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YOUNG CITIZEN



Now in the depth of winter, we are preparing to welcome the Messenger of New Life. A thick darkness envelopes us as we try to envisage the future on this plane but history and experience give us confidence that the present crisis carries the promise of fuller life for the common man who is the incarnation of the creative Word of God. In that faith, we wish you the joy of Christmas and the courage to enter with gladness upon the New Year.

LORD AND LADY PETHICK-LAWRENCE

JANUARY

1949

Watch a dancer, and consider the incredible complexity of her movements. . . . She does not consciously issue to each muscle a separate order. Yet something must do so. . . . Purely mechanical reflexes are not the answer. . . . Something directive must be responsible for this perfect coordination of muscular movement; and it is not the conscious mind. There must be mental faculties within us which are neither conscious nor yet merely mechanical.

G. N. M. TYRRELL. *The Personality of Man*

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

JANUARY 1949

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The Crow's Nest

It is with great joy that I once again resume the writing of the Crow's Nest, through which I convey to all my loving best wishes for the New Year. It has not been possible to write regularly in the form of an article, though I have written many letters giving news of my travels. Perhaps I have not been as concerned as I should, for I knew that THE YOUNG CITIZEN is in the able hands of Dr. J. H. Cousins, who is now in charge of it. With his capacity and experience both in writing and in education, I feel he is ideally fitted for this. I now look forward to THE YOUNG CITIZEN growing in every possible way. Many have already remarked about the change in the tone of the magazine.

In my travels in America and Europe I have asked for articles which I am sure will be forthcoming. Wherever I have been I have contacted the young, though my travels have an unusual variety of experiences and activities. As a result of my travels I cannot merely give a list of places, activities and experiences. For me travelling is growth. There is no education more valuable than that of travelling. But, like everything else, travelling is also an Art. For one who

lectures or dances, as I did, it was like a continuous adjusting of an inner current, according to the atmosphere, receptivity and quality of the audiences. Even if one is not lecturing, meeting people, even eating, is almost the same, for as long as there is the impact of yourself with the exterior there is the constant tuning up. It is because most people do not understand this tuning up that they find themselves uncomfortable from their physical upwards. The hours of sleep and food change. Food is different, and the body rebels. This itself is in a way, an outerly expression of that tuning up. Then comes all weather, language and mentality. How often I have observed when people of two nations converse, though the language of speech is one, the language of attitude is different. So often people imagine that by having a common language, understanding can come. I have definitely come to the conclusion that language is, after all, an outcome of a civilization and power of growth. Therefore, unless psychologically one grows with the language, speech and writing are mere words.

This is the reason why I feel the study of literature and classics is of immense value in education. Again, for me the study of

literature is not for the sake of knowledge but for the sake of 'tuning up.' When I first met Dr. Besant and talked to her, which was before my marriage in 1920, she said that she could not understand my English! It seemed strange to me, for I had been studying Shelley and Shakespeare! English poetry was living with me. I understood later that I did not understand well the words, but the atmosphere, and that behind the beauty and rhythm of words was the life which made me understand in the real sense of the word. It is like an audience which enjoys dance or music. Through that enjoyment it has understood, but it has yet to come down to the mind level which the world considers as the only level of understanding.

I feel that meeting people is the same as the hearing of music or reading of poetry. Travelling could become like this coming down to the physical level. In other words, there is the physical aspect of Buddhist consciousness and this expresses itself even in trains, aeroplanes or boats. Long ago a great Teacher once spoke in high praise of Colonel Olcott, and remarked how he could go anywhere, eat anything and under all circumstances. I can well understand how he needed to be contented, for in those days, especially in India and Ceylon, conditions were so different and many times worse even than to-day. It was his devotion that conquered the body. Whatever the way, there is a way to conquer the body and break barriers of nationality, religion and thought.

I am specially writing this, not because I have travelled, but because I realise more and more how much new learning there is, and also because I see so many others travelling from country to country. How often my fellow passengers ask me whether I have seen this or seen that. To them it is like an enlarged geography class. I also realise that true adaptability brings out an

individuality and not a vague mixture of all nations. There is no such thing as a World Citizen unless there is such a thing as a Citizen. True citizenship is essentially World Citizenship. One of the greatest needs for India is the training in travelling. Many Indians travel abroad. They desire to give so much, but they do not know how to receive.

The same applies to those who come to India. Many Americans have expressed their longing to come. If the above is understood, what a difference it would make to their own happiness and to the happiness of the world! There are many who search for this reality, and there are few who can show the way. Perhaps among the new generation there are some who will find the way and give the leadership that the world is waiting for.

I must now close with a few words to all those in the countries in Europe and in America who have been my hosts and friends. My deepest feelings of gratitude go to the General Secretaries of the Theosophical Federations of Switzerland, France, England, Wales, Ireland, Scotland, Holland, Belgium and America, for their wonderful hospitality and loving welcome. I spent only a few days in each country in Europe, and four months in America. I have lectured and done many things, but most of all I have learnt from them all. America I visited after ten years and therefore met many new (old) friends. I cannot thank them all enough for the overwhelming affection they showered upon me. I can only pray to the great Teachers to make me worthy. May the New Year bring the blessing of understanding to all.

Rukmini Devi

S.M. 31126

The Position of Indian Arts and Crafts¹

By O. C. GANGOLY

THERE is a mischievous superstition still governing the systems of our education today which shuts out from our class-rooms in the schools and colleges visual works of beauty, the graphic works of form and colour, in which our best thinkers and workers have incarnated their dreams, and visualized their hopes and fears. There still lingers a superstition which clouds and darkens our educational syllabuses with the fallacy of a belief that education can come only through the medium of the spoken and the printed word, that knowledge can be gathered, with toil and tears, through portly tomes, through cyclopaedias and dictionaries. The history of our visual arts has demonstrated that some of the finest and loftiest of the utterances of our greatest sages and savants have been expressed in the silent and more pregnant languages of our visual and figurative arts, in the shapes of our images and icons, in the colours and designs of our pictures and portraits, in the signs, designs, and symbols of our textiles, in the brooding and soaring forms of our temples and shrines.

There were periods in our culture-history when the means of our knowledge and our education were recorded and sought for in the written and the spoken word as well as in the illiterate but stimulating signs and symbols of colour and of form. And through the latter, the most backward and the most illiterate of our brothers and sisters could get an opportunity to come in contact with the best thoughts of our sages and thinkers without spelling out a single line of

our learned books, or the musty manuscripts of our Shastras. The walls and the niches of our temples and shrines offered, in frescoes, images and statues, the quintessence of knowledge in all departments of thought. The values of visual education have been admitted and recognized in all the latest doctrines and systems of education in the West, and the picture gallery and the museum, the modern successors of our temples and shrines, have been linked up and related to the studies of our class-rooms in the schools and colleges. And in the western countries, alive to the benefits of visual education, the students are regularly taken to the museums and art-galleries in the cities to visualise, through the masterpieces and monuments of the graphic arts, what they read and study in the pages of their printed books. In the Universities of China I was delighted to find a well-organised department of visual education, offering through the graphic apparatus of the cinema and the slides a rich repast of visual knowledge of most of the happenings of history in the past and the daily doings of the modern man and woman in all parts of the world. I have been informed that the Minister of Education of Madras is planning to found and develop a department of visual education to supplement the means of knowledge and education now only available through class-rooms and the painful pages of our printed books. This is indeed a very good piece of news, and will help to banish illiteracy through illiterate means and methods, and open out extensive and expansive fields of a democratic education by destroying the privileges and limitations of an exclusively literary education and by demolishing the dubious and arrogant aristocracy of letters.

¹ The substance of an address delivered at the opening ceremony of the Besant Centenary Exhibition at Adyar on 1st October, 1947. Condensed from "The Modern Review."

I do not decry the value of literature as such, both as a vehicle of culture and as the means of dissemination of scientific principles, and their application for the betterment of our life and for the liquidation of poverty by an intelligent use of the means of life and for improving and elevating the general standard of existence. But in India the spread of literacy has been instrumental in upsetting the balance of the structure of our society by debasing our taste for all the beautiful aspects of life and by destroying our handicrafts and cottage industries. Our appreciation and admiration for the beauties of English literature had unfortunately generated a belief that our Indian literature was inferior to the imported products from England. And though we are just now on the point of recovering our national self-respect and our pride in the beauties of the masterpieces of our vernacular literature, the mischief that the infatuation created by the study of English literature led us to, a blind and indiscriminate admiration of all phases of imported culture, destroyed our taste for all our indigenous products, particularly the beautiful products of our historical handicrafts that at one time filled, enriched and illuminated every nook and corner of our domestic life. By some unaccountable fatality our vernacular literature, our native arts and crafts, our social habits, our mental postures, were not improved or enriched by our contact with the West. And the great advice and warning which Mrs. Annie Besant gave many years ago is still ringing in my ears when I listened to one of her stirring orations, "Let our Indian life be *enriched*, but it need not and should not be *dominated*, by the thought and culture of the West." By another stroke of ill-luck, most forms of our Indian culture have been *dominated* and destroyed, and very little of it has been *enriched* by our contact with English culture.

Of all forms of domination that the British Rule had imposed on India, the intellectual

and spiritual domination of our culture was far worse than the political and economic domination. And if our political destiny has been emancipated from the influences of the evil stars, our cultural emancipation is likely to take some time to come. For old habits take a long time to die, and the old products of our handicrafts will take a long time to recover their beauty and their skill, if they at all can be helped to repossess their precious heritage, unless we can make strenuous and well-planned efforts to restore their past glory. Our expert economists have advised us that our poverty can never be liquidated, unless India is industrialized immediately on a large scale, unless we set up large factories, machines and mechanisms and mechanical operatives to produce cheap classes of consumer goods on a very large scale. It has been demonstrated that factory products are the arch-enemies of all classes of handicrafts, and most of our historical arts and crafts have already been driven out and killed by the imported machine-made articles from Europe. And some of our wise economists advise us that our handicrafts and craftsmanship must be saved from the death-dealing competition of the machine-made articles imported from abroad or "Made in India." Many people believe that our precious heritage of beauty and of craftsmanship inherent in our handicrafts could be saved by the generous patronage of the wealthy and by the sentiments and sacrifices of our patriots with a vow to pay more and to use the hand-made products in preference to the machine-made ones. It is by raising the tariff-wall of love and patriotism that we could save our heritage of beauty and of skilful and creative craftsmanship. I do not know if this is a sound economic doctrine and if craftsmanship can be helped to survive its struggle with competitive industries. But I believe that craftsmanship and the cultivation of beauty stands for a spiritual

communication between man and man and can invest our life with spiritual and divine values. The weaver who handles the warp and the woof of the silken threads with the skill and mystery of a magician to fabricate a piece of *dhoti* or *sari*, caters not only for the needs of our body but also for the needs of our mind and soul. This personal human appeal, this sense of spiritual communication between man and man, can never come through the products of dead machines. We are aware that our mill-owners are now employing artists to make designs and patterns for the borders of machine-made *saries* and *dhoties*, the designs of the artists being worked out in a scheme of mechanical reproduction. But they have not yet succeeded, and it is doubtful if they will ever succeed, in imparting in their machine-made abominations the finesse and delicacy, the subtle flavour of beauty, the personal touch of the human hand and its spiritual expressiveness which characterize all our hand-made stuffs. Apart from the fact that the products of our handicrafts are superior in many respects to the products of the machine, their supreme quality of beauty is the most valuable spiritual incentive to life.

Those of us who are concerned for the existence of beauty in the world are often accused by so-called practical men of business of a lack of disinterestedness and of selfish motives. It is supposed that the artist leads his 'forlorn hope' against commercialism because thus he may hope to increase the sales of works of art. The

fact is, however, that we are artists because we believe in beauty, and not that we believe in beauty because we are artists.

Roughly speaking a work of art, a creation of an artist, is simply "a thing well made". Ultimately it is the sensible expression of man's love of God, and in every work of man beauty is its essential perfection. Beauty is, therefore, a thing of religious significance, ineffable, independent of fashion or custom, time, or place, and not to be judged by the material criteria of a commercial civilization or by the threadbare culture of job-hunters and place-hunters.

We have become so accustomed to regard the artist merely as a purveyor of the lovable, the poet or the priest as a moral policeman, the philosopher as a sort of young man's guide to useful knowledge, that we are incapable of viewing justly the work of men who regard the artist, the priest, the poet and the philosopher as prophets of God. Beauty must be cultivated and kept alive in all the appliances and apparatus of our daily existence, if we are to maintain a right relationship with our Creator. And this can be very effectively done by keeping alive our handicrafts as living expressions of beauty.

If our society is to preserve its human and spiritual values, we must take steps to secure the place of the artist and of beauty in our schemes of life, in our social structure, and our handicrafts must be preserved against their fatal fight, against their competition of the cheap machine-made objects of our factories.

There can be no culture which separates art from daily life, which separates daily life from great philosophies. This truth was well understood in the olden times, for every Indian home, including the architecture and the arrangement of the house, was an example of our deepest ideals of life.

RUKMINI DEVI

Women and Children in Industry¹

By KANJI DWARKADAS

IN dealing with the problem of women and children in industry, I propose to tackle it from the point of view of conditions of work and living, as also from the point of view of welfare activities, which go a long way in ameliorating the lot of these workers. Of course many of the problems of health and conditions of living raised in particular industries where women are working are similar to those of men. It cannot, however, be denied that certain problems require different treatment where women are involved. The essentials for maintaining the health of the industrial workers are the same irrespective of sex, but the differences in the physiological and social background of women require a different approach in some instances.

I first came to know of the Indian woman worker in 1914 when I started as an apprentice in weaving in a Bombay mill. I was given my first lessons in the winding department by a woman worker. I found her then very alert and energetic. The women workers, though illiterate, were cheerful, and intelligent, and had a sense of humour. They knew their work well. In 1918 came the terrible influenza epidemic which gave some of us an opportunity of realising how bad the conditions of living were in the city. For a period of about three months the daily mortality in Bombay was between 700 and 800.

What is this woman worker like? She is one of the noblest creatures God ever made. She does not drink. In modesty, in bearing, in gentleness, in feeling for the miseries of others, in her devotion to her home and her family and in her aptitude towards religion,

¹ Condensed from an address to the Rotary Club of Bombay.

the Indian woman worker can hold her own against the woman of any other class or nationality. She is illiterate and therefore ignorant, but this is not her fault. She is living in conditions too horrible to describe. I have been in chawls where it is pitch dark at mid-day. Bad housing conditions affect women more than men, for women return home straight from work and stay there more than men. Further the working woman before leaving her home in the morning and on returning in the evening after work has to perform a multiplicity of household duties, not perhaps onerous in themselves, but which when added deplete her energies.

As regards children in industry, the figures show that as time goes on there will be less and less children employed in factories. I remember seeing scores of young boys working in the Bombay textile mills prior to 1923. It is a matter of great pride for Bombay that not a single child is now working in the Bombay mills legally or illegally, and for this the credit goes to the employers' organisation. On the other hand, Dr. Adarkar, in his report on the labour conditions in Mica Mining and the Mica manufacturing industry, said: "In spite of the Employment of Children Act 1939, the employment of children between the ages of 6 and 12 in fairly large numbers is prevalent on an amazingly wide scale in open defiance of law, and the employers make on secret of it."

Let us now turn our attention to some possible welfare activities with particular reference to women and children. In 1938 the Bombay Congress Government made creches compulsory in factories employing over 100 women. But there are creches and creches, and unless efforts are made to

run them on sound and sympathetic and effective lines, proper advantage cannot be taken of the facilities provided by them. Some creches in Bombay have set a fine example which could easily be copied. The good creches provide;

1. All the meals necessary during the time the children are in the creche—milk and bread in the morning; fruits and nuts before lunch; a full mid-day meal, and, before they go home, milk or tea.

2. Medical treatment—curative as well as preventive. Unfortunately these children come from most unhealthy surroundings, and this as well as malnutrition and under-nutrition are responsible for skin diseases. The lady doctor looks up the children every day. The children are weighed and where necessary cod-liver oil, vitamin, etc. are given. In these creches skin diseases have disappeared and the children show increase in weight. When they come to the creche early in the morning they are washed and bathed. They are taught how to do these themselves. Then they get their milk, bread, etc.

3. Separate school rooms: children are divided into three batches—those of 2; those between 2 and 6; those over 6. Those between 2 and 6 are taught under the Montessori system by a trained diplomaed Montessori teacher. Those over 6 are sent to the Municipal School nearby. The children of the working class respond favourably to the Montessori system.

4. After the mid-day meal there are compulsory periods of rest and sleep.

5. Playground for recreation and drill and games.

6. Free milk thrice a day for five months to expectant mothers.

The senior staff of the creche are trained to have ideas of social work and to be interested in their work. Complete co-operation has been rendered possible between the creche staff and the working mothers. The staff inspire confidence by their be-

haviour with the women workers, for the latter need and seek advice regarding the most intimate details of life with particular reference to pre-natal and post-natal care, feeding of children, cleanliness and the disadvantages of too frequent pregnancies. In an atmosphere of quiet friendly informality all these things are done.

Then these creches become centres of social service. No distinction is made between the children of the so-called higher classes and the Harijan children. The children themselves become social workers after they go home. Having seen the good conditions and the good treatment under which they are brought up, they go back to their one-room tenements and try to put matters right with their parents. They learn to attend to their teeth and nails and help the parents to keep the room tidy. The children are made fruit-minded and shoe-minded. In these good creches children get the same opportunities of life as the most privileged boy or girl in the wrongly called higher classes.

This is satisfactory so far as it goes. But it will be noted that the creches in the factories are available to the children of the working mothers only. The result is that hundreds of very young boys and girls are still roaming about in the streets. This is because the children of the men workers are not attended to, and no proper effort has been made to send them to school even though primary education is free and compulsory in Bombay for the last 27 years. The children take to begging and loafing and the unhealthy environments are bound to affect them adversely.

Community Centres for children and nurseries must be started all over the working class area. It is not enough to leave this work to the factory owners inside the factory. The Municipality has a clear responsibility and such community centres should take care of the children of the men as well as the women workers.

Education and Character

By JAMES H. COUSINS

IN the consideration of changes in education which has recently been brought to the front, two educational aims appear to be opposed to one another, the aim, on the one hand of influencing character through culture, and the aim, on the other hand, of making education a preparation for earning livelihood. The two aims ought, of course, to be only two aspects of one aim, namely, the helping of every individual, boy and girl, to the fullest expression of natural capacities, mental, emotional and practical, and the finding of a congenial place for such educated individuals in the general life of the community.

There is hardly any need to argue the necessity for so modifying general education as to turn out capable citizens; nor is there any need for arguing that the relationships of life should be so modified as to permit every capable citizen to find a useful, profitable, and happy place in the life of the nation. But there is need to claim that, in the anticipated revision of education in India, the swing of the pendulum from the mainly mental education of today, in which character development, if it exists at all, is accidental, shall not be towards a merely vocational education in which an over-emphasis on self-satisfaction will destroy the possibility of true character development, whose sign is not self-satisfaction but selfless service.

We shall get nearest to the true idea of character if we follow the dictionary clue, and see character as something worked up by a process that may be figuratively expressed not only as engraving, but as distilling, or as cultivating. Character is not the instrument or the technique of the engraver; it is the finished product.

But words are very inadequate to express realities; for, when we have defined char-

acter as a finished product, we have told only half the truth about it; for character, while it is complete at any moment of observation, is never finished, but always developing; and it is not only a product, but is the producer of the attitudes and directions in an individual's life that express his and her true nature.

These two tendencies, towards depravity and towards perfection, are at work in us all in some degree or other. The problem of the educator, faced with double-natured children, is to find ways and means for the engraving of good character on the nature of the student.

This may appear at first sight to indicate a return to the old but long abandoned educational idea of the student's nature being a "clean slate" on which the educator was to write his own signature. This is not so. The modern idea of self-education, based on suggestions and helps from others, remains the true way to responsibility and authentic self-development, that is, the development of the capacities inherent in one's self or inner nature. The engraving has to be done by the student's own effort, whatever be the models set before him. In my young days there was a popular proverb that "Example is better than precept." My experience over many years in three continents has brought me to the realization of the fact that example is just as useless as precept in the promotion of character in the young. We are on the wrong educational track if we look only to nice improving proverbs and self-conscious goodi-goodness of action as means to the development of admirable character in the young. Character cannot be imposed from without, even with the best of intentions; it can only be educed or drawn forth from within.

An external standardization of character is impossible because of the varied heredity and capacity of children. At the same time, the tendency to self-gratification and destructiveness which is still a lamentable possibility in human nature, calls for restraints in order to protect not only the group but the individual from the evil results of his own action. Along with this tendency there are rudimentary excellences which it is the work of the educator to stimulate and establish in the character of the student. What education needs is a middle way between the licence into which unrestrained action may fall, and dictatorship which annihilates individual responsibility. The subject matter and methods of education should, in my opinion, provide for the development, not of what might be called a disciplined freedom, which brings two extremes into opposition, freedom struggling against discipline, discipline trying to impose itself on freedom; not this, but a progressive liberation of individual capacity into attained power.

Now such progressive liberation of human capacity is possible not through purely mental or ulterior education, but through the participation of the student in activities of a pleasurable kind. By this I mean pleasures of a noble kind, unconnected with rudimentary sensual gratification, yet utilizing the senses for the development of instinctive reactions against what is ugly and ignoble and unworthy, and in favour of what is true and pure, honest and good and beautiful.

We have high authority for laying it down as the basic principle of character education that anything that does not give high pleasure is not fit for inclusion in a true education. In the story of Bhrigu, in the Taittiriya Upanishad, it is shown that bliss (*ananada*), which is the highest form of happiness, is the ultimate aim of real education, and bliss is also declared to be the first expression of the Universal Life, that is, sublime pleasure

in the experience of creative activity. High happiness should, therefore, be the atmosphere of school and college life. Through happy activity, which is the basis of emotional education, the student will engrave on his and her own nature the lineaments of true character.

I cannot here go into details of such emotion education, which I conceive to be the means to true character-building. I can only briefly refer, for example, to the value of rhythmical exercises which encourage the sense of design and logical continuity, and also inculcate, by concerted action, the sense of responsibility of the unit to the group, and vice versa. This latter sense, of the responsibility, not to mention the importance, of the individual, is specially helped in drama in which the individual participant plays a part in the attainment of the total effect.

The other arts and crafts—sculpture, engraving, painting, instrumental and vocal music, and dancing—can all contribute, each in a special way and according to the physique and temperament of the individual, to the development of the sense of design, harmony, unity, sequence, balance, beauty, that are the features of the fine arts and of the synthetical art of character-building. Through these the emotional nature, where rise the springs of desire and action, may be helped to its highest achievement in individual expression and collective usefulness.

If such activities are made essential constituents of the coming new education, they will contribute as no merely preceptual or intellectual teaching can ever contribute to the development of a type a character that will instinctively shrink from all kinds of baseness and naturally gravitate towards all that is worthy; and in due time, through the expression of the divine creative principle in humanity, render artificial codes of morals and ethics unnecessary in both the individual and the organized life of humanity.

Adyar Young Theosophists

SILVER JUBILEE CELEBRATION

THE Silver Jubilee of the Vasanta Youth Lodge, Adyar, was celebrated on 17th November, 1948, which was also the Foundation Day of the Theosophical Society.

The Jubilee proceedings began in the afternoon with the singing of 'Devi Vasante', a song on Dr. Besant, after whom the Lodge was named. After the welcome address, a brief report of the work of the Lodge during the last quarter of a century was presented.

In the symposium that followed on 'Young Theosophists and the Future', four members took part, and outlined the work of Youth in the spreading of Theosophy, and in Social Services.

While recalling the services done by the former Presidents and others, the President, Mr. C. Jinarajadasa, made special mention of Dr. Arundale and observed, "He had something in him that brought him nearer to the young. That was his humour. He made what he said more living and

attractive." He added, "Young Indians have an important task to do. They must have an integrated personality. Integrity is essential and important. They should save the Indian culture." In dealing with the qualities of a Theosophist, the President said that he must be creative, not only in speaking but in painting, in music, dancing, etc. Theosophy should be expressed in a creative manner, for instance in poems, in songs, in Kalakshetrams and in dances; that as we study more of the Theosophical teachings we must know how to put them forth. In conclusion he said, "You have had a splendid record of work, judging from your achievements. The Theosophical Society is safe in your hands. I can say that on my behalf and on behalf of all Presidents." The meeting concluded by the singing of "Jana gana mana."

In the evening there was a Bhajana (vocal music) and distribution of eatables to the villagers at Urur, nearby.

AN ARTISTIC FUNCTION

On December 19, 7 p. m. An At Home was given by His Excellency the Governor of Madras and Her Highness the Maharani of Travancore to delegates to the All-India Social Service League and residents of Madras. The chief guest was The Honourable Rajkumari Omrit Kaur, Minister of Health of the Indian Dominion. After a reception by the host and hostess, some 800 guests, seated on chairs on the spacious lawn, witnessed an actor's performance of Bharata-natya by Srimati A. Sarada, now a teacher of Kalakshetra, and some of the younger pupils. An open stage had been raised in front of a small

mantapam which made a most appropriate and artistic background to the dance interpretation of stories of Shiva and Krishna. Each item was cordially applauded by the great audience. At the opening of the performance Srimati A. Sarada made a short speech setting out the nature of the classical South Indian dance, and the aims of Srimati Rukmini Devi and Kalakshetra in working for its revival as part of the cultural renaissance of India. Professor C. S. Tri-lokekar announced each item. Mr C. T. Nachiappan was in charge of the arrangements of the production.

Events

December 1. Dr. J. H. Cousins lectured to over 600 students in the College of Engineering, near Adyar, on "Art and Life." The subject was asked for by the students in one of a series of lectures in a Cultural Week, in which the student body is linking up the humanities with technical training. The lecture was listened to with much appreciation, and a desire was expressed for further relationships with Kalakshetra.

December 9. Srimati Rukmini Devi arrived at 5 p. m. by air from Bombay. She was warmly welcomed at the airport by a large gathering of students, teachers and friends after her seven months tour in Europe and America. She was in excellent health and spirits at the end of her long flight from New York via Paris, Geneva, Cairo, and Bombay. Mr C. Jinarajadasa, President of the Theosophical Society, and Mr. Sidney Cook, Vice-President, joined in the welcome.

December 10. Morning reception to Srimati Rukmini at the Besant Theosophical School, Adyar, under the great trees of Damodar Gardens. Dr. Cousins presided over the muster of happy students, from infants to seniors, and their teachers. Srimati Rukmini, partly in her native Tamil which she had not used for so long and partly in English, expressed her happiness at being at home again among her fellow workers in education, and gave a lively account of some incidents of her tour. She began her customary intimate inspection of work by going over the new Montessori observation school for children between 2 and 6 under

Mrs. E. M. Lavender, M. A. She also inspected the Kalakshetra theatre and art studios which had been created during her absence out of the former weaving shed and weavers' residences: these had been removed to the land that had been acquired for the anticipated creation of the future permanent home of the Kalakshetra and its associated institutions.

December 14, 7.45 p.m. Srimati Rukmini Devi gave a vivid, human and witty account of her tour to a full house in the Kalakshetra theatre, under the auspices of the Besant Theosophical Lodge. A number of residents of the Theosophical Society's compound attended. Dr. Cousins, Vice-President of Kalakshetra and deputy for the President during her absence, presided, and referred to Srimati Rukmini as one of the rare embodiments of truly spiritual vision and experience with artistic expression in its highest and purest form.

December 15, 5 p.m. Sri C. P. Ramaswami Aiyar, under the auspices of the Besant Theosophical School, gave a balanced and documented view of conditions in the two regions of the world (North and South America in the West and Australia and New Zealand in the East) which he had visited while Srimati Rukmini was also abroad. This was also in the Kalakshetra Theatre, and Srimati Rukmini presided.

At 7.15 p.m. In the Theosophical Headquarters Hall, Sri N. Sri Ram, under the auspices of the Adyar Lodge, gave an account of his parallel tour to Srimati Rukmini's.

The Reading Table

THE revival of ROOPA-LEKHA under the editorship of Mr. Barada Ukil is an event of importance in the art world of India. First an attractive magazine under the auspices of the Ukil brothers and their school in New Delhi, it had to suspend publication owing to war conditions. Its reappearance as a publication of The All-India Arts and Crafts Society of New Delhi is a welcome addition to the small group of magazines devoted to the dissemination of ideas and information on arts and crafts, especially from the Indian point of view. The new number contains, in addition to valuable articles and notes, six admirably produced colour prints, five of which are from present day artists, and one from a typical Kangra painting, and numerous black and white illustrations of sculpture and painting. The latter need sharpening up in future numbers, and the red of the cover might be changed to a complementary of the yellow ground, such as a dark green.

THE MARCH OF INDIA is a new quarterly magazine, under official auspices, for interpreting Indian culture to the English speaking countries. International matters are dealt with under such titles as "India and the U. S. A.", "Indian Music and Western Ears," "India and the UNESCO." Purely Indian questions, such as food, flowering trees, cricket, the sun, and individuals like Mrs. Y. L. Rani and Jamini Roy, are included.

The magazine is printed on art paper, and the illustrations, some in colour, are excellent.

UNITED ASIA comes between India and the world in presenting the facts and problems of Asian life and culture, including those of India. Articles are included on Southeast Asia, Palestine, Japan, China, Indonesia, Iran, Turkey. Illustrations are small in number but good, one being in colour. The magazine is a monthly and hails from Bombay.

Y. A. C. C. stands for the Youths' Art and Culture Circle of Bombay. Its chief object is to cultivate an interest in the study of art and literature among the younger generation. Its motto is "Art for Life," an excellent motto, provided it does not countenance the lowering of art to the level of what is commonly and erroneously called life. Its magazine, AESTHETICS, gives articles and illustrations that have won considerable praise.

VASANTA, the magazine of the Besant Theosophical School, Adyar, dedicates its December number to the memory of Dr. George S. Arundale, who founded it in fulfilment of the wish of Dr. Annie Besant to have a school near where she had worked so long, to carry on her educational principles. Lively and entertaining articles make it most readable. Its illustrations from pictures by young students are excellent and full of artistic promise.

We are suffering from over-emphasis on material and under-emphasis on spiritual values of life. We should revive the spiritual power of mankind.

SIR STAFFORD CRIPPS

THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

FEBRUARY 1949

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The Crow's Nest

SINCE my return from Europe and America, I have given much time to reorganising and vitalising the educational and cultural centre composed of Kalakshetra, the Besant Theosophical School and the Arundale Montessori Training Centre. Wherever I went in my travels I found enthusiastic response to this work. It continues to be up-hill work; but on the other hand it is most gratifying to find that in almost every department our own young people are coming to the top and take up responsibility with ease and enthusiasm. The School continues under the able management of Mr. S. Krishnaratnam, who has succeeded in producing a one-pointed unity in the work. His whole heart is in the work, and we may indeed be proud of a Young Theosophist who has done so much in such a short time.

Having organised and unified the work, we are making a drive towards the threefold activities of Humanity, Beauty, Spirituality. In every department of its activities the School "steals the show." When any of the students appear in examinations, competition or exhibition, especially in the section of child art, the School makes a great

name. Kalakshetra in its own way continues to be a centre of spiritual reality. It is gratifying to find that my own young people, who came to me at the ages of 6, 8, 10, etc. are not only excellent dancers and artists, but organisers and leaders. Special mention must be made of Srimati A. Sarada, a girl of 18, who has amazed me by her devotion, thoroughness and organising power besides being a splendid dancer. Others are also doing so splendidly—Srimati Anjali Hora, a deeply devoted and graceful artist, and talented Srimati Lalitha. Our music, dance, and Sanskrit students have been to musical festivals, etc. and have returned with gold medals and high praise. All are Young Theosophists, with the exception of one or two; and need we fear the future?

During the Theosophical Convention, one of the programmes was an evening by Kalakshetra, and the following tribute by Brother Raja, President of the Theosophical Society, in his closing address on December 30, will speak for itself?

I must specially mention the beautiful presentation of dances offered to the delegates by the scholars of the famous Kalakshetra

under the direction and supervision of Srimathi Rukmini Devi. I dislike calling the evening an "entertainment", for I know the spiritual ideals of Rukmini Devi regarding the ancient South Indian dances of India. Perhaps in all India she is the only artist who has the true spiritual conception behind the art of Dance. It was she who lifted the art of Dance from the low trough where it had lain for centuries, and made Dance a part of high Indian culture, till it has become popular in India (though folk dances had always existed in the villages); now every Indian girl wants to dance, like Rukmini's pupils. Many dance schools have sprung up in India; all the same, Rukmini Devi is still alone, in spite of many rivals, with her high spiritual vision. As to the presentation offered to the delegates by her pupils of Kalakshetra, I was reminded of the Persian inscription in the wonderful marble Hall of Audience in the Fort at Delhi built by the architects of the Moghul Emperor Shah Jahan: the inscription three times repeated says: "If there is paradise on the face of the earth, it is this; it is this; it is this." I said to myself as I watched Rukmini Devi's pupils, "If there is perfection in South Indian dancing, it is this, it is this, it is this." I always marvel at her stage settings for the dances—the drop scenes, the backgrounds, the side curtains; each is not only Indian, but thrills because of its pure artistic appearance. On behalf of all the delegates to Convention, I thank Rukmini Devi for the delight of an evening we shall be long forgetting.

I was a mere witness, though I introduced the artists. Some one said to me: "You understand the spiritual significance, but do they?" My answer is that they may not all understand it fully, but whenever they give recitals or productions there is a purity of spirit and an elevating atmosphere with them. The whole purpose of Kalakshetra is to teach them this; and one can only hope that when they grow up they will

spread these ideals, as I am trying to do. I have had the privilege of being with great leaders, and to me, occultism, Theosophy, Art, the young, the animal, and the plant, are one whole. The vibrant life of one is part of another. As I was explaining the other day, I have a five-pointed star of Theosophy. Those five causes are—Beauty as Art, Education as the Child, Motherhood as Woman, Humanity as the Poor, and the Animal. I am unable to understand how Theosophy is separate. It is like saying that the soul does not belong to the body, in which case we can be left only with the dead body.

To-day, in the East particularly, lawlessness is spreading; and one of the greatest fears for us, as we notice in China, Japan and elsewhere, is the lightning spread of Communism. Shortage of food, increase of prices, increase of population, and almost a complete collapse of the great Morals of the East, have definitely brought into the World, not the Rule of Dharma but something different. If there is decay of righteousness it is to-day; and where is the future? To those who preach great doctrines and philosophies, there is only one hope. It is not to say, Where is the Krishna who promised to appear when dharma came into existence? but to try to find that Krishna within ourselves. The new world, for me, is not the world that speaks the words of Krishna in the books, but who speaks through the eyes of a child, an animal, through colour, form, music. To me Education and Art inspired by the Spirit is the lovely rainbow to the dark world. If you ask me I would say to philosophers, teachers and Theosophists: Do not waste time in argument; do not divide the spirit by discussion; do not measure beauty by words, do not stint the human emotions by rules and regulations. The greatest law is the law of Truth, the greatest activity is the infinite power to feel. There is no Buddhi, there is no emotion, and there

is no teaching, which can separate reality into compartments. The one life perceived in all, and the ability to abandon oneself to activity, is Truth. It is this that we must learn to feel, to know, and to live. It is in our hands to create a world of dharma, and

to bring not one but a thousand Krishnas into the World.

Rukmini Devi

Getting Art Into Education

By JAMES H. COUSINS

EVERYBODY knows that education in India is "in the melting-pot" or "on the anvil," or in some other equally uncomfortable position. One might be tempted to say, serve it right! Only it must be remembered that the poor thing thus being treated is suffering from mistaken identity: it never has been education. And if what is to emerge from the liquefying or hammering process is to have any likeness to education, there is one thing that has got to be mixed or smithied into it, that is, Art.

There are, in fact, two things, Religion and Art. But I put Art first for tactical reasons. I am convinced that an artless education carries more danger of individual and social degradation and disintegration than a godless education. For while it is possible to exclude Art from education or life, and thus achieve human disaster, you cannot exclude God for more than a generation, as Turkey appears to be finding.

I have written and talked about Art in Education for 33 years; and now that educational authorities are beginning to talk basic education (which is towards arts and crafts) I shall side-step theorising for once in a while, and turn severely practical.

And first: here follows a criticism which I made years ago of the Prospectus of a School

of Art in India (not South India), which will show the uncanny facility that long unfamiliarity with Art had developed in some parts of the country for organising activities for the destruction of India's creative self-expression and for the encouragement of insincerity and mediocrity.

"A cardinal principle of creative expression is that its technique, materials and subject-matter should be in affinity with the environment and tradition of the artist. India has a technique and tradition second to none in the world for quality and achievement. Now, after a period of obscurity and deflection from its true path, the creative genius of India is demanding a return to its natural way, and has created a revival that has won the admiration of art-lovers all over the world. The revival may be summed up as a return to a common Indian way of seeing and feeling, with local variations of expression.

"Such a return to Indian art in India does not mean enslavement to the past; nor does it mean the exclusion of knowledge of the arts of other countries and times, or of adaptation of their technical discoveries. But it does mean that Indian school children should have the opportunity and encouragement of expressing themselves artistically in

an Indian way, and not have their creative impulse distorted and stultified by having to pass through a foreign medium,

"Your scheme, as far as I can visualise it at work, does not appear to fulfil these requirements, that seem to me to be fundamental. Too much attention to copying models and things seen tends to formalism and poverty of imagination. Young people should be helped to make pictures, not to copy them. The process of painting begins with nothing, and proceeds by stages to completion by thoroughly tried methods. It is these methods that should be imparted to the student; through them he (or she) will develop self-capacity to produce a picture. But to copy a finished picture is to begin at the wrong end of the process and never get near the true way.

"It seems to be only in the Third Year syllabus that India is consciously dealt with, in embroidery; and it is very noticeable that Indian design comes in only as one of a number of classes of design (China, Japan, India, and the West) for comparative study. Surely the first thing to teach an Indian student is Indian design, of which there is an immense selection. . . . When a student is well established in his own tradition of design it is time enough to let him spread out to China and America.

"Item (5) of the Third Year appals me: 'Copying of standard works of art' in ten schools, to one of which the student must devote himself exclusively for the year, four being Indian, two East Asian, and four European. I have stated reasons above against copying as a mode of learning art. If any copying was right at all, it might be '(4) Contemporary Indian.' But to restrict a student to one style of Indian painting and particularly to 'Italian mediaeval' or 'Modern French,' is completely wrong. In India you can get Rajput, Mughal and contemporaneous originals. But to copy Ajanta frescoes and

European pictures means copying from colour reproductions which are never the size of the originals, only approximate to their colour values, and usually have a glaze from the art paper that destroys their true character.

"For the diploma in portraiture, it strikes me that the number of works required is too large to permit the best craftsmanship: forty-seven in two years means over two a month in a ten-months working year. Unless a student does nothing else but a life-study in oils for a fortnight, he will have to hurry in order to finish, and hurry is bad.

"In Composition, Decorative and Realistic styles, you include a knowledge of various 'histories.' I presume you mean art history. This is all to the good, but it should be one of the obligatory studies for all students; and most certainly the history of Indian art should come first in time and importance."

So much for criticism. Now I shall turn constructive and promulgate a Scheme for the Establishing of a College or School of Arts and Crafts.

Preliminary statement:

In the palmy days of art in India, and its neighbouring countries, the artist was held in high respect, as an individual of lofty aspiration and fine culture according to the measure of his era in human history. In the course of the centuries the splendid creative impulses that covered India with artistic achievements that are still among the wonders of the world, died down. Creative adventure and aesthetical speculation subsided into a traditional craftsmanship which, though in some ways admirable even today, lacks the infective enthusiasm that makes for continuity and development of artistic and general life. Artists ceased to be persons of broad culture; and culture has tried to do without art and to satisfy

itself with purely mental and utilitarian interests.

With the opening of the present century a tendency towards revival showed itself in world-culture, and made itself felt in India in a movement for the rescue of distinctive Indian painting from imminent extinction. The movement began in Bengal, and ultimately spread through the rest of the country, carrying with it the combined characteristics of the past eras of Indian painting. Side by side with this revival in Indian painting, and with a new movement in architecture, sculpture, music, drama, and dance, there has arisen a growing demand from educationists in Europe and America, and recently in India, for the inclusion of creative arts in general education, on the ground that participation by youth in art-activities would raise the tone of life through the curative release of energies that otherwise take undesirable forms of expression; and would also tend towards bringing about stable and disinterested international friendships through mutual cultural sympathy.

Accompanying these subjective good effects of art-activity in education would be an increased production of objects for use and sale. This is a matter of much importance to India at a juncture in her history when the learned professions and clerical occupations have ceased to be able to absorb the services of graduates in unproductive subjects, and thus led to the disturbing emergence of a new social class, the educated unemployed.

Out of these circumstances arises not only the desirability but the necessity of providing a real art-education for (a) those born with special creative inclinations, who, by such an education as is here in view, would be better artists themselves and would tend to raise the art-crafts in India above mere artizanship; and (b) for those who wish to prepare themselves as teachers of the arts in elementary and secondary schools when they become an integral part of mass education.

The following suggested scheme of art education is offered as a basis for theoretical and practical study leading to (a) a Diploma in the School of Arts and Crafts, or (b) a Degree in Fine Arts (B. F. A.) in a University.

Such Diploma or Degree cannot of course indicate the measure of special achievement or the particular quality and genius for its holder. It will however be a guarantee that he or she, whatever his or her genius and skill, is a person of scholarship and culture who has received the best available instruction in a chosen art. At the same time the Diploma or Degree will carry no implication that its holder has been subjected to any process of artistic standardization.

Details:

The medium of instruction will normally be the vernacular of the linguistic area in which the school or college is situated, and the student will be kept in touch with the vernacular literature.

For cultural development and communication abroad, a continuing study of English as a spoken language may be undertaken, with a general survey of its literary evolution, particularly in poetry and aesthetical criticism.

The general art-studies, outside specific technical practice, will cover the history and characteristics of, (a) the arts of India; (b) the arts of Asia; (c) the arts of the world; besides which general study, the student will make an intensive study of the history and characteristics of his special art.

Admission will have to be in accordance with local circumstances, and adjusted from time to time to the growth of art in general education, bearing in mind the double purpose of the scheme—the production of educated artists to lead the revival of the arts and of art-teachers to meet the coming demand.

**Curriculum and Time-schedule outside
the College obligatories**

Subjects	Periods weekly
History and characteristics of—	
(1) The arts of India ...	2
(2) The arts of Asia ...	1
(3) The arts of the world ...	1
History and characteristics of the optional art ...	3
Technical studies and practical work ...	12

The above plus college obligatories, such as mother tongue, additional language, physical culture, provides for a week of study with a day for excursions or projects.

Accessories :

Such a school or college requires—studios, workshops, a theatre, a library of art works, a museum of examples, and a gallery for periodical exhibitions of works of merit by the students with a special section for the permanent acquisition of outstanding works.

Syllabuses

Syllabuses of the following studies will be compiled :

History and characteristics of the arts : obligatory—

- (1) the arts of India ;
- (2) the arts of Asia ;
- (3) the arts of the world.

History and characteristics of art : optional—

- (1) Architecture and town-planning ;
- (2) Sculpture and carving ;
- (3) Painting and decoration ;
- (4) Music : (a) vocal, (b) instrumental.
- (5) Drama and dance.

Technical study and practice :

- (1) Any one of the subjects above.
- (2) Optional participation in any additional single subject above.

The syllabuses will cover four years of graded work ; 2 years Indian and Asian for Diploma ; 2 years world art for degree.

This is a sketch only of fundamentals. Details can be readily worked out.

It is impossible that a piece of music or a painting should move us if it does not correspond with some spiritual reality. . . . It is the mission of the poet to set free the essence of our sensations by uniting them together in a metaphor so as to abstract them from the contingencies of time.

MARCEL PROUT

The concept of the divine in superior peoples has always been accompanied by ideas of order, of hierarchy and of tradition. . . . Hence we arrive at the cause of the general flowering of art and its unity where there reigns a high religious ideal : in Egypt, in Greece, in Western Europe. One could almost say that outside the principles contained in that concept there can be no art.

RENOIR

Religion and Education

By MARGARET E. COUSINS, Mus. Bac.

PLATO defined a good education as "one which gives to the body and soul all the beauty and perfection of which they are capable." Modern educationists have grown shy of the word "soul". It is not that they really are convinced that body and mind constitute the whole human entity ; but the "soul" has been entangled in the meshes of "religion". The opposing claims of rival religions, and even of rival sects within a single religion, gave rise to so many problems and dissensions in school administration that many nations have excluded religious instruction from State-controlled education. In the condition and outlook of occidental people towards denominational religion there seems to be no opportunity for the restoration of the teaching of religion as such in modern schools. Yet the need of the guidance of the young to a philosophy of life, an understanding of the spiritual verities of existence, which will give each girl and boy poise, courage, faith and serenity in the joys and trials of life, is as great now as ever, if not more so.

There is a long history of religion as part of school life in, for example the United States of America. At first religion was the promoter of education. Later it became its dictator and tyrant ; later still literally merely one of its subjects, and finally its outcast.

This change did not come about without a struggle on the part of the wise for the retention of spiritual guidance within education. The great educationist, Dr. Hanus, had no hesitation seventy years ago in so defining the objectives of education that they would help the student "to overcome the inevitable difficulties in the way of his material and spiritual advancement." So far, however,

had the pendulum swung from an entirely secular education that in 1928 the Department of Superintendence of American Education, writing on the Objectives of Secondary Education, says : "There is danger of High Schools becoming materialistic and mechanistic and non-exemplary of those spiritual values which alone in the final analysis justify the insistence of our people upon an extension of popular education beyond the elementary grades." It even goes so far as to state that one of the general objectives of education must be the promotion of an understanding or appreciation of "God, or the force of law and love that is operating universally." Enlarging on this objective the report continues : "The human being, knowing his own imperfections, craves for perfection, and knows it must exist somewhere. The individual soul reaches out to orient itself in the universe and to find its place of labour and of rest. . . . When this orientation takes place life assumes poise, dignity, grandeur. Otherwise its striving, struggles, achievements seem trivial and insignificant. There is no single way to Infinity. Each in his own way may draw near."

The increased knowledge of the views of life of peoples of other lands also throws light on the subject of religion. Many years of life in the Orient in close contact with the home lives of Hindus and Muhammadans has shown the writer that these people have no idea of a "secular" view-point of life as contrasted with a "religious" one. To them all life is a sacred responsibility. The awareness of a spiritual destiny permeates every action in life. The first thing a little Hindu child is taught in school is to draw on the sand the alphabetical character that

signifies the word "God"; the holy Koran is the Primer from which every child of Islam learns to read. Religion is not a distinct subject to be taught. It is an atmosphere, a tincture, a sense of the eternal permeating the transient.

The new attitude is needed, but how is it to be introduced? Certainly not by dogma, by teaching of denominational catechisms, by readings from one Scripture more than from other inspired literature of a similar genre, or by offering one day a week for religious training in Church schools.

In the good old days it was the Mother and the Home that exerted the greatest influence concerning the deeper things of life. But in the disintegration in the old type of home in the United States, with the mother herself cut loose to a great extent from the older religious moorings, and herself groping for a new formula of spiritual experience; now that her sphere of influence has diminished with the size of her family; now that the school is daily becoming more integrated and intertwined with the home and environment—now is the supreme opportunity for educational authorities to grasp the role of spiritual leadership in education. Its immediate objective is to influence the home. Nor by this is meant only the material surroundings and the conventional connotation of "home" or the physical function of maternity as constituting the quality of "motherliness". There is a quality of the nature of true womanhood which radiates all that is essentially home and mother. As the Bible affirms: "For if the earthly house of this our tabernacle were dissolved we have a building of God, a house not made with hands, eternal in the heavens," and truly that "kingdom of heaven is within," and woman is its queen and its eternal Madonna.

If a spiritual atmosphere can be created in education, it will affect the home of the future and restore the soul and true religion

to its supreme dignity. How can this be done? By the offerings of science, art and life. If the Oversoul, as Emerson called it, the Absolute (Omniscience, Omnipotence, Omnipresence) as the Hindu speaks of it, or "the force of love and law," be taught of as the modern conceptions of "God", then it may be said that Science gives the method of co-operating with God, Art gives the skill and happiness of doing so, and Life gives the material.

Every lesson in Science applied to the home can be made a revelation of the mystery of the ritual of Life, and can call up and answer the aspiring and reverential nature of the pupil. Each lesson in Art may be made a revelation of the Beauty of the Supreme Artist that shines through all the world, and that is of the very nature of creation. "When our schools give adequate attention to the creative impulse we shall be amazed at the contributions which youth will make, not only to the material well being of the world, but also to the intangible values which constitute the durable satisfactions." (Secondary School Training). The alignment of the Ministry of Beauty to the Shrine of the Home through the best in painting, sculpture, architecture, music and poetry has not yet been adequately begun in the schools of West or East.

Supremely should Life itself be the object of understanding and reverence. The "Sanctity of Life" is still unrealized in the western hemisphere. Only when the life of the human being is deliberately ended by legal murder does society show dim appreciation of the value of life; the law of capital punishment is itself a contradiction of the sanctity of life. How often a poor mother, absolutely destitute and at her wit's ends, has stolen a little food for her starving children—and found herself in jail as a result, the law of society being more concerned with the rights of property than of life!

(To be concluded)

Young Theosophists and the Future

By SANKAR RAO

If youth dreams about the future and desires to have the future shaped in a particular manner, it means that we want a particular reaction in the future. And there can be no reaction without action. We cannot reap in the future what we do not sow today. This is the simple rule of karma with which we are all familiar.

It therefore follows that we have to begin to act today, towards that which we wish to bring about tomorrow. It is therefore meet that Young Theosophists bestir themselves to find out the future they visualise. It is especially so on an occasion like the Silver Jubilee celebration of the Vasantha Youth Lodge, Adyar, when we take stock of our achievements, during the last twenty-five years, as stepping stones to the future, and when we rededicate ourselves for achieving greater things in years to come.

Now this question of the future is a vast subject. A vista of thought opens up before us. When one dreams of a Utopia in the future, it is well to remember the famous essay of Oliver Goldsmith—"The City Night Piece". After describing the hushed silence of the midnight, when everything is at rest and nothing wakes but guilt, revelry and despair, he turns his attention to those who make "the streets their couch and find a short repose at the doors of the opulent". He sees the misery and his own helplessness and exclaims, "Why, why was I born a man, and yet see the sufferings of wretchedness I cannot relieve", and concludes, "Tenderness without a capacity of relieving only makes a man who feels it more wretched than the object which sues for assistance." How true it is! We must have all felt this at one time or other. Therefore

we dream of a future in which we are not helpless, silent spectators of the colossal misery all around; but we are all instruments to lift this weight of Karma of the world to the greatest extent possible. We must hence strive to be better spiritually, morally and materially; to have better knowledge, ability and means to understand and relieve the miseries of the world. This striving is not for one's self but for the purpose of service. It is in fact a complete effacement of one's self and a conscious activity for service. Then and then only can we undertake, as we should, what Mahatma Gandhi did, namely to wipe the tear from the eye of every person. It is only then that the future can be free from misery, and we, the Young Theosophists, will be the channels of relief, love and affection to however limited an extent it may be.

This is only the negative aspect of the future, this absence of sorrow and relief from misery. But the future must be beautiful. Beauty is Truth. "A Thing of Beauty is a joy for ever" (Keats). That is why we all dream of the future to be glorious and beautiful; it is the dream of every Young Theosophist.

How can it be achieved? It can be done if every one of our acts is a thing of beauty, an artistic creation, a fine poem. We must all be artists in one sense or other. It means carefulness, and a sense of balance, poise and harmony in every movement of ours, in every little act. It is also a matter of appreciation of the creation all around in all its cosmic unity, of living of one's life to the full and a complete expression of it.

In fact India is full of beauty and culture. Only many of us are blind to it. Brother C. Jinarajadasa wrote in *The Theosophist* of

October 1948 after his recent visit to the ancient city of Gwalior, "One of the tragedies of India is that she has much culture but most of her sons (and daughters) have no eyes to see and note the contrasts". He felt also that "India needs badly a Ruskin to denounce and hammer at the evil that is not only in the heart but looks out from bad architecture". It is to be hoped that a Ruskin may arise from among the Young Theosophists to open our eyes, to denounce

the inartistic all around, and to make us appreciate the beauty.

May we have the strength and courage to efface ourselves and sacrifice everything for service, to make ourselves channels of relief and affection and make our lives things of beauty so that they be joys for ever to others! That is our vision of the future. May we march forward to that goal with the torch of knowledge, love and sympathy!

Gertrude Murray in *The New Democrat*, says:

"When I came to India some years ago, and saw a little of what on the Bombay stage passes for Kathakali dancing, I was enraptured. What I saw was but a pale shadow of true Kathakali. . . . When I sought to learn something more about Kathakali, I found I should have to go to a little village in far-off Malabar. My proposal to go there and study Kathakali was styled fantastic by my own friends. They failed entirely to see that it was fantastic that this marvellous art would to-day have been lost and forgotten were it not for the devotion to it still living in the villages.

It is the same with India's many beautiful handicrafts. While the traditional designs of the Indian weavers . . . are a positive delight to the discriminating, countless numbers of otherwise intelligent Indian women reject as out-of-date, products of the handloom, which are as lovely as they are durable, in favour of machine-made foreign cloth utterly unsuitable for sarees . . . More of the good things of life than most of us dream of are found together with the love of Art and of beautiful handicraft—even that mental outlook which may yet save the world from an atomic war."

Dean Inge, in *Patriotism*, says:

"Ignorance of the past and indifference to the future usually go together. Those who most value our historical heritage will be most desirous to transmit it unimpaired."

The Government of Madras have appointed a committee to report on the steps to be taken for the revival of dramatic art particularly in the Telugu districts and on the utilisation of the stage as a means of promoting adult education, rural development, etc.

The terms of reference of the Committee are: to report on the extent to which the stage can be utilised for adult education and for stimulating rural development and allied projects; to suggest means by which theatrical or dramatic talent can be encouraged; to consider the need for establishing a national theatre in which talent can be trained and, if one should be established, to suggest the lines on which it should be organised; to report about the existing facilities for the stage and suggest the steps to be taken for opening theatres in every district or important centre of each district; and to consider what the State should do in respect of these matters.

A Worth-While Book

THE ARTIST AND SOCIETY, translated from the Italian of Gino Severini by Bernard Wall. The Harvill Press, London, 1946.

Some books review themselves. This one does. A pencil-line on the margin (to be erased if the book is borrowed) gives us a series of sayings that require no third-party commentary, they are so terse and clear and convincing. Listen to these.

"Among artists, among people of a certain culture who know something of the nature of the act of creation, there is always a basis for understanding; but with politicians it is very different."

"I agree with my friend Mounier when he says that 'art is made for man, for everything which serves to fulfil him and his true inner freedom, against all that enslaves or diminishes him'."

"Every art discloses a way of looking at the world, and is therefore also a way of knowing and of thinking, in short a philosophy."

"Art is the yard-stick by which one measures the value of regimes and civilisations. This does not mean that the artist should be indifferent to the tragic events which occur around him. Independence is not indifference. The independence of the intellectual, whether artist, writer, scientist or philosopher, should testify to the freedom of the intelligence faced with contingent and changing things."

"It has been said, and with truth, that art is a language by which men can communicate with each other. But in order that such conversation can extend to the whole community, it would be necessary for art to take on the nature of religious art—not, of course, as to subject, but for the sake of the world vision of the truly human under-

standing of humanity and of the reflection of the divinity on the sensible world contained in religious art."

"A more urgent problem both for the state and for artists is to work to improve the taste of the public, to educate it socially, to rehumanise and spiritualise it, to rebuild man as man, as a human person, to integrate the concept of quality with that of mass, of number or quantity."

"The task of the artist to day lies in the spiritual approach to the springs of living water (intuition) which are in the depths of our being, so as to uncover the very essence of what is, and to substitute an essential reality for the multiplicity of visible things. The history of peoples and civilisations is written by their art, and not by their economics and industries and politics."

"It is obvious that there is a grave antagonism between the artist and society in so far as the artist is personal and society is not. But if the artist has something to say, and if he says it freely, contact can always be established between the artist's world and that of others. But the artist can only collaborate for the common task if he has absolute spiritual freedom, for the strict requirements of his art cannot be evaded and do not change with time."

Signor Severini is a prominent painter in the post-modernist manner, that is, a step away from the craze of painting the debris of a builder's yard or an engineer's workshop, and labelling it, *Portrait of a Lady*. His is a step towards the visual and mental sanity that much of Western art lost with the coming of Impressionism, but that such idealism as is expressed by Severini and a number of other continental writers on art give hope that it will return.

Events

AMERICA'S MUSICAL AWAKENING

QUETLY and almost unobserved, the United States has become the No. 1 musical nation of the world. The country which to other nations seemed merely the colossus of the fastest trains, the most automobiles, telephones, bath tubs and refrigerators, has taken the world's best music to her heart, and has done it in a big way.

Big League baseball's 1947 attendance was 19,954,832. But 29,466,000—half as many more—attended musical presentations, including recitals, concerts by professional and amateur orchestras, and operas and ballets.

In all, there are more than 100 symphony orchestras throughout the country.

H. W. HEINSHEIME,
in Pageant, New York, August, 1948.

A YOUTH COUNCIL

London, Sept. 17, 1948.

The biggest "get-together" of Youth in Middlesex has been started by the formation of a special County Youth Council. Run entirely by people under 21, the Council aims to stimulate and help local youth bodies to work effectively, organise activities on a broad basis and provide a forum for discussing topical problems.

Press Wire

A NATIONAL THEATRE

London, Jan. 21, 1949.

Parliament to-day fulfilled the dream of thousands of British theatre-goers by granting funds—up to £1,000,000—for the building a national theatre in London.

Prices of the seats are to be "reasonable" so that everyone, regardless of pocket, may enjoy the plays produced.

The national theatre, the Financial Secretary told the House of Commons, was to be devoted to the showing of the best plays, past and present, produced with distinction, performed by actors of merit, and be "a worthy setting for maintaining the dignity of the play-wright's art".

The aim was to have not only a first-rate national theatre but also a centre for the development of dramatic art. Press Wire

"NOT INTOXICATED WITH FREEDOM"

U. S. SCIENTIST'S TRIBUTE TO INDIA

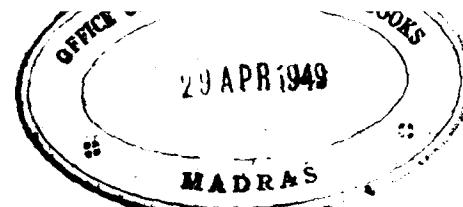
Washington, Jan. 28, 1949.

"India will be one of the greatest powers in the world some 50 years from now," said Dr. C. Charles Burlingame, well-known American Psychiatrist, in an interview on his return to Hartford after attending the Indian Science Congress at Allahabad.

He said that prior to his visit to India, he had the impression that India was intoxicated with her new freedom. Burlingame said that such an impression was absolutely incorrect.

He added: "India is faithful to her spiritual tradition. Her leaders view the problems confronting them in their proper perspective. They realise that their real work begins with the achievement of freedom. They have a high sense of spiritual values and do not consider materialism as a goal, but as a means for the development of moral and spiritual values which the world badly needs."

"India, to-day", he said, "has more intellectual curiosity, more vitality and determination, than any European country I have visited in the last six months." Press Wire



THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

MARCH 1949

VOL. XXIV, NO. 3

The Crow's Nest

I SEE what appears to be a very great and wonderful Personality. He knows me very well, but I do not know him in my ordinary consciousness.

With the vision of this Personality comes also a vision of the future of India, as it is to be built up, brick by brick, culturally and spiritually.

In this building process I am impressed by the conviction that Kalakshetra was founded as a very important instrument for such a Power to work through.

As regards my own association with it, I am able to be utilised because of two special qualifications. One of these qualifications is that through my Theosophical teachers I have been introduced into the occult significances of things. This gives to me a special responsiveness to influences from the inner side of life. The other qualification is that I was very close to Dr. Besant whose work was so much connected with the Rishi Agastya. She was able to do much to carry out His vision of the future India because her soul was Indian. But I am able to respond to

certain aspects of the work because my body is Indian and I am steeped in the atmosphere and tradition of this great civilisation. Art is a great force in life, and I am by nature artistically inclined, I could work along these lines with special helpfulness.

Then I said to the Personality that I could feel the Music of India, but I also wanted to know the soul of that Music by coming into contact with the Deva who embodied the cosmic side of the Music. He at once took me to hear it. I saw a very shining Person, a Deva, and his colour was a blend of gold and copper and rose, if these could possibly be combined. My guide told me that this was the cosmic conception of an aspect of one Raga; rather, he was reflecting, in the combined colour, the peak Raga called Kalyani Raga.

Then I wanted to know not only the colour but the essence of the Raga; and in some part of my consciousness I was thinking of the way in which Tiger Varadachari sings it. My Guide explained that Tiger's singing of the Raga was like the leaf of a tree: as soon

as you see the leaf, you know of what tree it is. All Music in the outer world is like the leaves of a tree; they all draw from a cosmic Consciousness which is the spreading root.

My Instructor explained how the sound of a rich male voice and the sound of a violin that appear to be separate sounds, are in reality one sound. He explained how the violin is an outer expression of a cosmic impulse that was given in Music. All musical instruments in the world have come into existence in that way. The form of an instrument has come into existence through this cosmic Energy, which is Sound; and every instrument is specially suited to its musical purpose, and expresses a Raga, and every Raga is a Deva.

Then I asked, What is melody, and what is harmony? He explained that Indian Music has specialised in melody. Any particular Raga that is sung is really compressed harmony. Harmony is like a large place full of all possibilities of sound; and if we imagine that space as either the brim of a cup or the root of a tree, then an individual who enters into this cosmic part, not merely participates in one aspect of the cosmic Music, but gradually becomes united with this space; and the expansive power of this cosmic Music, compressed through the natural limitations of the human instrument, as through a narrow tube or the trunk of a tree, thins out into the creation of a fine musical string. The musical string is, so to speak, a physical aspect of the compression of cosmic Sound. Then, through the string, which may be either of an instrument or of the human voice, the cosmic pressure draws the inspired musician on to express what we call melody or Raga, which is a specialised expression of the total music, or harmony, of the universe.

P In old Sanskrit books they have described every Raga as a Deva; and I could see on such an occasion that this was true, and can

always be true to one who enters into the spirit of the Raga. For the first time, I understood that *melody is harmony*. People in India frequently refer to melody as harmony; but many Western people feel that they are missing harmony when they come to the East and hear its traditional music. If you realise the cosmic aspect of Music, you begin to feel that melody itself is filled with rich harmonies, only they are not obviously audible to the physical ear, just as the colours of the Deva are not visible on the physical plane. In a similar way, harmony is an expression of melody.

If you think of this in terms of music and meditation, these being interiorly one, you draw Music into yourselves, and turn it inwards through your innermost being, till your being becomes united with a high Individuality. This Individuality represents Indian Music. But if you have already developed a high state of consciousness and you draw it into you from above, and then realise it in Indian melody, without the harmony of Western Music, the result will be a parallel between Western and Indian Music similar to that between Art and Religion.

In this way I began to see the tremendous possibilities for the achievement of self-realisation that Music has, as well as the other Arts; and I began to see, even more clearly, why the most enjoyable of all ways of divine manifestation, Music, is not merely a great asset to the culture of a country, but a necessity for spiritual development. I do not think it is possible for any individual to attain a high level of consciousness without this power to respond to the purest of divine manifestations on earth—Music.

Rukmini Devi.

The Basic Aim of Education

By JAMES H. COUSINS

IN his Presidential address to the twenty-fourth session of the All-India Education Conference in Mysore on December 19 last, Dr. S. A. Ramaswami Mudaliar, Dewan of Mysore, said:

I was thinking of the ultimate aim of education to make men and women capable of that independent thinking which His Highness (the Maharaja of Mysore in opening the session) referred to, to remove the cobwebs that surround them in an illiterate state of mind, the superstitions which envelope their minds and intellects, to make them realise the truth so as to prevent them falling victims to the fallacies of the market place. That is the real end and aim of all education, and it is not merely a philosophic thought one is inclined to give expression to. A man who is stubborn and unwilling to be converted, the frame of mind which is incapable of understanding the opposite point of view, all the time of appreciating arguments, however lucid, however cogent, however clear or however reasonable—that is exactly the frame of mind which constitutes the uneducated man, whether you call him B. Sc. (Hons), or even the Doctor of Civil Laws of the Oxford University.

Twenty-seven years ago Rabindranath Tagore, in his educational scripture, "Cultural Unity," referred to the freedom of mind of which the Dewan spoke under the term independent thinking. But to this purely mental function the poet-educationist adds an element that is coming to be recognised as essential to true education, and whose omission is not a mere leaving out of a dispensable part, but a withdrawal of an element that is as essential to individual and corporate life as breath is to be body. Rabindranath says:

When India gave voice to immortal thoughts, in the time of fullest vigour of vitality, her children had the fearless spirit of the seekers of truth. The great epic of the soul of our people—the Mahabharata—gives us a wonderful vision of an overflowing life, full of the freedom of enquiry and experiment. When the age of the Buddha came, humanity was stirred in our country to its uttermost depth. The freedom of mind which it produced expressed itself in a wealth of creation, spreading everywhere in its richness over the continent of Asia. But with the ebb of life in India the spirit of creation died away, hardened into an age of inert construction. To the "independent thinking" emphasised by the administrator the artist adds a "wealth of creation," not as an interesting parallel art-development, but as the natural expression of the play of mind that intensified the feelings and clarified the vision of the people and their leaders at a time of renaissance.

The independent thinking and freedom of mind referred to by these eminent exponents of thought may at first sight appear to mean the same function of the human consciousness. In a sense they do so: you cannot think without using your mind, not withstanding Kipling's sarcastic reference to people who think with their elbows; neither can the mind move without performing to some extent, however minute, the operation of thinking. But there is a good deal of difference between the adjectival part of each phrase. "Independent thinking" is a contradiction of terms. One cannot think without thinking of something, tangible or intangible; and the something removes the thinking from independence to interdependence. Thinking has, moreover, to be done

in terms of surrounding ideas and mental tradition, and expressed in a language that has gathered about its vocabulary an atmosphere and a usage that ramify from a given word through past ages and disintegrated civilisations. Independent thinking means mental anarchy; and mental anarchy means anarchy in action. What is needed is just plain thinking; and the encouragement and means to this essential exercise of the human consciousness should be one of the basic aims, not the one and only basic aim, of education.

The freedom of mind referred to by Rabindranath is not to be confused with individual mental independence. Its freedom is rather that which is indicated by the term "free" in such a phrase as "the wheel moves freely;" that is, it moves as a wheel, not as a shovel, moves in its own orbit, for its appropriate purpose, in association with the other parts of the whole machine. It was not a spontaneous outburst of *ahamkara* (separateness), an epidemic of mental disintegration; but was a result of the Buddhist illumination. In other words, free mental movement was within the ambit of a civilisation that arose out of a particular view of the universe and the relationship of humanity to it.

But apart from this clarification of terms, the poet-educationist, in the passage quoted, marks a drastic difference between the sterility inherent in independent thinking, the attainment of negativity through mere multiplicity, between this and the creative affluence that releases and fulfils the spiritual tension caused by shared vision and joint aspiration. In its heyday it spread "its richness over the continent of Asia." But alas! its heyday, its time of full vigour, passed. It fell into "inert construction." And a crucial question before the leaders of India today is, whether the vigour now expressing itself in all sorts of activities is to fritter itself out in the antipathies of construction on the

purely physical plane, or fulfil itself in the regeneration that comes of response to the inspiration of creative unity.

In the same priceless book, "Creative Unity," (with the implication in its very title that creation of any kind comes only of collaboration and not of separateness) we have a clear statement of the nature and purpose of the activity that was the sign and product of national vitality in the past, and may have a promise in the India of today of bringing into life a generation of individuals capable of meeting, perhaps of overcoming, the dread threat inherent in the violent and unsocial separations of the time. Rabindranath says:

... a large part of man can never find its expression in the mere language of words. It must therefore seek for its other languages—lines and colours, sounds and movements. Through our mastery of these we not only make our whole nature articulate, but also understand man in all his attempts to reveal his innermost being in every age and clime. . . . It is the duty of every human being to master, at least to some extent, not only the language of intellect, but also that personality which is the language of Art:

Here we have the "basic aim of education" divested of the danger inherent in all single-ingredient specifics for human ailments. To the "language of intellect" is to be added the "other languages" which in their sum are the language of Art—and this for two reasons that are urgently essential to the future of humanity. One reason is that participation in creative art makes "our whole nature articulate," that is, gives to the perpetual tension to expression in human nature a means of satisfaction and relief that is full, therefore balanced by the influence of the higher over the less high. In such wholeness of articulation the descensive and separative tendencies that are inherent in humanity can be controlled and refined and elevated

by the ascensive and unifying tendencies that also are inherent in humanity, but are held from their regenerative service through exclusion from education.

The other reason given by Rabindranath in the passage quoted for the inclusion of the "language of Art" in education is that through it we can "understand man in all his attempts to reveal his innermost being in every age and clime." To understand all is to forgive all is not merely a French proverb, it is a fundamental and much neglected truth. Forgiveness is perhaps the most fundamental necessity in human relationships. The necessity began long before the Ten Commandments and their prohibition of covetousness. With the development of civilisation (that is, of the means of getting round the prohibition, from arrows to atom bombs) the necessity has taken on larger groupings and more elaborate applications; but it remains the same in "commerce and industry" as it was in the cave and the jungle. And it will go on in size and quantity so long as the lure of independence in thought or action distorts its vision; so long as the sense of separateness, that is of the mind and lower desires, obstructs the synthetic

and social qualities that the teaching of the Arts in schools and colleges, and their practice as beautifying, purifying and unifying influence in daily life, cannot fail to reduce in the original sense of education.

Further, and finally, it has to be said that expression in Art (making "our whole nature articulate") and mutual understanding through art (appreciation without the ulterior motives of the operation of besting your neighbour under the inhuman title, "Business is business"), fulfil the double purpose that is inherent in every sharer in the life of the universe. This purpose is both individual and associative. Individual expression can only be achieved under discipline; and the discipline inherent in Art is natural, inevitable and pleasurable. The singer does not quarrel with his limitation to vocal sound. The very limitation gives him the satisfaction of overcoming it. Understanding the reality of man as revealed in the Arts necessitates a mental furnishing and quality of judgement to which the term independent thinking does not apply. In a sentence, the basic aim of education is not independent thinking, but interdependent expression and appreciation.

An art which is closely related to life and work is infinitely more important and humanly interesting than one which is related only to museums and mummies. If India is not to be wholly submerged in the mire of modern commercialism, her art must continue, as it has done from the dawn of history, to spiritualise Indian daily life and work.

E. B. HAVELL,
The Himalayas in Indian Art.

Dance

By ELIE FAURE

THE dance is a neglected art. The cinematograph is a naissant art. Both are misunderstood. It seems to me, however, that the cinema and the dance can yield us the secret of the relations of all the plastic arts with space and with the geometrical figures that give us at once the measure and the symbol. The dance in every epoch, like the cinema in ours, is charged with uniting plastic art with music, through the miracle of a rhythm at once visible and audible, that introduces into time the three dimensions of space. The living and passionate character of the dance should assure it an eternal pre-eminence over the arts that develop parallel with it and serve it most often as a setting. But on their part these arts have the persistence of the matter that expresses them, they still mingle in our lives, they do not fade from our memories; while the sound and the movement of the dance were lost in oblivion with the very existence of the dancer. Who knows whether the cinema, by perpetuating the dance under the eyes of successive generations and especially by finding in its resources the means of prolonging in time the moving drama of its form, is not destined to restore to their full dignity the most complete of the plastic arts, which incorporate in their rhythm all the expressive elements of the spiritual tragedy which architecture, sculpture, painting and music have shared hitherto?

Music. The youngest children dance. The animals dance. As a part of the need of the most elementary rhythm, that which urges us to strike the earth in cadence alternately with one foot and the other, I imagine that the dance preceded music and even architecture. Music, no doubt, was created to accompany the primitive dance; and the first rhythm

must have been the clapping of hands and the cries of the spectators. Later, when architecture was developing, then later with sculpture, with painting, with music, the dance wound from one to another like a living garland, drawing on their resources in order to increase and diversify the complexity of its figures and the numbers of its executants through costume, ornament, external decoration, and the infinite variety of the movements of the orchestra. It gradually introduced time into the evolution of plastic art, even uniting it to the cultivation of the feelings, and for a while serving as a bond among their diverse expressions.

Through its geometry in motion, through its continuous harmony, to which the incessant pursuit of their centre of gravity instinctively constrains all those who take part in it, the dance expressed the simplest but the most self-evident among all the victories of the spiritual order over senses that have arrived at the height of Dionysian intoxication. Through its role of conserving and exalting the power of rhythm, it has maintained, in all civilizations, an accord between the life of men—now too animal, now too intellectual—and something that perhaps is God, but in any case is the gravitation of the heavens.

There cannot be a doubt of this. For gravitation is at the source of the rhythm without which art would not exist. The cadenced sound of our steps and the beating of our hearts certainly prescribe this rhythm for us. But would the rhythm of our steps and of our hearts exist without the circulation of the blood in our arteries and without the weight that attaches us to the soil and necessitates our joints, our muscles, our bony levers? Gravitation regulates them indirectly, as it acts directly on the flux or reflux of water, on the

rising and setting of the stars, on the periodic returns of light and the seasons. It is the sole regulator of the universal rhythmic movement which is the great teacher of our lyricism and which the dance reproduces mechanically, without which neither architecture, nor sculpture, nor painting, nor music would exist, and which makes us recognize geometry, the measure of space, in the order and movement of machines and in the order and movement of the very universe. The great mystery is that we felt this rhythm in the superior works of art as well as in the dance—which is a superior work of art for the very reason that it is a humble one—without being able, without knowing how to define it. It is the mysterious law of repetition, of grouping, of the play of numbers which, in the building and the statue, in the picture and the orchestra, assure harmony of proportions and continuity of movement. It is that which forces the drama, whatever may be the feelings that accompany it, grief or joy, despair, enthusiasm, pleasure or sorrow, to know the delight of a superior pleasure,

which is the intuitive, sudden, complete certitude of possessing and ordering all its elements in the head and heart.

Thus the dance yesterday and, better, the cinema tomorrow—because its figures persist—both command a supplementary dimension, that of time. In it the play of the body, the arms, the legs, and the counterpoint of combinations group themselves, separate or mingle on the ground or on the screen; they offer to the mind, anxious to maintain the sensations that give it security and strength, a forcible demonstration of the role that plastic art and music play among us, by uniting all their manifestations. Thanks to them, harmonies that have hitherto been cut short, enter into a state of continuous becoming. I know quite well that the frieze of the "apsaras" of Angkor already belongs both to the dance, and to music crystallized in a motionless form, but preserving, through an almost unique miracle, the slow, rhythmic, and continuous undulation of movement.

The Spirit of the Forms. Garden City Publishing Co., New York.

Man does not live by bread alone; it is the spiritual growth rather than increase of numbers which counts in the progress of humanity. Without the artistic spirit stimulating her daily life, India will lack the divine force which created her civilisation and one of the greatest intellectual empires of the world.

E. B. HAVELL,

The Himalayas in Indian Art.

The Spiritual Aspect of Home-Making

By MARGARET E. COUSINS

PARENTAGE is the temple of that holy thing, Life; the home, its courtyard. Eugenics, health, care of the child, all centre round that loan from the Universal Life of a specialised manifestation of itself in vegetable, animal and human organisms. The Orient has studied this aspect of knowledge more than the Occident, and has gifts of psychology and spiritual demonstration that can immensely enrich and ennoble the whole subject of the Science and Art of Life in the Home.

In Hindu India, food, for instance, is looked upon as sacramental because it is the staff of Life. One of the Upanishads states: "By sacrifice of concentration the Immortal Creator (Brahman) increases in size, and from it food is produced; from food, the mind, the worlds and all action and its fruits." Placing food thus so high in the order of creation, the Hindu man or woman who in the home prepares food, the channel of divine Life, is looked on as a kind of priest or priestess. It is this thought which gives the whole subject of nutrition its high standard of ceremonialism and ritualistic purity in Hindu homes. No one aspiring to a life of holiness will eat animal flesh; the slaughter of fish, of flesh or fowl is unnecessary for human food, and to demand such slaughter is considered a violation of the sanctity of life. Every Hindu home contains a shrine, and the food is offered to the family deity before being served to the family—a custom parallel to the "Grace before meals" which is now unfashionable in the west, though a sense of gratitude might worthily be fostered in western people for the fruits of the earth bestowed on humanity by Mother Nature. To the Indian

mind the cook is the middle term between God and continued Life. The whole subject of nutrition has become itself an art, a science and a religion.

More and more stress is being laid in western education on character-building. The mother and the teacher are the primary formulators of the character of youth, and nothing is more effective for this purpose than stories of the lives of saints and heroes. The Resolution of the first All-Asian Conference for Women is worthy of quotation in this connection; "This Conference, realising the important part that religion plays in the moulding of individual and national character, is of opinion that in order to promote a spirit of religious tolerance, love and harmony amongst communities, the lives and teachings of great religious leaders should be taught in schools and a comparative study of the great religions of the world should find a place in college curricula." Religion is not preaching or professing, but intelligent thought and sincere aspiration about vital problems carried into application to life. In character-building the teacher must point out that the avoidance of harm to oneself must be only a phase of the identification of one's own interests with those of others. To teach children, for instance, that they must love and be kind to animals, and at the same time have before their eyes in their Home Economics classrooms rats and guinea pigs on whom the educational authorities have deliberately inflicted the intense suffering of disease by inoculation, is muddled, inconsistent thought which bewilders the clear logic of children. True home-making cannot sponsor the doing of evil that good may come of it. Behaviour is righteousness.

Each teacher can strike the spiritual note in the opening exercises of the day for her class. It may sometimes be with a moment of silence in which to recollect and sense the inner controlling soul; it may be by the joint recitation of a universal invocation to the Spirit of Wisdom. There are many poems which when recited in unison raise the quality of the school morale for the whole day, and music can perform a similar service. The "home-room period" may be made the opportunity of instilling previous lessons of the spiritual interweavings of life which will give vision instead of short-sightedness, understanding instead of bewilderment at the trials and losses of life, strength instead of despair in moments of frustration, all developed from the adventures in the spiritual life into which the teacher has led her pupils by reviewing the affirmations of other religions as well as their own on problems needing investigation. Why should not the scientific findings of the Society for Psychical Research be of as great interest as those of the National Geographical Society? Everybody must die, though not everyone can travel. The movies impress children with ideas about mesmerism, dowsing and telepathy. Is it not important that the school teacher and the mother should be beforehand with guidance in these intriguing realms of life experiences? It is possible to create situations in which the crucial tests of life arise by organising the reading of fiction centring round problems of love, marriage, death, ideals of success. Personal regimen and civics courses of study also bring them to the front, and stimulate discussion and thought that may enrich the whole life of the future home-maker and those whom she in turn will influence.

The attitudes and customs of other lands should also be reviewed in such periods of guidance. It is for the teacher of today to use international knowledge expansively and comparatively. In so doing she can without awkwardness express her own deepest nature and dare to be spiritual openly, showing her pupils that she has arrived at her convictions through the use of her intelligence and love acting on the experiences of life.

Classes for family relationships should be specially fruitful for the guidance of the emotional and aspirational nature of the pupil. By stressing the oneness of Life in all created beings and the sanctity of that One Life, a realisation of identity with all may be developed which will consider nothing "unclean". By it a love can be released which will turn the disintegration of the often narrow, exclusiveness of the old-time family into the transfiguring glory of a sense of universal kinship. This in turn will end war and all forms of bloodshed and cruelty. The heart must be brought to school as well as the head and the body.

The whole nature of the teacher must express itself in the guidance of the whole nature of the pupil; and as the school and the home become more interwoven, the spiritual aspect of home-making will necessarily become more and more the fundamental concern of teacher and taught.

It is the primary responsibility and greatest privilege of Home Economics supervisors and teachers to include in their curricula periods of time, opportunities of research, excursions and discussions, and the promotion of a continuous atmosphere in the Home-making department of training, such as will release what Browning in "Paracelsus" refers to as "the imprisoned splendour."

(Teachers' College, New York, 1932)

A Century in Western Womanhood

By AMELIA HIMES WALKER

WE are so busy nowadays that often we do not stop to think how it happens that we as women are now able to work in so many fields, not open to us a century ago—the professions, business, higher education, scientific research, exploration, government and politics.

Had we lived a hundred years ago, no matter how much money we had earned, nor how much we had inherited, it would not have belonged to us; that is, if we were married, for the earnings of married women belonged to their husbands. Today, if a man takes his wife's money and property, the wife can sue and recover her possessions. A hundred years ago, a man could give away his children if he wanted to. His wife was not a person in the eyes of the law.

Only a short time ago it was almost impossible for a woman to earn any money. If she had a good education she could teach in a rural school, and if she could also play the piano and speak French, she might get a position as a governess in the city. Had she not been fortunate enough to receive an education, she might sit at home and sew. The finest sewing was done at starvation wages. No woman could refuse to accept starvation wages, because sewing was practically the only trade open to her. Moreover, women were not supposed to think or speak about their plight. They had to suffer in silence.

One hundred years ago a few women met in Seneca Falls, New York, and resolved to change the laws that men had made, which kept them in subjection. They called a convention of those interested in the social, religious and civil rights of women. Then and there they adopted a Declaration of Independence for women, and drafted the

historic Resolutions to correct the evils that existed in the laws.

The next day the newspapers all over the country blazed with accounts of these "daring females" who had the temerity to declare that the laws should apply to men and women. They were called "wantons" and "human hyenas," "anarchists," and "crowing hens." Editorials were written to hold them up to scorn. And all because they demanded that women be treated like human beings.

The leaders of this great Revolution were Lucretia Mott of Philadelphia and Elizabeth Cady Stanton of Seneca Falls, New York. Lucretia had five children and Elizabeth had seven, so they were busy mothers and housewives. Lucretia had taught school, so she knew the injustices which women teachers suffered from. For instance, they were paid but one-fourth as much as a man teacher was paid. The women could scarcely exist on what they were paid. Elizabeth, whose father was a lawyer, knew the law better than most men—especially the antiquated old common law that put women in the same class with children, idiots and slaves.

One of the far-sighted resolutions demanded that women be given the ballot. That seems a natural enough procedure now. But it was not until seventy-two years later that the franchise was granted to women, in 1920.

Women today owe every right we have in large measure to the dauntless courage of those leaders who conceived and wrote the Women's Declaration of Independence a hundred years ago.

—Condensed from *Equal Rights*,
December, 1948.

A Worth-While Book

The Discovery of the Child, by Maria Montessori, Kalakshetra, 1948, 500 pages, 9" by 6½", 30 pages of illustrations.

This is the revised and enlarged edition of "The Montessori Method," translated from the Italian by Mary A. Johnstone. It is another feather in the cap of the publication department of Kalakshetra, and reflects much credit on the skill and taste of the publication Manager, Mr. C. T. Nachippan. In introducing the third Italian edition (1929) the author confessed the difficulty she found in retaining "a book which announces a work whilst that work has for some time been carried out and accepted in use." But readers will be glad that the edition referred to and this English translation, have been given to a world-wide public. For this volume is a veritable scripture of education as it should be, and as, we believe, it ultimately will be. Historically the volume is exceedingly valuable in its record of the various steps by which the Montessori system evolved itself through a mind that was at once strictly scientific and, in the original sense of the term, mystic; that is on the watch for indications from the hidden side of life and an intelligent movement towards them. Pedagogically the book is also an exposition of the educational principles and practices behind and in front of the system.

The first chapter of "The Discovery of the Child" ("Critical consideration") is an intellectually exciting account of vision relentlessly followed by scientific intelligence through the illusion of extracting from anthropometry and psychometry the reform of the school. Neither in anthropology nor in psychology was the solution of the problem to be

found. The solution, in the first clear and never clouded view of Maria Montessori, is the combination "in one single mind" of the "keen spirit of sacrifice, which animates the scientist, with the ineffable ecstasy of such a mystic, one who follows all the revelations of the little child's mind, in order that . . . he may learn the way of his own perfection, that he may carry his perfection into the beautiful work-room of a class-room peopled with little children." In a sentence, "the essential reform" (not the compiling of statistics based on measurements) "if scientific education is to come into being" . . . "is the liberation of life, imprisoned by an infinite number of obstacles which are opposed to its harmonious development bodily and spiritual." How this daring reformation was developed and implemented, and organised until it became a world-wide enthusiasm, is told in various chapters, each of which is as fascinating as a novel.

Judgement has to be reserved from the literary point of view, unless one is acquainted with the Italian from which the book has been translated. Assuming the English to be a faithful carry-over of structure and meaning, it is free from rhetoric and decoration. But sentence after sentence has the surprise of discovery, the pugnacious pleasure that healthy humans have in watching a new Don Quixote, who is anything but quixotic, laying windmill after windmill in the pedagogical dust. The modern Durga, like her Hindu prototype, has many arms on each side and each is equipped with a weapon to deal with the demon of ignorance. The "didactic material" of the system is fully explained, and illustrated by many excellent blocks; so, is the way of using it. Principles and practice are thus blended.

World Federation of Young Theosophists

ANNUAL REPORT TO 30th SEPTEMBER, 1948

THE following is condensed from the annual report:

The first annual business meeting of the World Federation of Young Theosophists since its revival was held in December 1947 at Banaras during the 72nd International Convention of the Theosophical Society, under the chairmanship of Srimati Rukmini Devi. Srimati Rukmini Devi was re-elected as the President, while Mrs. Seetha Neelakantan and Miss Helen Zahara were re-elected as Secretary and Treasurer respectively. It was decided to appoint four Young Theosophists at Adyar as Committee members in order to help in the work of the Federation and accordingly Miss G. Sundari, Mr. S. Krishnaratnam, Mr. Hiro P. Shroff and Mr. S. V. Raman were chosen.

The work of the Federation has been strengthened a great deal and the forming of the Young Theosophists Group in the United States of America and the new Juvenile Group at Chile, both affiliated to the World Federation, are worth mentioning.

During the year a draft Constitution was circulated to the various Youth Groups and Sections, inviting opinions and amendments, if any, on the same. The revised draft is to be put before the meeting of the Federation during the Convention at Adyar.

Reports of the work done in the Sections for the year ending 30th September 1948 have been invited and those received cover 24 countries, showing a year of successful and growing activity.

Youth Day was a new feature in the International Theosophical Convention pro-

gramme. This was on 27th December, 1948, when all the activities of the day, starting from the Bharat Samaj Puja and the Prayers of Religions in the morning, with the Youth Symposium and a fine entertainment in the evening, were organised and conducted by the Young Theosophists. The new feature was a great success.

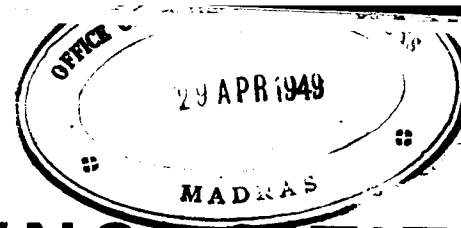
The Annual business meeting of the World Federation of Young Theosophists was held on 27th December, 1948, at Adyar. Mrs. Doris Groves, the General Secretary of the English Section, who had been asked to represent the European Federation of Young Theosophists, was present. The Annual Report of the Federation and the annual Statement of Accounts were both adopted.

Srimati Rukmini Devi was re-elected unanimously as the President and Mrs. K. Seetha Neelakantan and Miss Helen Zahara were for the third successive year elected as General Secretary and Treasurer respectively for 1948-49.

The proposed Constitution presented at the 1947-48 annual meeting, circulated among the various Sections and re-drafted based on the amendments and suggestions received from the various Youth Secretaries, was considered by a Committee appointed by the meeting.

The amended Constitution has been sent to all the Youth representatives for final confirmation.

The following members have been appointed as members of the Executive Committee: Mr. Peter Hoffman, Mr. T. Radhakrishnan, Mr. S. Krishnaratnam and Mr. N. Janakiraman.



THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

APRIL 1949

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The Crow's Nest

MY greatest preoccupation in life is a searching towards a reality that ultimately unifies the great force of India's future, the purpose and mission of the Theosophical movement, and the goal of the world as a whole. I have much opportunity to see the ultimate oneness of life even in terms of activity; for Karma has been good to me in giving me the opportunity, the apparent unreality of which seems to move towards a goal. In a way, India is a good example of this. During the last months I have contacted inspiring realities and many unrealities. A great experience has been my visit to the religious centres of Tiruvadhurai and Tiruppanandal in the Tanjore district, as well as visits to other villages of historic importance that lie around these centres. One sees there the greatness of the past of India; every village filled with the atmosphere of religious living, exemplifying great peaks of human life in music, in learning, in the temples which make pathetic attempts to convey their life and function.

The heads of these religious centres (Maths they are called) try to keep up these

traditions of chanting, learning, music, and the essence of Indian culture. How pathetic it is to see the struggle to preserve this background! When the British ruled India the downfall of India's life came through their obvious disregard of all that is Indian. Yet this attitude touched only the "educated," the modern, and the citizen of the city. The very ignorance of the English helped to keep untouched the undercurrent of India's life in the villages. There was the feeling that, after all, they were foreigners and did not know. But now India is free, and ruled by these very "educated" who disregard tradition though they have grown up in Indian tradition, who have a knowledge of the modern and yet have known the "superstitions" of the past. They believe in Western methods and desire to unite the two.

Dr. Besant used to speak of the autocracy of the wise as being the salvation of the foolish. One sees today the autocracy of the foolish in the semblance of an outward democracy. What happens today to India?

Whether ignorant or superstitious, one sees that the villages, empty and uncared for though they be, are the living atmosphere and witness to a reality. Just as in the case of the sun hidden by clouds, one knows that, after all, seers and visionaries establish centres where worship, even if ignorant, has created a backbone to India. I can see, in these places, that even in ignorance, it is better to worship reality, for the real will penetrate and shed its blessing upon the world, than to worship unreality in ignorance as the modern world does.

The modern, educated Indian thinks that all religious forms must be reformed. At the same time, the reformer himself is of the essence of unreality and merely destroys indiscriminately. As one visited Tiruvaduthurai, one saw and heard the reality behind the edic chanting, the Thevaram recitals, the graciousness of speech and the music of temple pipes. Deep inside the shrine, where the worship of Nataraja takes place, one certainly sees the Pandarasannidhi (as the religious head is called) possessed not only of the magic of tradition and worship, but also invested with a power which one knows is not all his. Today, criticism is levelled against such centres for lack of sincerity and bright living. Reforms are sought for by those who know neither right living in its true sense nor tradition. The result is that that which is the true life of India will not easily manifest itself, for all forms are being indiscriminately destroyed.

I feel deeply convinced that India's true life lives in the temples, the villages, and the hearts of the ordinary people. The greatest service our Government can do to our country at the present moment is to keep away from these centres and their own lives are interpenetrated with knowledge and sensitiveless. For example, it was tragic to

hear of the prohibition from temples of Bharata natya, the Indian religious dance. What could be more significant of the trend of India's life today than the driving away from its very home of this art of deepest meaning? What greater incongruity, after such prohibition, than sending cultural ambassadors and dancers abroad?

When one visits places like Tiruvaduthurai or Tiruppanandal, to which I made a short pilgrimage in March, with their exquisite grace of hospitality which reminded one of the days of the Ramayana, to visit a Minister or an officer of Government surrounded by the stuffy ugliness of ignorant officialdom leaves no doubt on one's mind of the answer to the question. "Which is the real India?"

To some readers this may seem an article on India; yet it is of the essence not only of the East but of the West and the whole world. Surely the world is coming to a unity as never before; the very disunity and unbrotherliness is in itself a witness to the fact. The heart can be known only through the destruction of the unreal and the complete surrender to the highest. The highest consciousness has been touched and known through India, and through those like the Buddha who were physical manifestations of the soul. The highest is universal, and the Lord Buddha is. The greatest knowledge is universal, and the vision one gains through any source is a vision of the soul of the world. In this way the achievement of the highest Yoga, though called Indian, is universal, and is the salvation of the world, whether it is called Theosophy, or Art, Beauty or Religion.

Puckmini Devi.

The Home and the Community

By JAMES H. COUSINS

IN his Convocation Address to the Lady Irwin College of Home Science at Delhi, reported in the press of March 20. Pandit Jawaharlal Nehru, Prime Minister of Hindustan, emphasised the relationship that he considered should exist between the home, in the person of the married women of India, and the community. The following sentences contain the gist of his remarks.

"It is not quite clear to me why the person who gets married should forget or ignore her duty to the community. I do feel that our girls should realise that marriage should not in a sense end their career of service to the community. . . . It is up to you who study here to discharge your obligation and debt to the community. . . . Sometimes a kind of doubt creeps into my mind—how far institutions of this kind, which deal with an isolated class in India, no doubt fairly well, fit in with what might be called the mass problem of India. Inevitably the real problems of the country will have to deal with the masses in this country. . . . The outgoing students of the College should have some purpose in life. The best purpose is to repay the obligations that society has vested in them in the form of education."

The millions who will have read these words are fairly sure to have taken for granted: That girls, on marriage cut themselves off from the general life, and that it is necessary for men to remind them of their forgotten duty to the community; that the contribution of such institutions as the College which he was addressing to the solution of the mass problems is not absolutely certain; and that education is a gift

from society the payment of which is the best purpose that the students should have in view.

It is excellent that one of the eminence and brilliance of Pandit Jawaharlal Nehru should call for the collaboration of the home and the community, and the call touches the lives of women not only in India but everywhere. Any break between the home and the community is bad for both. But the assumption that those not acquainted with recent history may find in Pandit Nehru's words, the assumption that such break as may have existed in the past, and may still exist today, particularly in India, is deliberate and inconsiderate on the part of women, and needs the reminder of men to undo it, is not in accordance with historical or contemporaneous fact.

From the first declaration of the claim for the removal of laws discriminating against women in the United States of America, in 1848, women of family have been in the front of the movement. Lucretia Mott and Elizabeth Cady Stanton, the pioneers, were successful home-makers, one being a mother of five children, the other of seven, and were driven to protest against the man-made laws that frustrated the desire of a growing number of women to serve the community. It was the same man-made legal frustration that drove one of the most motherly women of England, Emmeline Pankhurst, to lead her brilliant daughters and a host of happily married women into the suffrage movement, and through it to attainment of co-citizenship with men in the possession of the legislative franchise. In India the liberation of women into life on the political side came with nothing

like the struggle for women's franchise in the West. This was partly due to the fact that all the arguments against women being given the democratic symbol and power of the parliamentary vote had been thrown into the dust-bin of history; it was also partly due to a traditional spirit of reverence and logical fairness in the men of India who had themselves won an entrance to the department of law-making in the State, and did not see why the measure of liberty that they had won should be withheld from their mothers and wives and sisters.

But the application of legislative power to the problems of daily life in India have had to face social inhibitions on womanhood that were based on religious tradition. Questions of the minimum age of marriage for girls, of polygamy, of divorce, of married women's property and inheritance, are still matters of intense controversy between long-entrenched male ascendancy and advanced ideas. These inhibitions were not barricades set up by Indian women to safeguard themselves from sharing in the rough-and-tumble of life: they were man-made expedients to keep women in their "proper place," as ministrants to the satisfaction of their "lords and masters."

The history of the All-India Women's Conference since its foundation in 1927, as also of the Women's Indian Association out of which the Conference arose, is one long demand for the abolition of restrictions against the fullest possible service of the community by women. As part of that service the Conference founded the Lady Irwin College of Home Science in order to raise the efficiency and quality of domestic life; and its success has been far beyond the fairly well "that the Prime Minister is reported as having conceded to it. To this may be added that, instead of marriage hindering the service of girls to the community, only begins it at a level of higher responsibility and value beyond that of the collegiate age.

What the service that married women fail to render to the community consists of is not stated in the press reports of Pandit Jawaharlal's address. But, on general principles, it is surely difficult to discriminate in favour of some activity concerned with the "mass problem of India," as against the bringing up of a future generation of both men and women better fitted physically and otherwise to face the problems of life.

The distinction between married life on the side of the wife, and service to the community, is repeated in the doubt as to how far such institutions as the one whom the Prime Minister was addressing fitted in with the mass problem of India, seeing that it catered for "an isolated class" in India. The old artists sculptured and painted Ardhanareswara as a personification of the cosmic fact that behind the dualism of the masculine and feminine forms there was a single life: and there are a growing number of acute minds today who are convinced that there will be no peace and happiness in the life of humanity until men and women collaborate on equal terms with men in all the affairs of life.

In simple fact there is no such thing as an "isolated class" in any country. Attempts in history to close out groups from the general organisation of community life have failed. The test of an institution, for all its illusion of isolation, is not its temporary and separate function as contrasted with some amorphous "mass problem," but its specific purpose and its relationship to the general life. Looked at thus, there can be no such thing as the relegating of a number of girls in training to be better home-makers for both their husbands and their children to a less important place than any of the problems of the vast mass of illiterate and poverty-stricken people.

Such points as the foregoing arise out of published parts of Pandit Jawaharlal's Convocation address. They are, happily, modified to some extent by his statement that schools

giving higher types of education had to be retained because the Government could not afford to give them to everybody. Special institutions, he said, could be kept up as exemplars to which "to work up the other schools." But, besides being exemplary, probably in the quality and efficiency of their work, such special institutions have an influence far deeper and wider than their purely educational purpose. The mental freedom, alertness, adaptability and skill that are developed along with the knowledge and use of ways and means of hygiene, comfort, and the bringing into existence and care of new lives, cannot help radiating their influence beyond the home into the community life; and if for some time the young mother's care of the new generation is a twenty-four hour job that leaves little time for social etceteras, it is hardly gracious to think of her preoccupation with a State necessity as ignoring "her duty to the community."

One other point calls for comment. The education that is given to students of home science is said to be "an obligation and debt to the community;" and it is laid down that the "best purpose" that the students can have is "to repay the obligations that society has vested in them in the form of education." In a general sense the relationships of all the nominally separated groups of humanity are mutually obligatory. To shift the emphasis of obligation on to the shoulders of girls who have been trained to better the conditions of the home-centre of life, without which the male side could not exist, is to raise questions that would not arise if the inevitable interdependence of the units and groups of humanity were kept in mind.

The "community" or "society" that sets itself above any of the components of the

total life of a nation, be they "isolated classes" or "masses," as the donor of education, rather than the solemnly responsible minister of a necessity of life that begins with the first breath of the child, if not before in the pre-natal education of the parents, has not yet set foot on the path to peace. Nothing appears to be clearer than, that education should have the first claim of every individual, high or low, isolated or in the mass, on those who have the organisation of a nation's life in their hands. This claim is not one side of a bargain. Bargaining creates a debtor and a creditor. These create *ahankara* (the sense of separateness). Separateness engenders opposition. Opposition opens the trap-door to the evils that still crowd the underground areas of the unregenerate nature of humanity. The merit of the claim of education in the fullest and most conclusive sense is its universal necessity if humanity is to be raised from its at present sub-human level of thought, feeling and action. Hereon hangs the question as to the nature of the education that should be universally imparted as a necessity, not as conveying an obligation to the recipient of it. The question may appear to raise a vast and complicated wrangle. In fact it is quite simple. Dr. L. P. Jacks, in his classical book, "The Education of the whole Man," (to which I would add the whole woman), published a dozen or more years ago, put the matter in three sentences: "The creative self of a man will never be satisfied by the mere act of setting him free from restraints. . . You must engage him in work of positive creation. If you fail to do that, the emancipated self will be more miserable than the self in bonds." The warning rays out from education to the whole of national life.

Modernistic Art

By FRANCIS H. TAYLOR

THE history of art is a visual record of the philosophical concepts which have engrossed creative thinkers of each age. In their works they leave behind them both the history of their personal reactions and an accurate laboratory reading of their intellectual climate. Recognition is instantaneous and universal. It does not require any act of intuition or special gifts of birth or education to experience it. Anyone who looks at a picture, the statue, or the architecture of a building learns instinctively and immediately something of the world which produced it. What will the art of today tell the spectator of tomorrow? In the sense that it announces the sterility and the intellectual vacuum of twentieth-century America or Europe, it will have at least that questionable validity; it will be recognized as the product of its time.

If we accept the definition of art as the rendering of truth in sensible form, and truth is the interpretation of human experience, it is obvious that a work of art is essentially communicative. It must mean something to someone other than the person who created it—in fact, and more important still, it can mean the same thing or several different things to a number of persons. But meaning must have. Not until the second quarter of the twentieth century was the essential communicability of art ever denied. Communication has been common to all the great traditional traditions and, once established, can make any variety of expression. It is unlimited in content or subject matter, free to adopt any style or technique. The one and only thing denied to a work of art throughout the ages is privacy. Unless participation is allowed the spectator, it becomes a hopeless fiddle and ceases to be any work of art at all.

If the artist is obligated to communicate his meaning, the public in return should bear in mind that they are no less obligated to make an effort to understand what the artist is attempting to say to them. The message of art is not necessarily a simple message or an easy one; and it is quite legitimate that a painting or a statue may be meaningless to persons at one level of education and yet be clear and explicit to those of another level who are particularly trained to understand it. The same layman who takes offence at an abstract picture in an exhibition, into which the artist has put years of self-discipline in logical and orderly arrangement of abstract or theoretical ideas, will accept without question the right of a university or a research foundation to publish abstruse mathematical conclusions and equations which, as an untrained person, he can never hope to comprehend. In the sciences, then, in the social sciences, and in the humanities, there is a general acceptance of the fact that certain studies are reserved for the higher intellect. Unfortunately this is not true in the arts.

Man and artist have become the victims of the scientific world they have created, and in their common fear for the future have lost contact with one another. The crisis in the arts is nothing more or less than the crisis of the human race. How far, one may ask, can the artist be held responsible for the society of which he is the product? How far can the Zeitgeist be laid at his doorstep? Are we to assume that he has sold his birthright for a mess of psychic and mechanistic pottage? No, nor can we lay the blame for unintelligibility upon the failure of the artist to continue the traditions of craftsmanship of the old masters. As Toynbee has observed—

"The prevailing tendency to abandon our artistic traditions is not the result of technical incompetence, it is the deliberate abandonment of a style which is losing its appeal to a rising generation because this generation is ceasing to cultivate its aesthetic sensibilities on the traditional Western lines. We have wilfully cast out of our souls the great masters who have been the familiar spirits of our forefathers; and while we have been wrapped in self-complacent admiration of the spiritual vacuum that we have created, a Tropical African spirit in music and dancing and statuary has made an unholy alliance with a pseudo-Byzantine spirit in painting and bas-reliefs, and has entered in to dwell in a house which it found swept and garnished. The decline is not technical in origin but spiritual. In repudiating our own Western tradition of art and thereby reducing our faculties to a state of inanition and sterility in which they seize upon the exotic and primitive art of Dahomey and Benin as though this were manna in the wilderness, we are confessing before all men that we have forfeited our spiritual birthright. Our abandonment of our traditional artistic technique is manifestly the consequence of some kind of spiritual breakdown in our Western civilization; and the cause of this breakdown evidently cannot be found in a phenomenon which is one of its results."

Joad would be inclined to feel that our current plight comes from the fact that man has misread his position in the universe. Puffed up with pride as the arbiter of his

fate and fortune, conscious of his omniscience and superior sensibility, he tends to regard his own romantic experience as an end in itself; the satisfaction of individual desires and the enlargement of emotional experience become the standard of value. This then is the burden of Joad's inquiry into decadence. "The Gods take their revenge against man's impertinence. He is cast down and through suffering made to realize his true nature. In the chaos and confusion he recognizes the need for a higher reality than his own." It is the recurrent theme of the Greek tragedies in which "hubris or arrogance, attempting to be the *até* or lord of the universe, is overtaken by *nemesis*." Benito Mussolini and Adolf Hitler have proved quite recently the timelessness of the argument.

How, then, the reader may well ask, is the artist to proceed in the intellectual and moral vacuum of the present day? Each artist of good will and personal integrity must work this problem out for himself. First of all he must be willing to communicate his meaning to others in terms of universal human experience. He must resist propaganda of both the Right and the Left as rigidly as he must reject fashion and intellectual snobbery; for propaganda in paint or plaster, even when presented under capitalistic auspices, is no less persuasive than the written word. He must recognize that he shares the responsibilities of citizenship equally with the writer or the politician.

From an article, "Art and the dignity of Man" in *The Atlantic Monthly*, December, 1948.

The record of Indian Art, from the days of Asoka in the third century before Christ down to the present day, is clearly writ in a long series of stately monuments as the free and spontaneous development of the ancient Indo-Aryan tradition, borrowing far less from foreign sources than most of the great art schools of Europe have done, yet continually adapting itself within itself to the changing needs of successive generations, while remaining essentially a product of Indian thought and Indian social and economic conditions.

E. R. HAVELL, *The Himalayas in Indian Art*

A Century in Women's Art

By GEORGIA O'KEEFFE

IN America such a thing as women having exhibitions, or being seriously recognized in Art, was unthinkable and unheard of, as far as I know—in 1848.

The gradual growth of freedom for women, the feeling of woman as a person, was started to a great extent by the women of 1848. Their great demand for the recognition of women's capacities, their work for all women, put something into the air—something that the continued work for Suffrage carried on—from which all women were benefited more than we will probably ever realize.

Art is a special thing and to persevere in it requires independence of mind and a belief in what one must say. Occasionally a more favoured woman has figured in the Arts, but women have had a particularly hard time in the serious pursuit of the fine arts. Few names of women stand out in painting.

A determined writer could, if she had to, write her novel at night, anywhere—any time, even if her pencil and paper had to be hidden from those who objected to a woman's writing. But painting takes space and long unbroken periods of daylight time. These conditions a woman artist could rarely get for herself. Woman's work in the home took the daylight time that would have gone into painting.

Woman in the past was surrounded by discouragements little thought of today, although she still faces them to a lesser extent. My mother often told me how much she wanted to be a doctor, and she would have probably been a good one—but such a thing wasn't done very much in her time. I came along and wanted to be a painter—and no one said I couldn't, until I began to exhibit seriously.

I remember my first shock. I was a student in an art school when Eugene Speicher wanted me to pose for the picture of me at 19. I didn't want to pose because it took so much time, and I said to him: "I have to work, too." I recall his answer so well. He said: "Oh, it doesn't matter whether you work or not, you'll probably get married or be teaching art in some girls' school anyway, and I'm going to be a great artist." That was the way they felt about the girls. But even so, the way was free enough, so that I went on with my business of wanting to paint, and it was all right until I began having exhibitions.

At the time of my first exhibition I was really startled by hearing the men say that it wasn't important, because a woman couldn't paint any way. And I can well remember when pictures were being selected, that Alfred Stieglitz, who presented my work, was often told that they didn't want any women in the show. Steiglitz would refuse to show the men's pictures unless mine went too. He took his stand for the pictures. As a pioneer photographer he had been interested in the photography of Mrs. Cameron and Gertrude Kasebier and it was perfectly obvious that these women were extraordinary.

When Thomas Craven wrote his book called "Men of Art," in 1931, I was the only woman he mentioned. When the Museum of Modern Art had its first show of 17 Americans, its second exhibition, I was the only woman invited to the exhibit. But as I walked through the Whitney Gallery in New York recently and saw the paintings exhibited there, when I looked to see who had painted the paintings that interested me most, I was astonished to see more women's names than men's. This is something new in Art.

"I feel that if woman suffrage had been won before I was five years old. I would certainly have been interested in politics as my brother was. As it was, it wasn't my world and I made no attempt to be interested. So with the Arts, and with all fields for women. Until recently the struggle was made too hard. I should mention that there were great early women calligraphers and painters in China whose paintings have been carried down through the ages. Murasaki—a woman of the Court of Japan in the 11th Century—wrote what is considered by many the first novel in the world. Her book, "Diaries of Court Ladies of Old Japan," is a long, extensive book, certainly one of the world's literary treasures.

It is surprising, after you have spent all your years studying, to be told by the painters that, of course, you can't paint because you are a woman, even though you have been one of the best in any class you ever entered. You have to be tough to take it, and very interested in what you are doing, to know that you can do it anyway—no matter what anyone says.

The artist's nature is apt to be frail. I have seen the best men painters of my generation given a chance to develop that they would not have had if someone with great insight and wisdom had not taken care of them, been interested in them, shown their work, and left them free to paint. When women were protected, it was not usually for their work.

In my part of New Mexico, where I spend three quarters of the year among the Spanish and Indian natives, there is complete acceptance of the worth of a woman's work. They take a large part in the building of the adobe houses. The man mixes the mud, and brings it to the woman. The woman puts it on the wall. The whole outside of every house is rubbed over by a woman's hand, even to the garden wall. She takes the greatest pride in this work, which has been hers by inheritance for generations. Her standing as a person depends on how she does it. Everyone respects her care and willingness to work.

Condensed from *Equal Rights*.

Thirty-two women presidents have been elected in the recent "Gaon Panchayat" elections in the United Provinces and 71 women elected as members of the Panchayats, the U. P. Minister for Local Self-Government, Mr. A. G. Kher, told the Provincial Assembly on March 30.

More than 16,000,000 women were employed in the United States in January 1949 according to the United States Census Bureau. These women represent 28.3 per cent of the employees in the country. The number of women workers was nearly 400,000 more than in January 1948, when they represented 27.8 per cent of the working population.

A Worth-While Book

MAHATMA GANDHI, by H. S. Polak, H. N. Brailsford, and Lord Pethick-Lawrence, with a foreword and appreciation by Her Excellency Sarojini Naidu, Governor of the United Provinces. Odhams Press, London, 1949. 313 pages, with detailed index and photo-blocks. 12s 6d.

A first guess as to the future of this fact-packed and admirably illustrated book on one who, living and dying in our time (1869-1948), has been called "the greatest man in the world since Buddha," is that, for generations to come it and its numerous future editions will have a permanent place on bookshelves as a succinct record of that unique person and career. Its use for reference is much enhanced by its full index, by the aid of which any of the causes that absorbed Mahatma Gandhi's attention and actions can be followed from inception to conclusion; also by a detailed list of events, a summary of his characteristics, a comparison with other eminent men, and other biographical data.

The book is primarily factual; but, as the publishers say, it "explains clearly and with authority Gandhi's philosophy of life; the character of the man, and the influence of his teachings on Indian and world affairs." It is set out in three parts: Early Years (1869-1914) by Mr. Polak, who worked with Mahatmaji, even as a fellow-prisoner, in South Africa; Middle Years (1915-1939) by H. N. Brailsford, the noted publicist and writer who watched much of the struggle for freedom from foreign control in India at close quarters; and Last Years (1939-1948) by Lord Pethick-Lawrence, who, as Secretary of State for India under the Labour Government, led the official Cabinet Commission to India that brought the country to the verge of freedom.

Certain thoughts arise from a reading of this unique volume. What, for example,

might have happened to India if Winston Churchill, the acclaimed winner of the second world war, had retained political power? Early in 1931, when extreme repression by the foreign bureaucracy was met by non-violence, and Gandhi was trying to have "a heart-to-heart talk" with the Viceroy, Lord Irwin, Churchill was doing all he could to disrate Gandhi and ruin his efforts to substitute reason and justice for raw ignorant force. "It is alarming and nauseating", Churchill said, "to see Mr. Gandhi, a seditious Middle Temple lawyer, now posing as a fakir of a type well known in the East, striding half naked up the steps of the Viceregal Palace, while he is still organising and conducting a defiant campaign of civil disobedience, to parley on equal terms with the representative of the King-Emperor." One conversant with the actual circumstances of the time and persons might be tempted to oppose the fallacies of this statement of ignorant superiority; but its importance from the biographical point of view is its contrast with the message, not of the "representative of the King-Emperor," but of the King-Emperor himself, when, seventeen years later, the "half-naked" "fakir" was assassinated. "The Queen and I," the King-Emperor cabled, "are deeply shocked by the news of the death of Mr. Gandhi. Will you (Lord Mountbatten, the last British Viceroy of India) please convey to the people of India our sincere sympathy in the irreparable loss which they, and indeed mankind, have suffered." And the last representative of the King-Emperor replied: "Gandhi's death is truly a loss to mankind which so sorely needs the living light of those ideals of love and tolerance for which he strove and died. In her hour of deep sorrow India is proud to have given to the world a man of his imperishable renown, and is confident

that his example will be a source of inspiration and strength in the fulfilment of her destiny."

Between Churchill and Mountbatten lies a development in British political psychology that, in the ordinary way of human history, would have taken centuries of strife to attain, but was brought about in a very short time by Gandhi's adherence in action to principles that all nations hail as essential to human peace, and none has the heroism to follow up. The change from Churchillian antipathy to Kingly appreciation was not only a change in the evaluation of personal character, but a simultaneous change in the British understanding of India and in reaction to the principles concerning life for which India in theory stood and Gandhi practised. From 1931 to the end Gandhi and India became synonymous terms; and it is thinkable that the repression of national aspiration might have kept India in political subjection for an indefinite number of years. But something larger and more potent than personality was ready to take a hand at the game of cutting the Gordian knot, though not in the classical manner.

What led up to the severance of past and present in British politics, and its quick influence on India, is packed into a short space by Lord Pethick-Lawrence in the opening chapter of his section of the book under review, when he writes: "Ideas and events are the twin poles around which all cosmic existence turns. To ignore either is to misinterpret history and to fail to prepare for the future. Throughout the world during Gandhi's life ideas evolved and events occurred of far-reaching consequence to mankind. To both he made notable contributions."

This collaboration of ideas and events, to which Mahatma Gandhi contributed in a manner beyond all but a handful of the world's most eminent figures, is summarised by Lord Pethick-Lawrence as three variations of the

revolt against domination, in class, sex and race; that is, in the labour movement, the women's suffrage movement, and the Indian movement for political freedom. To the labour movement in India Mahatmaji had given much help; but "it was race domination to which Gandhi had devoted his most passionate opposition." The three dominations were at root one domination; what helped one phase of the struggle helped the others. Labour in Britain, under the stress of "ideas and events" to which it had willy nilly to respond, verted from tyranny to helpfulness; and India (alas! a broken India) became free. Mahatma Gandhi's leadership, with its set-backs when idealism and expediency came into collision, is told in this book with a restraint that only adds tension to one of the most amazing stories in human history.

One curious blank in the book is the lack of reference to the parallel work of Dr. Annie Besant for the liberation of India. Mr. Polak tells of Gandhi's early meeting with her and his becoming an associate member of the Theosophical Society in London. Yet the reference, though brief, is crucial, for the influence that then entered the young man's life became fundamental in his thought and action. The half dozen lines by Mr. Brailsford are inadequate, irrelevant and erroneous. A full-length study of the relationship of the two leaders will some time be undertaken. Lord Pethick-Lawrence's section begins six years after Dr. Besant's death.

Srimati Sarojini Naidu's "appreciation", written so recently as October 1948, is an eloquent tribute to "the rare and exquisite courtesy and compassion, courage, wisdom, humour and humanity of this unique man, who was assuredly a lineal descendant of all the great teachers who taught the gospel of Love, Truth and Peace for the salvation of humanity."

J. H. C.

Straws in the Wind

"MAN'S INHUMANITY TO MAN"

NEW DELHI, March 30.

Two thousand murders were committed on Indian Government Railways in 1947-48, said Mr. N. Gopalaswami Ayyangar, Railway Minister, in reply to a question in Parliament to-day.

The large number of murders during that period, Mr. Ayyangar said, was due to the disturbed conditions in the country at that time. The number of murders committed on railways during 1948-49 was 20.—A.P.I.

"PEACE ON EARTH"

WASHINGTON, March 29.

The United States has a new gun which automatically distinguishes between friends and foes.

Sighted on a friendly plane or tank it will not fire, but immediately an enemy comes in line, it fires until the target goes beyond the range.

Operation details are secret, but it is believed that the gun carries an electronic device with counter-parts on friendly planes and tanks. Identity errors by nervous or uncertain gunners are eliminated if the device works perfectly.—Globe.

GOOD BYE, CARNIVORE?

SAN FRANCISCO, March 29.

A new vitamin that could end man's need for meat was described to-day by scientists attending the American Chemical Society's

115th national meeting. The vitamin is called APF for "Animal protein factor". It has recently been produced synthetically and is being tested on animals.—U.P.A.

GETTING TOGETHER

JAIPUR, March 30.

The biggest Union of Indian States and one of the biggest political and administrative units in India, the United States of Rajasthan, came into being to-day at Jaipur.

The Union which brings into its fold 15 ancient Rajput States, has an area of 120,000 square miles with a population of about 13 million and an annual revenue of about Rs. 10 crores.

Fusion of these 15 States is the culmination of efforts which started with the decision more than a year ago of ten Rajputana States to form the Union of Rajasthan. The Union was later joined by Udaipur, premier State of Rajaputana, as also Jodhpur Bikaner and Jaisalmer.

EQUALITY

BEIRUT, March 29.

The women of the world to-night decided that women should get equal pay for equal work. The decision was taken by the United Nations Commission on the Status of women who are meeting here.

Three separate resolutions tabled by the United States, Russia and China, were merged into one urging equal pay for equal work, which was adopted paragraph by paragraph without an overall vote.

THE YOUNG CITIZEN

EDITOR:

RUKMINI DEVI

MAY 1949

VOL. XXIV, NO. 6

The Crow's Nest

I AM sorry to have to announce that I feel impelled to say that I may not be able to continue THE YOUNG CITIZEN. For some years I have been helping it specially from the funds given by Dr. Arundale for the World Federation of Young Theosophists. Now the funds have come to an end, and I find myself unable to pay the deficit of nearly Rs. 900/ a year which I must find personally. Unless some response comes by which all members support this magazine I will have to close publication on the first of July. The three institutions, the Besant Theosophical School, the Kalakshetra, and the Arundale Montessori Training Centre for Teachers are all running under heavy deficits. Besides there, I am the head of the Dr. Swaminatha Iyer Library which is publishing the priceless works of that great scholar. This also is my personal responsibility, for which I have to find money each year. This, combined with the fact that I must buy land and build houses, and make plans for moving from June 1950 from the estate of the Theosophical Society, makes my responsibility heavy indeed. Yet I go on happily, for I have the inner knowledge

that this work is blessed, and even when there is no help or money I find the energy and enthusiasm to carry on in Their Name. In fact many people are amazed to find that I even start new schemes, one of them being the idea of a unique journal for the spreading of spiritual ideas through art. This will be an extension of the work of Kalakshetra so that its ideals may spread abroad beyond the atmosphere that we create on the stage and in the class rooms. I hope it will be a literary magazine as well, teaching Brahma Vidya, and will be an additional help in this great cause. My fraternal greetings to all and my prayers that together we will help the world, at least in some small measure, on its way.

I have been asked to give a farewell message on my departure for Europe on the 29th of April. It seems only a short while ago that I returned from my travels abroad. In fact time has flown so fast that an Indian lady actually made a remark to me that I have become western. I can understand this, for many people feel that

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now I go far and often into other lands. But wherever I go, whatever I do, it is all for one cause, and if I may reverently say so, for the cause of our Motherland, India. I consider true service to India as true service to the world. I am travelling from the beginning of May till the middle of September in England and in many countries in Europe, beginning with the Scandinavian. I am primarily going for the Theosophical Society to preside over the European Congress on the occasion of the Golden Jubilee of the French Section which is being celebrated in July this year. During my last visit to Delhi where I was representing Kalakshetra at the Indian National Commission for Cooperation with the UNESCO, I got in touch with the Education Department. During my last visit to Europe many of the Embassies invited me to give lectures and show films in order to help them with their cultural programmes. Unfortunately this could not be done as time was short and as the Embassies did not know of my visit in time. Now, the Government has written to the Embassies, and wherever possible and as time permits I shall come in touch with them also. This will help in the relationship between India and other countries and also be of great use to the Theosophical Society as well. I am now on the Cultural Sub-Committee of the Indian National Commission, and this is the first time I have had anything officially to do with Government. I do not know exactly what will be the result. But I feel sure that I could, both as a Theosophist and an artist besides being an Indian, present a point of view which is essential. I did speak on the spiritual message of our country and of the role that Indians should play in the cultural renaissance of the world. It is not easy to impress people who are modern and intellectual in outlook, but on the other hand

this point of view must be heard. I am happy to meet people, including my many friends and members of the Theosophical Society as well as other organizations, and I pray that each visit will mean a greater force in the hands of the Great Ones.

Rukmini Devi.

I may add to our Editor's sketch of the work she will have to do during her present tour of almost five months abroad, that she will address meetings in London under the auspices of the British Council of world Affairs. This body appears to be a most potent and efficient organization working for the gathering and scattering of information between the British peoples and the world. It has revived drama and dance, and scattered ideas on music and literature. The occasion cannot but take much fresh information and illuminating interpretation concerning India's culture to the increasing number of intelligent people who are now anxious to know something of the mental and aesthetic realities that lie behind the true life of India.

As regards the proposed new quarterly magazine, an announcement of the details of the publication will be made before long, when its name and other details are settled. But it may even now be said that it is intended to be published on January 1, 1950, and that, while Srimati Rukmini Devi will be Editor, she will be assisted by an Editorial Board, of which Sir C. P. Ramaswami Aiyar will be Chairman. The magazine will be of large size, 48 pages of text and at least two coloured plates and a number of black and white blocks. The price is put down tentatively at Rs. 3 per copy.—(Ag. Ed.)

What is Culture?

By SIR C. P. RAMASWAMI AIYAR

WHEN the word "Culture" is uttered, there is a tendency in some quarters to confound it with something highbrow and affected. It is apt to be regarded as something apart from daily life and its struggles and limitations. It is now and then confused with some special mode of dress or certain forms of speech or some habits of thought by assuming which its professors are supposed to behave differently from the rest of humanity. No doubt, culture has its charlatans and pretenders as have most arts and philosophies. But rightly understood, culture is no more and no less than the art of living an enlightened life; and it may be justly claimed for it, as by the Stoic Emperor, that nothing that appertains to humanity is foreign to it.

Culture or cultivation is not a matter of acquiring an accent or a knowledge of language. It does not need the acquisition of any jargon—artistic or otherwise. It should not be confused with a display of superiority or incomprehensibility.

Culture is not solely based on wide reading or scholarship, though these are often associated with it. Some of the most conspicuous exponents and examples of culture, the Lord Buddha, for instance, and Socrates, were probably not versed in book lore. It does not only mean the appreciation and enjoyment of art in its manifold forms, though it is difficult to conceive of a person as truly cultured who is not responsive to the appeal of great architecture, of statuary and painting or the inspiration of music. What is required and demanded of the cultured individual is not that he has learnt much and filled his mind and soul, but the harmonious result on him of the influences of nature, art, and literature as well as of life. One of the

greatest of poets has defined the right attitude of a human being towards life and life's problems as comprehended in the words "Ripeness is all." This ripeness excludes not merely crudeness of thought and behaviour but all extremes of conduct and judgment. It is incommensurate with sanctimonious hypocrisy or that intolerance which avers that my doxy is orthodoxy and yours heterodoxy. A most important and formative element in culture is the concourse and friendship of men that matter. Landor puts into the mouth of Pericles the sentiment that the festival of life would have been incomplete in his own case if he had not lived with such men as his contemporaries, the great poets, dramatists and philosophers of Greece, and enjoyed their familiarity and esteem, and thus fitted himself to be a faithful guardian of Greek destinies.

With all these elements, moreover, has to be joined that which perhaps is most needed at his time, and that which, in the classic Apology of Socrates, is strongly advocated, namely, that a life without investigation is not worthy for a man to live.

I have cited these examples for the purpose of illustrating how true culture has been viewed by some of the greatest men who have lived. It were best perhaps to describe it succinctly not so much as a possession of this gift, or the other, as the adoption and maintenance of a certain special attitude towards this life and the life beyond. A cultured man seeks to acquire knowledge, both the knowledge of power and the knowledge of beauty. His emotions are trained, and refined by the study of high literature, and the contemplation of great works of art; but he refrains from mere academic theorising or lofty aloofness. Culture which

does not involve contacts with life and all its roughnesses is a plant without a root. This is the reason why the *seer* in the Upanishad insists on efficiency in the ordinary duties of life as a *sine qua non* of culture. Such contacts will alone enable the possessor to be free from that worst form of intolerance which is intellectual arrogance and self-segregation.

There is also the danger that a too exclusive addiction either to the sciences or the arts produces a fanaticism which may be as deleterious as the fanaticism of the ultra-doctrinaire. The avoidance of such lopsidedness was sought to be produced in ancient India by the insistence of the householder living the normal life and earning his living and supporting his family before he betook himself to the things of the spirit. A full life is a condition precedent to the supreme culture of renunciation.

The art of expounding one's ideas was again and again emphasised both in ancient Greece and in ancient India, firstly because truth and knowledge are always the better for propagation and also because true wisdom can never be tested and examined unless the process of discussion and argument accompanies it. One of the dangers of the modern system is that over-specialisation has become an accompaniment of scientific and philosophic development. The biologist intent upon the study of micro-organisms, the chemist in his laboratory, and even the astronomer among the stars, tends to lose a sense of perspective and proportion—a loss which is no less characteristic of the strenuous politician and the official or administrator engrossed in his particular matter. Each of these is apt to regard his work as the fulcrum of existence; and a corrective has always to be applied to the views and ideals of such persons.

One of the main reasons for the catastrophic developments that we are now

witnessing in the world is perhaps the exclusive and aggressive devotion of the scientist to his *forte* and the preoccupation of the teachers of the world with the non-moral aspects of education. Not less baneful has been the narrowly commercial and economic out-look that has produced the universal and illogical craze of self-sufficiency, whereby a small group of nations endeavours to produce everything for itself and, to sell as much as possible to its neighbours and at the same time to keep out everything from outside. Specialisation, narrowness, exploitation, the deliberate ignoring of the neighbour's point of view, have all been exemplified in the present conflict and are, in the opinion of many that count, the result of wrong national education and the absence of true culture. In the ultimate analysis, therefore, culture involves and implies a vivid awareness of the meaning of life, a conspectus of the world's problems in the proper order and relative importance, and the deliberate choice of the things that are really worth while.

Religion, as distinguished from dogma or specific creed, must be an integral part of all true culture, a religion which will not descend to posturing or fanaticism, which will be constantly aware of the great forces that mould the destinies of the world and will yet be wholly consistent with charity, comprehension and tolerance and a mellow understanding of the drawbacks and handicaps of oneself and society; a religion which may perhaps be best described as a constant and instructed criticism of life and a constant understanding of the difficulties of one's neighbours. To strive for the best and yet be content with what alone is often attainable, namely, the second best—this should be the mark of the truly cultivated person.

—Condensed from *Speeches and Writings*.

The Art of Seeing Paintings¹

By JAMES H. COUSINS

A WELSH poet, Lewis Morris, once wrote:
Our hearing is not hearing,
And our seeing is not sight.

We may leave the statement about hearing to the musicians, and confine our attention to the function of the eye, which is the organ employed in "the art of seeing art" on its external side.

Whether eyesight will be necessary for seeing things some years hence is on the knees of the Gods of Science. With a plane that will get to its terminus more swiftly than sound, light will have to look to its lubrication, or it may become possible to start for a place and reach it yesterday or the day before. This would complicate history—but it is beyond our subject, alluring though it be.

There are different degrees of sight, and a brief reference to them will help us to find the way to the art of seeing a picture with the maximum of pleasure and profit. A rummage through a dictionary (which I always recommend, particularly to myself, as a mentally stimulating beginning to any study) does not help us very much in this case. Such words as sight, seeing, looking, overlap one another. You cannot see without looking, though blind Milton saw immortal sights with the eye of the imagination. On the other hand, one can look, as the Welsh poet says, without seeing in the fullest sense of the term "see," a little Anglo-Saxon-German-Dutch word with twenty meanings.

A person who sees is not necessarily a "seer," for the person in past ages to whom the term was applied was mainly of the prophetic order, one who had the gift of

penetrating below the surface of things and who from the sight of their trends could foretell their future. Today the term seer is generally applied to one who can see something usually unseen, a faculty called second-sight in Scotland, and by students of occultism called clairvoyance.

This may sound an odd technical kind of thing; but all of us, some time every day, exercise an equally technical kind of sight when someone puts a proposition before us, and after thinking it over we say, "I see." This seems to upset the saying that "you cannot see without looking." But what it says in effect is that there is a faculty which all possess, that operates through various organs in various ways and directions, and that translates its operations and distils its conclusions in a region of the human consciousness to which we may give the term imagination; not the imagining of things not present, but the condensing of an image in the mind which makes a connecting link between our innermost evaluation of anything present to the mind, and the ultimate reality of the thing so presented.

This interplay between the inner ultimate and the outer ultimate has been thrown into a line by the Irish poet Yeats in one of his short lyrics:

My dream of your image.

At one end of his vision is "my" (himself), which looks outwards through an operation of the personal consciousness that he calls his "dream," that is, his creation in the imagination of something which corresponds to a similar "dream" in the "your" at the other end of his vision. In the poem Yeats addresses the Beauty that is behind and within all beautiful things. When that Beauty,

¹ By kind permission of the All-India Radio, Madras.

which contains all shades and grades of itself, responds to the aspiration of the artist, in whatever medium he works, it approaches the artist by falling into an "image" of itself: not its whole self, but of the conditions and characteristics and qualities within it that correspond to those of the art of the aspiring artist. To the artist his expansion is through a "dream" that fluctuates and is tintured to some extent by his mental and emotional predilections. To ultimate Beauty its contraction is into an "image" that shows out some of the qualities of the "Beauty of all beauty" that the other Irish poet AE sought for in his verse and his paintings. These qualities are not fluctuant or transient. They are the everlasting stuff of tradition: the unity of subject, the community of parts, the proportion, harmony, appearance of a work of art; also its communication, what it has to say, which thinkers in art new ask for in even so apparently dumb a thing as a painting.

These are all very deep considerations, the subject matter of innumerable books from Plato and the Upanishads to the latest dabbler in aesthetics. Not many of those who stand in front of a painting may be aware of the collaboration between the artist and the universal principles of art, or between the painting and the observer. Yet the knowledge of these principles increases one's power of appreciation and enriches one's pleasure; though ignorance of them does not take away certain simpler qualities that all of us in some measure possess, and that give an almost universal pleasure in painting even if we do not know why.

Within these considerations are others that, in one way or another, affect our ability to see a painting. If, for example, we expect a painting to be something different from what the artist intended, we obstruct appreciation and reduce pleasure. If one of the paintings of Venice by Claude Monet, the French Impressionist, were put

before us, and we grumbled at the dimness of the buildings, the bridges, the canals, that look as if they were smothered in fog; if we wanted to know the exact shapes of doorways and the ornaments around windows; we should be looking for something outside the intention of the painter. He was not interested in details. He believed that surfaces were seen only because they threw back the light that the sun casts upon them. We may or may not accept the painter's theory as a true statement of natural fact; but unless we are willing to keep in abeyance some of our own ideas as to what a painting should be, we shall get nothing from it.

There may be paintings so far removed from our interests or knowledge that they do not awaken any response in us. There may be others that arouse our antagonism by going against our own ideas of beauty or common sense. All the same there are certain pictorial characteristics that are shared in varying degrees by both the picture and the observer of it; and if we allow these to collaborate, we shall find a pleasure that is in the highest sense of the term habit-forming, that will want to renew and expand itself.

In the matter of colour, for example, there are those who have a special affinity with one or other of the colours of the spectrum of light. One may be specially drawn to a picture in which red is predominant. This is now known to be a stimulating colour, and will be pleasing to a healthy energetic person. But if one's energy runs to extremes, if one is irritable or feverish, then red may increase the irritation; and one can find relief by looking at a picture whose predominant colour is blue, which is known to have a soothing influence: just as pale yellow has a gently enlivening effect on body, mind and emotions.

This may appear to be something outside the simple art of seeing a picture; yet it is very much to the point, for our capacity to

see is helped or hindered by a number of conditions. We bring along with sight our physical conditions, our mental fixations, our emotional prejudices, our worries, our aspirations, our hopes. Few have the capacity of dropping these in front of a painting and seeing it with the "naked eye." The most that most of us can do is to reduce personal interference as much as possible. We may not have the knowledge or taste to do this consciously; but we may be able to move towards true picture-sight if we try the experiment of entering a gallery of paintings and following whatever attractions they hold out to us. In doing this we shall make discoveries about the paintings, about the painters, and about ourselves. As to ourselves we shall discover our attractions and repulsions and not need the services of a psycho-analyst to solve our problems. As to the artist we shall find a means of judging whether he or she is a radiator of spiritual light or a disseminator of sensual poison. As for the picture, we shall discover it to be either a reflection or a prophecy of ourselves. It will tell us what we are by our preferences; and by drawing from us some desire for beauty it will hint at what we may become.

This latter influence of a painting was recognised centuries ago in the appendix to the Vishnu Purana, the Vishnudharmottaram, in which it is declared that an appropriate painting, if looked upon with intent, will help us to develop the virtue or special quality that it represents. If we are of a turbulent disposition, and should like to be thought of kindly by our friends, according to the ancient sastra we should hang a picture of quietness (say of a saint in meditation) where we can glance at it with a wish on our way to and from our daily avocations. The result will be a transformation of character.

A picture, and particularly a number of pictures, tell other things to the seeing eye. Twenty years ago, when I hung the

first exhibition of Indian paintings in the then capital of humanity, Geneva, an old professional artist, a master of western technique, came to see them. He did not go from item to item according to the catalogue. He allowed the paintings to call him. They were new to him, and different from anything to which he had been accustomed. His first reaction was that of the artist. As he moved hither and thither and fixed his attention on a painting I told him something of the artist, whether he was a recognised master, a candidate for fame, or a student. When he had finished his zig-zag survey he summed up his impression in the statement that, whether the artists were masters or students, he saw in them all a common search for perfection. Then he made another tour of the gallery, and enquired about the subjects of a number of the paintings. Nature pictures were plain; but there were certain figures of personages outside his knowledge. I explained Nataraja, Hari Hara, Krishna, Radha, and others. This took him deeper into the psychology of Indian painting. He summed up his second tour in the statement that he saw in all the paintings, whether natural or supernatural, a spirit of devotion. These discoveries took him into the secret of Indian painting of that time, 20 years ago. But, being apparently a man of knowledge and thought, he was aware that no art which showed perfection of technique and devotion of spirit could be a purely spontaneous activity, but had behind it the weight of tradition, and that its own qualities were a reflection of that tradition. His parting summary of his impressions was: "I see behind all these paintings a great civilization."

Such a discovery of quality, mood and background is the fine art of seeing pictures. Years have to go to its acquisition; but it is worth while starting towards it by looking at a painting, or paintings, in one or other of the ways that I have indicated.

What the West Can Learn from the East

By JEAN HERBERT

THE relationships of the Eastern and Western worlds is no longer a purely academic question; it is not enough merely to review Kipling's somewhat childish statement that "never the twain shall meet." The history of the last two centuries shows at a glance that the human groups in violent opposition are tending to become greater in size, though fewer in number. Unless this trend is reversed, and it seems improbable, we are approaching a division of mankind into two opposing camps, and the fate of the world will depend upon their being in conflict or in co-operation. Whatever temporary groupings may result from national frontiers and economic interests, the fundamental difference which will ultimately sway mankind must perforce be ideological, and will go deeper than political or social considerations. There are many indications to suggest that this ultimate opposition will arise between what, for want of a better term, may be called the Eastern and Western worlds. Current developments in India, Indonesia, Indo-China, and the Moslem world are merely preliminary symptoms.

The term is not to be understood geographically, for there is no divisional meridian. It is rather a question of two states of mind, two ways of regarding the social problems facing mankind. In the vanguard of the "Oriental" group stand the several hundred million devotees of Hinduism in India, but China, Japan, Islam, and many African and Indian communities in the Americas are also closely associated.

The vanguard of the "Western" group comprises the United States of America, drawing, more or less consciously, the bulk

of the "white" population of Europe and America in their wake.

In order to summarise briefly the principal differences between these two states of mind, we may divide them into five groups. Firstly, Western Man concentrates his attention upon things outside himself—his social background, the forces of nature, and so on; while Eastern Man's main preoccupation is himself, or, to be more precise, the essence of self. Western Man tends to attach more importance to those elements of life capable of expression in figures, while Oriental Man tends to disdain the quantitative in preference to the qualitative. Western Man tends for pragmatic reasons to analyse and isolate the objects of his thought, while the Oriental refuses to recognise any division as of real value, holding unity to be both a higher form of truth and an essential background. Western Man is guided by the logic bequeathed by Aristotle and Descartes, considering this to be the only form to suit the human mind and explain nature, whereas the Oriental sometimes allows for a wide choice of systems, at others a hierarchy of incompatible concepts, but in any event the possibility of a system different from ours. While Western Man demands individual freedom in the social sphere, and accepts religious conformism with ease, Eastern Man is more inclined towards individual spiritual enquiry, and gladly sacrifices social collectivism to attain it.

The attitude of the West towards the East in general shows a superiority complex. We think of the democratic formula as a recent discovery, as the last word in progress,

if not ultimate truth itself, forgetting that societies at least as democratic as ours existed for centuries in pre-Buddhist India.

Our religious arrogance is more striking still. Indeed, the very dogma of Christian religion, admitting only a single divine revelation and refuting the value of any non-derivative, renders objective comparison impossible for a practising Christian. We are proud of the "holy images" which decorate our churches, yet recoil horror-stricken before the "idols" to be found in other temples.

The oriental attitude towards us is somewhat more complex. Orientals suspect us of failing completely to understand religious questions—of paramount importance to them—even in the case of Christianity. They remind us that Jesus was an Asiatic; even Gandhi, who declared openly that missionaries do harm to the countries in which they carry out their ministries, has said: "Had I nothing before me but the Sermon on the Mount, and the interpretation I put upon it, I should not hesitate to declare myself a Christian." It was with regret that the countries of the East saw Japan take the path of Westernisation, and Tagore probably spoke for a whole continent when he said in his "Letter to the Japanese": "You have stooped from the proud and noble heights where you dwelt, to base imperialist ambitions"; that is to say, "western ambitions."

What attitude should these two great sections of mankind adopt in order that mutual relationship, at present dangerous, may become instead constructive? Many thinking people in the West now recognise that the path we have followed has brought us to an impassable barrier. We are unable to control the machine we have created; all our wonderful discoveries, our science and our technique, serve the purposes of destruction. On the other hand, in our eyes, the East has also failed; famines and epidemics follow each

other without respite, poverty reaches unimaginable proportions, and many abuses are condemned by enlightened Orientals themselves.

It should, however, be remembered on the one hand that the East is neither out-of-date nor moribund, and on the other that the West is not fundamentally criminal. These superiority complexes, as shackling to one group as to the other, must be cast aside. One way, perhaps, would be to remember that only comparable things can be compared. What we are too apt to do is to compare an ideal with a reality, a chosen few with the masses, or even a rabble. We proclaim Jesus' Commandment, "Thou shalt love thy neighbour as thyself," and are pitiless in condemning the attitude of the Hindu of caste towards untouchables; but we forget that we should really compare our ideal with the Hindu ideal, which sees in human brotherhood not only a moral necessity but a metaphysical truth; and that we should compare Hindu practice, discrimination among various social groups, with our own actual problems of widespread poverty, racialism—still rampant in certain great democracies—social ostracism, class warfare, and so on.

An essential and profound difference worthy of consideration is this: Orientals are more anxious to apply their moral, psychic and spiritual powers to the discovery, conquest and exploitation of the world within than to employ their physical and intellectual energy in the discovery, conquest and exploitation of the world without. In India children imitate their parents and play meditation. If a Western child sits motionless, dreaming, its parents rush, crying, "What is the matter? Are you ill? Don't sit like that; go and play with your friends." The Western child builds castles out of sand; the Hindu child builds temples.

Concentration of attention on the inner life leads almost inevitably to a recognition

of the superiority of spiritual values over material values. Much as one would deplore the unfortunate effects of this attitude upon the material standard of living, upon economic or political independence and upon health and longevity, it must be admitted as constructive for inner equilibrium, psychological perspicacity, and moral and spiritual strength. People of the West are rightly sorry for those who have nothing to eat; but many Orientals reserve their sympathy for those who know not how to pray.

* * * * *

The relative importance of qualitative and quantitative values is closely related. The West has a tendency, clearly shown by its American vanguard, only to appreciate matters which can be expressed in figures, and even to be incapable of understanding matters which cannot. Visiting a library, a hospital, a theatre, a museum or a laboratory, we are at once overwhelmed with statistics: the number of books, beds or seats, records showing the institution as first, or at worst second, in the world, country or town; the overall corridor space, the number of square feet of window glass; the number of consultations, the amount of capital invested, and so on *ad infinitum*. Furthermore, the West even attempts to express qualitative values in figures.

This obsession with the quantitative is related to another tendency more or less specifically apparent in the West, that of compartment—the fundamental opposition of self and non-self, the contrast between one's own and other groups; the separatist isolation of science, religion, philosophy, spirituality, ethics and practical life; insurmountable boundaries between God, man, the animal world and nature; the extreme specialisation of scientific research and professional activity; distinction between individual and public morals.

A need for analysis before synthesis, and for considered discrimination before action, is

a natural and indispensable characteristic of human nature. But a constant effort towards reunion, both without and within, should accompany such division. After all, a human being constitutes a whole just as much as an aircraft or a wireless set does, and each of the elements—physical, emotional, volitional, intellectual and moral, is only effective and useful in so far as it is in harmony with the whole; it can only be understood and employed in relation to the whole.

The Oriental standpoint has been summarised in two sentences. Sir Mohammed Iqbal describes philosophy to us as follows: "The unity of all existence is so manifest that I am sure, if one pricked a rose-petal, a drop of human blood would flow." Tagore shows us the method: "Achievement comes by way of Harmony with all things."

We are prone to regard as superstition the practice common to so many Orientals of putting every action, every thought, every being and every place under the protection of a godhead frequently invoked, and of repeating sacred formulæ incessantly. We fail to see that this constant appeal to divinity at every moment of the day throughout life is precisely one of the most powerful means of safe-guarding and developing our sense of unity in life.

This sense of totality is of necessity accompanied by a sense of continuity which refuses to accept as objective truths the artificial sub-divisions created by our intellect for practical purposes within nature as a whole. Distinguishing the atmosphere from the troposphere and the stratosphere, intelligence from instinct, or "white" from "coloured" races, may be a useful process for the scientist; but we are often naïve enough to think that these names correspond to sharply-defined entities, and to confuse our plans with reality. Hindus and Buddhists go so far as to deny any interruption of the continuity between God, the human soul, the animal world and inert nature. To them a symbol

remains a symbol, a plan a plan and reality what it really is—through and beyond what we perceive and understand.

A further criticism we often make of Orientals is their frequent docile submission to the decisions of Providence, to the will of God; we call it indifference or fatalism. We can indeed find in it one of the reasons for the slowness of material progress in many Eastern countries at various times; nevertheless we could equally well find in it the main source of that inner peace that we so sadly lack, and of that balanced outlook which comes from the certainty of working with God, and not independently of Him or against Him. The Moslem "fatalist," the Buddhist and the Hindu who are sure of ultimate liberation in Nirvana or union with God, the Taoist who knows that the *Khi* will unite with

the *Thân*, fall less easily than we do into the despair born of a feeling of abandonment.

The same attitude may also be one of the deeper causes of the calm with which the Oriental contemplates death—a thought so terrifying to most of us. Like many other differences described above, this may spring largely from his conception of time. While, for Western man, his own life and that of the world have each an absolute beginning and an absolute end within measurable time, most Orientals see man's life as a mere link in an endless chain, the life of the world as a cyclic phenomenon, and time as a pragmatic method of evaluation which only exists and has its being within certain well-defined limits.

—Condensed from *Syntheses*, Brussels, and *Mirror*.

["Kipling's somewhat childish statement that 'never the twain shall meet' in the first sentence of the above, is a repetition of a constant misinterpretation and reversal of meaning of what Kipling actually wrote. It is true he wrote:

For East is East and West is West, and
never the twain shall meet.

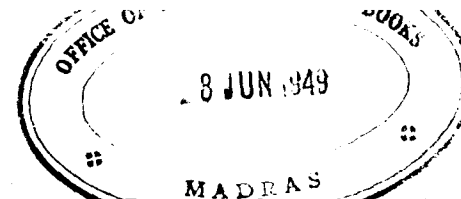
But he immediately added:

But there is neither East nor West,
border, nor breed, nor birth,

When two strong men rise up and meet,
though they come from the ends of
the earth.

The second and third lines are a complete contradiction of the first line to which such universally unthinking objection is taken, if we take them on the same level. But they are not on the same level, and they are not a contradiction; they are an imaginative parallelism between the rigidity of the diffe-

rence of the eastern and western directions imposed on life by the rotundity and rotation of the Earth, and the affinity of mutual interest that can spring up between human beings anywhere from anywhere. The second and third lines are a clear denial of some of the major separations of humanity—the "border" being nationality, "breed" being race and colour, "birth" being social rank. We may put Kipling's verses into plain prose as follows; Geographically and meteorologically the physical earth and its surface features cannot be brought together; but human affinities break down such psychological separations as men have set up, nationally, racially and socially, whether they are of East or West. This is not the "childish statement" erroneously attributed to Kipling by those who do not take the trouble, and a pleasure, of reading his energetic ballad, but carry an erroneous statement from quotation to quotation.—Ag, Ed., Y.C.]



THE YOUNG CITIZEN

EDITOR:

RUKMINI DEVI

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The Crow's Nest

SRIMATI RUKMINI DEVI, Editor of THE YOUNG CITIZEN, left Adyar on the morning of April 29 on the first stage of her tour of western and north-western Europe and the neighbouring islands. Many teachers, students and friends saw her off both at the Headquarters of The Theosophical Society and the airport. She arrived safely in London. She will return to Adyar towards the end of September. News of her crowded activities will be given in "The Month's Work" which will be sent to those who are interested in Srimati Rukmini Devi's efforts for the spiritualising of creative art, and the taking of its influence into all phases of life individual and collective, local, national and international. Those who are not yet on the list of recipients of "The Month's Work" should apply for one of more copies (one to file, the others to distribute) to The Manager, Kalakshetra, Besant Avenue, Adyar, Madras 20, India. The Report is sent free; but voluntary donations against the cost of printing and posting will be appreciated.

* * *

Many a time in these pages the words "spiritual" and "spirituality" have been used, both generally as applied to human life, and particularly in connection with the fine arts. It appears appropriate, therefore, in the valedictory number of this magazine to refer to what is a key-word in the artist's credo that has been the main influence in it: gospel of indigenous beauty and truth, both in appreciation and participation, as essential to the life of the young citizen, who will in time become one of the shapers of the life and culture of the nation into which he or she has been born.

There is no reference in the use of the words to spirits in the psychical sense, or to any sectarian dogma on the relationship between humanity and the universe. What is intended is to indicate a quality rather than an embodiment in form, or a verbal statement that calls up fixed ideas or emotions. But the quality is of a special kind. In general life it connotes the automatic preference of the individual for refinement of surroundings and conduct, in contradistinction to the

astronomy, fantasies about the body to chemistry; it changed the stories of primeval days to history; and the fables of the universe, of man and God, to philosophy. Into the place of the irrational, which set the imagination of primitive beings in motion, there stepped everywhere the rational, the logical; that which could be measured and calculated. Out of the mythical world, created by fantasy, there stepped a scientific world. . . . The world became increasingly a world of technics, of logical, clear accountable reasoning. . . .

This development repelled to a smaller territory the imagination that created myths, religions, and great works of art. . . . From a universal emotional power that recast all phenomena of world and nature to myths, fantasy was limited to the field of art.

During the evolution of rational and logical thinking that created modern science and modern government, as well as modern technics and modern civilization, one part of the imaginative powers was assimilated for the prosaic purpose of reasoning. . . . Another part was precipitated into the deeper strata of the soul where the ancient primitive instincts, ideas and sentiments lay chained.

Just as every big building has its foundation deep in the earth, so, too, does the structure of human culture on which construction work was done by the millennia. In these dark chambers of the soul are the powers of imagination, the titanic family of old wishes and old dreams. When they break out of the depth, they emerge as architectural structures, paintings, poetry and music.

From Beethoven to Shostakovich, Philosophical Library, New York.

IMAGINATION is one of man's primary forces. At the start of human evolution it was stronger than it is today. Primitive man considered the entire universe as having a soul. Everywhere he saw himself surrounded by spirits. The whole sky, sun, moon and stars were filled with gods. Animals were possessed with demonic life. Man's thinking was not logical, not an association of ideas according to set rules; it was a fantastic thinking. His art, poetry, painting, bodily adornments, music, were all means of magic. His emotions were strong, confused, and changed rapidly.

The souls of children to this day represent this stage in the development of mankind. Every nursery is a realm of fantasy. Each object is animated, each doll is an ancient idol, every children's dance a mythological presentation. All the children's instruments: rattles, little bells, pot covers that are noisily struck together, are the instruments of primitive men. The fairy tales that are the same the world over contain primeval mythologies. They tell of giants and dwarfs, of animals that change to humans, of evil spirits and of fairies, of birds that can speak and talking trees.

Children's songs contain melodies, rhythms and scales that belong to a prehistoric past. The child's soul itself that animates everything and is spoken to by everything is, by a virtue of its rapid change from crying to laughing, still the soul of the musing, primitive man.

It took thousands of years of human evolution to depress fantasy. Scientific thinking restrained the free flow of pictures, ideas and emotions. It destroyed the myths, transformed magic to religion, celestial tales to

coarseness that is the main characteristic of life today. In surroundings it asks for cleanliness, tidiness, beauty: in conduct it asks for sympathy, helpfulness, taste, order, tolerance, aspiration, purity, reserve.

These, too, are the qualities of spiritual art. They may or may not be expressed through Gods or Goddesses, saints or sages, though these and the traditional stories connected with them can indicate ways to one or other aspect of spirituality. Even where the vocabulary of art is purely visual, natural and human, it can reflect the spiritual qualities mentioned above through the selective taste of the artist, and the delicacy or strength and grandeur of his or her technique.

Something like this was apparently in the mind of Chief Justice P. V. Rajamannar of Madras High Court, when, in this address at the opening of the All-India Travelling Art Exhibition in Madras on April 26, he said (as reported in the press) that "he found lacking in it the genuinely spiritual approach, which was the loftiest function of art, that indeed was the spirit of old Indian art." And he quoted Sri Aurobindo as saying: "The spirit of old Indian art must be revived. The inspiration and directness of vision which even now subsists among the possessors of the ancient traditions, the inborn skill and taste of the race, the dexterity of the Indian eye, must be recovered, and the whole nation lifted again to the high level of the ancient culture, and higher."

If the test of spirituality is valid and primary, as a growing number of thinkers on art, including ourselves, believe it to be, the exhibition referred to was not an exhibition of true art; and its intended travel in India assumes the character of an infection of aesthetic malaise among a people who have been long isolated by foreign influences from the realities of its own culture that it is not unlikely to fall a victim to the infection. Here is further, a threat to the understand-

ing of the true India in the announcement that the exhibition is to be taken to America. Twenty years ago a collection of paintings by Indian artists stemming from the Bengal school was hailed in Europe and the United States as a demonstration of a distinctive indigenous vision, and a special beauty that raised the appreciation of the culture of India from the slough into which Katherine Mayo had dragged it. But the hotch-potch of styles (if rough-and-ready, sometimes unintelligible, seldom if ever beautiful vagaries can be called styles, in the collection referred to) would carry nothing of the veritable India to the American mind. All they would indicate would be jejune imitation of the peculiarities of the modern European painters, in which imitation they have set up a tradition, albeit a fragmentary and momentary one, while decrying the age-long tradition in which they were born. The fundamental flaw of the exhibition referred to, its spiritual poverty which the Chief Justice of Madras pointed out, has also the psychological flaw that is the reverse of the experience of Mr. Winston Churchill, as painter, of which he wrote recently in "Between these Storms": "And mind you, if you do observe accurately and with refinement, and if you record what you have seen with tolerable correspondence, the result follows on the canvas with startling obedience." The words "accuracy," "refinement" and "correspondence" are key words; and if uttered in art through the "spiritual element" that is basic in Indian psychology, would bring into existence a true art that would eliminate the crudity, vulgarity and untruthfulness that are today threatening to corrupt the imaginations of the sensitive but unprotected observers of such alleged art.

One service the modernistic painters and their Indian reflections are doing to the conventional attitude towards art is the seriousness with which they take themselves and their

work. This may be helpful in breaking down the superficial and unscientific notion that art is only a form of entertainment. It is one of the amazements of human life that so inclusive and up-to-date a body as the United Nations Organization should give its approval to such a false idea of art as is expressed in Article 27 of the "Universal Declaration of Human Rights." The Article says: "Everyone has the right to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefit." (Italics ours). It is an equal amazement that, while Article 26 of Human Rights says that "Education shall be directed to the full development of the human personality," such development is limited by the ulterior motives that it is intended to subserve, admirable and essential though these motives are—the promotion of understanding between the nations and between religious or racial groups. The omission of the creative impulse as expressed in art from education is like leaving out the hub of a wheel and expecting it to carry a heavy load. No declaration or organization will last beyond the first shot that unlooses the inartistic suppressed feelings in humanity. The path of modern history is strewn with "scraps of paper," made of such declarations as the Covenant of the League of Nations, the Kellogg Pact for the outlawry of war, and others before and after them. These are signs of the optimism that is latent in mankind; but it is held back from fulfilment in human relationships because human character is denied the quality, and the regenerating effect on the organization and conduct of life that are inherent in the appreciation and practice of art-activity.

Here and there, in various parts of the world, efforts are being made towards bring-

ing the arts and crafts into education. In these efforts the limitation of the "Universal Declaration of Human Rights" sets up a barricade. Against this limitation the growing number of men and women in the relatively free countries of the world, who stand not only for the "full development of the human personality," but also for the setting free of the high creative imagination that is latent in every child, and finds its true expression in the arts and crafts, should organise themselves in protest, and demand, in the name of the jeopardised future of the race, the inclusion of the creative-aesthetical necessity in humanity in all systems of education.

The most widespread movement in this direction is the Basic Education initiated by Mahatma Gandhi. Like other swings of the pendulum in human history, it appears to go too far in the opposite direction by making education hang from a productive craft. There is, however, the hope that the ulterior economic and social motive may ultimately stimulate a demand for the higher forms of art in the students of the future. This would bring nearer the ideal of Dr. Annie Besant, not that education should shape the character and activities of the future citizen but that education should be shaped to the needs and capacities of the child. These needs and capacities include the impulse to create things of beauty and utility in some form of art. Include these in education and the future of humanity is secure and inspiring: omit them and all other needs and capacities will fall to pieces, and with them such measure of "civilization" as mankind has reached along the lurid and zig-zag path of human history.

JAMES H. COUSINS

My Working Faith

By RUKMINI DEVI

I AM sure everyone has some kind of faith with which he works and lives. Some people share a collective faith, such as belief in a religious creed; and they make such creed their "working faith."

But I do not think that faith is necessarily bound to a formal religion. It may mean faith in certain principles of life. It may mean faith in a cause. It may mean faith in some person or personage. It may mean faith in one's country.

To me faith means something, or some individual, which gives me great inspiration, makes my life worth while, and permeates my whole being with energy and delight. All faith must be a working faith.

I find that the river of my working faith is made up of many converging streams, though the source of the main stream is the desire to understand the truth of life which in my early years I tried to find through religion as is usually taught in the world.

But the true revelation came to me in the spiritual uplift I received through contact with Dr. Annie Besant whom I was privileged to know while still quite young. I was thrilled by her greatness in all its many aspects. I was thrilled by her wisdom, by her deep reverence for every faith, and by her extraordinary love for the young and her understanding of them. I was thrilled by her deep anxiety for the well-being of the poor and suffering.

In those early days of my life I saw what to me seemed to be so much injustice in the lives of my own childhood's friends, girls who at the age of ten and eleven were married and had to bear the burdens of large families; the horrible cruelties that took place in the schools where I studied; the proud superiority

shown to the *panchama* outcaste, and so many unconscious cruelties in many homes where individually the people were well-born and kind.

All this suffering was terrible to see until Dr. Besant came as a great messenger of Freedom. For the first time in modern times, through her influence, caste barriers were broken down, girls were educated and respected, while schools under her care were happy and without punishment. But with all this, she never broke down one's faith in religion, and she was able to show how religion itself would be a great influence if enlightened by commonsense. And for the first time she was able to prove to me that India, in spite of so much that seemed unhappy, was the land of freedom and of spirituality, and that once India was able to regain her spiritual life, happiness would come to her and to the world.

Through such things Dr. Besant became the very heart of my working faith; and I came to believe that to meet and know a very great person is even more stimulating than to come face to face with a great cause, or to be moved by some great principle of living. Inspiration from such a person will lead to taking up great causes and principles.

The world is as full of wrongs and sufferings as it has ever been; and I am convinced that India should become a land of non-superstitious, broad-minded, tolerant and spiritual people in order to help the world. Particularly in art and education my faith is that India should lead the way. I have great faith in the children of India; and I feel that the education given to them should be simple, should be Indian, and idealistic, for essentially only idealism appeals to the Indian mind.

My conviction is that India should become a land where not only freedom of speech and action prevailed, but freedom of the soul. I believe that such freedom can come into existence only with right education and the right kind of cultural renaissance—a cultural renaissance based upon the great truths of all our religions, for the essence of religion is one—not a culture which is copied from other nations.

I am convinced that politics alone will lead India to chaos; for to me politics without a spiritual life, politics without a cultural background and a cultural understanding, will lead our nation to materialism and cruelty. The world is not lacking in mind; it is lacking in heart. The essence of India's teaching has always been that of the heart, which is the reason why materialism has always taken a secondary place in India's life.

I have great faith in the women of India. But it may surprise people to learn that, in spite of the fact that many ordinary Indian women have had very little school or college education, in spite of the fact that they suffer cruelly in the homes, in spite of the fact that there is not enough economic freedom for the women, nor is the chivalry that was extended to the women of India in ancient times so freely given, still I believe that the so-called uneducated, the ordinary, women of India are the finest in the world; for the truly feminine and motherly spirit resides in their hearts, and they are outstanding examples of culture. I feel that the world in general is ruled by lack of balance. If more women were responsible for ruling the different nations, on the whole there would be less war; for it is easier for the father to send his son to the front than it is for the mother.

Another deep conviction I have—and my working faith is made up of these convictions—is that there can become a true Brotherhood of Humanity through culture. One always speaks in praise of another nation by making the casual remark that "Such and

such a nation is cultured"; for the highest tribute we can pay is to say a race is cultured or civilized.

Only culture can keep the balance between the mind and the heart. Science has become a domineering influence in the world. It is without culture, which is the reason why it is used for destruction and why science has become cruel. Look how human beings talk so much today of the freedom of nations yet how they use the dumb animals as they like. Freedom today means only selfish freedom; but true freedom is the freedom that we give without its being asked for. In the laboratories, in colleges, for medicines and everyday life, millions of animals are ill-treated and slaughtered. Why? Because they are unable to speak and to fight for their freedom, and humanity is mean enough to take advantage of this inability.

We desire to save ourselves at all costs but is it possible to do so? I have the greatest faith in karma and reincarnation. However much we may talk of civilization and freedom in the world, there can never come happiness so long as we obtain it at the cost of the poor and the helpless, whether human beings or the animals. We shall have to be born again and again under many conditions, and through our suffering learn that the only way to obtain happiness is to give it to others. No matter how much we believe in spirituality and in India, the great principle of Ahimsa (harmlessness) and Brotherhood can mean nothing unless one's working faith is made practical in the details of every day life.

I have faith and in the cultural background of all nations. I have faith that nation will ultimately come together. I have faith in the Brotherhood of Life which is without distinction of race, sex, caste, creed, or colour. I have faith in the teachings of the great Beings who have time after time been messengers to the world. I have faith in the great Teachers of all religions, in

Muhammad, in Zarathustra, and the other great founders of the Faiths of the world. I have faith in the words of Sri Krishna when He said, "Wherever there is decay of righteousness, there, there shall I myself come." I have faith in the great teachings of the Christ who taught that all can one day become perfect when He said, "Be ye therefore perfect." I have great belief in the beautiful teachings of the Buddha who, though born a prince, well-protected from seeing anything ugly or horrible, still was discontented, for he could not understand why there was so much suffering in the world. All these Teachings are immortal. My words may seem old-fashioned and strange to the modern individual who perhaps believes in just the ordinary common-sense and easy-to-understand principles that none must be honest, clean, clever, and prosperous, but that life is guided by some mechanical principle. But this could never appeal to me, for a life without imagination, the life without continuous search for further truth, a life without activity and beauty, would be impossible to conceive.

It is The question may be asked: "How, among these principles, can art have a place?" I could answer by saying, "If the art of living is not one of the activities of the artist, then how is it possible to call oneself an artist at all?" To me beauty must pervade and permeate everything, and creative action and thought must be expressed in all the details of life.

My working faith shows me a great picture of India and the world that is to come. It shows me India as a nation of many religions, almost purposely, so that we can prove to the world our understanding and our tolerance of all faiths: a vast continent where there is unity of spirit, unity of culture and principle; a continent where at one time the greatest scholar of the Himalayas was known and respected in the southernmost part of India.

I can see a picture of India where every home, every city, is uniquely and beautifully Indian, where one day the learning of Sanskrit, the learning and writing in Tamil, Bengali, and other great Indian languages can have as world-wide an honour as English has today.

I can see a picture where a simple villager—perhaps an artist or a scholar—who comes dressed in his village clothes will be welcome and will be respected in every office and in every palace even more than the modern English-speaking, western-mannered, up-to-date individual with university degrees.

I see an India where the coolie woman is admired for her taste in colour; where the grandmother is proudly and tenderly looked after with at least the same care as is given to the college girl.

I believe in the grand simplicity of Indian life, for only with such simplicity can the age-old culture, the spirituality which is the gift that shall surely save the world, go hand in hand.

This may seem a dream; but to me it is a reality; and I have faith and complete conviction in the knowledge that this will come, in the knowledge that India will again have her universities like Takshashila, where all the Indian arts will have a place, where every village will have its respected craftsmen, artists, scholars, poets, and teachers, and where magnificent Temples of different faiths will again be built, so beautifully, so originally, that people will come from all over the world to see the new beauty, and not alone to see the creations of the past as they do today.

And with that I have even yet a greater faith—that if one works ceaselessly for this cause, a time will come when great spiritual and others leaders will be born in India and walk on Indian soil as of old. You may say, "Surely this is not practical. This is an impossible thought." My one and only answer is that it is to me a living daily inspiration, and therefore, my working faith in my life.

Youth in The New World

NEARLY a century of voluntary effort has built up the Youth Movement in Britain. Charles Dickens did much to stir the conscience of the British people and make them aware of the neglected lives of the young. Among the first of the welfare organizations was that of the Young Men's Christian Association, which opened a special youths' section in 1857, providing educational, social and recreational as well as religious services. The Y.W.C.A. came into being soon after, and the Church of England and other churches founded societies for the benefit of the young. T. H. started its useful work during the first World War. Everyone knows something of the Boy Scouts, founded by Baden-Powell, and the Girl Guides. Comparable work is done by such organizations as the Boys' Brigade, the Church Lads' Brigade, the Girls' Guildry, the Salvation Army's Torchbearers and the Girls' Life Brigade. All of these were started in Britain, some of them being immensely extended in foreign countries. Similar work has been done by quite small local organizations. Thousands of men today look back with gratitude to the time they spent at boys' clubs, some of which owed their existence to a few enthusiastic individuals who devoted to them their spare time.

Voluntary effort has been and still is the mainspring of the youth movement. But the British Government could not be indifferent to it. In 1939 the Board of Education was called in, not to interfere in direction, but to focus the efforts of those engaged in Youth Welfare and to supplement their financial resources. The Education Act of 1944 imposed on Local Education Authorities the duty of providing facilities for the leisure-time, recreational, social and physical training of youth of all ages, as far as possible in co-operation with the voluntary

societies. Committees have been set up to give specialist talks to children in schools about the kinds of work that would become available to them. At the end of a child's career at school a Juvenile Employment Officer and the head teacher interview him or her to discuss future employment.

But the time has come to face these problems a Fresh. There is no disguising the fact that the war brought a grave setback to the whole movement, especially in Britain and throughout the European Continent. Young leaders who had been keen organisers were absorbed in the Forces; hundreds of thousands of children were separated from their parents or uprooted from their home districts. One of the anxieties of this troublous period has been the increase of juvenile crime. Yet precisely at this time there was observable a wave of idealism which called for the creation of a better society and wider opportunities for the whole body of citizens in pursuit of the conception of democracy under whose banner the allies entered the war. Year after year it was decided that in fighting to win the war we must also fight to win the peace. In Great Britain a comprehensive Education Act was passed which raised the school-leaving age and offered facilities for every kind of education to all children. Measures were planned which have given us a comprehensive system of social security to the whole body of the nation and a complete National Health Service. The framework of a society capable of realizing the democratic ideal—equality of opportunity for young and old—has been shaping itself before our eyes, but it remains to be seen how it will be filled in, how youth will adjust itself to changing social conditions, how what was planned round discussion tables and in Parliament will stand the test of time.

when translated into terms of human behaviour. Above all, it is important to know whether what has been planned for youth is meeting the real needs of the young; it is upon them that the future of society depends. What are their reactions? What are their own views about what is being done or not done?

A conference, however representative, will seldom actually solve problems, but it may serve to air them, to create more awareness of their existence, and to stimulate the societies represented to keener activity. The Youth Conference (August 1948) set up ten commissions to discuss the aspirations and frustrations of youth in regard to work and leisure as these are felt under the circumstances of to-day. Definite questions were put to them. How far do existing facilities provide for the needs of general education on the one side and vocational training on the other? Do vocational guidance centres meet the needs of children leaving schools or young men returning from national service? Does the provision for apprenticeships and technical training meet the changing needs of industry or enable demobilized youth to adjust itself to civilian employment? Another whole set of problems are posed by the absorption of so many girls and young married women in industry. How is the prospect of marriage affected, and the well-being of the family? And again, in regard to the massive social reforms which have been introduced in Great Britain in the form of unemployment and health insurance, health services and family allowances, how have these affected the minds

and habits of the young? Three of the Commissions were asked to consider various aspects of the question of the use of leisure—holidays, travel, sport, entertainment, and so-called cultural activity. In the future the successful use of leisure will be one of the world's major problems, though at the present time a society profoundly involved in the economic struggle cannot give it as much attention as we should like.

Such were among the questions fruitfully discussed at the International Youth Conference. The answers which some countries were disposed to give differed from the answers given by others, for different social conditions present different requirements. Great Britain has undoubtedly given the lead through its voluntary associations in many branches of youth activity, but other countries with different systems of education have much to teach us. The major problems, however, are the same for all. The youth of this generation, born into a world not of its own making, starts in many ways handicapped—handicapped especially by the cruel economic conditions left by the war. But it stands to gain infinitely by the fact that a modern democracy is conscious of its problems, is studying them, and bent on creating a society which will give to the young of all classes opportunities never enjoyed before by so many. In the Conference youth itself was called into consultation. The old have given of their experience; the young have stated their desires. This is a sound combination on which to build programmes for the future.

Editorial, "Britain today"

World Forum of Youth

ADDRESSES by the British Prime Minister, the Duke of Edinburgh and Mr. Anthony Eden were delivered to 5,500 children in the Albert Hall, London, in connection with the World Forum of Youth, sponsored and organised by the *Daily Mail*, in conjunction with the Council for Education in World Citizenship. In addition to the children, the meeting was attended by about 600 adults, including head masters and head mistresses.

Mr. Attlee concluded his speech by saying: "We, here, believe that there are absolute values. We do not believe that you can substitute for these values concepts dictated by reasons of state. Truth and justice, mercy and liberty are not to be perverted into what a dictator or a ruling caste consider to be the national interest. They stand above nationality, party or creed. They form the basis for the relationship between man and man and between nation and nation."

"If we are to make our modern civilization a success, if we are to preserve the world from the ruin that threatens it, it is our duty to assert the supremacy of the moral law. Whatever our differences here may be, religious or political, except for an inconsiderable minority, we in Britain believe in the validity of the moral values on which our civilization has been built up."

The Duke of Edinburgh said the world was facing a very grave crisis, the reason for

which was very simple—that distance was no longer a matter of miles but of hours. "History," he said, "has shown that people can live peacefully close together, and now, whether we like it or not, we are close neighbours of the world."

"The choice before us is quite simple. It is either destruction of the world or a peaceful world-society, and it is up to us to make the choice. We can choose to disregard our neighbours, treat them as foreigners and as potential enemies, but on the other hand, we can choose to understand our neighbours and treat them as individuals. That is what we are doing here today."

Mr. Anthony Eden, who spoke of the special contribution the British Commonwealth could make to "the world we want," said that in this association of free nations all were wholly independent and no compulsion was ever brought to bear by any one member upon another. "Without boasting we can claim that our Commonwealth is the one wholly successful experiment in international co-operation that mankind has ever seen," declared Mr. Eden. First among the influences that united us was a sense of tolerance, the hall-mark of civilization. There was the practice of good faith to one another which was the basis of all true comradeship, whether in political or private life. Finally, there was adaptability, which was no weakness but a sense of respect for the thoughts and feelings of others.

Art will save us from the intellectual abstractionism into which we may fall if it does not provide the sensuous correlative whose roots lie deep in our unconscious soul and whose stirrings colour the warp and woof of our conscious existence.

DR. TARA CHAND

A Negro Woman Educator

MRS. MARY McLEOD BETHUNE, a prominent Negro educator, has recently received an honorary Doctor of Humanities degree from Rollins College, Winter Park, Florida, U.S.A.

Rollins, a "white" co-educational college founded in 1885, has a student body of approximately 500.

Mrs. Bethune, now 73, has been active in educational work since the beginning of her adult years. A native of South Carolina, she first attended the Presbyterian Mission school at Maysville, South Carolina. Successively she attended the Scotia Seminary at Concord, North Carolina, and later the Moody Bible Institute at Chicago.

In 1898, while teaching at Sumter College, South Carolina, she met and married Albertus Bethune, a teacher.

Continuing her work in education, she founded the Daytona Educational and Industrial Training School for Girls at Daytona, Florida, in 1904. Mrs. Bethune says today, "I founded her school 'with \$1.50 in cash and faith in God.'"

In 1922, the School was merged with the Cookman College for Boys, and is today known as Bethune-Cookman College, of which Mrs. Bethune is president.

The primary objective of the college is education of teachers. It now has an enrollment of more than 800 and a valuation of more than \$1,000,000.

Signal honours have come to the Negro woman educator, including honorary degrees from Wilberforce University, Wilberforce, Ohio; Xavier University, Cincinnati, Ohio; Howard University, Washington; Atlanta University, Atlanta, Georgia; and the West Virginia State College Institute, West Virginia, besides the present honorary degree from Rollins.

Mrs. Bethune was praised in 1935 by Mrs. Eleanor Roosevelt, wife of the late President Roosevelt, who attended the 35th Anniversary of the founding of the college of which Mrs. Bethune was the president.

In 1935, the National Council of Negro Women was organized by Mrs. Bethune. This organization, of which she has continuously been president, seeks advancement of democratic ideals and principles, and also the social and economic advancement of women without regard to race or creed.

In 1945, Mrs. Bethune was an official delegate to the San Francisco Conference on International Organization, at which the United Nations Charter was drawn up.

Roshni

DAMASCUS, April 7, 1949

Syria to-day became the first Arab country to announce votes for women. In a broadcast. Colonel Husni Zaim, army leader who seized power last week, said all educated women would have a vote in the next general election.

A new constitution and electoral laws were already being drawn up, he added.—PTI-Reuter.

Basic Education

An Educationist writes :

He (Mahatma Gandhi) enriched the term Basic Education with many meanings, and gradually it came to have connotations and associations. It came to mean education which (1) lays and forms the foundation of the character of the child as an individual as well as a unit of society, (2) is given through a basic (productive) craft—a craft which supplies some fundamental or essential of the locality, (3) is a common foundation for all children of the nation without any discrimination between the rich and the poor, urban and rural—a system of universal, free and compulsory education, (4) is to be the foundation of all education for the later structure of the specialised and higher education, and (5) is to serve as a foundation for all progress and culture of the country, leading on to this conception of Sarvodaya (universal uplift).

HARIJAN

Education must be shaped to meet the individual needs of the child, and not by a Government Procrustes bed, to fit which some are dragged well-nigh asunder, and others chopped down. The capacities of the child, the line they fit him to pursue, these must guide his education. In all, the child's interest must be paramount; the true teacher exists to serve.

ANNIE BESANT, Introduction to "Education as Service"

by J. Krishnamurti.

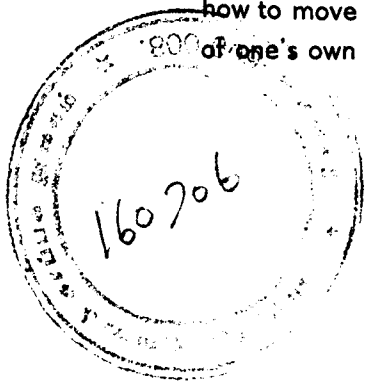
The Dance of Shiva

... From desolation to desolation
the world finds its release ;
the stream of thy play ever flows
through the burst bonds of thy playthings ;
revelling in penury
thou buidest thy creation with trifles,
in the next moment to forget it
for a mere caprice ;
with the sky for thy robe,
all covers thou flingest away from thy limbs.

O Shiva, the child,
know me for thy lover,
thy disciple in dancing,
teach me the wisdom of unconcern,
the game of the breaking of toys ;
teach me how to guide my steps
to the time of thy footfalls,
how to move freely by rending the webs
of one's own weaving.

RABINDRANATH TAGORE

from the translation from the Bengali
in his own handwriting, now in the
possession of Srimati Rukmini Devi.



All Art is dedicated to joy, and there is no higher
and no more serious problem than how to make
people happy. The right Art is that alone which
creates the highest enjoyment.

SCHILLER

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