The porcelain factories came into being and flourished, and Josiah Wedgwood invented his cream earthenware and commercialized the potteries. It was not only the improved types of ware which gained us such a reputation, it was also the new methods of production which made it possible to manufacture in much larger quantities and sell at lower prices. Hitherto all the work and decoration had been done by hand, but now casting (a method imported from France) and turning (as opposed to hand-throwing) enabled the potters to reproduce exact copies of certain shapes in large quantities and with great rapidity.

It was inevitable that all these forms of mechanical production should oust much of the hand work, but even with mechanical methods there still remained a strong native flavour in our clean shapes and simple applied designs. The early commercialized productions of our potteries had a simplicity which gave them real distinction, but with the prosperity and love of ostentation of the mid-nineteenth century the mechanical skill of the potters far outran their æsthetic sensibility. As in most cases when the machine takes over the work of men's hands, the designer was often entirely ignorant of the

processes and materials of manufacture, and his only idea was to imitate handwork as cheaply as possible, and to make it look expensive.

It was only shortly before the last war that there was a noticeable rise in all standards of pottery design, and a growing appreciation of what had been done in the eighteenth century, and the beginnings of an understanding of how best to carry on that great tradition with the new methods of production of these days.

It is clearly noticeable that many of the eighteenth- and early nineteenth-century shapes are so excellent that it is possible to decorate them in many different ways, and there are endless possibilities for the sympathetic designer who appreciates the shapes through his knowledge of clay and the manufacturing processes.

To sum up the position to-day, it would seem that the demand for traditional pottery for our overseas markets continues to grow. This may partly be due to the uncertain and difficult times in which we live, when man's natural instinct is to cling nostalgical to all the reminders of the past; or it may also be that the general standard of taste is improving.

This is not to suggest that it is a good thing only to copy old patterns, but it is surely a good thing to build anew on our great traditions and to forget that unfortunate period of design confusion which overtook us nearly a hundred years ago and which persisted well into this century.

CECILIA SEMPILL, "Industrial Design,"

in Britain Today. (Condensed)

New Educational Year Begins

ON June 24 the new educational year (1948-1949) of the Kalakshetra and the Besant Theosophical School began with the customary but always fresh and impressive dedicatory assembly of continuing and new students. The function was given an added interest this year in being held in the former "weaving shed" of the Kalakshetra which has been transformed into a suite of studios of music and dance. The front of the platform had been chastely decorated with hanging ornaments made by students and teachers from coconut leaves, and floor designs (kolam) had been painted by the Art master, Mr. S. Mitra. Around the platform sat the teachers of instrumental and vocal music with their viols and violas. A number of pieces gave the atmosphere of Art to the proceedings. Then followed the recitations of slokas (sentences) and responses between teachers and students, in Sanskrit, Tamil and Telugu, (Vidyarambham, Sanskrit, wisdom-beginning). Speeches of welcome to the new session were then delivered.

Dr. James H. Cousins, Vice-President of Kalakshetra, read letters from Ireland and Scotland showing the high influence that was being spread by Srimati Rukmini Devi on her tour in the West. In welcoming the students and teachers to the new year and the new premises he could not, he said, do better than remind them of her ideals for both the Besant Theosophical School and the Kalakshetra. In terse easily remembered sentences she had expressed the intimate relationship between the two institutions, and at the same time had set out the essential principles of true education. Until beauty and creative art were made an essential part of daily education, there could be no real reformation in education such as

everyone felt to be necessary but few realised as regards fundamentals. The mind was not everything. Hence Srimati Rukmini Devi had set down the epigram: "No education without Art," and hence Art in some form was part of the daily study of the School. From the other point of view, unless the intelligence was developed, as well as skill and the sense of beauty, they might bring out so-called artists who were only cranks or freaks. To technique must be added knowledge of the history and achievements of the Arts and of the principles governing them. Hence the companion epigram: "No Art without education." Dr. Cousins referred to two events of national importance which had taken place since their last opening meeting. The death of Mahatma Gandhi had stirred the nation to the depths, and he felt that, though it was late in the day, they would wish to express their sorrow at the event. The other event was the elevation of their fellow-South-Indian to the highest office of the new State in India. He referred to Sri C. Rajagopalachariar, His Excellency the first Indian Governor-General. Both resolutions were passed. Vidwan Tiger Varadachari invoked the blessings of Sri Saraswati on all for the new year. Of all learning, the Arts were the most essential of human progress. Music, properly understood and expressed, could not only open the gate to human happiness in the material world but also be a master-key to heavenly experiences of the highest order. Sri Krishnaratnam, Head Master of the Besant Theosophical School, also spoke.

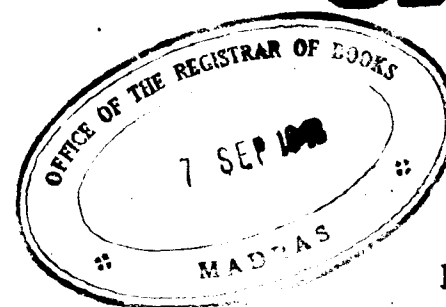
The proceedings opened with Saraswati puja, and closed with the singing by all of the song "Devi Vasanta."

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The

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YOUNG CITIZEN



Let the old antagonisms die. Let your country be the greater for the religious differences. Let the common welfare of the Nation be the care of every religion. Do not let your ship of nationality be shipwrecked on the rocks of religious hatred and religious suspicion.

—ANNIE BESANT

AUGUST

1948

TOMORROW

The sun shall shine in ages yet to be,
The musing moon illumine pastures dim,
And afterward a new nativity
For all who slept the dreamless interim.

The starry brocade of the summer night
Is linked to us as part of our estate ;
And every bee that wings its sidelong flight
Assurance of a sweeter, fairer fate. . . .

When you return, the youngest of the seers,
Released from fetters of ancestral pose,
There will be beauty waiting down the years,
Revisions of the ruby and the rose.

NATHALIA CRANE (at ten).

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THE YOUNG CITIZEN

EDITOR:

RUKMINI DEVI

AUGUST 1948

VOL. XXIII, NO. 8

The Crow's Nest .

THE June number of "Theosophy in Action," just received, says of Srimati Rukmini Devi's tour: "Everywhere she has so far visited the reports are full of enthusiasm for her talks, and the particular note she sounds. She brings with her some very remarkable films of the Indian educational work in which she is so much interested, and when showing these, she illustrates the traditional Indian dances in which she herself so particularly excels. Always she brings with her direct contact with the world of beauty, which is the world of the real, but each time she comes she has learned more about revealing that world to others. All that she stands for is now made far more easily acceptable to her audiences." Her stopping-places were, Geneva, Paris, London, Cardiff, Dublin, Belfast, Edinburgh, London again, Huizen (Holland), Brussels.

In our July issue we published an announcement by a correspondent about a performance of Bharata Natya by Srimati Rukmini Devi in London on July 14. Word has just reached us reporting that the event is a great success. The organization of the India League was so good that the Pancras Hall was packed, and many had

to be refused admission. Countess Mountbatten presided. Mr. and Mrs. Alex. Elmore, old collaborators in the first years of Kalakshetra, looked after the stage management and floral decorations. Mrs. Sundaram gave the musical touch of India on the vina. The hall is described as "beautiful and with perfect acoustics." The musical accompaniment for the dance was provided by "sound tracks" made at Adyar. Although this did not give the personal effect of the living musicians, Srimati Rukmini Devi was able to evoke the atmosphere of India, and aroused an enthusiastic response from a large and intelligent audience by her superb rendering of the traditional South Indian dance.

The following greeting was sent by Srimati Rukmini Devi for the opening of the second year of the Arundale Montessori Training Centre at Adyar.

I am very happy, though from a great distance, to bid welcome to all the students and staff of the Arundale Montessori Training Centre, and to wish your new year's work every success. I am with you all on this great day of the opening of the Centre's work. I wish I was with you physically as well.

This is the second year of the birth of this institution, and year by year there is much to do to build it up to a level of both physical and spiritual well-being.

I am happy in the knowledge that you have Sri C. S. Trilokekar as your Principal, for he truly understands the great ideal of Teachership, and has all the necessary experience of leading and serving in other institutions under the guidance and inspiration of such great educationists as Dr. Besant and Dr. Arundale. Now he works with a most wonderful woman, Dr. Montessori, whose vision of the child and real education is in such harmony with those of Dr. Besant and Dr. Arundale. We are so fortunate in having her with us, and may I add Mr. Mario Montessori too.

What better can I wish on this occasion than to say that I pray that even one or two could find their own genius, which will be a living flame for the future generations, as hers is today? The world does not know how much it owes to her who is the very embodiment of the soul of the child. She has come in the very year of India's freedom, and we are grateful to her for helping us to begin rightly. But while she helps us, every one of us, teachers, pupils and staff, must feel that we are helping her, and that together we do this uphill task of pioneer work.

Perhaps there are difficulties, and I assure you there have been many almost insurmountable ones, but it is worth it when we see the vision of India, new and free; and in every school guided by teachers who are fired by the ideals of their profession; when we see New India rising with true spirituality of culture, of peace and of understanding.

So let us all work together for this great mission, and to that end I send each one of you my best wishes and greetings.

—RUKMINI DEVI

Visitors to Kalakshetra have been unusually numerous in the first month of its new year, which opened on June 24. Officers from New Delhi, on their tours, appear to make it a point to look in. They also come in groups. Mr. Mackenzie, United Kingdom Trade Commissioner, and Mrs. Mackenzie were so impressed on a personal call, that they brought a number of British and American friends to the first art-evening on July 15. At the end of an hour and a half of exquisite Bharatanatya by the two senior pupils, Sarada and Lalita, now on the teaching staff, an apology for keeping them too long brought the retort: "Next time we come we should like a four-hour programme." A group of 20 military teachers in training spent the afternoon of July 29 seeing over the classes at work—vina, violin, singing, Kathakali, Bharata Natya. In an interval, I told them of the origin and ideals of the Kalakshetra, as given out by Srimati Rukmini Devi. It appeared to open up new understanding of the place of the Arts in Education. This was followed by a short programme of Natya (Dance), showing the stages of progress from the rudimentary, through the intermediate to the finished, which they had seen under instruction in the classes. The concluding item was a tilana (a piece of rhythm) by Sarada and Lalita. The visitors, junior officers, most of whom had seen war-service, and are now in training as teachers of the rank and file, were much interested in the artistic joy of the students. Their officer expressed thanks for what they had learned of art-education, and invited Kalakshetra to pay them a return visit to their school in Madras Fort. In such ways knowledge of the great work, of which Srimati Rukmini Devi is the inspiration and direction, is spread.

JAMES H. COUSINS

Beauty In Life

By RUKMINI DEVI

YOU must realize that evolution is going on all the time. If you are at a stage where you are great and you have achieved something, there must be people who are learning what you learned a few lives ago, and there are people who have learned what you are learning now. Such a process is going on all the time. Otherwise how will you explain the animal that is not yet individualized? There is no such thing as superiority or inferiority. There is such a thing as life that is continually flowing. It is like a beautiful river that flows out of the hill, down the valley until it enters the ocean. It may become narrow in parts, it may become wide in parts, it may become higher in parts, it may rush over the rocks in another place. Everything has its beauty, and if you will realize that beauty of life is such that it fills all things and is related to all things, that it cannot be compared, cannot even be dissected—if you can realize that, then you will also realize that the Masters and the great people of the world are perhaps where the great river enters the ocean. Translate it in any way you like but do not limit the beauty of life. Let your hearts and minds fully enter into the spirit of it. Live in the light of it and understand it as it really is. Then I feel that all things will become far more interesting, far more beautiful, and people will be far happier in the world.

These are idealistic points. They may not be entirely practical to some people, but my idea is that to be practical you must be beautiful. If you love beauty you inspire others, and if you give beauty you give what every one asks of life. That life you cannot give. Culture is the thing that has made civilization live. No civilization can be great without culture and no one can be great without beauty. Life is beautiful. It is only a matter of how you see life. It is only a matter of how you understand. My thoughts nearly always go along this line. If people can give that idealism to the world, and if they can take it to their fashionable surroundings or to their dreary surroundings, if they will get that pure and true living in themselves, they will be true to themselves, unafraid of any challenge, standing alone and not knowing it. If you can be part of every person in the world, if you can understand everyone, then you will find that unconsciously you are helping even the people who disagree with you. They will simply say: "There is something about that person that inspires me". There is nothing greater in life than inspiration. If you can inspire people you are really fulfilling your life, and the full living of life is the final merging of our beings into the vast ocean of Beauty (1935).

Historically viewed, it has been the office of Art to educate the perception of beauty. We are immersed in beauty, but our eyes have no clear vision . . . The virtue of Art lies in detachment, in sequestering one object from the embarrassing variety. Until one thing comes out from the connection of things, there can be enjoyment, contemplation, but no thought. . . Every object has its roots in central nature, and may of course be so exhibited to us as to represent the world. . . Though we travel the world over to find the beautiful, we must carry it with us, or we find it not.

EMERSON, Essay on Art

Food Reform: The Artistic Point of View

By JAMES H. COUSINS

It is a curious fact that while, in our Galleries of Art, we are continually arrested by studies of fruit, we are seldom confronted with studies of chops or steaks.

This omission is neither accidental nor designed, and in endeavouring to discover its determining cause we must bear in mind the fact that behind the Art stands the Artist.

I know that ugly pictures have been painted; that the music of eroticism fills our ears; that the drama of licence walks the stage; that the drab actualistic novel is on our shelves. But these things we do not enter in our catalogue of things artistic. I am speaking of Art from the point of view of the great souls to whom painting, or music, was a passionate necessity, a sacrament, a sacrifice of some part of themselves, as in the case of Keats, of whom it was said that he gave his heart's blood with every line he wrote. In the works of the true Artist, the undignified, the impure, the unjust, the discordant, can have no place as such.

When God said, "Let Us make Man in Our Image," He uttered the incantation of the Eternal Artist, the creative word that is spoken in the heart of every true Artist when he essays to reveal himself. And the true Artist cannot tell a lie—for a lie is not artistic. "Beauty is Truth, Truth Beauty." Be his exterior life ever so repugnant, his revelation of his true self must be true. If nothing else demanded it, his self-conceit would debar the revelation of the ugly. Hence he will eat a chop with his fellows—but he will not paint one: it is not artistic.

In this attitude of the artistic temperament we have an intuitive apprehension of the

natural morality which is deep-graven in the hearts of men. While the artist, labouring within the limitations of his age, may, in things pertaining to the personal and transient, such as eating and drinking, fall away from grace; yet, when the personal subsides, and the interior, eternal Ego seeks expression in Art forms, the Artist turns instinctively from the products of the shambles to the fruits of the earth, for behind the one lie injustice, violence, discord, ugliness; and in the other are manifested the beneficent operation of order, harmony, beauty. He cannot serve life and death. He holds to the one and despises the other; and in the exclusion of a whole segment of the circle of life from the domain of Art we have implied the condemnation of carnivorousness and the justification of the Food Reform from the artistic point of view.

From this standpoint the principles of the Food Reform lie along the line of Evolution. The path of progress is from gross to fine, and the conscious adoption of those principles by the evolving consciousness of the Artist is inevitable. Now if we apply those principles—or rather the inclusive principle that that which is ethically and morally wrong is ineligible for the purposes of the artistic and beautiful; if we apply this principle to the pictorial Art of the future, we shall see that much revision of the subject matter of the painter must take place. Thus, while the habit of eating mutton and beef prevails among some people, the growing consciousness of the Artist will inevitably discard the study of fat sheep and cattle, for his quickened perception will not be satisfied to deal with his subject "in situ," but will see behind the suggestion of freedom and peace

the horrible tragedy of unspeakable slavery and torture and death to which his bit of quiet pasture is but a lying epilogue. For the same reason the Artist will discard studies of fishing. From his rising altitude of consciousness he will pierce through the gimcrack halo of many a romance, and he will perceive the mean and cowardly deception that man, in the search for the wherewithal to satisfy an acquired craving for unnatural food or a barbarous instinct for "sport," has chosen to practise on the unsuspecting creatures of the deep whom he lures with the promise of food to a lingering, painful death.

In these, and other respects which I cannot here detail, Art and the principles of Food Reform go hand in hand, acting, re-

acting, inter-acting, toward the unfoldment of the Ideal, the Perfection—

Beauty, the Vision, whereunto
In joy, with pantings from afar,
In sound and odour, form and hue,
In mind and clay, in worm and star,
Now reaching goal, now backward hurled,
Toils the indomitable world. (Watson).

In the vanguard of food reformers stand Leonardo da Vinci, the painter of the Last Supper and the Mona Lisa; Shelley, the peerless poet; Wagner, who spake as never man before him spake in music. Artists in the supremest degree, they endeavoured to fashion their lives after the eternal principles that underlie Food Reform, and their names alone are a sufficient justification of it from the artistic point of view. (1905).

HOW FAMOUS NONSENSE AROSE

Edward Lear's books of nonsense appeared in the middle of last century. Nobody had thought before of publishing nonsense for its own sake, but Lear did Nonsense Alphabets, Nonsense Botany, Nonsense Cooking, Stories and Songs, to some of which he composed tunes. It all started more or less by accident.

Lear was the youngest of twenty-one children of a poor Danish family settled in England. He had to go out and earn a living as soon as he could do so. He had always liked drawing, and in his teens he became a free lance artist. A commission to draw the animals in Lord Derby's Zoo led to two things. Lord Derby and the people he met at Knowsley became subscribers to his books of landscape pictures made in South Europe, when he had to go abroad because of his health.

It also led to the famous "limericks," because Lear became a great favourite with the Earl's children. Lear started making funny drawings and supplying nonsense rhymes

for them. From the children, the vogue for Edward Lear spread to the grown-ups, and finally Lear was persuaded to publish a collection. Its success led to a second collection. Everyone talked about Edward Lear.

More and more comic artists got busy. In England, Teniel joined forces with Lewis Carroll to make "Alice in Wonderland", "Through the Looking Glass", "The Hunting of the Snark" and other books that still delight grown-ups as well as children.

And the same sort of thing happened in other countries, especially in Germany. The limerick has a great vogue in America. President Woodrow Wilson, oppressed and saddened by the failure of his efforts to secure international cooperation, found relief in quoting the famous limerick by Anthony Euwer:

As a beauty I am not a star,
There are others more handsome, by far;
But my face—I don't mind it
For I am behind it.
It's the people in front get the jar.

Public Responsibility to Social Service

By STANLEY R. CHARTRAND

PUBLIC responsibility in social work indicates the necessity of an understanding of the word "public", and here we go into the matter of one's philosophy of service, of humanity, of government, as well as the subject of semantic Social service which keeps the public in mind and is essentially a democratic institution and a democratic process. The public in this particular case means all of the people. It means the underprivileged as well as those who are more fortunate in material things of life.

The ideal is that there be no underprivileged. Thus, the public must work together collectively to eliminate factors that bring about this condition by providing opportunity for employment, good housing, proper food, and recreation for the child, the adolescent, and the adult. This job is one that requires the concentration and cooperation of all of us. When one group fails, others must take over. The need for attention to social work has been brought about by our complex modern living. In the good old days when there were no motor cars, radios, factories, etc., each person was kept occupied with efforts to obtain the bare necessities of life, by spinning, weaving, tilling the soil, cooking, etc. Any time left over might be devoted to some education or recreation, both limited in requirements and accomplishments. With the greater specialization of life's activities we have found it necessary to employ individuals exclusively as bankers, manufacturers, retailers, editors, teachers, and doctors. Now, social workers are being professionalized and trained to do the tasks that we individually cannot do ourselves. It is not an indication of neglect or disregard for the underprivileged, but is

rather a continued development of specialization in that we realize it is better to have people give their entire time to social work as they do to medicine and teaching, news reporting, manufacturing. The job will thus be done better and more efficiently.

Public responsibility cannot be emphasized too much in social welfare work. Social work in a democracy is a part of the political philosophy in that it involves all of the people.

Among some people social work and social welfare have an undesirable connotation of a certain group of people (mostly women) who seem to be "busy-bodies" trying in a condescending way to "uplift the masses". This association of ideas is unfortunate. The failure to accept public social responsibility is a threat to one's personal welfare, to a democratic form of government, and to civilization. For this reason we must personally or individually get away from the attitude that social welfare is "not for me". It is for everyone to the extent that his time, money and abilities will permit. All that we need to do, but we must all do it, is to give of our time and money as we can.

Conditions seem to indicate that social welfare work is handled either by charitable organizations or by governmental agencies.

Turning to charity, we invariably first consider the philanthropists. Philanthropy must be democratic in the sense that contributions of time and money are to come from both the wealthy and poor to whatever extent is possible. Perhaps it would be ideal if we could depend solely upon contributions to support social welfare under trained social

workers; but this has so far proved inadequate to the whole problem.

With the complexities of modern living and, it seems that we will have to admit, the inadequacy of charity alone, there has come the necessity of government intervention, and thus politics rears its ugly head in social work. This may be good or bad, but the point is it is essential that by some means the underprivileged be provided for.

I have mentioned that public responsibility in social work is a matter of philosophy of government. It is here that we must make up our minds to what extent government will take over social inequalities.

It is said that laws are made for those who do not know how to take care of themselves. In the case of social work we might say that social legislation is made for those who do not know how to take care of others. Therefore it is necessary to employ an element of force in protecting and providing for the rights of the underprivileged. However, governmental activity should not be thought of as a terrible force to be obeyed through fear. It should be regarded as legally co-operation. It should be management of the operating means of management of the community. In a democracy we are all stockholders and co-directors.

If the wealthy insist on retaining their money, their homes, surplus of food, etc., without doing anything for others in the same community who are allowed to sleep on the streets half naked, hungry and without a chance to better their lot, then it is necessary that such inequalities be rectified. If the underprivileged rise up and join hands to eliminate these inequalities by forceful means in order to obtain the government which they run for themselves, then it is said that we have Communism, which becomes a dictatorship of the proletariat. However, if Communism had only the altruistic ideals of benefiting the common man, or even the underprivileged people as a whole at the

expense of the individual, then this danger need not be feared quite so much. However, too often so-called Communism is the desire of some one or more leaders to gain personal power by capitalizing upon the ignorance and desperate conditions of the poor in order that these leaders may have political and, subsequently, economic influence, and power. Taking advantage of the ignorance of the masses and gaining their power through lawlessness and dissension, these leaders have to prevent those same factors from in turn destroying them, by ruling with an iron hand, and with the iron hand of totalitarian dictatorship to level all classes down to the lowest of the masses.

Socialism attempts to provide for the underprivileged by legislation and its enforcement—but at least through legal means.

Pure capitalism has gone out of existence as the horrible demon it was supposed to have been. The idea of a group of men or of corporations gaining economic power at the expense and complete disregard of fellow-human beings is certainly not condoned in any nation that has a semblance of democracy. Capitalists who have perhaps been indiscreet in their acquisition of wealth have wisely not failed to recognize their public and social responsibility after attaining their wealth. It is the social-minded capitalists who have enabled civilization to advance by providing invaluable medical research centres, universities and colleges and various community organizations for the benefit of mankind to an extent that is not even today possible with many Governments, and certainly not by the efforts of the underprivileged masses themselves. Rockefeller, Carnegie, Rosenwald are U.S. names comparable to Tata in India.

We cannot wait for a decision on the political philosophy, however. It is necessary that we must act now. Public responsibility must be taken over by each and

everyone. We must give of our time and money (as philanthropists to whatever degree is possible). We must insist upon action by Government as a cooperative and legally constituted body which represents the people working together. Government may perhaps be the best way to take care of many inequalities. However its policies and actions are arrived at with deliberation, we cannot wait for governmental action. Therefore, we as the public must work together in our various voluntary charitable organizations, cooperating with the governmental organizations that are already provided.

An example of the necessity for this action is given in the international family in the cases of Italy and France. While cooperative voluntary charitable organizations, and private individuals sending relief parcels, were, and are, doing a valuable service, it has been necessary for the entire U.S.

Government to provide vital interim aid. The "freedom trains" of relief supplies and official Government help are all required.

Thus, the coordination of the various groups is not to discredit any one group, but to show how each can be more effective by working together with all other groups. Co-operation is of the essence. There are benefits of competition if utilized in the endeavour to compete with our previous record so that we will accomplish more with each week, month, and year.

Our public responsibility must be individually and collectively taken on for our own selfish protection and for the benefit of all mankind. We have a dual role in carrying out that responsibility. First, of doing our part in the name of charity, and secondly, of seeing to it that a government of service does its job, remembering that in a democracy we, the public, are the Government.

MIMOSA

I blamed my days
That had not hours
Enough
For my demands.
God slowly shaped
Mimosa flowers
Of fluff
With patient hands.

JAMES H. COUSINS

A New Art-Institute

THE new Institute of Contemporary Arts (in London) has got off with a flying start. The opening, one February evening, of its first exhibition of painting and sculpture, *Forty Years of Modern Art. A Selection from British Collections*, was like the first night of a new opera in its lively and distinguished attendance.

Its intentions had better be expressed in the words of its own manifesto:

It will gather together and co-ordinate the arts of our time and establish a common ground for a progressive movement. It will undertake exhibitions, performances and other activities without depending on commercial standards. It will encourage the development of modern techniques. It will establish contacts on a wide international basis and become a link between artists and the public. It will not confine itself to the ready made, but will enable artists of all kinds to join in search of new forms of expression.

The Institute will organize loan exhibitions illustrating the birth, development and achievements of modern painting and sculpture. Exhibitions will be extended to include illustration, mural decoration, theatrical sets, architectural models—everything which is visual. It will promote systematically planned performances of significant works of contemporary music. It will organize the production of plays, English and foreign, giving preference to plays of merit that would be difficult to produce on the ordinary stage. It will experiment in choreography and staging, and new ballets will be produced. It will arrange readings of contemporary English and foreign poetry and verse. It will encourage writers to collaborate with artists in other media. It will organize the showing of films that have rarely or never

been seen. It will encourage research and experiment and provide documentation on the history and technique of film production. It will encourage the development of art forms suited to broadcasting and will use it for the diffusion of its aims and activities. It will try to bring architecture into closer relationship with the other arts. Lectures and exhibitions will be arranged.

All the nations and all the arts are to be brought together under one modernistic banner in a great forward march which will take no heed of "commercial standards." This is a brave programme, and none the less brave for being produced in Britain today.

The Institute is to acquire premises for exhibitions, chamber music concerts, lectures, etc., to house libraries for all the arts and to provide its members with the amenities of a club.

Artists have been much exploited for the sake of exhibitions in the past; but the Arts Council and the British Council have done much to right this wrong, by paying their artists a hiring fee and by buying pictures and sculpture from them for the exhibitions which they circulate.

How the Institute intends to tackle this problem will presumably depend to some extent upon the funds that it can raise. Meanwhile, it will solve an equally urgent problem for the artist if it can provide good premises for the exhibition of his work. Mixed exhibitions are held annually in England by a number of well-established societies. But of these only the Royal Academy draws a profitable public; and in the Royal Academy the occasional work of art with real vitality which has managed to pass the selection committee is apt to look out of place.

PHILIP HENDRY in *Britain Today*
(Condensed).

The Advance Of Womanhood

FOLLOWING a strong protest by the All-India Women's Conference—which, by the way, began its work from Adyar, like other good causes—against the exclusion of women from recruitment to the Indian Administrative and Police Services, the Government of India have turned the faces of the Dominion Ministry of Home Affairs towards the future in the following communique:

"The Government of India have reviewed the question of admissibility of women for appointment to public services under them, particularly the Indian Administrative Service and the Indian Police Service, and have come to the conclusion that discrimination wherever it exists in the matter of employment in public services based merely on sex can no longer be maintained. It has, therefore, been decided that women will not be ineligible merely by reason of sex for any public service, including the Indian Administrative Service and the Indian Police Service, and that the claims of women candidates who possess the prescribed qualifications will, as in the case of men, be considered solely with reference to their merit and suitability for the service concerned.

In order to enable women to avail themselves of the opportunity provided by this announcement, the time-limit for submission of applications by women candidates for appointment to the Indian Administrative Service and the Indian Police Service under the emergency recruitment scheme has been extended. The Secretary, Special Recruitment Board, will receive applications from women candidates up to August 1, 1948."

* * *

At a Conference of American Republics at Bogota, the capital of the Republic of Colombia, South America, from March 30 to May 2, only four women delegates had been sent as against a hundred men. Twenty-one Republics were represented. The United States refused to send a woman. A sub-commission was appointed to consider the Equal Rights Treaty which had been tabled by the World Women's Party, the centre of which is at Washington. Proceedings were interrupted by the civil war that broke out on April 9, almost like a scheduled argument in favour of at least equality of opportunity for women in the affairs of life. At the end of the Conference two Treaties on the rights of women were approved by the plenary session of the Conference. These are as follows:

"The high contracting parties agree that the right to vote and to hold national office shall not be denied or restricted on account of sex."

"The American states agree to grant to women the same civil rights which men enjoy."

The Treaty on political rights for women was signed by 16 out of the 21 American Republics; 5 did not vote for various local reasons. The Treaty on civil rights for women was signed by all of the 21 Republics except the United States. Thus ended a 20 year agitation for an Equal Rights Treaty for Women by the National Women's Party of the United States. In 1928 not a single official delegate supported the Treaty, or spoke in its favour. But persistence, idealism and sacrifice have made a difference in masculine thought.

A Worth-While Book

THE HUMAN DUALITY

WHILE the larger proportion of youth in the western world were working through what appeared to be a crisis in human affairs in 1914-1918, a smaller, but not less important, proportion were watching and pondering over the situation. Among the latter was a young man who found himself in 1914 in an enemy-alien internment camp in England with time on his hands.

He was an observer and student by nature, this captive German Jew, and specially interested in art. But the inartistic mess into which the boasted civilisation of Europe had got itself, started him on the adventure of trying to find out what was wrong, and how it might be remedied, and after a while he decided that what was wrong was misunderstanding of one another among the nations based on a false assumption of separateness in human life and its relationships, and that the remedy lay in the overcoming of false separations by making it clear, as a force in human thought and consequent action, that the apparent antitheses, or related oppositions, in life were really mutually helpful tendencies in what was essentially a unity under its surface distinctions.

Herr Paul Cohen-Portheim—that was the name of this inquisitive victim of war—came to this decision through spiritualistic experiments with fellow-captives that led him on to the study of Theosophy and the Upanishads.

The result of his four years' research (1914 to 1918) Mr. Cohen-Portheim put into a book, "The Message of Asia". This was published in Germany in 1920, and at once won for its author a continental reputation which called from him other studies of critical and creative observation but all based on the philosophy which he had attained to in his internment.

"The Message of Asia" was afterwards translated into English, and published by Messrs. Duckworth of London.

"It is the business of youth", says Mr. Cohen-Portheim, to attack the *status quo*, and the business of age to maintain and defend it. If it were possible for age to achieve a complete victory, progress, and life itself, would be at an end. If it were possible for youth, it would mean the beginning of a new, entirely contingent and chaotic world. Actually neither wins outright; the victory remains with evolution.

There is, according to Mr. Cohen-Portheim, a similar mutuality between Male and Female as between Youth and Age. This is obvious in the physical aspects of sex. But our author is not interested in the obvious. He is concerned with the less obvious, but not less essential and important, matter of the relationships of qualities that are usually placed in antithesis to one another; intellect, for example, as a masculine quality, and intuition as a feminine quality.

It was over-emphasis on the masculine characteristic of force that led, according to our author, to the war of 1914. "Let us remember," he says, "that our civilisation, which is predominantly if not completely man-made, has plunged humanity into the greatest and most tragic of catastrophes. And we are to remember this "before we put Woman in her place with a lofty gesture". In other words, he sagaciously anticipated the then imminent liberation of woman in Europe from the serfdom in which man had placed her into the free service of humanity in her own place and way, a liberation which has not yet exerted its full beneficence on man-made civilisation.

J. H. C.

Some Ever-Youngs

VERDI, the Italian composer, composed his world-famous opera, "Falstaff", at eighty.

Titian, the Italian painter, painted some of his freshest masterpieces in his old age.

Claude Monet, the last of the French Impressionists, worked on his famous canvases until his death well over eighty.

George Santayana, for a long time Professor of Philosophy in the United States, is now, in his retirement in Rome, at 84, turning out some of his most vigorous intellectual work.

Vaughan Williams, the English composer, completed on his seventy-fifth birthday in November 1947 his Sixth Symphony, described in "Britain To-day" as "powerful in manner . . . the product of a strong emotional experience . . . the composer's reaction to the circumstances of his day . . . one of the most markedly original and beautiful pieces of music composed in our time."

Walter de la Mare, the English poet, was recently the subject of a tribute from a large number of eminent people on his seventy-fifth birthday. He has led "a secluded life. He has accepted no honours, proclaimed no political views . . . His speech is music, and full of fine shades of meaning and of sound, of pause and return, of delicate question," says Sir J. C. Squire in a review of the poet's work.

Among Indians there are many who are active in their seventies, Sir C. P. Ramaswami Iyer and T. R. Venkatarama Sastri, for example. But in the eighties there is Sir M. Visveswar Iyer, bent on schemes for in-

dustrialising India, and Professor D. K. Karve in the nineties, held in reverent memory by his creation of the Indian Women's University.

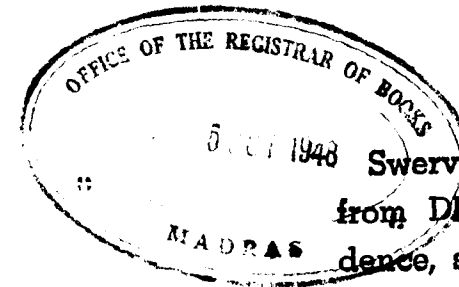
Bernard Shaw is continuing his long series of brilliant dramas at ninety-two, on a vegetarian diet.

Nearer home, the seventy-fifth anniversary of the birth of Dr. James H. Cousins was warmly celebrated in the Kalakshetra new dance hall at Adyar on July 22. Of him a writer, K. S., the initials of a well-known Professor of English Literature, says in the weekly magazine, "Swatantra": "Dr. James H. Cousins, who is seventy-five this week, has spent the latter half of his life in our midst; his presence here being one of the greatest and most precious of Dr. Annie Besant's many great and precious gifts to her adopted motherland. . . The source of his illumination is from within and not from without. . . He is not merely an exponent, he is our one living example, of the aesthetic ideal which views all pain and joy, all success and failure, one's own as well as others', under the aspect of eternity. . . It would be a mistake to set down Dr. Cousins as an Irish or English or Indian, or even a twentieth century poet, for beyond era and location and language he has long looked on all myth and scripture, on every sincere and significant word, act and movement, as 'eternally contemporaneous.' In a long and impressive succession of prose works Dr. Cousins has pleaded for the due recognition of the uses of art in education and in practical life generally. . . When all life becomes art, and all art becomes life, then and then only will 'God and man hold friendly talk.'"

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YOUNG
CITIZEN

Swerve not from truth, swerve not from Dharma, swerve not from prudence, self-protection and the path of worldly prosperity.

May we be supported and cherished, and may we obtain sustenance in comradeship, and be full of courage may our studies be fruitful, and may there be no mutual envy.

Taittiriya Upanishad

SEPTEMBER

1948

"Hindu art, Hindu philosophy, Hindu speculation, and Hindu science, have been distinguished by three traits. The first of these is the unflinching daring and courage in the realms of abstract speculation and philosophy. The second is the spirit of tolerance towards all modes of approach to the solution of the world's problems, and towards all faiths and other cultures. . . . Lastly, there is in this culture a sense of the pervasive immanence of the Divine, a sense of the cyclic progress of the universe developing in its evolution many races, many ideals, many disillusionments, and many yearnings and aspirations, but always ultimately reaching out towards the Infinite, the One. The world needs and cannot ignore such a culture."

SIR C. P. RAMASWAMI AIYAR, *Hindu Culture*

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THE YOUNG CITIZEN

EDITOR

RUKMINI DEVI

SEPTEMBER 1948

VOL. XXIII, NO. 9

The Crow's Nest

WITH the millions of the people of India we joined in the celebration, on August 15, of the first anniversary of her freedom from foreign domination. We do not forget the heart-breaking events of the year. We particularly deplore the falling away from the teachings of Mahatma Gandhi, the apostle of non-violence, when sectarian passions were aroused. But we regard such outbreaks (and history is red with them in other parts of the world) as phases of the lowly origin of humanity on the physical and lower mental and emotional sides of its nature which are at times brought to climaxes in order to stimulate men and women of a higher stage of evolution to work for the removal of the sources of antagonism. We earnestly hope that when the second anniversary comes round, India will have moved beyond the present anxieties that have come to it out of the past, and that the world in general will have turned the corner towards a sane, peaceful and happy life.

of her activities abroad. It is taken, with thanks, from the August number of *The Theosophist*.

The Belgian Convention was privileged to receive in Brussels Srimati Rukmini Devi Arundale. The Convention was thus particularly a success, Rukmini Devi having accepted the Presidency of Honour. Her very charged programme was the following: On Friday evening, in the Studio of M. Hastir, she addressed the Educators and the Artists upon 'Art as Yoga'. On Saturday afternoon a public lecture in our Headquarters, absolutely crowded, had for title: 'The Eternal Message of India to the New world'. In the evening, she explained and showed to members her splendid coloured film where we admired the views of Besant School, Arundale Montessori Training Centre and Kalakshetra. On Sunday 4th, Rukmini opened officially the Convention by a talk upon 'What is New Theosophy?' In the evening a friendly meeting with tea gathered all the members around her and Mr. J. E. van Dissel, General Secretary of the Theosophical Society in Europe, Mme. van Dissel, delegate of the Dutch Section, and Mlle. Pascaline Mallet, delegate of the

The following report of our Editor's part in the Convention of The Theosophical Society in Belgium on July 3 and 4, will give an idea

French Section and Assistant Secretary of the European Federation."

* * *

A recent number of "The Atlantic Monthly" contained a thought-provoking article on "The Rivalry of Nations" by the well-known publicist, Walter Lippmann. Two world wars, he reminds us, have been won. But have they? He answers his own question: "We have won both wars. But on the crucial issue our diplomacy has always miscarried. It has been unable to prevent war or to avoid war." He gives a list of attempts towards peace since the first world-war, 1914-1918. These include the Covenant of the League of Nations, the Kellogg Pact to outlaw war, President Roosevelt's Four Freedoms, the Atlantic Charter. Since these there has come the United Nations Organization. Yet the world is as it is, and threatens to be still worse.

Mr. Lippmann approaches the situation realistically. He accepts the rivalry of nations as an inevitable condition of life; and recognizing this as a permanent fact he would use all efforts to keep such natural rivalry within bounds by establishing spheres of influence to regulate it and a balance of power in the world to check it. The alternative to this, he says, is another war which "would be savage, universal and indecisive." The word "savage" gives the measure of civilization that large masses of humanity have reached. "Universal" is too large: earth happily does not include even the solar system. "Indecisive" is the crucial disturbing word.

The prophecy of war and more war, if the old-fashioned conjuring tricks of diplomacy are not played on the international platform, is not exactly inspiring to efforts towards peace, if Mr. Lippmann's prophetic mantle is straight on his shoulders. But the question of primary interest to the young citizens of India is, Are his premises of perpetual physical rivalry

between nations unquestionable? It is undeniable that certain apparently contrary conditions of life are at present inescapable.

The problem for humanity appears to be the finding of some way of life that will allow the apparently antagonistic elements in it to operate, not as enemies, but in the "co-operative antagonism" of life and form, contraction that would be non-existent without expansion, expansion that is dependent on contraction for its identity and strength.

Faced with the disturbed and seemingly hopeless conditions of human life, the question is being asked by young and old all over the world (a very small minority of thinkers). Is there no way of getting human beings to live together in a human manner? We believe there is—in this way.

The direction and quality of life in the future is chiefly influenced by education. The speed and depth of the influence is generated by local and contemporaneous circumstances. Mussolini created Fascism out of the children of Italy. Hitler created Nazism by educating the youth of Germany in ambition, hatred and cruelty. Both succeeded—and both failed. Their success was due to the influence of the educational process, which can be directed towards evil or good. Their failure was due to the wrong purpose and method of their education; its purpose being that of national narrowness and pride; its method being that of inconsiderateness for others, destruction and murder. While this spirit is in humanity there is no chance of peace. "A lasting peace" can only come out of the reverse purpose and method; the purpose of inclusiveness and selflessness, the method of mutual appreciation and mutual service.

How such inclusiveness and selflessness, such appreciation and service, are to be developed in the feelings and thoughts of humanity, and carried into action in life, is the problem of problems. The First Object

of The Theosophical Society (universal kinship without distinction of any kind) has to an extent been influential towards the idea of unity. It has seen resolutions passed by various governmental bodies, and particularly by the United Nations Organization, and later by the 21 American republics declaring equality between men and women in the affairs of life. But today we see racial enmity at full pitch in the southern States of North America, and the segregation of the Negro by a "Klan" that professes to follow Jesus Christ!

Why is this so? Because, at its present stage on the circle of evolution, humanity in general is still in the category of "candidates for humanity," as an ancient Indian scripture put it, and responds more readily to appeals to the lower nature than to the higher. Semi-developed humanity will listen to precept, and turn away to more immediate interests than truth; it will watch example, and smile at it as at a music-hall number. The fact is that both precept and example enter the mind from without, and are therefore suspect. Only that which will effectively and lastingly influence, shape and stimulate general action is that which can find some way to colour and direct thought and feeling from within, from which action may emerge under the illusion that it is self-initiated and free. Only early and continuous education can perform this psychological operation, and it can only do it when arts and crafts are as essential in its studies as mother-tongue and calculation.

An instance of the power of the practice of arts and crafts in overcoming evil tendencies in the young may perhaps bring more conviction than much abstract argument. When the writer was in the United States some years ago he read the published report of three years work in a centre for rescuing back-street boys from a hereditary criminal career. Boys of good character acted as

decoys to the others and drew them into a place where they could have great fun breaking and making things. Before long an increasing number were immersed in useful and profitable crafts to which beauty was added in decoration. The report stated that in the three years the record of the world's worst area of juvenile delinquency had been reduced by 80 per cent.

This is the curative service of arts and crafts; and what could thus be done to predatory individuals could also be done to predatory communities, nations and races. But it is not necessary to have delinquents reared in order that they be cured. That which cures can also prevent. From the earliest years the child should have all opportunity to express the creative impulse and the love of beautiful things that are inherent in all normal children. When these are established in the child-nature, the subsequent youth and adult will possess a natural immunity to the evil infections that surround them today from the exploitation of sensuality and sentimentalism for mere profit-making in spurious entertainments. And this creative and aesthetical immunising will preserve them also from the destructiveness and ugliness of artificial national separations that lead to unbalanced excitements, infringements of peace, and ultimately to warfare. This way out of the false antagonisms of the pairs of opposites did not occur to Mr. Lippmann, and rarely if ever dawns on western leaders of external life. Happily there are those in India who preserve the idealistic attitude to art and life. They see the inner unity that holds together the external diversity; and to them the future of the race belongs. For, as a Upanishad puts it (as translated): "They who see but One in all the changing manifoldness of this universe, unto them belongs eternal Truth, unto none else, unto none else."

JAMES H. COUSINS

Indian Ideals of Art¹

By RUKMINI DEVI

THE speaker began by explaining the purpose and ideals of Kalakshetra, the organization started by her in order to revive the Indian Dance. She had started to learn the Indian dance in 1935, but had no idea then that it would be her work of a lifetime and would express her spiritual ideals. Kalakshetra means literally, Temple of Arts, and must not be confused with the Kurukshetra of the Bhagavad Gita. She received much help from Dr. Arundale in the founding of this movement, in fact, the Objects of Kalakshetra were written by him.

Art has been emphasised in The Theosophical Society for some time, in one form or another. Dr. Cousins, among others, has done much work along these lines, also Eleanor and Kathleen Elder. Mr. Jinarajadasa also, has always been very keen on an art movement.

The Indian Dance had been almost lost, and in fact, India was culturally dying, therefore this work of Kalakshetra was very necessary. Tagore had started such a movement, and it still goes on. The Indian dance is not just dancing, but is a spiritual expression, the expression of life in form.

These ideals have now so far spread that there are at the present time sixty schools of dancing in Madras alone, where formerly there were none. India had been much influenced by Western art, but unfortunately, it was the worst side of Western art that had come so much into Indian life.

In the West, art is beautifully displayed, but there is a great danger in this, for even evil is beautifully displayed. The true essence of art is Spirit. It is Spirit that counts, not merely the outward display.

¹ Summary of a Public Lecture given in Besant Hall, London.

When she started her movement the speaker had to explain all this just as much in India as here, for India had lost so much. Indian intellectuals, however, did not always agree with these ideals, as they were so fond of copying the Western intelligentsia; this seemed to be the fashionable thing to do, but the speaker preferred to be unfashionable.

In trying to understand the details of the art, and the music—for music is the very soul of Man—the speaker found that the spiritual books illustrated what she had herself experienced. Sanskrit slokas written 5,000 years ago were now proved by the dance.

To be an artist one must have dedication; live a pure and a clean life. Artists think genius is a great excuse for temperament; but temperament is not a mere expression of emotions, but of something deeper. Art can express the very highest; for the consciousness of that which is spiritual and eternal can be expressed in art—sound that transcends sound, movement that transcends movements. This is a very great ideal, and will result in bringing about a great internationalism, for art transcends all national barriers. In the realm of beauty one forgets differences, one realises how foolish these are.

Art is international, even while it keeps its own national expressions. One may have an Indian Art, or an English Art, but it is still international. One may compare the atmosphere of a Hindu Temple and a Christian Church—each has its own unique atmosphere, but one realises that there is a common unity behind them.

As a result of visiting an Indian Temple whose presiding Deity is Nataraja, Dr. Arundale had started his book on Symbolic Yoga. The speaker would like to carry on this work

Symbolic Yoga and take it into the world of art.

Different atmospheres do not mix. For instance, the atmosphere of the Temple with its singing, Vedic chanting, and all its other characteristics, would not mix with the atmosphere of a Western Church. It would not do to bring choirboys from such a Church and transplant them into a Temple, for each has its own unique atmosphere. This applies to the realm of art which is a world of great variety; from the artistic point of view, uniformity is very dull. Internationalism does not mean removing the uniqueness of each nation; on the contrary, beauty is universal, but is expressed in different forms, so that we get beauty expressed in Western form, beauty expressed in Indian form, beauty expressed in Chinese form.

We should all work for culture and refinement; and there will be less war if we do this, for ugliness will gradually be removed, and this means uglinesses of character as well as the more obvious uglinesses.

There has been a great interest shown in Kalakshetra from many different parts of the world, and there have been many visitors, Christians, Chinese, etc. who have come,

and have written in appreciation of the work. John Gielgud was one of these visitors, and he had shown an intuitive understanding and great appreciation of the movement.

It is a good thing to know that the Government of India is now starting cultural work for the revival of Indian art. Indian culture is age-old, but it is an eternal ideal, an ideal for the whole world, an ideal with no nationality, or rather, with every nationality.

Srimati Rukmini Devi ended with a beautiful demonstration of some of the Indian dance movements, showing how they symbolise every type of emotion, both human and divine. She explained the meaning of many of the positions of the limbs in the statue of Nataraja, now happily familiar to English audiences, and also showed how every finger, used in certain ways, conveys a different meaning, the facial expression, and the movement of the eyes adding to the whole. No description could do justice to the grace, expressiveness and beauty of the dancer, whose performance gave great delight to all.

Notes and News

(Theosophical Society in Britain)

History proper is the history of thought;
There are no mere events in history.

R. G. COLLINGWOOD

Education—a Design for Living

By KAMALADEVI

PLANNING for education is in reality planning for life. For education can only be evaluated and translated in terms of everyday life. Thus, education is training for the art of living, how to blend personal characteristics into a social pattern, how to digest the individual into the group.

In a way, while education itself has become more complicated because of the complex nature of present-day society, the basic principles have become simpler, because more crystallised. New education, which stressed the personality of the pupil rather than the quantity of the stuff he or she gulped down, is today part of an accepted idea. Education must also mean training in social living and human relationships.

Flowing from this basic approach will come the abolition of the class bias of present education. Education is planned and intended today mainly in terms of the middle classes. Certain sciences, such as the social, moral and home, should be taught to all. For such an education will give the growing people an insight into the main forces of our social structure, its inherent weakness and how it can be overcome.

Education is today designed for jobs and not for the art of living. Therefore women are not in the picture at all. Even our mixed institutions are today not really co-educational in the real sense of the term. To make them truly representative of the society we aim at, women must be allowed to share in all fields and aspects of teaching and administration. For education would be the most powerful factor in doing away with the present "not so adult" status assigned to the women, from which emanate outmoded, meaningless and harmful customs such as purdah and such other victimisations. All types of training should be equally open to women and to men. Then alone can women take full advantage of the facilities open to students in this country and make their proper contribution in the approach to and hopeful solution of larger world affairs.

To restrict training in the basic events of life to a single sex as though it were divorced from the other, is to restrict its growth. Life is like a double-harnessed chariot where both have to pull together intelligently and in the same direction if society is to progress harmoniously.

"Roshni" (Condensed).

The child is father of the man.

WORDSWORTH

Kalakshetra—Adyar

By HELEN VEALE

VISITORS to Madras who are enterprising enough to take bus or taxi to Adyar, to see the fine library and beautiful grounds and shrines of the Theosophical Society there, now have usually a further goal to pursue, the temple of the Arts and Crafts over the road. Here they find a busy hive of workers and devotees, living the ashrama life in a beautiful simplicity.

Shrimati Rukmini Devi has created here something unique and precious, perfect to a rare degree in its results on the young students who enter. It is designed to be international in scope, but draws its inspiration mainly from Indian sources, and naturally works first through the Indian classical forms of art. But it may well prove to be world-wide in its results, for it marks a rededication of art to religion in its highest and broadest sense—not to any religion, but to the Higher Self of Man and Nature. Everywhere, even in India herself, art has been prostituted to commercialism and open vice, but Shrimati Rukmini Devi purifies and exalts it, yet leaves it not cold and unattractive, but throbbing with life and innocent charm, warm with pure devotion.

To return to Kalakshetra as it appears to a visitor, noble trees everywhere shade rustic cottages whence come strains of veena and other instruments, and voices raised in song; but most interesting of all are the halls devoted to the practice of dancing. During their years of tuition in Bharata Natya and Kathakali the girls unfold a rare type of spiritual beauty, inseparable from their joy in their art. Two senior pupils, who are at the end of their course, dancing together with unerring precision and grace, seem like jewels in a perfect setting. The highly intricate movements lack nothing of vigour even in the heat of Madras, but one is conscious of no strain—only of joy in self-expression.

Pupils of Kalakshetra stay for four years to take the full course, and are educated not only in music and dancing, but in the usual literary subjects, English language and literature and elocution. Certainly, the finished products seem highly polished young people, with poise and self-confidence. It is particularly interesting to note that boys too are being received for training in increasing numbers, and seem to benefit fully as well. This co-education is in so natural and pure a setting that no mischief seems possible.

Neither threats nor promises are needed, but conditions of life.

MONTESSORI

An International Educational Institute

THIRTY-FOUR Indian educationists—eight of them women—are among this year's 700 students, coming from 45 countries, now working at the Institute of Education, London, which is housed in a complete five-storied wing of the new University building in Malet Street. The Institute of Education provides facilities which make it not only a centre of instruction, but also a forum for the exchange of ideas and experience among its students, by means of seminars and discussions in which the cultural views of many lands are given free expression.

The aim of the Institute is not to give a stereotyped knowledge of British teaching methods, but to adapt all students' courses so that the problems which they have found in their own home areas can be dealt with individually. Thus students doing higher degree courses wrote theses on teaching practice in relation to solving the problems they have come across in their own teaching experience. Future colonial education officers of English nationality take the same course as experienced teachers from the areas where they will work, so that they get the opportunity to meet future colleagues, and to work with them, even before beginning their task and thus learn about the social and economic background of the territories where they will work.

Tutors in the department for the study of education in tropical areas have all had wide experience of education problems abroad. Mr. A. S. Harrison, Senior tutor, formerly Principal of the Government Training College, Colombo, for 17 years, says that he and the other tutors are looking forward to the time when all the Colonies have evolved high standard training colleges of

their own, based on the London model, and exchange of staffs can take place.

It will be seen that the London Institute of Education aims at being something much bigger than a mere training college for teachers, important as that aspect of its work must remain. It is to be the nucleus, as well as the prototype, of a world-wide organisation devoted to the interchange of preceptorial wisdom; the key-link of a cultural chain binding East and West together in common understanding and progress for the benefit of humanity as a whole.

(We publish this condensation of a circular sent to us by the British Information Services, India, because of its indication of an institution that might well have its organizational counterpart in India and elsewhere in the East. We would, however, point out that its references to "colonies" and to "future colonial educational officers of English nationality" and the "territories where they will work" went out of date, as far as India is concerned, on August 15, 1947. It may be that the "London model," when it is known to Indian educators, may have points worth considering. But what chafes in this connection is the dangling of "a cultural chain binding East and West," when what is apparently meant is binding East to West. Before the Institute can be accepted as "the prototype of a world-wide organization" by free India, its psychology and technique will have to be known. There can be complete world-unity on the simple fundamentals of child education; but it has to be realised that in methods and materials, atmosphere, and mental and emotional traditions and beliefs, there is a wide difference between West and East.—Ag. Ed., "Y. C.")

Animals at Westminster

A meeting of the Animals Welfare Group of M. P.s was held at the House of Commons recently.

MR. JEFFREY WILLIAMS said that he had been invited to give a preliminary talk dealing with some general and practical problems that would be of interest to Members of Parliament. He pointed out that the Animal Welfare Movement appeared to divide itself into sections. The first section was represented by the National Council for Animals' Welfare, which had a definite point of view. He quoted the following passages from the Animals' Charter in order to give some idea of the standpoint of the National Council:

Science, in demonstrating the common origin and kinship of mankind and the sub-human species, has thereby discovered for itself the law of the unity of life on which is founded the statement, the truth of which is established by the witness of experience and history, that "Cruelty to Animals is an enemy to Progress."

Ethics teach that cruelty and oppression are as degrading to the oppressor as they are harmful to the helpless victim.

Religion constrains us to treat others as we would ourselves be treated, and to reverence the life in all God's creatures, and teaches that as a man soweth so shall he also reap.

The infliction of suffering on animals for any purpose other than their own individual benefit is thus indicated as a violation of the claims of kinship, justice and compassion, and inimical to the spiritual and material advancement of humanity. It therefore behoves us to seek to minimise their sufferings and to promote their welfare as we seek to minimise the suffering and promote the welfare of human beings.

The second section may be said to include what are sometimes called the controversial questions, and the Societies under this heading include the anti-cruel-sports societies and the anti-vivisection and similar societies.

The third and much the largest section comprises the non-controversial work for animals on the lines of the activities of the R. S. P. C. A. and "Our Dumb Friends' League." This section carries out the work of administration, inspection and enforcement of the law, in relation to the care and protection of animals and birds. (Under this heading comes the Royal Society for the Protection of Birds.)

This section covers such work as the provision of hospitals and clinics and shelters for sick and injured animals. The societies coming under this head do the very necessary ambulance and hospital and first aid work, and work in the main in conjunction with duly qualified veterinary surgeons. The work done is enormous, and much that is carried out by these voluntary societies should properly be the responsibility of municipal authorities.

From *The Animals' Friend* (Condensed).

(It is notable that while pro-animal thought in the West has got to the length of condemning cruel sports and vivisection, it has not yet spoken clearly and strongly on the unspeakable cruelties and murder perpetrated on millions of sentient creatures in order to gratify a barbaric habit of flesh-eating. Yet there is no hope of a clean, peaceful and happy world until champions of the Animals cease to be carnivorous animals themselves. Ag. Ed., "Y. C.")

Art Notes

It is not necessary that every man should be an artist in the technical sense; but it is necessary that every man should have his artistic faculty developed, his taste trained, his sense of beauty developed. . . A nation surrounded daily by the beautiful, noble, fine and harmonious, becomes that which it is habituated to contemplate, and realises the fulness of the expanding spirit in itself.

SRI AUROBINDO GHOSE

The liberation of impulses recognised as religion is often concerned with art and its reaction not only on the creative artist but on those who have trained themselves to appreciate its import. Perfect art, whether it be embodied in a poem or picture, a statue or a piece of music, brings us to the presence of the Infinite.

SIR C. P. RAMASWAMI AIYAR,

Essays and Addresses.

Art is the ordering of pleasures in every degree: we are all artists, and, from the point of view of art, morality is the limiting of our pleasures by what we owe to others, with consequent sacrifice. . . To enjoy ourselves is the end of art from cooking to contemplation; "to enjoy God" . . . is to move on the height where, Art, Morality and Religion have come to terms.

D. S. MACCOLL, *What is Art?*

You don't evolve a philosophy to help you through life: life evolves it for you, and the only philosophy that counts is one of beauty.

E. TEMPLE THURSTON

Nationalism or racialism in music are not a matter of language but of musical idiom. That is, a set of facts (such as scales, ragas and modes, or such other facts as range and tone-quality of voices and instruments) that impinge closely on the emotions and are dealt with first by them. This is an unfortunate fact about music, that it does touch the emotions so immediately and so closely that comparatively few people stop merely hearing, and begin to listen. And yet, until that step has been taken there can be no possibility of one race understanding the music of another.

SCOTT GODDARD,

*"Indian Music and Western ears,"**The March of India.*

A nation without art is blind and dumb. An art without nationality only awaits its transport to the burning ghat; and so, in any consideration of the arts as applied to national life, it is necessary to be clear that the arts that are sought to be applied in nation-building are themselves national, national in expressing the national environment, the national temperament and the national direction.

J. H. COUSINS,

The Renaissance in India.

Worth-While Books

I

PEN PORTRAITS, ESSAYS AND ADDRESSES, by Sir C. P. Ramaswami Aiyar, Hind Kitabs, Bombay, 237 pages, Rs. 6-8-0.

There are a number of ways in which this volume is worth while. Some will ask for vitality, for the feeling of a personality behind the printed word. Their desire will be amply fulfilled even in the recitation of so-called dead facts. In presenting the most abstract as well as the most objective subjects (What is Culture? or Pallivasal Hydro-Electric Scheme) there is no sense of mere derivativeness; there is always the revelation of an active mental personality who carries a load of knowledge but does not allow it to carry him. Other book readers will ask what this book tells them that they did not know before. The reviewer has been a student of books on all sorts of subjects for a longer number of years than he cares to confess before Young Citizens. Yet he has come on details of scholarship and (which is more important) points of view that have thrown light on items of knowledge that have been accepted as fact. It is probably the author's encyclopaedic knowledge, from the Vedas to the last word in English and French literature, from the loftiest philosophical speculation to the latest details of scientific research, that will give this well-worth-while book a permanent place on one's bookshelf for day to day reference. The encyclopaedic adjective just used does not refer only to the quantity of knowledge in the book; it implies skilful arrangement in the logical and progressive manner in which the well-trained mind moves from prologue to epilogue in setting out each subject. And what of that element in literature on which much stress is

laid—the style of the writing? Casting a look over English prose, we see that it includes the extremes of impersonality, as in purely scientific statements, and of personality, as in the biographies and particularly the autobiographies. Yet one extreme can be to some extent inferred from the other. In the "Essays" of Emerson autobiography is rarely explicit; yet, once you get the feeling of the intellectual and mental manner of the writer, you can sense Emerson in every sentence, even when he is discussing such impersonal themes as the Oversoul and Circles. On the other hand, there could be no personal revelation in literature were it not for the objective details of life that one may either accept or quarrel with. How one writer and another expresses these extremes and whatever lies between is one of the pleasures of observant reading. A negative quality of Sri C. P. Ramaswami's style, written or spoken, is its complete freedom from the rudimentary solecisms and posings that blur the English of Indian journalism, and of aspirants to authorship who have not taken the trouble to perfect the mental and verbal implements of the craft. He has absorbed the dignity and clarity of the literary immortals who influenced his formative years—Hazlitt, Lamb, Landor, Darwin, Huxley, Frazer, T. S. Eliot and James Joyce might have infected him "but for the concentrated study which I took up of the great sources of Hindu thought and speculation exemplified in the pristine Upanishads and in Sankara." Dignity, clarity, tidiness, progression, idealism and practicality, became the established mental bases of his style, expressed in language that does not strive after literary effects, and never concedes to the vulgar.

J. H. C.

II

INDIA CALLED THEM, By Lord Beveridge, Allen and Unwin, London, 18 s.

(Any book that opens up ways of sympathy between people of one country and another is a worth-while book. Such books should be collected and made available in libraries, such as the Adyar Library and the library that will grow up for housing in due time in the Besant Cultural Centre at Adyar. "India Called Them" should be included, and we reprint the following review by Mr. B. Ifor Evans from "Britain Today" with special pleasure):

One of the compensations of a reviewer's life is to be able from time to time to discover a really outstanding book. Such is this life by Lord Beveridge of his father and mother. Henry Beveridge, as a young man, entered the Indian Civil Service and became a magistrate. Despite considerable intellectual distinction he had no notable success in his career, but he loved India and studied the civilization of the country which he served. As an old man he writes: "at times when I sit in the garden in the cool of the evening I feel as if I never could go home. India has burnt itself into me." His wife, "Annette," had come to India as a young woman to conduct an Indian girls' school, and though later she was often grieved by the relative position of women in the East and the West, she continued even in her old age to study the ways of Eastern philosophy and literature.

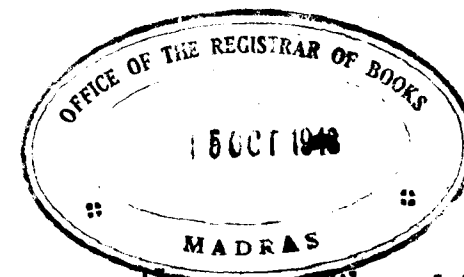
I hope this book will be read equally in England, and the United States and in India, though for different reasons. For English people it is one of the most revealing pictures which I know of a Victorian marriage relationship full of sentiment and argument, of strenuously maintained intellectual dif-

ferences of duty and energy, and a belief in the continuity of personal relationships. "Annette," nursing a desperately sick child and yet pursuing her studies in algebra and sending the more difficult equations to her husband, seems to me almost a complete symbol of the Victorian life of the educated middle classes.

It is in India above all that I hope this book will be read, for no volume I know reveals more fully the thoughts and aspirations of the better elements among the English who worked in the country. As Lord Beveridge himself suggests, the history of the British in India can best be discovered not in Acts of Parliament or in political controversies, but in the histories of individual families. This volume shows how two people spent thirty-five years of their lives in India, often separated from each other and from their children. In his retirement Henry Beveridge was to spend nearly as long again in the study of India, its history, languages, rulers and peoples, and he set out by himself in his sixty-third year on an expedition after his own heart in search of books and manuscripts.

I feel that many an Indian would rise from the reading of this book with a clearer understanding of the English than he had ever had before. It must be admitted that in some ways the Beveridges belonged to a minority. They understood, in their own day, that India must ultimately be an independent country, and that the real link between East and West would be a cultural one. One can hope that this record of the lives they so strenuously lived may help in that development of an English and Indian cultural understanding, which is so essential if a world civilization, multiple and yet indivisible, is ever to merge.

The

YOUNG
CITIZEN

Human wealth and human power, human fame and human glory, these are only the things of a moment, unworthy of the eternal spirit; but Art, which is the pursuit of beauty, Religion, which is the seeking after God, these are indeed the true ends of life; to them points our evolution; towards them our growth is tending.

ANNIE BESANT

OCTOBER

1948

Modern life is becoming base, sordid and vulgar, because men fear that they will sink if they bow their heads to that which is greater than they are themselves. I tell you that worship of that which is higher than yourself raises you; that the feeling of reverence is a feeling that lifts you up, it does not take you down . . . If you could weave into your modern life that feeling of reverence for that which is purest, noblest, grandest . . . till the passion of your reverence should bring the qualities into your own life—then your future as a nation would be secure.

ANNIE BESANT, *The Spiritual Life*.

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

OCTOBER 1948

VOL. XXIII, NO. 10

The Crow's Nest

It is typical of our jerky era that before the mail along the earthy and watery surface of the globe reaches us from Europe, air letters from Minnesota and Vancouver in America bring us heartening glimpses of our Editor's activities there; crowded halls; rapt audiences drinking in the message of a liberated and illuminated mind, and revelling in the beauty and significance of demonstrations of the classical dance of South India; eyes glistening with tears of happiness before the moving pictures in natural colours of the teachers and students, the noble buildings and homely thatched cottages, the slender palm-trees, the waving flowering trees, where Srimati Rukmini Devi is trying to fulfil her dream of lifting at least a portion of humanity out of ugliness and violence into the beauty and peace that, in her view, only the understanding of the principles and practices of art at its highest and purest can bring about.

The question has occasionally been raised as to the suitability of classical Indian dance to Westerners. A mere transference of oriental dance to occidental circumstances is not the purpose of Srimati Rukmini's demonstrations. A simple appreciation of the design of movement, the joy of rhythm, the deep meanings of stories told in bodily and hand gesture, the pure beauty unalloyed by sense-satisfaction, that are essential features of the natya, would send her home half happy. The

other half of her happiness would be complete when some inspired leader and dedicated collaborators would head a movement to translate the art of bodily rhythm from the tonic sol fa of the Bharata natya into the staff notation of western dance. But it must necessarily be a translation, not a transference. Climatic and physical conditions, with their effects on clothing and cultural traditions, are against mere imitation of the tropical zone by the temperate. But there is something everlasting and universal as the core of all creative art, its reflection of reality through temperament, race, religion and history.

To turn attention away from the physical notation of dance to its aesthetical and imaginative expressions is part of Srimati Rukmini Devi's ideal as an artist. She was preceded in this half a century ago by the Irish American, Isadora Duncan, who desired to "create a dance and movements which then did not exist," as she tells in "My Life." She wished to send the sensual gyrations (the Charleston and others) of that time to oblivion, and to see all America, not a few professional exploiters, dancing the spirit of the pioneers, the fortitude of the heroes, far above sentimentality, and servility to degraded foreign influences. But there was a difference. The "dance and movements" with which Srimati Rukmini Devi was concerned were non-existent as far as the general public of India was concerned. Dance

was confined to a caste and an unsavoury reputation. But the vocabulary of the classical dance (movements, gestures, hand-signs) had been preserved in ancient writings that had the status of scripture in the Hindu mind, and only needed someone of heroic imagination and democratic idealism to break through the social restrictions that come out of the hardening process that is inherent in all activity, for the challenging and testing and ultimate freeing of the human spirit. This, which has been the work of Rukmini Devi, is something different from the inventions of self-centred and exaggerated individualities, though they have their place in the demonstration of the powers latent in humanity.

The other difference between the vision of the two artists was in subject matter. Isadora Duncan wished to make dance a medium of reviving the spirit that made American history. But history passes; its spirit is transformed. Its impulse is mainly selfish and material; its record is largely propaganda and fallacy. What Rukmini Devi aspires to bring to the world is the super-history of the spirit, personalised in figures that change

only minutely in the passing of the millennia, and have been given dynamic embodiment in the myths of the purified imagination that, being reflections of eternal truth, change not at all. Understanding this we understand that her message of beauty through art (not dance or painting only) is for all time and all places as a regenerative agent of as yet untried and incalculable potency.

* * *

The present number of THE YOUNG CITIZEN is dedicated to the memory of Annie Besant. For a detailed account of the many phases of her life of agitation for truth and beauty in thought, feeling and action, one has only to turn to *The Annie Besant Centenary Book*, celebrating her hundredth anniversary on October 1, 1947 (distributed by The Theosophical Publishing House, Adyar, Madras 20). Her autobiography is a classic; and the essence of her speeches and writings are in the series called *The Besant Spirit* also published by the T. P. H.

JAMES H. COUSINS

ANNIE BESANT, P.T.S.

For her service-jubilee

After our jubilate silent stands,
Numbered by a joy beyond its music's might;
Nor our damp eyes gain vision of the bright
Investiture of Great invisible Hands
Engarlanding your years with flowery strands,
Because our passion dims our deeper sight;
Except for this, our joy would perish quite:
"She, standing silent, silence understands."
Ah! you who have from life's rude herbage wrought
Newly old medicines for our self-made grief
(Truth whose wide eyes no zealot stain has blurred,
Peace that has parentage in selfless thought).
Take, in the place of song, our love's ripe sheaf,
Service you count not less than spoken word.

JAMES H. COUSINS,
Forest Meditation (1925).

The Artistic Side of Annie Besant

By RUKMINI DEVI

WHEN I first saw Mrs. Besant I was twelve years old, and my first impression was that a great Rishi like Vasishtha or Agasthya, of whom I had heard so much from my father, had come. The greatest artist is one who is an embodiment of beauty; and to me Annie Besant became this embodiment. My own artistic nature was deeply satisfied just to watch her. On another day, I saw her standing on the platform of the headquarters hall of the Theosophical Society giving a lecture. I did not understand a word. Generally I preferred to watch the elephants on the walls rather than hear people speak. But some unknown beauty in her voice turned my eyes from the elephants, and I gazed upon her so intently that through this gazing I saw visions of the future.

At the age of sixteen, when I came to her to receive her approval and her blessing on my marriage, I understood a little English. I gave up school, and the first advice she gave me was to become an expert house-keeper and a cook. I took this up seriously. Every Sunday I invited her to a meal which I prepared myself, and for which I beautified my home with flowers and kolam. She was very pleased, and was eager to see what changes I would make each time she came. She wanted to see all the beautiful wedding presents, and told me to keep true to the most beautiful and simple traditions of Indian life. She said "I do not like westernised Indian Women." She told me to wear only beautiful colours, never white without any border, nor black and brown. If I work for Art today, it is due to the understanding education that she gave. I was much with her, and used to watch the

great joy she experienced whenever she saw anything beautiful, a coolie woman with a bright coloured sari, a little brass cooking vessel, or a piece of embroidery. Her great pleasures infected me with the desire to watch everyday things; and I remember one occasion when we three, she, Dr. Arundale and I, were walking together, and we all stopped, and for at least half an hour studied the men who were dragging water for the coconut trees. I saw then the graceful dark forms of the Indian working man.

Mrs. Besant did not generally like ball-room dancing or jazz. In those days no one thought of an Indian woman dancing. I had just seen Anna Pavlova, and I was full of inspiration. It was in 1925 and we were all travelling together. I remarked that I would like to dance. Everyone around me was shocked and said "What an idea"! She smiled and said, "I think it will be a beautiful thing to see Rukmini dancing." In 1928, before I even studied dancing, I was asked to produce a variety entertainment (which description I intensely dislike) for the 1st of October, her birthday. She brought many of her friends, and Sir C. P. Ramaswami Aiyar was sitting next to her. I produced Tennyson's Queen Guinevere as well as a little Temple scene of Kwan-Yin, the Chinese World-mother.

She was so pleased that she requested me to produce it in town and to give the money I earned equally to a maternity hospital for the poor and to the Society for the Prevention of Cruelty to Animals. She asked me if I would object to her taking part also! She offered to recite the poem while the action of the sketch was going on. This was done for three successive nights, and

each night she recited as she alone could with her magnificent voice and gestures. Immediately afterwards she sat in the wing, and watched with intent pleasure the Chinese sketch. She was so inspired by this that she called me into her room and made me wear a beautiful Chinese necklace of hers which I wore invariably for the part of Kwan-Yin which I took. When the three days were over she said to Dr. Arundale and me, "I have not recited this poem since I was 19, and I had no time to look into Tennyson's book." We both remarked that we noticed nothing but the beauty of her rendering. She smiled and said, "Well I just improvised some verses at the moment." We were greatly surprised, and we tried to find out if there was one among the many scholars who were present who noticed this change. Dr. Arundale himself, who had specially studied Tennyson, noticed no change. Such was her mastery over language, prose and poetry. My art movement began on her birthday. My first earning went to the animals and the poor whom she loved and whom I love.

Great sculptors, poets and painters have been inspired by some one who is an embodiment of Art. For me, my inspirer has been and continues to be my mother Annie Besant; while others were sceptical and were shocked at the idea of my dancing, she was pleased, and saw a future for me through it. In 1931, very near the end of her days, I gave a programme of dancing. She could not come, and many who came spoke in horror. She sent for me and said that it was such a disappointment for her not to have been able to come down, and would I dance for her in her room! I did; and this inspired me never to think anything of public opinion. She used to say that the revival of Indian Art is one of

the great things of the future, and that she felt sorry she could neither sing nor paint! But she used to play the piano and C.W. Leadbeater, who had heard her, said to me, "If she was not a great statesman and orator, she could still be one of the greatest singers, actresses or pianists in the world".

The most important attribute of an artist is Intuition. This she had in everything in life. What surprised many of us was her taste in Indian music. Though she did not know it technically she was able to contact the spirit of it. It is impossible to enumerate the number of ways in which she encouraged Art and artists. In 1916, when the two sisters Eleanor and Kathleen Elder were filling Adyar with Greek dance, I remember the occasion when she sent for them, and they returned with their arms filled with silver gifts. She was so grateful to them for bringing beauty into the lives of so many.

In 1921, when Mrs. Besant founded the 1921 Club at the Gokhale Hall, she opened an art section and regularly attended its meetings. She was always the gracious hostess to many world famous artists like Rabindranath Tagore, who nearly always stayed in Adyar, and to Sarojini Naidu, Leopold Stokowski and others. Her Kamala lectures in 1924 at the Calcutta University contained a great masterpiece of exposition of Indian Art and History. She was greatly interested in the birth of the Bengal school of painting, and encouraged exhibitions of Indian paintings everywhere, and gave support to all who worked for this cause. Her tribute in this cause went chiefly to J. H. Cousins. In this was Dr. Besant a mother of many Art movements in India, and the birth of Kalakshetra itself owes its origin to her.

The Annie Besant Centenary Book
(Condensed)

Education as a Basis of National Life

By ANNIE BESANT

ALL over the world at the present time, thoughtful men and women—the men and women who make the public opinion of their day—are concerning themselves with education, as being the basis of national life, the foundation of national prosperity.

The importance of a wisely planned and wisely directed system of education is recognised by all the great nations of the world. . . . Pressing is the need for the creating of a sound public opinion on the subject, and then for the guidance of public activity along the lines of a really national education.

By national education I mean an education which is under national control, which provides for all the children of the nation . . . and which is directed with a sole eye to the moral, intellectual and spiritual welfare of the nation.

There is one principle which it is necessary to remember throughout, and which must dominate the educationalist in all his thought: the child that comes into his hand is not a sheet of blank paper, on which he can write what he wishes; the child brings a character with him, and education is more a matter of drawing out than of putting in. Plato said that "knowledge is reminiscence", and though many in the modern world may not be prepared to accept the truth on which all ancient thought is based, the truth of reincarnation, yet even from the scientific standpoint of the most materialistic kind it is true, as Buchner said, that "nature is stronger than nurture." The educationalist has to find out the best ways of co-operating with the inner self of the child, of enabling the faculties already there to manifest themselves and to grow, to strengthen all that is good

and to starve out all that is bad, to work on the plastic material of the new brain from without, while the soul of the child works at it from within. This is the high office of the teacher, his great responsibility.

He should treat the boys and girls, the pupils who come into his hands, as living spirits, which have learned many lessons before in the school of life, and have come to learn new lessons in the life upon which they have now entered. Thus recognising the grandeur and dignity of the office, the teacher will put himself side by side with all his boys, and help his students to understand him, checking their overhaste, disciplining their undisciplined powers but ever making them feel that he is their friend and not their enemy, their helper and not their punisher. . . . And as the child has a past, of which his present is the outcome, so has the nation into which he is born a past, which may not be disregarded. Its type, its traditions, its spiritual, mental, emotional and physical characteristics must all be taken into account, and this can only be thoroughly done by those who are also born into that nation. Thus, none who are not of the national household, however useful they may be as counsellors and helpers, must be allowed to dominate national education. Their help may be gladly welcomed, but they must never be allowed to control.

What is the ideal for a nation? It must have spirituality, expressed in many-graded religions, suitable for every class in the nation: and if there are several religions, they must be friends, not rivals, acknowledging their common origin, divine wisdom, and their common aim, the uplifting of the nation.

It must have certain moral virtues of a virile kind as well as of the tenderer types. It must have intellect, directed and trained to meet with the multifarious needs of a nation—literary, artistic, scientific, political, agricultural, manufacturing, industrial, commercial, engineering, etc. It must have healthy conditions of life, a robust and vigorous manhood, a strong and refined womanhood. These are the things which make up the ideal; education is to bring them into realisation.

Let us see what virtues are needed specially for national life, for education must culture these.

First: a sense of national unity. . . . There is a duty to the home, to the town, to the province; but these duties must lead up to duty to the nation.

The next great virtue necessary for a national life is discipline, and school and college must instil this constantly. Do not confuse discipline with punishment. Discipline is sometimes enforced by punishment, but in a well-ordered institution it is maintained by public opinion and the spirit of self-respect. Forcibly imposed order is not the order of freedom; self-imposed order is the life-breath of liberty. The basis of national life is order, law, and where internal peace is not present, stability of national life is not possible. Undisciplined strength is like steam which, having no proper channels along which it can flow and be turned to produce useful work, causes explosion in the vessel that contains it, and brings ruin and destruction all around.

Disciplined strength is a force for good. A few disciplined people can conquer a mass of undisciplined ones, although a thousand times the strength may be on the side of the undisciplined and there be only a minority of the disciplined. Every student of history,

every patriot, knows that in the disciplining of a nation lies the question of its success or failure. Hence every true patriot, every public-spirited man, in countries where the duties of citizenship are understood, sets an example of self-discipline, in order that he may guide the hasty as well as the thoughtful into useful lines.

These are what I mean by the virile virtues: the sense of national unity, patriotism and public spirit, discipline based on self-control and supported by public opinion, co-operation, perseverance, endurance, courage. Nations composed of such citizens win freedom because they are worthy of it.

Sacrifice alone makes nations; you must sacrifice for the sake of principles.

Any work well done is honourable work if useful to the country, and the country cannot prosper if none of its skilled brains turn to productive work. Some say, "I am willing to direct a commercial or industrial undertaking, but I do not care to go through the rough drudgery". But the rough drudgery is the preparation for successful direction. How can a man control three or four hundred workmen if he does not know the details of their work? How can he blame bad work if he cannot say, "This is the way in which you should do it"? How can he discriminate between good and bad workmen?

Is it too much to ask you to study, to prepare yourselves for the glorious task of building up character to serve. . . . Train yourselves for service by doing your duty where you are at the moment. Learn self-sacrifice by practising it within the little work of your surroundings. And remember the love which does not express itself in service is but a sham.

Annie Besant, The Indefatigable

By ROBERT R. LOGAN

ALTHOUGH Dr. Besant stayed at our home, "Sarobia", in Pennsylvania, more than once, my closest contact with her was during the trip around Europe which Mrs. Logan, Captain Max Wardall and I made with her in 1927, mostly by plane, when we visited twelve countries in eighteen days and Dr. Besant gave fifty-six lectures and talks besides being interviewed in each city by the press. The public lectures were before audiences running into hundreds and even thousands, and were chiefly concerned with Indian politics and Indian culture. Her intense desire was to see India become a Dominion of the British Commonwealth. She believed that only through Dominion status would India be able to exchange her ancient culture and spiritual vision for the much needed physical benefits of Western industry and science.

How she kept up such a pace was a mystery to the rest of us who, although thirty years younger, were exhausted before the tour was completed. Up at five or six in the morning and eating almost nothing, at times even foregoing a meal in order to meet an interviewer, she would return from her lectures to work at her correspondence until midnight. She was never idle. She wrote continuously even while presiding at the World Congress of 1929, at Chicago, seem-

ingly absorbed in her work, and yet ever alert to make a ruling when anything was proposed which she thought unconstitutional.

Although her confidence in her friends and delegates was not always justified from a worldly point of view, it was her policy to place complete reliance upon those upon whom she had placed responsibility. Thus when, at the end of the tour, I presented my account of moneys received from her for her share of the trip, and the expenditures made, she refused even to glance at it, saying she never questioned the integrity of a friend.

As for animals, she embraced them all in her sense of justice and the universal brotherhood of life, and strove to defend them as she did human beings against cruelty and exploitation. She did not, however, sentimentalise over them as so many humanitarians do; and although she often remembered other people's pets, she had, so far as know, none of her own. Her detestation of vivisection was very great, but it was based as much upon its evil effect upon the human soul as upon its torture of the animal body.

(In her room at Adyar, squirrels used to come through the open windows and enjoy the nuts that she kept on a plate for animal visitors. A wagtail on the roof was a source of delight to her.—Ag. Ed., T.Y.C.)

"Do you remember what Bishop Creighton said? He said that, when you have got the ape and tiger out of people, there still remains in them the donkey. A much more stubborn animal."

"Quite so, that is just what I say: people fight because they're donkeys, and they are donkeys because they aren't educated. . . . C. A. ALINGTON, A Conversation,

News

IN accordance with the desire of Srimati Rukmini Devi that the work of Kalakshetra for the revival of Indian culture, especially in the form of pure Bharata Natya, should be extended into the large centres of population, the first branch of Kalakshetra was opened at Mylapore on August 15 by the Hon. the Chief Justice of Madras, Mr. P. V. Rajamannar. In his address Mr. Rajamannar emphasised Srimati Rukmini Devi's principle that music and dance were not mere amusements, but were part of the knowledge of Yoga, and had therefore to be treated seriously. He laid stress on the "aesthetical and cultural needs for the achievement of a complete national life." "Beauty ought to permeate our entire national life in every sphere of activity." Mr. T. R. Venkatarama Sastri said that music and dance promoted the joy of life, and "no effort should be spared to place them on a high level." Professor P. Sambamurti suggested that Kalakshetra was specially fitted to spread a knowledge of the beautiful dance-poses of Bharata Natya by bringing out an album of such. The function was opened by Sangita Vidwan Tiger Varadachari, who welcomed the guests, and closed by Mr. T. M. Krishnaswami Aiyar, who proposed a vote of thanks and blessed the new branch.

The 78th birthday of Dr. Maria Montessori, the founder of the world-renowned system of child-education, was celebrated by the Arundale Montessori Training Centre and associated institutions, the Besant Theosophical School and Kalakshetra, on August 31. The capacious dance hall of Kalakshetra was tastefully arranged for the occasion. Mr. C. S. Trilokekar, M.A., Principal of the Training Centre, opened and closed the proceedings. In an interval in a programme of music, dance and tableau, Mr. A. M. Joosten, Pro-

fessor of the Montessori system at the Centre, and General Secretary of the International Montessori Association, spoke of Dr. Montessori's great work and read a message from her. Pending her return to the Centre to give lectures to the students, Dr. Montessori is busy at the hill station of Kodai Kanal on new books explaining her system. Early next year she will preside over the eighth International Montessori Conference at San Remo, under the auspices of the Government of Italy.

The event of August was the visit of His Excellency the Governor-General of the Dominion of India, Mr. C. Rajagopalachari, to Kalakshetra on August 25, for which he very kindly took three quarters of an hour, plus transit, out of his crowded programme. He was welcomed at the entrance to the new Kalakshetra compound by Srimati Rukmini Devi's deputy during her absence in America, Dr. J. H. Cousins, and by members of the Kalakshetra society and eminent citizens of Madras. A group of Brahmins escorted him with chants and burning camphor between rows of saluting teachers and students, to the door of the large dance hall, where he was welcomed by a group of officers of Kalakshetra and its associated institutions. The hall was packed, and a crowd filled the compound eager to get a glimpse of the distinguished visitor. His Excellency the Governor of Madras, Sir Archibald Nye, was among the guests. Dr. Cousins, on behalf of Srimati Rukmini Devi and Kalakshetra, expressed the high honour and pleasure they all felt on the occasion, and briefly summarised the ideals and history of Kalakshetra. A new song by Tiger Varadachari was sung to an instrumental accompaniment by music teachers and some pupils, and won the applause of the chief guest,

himself a scholar in Indian culture. A short programme of dance was gone through, opening with a devotional item by the younger students of Kalakshetra. Those superb artists, Srimatis Sharada and Lalita, students who have become teachers, gave a short but beautiful rendering of abhinaya (feeling in a story), and ended with a tilana, a fantasia in pure rhythm, that

charmed everybody with its expertness and beauty. Time was too short to allow His Excellency to address the audience, but he authorised Dr. Cousins to write to Srimati Rukmini Devi telling her of his keen pleasure and appreciation of the work of Kalakshetra. Jana gana mana, in the fine style of the Kalakshetra choir, closed the happy proceedings.

A TALKATIVE YOUNG CITIZEN

Archibald Barnes, 16-year-old Surrey schoolboy, is to-day the wonder of every other schoolboy in Great Britain. Archibald has passed the London University Matriculation in Chinese. But that is not all, for he knows seven other foreign languages including Russian, Japanese, German and Greek. Archibald (says a Globe despatch from London) is the eldest of the eight children of a woman whose job is that of a cleaner at a village school. He started learning French at seven and later "dabbled in Sanskrit"—learning Latin "in between".

ANNIE BESANT AND SCOUTING

In 1915 the first troop of Boy Scouts in India was formed in the Theosophical College and High School, Madanapalle, under the inspiration of F. Gordon Pearce, who had started a troop in Mahinda College, Ceylon. The Madanapalle troop was trained by G. P. Aryaratna of Ceylon. Mr. Pearce came to Adyar in 1918 to help Mrs. Besant in organising the Scout movement in India. She was so keen on it that she made the journey to Karachi and back (1800 miles each way) to attend a meeting of an hour's duration. She was made Honorary Commissioner for all India, and in 1932 was awarded the Silver Wolf. The growth of national feeling led to the formation of purely Indian troops. But all phases of the movement are being united in one association from October 1, 1948—A. B.'s birthday.

Young Theosophists

THE year 1948 brings the Silver Jubilee of the World Federation of Young Theosophists, and the occasion will be marked by the holding of camps in various parts of India and by various events elsewhere. A commemorative volume is to be published.

The Honorary President of the Federation, Mr. C. Jinarajadasa, P.T.S., writes of "enthusiastic bands of Young Theosophists already preparing themselves to take the Torch of Truth from the hands of us, the elders, and planning new work to propagate Theosophy. The new and younger members are branching out into new ways of work; it is there that the future of the Theosophical movement lies."

From the Federation President, Srimati Rukmini Devi, now on tour in America after Europe, comes the word: "There have been many Young Theosophist meetings, and the movement is growing splendidly. I find many of them such fine people and promising for the future. Johannes Vanderley has just won medals for courage from both the English and American Governments. It is nice to have such types of young people in our work."

The Report of the General Secretary of the Federation, Srimati Seetha Nilakantan, Adyar, from which we take the foregoing, has messages from a number of centres of the movement, which we have only space to summarise.

CUBA has a new Young Theosophist group. A magazine frequently translates articles from The Young Citizen into Spanish.

NEW ZEALAND groups grow in number and activities.

PAKISTAN. The Rukmini Devi Lodge at Karachi has resumed work after being closed

for some months owing to the political changes of the first year of independence.

EUROPE. The European Federation of Young Theosophists had a camp at Huizen, Holland, from July 22 to 29. Two German Young Theosophists, escorted by a third, were to attend.

IRELAND reports a growing number of young members in the Theosophical Lodges in Dublin and Belfast, and increased activity among them.

CHILE has formed a new group, which has joined the World Federation.

As we go to press, meetings in celebration of the Silver Jubilee are being held in these and other places. We hope to be able to report them in a subsequent number of The Young Citizen. The influence for good that such centres can carry on to the future is incalculable. All the members are imbued with the spirit of Object One of The Theosophical Society, which recognises a universal kinship of humanity free from any restriction arising out of distinctions of race, creed, caste, sex or colour, and, we may add, social position and income. This does not mean any merely material levelling down, but a spiritual equality that will influence all thought, feeling and action towards a natural adjustment of the outer affairs of life to the ideals and high vision of the inner life. This view has an inspiration and brings an enthusiasm that the merely material view of life is incapable of. Out of these awakened and purified young people will arise the leaders of the future, through whom humanity will be guided out of its present terrible depression towards the idealism and selflessness that will bring peace and true prosperity.

On Fads And Faddists

By JAMES H. COUSINS

A DEFINITION of "fad" may be considered necessary: but the worst of a definition is that it is never completely definite. It may sound infallible and final at the moment of utterance; but an hour afterwards it may find itself among the half truths in the lumber room of thought. The truth is, there can be no such thing as absolute definition. The hedge of words that the definition faddist would fain throw around a particular idea may be broken through at any point, and the mind make its escape into the vast commonwealth of the undefined: for one idea hangs upon other ideas and these others upon others still; so that the circle of definition must either remain incomplete, or else widen itself to the confines of thought. To enable the business of life, however, to be carried on with any degree of facility, some agreement, necessarily rough, is required in respect of the terms whereby people endeavour to exchange thought. When, therefore, we throw the onus of propounding a basis of agreement as to the meaning of the term "faddist" on to those who use the term derisively against some of their fellow humans, we shall ask no more than a broad generalisation.

Then the trouble begins. Thus: if we agree that a faddist is a person who, by some habit of thought and action, ranges himself or herself with a minority of "peculiar" people, in opposition to the common or garden majority, we must make a further agreement as to whether the total which is composed of the sensible majority and peculiar minority shall be the entire population of the known earth, or only a specially chosen portion thereof. If we take the entire population as our standard, we wipe out with one stroke a whole multitude of alleged faddists—the

genus vegetarian; unless there is something wrong with the computation that the abstainer from flesh foods, for one reason or another, stands in a two-thirds majority of humanity. If, however, we decide to limit our total to a particular arithmetical area, we make it possible for any set of peculiar persons to set up a standard to suit themselves, and we open the door to a blind alley at the farther end of which stands a single individual who claims the right to be a law unto himself, a faddist of the deepest dye.

The majority rule, therefore, does not bring us very far on the way to an understanding as to what a faddist is. In some indefinite way he appears to stand opposed to a hypothetical majority who cherish the comfortable theory that he is their inferior; whereas, if there is any truth in history, the faddist holds them and their posterity in the hollow of his hand. They stoned the faddist who thought fit to shield himself from the rain by holding a piece of material stretched at the end of a stick over his head: today the umbrella is the symbol of all that is most proper and respectable.

But, while this is the historical truth, it must not be presumed that faddiness is the royal road to dominion. True, the leaders of thought and action in all ages have been faddists to a man and a woman; but not every faddist is therefore a leader. He or she may be a herald of the new, or, on the other hand a witness to the old. If he be a faddist by nature, not by accident, he will almost certainly be both.

The crank is usually a monomaniac: the true faddist is at heart a whole-hogger even when a vegetarian; and it is the possession or non-possession of certain qualities of mind, or of a sense of humour, that will determine

whether he or she be a prophet of a new tomorrow or an echo of a forgotten yesterday; whether he be at once a flat earther, merely mad like Hamlet "north-north-east," or a Leonardo or a Shelley "mad" round the whole compass of his thought.

To set out the distinguishing qualities of mind referred to would require an analysis of the world's master spirits which is here impossible. Broadly speaking, their power lies in an intuitive apprehension of certain fundamental laws of human nature. Search the pages of human progress, and you will find its prophets to have been men who had the seeing eye that could pierce through the conventions of their age to the veritable springs of human action. They saw the human spirit struggling against self-imposed chains, yet ready, like the trapped wild creature, to tear the hand that tries to set it free. Slowly sometimes, sometimes quickly, they pulled down, they built up, here a little, there a little. Thus the "fad" of one generation becomes the fashion of a later. But the element which passes from one to another, yet endures through all, is alone partaker of the essential nature of the authentic fad. What that element is cannot be put fully into words; but its presence and nature are bound up in the word Progress: it is compounded not of prejudices but of principles.

That the majority of civilised human beings have perceived, even though they may not have understood, the nature of the authentic fad, is disclosed in the commonly observed fact that they smile upon the foible of the crank who has no reason for his craze other than a personal notion; while they reserve

their denunciation for the individual who is indiscreet enough to avow that his "fad" is merely the carrying out of a deep conviction. You are an object of interest if you take no sugar in your tea simply because you prefer it thus; you will secure the sympathy of the table if you decline a helping of boiled cabbage because—well, there are many be- causes where cabbage is concerned; but, as you value the respect of your hostess and friends, do not suggest that your refusal of a nice juicy beef-steak is because the sight of blood on your plate makes you feel guilty as an accessory to murder. If you do, you will become conscious of an arctic breeze and a shutting of doors and echoes of the term "faddist" following you down the street.

All this is quite natural and to be expected; and a clear recognition of it should bring courage to those who are deterred from taking some line of action through fear of earning the ancient and honourable title of faddist. It is in the nature of things that action brings re-action. Every movement of progression finds retrogression hanging on to its coat tails. The lava stream from some volcano of human conviction and purpose is no sooner outpoured than crystallisation sets in. In the same way, humanity in the mass is forever being pushed forward, and forever denounces the pusher. Humanity covets ease and quietness; and in the authentic faddist, whose fad is based on principle, it sees its disturber, its awakener. Seen rightly therefore, the frown bestowed by the world upon the true faddist is the highest compliment it could pay him, and the prophecy of his ultimate mastery. (1907)

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YOUNG CITIZEN



Culture is more than art. It is Beauty and a direct manifestation of Beauty. It is impossible for a nation to be cultured without the manifest expression of Beauty, and it is the very fine thread of culture that weaves all the activities of a nation, whether in the political, the educational, the artistic, the religious, the philosophic, or any other field of life, into one splendid whole.

RUKMINI DEV.

NOVEMBER 1948

the article proceeds, there is need for the expansion of the vision of the student; to "the development of his individual faculties, and the cultivation of his capacity for good national citizenship, has to be added; the cultivation of his capacity to be an intelligent and loyal member of the world community."

To the re-writing of history is to be added the promotion of "cultural exchanges" between the nations. This we suggest, touches the most essential and potent element in any effort of international getting-together; it is also the most delicate and the most liable to abuse. If the approaching minds were entirely hospitable, without mental or emotional superiority, free from ulterior propagandist intent, the way of exchange would be broadened and smoothened. But this is far from the psychological attitude of the political leaders of the western nations today. A glance at a daily newspaper will show the appalling and widening gulfs between the so-called ideologies of the nations, to which is added the ability of one nation to negative the will of a majority of nations by the exercise of its single vote. The menace of this state of affairs is seen by the writer of the article under reference. He sees the barriers to the receptive side of international exchange, and sees that the lowering of these depends on the receiving country. "It is the essence of all such work that it can only be fruitful in proportion as it is welcomed by the countries concerned." The "indispensable starting-point" to promoting international understanding depends primarily on the desire, existing or coming into existence, to acquire it.

On the surface it would appear almost impossible to hope for any effective steps to be taken in the desired movement towards international understanding. But there is something more tremendous than history books pressing humanity in a direction that

no external consideration of merely material things can detect. Mr. Jinarajadasa has recently referred to "the dark clouds of evil karma created by mankind for millions of years." Who knows but it may take millions of years more to dissipate them. Yet there is always the memory of upsurges from the inner nature of humanity, sometimes called revivals, that have swept large groups of humanity into intense aspiration towards the higher life. These may not recur; but there is a call to every youth and adult to take their own part in the work by developing their sense of beauty and their power of its expression, so that the materials of "cultural exchange" may be increased and elevated to the highest level of personal and national achievement. In the fine arts (which include music and the dance) there is at hand one of the most certain means to the showing out of a nation's finest qualities and the inviting of sympathy and understanding. Unfortunately, in the western world, as pointed out by Mr. Jinarajadasa, there has been for the last forty years a "cult of ugliness which passes for beauty. Artists in the various divisions of their work are experimenting to find new models of creation and self-expression, and they think they have a right to create what are fundamentally ugly and repellent works of so-called art, which have a most injurious effect on men and women, and especially children." As against this campaign of aesthetical poisoning the Editor of this journal and the educational institutions with which she is associated are ardently working by bringing out the best qualities and powers of their students. They offer the right hand of comradeship to all who are engaged in trying to bring into life the qualities of personal and collective attainment by which international understanding can be brought about more quickly and assuredly than it can by other means.

JAMES H. COUSINS

The Spirit of India

By RUKMINI DEVI

THERE is a story about India, that gives an insight into the real spirit of India.

The story is of the goddess Parvati, a daughter of the mountains, who lived in the Himalayas. She married Shiva, who, to the Hindu, is King of the world.

One day there was a misunderstanding between them. Parvati was very sad. Shiva looked at her rather amused, although he knew something was troubling her; but to tease her he pretended he did not know. She walked away by herself to a lake and sat down on the bank with her feet in the water. She was thinking, "I am so lonely" (it seems even Goddesses can be lonely), "I wish I had a friend."

At that moment a swan came towards her. As she caressed it with her hand, it said to her, "I am lonely, too. May I stay with you?" "Yes," she said, "will you tell me why you are lonely, and your history?" As it began to tell her its story she heard the buzzing of a bee, which finally settled on her shoulder. "I also am lonely," said the bee. "May I sit here and listen too?" "Yes," she said. After a little while a big bear came along, who also wanted to join the company.

As she was caressing the swan, listening to it finishing its story, suddenly the swan, the bee, and the bear all vanished.

"Why am I alone?" she thought, as she walked along the mountains to her home. On the way she met a great big bull called Nundi, and putting her arms around his neck, she said, "I am so glad you came, for I am very lonely." Then she began to cry. As if in a flash, she found her arms were around the neck of the god Shiva, her husband, who was smiling at her. He said, "Do you think you can ever go away from me? Though you went away, I was with you as the swan,

the bee, and the bear who sat beside you, and I was Nundi."

The Goddess represents the feminine aspect, sometimes called matter, which can never be separated or "lonely," because she is an inherent part of the one life.

I do not know whether the story as I have told it gives the "quality" of Indian stories, but it is a beautiful one, helping us to realize the oneness of form and life. There are lovely stories in India through which one gets the true "atmosphere" of India. They teach the Hindus, who, for thousands of years, have been thinking along these lines, who have studied the great philosophers, studied their lives, searching for truth, and the reality of life. It has given them power to search deeply for knowledge which comes from books, and even the simple stories which bring such beauty; thus has been perpetuated through the ages the wisdom of the sages of India.

Hear, clearly ringing, the voice of the silence within yourselves. That is what India urges you to do. She is a country evolved in silence. Often in Southern India many people watch for the sunset, and as soon as the sun goes down there is a peculiar, sudden silence. You see women working in the fields, and carts going along dusty roads as people come from their homes on the pilgrimage to the temples, poor people who know no comfort or joy, who are ill-clad, are simple, and have little education—even there, among them, you sometimes hear the voice of the silence. Or, in the early morning, when the sun rises, there is deep silence in the air. The orthodox people on rising sing and chant mantrams, after bathing in the river or sea, and pray to the Goddess

THE TRUE ARTIST

Everyone can be an artist. To paint, to sing, or to dance is not the only form of Beauty. The world has a mistaken conception of Beauty. A man will go to an art gallery and leave the beautiful tree in his garden neglected and unnoticed. A musician may be able to play the violin and yet drive the birds away from his garden because they disturb him. There is no expression without appreciation. To appreciate art truly, you must appreciate life. If you desire to create, appreciate the creation around you. To be a true artist, you must first appreciate, then live, and then express or create.

RUKMINI DEVI

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THE YOUNG CITIZEN

EDITOR:

RUKMINI DEVI

MADRAS
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The Crow's Nest

THE present number of "The Young Citizen" is divided between the doings and sayings of the Editor and the Silver Jubilee of the All-India Federation of Young Theosophists—not the World Federation as we mistakenly referred to it in the October number. It is fitting that it should be so, as our Editor happens to be also the President of the World Federation of Young Theosophists. By the time this number is published, she will have her face set towards India. All November we may think of her as coming nearer and nearer to us, bringing her unique gifts of idealism and inspiration to speed us into the new era of creative beauty in India, and to resume her place in "The Crow's Nest". When her diary becomes available, a full account of what dis- connected reports indicate to have been a time of artistic joy and spiritual expansion for many thousands of hearers will be possible. Meanwhile, to give some measure of satisfaction to the growing number who regard Srimati Rukmini Devi, some as a spiritual guide, others as a leader in the creation of beauty through the arts and the spreading of beauty into life, we shall bring together some of the events of her tour, with some little repetition for the sake of

completeness, in a summary entitled "Travelogue of an Artist" in our next number.

The problem of cultural exchange between the nations as a means towards attaining the "international understanding" that is felt to be the essential preliminary to world peace, is receiving increasing attention, as it most urgently requires. An editorial article in "Britain To-day" (October) divides the work in two: (1) the turning of the minds of citizens, young and old, towards the conception of a wider citizenship than that of country; (2) supplying to the people of foreign countries such services as these people may desire with a view to making their studies of another country more fruitful.

To attain this end a re-writing of history is recommended, so that citizens of one country "should have a more balanced view of other countries." History books in times past were filled with wars between the countries, "and the intimate cultural relationship which meant so much to their literature, art and intellectual growth" were hardly mentioned. The point of view has to become European and inter-continental. In India, we may add, the view is becoming Asian as well as inter-continental. Hence,

that she may bring them prosperity. You perhaps need not go to the river with them, but rather sit in your room and listen. There, even though you do not see anything, you feel something, an exalting something to which we are all trying to listen with our "other ears," and one contacts a sense of eternity, a sense of being, a sense of greatness, of majesty. Daily you can hear chants expressing the real majesty of the great teachings of the Manu, who gave them to the Hindus. The rhythm which comes with them is like an eternal pulse that beats, the heart of the universe. You hear that in the silence.

I am sorry to say many Indians do not realize what India really is—its age-old, simple beauty. They think it much nicer to be comfortable, and would rather have all the modernity the West can offer. Not the orthodox people, however. If I were to offer an orthodox Hindu some of the Western comforts, he would say, "What do I want with a soft bed, and material things? Isn't the floor good enough?" You may enjoy comforts as much as you like, you can have everything you like in life, but most enjoyable material things become boring if you have enough or too much of them. A beautiful thing or truth can never become a bore. Most remarkable, but true!

We often speak from the point of view of the real, the beautiful, the eternal, yet we do not try to listen to that inner voice. It is because we do not know the essential truth; it is because we do not know the beauty of the inner life in humanity as well as in the Gods; and because we do not know, we get tired and want something different. We are continually changing our minds, our thoughts, our opinions, seeking for this, that or the other. We are seeking all those things in the form and not in the life. Real form can never be separated from life.

In India there is a soulful atmosphere and majesty. There is a sense of eternity, of

real being, that India gives. But the others can give you form. Were we to raise ourselves to higher levels and forget all that is ugly in our different countries and put them together, we could make a most marvellous ritual of all countries. India can give that life, and the rest of the world can produce a most beautiful chalice combined out of the many, each perhaps of a different colour.

For instance, if America liked to be an emerald or ruby, why not? Every country would be a gem. If we could bring together the small sparks of those gems which burn away all dross from each individual, and synthesized only the pure gems, we could exist in every individual country, we could form one unity and one life. Even if the whole nation is not evolved, at least a small section of the nation can be evolved to produce that, to be the starting point of that great jewel which is ourselves.

I like to think how often in India the lotus is represented as a spiritual flower. The jewel in the lotus, which you read about in *The Light of Asia*—what is the jewel? of course you could say Lord Buddha. But what is He? Not merely an evolving being far away from us. Not merely one who is ever so much more beautiful than we are, or someone who can help us from far away. It is not that. He is in us, is the very spirit of us. A lotus, although born perhaps in a pond, in mire,—and it doesn't matter how dirty the pond really is,—is the most beautiful flower because it has risen above ugliness, because it has transmuted all that is ugly into all that is beautiful.

You and I talk about who is great and who is not, who is beautiful and who is not, who is spiritual and who is not. All this does no matter. Our arguing does not matter. There is a reality above us apparently not concerned with us, yet to grow out of us like the lotus.

This is only a glimpse of what India has to bring to the world, and that glimpse is to help you see the wisdom she possesses.

The Poet's Workshop:

By JAMES H. COUSINS

A SCULPTOR, on being asked to describe his art, said that all one had to do was to get a piece of stone and chip away the fragments one did not need. A poet, if asked to do the same, might say that one had only to get paper and pencil or pen and put down the words one needed. The reply of the sculptor's questioner, "I did not think it was so simple," might be made also to the poet. Nor is it so simple. To make a sculpture or a poem involves something to do it with, and somewhere to do it in: in short, a workshop, and not only an appropriate place but essential equipment.

On the side of craft the poet has the advantage over other artists in that he can carry his workshop about with him. A sculptor cannot carry chisel and mallet and six feet of granite in his pocket or under his arm: a poet can go about with a writing-pad and a pencil or fountain pen and set up his workshop in any inconspicuous place.

But the essential part of his work is not done by the poet in his workshop, unless he be of the objective order and requires references and paraphernalia. The work is done by the workshop in the poet; not by the apparatus of writing, but by the subtler apparatus of feeling and thought and the processes and qualities that poetry is made by. The two main classes of poets, the externally excited and the internally impelled, are curiously, for all their differences, describable by two words that need only a change of position of one letter to make them the same—reactive and creative. Unlike the solid and unalterable, the art of the poet is transmutable to only a very small extent, and its tangibility, in manuscript or book, is not fundamental or essential: poetry was intended

to be heard, not seen; in its beginnings it was all intangible. I can give from memory a poem on the Taj Mahal without paper or pen or writing; but I cannot give the Taj Mahal save in its own person and substance.

Yet, for all the appearance of simplicity and easy transit in the poet's workshop, he would be a poor artist who had not a curtained door that opened into an inner room—a builder's yard, a witches' cauldron, perhaps (one speaks with reverence) a Shekinah where dwells the cloud-hidden presence of the Creative Spirit. It is there, in fact, that the Great Work is done. The movement of pen or paper is not the creating of a poem, but its recording. The movement may come at the end of an apparently motionless hour. "A line perhaps may take us half a day" Yeats said; and Francis Thompson said the same thing differently:

"From stones and poets we may know
Nothing so active is as that which least
seems so."

The power of true poetry arises from its being a synthesis of all arts and crafts. If you could be admitted to the poet's inner workshop, and its process could be translated into physical sounds and sights and actions, and "amplified," you would probably be shaken to dust by the tremendous complex simultaneous interaction of building, sculpturing, painting, dancing, music: hammers clashing, saws thrilling, wheels turning, forms gyrating, drums beating, harps twanging; an unintelligible hubbub from which would emerge a form—a seven-times heated forge a handful of words—but words charged with the magic of Keats, the fire of Shelley, the energy of Browning, the vision of Rabindranath, the

whatever quality the genius of the poet can express.

It is the simultaneous fusion of the characteristics and quality of the various arts that makes the utterances of poetry so impressive and lasting. The age of Sappho is distinguished from our own terribly self-important age by having preceded it to oblivion; but the few known lines of her poetry, that are scrupulously treasured by scholars, speak the immortality of the heart and mind expressed through imagination and art. A Japanese poet was remembered for centuries for one little stanza, and some years ago was ceremonially made the patron of all Japanese poets.

To the extent that a poem makes a home (if it is only human) or a place of worship (if it recalls the divinity of its true home in the spirit) for the imagination, populates it with worthy images, decorates it fittingly, fills it with music, and thrills it with dancing, it will fulfil its mission of voicing what George Meredith called "our inmost in the sweetest way." Not all poems do so to the same extent in any, or all of the qualities of figurativeness, decoration, music, rhythm through which ideas and feelings are expressed. The greatest reach less than perfection in one or other: hence the variety in poetry, and the fascination (and contradictions) of its study. The ultimate secret is in the poet's workshop. We cannot enter that inner workshop when it is working in the poet. But those who have made a study of the

products of the workshop can infer from their characteristics something of the technique of creation that lies behind them: something, not everything; for the poet would be the last person to say that his or her poem is a perfect expression of the inner impulse, which would be the same thing as saying that the finite exhausts the infinite. One of them (myself in fact) has sung it thus:

I heard a wonderful thing
When I drank of the spirit's wine;
And what I heard I sing—
But only the song is mine;

Only the struggle of speech
Like a whirl of leaves in a blast,
Or a fringe of shells on a beach
That tells of a wave that has passed.

From a rapture a moment shared
I fall on a broken wing;
But what I have heard I have heard—
And the least is the song I sing.

Not all can be poets: it is given to few even to be bad poets, for even bad poetry is a very exacting pursuit. But the study of poetry (in its mother-tongue first, and in other tongues later) is one of the essentials of education, through which high thought and fine feeling may be stimulated, and the qualities of poetry (which are the qualities of true life) be carried into individual action and group organization.

THE CREATIVE SPIRIT IN ART

Nobody can teach another to be really a creative artist and express the divine genius. The creative spirit must come from within, as something that can not help expressing itself. The artist does not say, "I know dancing, I know music," but "I am the dance, I am music."

RUKMINI DEVI

Life in Freedom¹

By THEO LILLIEFELT

IF we go back in history during the past 150 years we shall see that the struggle for freedom has been one of the most important problems of humanity. From the time of feudalism, from the time of actual physical slavery, we have now progressed to another kind of slavery, a state of psychological slavery. We live in an age of isms ranging from national socialism, fascism, communism, socialism to other isms such as Theosophism and our own private isms. The world to-day is full of isms. It is crowded with people who are dominated by fixed ideas. In one of Dr. Annie Besant's books, "Introduction to Yoga," we find a fine description of such people as idea-ridden. We Theosophists, who consider ourselves to be in the forefront, who consider ourselves to have a special key to many individual and world problems, have to guard ourselves diligently against this kind of psychological slavery.

These bigger and smaller isms are insidious and habit-forming. They prevent us from acting, feeling and thinking freely and intelligently. Freedom is at stake. And we have to face this problem at every moment of our life. We have constantly to reconsider and revalue all our actions, emotions and thoughts so as not to fall into the stupidities of habit-acting, feeling and thinking. And both good and bad habits are barriers to freedom.

This brings us to the problem of spiritual self-education well-known in our Theosophical circles. We Theosophists think we know quite a lot about this kind of training, the training of our physical, emotional and mental bodies; and many of us spend

¹ Address to the Vasanta Youth Lodge, of the Theosophical Society, Adyar.

a considerable amount of effort and time in these activities. It is therefore very important, before we begin to do so, that we go into the problem of freedom very deeply.

Some of us have tried to cultivate virtues. Let us take the virtue of courage. What is it really to be courageous? Is it to be able to face and resist a stronger power without flinching? We can imagine both physical or mental conflict when this "courage" comes into action. Let us imagine shipwreck. There is great danger, and without thought of our own safety we rush forward and rescue another person from certain death. Is that courage? Can we not interpret that action in another way? If we analyse our reactions deeply and intelligently, and if our act of "courage" is not just putting up a show, our deeper motive to act in a courageous way is just Love, is it not? We feel our friend, brother is in danger, and as we like him we act heroically, bravely, as it is put, and save him from certain death or acute pain. There are many virtues which can be analysed in that way. It is said the Devil possesses many of them. This should make us suspicious. In many cases these virtues are just good habits, good breeding or the like, a form of subtle stupidity. Very often we are putting up a show because it is just good manners. We are therefore only complicating matters unduly in the pursuit of all these virtues. Should we not instead try to understand directly and simply? May be we shall discover real freedom which comes when we love one another. We will then be happy and natural.

But what about our Theosophical teachings, our books about Karma, Reincarnation, Masters and other matters. If we

natural, if we are really free, will not Karma take care of itself? Why bother about re-incarnation? Why dream about the Masters? If we act happily and freely, one day we are bound to meet them; we may even remember our previous lives as Kings, Queens and Prime Ministers! I am sure that will happen; but still the knowledge about the laws of our cosmos which we call Theosophy is to me of profound interest.

Let me tell you of an experience of many years ago. I had a dull job as a teacher in the country. Life was uninteresting, a formidable drudgery. I remember one evening when everybody was out. I was pacing one of the big rooms of the country house with a cold and cramping Swedish winter outside.

I felt very lonely and desperate, there was no meaning in life—no prospects. And then for some inexplicable reason I began to review my life with all its problems, causes and effects. I saw myself in relation to different personalities, easy to understand or complex and puzzling. And suddenly, in a curious way, I perceived a hidden purpose a definite plan. The plan was there and I knew it was a good plan, a plan of supreme achievement. It was very thrilling. It was like a scientist discovering a remedy against a major disease. My disease then was loneliness and despair.

Theosophy is such a remedy. I remember when later I became member of the T. S. I borrowed the well known book "The Masters and the Path." I read and read, and I saw how our world was protected and directed to a good end. Was not that wonderful? Of course we need all these teachings.

As our being here becomes transparent to the Light, we receive more and more of the true. Intuitions begin to leap up in us every instant, and we receive, according to our capacity, vision, imagination, knowledge of past and future, illuminations about the nature of things, wisdom and poetry.

AE. Song and its Fountains

But Life is like the handling of a camera, it may have a wonderful lens—we may compare the lens with our intellect, knowledge and other capacities. But we must know how to focus it so that we can catch a sharp picture. And this focussing process may be compared with the ability to be constantly adjusted to all the changing problems of life. For life is a series of exceptions, and cannot be understood by a series of prefabricated rules. In this adjustment freedom is found. And our camera must be more perfect than the best. It must have the capacity of the eye which spontaneously adjusts its lenses to the constantly changing distances between itself and the objects perceived.

I remember a very interesting discussion some years ago with some prominent German prisoners of war. They had been big bosses during the Nazi rule. Now they said that Hitler had deceived them, and they outlined for me their own views on how Germany should be reorganized and saved. They were very clever, men with brilliant intellects and other remarkable capacities. But they were hopelessly "out of focus." They did not understand freedom. Their plans contained no real freedom.

The world is at an impasse to-day in a supreme struggle for freedom. It may still win the battle without bloodshed, and it is therefore our duty to be fighters for this freedom. It is a great task and requires constant watchfulness. The honour to have weighted the scales in the right direction may therefore belong to a small never relenting minority. Do we belong to it?

Youth and Theosophy

By SANKAR RAO

THE progress of the world largely depends on what youth at a particular given time dreams and cherishes. Youth fired with enthusiasm and idealism endeavours to realise its ideals here on earth. It has the vision, the energy and the drive for the same. It sacrifices everything towards such realization. Its contribution is therefore vital and basic for the evolution of the world.

In this zeal for progress youth often times lacks understanding and knowledge. Consequently it falls a prey to slogans. In moments of failure, youth is likely to lose heart, and it either thoughtlessly shoves the responsibility for failure on to others or dangerously kindles the fires of violent revolution as a counterpoise to the set-back. It fails to perceive that the cause of the failure may be itself. It forgets the truth of the profound statement of Mr. J. Krishna-murti, that the individual's problem is the world problem. The progress of the world is conditioned by the progress of the individual. To the extent that the individual in himself is perfect, at home, in the neighbourhood, in the Lodge, in the country, to that extent the world is perfect. It is immaterial what others do or not. If one does or abstains from doing, the world will follow. The moment youth realises the profound significance of this, it will cease to blame others. Instead, it will turn the search-light of criticism towards itself.

But it is Theosophy or ancient wisdom that can save youth from the quagmire of failure and despondency. The very thought of Theosophy reminds one of the existence of an all-embracing spiritual plan of Evolution. This concept is not a new one. It is as old as religion. In fact it is the faith in the existence of such plan that is the bedrock of

all religions, though its expressions might vary. The existence of a God, of an all-powerful omniscient Being presupposes a God's Plan. The Christian prayer puts it: "Thy Will Be Done, Thy Kingdom Come." The Christian is conscious of a Plan and prays for its fulfilment. Youth must see and work for its realization.

This fundamental Theosophic concept of a spiritual Plan definitely means that all happenings, including failures, are in furtherance of the Plan. A spiritual Plan is necessarily an evolutionary process, wherein failures are just the stepping stones to success. The twentieth century has seen two major disasters already, namely the two catastrophic wars. But they have left an enormous though inadequate sense of the oneness of this Universe. At no time in the history of this world did man realize more than now the unity and the essential oneness of this world. Today there is no nation in the world that thinks that it can stand by itself; that it can lead an isolated existence. Peace and prosperity are indivisible. One wonders whether this would have been possible but for the wars.

Youth can no longer be despondent, when it realises how everything is in the scheme of things and one is not to rest till the goal is reached. Hence the understanding of an evolutionary spiritual Plan is a fountain source of inspiration.

This Evolution is brought about by an unfoldment of life or consciousness is an ever ascending scale of individuality through everything. This fundamental concept of Theosophy means that all of us are travelling on the same path, but at different levels, on the ladder of evolution. There can therefore be no question of being intolerant and

impatient with those who might be on the lower rung of the ladder. With this knowledge one can only guide those behind and not look down upon them as society generally does with reference to its so called backward communities or individuals. Education will then become a pleasant process of helping each other in this progress and creating conditions for the blossoming of one's personality. It revolutionises the traditional concepts of education. Dr. Annie Besant once said, "the child that comes into his (educationalist's) hand is not a sheet of blank paper on which he can write what he wishes: the child brings a character with him, and education is more a matter of drawing out than of putting in." It is a matter of the flowering forth of the child's consciousness. It is a process of mutual communication between the child and the teacher. Such unfoldment must quicken the progress of the world.

While this recognises the various stages of one's evolution it equally emphasises the very basis of Universal Brotherhood. A spiritual Plan of an evolutionary process means a brotherhood "one in origin, one in way and one in goal." Everyone is an evolving soul, as is every other. Therefore one has to see one's self in everyone and everyone in one's self. Our individuality is "an image of His own Eternity" as Dr. G. S. Arundale once put it. The recognition of such a brotherhood is the very first object of Theosophical Society. Once such a sense of brotherhood is felt in one's life, one sees the clashes and harmonies all around as the means of the unfoldment and realization of the Plan.

A spiritual Plan also implies the existence of "immutable laws of growth and the presence of omniscient Lords of growth," whom Theosophy mentions as of the White Brotherhood. There is many a phenomenon in nature that is yet to be explained. Many a

chapter of the evolution of the Universe has to be interpreted. The youth with its vision of the distant glory should divert its attention to a study of comparative religion, philosophy and science and to an investigation of the unexplained laws of nature and the powers latent in man. These are the two other main objects of the Theosophical Society. Youth can make a distinct contribution towards the furtherance of these objects as it brings a fresh and rosy outlook to whatever it takes up, and help to understand the Truth better. When youth once realizes the full significance of Theosophy with all its implications, it can never meet failure in life. On the contrary it will face it with zest and zeal, making the kingdom of God on Earth come earlier, the fulfilment of the spiritual Plan.

But before this can be done, one must be careful about one's thoughts. The influence of thought for good or evil is tremendous. A thought is a potential act and a potential force with its reactions on others. Youth, unless it is careful, is likely to neglect the course of its thoughts and their significance. Youth, being free from tradition, has powerful thoughts, and the progress of the world is dependent on youth thinking on right lines, dreaming in consonance with the spiritual Plan as envisaged by Theosophy. Brother Edriss Noal, addressing a symposium of Young Theosophists, at the Australian Eastern Convention at Adelaide, early this year, said "Young Theosophists, have a special opportunity, for their ideas are less set in traditional moulds and because ideals are especially strong in youth. It is the young men who dream dreams. So let us dream with persistence and energy until in the fullness of time our dream of one World is realized on the physical plane." May the Masters give us, the youth, the vision and the power to fulfil this dream and be instrumental for the fulfilment of their Plans!

A Youthful Jubilee

The Silver Jubilee of the founding of the All-India Federation of Young Theosophists was celebrated at various centres in India. At Adyar on September 18 the Vasanta Youth Lodge held an oratorical competition in which many students of the Besant Theosophical School participated. Jubilee day (19th) opened with prayers of the religions recited by Young Theosophists. Miss Helen Zahara of New Zealand, Treasurer of the World Federation of Young Theosophists, and Recording Secretary of the Theosophical Society, gave the Silver Jubilee address, in which she reviewed the history of the Federation, and suggested plans for its future work. Srimati S. Sarada presided. This was followed by a meeting of the Round Table which was witnessed by a large audience. In the afternoon a symposium on "Youth and Religion" was held under the chairmanship of Mrs. Etha Snodgrass Cook, at which many members spoke. The celebration concluded with a much appreciated musical performance by the young students of Kalakshetra. Greetings were sent to Srimati Rukmini Devi, President of the World Federation of Young Theosophists.

A three-day celebration of the Youth Lodges of Bombay drew many young people to its functions. On the afternoon of September 25 the celebrations were opened by the Youth Lodge of Juhu Colony. Srimati Tehmina K. Wadia, President of the Federation, took the chair. After prayers of the religions there was a symposium on "My understanding of Theosophy." Speeches were made by Miss Dolly Cowjiwa and Mr. Batliwala. Tea and entertainment followed. On September 27 the Unity Youth Lodge celebrated the Jubilee under the chairmanship of Dr. I. J. S. Taraporewala. Mr. Rajnikant Patel and Mr. S. C. Sheth spoke on the

need for social change in the world in general and India in particular. On September 29 a public meeting was attended mostly by young people. "The place of Youth in world affairs" was spoken on by Miss Negerwalla and Mr. S. C. Sheth. Mr. R. M. Apaiwalla, President of the Bombay Theosophical Federation, presided. The function closed with an entertainment.

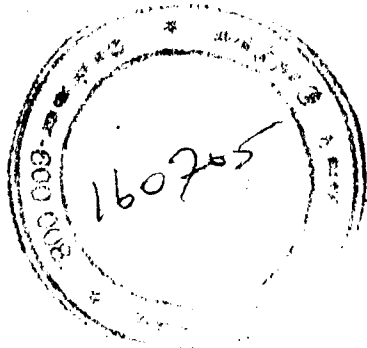
The Lotus Youth Lodge of Bangalore celebrated the Silver Jubilee on October 2 and 3 under the chairmanship of Mr. Sidney A. Cook, Vice-President of the Theosophical Society. Over 75 delegates attended. After prayers of the religions and greetings Mr. Cook congratulated the Federation on the attainment of its Silver Jubilee, and in an instructive address emphasised the need of efficiency in any work that youth undertook. A well attended public lecture on "The Yoga of Nationhood" was given by Mr. Cook in the evening, and was followed by an entertainment arranged by the young people. On October 3 Mrs. Etha S. Cook presided over a symposium on "Youth's contribution to the progress of the world." Many Young Theosophists took part. A Question and Answer meeting was presided over by Mr. Cook. In the evening Mr. U. G. Krishna Moorthy gave a public lecture entitled "Why Theosophy?" The Bharat Samaj puja was performed each morning. A Round Table ceremony was held under the direction of Srimati Seeta Nilakantan. A drama closed the celebration.

Youth week was celebrated by the Anand Youth Lodge, Ahmedabad, from October 3 to 9. Daily 60 to 70 youths of both sexes attended the lectures. Srimati Indumati Mehta, President of the adult Lodge, occupied the chair. Lectures were delivered by poets, educators and social workers, all voicing the demands of youth for drastic changes in education, religion, economics,

social organization and culture. "The role of Youth in world affairs" was also a subject. A musical entertainment concluded the celebrations.

The Vijayavada Federation of Young Theosophists celebrated the Silver Jubilee of of the All-India Federation from September 25 to October 1. Sri I. Venkataramanayyah, in his Presidential address, emphasised the responsibility of Youth as the rulers of the future. Mr. C. S. Narasimham, M. A., spoke on the "Role of Youth in world affairs." He

emphasised the need of following the Gandhian principles on Economics as well as the ideals of Theosophy if world peace was to be secured. Mr. Digavalli Seshagiri Rao followed on strictly Theosophical lines. During the succeeding days the need of change in social, economic and cultural matters was stressed by a number of speakers. Local educationists and lawyers presided. Music, Bharata Natya and a drama gave the touch of the art to the proceedings, which were voted a fine success.



THE RELIGIOUS SPIRIT IN ART

An important element in art is the religious spirit. If you could rise into great heights of emotion, into deep thought, into high aspiration, the creative spirit would come to you. A creative genius could do the same thing a hundred times, and yet every time it would seem different, because every time it was a fresh experience. The most inspiring piece of art I have ever seen was the Parthenon. Why was it inspiring, even in ruins and many thousands of years after it was created? Because the artist was full of freshness when he created it, and that freshness lives in his work today.

RUKMINI DEVI

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YOUNG CITIZEN

Real education must be indigenous education
Real education must exist in terms of simplicity
Real education must become education for service.

G. S. ARUNDAL

Without culture there is bound to be ugliness in the world.

If there is ugliness there is bound to be cruelty and vulgarity.

If there is cruelty and vulgarity, we have not a civilized but a savage nation.

RUKMINI DEVI

In old India Art was part of the scheme of everyday life, and that was where the Indian genius showed itself. But nowadays art is something to be displayed. In the old Indian homes even the kitchen vessels were beautifully shaped, everything in life was beautiful and picturesque. That creative spirit of beauty has to be reborn in India today. We must train ourselves to have the eyes to see, to see the beauty in a piece of bronze. We have in India great treasures, but we have not learned to discover them. The greatest treasures are simple, and we are unable to see them because we ourselves are not simple.

RUKMINI DEVI

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

DECEMBER 1948

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The Crow's Nest

THE YOUNG CITIZEN in this number celebrates two arrivals; first in time the birth of George Sydney Arundale on December 1, 1878. The pen portrait of him, published herein, by one who knew him intimately, will conjure up his personality and character. His own article on "The Path to Leadership," also in this number, condensed from an address to young citizens so long ago as 1918, will give an idea of one aspect of his hopes and efforts for those who were young then and are now what, in Indian reckoning, are regarded as elders. It would be interesting, if it were possible, to know how many of those who heard the original address were destined to reach positions of leadership in the era of national awakening that was then opening under the inspiration and guidance of his own leader, Dr. Annie Besant. Obviously not all could become leaders. Obviously also it was not possible to identify those who might do so, and offer them his ideas on the responsibilities and methods of leadership; and leadership involved those who were led. His message therefore had a double appeal, which might be condensed thus: "Young Citizens! who will shortly become seniors and later elders, cultivate the qualities of leadership; but leave

the choice of the leader to necessity. Forget personal ambition: it is just as honourable to be a true follower as to be a true leader. 'The readiness is all'."

But leadership was not the only aspect of Dr. Arundale's comprehensive thought and multitudinous activity. Underneath these were his vision of true education: the liberation of all the powers of the individual under the discipline of idealism. As part of such discipline he recognised the necessity for the bringing of creative art into education, because of the natural and pleasurable controls that it exercised through the limitation of each art and craft to its own tools and methods and form of expression. A volume of his writings and addresses on education would make an invaluable contribution to thought on the subject, substantiated by experience.

The second arrival that "The Young Citizen" welcomes in this number is that of its Editor, Srimati Rukmini Devi, who will reach Madras by air from Bombay on December 4, completing the long journey from New York via Paris, and ending a unique tour of seven months and some days (from April 26) in western Europe (including Great

Britain and Ireland), the United States, and Central America. We await final details that will enable us to publish the complete "Travelogue of an Artist." This, in the present state of world affairs, would have more than a personal interest; it would indicate, as glimpses through occasional letters from friends have shown, the appreciation of artistic beauty that still exists in the war-weary and war-preparing parts of the world, and on which consecrated and determined artists can work for the future regeneration of humanity. A "travelogue," in the case of Srimati Rukmini Devi, would also indicate the turning of the West towards the East in sympathetic appreciation through indigenous art, contrary to the time of harsh criticism and misrepresentation of which the name of Katherine Mayo became the symbol. This will be good for India through encouragement. But it will be still better for America and elsewhere through the breaking down of religious and social barriers, and the dissipation of the claims of superiority in these matters which have in the past beclouded relationships between East and West. A letter just received from a correspondent in New York gives a glimpse of this very desirable process as seen by an American, himself a follower of the Christian Gospel, yet, as an artist, who has seen the soul of India through her art. He writes: "You know well what happens when Rukmini arrives on the scene. Here it was hectic beyond words day and night. . . . She gave a public evening of her classical dance. The house was packed, many Indians, and Ram Gopal plus his troupe. Everyone said it was the loveliest thing which has so far come out of India. We went up on to the stage at the end, and soon found hundreds following us. Such enthusiasm! R. D. looked exquisite, on a large stage with high open space above. . . . She had a saree gold effect in the first half of the programme, but white and gold for the second half, which is so becoming. At

the end of the programme she sang: it was too exquisite and astonishing. People adored it! . . . At public lectures she won all hearts. . . ."

To those who have not thought through to the reality of art and its place in life, such expressions as those quoted above may savour of exaggeration. It may take some time yet to break the superstition that art, in any of its forms, means mere adornment and amusement. But the growing use of colour and sound and rhythm in the cure of disease, and the corollary that what cures disease should also prevent it, will before long take possession of the popular mind, and the demand for arts and crafts in education will stir educational authorities to meet the demand. Indeed the stirring has recently begun in India. Attempts to Indianise education since the removal of foreign control have been influenced by economic necessity and led to the basing of syllabuses on a basic craft. But the fundamental need of creative activity and beauty in schooling has not yet been clearly realised by local authorities. Whether such realization will come as the result of three recent key utterances by the political heads of the Dominion of India remains to be seen. At the opening of an exhibition of Indian art in New Delhi, transferred from London, Pandit Nehru, Prime Minister of India, confessed that "In India today there is practically no sense of beauty." He added the practical application of this deprivation: "People who cannot appreciate beauty are apt to reflect this in life." The other side of this statement has been the text of numerous lay sermons by the advocates of art in education: "Those who appreciate beauty are certain to reflect the characteristics of beauty in life." But better than appreciation is participation; hence the need of art in education. Moulana Azad, Minister of Education, said: "Art is an education of the emotions, and is thus an essential element in any scheme of truly national

education." But His Excellency the Governor-General of India, Dr. C. Rajagopalachariar, with characteristic insight, said: "Our art has lapsed in the measure of our barrenness of faith and reverence. It is only when love, faith and reverence shine through a picture or a piece of sculpture or architecture that we exclaim 'how beautiful!'" Here is concentrated the whole gospel of art as preached by Srimati Rukmini Devi and her collaborators in her double work of bringing art into education and education into art, making education a means to beauty in person and life, and adding knowledge and intelligence to art. Education in their view must be complete in its inclusion of the arts for the development of the creative faculty in the child and of the appreciation of beauty in all its forms. Art must be at its highest, constantly and consistently drawing to itself the vision of the spirit and the finest qualities of aesthetical sensibility and purified intelligence.

These principles do not belong to India alone: they are universal in their validity and application, though the implements and

methods of their expression will vary from art to art and from place to place. Surely, in the present appallingly inartistic condition of humanity, the time has come for eliciting and giving formal expression to the combined conviction of the artists and art lovers of the world that creative activity in art must be brought into education in order to bring forth generations of truly human beings to whom ugliness in all its forms will be repugnant, and that art in all its forms should be purified of all tendencies towards the inculcation of low and enslaving habits of thought, feeling and action. Whether this can be done on a world scale or not, it is the mission of Srimati Rukmini Devi, as expressed in articles, addresses and broadcasts over a number of years, and is the aim and method of the unique art-institution, Kalakshetra, at Adyar, Madras, over which she presides, and which will give her a more than cordial welcome on her return from her long and arduous tour abroad in furtherance of her vision of a world made beautiful.

JAMES H. COUSINS

LIBERATION THROUGH CREATION

"There exist two types of creation; one type is of serviceable actions which release the Divinity in others, and so by reaction release the Divinity in oneself. The other type of creation releases the Divinity in oneself in another way. That mode of release is by art. . . ."

"Art is always necessary for us as a means to Liberation. . . . We cannot come to Liberation till we have freed ourselves by Creation. . . ."

"When a great spiritual message comes to us, we know how sometimes our life seems shattered, and how we must begin our life all over again. That is re-creation, and such re-creation is absolutely essential if we mean to be free. But as we re-create, if only we know how to create artistically, then, once having created anew, we are free."

From Karma-less-ness by C. JINARAJADASA.

Some Thoughts on Education

By RUKMINI DEVI

THE education of to-morrow that so many are now speaking of, is really the education of to-day, and the education of to-day that matters is the education that is real, that gets down to the basic realities of human nature.

There is a craze in the modern world for doing what is new. But we must see to it that what is new in education is also best for the child. I have a feeling that the children are made victims of our experiments and I would like to call a halt to new experiments, especially those based on foreign examples in cultural, social and climatic circumstances that are quite different from those of India. Education must be real, that is, it must help the real nature of the child into full expression and self-control. Education must also be simple, not complicated and overloaded with mere information as in many respects it is today. And education for Indians in India must be Indian.

I have been to America and seen many schools, and I must say that they are not models for us. They are entirely out of our environment and our standard of living.

We in India have to know some of our ancient ideals. In them we shall find educational ideals that belong to all time, not only to the past. A school must be an extension of the home. The school must be even a happier place than the home. Women's education must be Indian education. We have been "educated", but we are products of British education.

If we read our ancient sacred books, we can take a few sentences therefrom as our educational ideals. A teacher should be a

person who loves children, and plays with the children whom he loves. We have to base education on the ideals of love, tenderness and service. These ideals must be made practical. Without being too ancient we can be true in ideals. To be an extension of the home, which I have just mentioned, the school must be beautiful and happy. Sometimes it is said by modern educationists: "Let us have proper education. Art is something which we can have afterwards." But in my opinion everything must go simultaneously. We have to teach the children to appreciate Beauty. They should be surrounded by beautiful buildings. School should not be like factory houses. School atmosphere should be kindly, simple and beautiful. Art, Beauty and Music must surround the children. How are we to bring natural education in New India into the urban natural schools and classrooms? The best equipment for the school is its natural atmosphere. There the children will learn about botany and birds and Sanskrit. Children do not need to be taught: they want to learn. Do not thrust studies on the student.

Appreciation and love of the child must be the test for a licentiate Teacher's certificate. Children learn easily when they know that they are not being taught. The modern learned man is less cultured than our old uneducated mother or father who is loving. All should learn to run the home. Home is the centre of beauty and happiness. Now we are free to plan and think on these lines.

Spoken at the Secondary Teachers' Conference
Ahmedabad, on 29th October 1947.

The Path to Leadership

By GEORGE S. ARUNDALE

CONSIDER it to be of the first importance that every educated youth in this country should realise that whatever other destiny may be in store for him, the duty of some measure of leadership clearly devolves upon him under the circumstances in which India finds herself today (1918). What then, are the qualifications needed for those who thus would serve their country?

A new type of leader is needed. Hitherto, leadership has been a pastime; it is now to become a science. And, like every other science, it requires steady study and constant self-denial for its understanding. Put in a sentence, the science of leadership consists in the disciplining of the smaller self to the needs of the larger; it consists in self-denial, the denying of the smaller self for the sake of the larger. This involves, therefore, the subordinating of personal needs and desires to the needs of the Nation as a whole, or, which comes to the same thing, to the needs of the surroundings in which we live. A leader must live in his home the precepts with which he exhorts his audience in public. Otherwise, there will grow in him a tendency to follow the crowd rather than a pursuit of his duty to guide it.

We must fortify ourselves to be able to pursue, unhesitatingly, even when the crowd shouts its disapproval, such duties of guidance as we may consider to be necessary, no matter how many follow or who objects. Remember that leaders are not necessarily followed by the people of their own time. They may be followed by posterity. And the true leader cares little whether he is followed by his own people or by the generations to come. He is in possession of the truth, and he must express it, cost what it

may. By this I do not for a moment suggest that a leader must not adapt his truth to the understanding of the people among whom he lives. Indeed must he inspire them to tread the step that lies in front of them on their own pathway. It is not his path that he must ask them to follow but *their* path. On the other hand, the fire of his enthusiasm depends upon his own inner vision, and not upon the encouragement he may receive from without.

Now let us come to some of the fundamentals of leadership. First, self-confidence.

There is not a single educated youth in this country who has not a following somewhere in the future if only he will summon it to himself in the proper way. Too often do we create our own difficulties and then display them to our friends as an excuse for avoiding effort. As regards difficulties, let us understand that they are the indispensable and the only stepping-stones to success of whatever kind. Without them progress is impossible.

People are far too ready to imagine or even unwittingly to create, barriers and obstacles on their upward path. Some barriers may, indeed, be inevitable. When we are born into any particular life, the Gods send in an account which, during that life, we have to pay in instalments, or sometimes even in a lump sum. For some the account may be large: for the others meagre. But for all it is an account which must be paid, and if we do not pay it willingly, distraint is levied on our happiness and we are left with sorrow. Some barriers there may be which in any one particular life are inevitable. They may also be insurmountable, so far as that particular life is concerned, but Eternity is

given to us to make sure that there shall remain no insurmountable obstacle as a living denial of God's Divinity. To gain self-confidence we must live in the larger time as well as in the smaller. We may only be able to build a small house for this life, but we may also begin to lay the foundations of a palace for the lives to come. Hence, if there is so much we can do to begin to get rid even of the temporarily insurmountable obstacles, let us not be afraid of the lesser difficulties which a little perservance will get rid of. Take it for granted that there are no obstacles in your life which you cannot get rid of sooner or later, and be bold in hope that most of them are within the measure of your present power to overcome.

Next, let us take *hero worship*. Assuming that you are learning self-confidence, if you are to become a leader you must have within you that spirit which recognizes and reverences those who are great in your Nation. Everyone of you ought, if growing properly, to be prostrate before a hero. I shall not be satisfied if you tell me that you worship a hero of the past. It is not difficult to do that. I want you to worship a living hero, because you ought to be able to distinguish between the essential and the non-essential, to worship a hero for his heroic qualities, and to discount, even to ignore, such weaknesses as may still bind him down to earth. The weaknesses of past heroes vanish in the distance of time, and only their greatness remains visible. But the living hero is seen in full perspective; his humanity is evident as well as his divinity.

I now come to a third qualification—the duty incumbent upon you to be devotees of some ideal as the stage preliminary to that of making the ideal subservient to the will. Principles, not persons, are at the root of life, but in the case of many of us, principles are first reached through persons who embody them. During youth it is still permissible that you should be carried away by your

enthusiasms—the forms your ideals assume for you. But slowly and by degrees you must learn to control the force of enthusiasm which your ideals generate, so that it becomes directed by the will instead of being at the mercy of the emotions. You learn this lesson by trying at all times to think of others, and of the needs of the larger work before you think of yourselves and of your personal desires. The selfish man is a slave to his emotions, while the truly unselfish man is he whose enthusiasm is increasingly directed by the will to be of service to his fellowmen. Whether ideals are still your masters or have become your servants, ideals you must have. Moreover, enthusiasm is an indispensable ingredient of all true life, and ideals alone can generate it. You will have personal ideals: ideals for your individual achievement; you will have ideals, perhaps, for your family, for your village home, for your town, for your province. There will also be National ideals. Some, or all of them, the leader must possess, and some or all of them must for the time being possess you as still youthful wayfarers on the road to leadership. Whatever you truly believe, believe with all your heart, so that through the fire of the heart may be created the tempered will. Let some of your ambitions be as personal as you like, provided you see on the horizon of your future the dedication of yourself triumphant to the well-being of the Nation. Above all, guard against allowing the horizon to recede as you grow in personal power and in material prosperity. Too often is it true that the older we grow the less enthusiastic, the less generous, the less idealistic, we become. We apologise for our contraction of soul by declaring that this hard world of ours is the grave of many a dream of youth. We forget that we ourselves make the world hard by our injustice, our selfishness, our greed, our indifference, to the lot of others, so that our own way be smooth and easy. We ourselves dig the graves of our dreams. Great men

extract an abiding happiness out of giving and sharing, while small men ignorantly delude themselves with the thought that lasting happiness may be extracted out of others' misery. Let the ideal of a life dedicated to the Motherland remain stationary till you reach it, so that you approach ever nearer to it, at last making it a reality.

To balance the qualities I have already mentioned, let me take as a last qualification for leadership the sense of orderliness. A leader must acquire a well-balanced character. He must become master and controller of his enthusiasms, ruler of his ideals in his actions. In the crucible of the will must he fashion the adventures of his daily life to serve his heartfelt purposes. The would-be leader leads no careless life. Even while his enthusiasms still have the better of him, and until he gains final mastery over them, his daily life grows ordered under the harmonising influence of some cherished aim. His is not the butterfly life, an aimless flitting from one occupation to another, a chaos of events, not a sequence. With a vision illumined by the light cast on his life by some eager hope or dream, the would-be leader perceives how every detail of life—the most insignificant act, the slightest feeling, the briefest thought—may help or hinder him on his way to the longed-for goal. He realizes that if he is to conquer, if he is to gain power to compel attention to his message, he must first be master in his own house, in the house to which do come and go the thoughts, the feelings, and the actions which constitute his conscious existence. The would-be leader clearly sees that it is for him to decide what thoughts, feelings, and actions shall have their exits and their entrances in his domain.

If you would be deliberate, be orderly; if you would be orderly, be deliberate. Try to remember, too, that every weakness you may

possess is at least the result of absence of order, if not of wilful disorder. Pretence, deceit, exaggeration, rudeness—all are signs of a disordered character. You will find, therefore, that if you try to be deliberate and orderly in the little things of life, your weaknesses will tend to vanish of themselves. By paying due attention to the necessary, you will have no time left to waste on the mischievous.

The path of sacrifice, it has been said, is as hard to tread as a razor's edge; yet you must tread it with all its sorrows, with all its hardships, with all its disappointments. I who am learning to tread this path, do not hesitate to tell you that the prizes on the path-way, not to speak of the glory of the goal are worth the heavy price we have to pay for them. And if I urge you to tread this path, while yet you are so young, while the joys of life should far outnumber life's griefs it is because, with your sincere devotion to your Motherland, you are worthy to begin the struggle early that the goal may soon be reached. I know full well how every man of you leads hard and miserable lives, how you struggle against unheard of hardships to fit yourselves to earn a decent livelihood for those near and dear to you. Knowing this, may I say that the very suffering which sometimes seems so hopeless is the fire in which the rough metal is being tempered into hardened steel? You have difficulties from which the youth of no other Nation in the world has need to suffer. Therefore is it that you have opportunities to which the youth of no other Nation in the world can hope to aspire. Have courage then. Our Elder Brethren call you. They summon you to step bravely through the darkness of suffering into the light of ordered Freedom. They call you to lead India's millions to their Nationhood, and, knowing you as I do, I am sure that such a call can never be in vain.

George Sydney Arundale: A Portrait

By LAURA CHASE

WHEN listening to Jerome Kern's lovely musical Portrait of Mark Twain, I began thinking that the character of my celebrated and wonderful friend Dr. Arundale could also be most beautifully portrayed in music. Pending this being done, I will try to draw a pen portrait of him.

A beautifully shaped head, with large dark penetrating soulful eyes, under heavy brows, which looked knowingly, understandingly and sympathetically straight into and through one's own. A sensitive mouth through which flowed fiery words of oratory—thoughts clothed in perfect language, inspiring, uplifting—sometimes, when occasion demanded, scathing words of denunciation, but not often. And always that sense of humour which would cause his audiences, whether a handful in his own room, or hundreds in a lecture hall, to break into happy laughter. Even I, who by nature am not laughingly inclined, remember aching sides and muscles. His forehead a veritable dome, filled with a well developed creative extraordinary brain, which could swiftly and easily turn to whatever was needed at the moment; a musical composition, an essay, a lecture, or even the writing of a new book. Dynamic he was to the nth degree, always full of new and fascinating ideas which must immediately and almost ruthlessly be set in motion.

And did people love him? he was indeed a magnet. We surrounded him by the hundreds listening and listened to. But that was a mere nothing to the love which ever flowed from him to practically all his fellow-men. He had a loving capacity which passeth dimensions. Were it a close friend, a taxi driver, an usher, a street musician, a

cat, a squirrel, a bird, I bear witness to his outgoing and out-giving love. Did he help a friend in distress? His hand was ever in his pocket, or his pen in his cheque book. I bear witness to a generosity which was humility itself, for he never let his left hand know what his right hand was doing. The auditor of his personal accounts, a stranger, with tears in his eyes, said he had never known anything as beautiful as his moneyed note book.

His voice? strong, resonant, vibrating in many keys. His beautiful English like velvety notes.

Let me also bear witness that he was one of the world's greatest lovers. I have seen him, through many years, lavish such love, devotion, reverence and thoughtfulness upon his beloved as to leave one breathless because of its exquisite beauty. She was never out of his consciousness; he was ever planning for and placing her where she belonged in life's pattern, for he knew where, as even she herself did not quite realize. No Romeo, Pelleas, Robert Browning, Dante, or Petrarch ever exceeded this lover, who knew the Art of Love as few have ever done.

My fingers often itched to pull gently the tendril curls which persisted upon forming on his head. I have his photograph in one hand as I write, and I note the perfect ear, and the firm chin with its slight cleft. The gorgeousness of him; some of us in light moments spoke of him as Georgeous.

Humility? His was so great it sometimes irritated me: he made far too little of himself, I thought. His Presidency of his beloved Theosophical Society was indeed outstanding, yet he ever belittled it, was sometimes even depressed by it, for he always thought the

Presidency of his predecessor far superior to his own.

He was very ill for two or three years before he left us. But no one knew this until his final weeks. Always smiling and courageous, he made light of his many symptoms, never yielding to them, always active, always working. If an inspiration came to him, as it often did in the very early morning hours, he was up at once, writing, writing, . . .

His love for music was outstanding. A large photograph of Toscanini, his ideal musician, was in his room, and I heard him say that he too should have loved to be such a conductor as Toscanini.

If you would be interested to know just how he spent many of his nights, then read his Night Bell; these are an accounting of his heart-hours, as nothing else could be.

His play-times, which were rare, were often spent in shops. These he loved, and all the

clerks who served him loved him. New gadgets intrigued him, lovely things beckoned to him; gifts for friends allured him, especially for his beloved.

Life itself, often so tragic and sad, bringing much sorrow, which he so keenly felt for others, when shown artificially in film or play or book, were not for him. He simply could not endure such. I have seen him quietly walk out of a theatre into the dark and silent night.

If you would know of his deepest depths, his occultism, his philosophy, his purest clearest thoughts, then read his "Lotus Fire." Understand it? Possibly in a century or more this chef d'œuvre of his will be as a shining Light unto the world.

His was a flaming torch that brightened the lives of all who came in contact with him. Where is he now? Probably you already know that he is still brightening your life and mine.

THE TRUE ARTIST

"The true artist ensouls the object of his artistry. He displays at once its finiteness and its infinity. He paints its inevitable imperfection by dynamically contrasting this with its own individual more, which he imaginatively and intuitively deduces from the less, animates from the less, in the spirit or intimation of his own unfrontiered freedom and infinite uniqueness . . . To hint at heights in depths and greater heights in lesser is the apotheosis of all true art.

The less must have its portrayal, but the true artist subtly suggests the impinging more, the release-to-be, even though but in utmost faintness. The real artist is a votary of ceaseless movement. Even in the portrayal of a point there must be the intimation of a line."

From *The Lotus Fire*, by G. S. ARUNDALE.

Seeing Beauty

By JAMES H. COUSINS

THE study of Aesthetics, that is, the realisation of Beauty, particularly in the fine arts, is not, as at present carried on, the study of Beauty but of others people's ideas of Beauty. For some types of mind this has a special pleasure. But it may be entirely mental, and may not arouse in the student any noticeable degree of sensitiveness to Beauty in either art or nature. On the other hand, one may thrill to the gorgeous colours of the sunrise over the Bay of Bengal, or to the elaborate personifications and symbolism of a Tibetan Banner, or be subdued and purified by the exquisite simplicity of the dome of the Taj Mahal, yet know nothing of the idea of Plotinus in the third century after Christ that Beauty was "a condition that arose in the tangible universe under the organisation of a supreme Intelligence," or know nothing of the highly modern belief of Professor C. J. Ducasse of the United States of America, that anything that gives pleasure, including "foods, wines, climate, amusements, companions. . .", is beautiful.

If no book on Beauty had ever been written, or if we had never read a book on Beauty out of the libraries that have been written, the enjoyment of that phase of life would still be available to all, whether their brows are high or low or in between. This is not to throw cold water over the piles of books on Beauty, or over the bent heads and horn-rimmed spectacles of professors of Aesthetics who are growing in number and volubility in India, nor is it to give full agreement to Wordsworth's often quoted dictum that

One impulse from a vernal wood
Can teach you more of man. . .
. . . Than all the sages can.

Impulses, in fact, can of themselves teach us nothing. They certainly can bring us experiences, and out of these we may develop moods and attitudes that will serve us to far better purpose than if someone had tried to impart them to us by precept or even by example. Moods belong to the feeling-part of our complex nature. Teaching belongs to the mental part. For the finest experience they must work in collaboration. Moods without mental discipline associated with them are headed for irresponsible sentimentality. Mentality without the warmth of feeling may cut itself with its own sharpness. We have to avoid exaggeration in either direction if we are to attain to the most satisfying realisation of Beauty. We have to avoid the Wordsworthian favouritism towards moods, which was natural to him as a man of moods. On the other hand we have to avoid the exaggeration of Lord Listowel in "A Critical History of Modern Aesthetics" when he asserts that "the main problems of Aesthetics. . . can only be satisfactorily handled by those skilled in the methods of introspective psychology." It is cheering, if somewhat confusing, to find Professor R. G. Collingwood in "Outlines of a Philosophy of Art" calling "psychological observation" in Aesthetics a "childish blunder."

Happily we need not be deterred from the effort to perceive Beauty around and with us by these disagreements among the doctors. For the perception of Beauty we only need—perception, and this we do not extract from anybody else's brain transmogrified into a dissertation on Beauty in a book no matter how clearly printed and attractively bound. We carry perception about inside our own heads. Nature (or what Bernard Shaw once called "our old friend God")

has set perception's receiving stations, its radio and television stations, close by, in what we for short call ear and eye. Which brings us to a definition, that perception, whether it is the process of perceiving or the result of it, comes through the senses, not through mental concepts.

There are other sense-means to the perception of beauty (taste, smell, touch), but hearing and sight are, as the general love of music and pictures indicates, main channels of perception through which come to us the characteristics and qualities in nature and art that induce in us the pleasant experience that we call Beauty. Not all of us have the same facilities for perceiving and enjoying the beauties of nature. We do not all live, as I do, where the Adyar river joins the Bay of Bengal, and the casuarina plantations ring with the exclamations of kokils and bulbuls and the seen sisters. But no street in the congested part of any of our cities and towns is so narrow as entirely to shut out the intense blue of the late afternoon sky or the astonished look of a single star just after dark between roof and roof. Even the cities themselves can arouse the Beauty that we, as they did in the poet AE who sang:

"Above the misty brilliance the streets
assume
A night-dilated magnificence of gloom . . .
. . . My eyes beget new majesties: my
spirit greets
The ramps, the high-built glittering galleons
of the streets
That float through twilight rivers from
galaxies of light.

"The difference between landscape and landscape is small," Emerson says in his

essay on "Nature," but, he adds, "there is a great difference in the beholders." Whatever that difference, and differences have a fascinating interest themselves, we can all help one another to increased enjoyment of the Beauty of nature by nudging one another to increased looking at and listening to her sights and sounds, that is, by increased perception of nature and through it of Beauty.

We can do this mutual service also with regard to works of art, and in these (not painting only, but architecture, sculpture, carving, music, dance, poetry), we have the recognised special means for the disclosure and appreciation of Beauty. "Historically viewed," to quote Emerson again, this time from his essay on "Art," "it has been the office of art to educate the perception of Beauty." This education was, and still is, very necessary to humanity, for, he says, "We are immersed in Beauty, but our eyes have no clear vision." Human deficiency in respect of the perception of Beauty both by ear and eye was voiced by a Welsh poet of my boyhood, Lewis Morris, in the only two lines of his that I remember (but they are worth remembering):

Our hearing is not hearing,
And our seeing is not sight.

To educate the perception of Beauty, through sight and hearing exercised on nature and art, is not to make just a quantitative increase, to see more sights and hear more sounds, though that increase will naturally accompany increased perception; it is to go deeper, to the sight that is something more than simply seeing, as Morris says, or to the clarity of vision, which is something finer than just looking, of which Emerson spoke.

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eyes before a particle of dust or sand." The poet, William Blake (1) wrote of the mystic ability

To see a world in a grain of sand
And a heaven in a wild flower,
Holy infinity in the palm of your hand,
And eternity in an hour.

The book further says : " To the feeling-part there is no common clay. Eng belongs to matter is aglow with mirast experience mystery." And the poet AEtion. Moods challenging the scientific matter with them early years, wrote : sentimentality.

But I have touched the lips^f feeling may
Mother, thy meanest sod tri. We have
If thrilled with fires of hidde. direction if
And haunted by all mysteri^ying realisa-
* * * avoid the

The number of first things has moods. have been doing during the last if moods. would seem to suggest that the "void the woman," prophesied three quart. Critical century ago by Dr. Anna Bonus K. ten he had begun to dawn in right earnest. f Aes- ly, for the first time in its career, the f inded University opened its Vice-Chancellor, the intro- Dr. Lillian M. Penson. She will pres ing, if meetings of the Senate and be fessor member of all Senate Committee. fosophy " before long there may be the annou. ation that a blind Bachelor of Law in y from Miss Eve Hardiman, may become d and sightless woman solicitor in Britain.

Science is catching up on the poets. A book entitled "Truths Men live by" by the Rev. Father J.A.O'Brien tells of the revelations of science regarding the molecular structure of the universe. After indicating the "frozen pieces of glorious architecture" in a speck of soot it says: "That is why the scientist who has peered even a little way into the unfathomed and mysterious depths of portions of matter will stand with reverent

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