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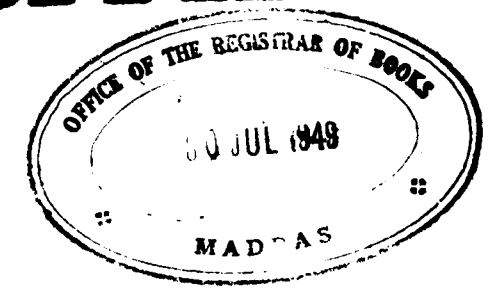
the young citizen
1-24 no. 7 to 12
July to Dec 1949

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YOUNG CITIZEN



While all are born artists, all are priests in the becoming of holiness and glory, there is for him who would dedicate himself to special modes of artistic manifestation a veritable Yoga of Art, a Ritual of Art, to help him to become established in strength in the eternal Real, to be in the outer world of storm and stress and doubt a shining lighthouse of impregnable and imperishable strength.

GEORGE S. ARUNDALE
The Lotus Fire

JULY

1949

The Wise Men still are with us, and as wonderful
today
As on that ancient morning by a cradle lined
with hay.
They hand us not the incense or the precious
oils of eld,
But love for all the children that the years have
not dispelled.

NATHALIA CRANE
Swear by the Night

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

JULY 1949

VOL. XXIV, NO. 7

The Crow's Nest

JUST as the June number of THE YOUNG CITIZEN was ready for distribution on the assumption that it was its last appearance as announced in the May number by the Editor, an airletter from Srimati Rukmini Devi, the said Editor on her tour in Europe, contained an instruction to keep THE YOUNG CITIZEN going. So here we are again.

"The Month's Work" that goes as the usual supplement with the magazine gives a part summary of the Editor's present tour: it also records the beginning of the new year's work, which is full of promise though it lacks the inspiration of the head of the three institutions that comprise the Besant Cultural Centre at Adyar, Madras.

We are happy to enrich this unexpected number of the magazine with an article, "Art as Yoga," by Srimati Rukmini Devi, based on a report of one of her lectures in Europe. In this she follows up, in her own supple form of expression, the much needed understanding of art as a spiritual discipline rather than only an accomplishment or a means of livelihood, though these too have a place in the work of the Kalakshetra. This spiritual disci-

pline is indeed the central point of her mission, and raises the values of all her activities above the low level of mere expediency or self-satisfaction. Such attitude is, in the deepest sense of the term, regenerative; it tends to re-create life on its highest levels, and to bring about a condition of human relationship in which the individual urge to creativeness in any of its forms is both inspired and disciplined by the general and higher life that surrounds it and sustains it. Mere expediency and self-satisfaction can only lead to separative activities and disruption. This is a clue to the appalling situation between nations and groups all over the world today, a situation that should rouse the young citizens of every country to research into the causes of world unrest and the discovery and application of methods for the bringing about of sanity in world affairs. All sorts of ways are being sought for to stave off world-catastrophe. But progress is distressingly slow, and is fated to remain so while its objectives and tests remain at the merely material and falsely called practical level.

Yet, there are occasional signs that men and women of eminence are growing less afraid of saying the plain truth, that reform of education is a crucial necessity of humanity. Men and women fitted to run an immense ongeries of human beings are to be helped to an intelligent grasp of circumstances round them and ability to grapple with them. One of these tellers of the truth is His Excellency the Governor-General of India, the Honourable C. Rajagopalachariar, who prefaces his new book, "University addresses," with the following sentences.

"We have done well as a nation, but there are many ills we still suffer from. All these can be traced to the imperfect methods adopted in educating our boys and girls. Our boys are taken away too soon from things and realities and overwhelmed with symbols . . . Among all the imperfections of our educational system the premature dealing with words and written symbols, instead of with the realities they represent, is in my opinion responsible for most of the defects that appear later . . . The formulation of a sound system of education which can produce the intelligentsia and the leadership necessary for the management of the affairs of an independent State such as ours is further complicated by reason of the number of different languages spoken in the country. Again, any attempt to guide sentiments and feelings in the right direction which is one of the most essential parts of any scheme of education, is rendered difficult by the differences in religious practices and traditions. To evolve a system of education acceptable to all is therefore no easy task . . . It would on the whole be true to say that, apart from exceptional cases, it is our universities that have provided trained human material for leadership in all fields of service. This must continue to be the case in the future as well. But

we should thoroughly examine the work of the universities, and do what is necessary to enable them better to fulfil this function in the immediate future.

This is helpful as far as it goes. But the young citizens—from whom will emerge the true leaders of the future, and, which is no less important, the true followers whose sense of responsibility will neutralise and ultimately eliminate the menacing irresponsibility and ruthless criminality which has taken possession of large and apparently increasing number of men and even women today in all parts of the world—await the urgently necessary shifting of the fine arts and art-crafts from beyond the circumference of school and college education to the central position that is their's by every thinkable right and by urgent necessity if the mentality and quality of life is to be raised to the level of humanity. We have already referred in these pages to promising expressions from officials, but the expressions have not yet got beyond the promise; and the full need of the matter is still voiced unofficially. An example of this comes from the Annual Report of the Cultural Committee of the All-India Women's Conference presented at the annual session of the Conference which was held at Gwalior from January 26 to 29. This contained recommendations from Srimati Kamaladevi on work that should be undertaken by the Cultural Committee. One of these recommendations was: "Getting fine arts subjects introduced in all educational institutions, degree courses in universities, etc." What the "etc." includes is not stated; but the introduction of the arts into education is drastic and inclusive. For years it has been the "complex" in the minds of those behind this magazine and its associated educational institutions. Such "visionaries" and their growing number of like thinkers in various parts of the world are convinced that, short of an interposition of Providence, the one

barricade against world-wide ruination that is left to humanity is an education in which the creative urge will be deflected from the evil inversions that frustrated good can fall into, and will be directed to the bringing into existence of things of beauty and usefulness that will satisfy the latent creator in every normal human being, and so bring peace and happiness.

When the official mind applies itself to the matter of art, it generally does so from the organisational point of view, and is not always happy in matters concerning the real nature of the arts. The logic of Dr. Shyam Prasad Mookherjee, Minister of Supply and Industry to the Government of India, reported in the press of June 27, that, since "the regime of Rajas and Zemindars was coming to an end, the State should come forward and patronise art and music in the country," is incontrovertible. But when he went on to say that "music had a universal call, and made no distinction between the races of the east and the west," he said what has no relationship to fact except in the general sense that music has been a universally practised form of expression since time immemorial. There is as much distinction between the music systems of east and west as between their languages, though the necessity of speech is universal. Understanding between the speakers of the various languages (with the rare exception of multilinguals) is reached by translation. But translation in music is impossible. The absence of harmony in Indian music and its essential presence in western music in an impassable barrier: Handel's "Messiah" cannot be turned into the Carnatic method. The same applies to orchestration. There is, also, a drastic distinction in vocal quality: a western musician who has not developed the eastern

lobe of his or her brain squirms at the raucous male and unpliant female voices of southern India; and an Indian audience has been known to jeer at the sugar-coated tones of an English tenor who would have been warmly applauded by a western audience. Remembering these matters it is not possible to accept Dr. Mookherjee's conclusion, as the press report gives it, in his opening address on June 25 of the All-India Music Conference trust building in Calcutta, that, in the new political circumstances in India, "all schools of music, both eastern and western, should find a place in the curriculum of an ideal musical institution." The cold-shouldering of Indian music by the former foreign bureaucracy for generations calls for the safeguarding of everything in the art, and in all the arts, that is truly Indian in outlook and quality and in the distinctive ways and skills that the universal creative urge has evolved through a particular temperament and environment. The future will, of course, unfold itself through the blurred vision and perverted taste that the past has imposed on a sensitive and receptive people. All the same it is the duty of those who are jealous for the restoration and fostering of the Indian arts at their highest to assert that all attempts at confusing and mongrelising the expression of a nation, or of the distinctive groups within a nation, are lending themselves to the unpatriotic and inartistic work of cultural degradation.

Another, and perhaps the most serious, influence towards cultural degeneration is the cinema. We invite a careful reading of the page in this number headed "Children and the Cinema;" but reference to this must remain for our next number.

THE ACTING EDITOR

Art as Yoga

By RUKMINI DEVI

ACTUALLY for me, yoga is far better understood through art than any other way. I think most people do not fully understand the remarkable similarity between a yogi who trains himself for a particular purpose and a yogi who trains himself (or herself, because there are also what are called yoginis, which is the feminine for yogi) in music, dancing and other arts. In the olden days the training that a musician had was not merely in music, but study in religion, and training of the character and the real soul. And so you find a very remarkable example in an Indian musician, not perhaps a modern musician, but an ordinary Indian musician of the old type, many of whom are still living, who has been through a training in the learning of music that was very much the same as the training of a chela with his guru.

In the ancient days in India, the teaching of a pupil in school was quite different from the organised teaching that you find to-day. According to the Manu, who said that the mother was the child's real teacher, and that if the mother had the child until the age of seven, then it doesn't really matter what the teacher teaches because up to the age of seven all that can be taught is necessarily there, and the teaching of the mother was considered to be the greatest. There was a continuity of life and teaching right from the home, starting for the child before it was born, starting from the mother and from the mother to the teacher—and exactly in the same way was also the experience for the pupil that is for the artist. Dr. Montessori has spoken on education for the mother, and on surrounding the child with music and with beauty, because the child learns subconsciously. This was understood in India a very long time ago; the mother was sur-

rounded by music and by chanting from the Vedas, the Upanishads, the Bhagavad Gita and the Ramayana and so on, because the atmosphere thus created was to help the child.

Training actually began right from the home, and it was considered that every Indian is really a potential yogi. The actual force of spiritual training in India was through sound. When you read a great book, you do not read it without sound. The sound and chanting was important, especially in the Vedas. There is no great occasion in the home or elsewhere which is without magical sound and music.

Music is interwoven with yoga, connected through sound to a particular Deva, to a particular influence; and it is really a great science, and not so easily understood.

The more we think of it, the more we see that life is really one whole, and that it begins with education. The whole conception of education is that each child is in himself a yogi; and we must reveal to him as he comes into the world the beauty of the very art from which he has come, so that he does not start with the shock of simply seeing the physical plane. We must therefore make all that is created beautiful with music and chanting; and so he goes out from the home into the school or to the teacher.

The teacher in old times did not have books to teach the child with. He never had a syllabus. He never prepared his subject the previous day, because they lived together and the child was always learning from him. They would go for a walk on a holiday and see the beautiful sunshine, and talk about art and nature and life in general; and so learning was completely natural. Because

we are unnatural in the teaching of everything, we are unnatural in the teaching of yoga. We must remember that yoga is as much a natural thing as anything else. We think that yogis are people who can perform miracles. But the real yogi is able to do things with his inner being and his character, not through any acquired showmanship. The real yogi, in fact never shows anything at all; and this is a disappointment for the modern world. Some people must be disappointed to find a yogi who goes about saying, "I know nothing". There is a story of an ideal disciple of a yogi to whom the yogi said: "Now you have grown: you have been with me for many years: you would like to go out into the world and leave me so that you can start your own life's mission". "Yes" said the disciple "I can teach, so I shall go". He went out into the world; but after awhile he came back and said: "I have come back to you because I find that I have not really learnt anything from you at all". "I am glad you came back," said the yogi; "and now that you have really learnt, you may go back into the world". We must remember that this yoga is the yoga of the inner self, a knowledge that teaches you wonderful humility. It is consciousness that makes the yoga, and not even the training—the training is to show that one day training does not matter. It is like the magician who has to go through so much training when he begins to experiment; and then he can forget his technique. Beginners have to make mistakes, then you have learnt something: we have a right to make mistakes.

The work in yoga is the same as the work in dancing and music. The direction of thought, and the force directed by the spirit through movement and through sound, go through seven rays. In India there is a great conception of the directing of sound through the many chakras until you can attain the yoga. Take the dance, for example. You dance with the body; and that is one of the

most difficult of arts: life on the physical plane is the most difficult of all to master. You do not destroy the body by the yoga, but the bodyness—that which makes the body. We shall only be able to transcend the body when we are near to the deva evolution. Everything is directed to the great moment in which we can attain illumination. The Buddha obtained illumination in one flash of a second under the bodhi tree: only it takes a lifetime to get to that second. Through dance and music you can achieve that bodilessness. That is why it is also a dangerous art, because it can become very sensual. We are meant to forget our bodies, and yet to have beautiful bodies. The body is essential for us, because the body is something through which we can obtain the higher consciousness.

We can attain that higher consciousness through the yoga of art. That is why art is so important; it is an expression of the divine on the physical plane. We can see colours and hear beautiful music here, and through them can glimpse the wonderful sounds and colours of the higher planes. It is yoga that can help us to bring the higher beauty down here; and through yoga we can transcend all ugliness if we can transcend the demands of the physical life.

Life is one continuous whole, and yoga has to be practised at every moment, wherever you are. The yoga of Art teaches us the inner attunement to beauty and to the divine soul within us. The dancer has to dance with his or her body, but suppose he wants to express the nature of an animal or a bird, say a peacock or a swan—how does the dancer do it? He does it really by yoga: he gets into what he conceives to be the inner consciousness of the bird, and is at one with it. In showing the deer with your hands and your whole self, you are not showing the actual deer but the deer-ness, the spirit of the deer, and because the dancer is one with that spirit, and the audience is one with the dancer, they have all

entered into the consciousness of that deer. Beauty can never be interpreted except by entering into the consciousness of what is being interpreted.

The child who is learning art is really being trained in a yoga; but we do not realise this because we think of yoga as something miraculous: and so we miss the realisation that great egos may be there though unseen. The present is the past and is also the future; and what we know in the spirit of yoga is not something far; it is not limited to a certain time, it is continuous. For every person in the world a certain amount of training in some art is a very definite step towards the practice of yoga; because through the tuning of the consciousness to beauty, and the increasing of our power of thought, we are able to attune ourselves to the beauty that is in the physical world.

Yoga does not belong only to man; it is just as much a feminine attainment. It is a definite attuning of the human consciousness to beauty. The most lovely picture of Lakshmi is that in which she is rising from the lotus. The lotus is that which rises out of the mire of the world; it is the essence of the beauty of the world. Even if the whole world is mud or mire, the lotus will always rise out of it; and so there is a great hope for the future that through the present suffering and distress, something very beautiful will flower. From within the lotus rises the lovely figure of Lakshmi, the very heart of that which comes from the earth. The earth force combines with the elemental force, and therefore woman that is beauty, is a product of the earth, the child of earth in the Hindu ideal.

We are being trained in yoga when we sing a song. Thousands of singers in the west sing the same song; but they are not all as great as the composer? The singer identifies himself with the consciousness of the composer, and reproduces the original

great conception. It is the unification of consciousness that produces for you the beauty that you appreciate in a song.

We must try to identify ourselves with the consciousness of the composer. We can do all this with "Isis Unveiled," or any book, and attune ourselves with that particular consciousness. We can 'feel' the book and the spirit of the book.

Through this consciousness of art we can train ourselves to greater consciousness. Indians understand this; and they use symbols in many forms that humanity will understand.

The perfect unity of consciousness of the divine man and the divine woman is symbolised in the marriage of Shiva and Parvati, whose pure love conquered the world, and through whom came the father-mother principle of the world and the saviour-son. This is a conception of great beauty; a yoga in the form of the unity of man, woman and child. It is the same in the yoga of art; and it is important for us to remember the cosmic conception that is behind ordinary things. Nothing is so marvellous that it is unreachable; everything exists, not in the unusual places, but in the usual places. You and I are just as unusual as anything we can imagine. We can obtain that same awareness of unity through a conception of beauty by trying to attune ourselves with all beauty in the world. Try to become one with music and dance. When we conceive of the great rishis and the great feats of art, all becomes one; and until we can see that unification, we shall never achieve that which we consider yoga; and we must achieve it through the ordinary, simple changes of earth life; living the small but being big.

That is the conception of yoga which I feel I have learnt, not so much from books, but through my own thought and feeling, from the study of the book that is within me, and the appreciation of beauty every day that has made me feel this way.

Children and the Cinema MADRAS

"THE International Women's News" says:

"An interesting article in 'The Woman Teacher' summarizes the report of the National Union of Women Teachers to the United Kingdom Committee on Children and the Cinema. Since 1925 committees have been set up to collect information regarding the films shown and their effects on the children. The conclusions are, while constant attendance at the films tends to produce mental inertia it also over stimulates the children emotionally. Many films give children a false sense of values: one effect is that 13 and 14-year-old girls try to be 'glamorous,' while the boys try to be 'toughs.'"

So-called children's cinema clubs exist very widely in towns; supervision is not always adequate for controlling large groups of children in holiday mood in the dark. One report says the sound apparatus has to be deafeningly loud so that it can be heard, which is extremely bad for the children's nerves and is also bad social training.

To mass hundreds of children together for two or two and a half hours every Saturday morning to see films unsuited to their mental and emotional stages is not helpful to their development. The N. U. W. T. recommends much better classification of films to include a category to which children should not be admitted even if accompanied by an adult.

Some of their recommendations are:

The whole programme could be shorter.

It would be advisable to have a minimum age of admission.

If there are other activities, these should be limited in time: 45 minutes is too long.

If there is community singing, it should be led by an experienced conductor: the frequent request to children to sing "as loudly as possible" is undesirable and harmful.

The Saturday morning programmes should not start before 9-30 a.m., to avoid the headlong rush of children in trains and buses during the peak travel hours.

Local Education authorities might have Visual Aid Sub-Committees which would take an interest in the Clubs and might assist in viewing films for Children's Club shows.

The N.U.W.T. advocates:

That more films should be made specifically for children. The children's classics offer a wide field if they are faithfully and simply produced. Films specially made for children should have a commentary they will understand and to which they will want to listen.

That there should be a closer co-operation between local education authorities and trade groups to ensure a more adequate production of suitable films for children.

That definite encouragement should be given, by revision of taxation or other means, to the production of entertainment films for children.

The nature of the enquiry necessarily places emphasis on the reforms desired in connection with the children's cinema clubs. It is, however, true that they could serve a useful purpose in urban areas by providing safe entertainment for children as an alternative to play in crowded streets. At present very few are, in any real sense of the word, clubs, and we believe that the interests of the children would be better served by omitting the pretence to club activities some of which, without expert guidance, serve merely as an incentive to rowdiness, and by providing instead a good, straightforward entertainment for children, preferably in much smaller numbers."

From Roshni, June 1949

II

W. A. SIMON'S first detailed study of the emotional and social effects of films on adolescents aroused much interest in England. Recently similar studies have been undertaken by several English and American Sociologists. Their reports are a valuable source of reference. They deserve serious attention particularly in India where the Cinema, in spite of censorship, releases by hundreds pictures representing passionate love scenes or delinquent sex behaviour which tend to brush aside traditional sex codes and standards.

Simon's study reveals that girls, in general, are more susceptible to the effect of a film than boys. Their temperaments, according to him, also differ. Says he, 'The effect of sad films on girls lasts much longer than in the case of boys, who tend to forget the tragic events of a film much quicker than girls. The latter remember individual incidents and details of a film for a much longer period than boys'. The effect of films on their character is also different.

Boys copied what they saw on the screen. Many girls admitted that they endeavoured to imitate the film stars' behaviour but did not wish the boys' attention drawn to this fact. Both sexes admitted imitating hair styles and clothes and the girls obtained hints on make-up. In short, boys and girls, in some way or another, imitate the stars' behaviour, speech and hobbies.

Unfortunately the Indian theatre and Cinema, instead of transmitting our cultural legacy or building up integrative sex attitudes and behaviour, as Dr. Radhakamal Mukerjee once put it, have a pernicious, disorganizing influence on established sex values.

Many shows, he said, are popular chiefly because of vulgar scenes and indecent dances.

The adolescent, whose behaviour pattern is not yet firmly established, is particularly apt to have his values and attitudes concerning sex permanently warped if not completely disorganised by seeing such films.

Indian films never depict life as an organic whole. They mostly centre round improbable and fantastic situations, divorced from reality and devoid of understanding, solely intended to appeal to the baser sentiments of man. Full of filthy (so called popular!) songs, they readily catch the imagination of our young college boys and girls and not infrequently we find the echo of those songs in college hostels and on the roads and streets. Even when you are out shopping you unfailingly come across the patent vulgarity of a multiple variety of hair-do's worked up into falcon wings, badger tails, oakum ringlets, black icicles and other grotesque patterns taking the mixed form of permutated geometrical figures. You feel like turning back with a shock at the sight of this cheap vulgarity and purposeless extravagance. I do not mean that our films are all-in-all responsible for this degeneration but to my mind it appears that our films some of them at any rate, have an unhealthy effect on our young boys and girls and therefore, our Boards of Film Censors should remember that any detrimental influence on the character of a nation's youth must be avoided.

HARISH CHANDRA, *Social Welfare*
(Condensed)

Museum Schools for Children

THERE was a time when most art museums were forbidding places to a child, and even most adults might feel they were there on sufferance. Those were the days when museum officials regarded themselves primarily as scholarly custodians of collections. About 45 years ago, American museum officials and school teachers began to see that these austere institutions might be used to open for children new worlds of understanding and creation.

Most of the early efforts to realise these aims were themselves dismally formal and unimaginative. Here and there, one museum and then another began to break the old pattern, and once they did, they unloosed a self-generating force. Today the art museums have adapted and enlarged the programmes in an endless variety of ways designed to meet children's interests and stimulate new ones.

Most of the 1,100 children attending the museum school commence art and music appreciation at the ages of five to eight. For these younger children, music sessions are primarily listening classes, and art work is concentrated on seeing and appreciating rather than on skill in painting or drawing. The teachers attempt to unchain the children's own initiative. One device used in the art classes is for the children to take the teacher on a gallery tour. They choose the paintings which they wish to discuss, pose the questions to the teacher and offer their own serious critical comment. In the music classes the little children are encouraged to "act out" the way the music makes them feel, a suggestion which results in close listening and eager response.

Guidance in the creative side of art does not begin for most children attending the museum school until they are 10 or 11.

There is considerable debate among educators today as to just what degree of guidance is desirable in creative work. Not whether children should be subjected to drill in cast drawing or should be set to work doing imitations of art works, both at one time common practices. The debate today is concerned with whether formal instruction should be held to a minimum or even eliminated, and the child encouraged toward completely free expression in the arts, or whether he should be given definite guidance and exercises in the use of composition, colour and technique, while freely drawing on his own experience for subject-matter and emotional content.

While extreme lack of guidance and undirected spontaneity sometimes result in strikingly fine pieces of work, they do less for the child, in the long run, than planned effort. The method now used in some art classes is to present the students, in the first two years, with creative problems of increasing difficulty. These involve the recognition and use of colour and the task of solving in their own work the various problems in colour arrangement with which all artists have been confronted; the recognition and use of repetition and rhythm; harmonious spacing; the various types of balance. They must be capable of choosing and of making design motifs and of developing finished designs from them. In the process of dealing with these definite problems, they are encouraged to develop their imaginative powers. This instruction has been found to give the children sufficient assurance and self-direction so that in the third, fourth and fifth years, maximum emphasis can be put on imagination, with continued practice in use and development of the structural and technical principles.

From *Social Welfare*

Talking About Art and Beauty

IN an article in the press recently surveying adjustments needed in University education if it is to be of real service to the national life in its new conditions, Mr. K. G. Saiyidain, educational adviser to the Government of Bombay, writes:

"Another great problem which Universities in India have to face is the fact that students are being sent out of them at present without that balanced outlook and general cultural equipment which are the hall-mark of a properly educated person. There is a narrow imaginative specialisation which results in the Science students being complacently ignorant of art and poetry and social and political problems, and Arts students having no appreciation of how science and scientific technique have transformed the world in which they are living, and reshaped the problems that they have to face as citizens of the 20th century. Unless we can cut across this division somehow, and, side by side with whatever subjects may be necessary, we can give them all a broad general appreciation of the totality of their human heritage—social, scientific, artistic and moral—we shall only be turning out good or bad workmen and professionals, and not full human beings."

Sri K. M. Munshi, in his Presidential Address to the Gujarat Literary Conference on January 15, said:

"The yearning for Beauty expresses itself, not only through words or stone or colour, but also through conduct, social relations—though rarely through the whole personality of the man. Whatever the media through which beauty expresses itself, it is the same. Creative art has only one technique

which through intense yearning, concentration and the merging of the self into a thing of beauty turns a human being into a thing of beauty. Beauty is one and eternal;—its media are different. Its enemies also are the same. Sensationalism, satiety, satisfaction of mere material wants or the hunt for naked realism, these are the children of materialism. Beauty lives in the Unconscious beyond the range of the conscious mind. 'As you think, so you are,' said Marcus Aurelius. 'Mind alone is the cause of bondage and freedom,' said Shri Krishna. The only way to realise beauty is the constant contemplation of beautiful forms; from beautiful forms to beautiful lives; from beautiful lives to beautiful ideals; and from beautiful ideals to Absolute Beauty. In this way alone one becomes fit to view and realise Beauty."

In an unreported speech by the new President of the Indian National Congress, Dr. Pattabhi Sitaramayya said:

"A nation is judged, not by its material achievements, but by its contributions to Art . . . Science was everybody's property, and knowledge is the heritage of man. But each nation has its own distinct contribution to Art. When an Indian Artist painted a rose, he did not make an exact reproduction of the rose, but he gave expression to the Indian concept of the rose, so that it did not merely smell, but it spoke . . . He often heard the criticism that the Indian artist did not know anatomy . . . if one wanted to know anatomy one should go to the mortuary or to the dissecting table in a hospital. To a man who did not cultivate sensibility to Art, all paintings were a dab of colour, and all music was noise."

The Basis of Basic Education

WE mean by Basic Education a system of education which is related to the basic essentials and primary interests of the people of India, and the basic occupations of the life of the nation as a whole. Broadly, then, it may be stated that the social organism and the life of the country functions and reacts through various types of craft-work, centring education round some suitable basic craft chosen with due regard to the occupation of the locality.

Gandhiji, who sponsored basic education, said: "Literacy is not the end of education not even the beginning. Literacy is only one of the means whereby men and women can be educated. Literacy in itself is no education. By education I mean an all round drawing out of the best in man—the best in his body, mind, and spirit."

Man is neither mere intellect, nor the gross animal body, nor the heart or soul alone. A proper and harmonious combination of all the three is required for the making of the whole man and constitutes the true economics of education.

Gandhiji characterised this scheme of education as the "spearhead of a silent social revolution" to be effected in India. The real India lives in her seven lakhs of villages. The scheme was conceived and designed with special reference to rural India and was inspired by a vision of a new India. Gandhiji pointed out "This will provide a healthy and moral basis of relationship between the city and the village and thus go a long way towards a new social order. It will check the progressive decay of our villages and lay a foundation of juster social order in which there will be no longer division between the 'haves' and 'havenots' and everybody is assured of a living wage and the right to freedom."

Pandit Nehru, in commenting on this, has said, "He (Mahatma Gandhi) envisages a social order in which every individual would be a productive member proud of the characteristic contribution which he or she can make in the common good through co-operative endeavour. He visualises a conception of culture which would reject the traditional dualism between knowledge and reaction. He seeks to bridge the gulf which the existing system has created between educated and uneducated classes making the former superficial and cut off from its natural roots in the soil, and leaving the latter in ignorance and superstition. He aims at exalting co-operation above competition, service above exploitation."

The various implications underlying the scheme are (1) natural surroundings, (2) social environment and (3) local craft or industry. Education consists in the synthesis of the first two through the third. All the subjects, be it literature, or history, or geography, or arithmetic, should find a harmonious expressions through a basic craft, say spinning, weaving, agriculture, carpentry, leatherwork etc., suited to the needs of the country. Instructions to boys and girls are expected to be real and productive. The learner would feel that he is creating something and contributing to the life of the nation instead of living in a mockery, idle games and imitation tools.

But some have levelled trenchant criticism against this scheme on various grounds. For instance, it is thought to be a retrograde step which would keep the country on a low level of agriculture and cottage industries and would consequently be detrimental to the development of bigger mechanical industries without which no country can keep pace with the onward march of civilization. As

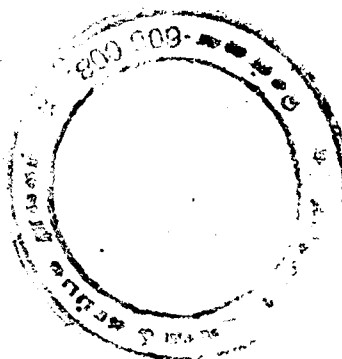
In the U.S.S.R., drastic steps have to be taken to turn the country from the agricultural to a predominantly industrial one. This, the critics say, is what India has to do. The second criticism is that too much stress has been laid on hand-work and the academic side of education is neglected. Thirdly, it has been argued that basic schools could be economically self-supporting is a fantastic idea. Education is a long-range asset and to evaluate such an investment in terms of immediate economic output will be only debasing and degrading it to the level of primitive human labour.

The force of the arguments against this system is more in the third point than in the first two—against the conception of primary education as an immediate economic proposition. But it would appear on a bit of thinking that the sponsors of self-sufficiency never pushed their logic to the extreme needs of the country. The real aim of basic education is to bring education as close to creative activity and real production as is possible. It does not run counter to the growth and organization of industry. If properly directed, it can give a practical turn to the learner's mind that would enable him

to pick up the mechanism of industry easily. In any case, technical training of the most modern type has to be provided in the highest stages of secondary education. As to the undue stress on hand-work, the scheme regards hand-work and brain-work as aspects of the same process of learning.

Basic education is the foundation upon which the job-training methods for boys and girls should be built up. It takes into account the most up-to-date educational theory of learning in terms of experience and activity rather than in those of facts to be stored and knowledge to be acquired. It is also in direct relation to life and its needs, and is therefore sociologically sound in principle. It aims at co-ordinating mental with manual labour and adds dignity to labour. Moreover, it stands for a complete reorganization of educational ideals in India which will solve the acute problem of unemployment of the masses with a corresponding increase in the social evils that have their roots in the human failing of trying to get something on the material side of life.

S. P. SHOME in *Careers Today*,
(Condensed)



Poet and sculptor, do the work,
Nor let the modish painter shirk
What his great forefathers did,
Bring the soul of man to God. . .
. . . Irish poets, learn your trade,
Sing whatever is well made,
Scorn the sort now growing up,
All out of shape from toe to top. .

W. B. YEATS

Under Ben Bulbin

(What applies to Irish poets applies also to Indian).

THE YOUNG CITIZEN

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A Journal for youth of all ages. Published monthly at Adyar, Madras, India.

Annual Subscription (post free), payable in advance:

India and Ceylon Rs. 4; other countries, 8 sh., \$ 1.50, Rs. 5-8

Single copy: As. 6

Correspondence and enquiries to the Manager,

The Young Citizen, Adyar, Madras, 20

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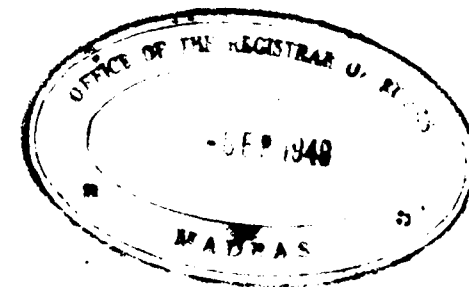
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YOUNG CITIZEN



We have yet to establish schools where the child is definitely recognised as a Soul with divine possibilities latent within him which it is the task of the educator to draw out. If more children were trained in their artistic sensitiveness we would have fewer jails.

C. JINARAJADASA

AUGUST

1949

Fine art is by no means bound up with any one type of human culture. It is, on the contrary, a hardy plant that blossoms in all climates and at all seasons. The evolutionist is, in fact, greatly puzzled by a constitutional tendency of ours that throughout its long history shows little sign of changing either for better or for worse. Whether one chooses to label it primitive or advanced, the cult of beauty in one or another of its myriad manifestations is ever there to cheer humanity on its way.

Dr. R. R. MARETT, Reader in Anthropology in the University of Oxford, Foreword to the first edition of "Primitive Art" by Dr. Leonhard Adam.

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

AUGUST 1949

VOL. XXIV, NO. 8

The Crow's Nest

IN the Crow's Nest of last month the attention of readers was invited to the two extracts on the cinema as perhaps the most serious influence towards cultural degeneration in children. The conclusion of the National Union of Women Teachers in Britain, after prolonged and detailed research regarding the nature of films shown to children, and their effects on them, is that "while constant attendance at the films tends to produce mental inertia, it also over-stimulates the children emotionally. Many films give children a false sense of values: one effect is that 13 and 14-year-old girls try to be 'glamorous' while the boys try to be 'toughs.'" It is also said, in reference to the noise created by "large groups of children in holiday mood in the dark," that "the sound apparatus has to be deafeningly loud so that it can be heard, which is extremely bad for the children's nerves, and is also bad for social training."

The foregoing statements refer to films in Britain. They would also apply to films in America. Films from both countries reach

India. Their effect is calculated to be the same; mental inertia, emotional over-stimulation, nerve paralysis. These are the two sides and middle of the broad road to cultural degeneration. Probably the mental inertia is due to the inability of children to follow the grown-up dialogue; and it is not unlikely that the unintelligibility of the speech increases the emotional influence by robbing it of the mental understanding that might balance it.

But much would depend on the nature of the story. Certain of these in England are such that the National Union of Women Teachers recommends much better classification of films "to include a category to which children should not be admitted even if accompanied by an adult." A reference to the article in our previous number indicates that similar restriction is very necessary on home-made films. "Indian films," the writer says, "never depict life as an organic whole. They mostly centre round improbable and fantastic situations, divorced from reality and devoid of understanding, solely intended to

appeal to the baser sentiments of man." The writer also castigates the songs in the films. These not only leave stains on the minds and imaginations of boys and girls at the most impressionable time of their lives, but are also mortal enemies of the true Indian music that is one of the priceless treasures of Indian culture.

The Indian film "industry" is said to be the second largest in the world. It is surely possible for the Government of India to see to it that provision is made for the production of pictures within the "mental and emotional stages" of the young. Indian life is not so completely barren of interests and incidents that "educational films" now exhibited in schools should be almost completely foreign. Denationalization, demoralization, destruction of physical and aesthetical sensitiveness, these are a terrible charge-sheet against the modern cinema.

But there is a further onslaught on the morale of cinema-goers in the distortion of stories, not simply to suit the needs of film-technique, but to make them square with ideas in the minds of producers. The worst that can be said of the filming of Stevenson's "Treasure Island" is that it is a sin of omission necessitated by the demand for action. The entertaining style of the author of the story in book form, the happy descriptions of nature, disappear. The spoken words that remain are uttered in the loud, metallic, buffalo tones that are so irritating an onslaught on sensitive ears and such a degradation to the human voice. And the action becomes a bald exposure of human depravity—drunkenness, murder, piracy, lying, glossed over by the alluring word, adventure.

There is a strong documented protest in "The Atlantic Monthly" against the wrong interpretation of "Hamlet" by Sir Laurence Olivier that recently attracted students with Shakespeare's text in hand to the cinema in Madras. The long-held but erroneous idea of Hamlet as a hesitating dreamer is retained;

but a sex-complex of Freudian invention is taken as the cause of the hesitation. To support this misrepresentation of Shakespeare's creation, erotic irrelevancies are introduced, and incidents that do not appear to support the sex-complex are omitted. And thus millions of cinema-goers are lured by a literary reputation into mental and emotional participation with an unspeakable theory made subtly presentable by clever dramatic talent and stage management.

The writer in "The Atlantic Monthly," in part explanation of the misrepresentation of Shakespeare's "Hamlet" by both Freud and Olivier, attributes it to the failure to realise the ideas accepted by the Elizabethan audience for which it was written. A reviewer in "Britain Today" sees the necessity of "context" in evaluating literature from another language and civilization. But she left out this obvious essential to literary criticism until after she had let herself go, in a review of Edward Thompson's "Rabindranath Tagore, Poet and Dramatist," in such phrases as "wool and tinsel," "thin verse," "repetitiveness," "decorative exuberance," "intellectual laziness," "weakness of construction," "miasma of zenana imagery." When Rabindranath's "Gitanjali" in English translation was brought to the notice of W. B. Yeats in 1912 he saluted it with enthusiastic reverence as a sign that the new era of poetical abundance had arrived, this time in India. It looks as if the unsatisfied reviewer had not listened to or looked through this volume or its successors, but based her opinions on Thompson's book. She calls the latter an "honest evaluation of Tagore's vast and varied literary output." But honesty is a shifty virtue, and is sometimes plain egotistical bluntness. It will take literary criticism a long time, perhaps the whole of time, but with a handful of exceptions, to be able to migrate at ease between the various areas of human achievement.

Thompson failed to do so to the fullest extent. His attention to Tagore was not given *con amore*. Had it not been for the external facts that he was the English Principal of a College in Bengal, himself "a bit of a poet" (but only a bit), and that he learned the Bengali language, he might not have set himself up as mentor of Rabindranath. But apart from speculation it has to be said that none of the "poet's faults" catalogued by the reviewer of Thompson's book survives an examination of Tagore "in his context." Equally removed from reality are the statements that he was "a product not of India but of the Westernization of India," that "to the students of the Upanishads his religious thought is trivial," and that "his views on education and reform seem alien importations." An examination of these misrepresentations of Tagore's work cannot be entered into here. We may return to them again.

A press note from New Delhi, dated July 20, announces a Conference in Calcutta on August 29 and 30 under the auspices of the Education Department of the Government of India. The preliminary agenda includes "the drawing up of practical schemes for the inclusion of general art in schools and universities in order to develop among our students a knowledge and appreciation of good art." This brings 30 years of advocacy of "Art in Education" by a handful of clear-sighted educators in India to an official focus. It is to be hoped that the deliberations of the Conference on this item will result in a nation-wide movement for bringing the arts into education on the same level as the other obligatory subjects. That it should have got thus far is something to be thankful for, and considerably to the credit of the education authorities. But much wis-

dom will be needed by those on whom the drafting of the courses of study and practice will fall. Whatever concession may be made to individuals on the track of a will-o-the-wisp called self-expression, it must be kept clearly in view that art in education in India is for Indian children in an Indian environment that is both physical and cultural. The object of art in education is not, as has often been pointed out, to produce artists, any more than language in education is to produce linguists or litterateurs. Art in education is to give pupils a chance to develop the creative impulse that is in them by nature, and to discover the artistic and beautiful qualities in the life around them and in themselves. After that they will follow their own temperamental bent and the trend of circumstances in their lives.

The Conference is also to consider "the possibility of establishing a central organization for coordinating art activities in the country, including teaching." Teaching is here probably intended for those who, after going through the schools, come to a presumed bifurcation in the middle stage at which the pupil chooses to follow the courses in arts and crafts instead of the present single-track courses leading to the inadequate universities. But the coordination of teaching in a central organization is a death-trap for real creative art-activity. What is needed is an Institute of Arts and Crafts in each cultural area—in Mysore for Carnatica, in Trivandrum for Kerala, for example. In these, indigenous art can develop in its natural terrain; and the best results can be exchanged through a Central Institute of Arts and Crafts, which should be a gathering, coordinating and communicating centre, but without any hint of drawing artists away from their own areas of inspiration.

THE ACTING EDITOR

Art in National Life

By RUKMINI DEVI

AT the present time, when India is beginning her new life, her art and her cultural life are more necessary than ever before, although to me they have always been necessary and they will always be necessary for every single nation in the world. No nation can reach the climax of civilisation unless it is expressed through its culture. What those who are proud of their own nation claim most is to say: "My country is composed of people of culture; mine is a cultured civilisation."

Of course, culture, especially in these days, has come to mean intellectual knowledge. Not that art is not intellectual; perhaps it needs even greater intelligence than any other subject. It is much easier for example to know who is a good scientist, for he can show some results. But an artist cannot be proved except by himself or his own creation, and the only thing that can help people to judge art is not intellect, is not study, but intuition which belongs to the soul and the spirit. Art is essentially a creation of the spirit, and belongs to the spiritual life.

People ask, should art have anything to do with religion? Should not art be separated from religion? In fact, some people think that I should never use the word spirituality or the word religion. If that is the case, then the very essence of art disappears. There is no true conception of life in India except through a spiritual understanding. The highest word that we have in Hinduism is Dharma. Dharma is religion. So also, art itself can be a philosophy of life. Art is divine expression of life.

Now, art does not belong to the artist alone. Every individual in the world is essentially an artist, and even those who

think they are not artists are essentially artists. Without beauty of conception, without beauty of expression, everything in life fails. Every individual seeks beauty in some form or other, though he may not know that he is seeking it. Life is composed of so many diverse things that only when there is harmony in all the necessities of life, is there perfect satisfaction in life. Therefore, beauty of expression is an absolute necessity.

It is very difficult to define beauty. When there is a harmony of the individual with nature, then life becomes really beautiful, and it is really that harmony which the Hindus call Dharma. To whatever you are dedicated, that becomes your religion. Art itself can be a religion in itself.

Today, our civilisation in India is not really an Indian civilisation. We are definitely an outcome of western education. We are trying to be somebody else, and if you are going to be somebody else, you can never be true and you can never express your genius. Genius is the expression of oneself. Just as much as an individual can be a great genius, so can a nation express its genius.

Today many people think that they must outshine America, that they must outshine Russia. Whether we shall be able to do that, I do not know; because, no one can ever outshine somebody else with somebody else's genius. All these years, with the fight for freedom, the Indian people have always been very unhappy, because they felt that the West does not recognise India. Well, if you will forgive me, perhaps, if I was born with a western body, I myself may not have done it, because I would not like to see in another nation a very bad imitation of myself. I would rather see some one else as he is than see some one else as he is trying to be.

It is amazing to see how even today in the West they have no true knowledge of India at all, because very few Indians of the right kind are able to go and give knowledge of India. Those who go to the West to present India are those who are themselves foreigners, copies of Englishmen. How can they present India? On the other hand, those who really can present India are the ordinary people of our nation, the cultured people of our nation, the scholars, poets, musicians.

What is the use of saying that the world does not recognise us? Before we can ask for recognition, we must show something which is unique and which they cannot help recognising. Who is going to resist that which is genius, who is going to resist that which is great? Today when India is free, the most important thing we can do is to build up the culture of India and to make this culture rise again, not merely as great as it was, but much greater. We have to prove to the world that the West has not made us mere copies; but with the great civilisation and culture that are our background, we can show something unique, something that the whole world can understand and appreciate, which is at the same time ours, our true selves. I am sure one of the greatest ways of showing this is through art.

Art is not merely meant for the art gallery; art is not meant only for those who are specialising in art. Art must belong to every single individual; it must belong to the daily life of the people. It is very tragic in India today that if people come and ask what we have that is beautiful in India, we say, Go and see the Taj Mahal, go and see the great temples of old. In other words, we want to show the past, because we have nothing to show in the present. We have not created anything as great as has been created in the past. I am a believer in the past of India. I am sure that in the past, whatever there may be that we do not agree with, whatever there may be that we think is narrow or ugly or cruel

in terms of our modern mentality, still, we achieved far greater things in the past than we are able to achieve today, at least in the field of culture. In order to raise our achievement to the level of the past, we have to develop our own selves, and, still more important, we have to know our own selves.

We think of art in terms of our foreign mentality; but the people who can really think of it in the Indian way are the so-called uneducated people in the villages. There is no such thing as fashion; there is only one thing, beauty; and that which is beautiful is beautiful for all time. A time must come when we will be able to create that unity between nature and ourselves irrespective of public opinion, irrespective of the opinion of the rest of the world which we still hanker after. Though we are politically free, we are not yet free in our own minds, and that freedom must come.

Through art nations will come together. Though fundamentally there is no difference between religions, people think there is; but nobody will think that it is different when you mention the word art. I know from my own experience that many people want to learn dancing. In South India, they come to learn Bharata Natya. It is an ancient art. It is not merely a dance; it is a great philosophy of life; it is spiritual expression. It is supposed to take the place of the Vedas for those who feel that it is impossible to study the Vedas. That was the great conception of the Rishis who gave dance to India. Again, where was this dancing done? In the temples. It is a temple art. But now nobody thinks of the temple, nobody thinks of the spiritual meaning behind the words, behind the gestures, behind the movements. Girls of every religion want to learn to dance. This is the case with music also. Some of the greatest musicians of India are the Muslim Ustads; and if you ask them the meaning of the song, they will say, Radha and Krishna. How marvellous it is that art transcends religious difference!

The artist's work is a work of great responsibility, because he has to bring out the divine with the ordinary things of daily life. It is he who has to show divinity in terms of colour, in terms of sound, in terms of rhythm, in terms of poetry. When the artists are definitely bringing terrible ugliness into our civilisation, as often unfortunately they are doing, they are acting sacrilegiously towards the whole nation.

Art expresses life as it is. If a nation is great, its art is great; if a nation has a downfall, its art has also a downfall. When the Greek civilisation was great, they built the wonderful Parthenon and carved the wonderful statues. They are great for all time, and they show humanity what man can achieve if he will live truly. Art is the synthesis of life, a beautiful conception and a beautiful expression of life. All these things combined together produce art and produce the culture which is the result of art. Art is necessary in order to inspire us, and inspiration is necessary in order that we may be cultured. We are not going to show what India is by a lot of talking or by headlines. India's life is essentially simple. India's life is the creation of simplicity. Unless we believe in India's true life, we can never produce art.

Because science has developed much farther than art has done, life has become unbalanced, and destruction has become great. The essential beauty of life is character. It is this character which is the essence of culture. Character cannot come unless we are surrounded by all that is beautiful. If we are surrounded by beautiful things, we cannot do unrefined things. It is absolutely necessary for the welfare of India herself that we should not merely look at the past of India; the day has come when we should concentrate on building up a civilisation which is full of energy, which is full of enthusiasm, which is full of ideals and which is full of spiritual beauty. Only when that is done can we say that we have begun our freedom well.

After all, what is the freedom that we want? We want freedom for our souls. We do not merely say, freedom of India; we sing "Vande Mataram." We talk of Mother India, and this appeals to the ordinary people because the spiritual conception of the mother is so great. What are we going to do to express that spiritual conception, to be worthy of the Mother? We have to see that that conception, when we sing "Vande Mataram," does not merely mean the Mother who is praised in words, but the Mother who is praised in action. That action must be through the building up of our nation. We have to start completely afresh. In order to do that, we have to lift up our minds and hearts to the high conception of beauty, to the beauty which is expressed in the form of Nataraja who is a great Dancer, the beauty which is expressed by Sri Krishna when we describe Him with the flute, when we describe Him as dancing with the Gopis.

Without spirituality there is no culture; without spirituality art itself will have a crude expression. We must give up all narrowness. We must give up all barriers of cruelty. We must bring back the great conception of art not for showmanship, not for praise, not for headlines, not for glamour, but art as spiritual satisfaction of our souls, art as a great inspiration for the people of the world, art as something ennobling, so that we, with our love for our country, with our true conception of India's future, can harmonise it with the spiritual beauty of the nation. India must show to the world the great conception of beauty, and only in that way can India rise again. Then all nations will be inspired by India. We shall be great. Are we going to answer the call? Are we going to say, yes; I am courageous enough; I shall live for this; I shall express this irrespective of what others say? If we are capable of saying that and showing that courage, then India is truly free.

The Choice

By WILLIAM D. COUSINS, M.Sc.

AFTER I received an invitation to write an article I picked up a treasured volume of Thoreau's writings and read once again the courageous address delivered by him at Concord in 1859 "In defence of John Brown." Here is one of the extracts he gave from John Brown's defence before his captors: "I pity the poor in bondage that have none to help them; this is why I am here; not to gratify any personal animosity or vindictive spirit. It is my sympathy with the oppressed and wronged that are as good as you, and as precious in the sight of God."

That, I thought, should provide a title for me, as it is the voice of the humanitarian and pioneer throughout the ages who counted his own life as nought if by its sacrifice he could help to rid the world of the cruelty and injustice which made life intolerable for great numbers of human beings. Perhaps those whose sympathy embraces not only humans but sub-humans, might catch something of that spirit and go "marching on" through the years proclaiming our faith in our more all-embracing message.

While thinking thus, I was brought up against the problem of the deserter from a vegetarian society in which he informed me that he was "unable to live in accordance with its principles at present." I appreciate the frankness of this friend, and thank him for giving me a title which must now be "The Choice." A letter of this kind fills me with regret, as I feel that a light—even if it be a tiny flicker—has been extinguished in a dark world. "At present" made me hope that a few words might be helpful from one who has long been dissociated from the traffic in animal flesh. People join these societies for various reasons—physical,

æsthetic, ethical and humanitarian, or in these days of growing shortages, it may be economic.

(1) *The physical reason* may be the first step on the upward path, and a second may depend on the exercise of common sense in the choice of foods, and, of course, on the realization that there is more behind it than physical benefit. Ample help is available in pamphlets, books, magazines and talks, including a great body of evidence by eminent scientists which justifies the vegetarian way of living. Too often the movement is held responsible for the physical wrecks who join it, as it is forgotten that many centuries of wrong living lie behind them, and that a change of diet for a few months or even a few years cannot undo all the errors of the past.

(2) *The aesthetic reason.* It may be that you are one who desires to make this world a more beautiful and a happier place in which to live, but like Wells in his vision of Utopia, you felt that slaughter-houses, flesh shops and the sights and smells and ugliness associated with this horrible traffic cannot be tolerated in the world you have envisaged, and so for you flesh-eating has ceased.

(3) *Ethical and Humanitarian reasons.* Or perhaps one day, like myself, you saw the cruelty and horror of the slaughter house, and realized the degradation caused to thousands of human beings engaged in the slaughter of millions of sentient creatures and you decided that never again would you have anything to do with it. Kindly sentimental people who love their pet dogs and cats try to salve their conscience while they continue to eat flesh by adopting "more humane methods of killing." This seems as

futile as the efforts "to make war more humane." Murder is murder whether carried out by pole-axe, gun, or atomic bomb, and "Thou shalt not kill" has no reservations attached to it.

(4) *The economic reason may compel humanity, owing to the pressure of a greatly increasing population in the world and the present stupid misuse of land for the feeding of animals, to adopt a purer diet straight from the soil instead of through the bodies of animals.* If any one is weak in faith in the cause, let it be clearly understood that the choice which has to be made is not only between two kinds of food on our plates, but between light and darkness, justice and injustice, beauty and ugliness, kindness and cruelty, and that it is a sad day for us if having once seen the light we cease to "follow the gleam." If, however, we choose the upward path, we are back again on the road with the pioneers with whom we started, with plenty of work to do in this sad and troubled world. A few words here are necessary so that we may not be accused of being "impractical idealists." John Brown gave his life in 1859 for the negro slaves in America, but injustice to coloured people still persists and is one of the major problems

in the United States to-day. During the present century great numbers of men and women gave their lives, as they believed, to end war; but this monstrous human lunacy persists, notwithstanding the fact that the vast mass of human beings everywhere wish to see it end.

Is it because we have not yet dealt with root causes which, some earnest thinkers believe, are inherent in the machinery which has been evolved through the ages for the management of human affairs? Let us give thought to this problem, for courage and sympathy are not enough. In conclusion, whilst it is true that adherence to the vegetarian cause will not, in itself, solve many of the complicated problems of these modern days, we know that no new plan will bring the human race very far on the way to a saner and happier way of living which does not include the principles which guide the great humanitarian movement. Dr. Anna Kingsford saw this many years ago when she said: "This movement is the basis of all other movements towards purity, freedom and happiness," and "If you want people to leave off fighting like beasts of prey, you must first get them to leave off living like beasts of prey."

If a man is not upright, pure and gentle, he may be rich, he may be powerful, he may be noble, he may be a prince, yet still he will be unhappy.

ANNIE BESANT

Self-Knowledge

By C. B. BATLIWALLA

OUR world to day is engulfed in darkness. The flame of divinity which once shone in the hearts of humanity is no more. There is no longer the same respect for religion as there was years ago. Divinity has vanished, and materialism has taken its place. Today we hear more of science than of religion. We hear of scientific methods of increasing production, of raising the standard of living, and so on. But with all these scientific discoveries there is an utter chaos prevailing in the world. There are conflicting forces working in the world, there is a fear of another war, and there is a fear of an economic breakdown. Humanity in its pride, ambition, selfishness and ignorance, has been dragged into the abyss of sin and sorrow. There is demoralisation everywhere.

The problem facing today is how peace can be brought about in the world. The great powers have met over and over again to thrash out once for all the problem of peace. But tinged as they are with selfishness and hypocrisy, they have failed in their mission. And in order to veil their failures, in order to show to humanity that they are really anxious to bring about peace in the world, they have established the so-called United Nations. But we know that the League of Nations, established a little after the first World War, had tried similarly, but had failed in its duty of bringing about peace in the world. And today we see the United Nations, a similar organisation, failing to bring about a compromise between the different nations of the world. What does this indicate but the fact that no system can bring about peace on earth? Humanity cannot be forced to live in peace when the very forces guiding them are corrupt and full of selfishness.

If peace is to be achieved we have to view the problem from quite a different angle. First and foremost let us try and understand the fact that it is we human beings who comprise the world; it is we who make and break governments; it is we who make up society, and it is we who bring about chaos, conflicts, wars, famines in the world. We human beings in our pride, selfishness, hatred and ignorance, have made conditions in the world unfit for human life. But veiled as we are with a curtain of pride we are not prepared to see our own defects. On the contrary, if opportunity offers, we would be prepared to point out the defects of others. Such is the nature of humanity. This is the very reason why the great powers have failed. For whilst showing outwardly their eagerness to maintain peace in the world, in their very heart of hearts they are not prepared to give way one to another. This is sheer hypocrisy. Nay, it is not only the great leaders who practise hypocrisy, but we ourselves in our day-to-day life practise it, though no doubt blind to it. In our daily conversation we speak of brotherhood and peace—nay some of us even preach it—but how much of it do we put into practice? If we practised as we spoke, the world would not be what it is today: it would be a world full of happiness and tranquillity.

How then can we bring about peace and happiness in the world? Shall we sit tight and allow fate to get the better of ourselves? Or do we wish to get out of the storm which we have created for ourselves? The problem rests with humanity. Whether there be peace and happiness in the world or misery and suffering, the choice is left in our hands.

The only possible way to bring about peace and brotherhood in the world is to bring about a radical change in ourselves. It is we who must change from what we are into what we should be. It is we who must see our own defects rather than see the defects of others. "O man! know thyself before you try to know others" should be the clarion call of the world. For none of us are capable of judging others when we are not capable of judging ourselves. The root cause of unhappiness lies in us. But shrouded as we are with the veil of ignorance, we grope about in the corridors of darkness. We try to seek out the cause of our suffering outside us, whereas the root cause lies within us. Once we realise the fact that it is our own words and actions which are responsible for the conditions prevailing in the world, then we will no more have to ponder over the peace problem. But just as we brought about chaos in the world through our own actions, so, too, we can, if we choose, bring about happiness and brotherhood in the world.

Therefore let us not look to the world for peace; let us not look to our Government for the bringing about of peace; but let us look to ourselves. Do not expect the world to change when we ourselves do not change. For what we are, the world is. The one is

not different from the other. Therefore do not wait for the world to change; do not wait for your neighbour or your friend to change; but let there be an immediate change in yourself. Let us become unselfish in our life, in fact let us drown that first person "I". Let us not think in terms of "I" but in terms of humanity. Let us shed our jealousies, our hatreds, our selfishness, and our fears, which all go to make the world what it is today. Some of us may not realise the above fact, but an analysis of our actions would go to prove that it is we who are more or less responsible for the abominable conditions prevailing in the world.

Realising these things let us change immediately. Let us not wait for time, for time which is immortal waits for no one. Do not say that you will begin tomorrow, for time, which is as swift as the stroke of lightning, will overtake you until you will be no more in this world. If you are really anxious to save the world then begin with the task immediately. Once we change, the world will automatically change. The world will no more be what it is today. There will no more be fear of war, but complete harmony in which men will lead a brotherly life. The world will be what the Divine Will wills it to be—a world full of happiness and joy.

Even love, which is the deification of persons, must become more impersonal every day.

EMERSON

In Search Of Happiness

By SOLI

THERE are three main reasons why youths join a Theosophical lodge. Many are forced by circumstances, some join for social contacts, a few come with a spirit of inquiry. The following words are addressed to the last mentioned group.

I am going to start by stating a fact—a fact on which we all agree. We are, one and all, seekers after happiness. Naturally the idea of happiness cannot be a standardised conception. It varies with the child and the sage, the saint and the tyrant. Nevertheless complete, full, continuous happiness remains the goal of all men. The only tragedy is that the goal is never realised; that when the time comes for the realisation of dreams, it seems one has outgrown the very need for them. Hence new dreams, and a fresh pursuit after happiness.

Why is that so? Where is happiness? Is it outside us? If so, we are playthings in the hands of outside circumstances. But you and I know we are not playthings; we are individuals capable of conditioning our surroundings, and not being conditioned by them. This is true because every one of us knows that our happiness or sorrow depends upon the mental attitude we adopt to the impact of outside circumstances, upon our wish to change the molehill into a mountain and vice versa.

The question therefore is not whether we are makers of our destiny or not, but to

what extent can we influence its nature; that is, to what extent can we create a mental adjustment receptive to happiness. The significance of the question cannot be over-emphasised, because the solution of the problem automatically reduces to insignificance the strength and importance of outside forces.

Can Theosophy solve the question? I am not referring to Theosophical organisations or the Theosophical leaders; their importance is relatively small. Theosophy, standing on its own legs, must answer the question. Those who study Theosophy will know at once that it has a capacity to answer. The difficulty is not, however, whether Theosophy has a capacity to give, but whether we have got a capacity to receive. Mere intellectual acceptance of Theosophical statements cannot give them a factual as opposed to a theoretical value; that is, to the inquirer they are still theories and not facts.

It therefore follows from the above that the inquirer inevitably must sharpen his own instruments of perception if he wishes not merely to understand but to realize truth with all its significance and implications.

It also follows therefore that the question inevitably becomes a subjective one, and will therefore challenge any attempt to give an objective answer.

Art Notes

A CANADIAN KALAKSHETRA

OUT in the Rockies is the Banff Art School, started as one of the adult services of the University of Alberta. This is now a training school for students of art, literature, drama, music, dance, and other cultural interests. Here the students learn a craft and "catch" a philosophy: that the artist has great resources in and responsibilities to the whole community. The air of this mountain school is much too rare to support a lush growth of art for art's sake. Students come here from many Canadian Provinces and some other countries too. This breadth of contact is having a good effect on Canadian cultural development. Parochial and sectional prejudices have a hard time of it.

J. R. KIDD,

Adult Education in Canada.

LOCAL SENSE IN ART

If there is to be any nationalism about our art, then, it will not be political nationalism but the bias of our environment. For,

although the aeroplane and television have already reduced distances, so that any place in the world is only a day's ride from the other, it will be found that, if not in science, which is more or less international, literature and art will tend to be rooted in the sense of locality, in so far as language is kinetic and goes to make every dialect uniquely different from another, and the visual imagination is more intensely active before adolescence, and colours and forms felt during childhood in one landscape affect a person's style permanently. As, however, differences in style give to the literary and artistic words of different parts of the world their peculiar charm, there is no need to iron out the local sense in the interests of a superficial cosmopolitanism. It may, indeed, be necessary to feed the imagination of students upon these monuments of the culture of their countries or regions which are the distinctive heritage of those places. With the mother tongue, and its daily idiom, the child must be given the myths, the legends, the folk tales, the folk songs and folk dances of its birth place.

MULK RAJ ANAND,

Renaissance of Indian Art in "The Hindu".

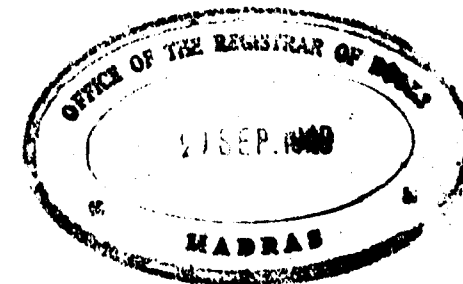
Every object has its roots in central nature, and may of course be exhibited to us so as to represent the world.

EMERSON

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YOUNG CITIZEN



A situation has now been reached where, unless prompt steps are taken to preserve, develop and enrich the heritage of our cultural traditions, they may be damaged beyond repair.

MAULANA ABUL KALAM AZAD

SEPTEMBER

1949

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249, 240, 2, 32

and regional languages of India a century and more ago may suggest inconsistency; but this was not confined to himself: it arose out of the idea current in the nineteenth century of the natural inferiority of the oriental races. Time has broken up the superiority complex of the West as regards India, and we may give the author of "Lays of Ancient Rome" the benefit of the assumption that were he alive today he would think of the matter otherwise. And we in turn may ponder the optimistic implications, as they apply to India today, in the extract from his essay on "Milton" that follows on from the sentence quoted above.

"The blaze of truth and liberty may at first dazzle and bewilder nations which have become half-blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinion subsides. Hostile theories correct each other. The scattered elements of truth cease to contend, and begin to coalesce. And at length a system of justice and order is educed out of the chaos. Many politicians of our time are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they are wise and good in slavery, they may indeed wait for ever."

The cure for the evils of newly acquired freedom that Lord Macaulay prescribes, viz. freedom, needs qualification. Individual freedom would mean chaos. This is the danger of a wrong use of the word "democracy." The control of it comes from a sense of mutual dependence, a realization that no fragment of the universe could maintain its own integrity without the

collaboration of the others. To exercise complete freedom the artist, for example, would have to get rid of dependence on the numerous makers of the tools of his and her craft, also of the subject matter of humanity and super-humanity, and nature.

The cure for the evils of freedom, newly acquired or of long standing, is secreted in the middle phrase of Lincoln's formula, "for the people." Inturned action in any phase of life leads to the development and accentuation of all kinds of evils. But out-turned action, action directed towards the helping, the comforting, the encouraging of others, leads to the mutual understanding, the sympathy and friendliness, in which the reverse of evil blossoms and flowers and fruits in life.

Probably the most important event in the history of art in India was the Conference called by the Government of India on August 29 and 30 in Calcutta. The delegates, 64, were about equally divided between officials and non-officials. From the South, Mysore was represented by its Minister of Education, Sri D. M. Chandrasekhariah; Madras by Dr. A. Ayappan of the Government Museum, and Sri D. P. Roy Choudhuri of the Government School of Art. Although Travancore sent no delegate, it was not without representation: Sri R. V. Poduval, retired Director of Archaeology and Officer in charge of Museums, and Dr. James H. Cousins, formerly Art Adviser to the Government and Head of the Department of Fine Arts of the University of Travancore, were invited. The latter, though invited personally, referred to himself as representing the ideals and work of the Kalakshetra and its founder, Srimati Rukmini Devi. A statement of his on the necessity of a Central Organization to coordinate the art-activities of the country was circulated to the delegates; and he was asked to initiate a discussion on the subject.

The Conference was opened by the Honourable Maulana Abul Kalam Azad, Minister of Education to the Government of India, in a comprehensive survey of steps that had already been taken towards the raising of art to its true status in the culture of the country. To those who have been working for many years for the raising of the quality of the life of the people by making art an integral part of education it was an experience to hear the Minister of Education of India say:

"It is a sad commentary on our present system of education that art has either no place or plays a very minor role in our general education. One reason for this is, of course, the very one-sided view of education we have had in the past. Till now our education has aimed at developing only the intellect of the child. Even this is perhaps an over-generous estimate."

The Minister also said:

"Whether from the point of view of training of the emotions, of refinement of sentiments or development of manual skill and creative urge, the importance of art as an element of education cannot be over-emphasised. The obvious implication of this is that a society is healthy and well-balanced if training in and appreciation of arts are wide-spread among its members. The modern malaise of society in which individuals are torn and divided and society riven with a hundred conflicts is the result of the fact that the arts have been divorced from intimate contact with life at a thousand points."

The sense of the Conference on this crucial point went into the following unanimous resolution:

"The Conference views with concern the progressive deterioration in public taste and considers that one of the reasons of this decline is the exclusion of art from general education. It recommends Primary and Secondary Education authorities and Universities to consider the desirability of introducing practical and theoretical art for study in all stages of education. It also recommends that the surroundings of the school, the buildings, laboratories, libraries, furniture, etc., should be so designed as to educate and improve the aesthetic tastes and standards of the pupils."

A question about the possibility of founding a centre of art-teaching in New Delhi was answered by Dr. J. H. Cousins in the negative. His reasons were set out in his circularised statement:

"If one particular style of painting is adopted it will act detrimentally on the special qualities and characteristics of art expression in the other parts of India. If a number of styles is adopted it would mean a number of teachers from different areas and a jumble of artistic influences that, instead of encouraging free varied work, would tend to produce a hybrid mediocrity. The establishment of a teaching centre under the aegis of Government would also set up a rival to the Schools of Art that should be encouraged in the various areas of the country. I therefore feel, after 30 years' thought on this matter, that such a Central Organization as is contemplated should be a clearing-house of information, experience, ideas, achievements, but should not enter into competition with its constituents."

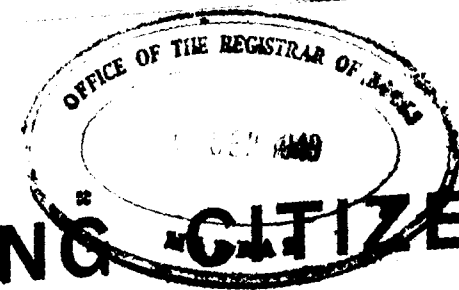
THE ACTING EDITOR

Not laws, but virtue in the soul we need,
 The old Socratic justice in the heart,
 The golden rule become the people's creed
 When years of training have performed their part:
 For thus alone, in home and church and mart,
 Can evil perish and the race be freed.

LOUIS V. LEDOUX

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THE YOUNG CITIZEN

EDITOR:
 RUKMINI DEVI

SEPTEMBER 1949

VOL. XXIV, NO. 9

The Crow's Nest

SHRIMATI RUKMINI DEVI, our wandering Editor, is expected to return home, from Geneva via Bombay, on September 21.

Young Citizens will have heard and read of the celebrations of the second anniversary of India's independence from foreign rule, on August 15; they will even have taken part in them. They may also have read or heard discussed the prevalent dissatisfaction at the failure of those in authority to solve the problems left over by the foreign rulership that has gone, and the new problems that have arisen out of the awakening of the poverty-stricken and homeless millions to their rights as human beings.

This situation is complicated by the taking over of a system of government that has not grown out of the temperament and tradition of the majority of the people of India. The system is called "democracy," a term derived from the Greek words *demos* (the people) and *kratein* (to rule). A dictionary defines it as "a form of government in which the supreme power is vested in the people collectively, and is administered by them or by

officers appointed by them." Abraham Lincoln put it into a famous phrase, "Government of the people for the people by the people." But there are observers of human nature, who realise that any hasty overthrow of authority and any exaltation of inexperience and unfamiliarity would bring chaotic conditions about when the suppressed majorities of mankind realised their power.

Mrs. Annie Besant was a strong claimant for human, freedom, economically, socially, politically, intellectually, spiritually. But, like Bernard Shaw, she followed the Fabian way of making haste slowly: the word "Fabian" being taken from the name of Fabius Maximus, who was not strong enough to meet his enemy in direct battle, but defeated him by delays. The Besant-Shaw-Fabian method was revolution by evolution. They believed, as Lord Macaulay believed, that "there is only one cure for the evils which newly acquired freedom produces; and that cure is freedom."

This expression by one whose name became anathema among Indians for his attempt to set the English language over the classical

Religious Education

By SITA NILAKANTHAN

TO understand what religious education is, and the necessity of it in education, one should know what religion really is. The word Religion is often misunderstood. It is confined to dogmas, doctrines, orthodoxies, conventions and superstitions. A great deal of what is taught and done in the name of Religion is definitely pernicious, and a great deal more is ethically neutral, not particularly bad but not particularly good. Hence we find in India today Governments and schools fighting shy of Religion and religious education. The riots and other disturbances which preceded and succeeded the attainment of Independence and the partition of the country are attributed to the influence of Religion.

Does Religion really mean this? Have not the people of different religious beliefs lived in the past side by side without rupture when the study of Religion formed a main feature of education?

The Religion that we know now is no Religion at all: there is much contrast between the theory and practice of it. What, then, is Religion really? Dr. Arundale, in his book on "Real Education," says: "Religion is the reminder to mankind from those who know and have achieved, as to who man and his universe really are, as to whence they have come and whither they are wending their way. It seeks to ennoble man in every aspect of his being, reminding him of his wonderful origin, his splendid way, and his glorious destiny."

Dr. Besant, in her lecture on Religion, defines it as an inner urge for a greater self; an everlasting search of the human spirit for the divine, of man for God.

In our own day, Aldous Huxley, in his book on "Means and Ends," considers Religion as

a system of education for men, (1) to make desirable changes in their personalities, (2) to heighten consciousness, and so to establish more adequate relations between themselves and the universe of which they are parts.

Great Psychologists say that the most important factor for mental health is to have an ideal of conduct as the main spring of life. I feel there is no greater ideal of conduct and character than is found in the great Religions and in the lives of the Prophets who inspired them.

Edwin Starbuck, a famous American Professor, goes a step further and says that Religion is the deepest seated of all the instinctive tendencies, reaching back into the profoundest experiences of the race, and leading mankind onward into new reaches of perfection, and guiding it into fields of truth.

Such being the case, the teaching of Religion should form a main part of our curriculum. To quote from another Western Professor, "Art, Religion and Poetry in life in general play a great part in the development of finer personalities. It is always the higher idealism of Religion and Art that have been the uniters of peoples and of races. They have struck the universal note to which all minds assent and all hearts vibrate. Who will ever deny that the Dhammapada, the Psalms and the Bhagavad Gita do not speak a universal language?"

The attitude towards religious education should therefore change. Its justification lives in the simple fact of developing life. Its purpose is not to rescue children from the world for a glorious heaven, but to take the child with all its divine inheritance, give it the wisdom of the past, and help it to develop into a richer and fuller life.

To all this I would like to add the factor of Brotherhood, the first and principal Object of The Theosophical Society.

This is possible to be practised only when there is perfect understanding between one being and another, and between one nation and another. Such perfect understanding can be brought about only by a mutual study of culture; the literature and art which are closely linked and based on the Religion of the country, in fact are the outcome of the Religion. The faith of Islam gave the exquisite Taj Mahal and Pearl Mosque to the world. The Religion of Egypt expressed itself in grand and mighty architecture. Christianity gave the marvel of Gothic architecture, the immortal paintings of Rafael, and the wonderful sculptures of Michelangelo. Religion was at the foundation of all the great original and creative literatures. Hinduism inspired the epics of the Mahabharata and the Ramayana. The Six Schools of Philosophy and the science of Yoga were inspired by it. The masterpieces of Mohammedan and Christian literature were written in an atmosphere of Religion.

This leads us to include the study of all Religions in our educational curriculum; and incidentally to put into practice the second Object of The Theosophical Society, the comparative study of Religion, Philosophy and Science.

Here I should like to mention that in Universities in the West there are chairs for the comparative study of Religions. It is a pity that in India, when we are now free to form our own system of education, based on our ancient Indian ideals, we are beginning to shun the very word Religion in order to make everything secular. The other day the Prime Minister, in a speech to the nation, stressed the need of character-training for students. And what indeed is character-training but one of the manifold aspects of religious education?

How, then, should religious education be imparted to the children, and who are the fittest persons to impart it? Religious education is to be presented in three aspects: (1) The informative aspect, which consists of the study of all the great Religions, with their epics and stories, and the lives of those who brought them into existence; (2) A comparative study of these in order to show the unity that exists among them; (3) The practice of Religion as a guide to character.

It has to be said in this connection that Morals cannot be taught to children, since by their teaching they lose their effect on the children. In an experiment with two sets of children, one set was given moral instruction, and one set was not given it. It was found that the group to whom Morals were taught was far below the standard of good conduct of the other group!

Character training through Religion should be in the environment of the children. The home and the school should be vibrating with the religious spirit, and the teachers should live it among their pupils.

Stories from the lives of the Teachers and the epics of the different Religions could be presented to the children as illustrations, leaving to them the drawing out of the morals implied in the stories. Evolution could be taught, based on scientific truths, to explain the origin and the goal of man, and to lead them to revere the life in all. To those who are ceremonially inclined, as some children are, the beautiful ceremonies of the different Religions and of their own particular Religion could be presented.

What the teacher will do depends on the particular child and to what extent its natural tendencies coincide at each stage of its development with what seems normal for its age and in tune with the truth of Religion. "Adolescence is the natural time for the spiritual selfhood, and Religion is one of the chief forces to bring about in a short time the

marvellous transformation of the mind of youth into the spiritual personality of a man or woman." At the same time, it is at this period that the moral conflicts of life become an ever increasing difficulty. So the making or marring of a man depends upon the way in which he is handled by parents and teachers at this age.

The problems of religious education and of the type of teacher will be solved if, in the Theosophical way, Religion is not made a separate subject but is the heart of every subject and the essence of daily life.

According to Dr. Besant, "The condition of national greatness is the teaching of Religion to the young. Teach them to be religious without being sectarian. Teach them to be devoted without being fanatical. Teach them to love their own faith without denying or hating the faiths of their fellow citizens. Make Religion a unifying force, a builder up of nationality, a fostering mother of civic virtues, the nurse and teacher of morality. Then shall the boys and girls grow up into great citizens of the India that shall be."

WHOSE CENTURY IS IT?

Recently, in my opinion, there has been too much talk about the Common Man. It has been dinned into us that this is his Century. We are in danger of developing a cult of the Common Man, which means a cult of mediocrity.

But there is at least one hopeful sign: I have never been able to find out who this Common Man is. In fact, most Americans will get fighting mad if you call them common. This shows that most people are holding fast to an essential fact in American life. We believe in equal opportunity for all, but we know that this includes the opportunity to rise to leadership—in other words, to be uncommon.

It is a curious fact that when you get sick you want an uncommon doctor; if your car breaks down you want an uncommonly good mechanic; when we get into war we want an uncommon admiral and an uncommon general.

I have never met a father and mother who did not want their children to grow up to be uncommon men and women. May it always be so. For the future of America rests not in mediocrity, but in the constant renewal of leadership in every phase of our national life.

HERBERT HOOVER in *This Week Magazine*

Dance in Life

By SHANKARAN NAMBOODRI

AN artist worthy of the name has a new vision to communicate. This is a well known fact. Less well known to the average educated man is that the new vision arises out of a fuller and richer experience of daily life. Still less known to him is the social and socialising force of the art product in the life of the individual. This is equally true as regards his knowledge of the art of dancing; its spiritual and social significance is almost a puzzle to him, and he knows perhaps next to nothing about it. He at best looks upon dancing as a means for a cheap satisfaction of a grovelling kind and scarcely anything more than that. If that is the approach of the average educated man, imagine how far does the popular thought lag behind a full appreciation of the actual relation of dancing to the everyday life of an individual. This extreme lack of proper understanding is apt to reflect unfortunately more upon our own life than upon dancing itself.

What then is the message of dancing? How does it convey this message and what is its significance for life?

The creative urge in man is universally admitted to be almost as deep and as imperious as his demand for food and rest. Deny the means of proper expression to this natural urge and he will go even to the extent of being insane, and thus build an imaginary world to satisfy this gnawing hunger. It is obviously the driving force behind the preservation of our species. It was at the behest of the same urge that our forefathers in the dim past began slowly to rise from a stage of savage life, and under favourable circumstances the same urge became the source of all arts, culture and civilisation of which we can boast today.

The artist in response to this compelling force turns to life itself for his study and inspiration. The medium of approach for the dancer is his own bodily movements, these being closer to life than any other medium: objects from nature, paint, words, or even sound, are only the effect of movement. Now these movements are the very stuff of our life, and the basis of all experience. Herein lies the strongest as well as the weakest point of dance; strongest because the vision in its formation as well as expression uses a medium that is nearest to life, and weakest because the inertia of habit and routine stands in the way of more than eighty per cent of our every-day movement ever becoming conscious.

The approach to life in its elemental form opens up a bright new vista of unity underlying its varied surface. The dancer lives in his vision and the vision lives in him. Thus it becomes an ever-growing living force with him. Each and every one of his movements is imbued with a new vigour; a new grace and a new life, by the very contrast to the movements of a flat, jejune, and routine existence become vivid to an incredible degree. Through a process of organisation and unification of such movements the product of art comes into being. Its message can never be adequately translated into the medium of words for it challenges even the utmost pride of verbal expression. It is not the concern of the dancer to advise or to command us to do this or do that. But the product of his art inevitably allures us to a better and brighter life.

There is a story from the Mahabharata in which Panchali, the beloved of Bheemsena, requests him to get for her the sweet-scented

flower, Saugandhika. Before Bheemasena could get the flower he had to meet several distressing and much more threatening circumstances. He had even to fight a host of Rakshasas (who are generally taken to be the natural enemies to life). By killing them he restored life to a secure basis. At last he got the flower and presented it to his beloved Panchali. All those circumstances, which in themselves are distressing and trying enough, were transformed into a delightful experience under the impelling force of love. This is only the beginning of a great and organising vision. In a similar way the product of art leads us delightfully to a realisation of our own needs.

So far we have been dealing with the medium of movement alone. There are the contributions of other arts too. Think of the effect when music, poetry and drama, painting, sculpture and architectural principles of construction are advantageously used by the dancer to heighten the effect and delight of his expression. Still the dancer's resources are not even half told. In the process of giving his vision a local habitation, i.e., bringing it to light and life on the stage before the audience, there are untold possibilities of organisation left for him. Such is the force, the tremendous force, behind dancing when the living vision finds an eloquent and delightful expression through the bodily movements.

Now those who can perceive and enjoy the dance are naturally inspired like the artist himself to a new approach to life. A new vista of infinite possibilities reveals itself before us. Stimulated by the product of art we begin to organise the hitherto haphazard and drifting life in relation to the major needs of life. As we progress we discover many hidden treasures on our way. Even the insignificant experience is transformed or transmuted into brilliant achievement. We awake to a living experience of the depth and continuity behind the seemingly scattered 'here and now' of every day life.

This is the enlightenment and goal in view of all religions and all philosophies. Listen to the words of the awakened "Where I am awakened there they are asleep; where I am asleep there they are awakened."

These are not merely new big claims advanced in favour of dancing. Our sages of old knew how effective dancing could be in introducing social values into the experience of the individual. They were fully alive to the cultural and spiritual values of dance as well. If the sages did not all study and take to dancing as a profession, they all knew how to understand and enjoy dancing. At least some of the prominent leaders among them and their followers devoted the whole of their life to its study and produced monumental works on the subject. They further held regular public discussions among themselves and went so far as to declare a new Veda for Dancing. They also declared that through dancing or its enjoyment we can satisfy not only the creative urge but also all the legitimate needs of our life, including that of freedom and everlasting bliss.

That was all good in those far-off days. Will it work now? The philosophers and critics who know better have never despaired of these possibilities. The more important question with all present-day humanitarians and even scientists who cherish the hope of a better and organised life for mankind as a whole is how to restore the arts so that they can naturally blossom out into the life of the society.

Turn to any part of this vast country, and there are few communities without their own popular and classical forms of art. We are still united in our love for art and dancing. Here lies a vast field ever ready to bring forth a rich harvest. Lend us a helping hand; if to reap or work in the field well and good—if only to share and enjoy the gift of nature you are equally welcome.

Centre News, Almora, 1941

Art in Education and Life

By D. G. BADIGAR

ART is a spiritual organ of human life. On the one hand, the best works of Art transmit religious feelings urging towards the union and brotherhood of man; on the other hand, they strive towards the transmission of feelings that may unite everyone without exception. In every period of history and in every human society there exists an understanding of the meaning of life representing the highest level which men of that society have attained—an understanding indicating the highest good which that society aims at. This understanding is the religious perception of the given time and society. And such religious perception always exists in every society. It is like the direction of a flowing river. If the river flows at all, it must have a direction. If a society lives, there must be a religious perception indicating the direction in which all its members tend. And it is Art that transmits the feelings of religious perception, and it is especially for this reason that it has always been valued and encouraged.

From what is said above, one will be convinced of the strong influences of Art on human life; yet one will be surprised to know that no satisfactory definition of Art has yet been devised. Many a great writer on Art in the past defined Art in many ways, but no finality has yet been reached. In their attempts, many paid foremost attention to one side of it, viz., the pleasure derived from it, and overlooked the purpose it served in the life of man and humanity. The activity of Art is based on the fact that a man, receiving through the sense of hearing or sight another man's expression of feelings, is capable of experiencing the emotion which moved the man who expressed it.

All that gives pleasure is not necessarily pure, and the beauty and art from which pleasure of a corrupt nature is derived is not Art at all deserving of respect. A perfect work of Art will be one in which the content is moral, the expression beautiful, and the author's relation to the work true. The many one-sided definitions of Art do not adequately support this view, and Tolstoy in his searching examination of them found each one of them wanting in one respect or another, and lastly made an effort to explain it as "a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." The stronger the infection the better is the Art.

Beauty is the content of Art. Aesthetics, the science of the Beautiful in Nature and Art especially that which treats of the expression and embodiment of beauty in Art, is one of the important things in education. Beauty, Truth and Goodness have been the ideals of good citizenship in the history of great nations. The great teachers of the past have taken the beauty of Nature as a means of uplift for humanity. But this love of Nature and sense to appreciate Beauty are not acquired without effort.

Looking, therefore, to the importance of Art and Aesthetic education, a training in the right direction should be begun in the early stages of child education. The young of whatever circumstances in life have a right to the joy that comes from knowing and perceiving Beauty in Nature and Art forms, and it would be but just and reasonable to let them have a sense that enables

hem to perceive in their environment the Good, the True and the Beautiful. The artistic potentiality in a child develops in the desire to make something and to exercise the mind by working from memory. Hence, there should be a judicious guidance by the teacher to direct these activities, so as to give to every child the rightful joy of knowing—as said before—the Good, the True and the Beautiful, and to assist in its natural and healthy physical development.

No other form of education than Drawing and Art possibly so emphatically helps in giving physical vigour, intellectual power, and the strengthening of moral character, because not only does it train the muscle, but also the brain, and the appreciation of beauty, truth and purity. The training takes the whole child, and after all, it is the whole child that comes to the school, not merely his head or his brain, or his body. The great responsibility falls on the teacher. He should make children realise their own growth in every direction, and appeal from the very first to their own individuality. The teacher has the initial advantage of not needing to create or implant a desire for the instructions, but only to unfold wisely and develop what is there already (the inherent power).

The ugly looking homes of children are beyond our control, but the school is not. It is, therefore, that the school must undo the bad effects of that ugly, soul-deadening home, must develop the talent that exists, must fortify that talent so as to make children strong enough to resist the degrading effects of the sordid surroundings in the street, and in the whole of the after-school life.

Let us now consider the school building which must be for many hours daily the home of thousands of children. As has been rightly said by a well-known architect, an important part of education consists in familiar-

ising the minds of the young with associations concerned with what is beautiful, pleasant, healthful to the mind and body; and the school building may be an important element in the part of education. Can we over-estimate the advantages of well planned, correctly proportioned, artistic and suitably arranged class-rooms? I think not.

The teacher should know that the pupils of all ages spend many hours a day in the class-rooms. These rooms should be bright, cheerful, healthful in space, harmonious in colouring, and properly equipped for educational purposes. There should be a real Art room, where Art should be enthroned, homage paid and worship done to it through picture books, wall decorations, drawings, and such other exercises with pencil and brush, by children themselves. Appreciation of beauty of form and colour should be inculcated in every possible way and opportunities found to take pupils to the local museum or art galleries where these exist, to old temples, mosques, parks, farms, woodland scenes, etc.

The choice of objects in the class lessons in Art will always be influenced by beauty of form and colour. The teacher should explain the important principles of the beauty of form and colour which these objects have. Throughout the whole of the Art lesson, the pupils should feel that they are engaged in a search for the True and the Beautiful. Let children meet under conditions that stimulate the natural flow of energy, let their social milieu be free and human, let them acquire by pleasant repetition the mastery that enables them to play with their materials, and Beauty will inevitably appear, though varied in measure in the things they create.

—Condensed from *The Adventure of Education*

Culture for All: A British Experiment

By ELIZABETH OGG

ANYONE who visits post-war Britain after an absence of several years is bound to notice the quickening of cultural life, especially in the provinces. Regional citizens' theatres have been organised, and community concerts established; professional orchestras, opera and ballet companies tour the countryside; showings of priceless art, assembled in London, are sent to the larger cities, while smaller exhibitions are organised locally.

How is it that the British Government has a hand in theatrical enterprises and is spreading culture as a national policy? The story goes back to the worst days of the war. When blackout and blitz had paralysed the arts in London, music and drama took to the provinces. What began as a plan to provide entertainment in bomb shelters, land-army hostels and factory areas grew into a great upsurge of popular interest in all the arts.

So it happened that ballet dancers performed in aircraft plants; concert parties went down into coal mines; paintings by distinguished artists were hung in canteens; plays were put on in churches, village halls, schools, shops, restaurants and even swimming pools.

Thus the arts received tremendous impetus. The response of the people was so enthusiastic that to-day the cultural movement holds a definite place in British life.

Some Britons say that all this might never have come about but for a happy accident. When the war-time agency known as C.E.M.A. (Council for the Encouragement of Music and the Arts) was made over into the Arts Council it was the late Lord Keynes, first chairman, who became the Council's head. Lord Keynes believed that the demand for serious and fine entertain-

ment uncovered by the war should be satisfied. But he believed, too, that "the arts owe no vow of obedience." He got what he wanted—a semi-independent body, staffed by people from artistic fields instead of regular civil servants, and charged with stimulating the creative efforts of private and local groups instead of state-run enterprises.

Under the Council, England is divided into ten regions, each with its own arts director and staff. Scotland and Wales also have their own regional offices, while Northern Ireland has a Council for the Encouragement of Music and the Arts run on its own lines.

In the field of music the war-time factory and hostel concerts have given way to full-length, leisure-time concerts open to the community for the ordinary charge. For want of more suitable buildings many concerts continue to be held in factories, and some war-born factory music clubs are running their own concerts with the aim of becoming self-supporting.

As for drama, the council's major effort is to help the regional repertory companies raise their standards and do away with the necessity of presenting a new play each week. To this end the council encourages or forms small circuits or federations.

In the visual arts, there is the same interplay of metropolitan and regional initiative. A London exhibition of paintings was sent by the council to Manchester and Glasgow.

Many smaller shows have been organised locally. These range from exhibitions of local historical art to projects like that of the Leeds regional office, which recently furnished two five-room houses to show how imagination and ingenuity can create a harmonious setting despite shortages and high prices.

More sweeping is the council's project called "Plans for an Art Centre." This is a series of models and peep-shows which tours the country to demonstrate in medium-sized towns what a building to house the arts should offer. Looking to the future when work hours are likely to be reduced and small, labour-saving homes will throw people more and more on communal facilities for their recreation, the architects have laid out a centre to accommodate the local amateur as well as the professional.

It includes a theatre which can also be used for concerts, films and dancing; a foyer large enough for a small exhibition gallery; a restaurant with open air terrace, and studio and work rooms. Two towns have already laid out specific plans based on these models; three others have established art centres in converted buildings.

What are the deeper sources of Britain's new interest in the arts? A younger generation growing up with better education has something to do with it. The Army Bureau of Current Affairs stimulated the interest of service men, and adult-education programmes have widened the outlook of civilians. And the B.B.C. has given millions the chance to hear fine music and radio drama in their homes.

Dr. Ifor Evans, vice-president of the Council, was recently invited to Canada to lecture on its work. An Australian C.E.M.A. is already in being, and a similar body, so far without state aid, is taking shape in New Zealand. It begins to look as if the campaign to bring the arts to the people might eventually be Commonwealth-wide.

—New York Times Magazine
(Condensed)

WORDS OF WISDOM

ON PREJUDICE. If today there is any one thing that is causing prejudice (between East and West) it is those Hollywood movies that depict America as a corrupt, immoral and amoral country. It is the film magnates that are creating the breach.

SRIMATI VIJAYALAKSHMI PANQIT
in Columbia University, New York

ON INTERPRETATION. The more things are interpreted as spiritual, the more they are found to be real.

VISCOUNT HALDANE, *Mind and Reality*

ON THE ARTIST. A man who works with his hands is a labourer; a man who works with his hands and his brain is a craftsman; but a man who works with his hands and his brain and his heart is an artist.

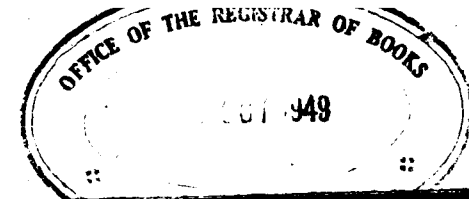
LOUIS NIZER, *Between you and me*

ON MEMORY. The farthest tremor of this perturbation is lost only at the finest edge where sensation passes beyond the confines of experience; for memory is a flower which only opens fully in the kingdom of Heaven, where the eye is eternally innocent.

HERBERT READ, *Boyhood on a Yorkshire farm*

ON FLOWERS. He (the abbot of a temple in Kwangtung) led me along a dark narrow passage . . . Beyond I stood in a tiny garden above a deep ravine. . . The Abbot spoke: "The furniture on an altar is but the symbol of religion: in the face of a flower the heart of God is revealed" . . . Lifting a clump of pansies with a careful trowel, the Abbot planted them in an earthen pot. "Take this home," he said. "If you are one who sincerely seeks the truth, by living with a flower you will find it."

NORA WALN, *The Atlantic Monthly*



The YOUNG CITIZEN

Education must consider the youth as the embryonic citizen, with social duties and social responsibilities . . . and from his earliest years must train him, as boy or girl, to feel himself as a part of his country, with his duties and responsibilities to the Motherland . . . as a foundation of, and as a preparation for . . . the wider and fuller service, as man or woman, in the larger world.

ANNIE BESANT

OCTOBER

1949

Lives of great men all remind us,
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

LONGFELLOW

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

OCTOBER 1949

VOL. XXIV, NO. 10

This number is dedicated to Dr. Besant. Before I begin my article I call to every reader of THE YOUNG CITIZEN to think for a moment of this great and marvellous individual who enlightened our lives. As a daughter and as a devoted pupil I offer to her and to those whose unique servant she is my utter dedication both of the spirit and the body.

Rukmini Devi

The Crow's Nest

OWING to my absence during the last few months on a strenuous tour I left the affairs of THE YOUNG CITIZEN to the safe hands of my Co-Editor, Dr. James H. Cousins. Unexpectedly also it was decided that I should continue THE YOUNG CITIZEN for yet a while. It was my intention to close it on the first of July. A circular sent all over the world has brought me many replies from young people expressing their utter disappointment at the closing of this magazine. There were a few, like Josephine A. Westbrook, the secretary for the Young Theosophists in America, who felt that THE YOUNG CITIZEN is particularly useful more for India than for the world; and therefore the young people of America did not feel

the same interest in this magazine. Obviously opinions differ, for I received many letters both from America, and particularly from the Young Theosophists of Cuba, requesting me to continue the magazine and also sending a contribution towards the deficit. I thank them immensely for this very generous gesture; yet, in spite of this, I have my doubts whether I could continue this magazine. The time has come when every penny that I can spare must go to more urgent needs. My present emergency is the gradual shifting of the Besant Cultural Centre to new premises. There is the land, and there has just been a ceremonial planting of trees; and the Weaving Department which has already moved there. But the deficits have to be

paid for our institutions, and money has to be collected for lands, buildings etc. Besides this, the time is drawing very close when, by next June, we have to vacate many of the quarters so far allotted to our teachers. But as it is felt that young and old Theosophists desire to be kept informed particularly of the educational and cultural activities connected with my work, even if I close THE YOUNG CITIZEN, I hope to send this in the form of a news letter with a nominal subscription. I do hope that all will be interested in this project.

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I was with great joy that landed on the soil of India. Even two or three hours before the aeroplane landed I could feel the tremendous influence of India and this reminded me of the many journeys that I have undertaken with Dr. Besant, and of course with Dr. Arundale, and of the way they used to return to India. I have seen Dr. Besant land at Dhanushkodi, and as soon as she stepped on it with folded hands, she touched even the physically dirty, but spiritually hallowed, land of the Rishis, and offered herself once again to the service of the Rishi Agastya. The same was true of Dr. Arundale who used even to take a little bit of the soil and touch it with his forehead. Unfortunately some of the unimaginative citizens and nationals, though Theosophists, did not fully understand this reverence for a land which obviously is backward in many exterior ways. Many criticized Dr. Besant, but no one dared to speak, as some even in white bodies followed her example. Dr. Arundale was criticized by some, and some even dared to question him. The only reply that he gave was, "You have to evolve a little more in order to understand." As for myself, many think that I have a narrow patriotism for India because of my Indian body. The question is really, has a Theosophist a body that is national in this sense? And it seems as if we all must go on knowing our own inner selves and following in the footsteps of those great beings who

still call India their Motherland. One hopes a day will come when all will understand not only those activities of ours, but also their own realities.

My first impression on landing in India from this tour was the dire need of India for true friends, whether in white or in brown bodies, who will help her. I was fortunate enough to be in time for the day of Dr. Besant's anniversary, the 20th of September; and it seemed almost as if she was working harder for India and asking every true Theosophist to stand by and work harder than ever; for essentially India's future is the future of the world. Even national work for India is essentially international work.

My tour in Europe this year was a tremendously strenuous one. It seemed as if it was more strenuous than usual; but I can say with great happiness that the response of the Members and the public in each country was indeed a very fine one. My visit was one which made many contacts. I went particularly for the Theosophical Society in Europe. But the Theosophical Society in many other countries made use of my existing contact with the Indian Government to contact the Embassies, so that in this way we could begin the work of bringing gradually the East and West together. I do not at present consider that the Indian Embassies represent the spirit of India; for we have to remember that the Indians who are governing are the products of a foreign education that has been imposed on them for at least two or three generations. Yet in spite of this, it is important to make this beginning of the contact between the East and West; and who are the people who should lead this but the Theosophists? The whole Theosophical movement has its roots in the deep spiritual philosophy of the East, and began its work with the spreading of the truths known to the learned in India, and bringing to the West a knowledge of realities of which it

was ignorant. It is of course indeed important for India also to have the contact with the West, but the contact should be the contact of the soul: the soul of the East and the soul of the West. In this we have to go from the exterior contact to the contact within; and in this it is the Theosophist who must still continue to study the deep wisdom of the East to understand the spiritual cultures of the East, and therefore unite the nations in the brotherhood of spiritual life. I was very happy to work with so many of our General Secretaries, very fine and devoted people, working for this great cause though the beginning is still very small indeed. I gave a few dance performances with the aid of recorded music for the Paris Congress in July under the auspices of the Theosophical Society, and in Switzerland in the best Theatre in Geneva, organized by the Theosophical Society. In each place it was remarkable to see the deep response not merely to the technique of the dance, for I was unable to do much without the aid of proper musicians, but to the deep philosophy and spiritual background of this ancient art. I was also glad to make full contact with Sir John Sargent, who was at one time Educational Adviser in India, and who now is organizing the British Council in India and who follows in the tradition of some of the very outstanding Westerners who respond to the deeper side of Indian culture, and I am sure through him the right kind of cultural contact will be made.

The most outstanding event of my tour was the European Congress of the Theosophical Society in Paris, which was the first international Congress since 1939. I was the guest of honour for this occasion and it was for this specially I went to Europe. It was a nine days Congress, and the heat was tremendous; but it was an outstanding success in that there was the atmosphere of happiness and enthusiasm. It really turned out

to be almost a World Congress, for besides the European representatives there were representatives from India, China, Morocco, South Africa, Australia, North America, South America, and other countries. For the first time since the war there were representatives from Germany, Italy, Spain and Austria. One finds in many countries of Europe still a fear of the Germans. Even a very nice German has a very difficult time ordinarily. This is where the contrast amongst the Theosophists is evident, for when German delegates stood up at the Congress there was a very warm ovation of welcome to them, and not even the slightest vestige of stigma.

After the European Congress I spent the whole of August in Huizen, the great spiritual centre in Europe. Being the month of holiday it was an occasion for numerous activities. There were camps of the Round Table children, in which large numbers of children gathered. Then there was a camp for the young people belonging to the Liberal Catholic Church; then a Young Theosophists camp, and there were many students from the Delft University present. Over and above this there was an international gathering where were represented almost all countries of Europe as well as other countries. It was a spiritual feast to have had this time in Huizen, for it is indeed a centre of peace and strength. On the whole I can say it was a visit of joy, for the work was worth while, and it is always a joy to see my many friends whom I have known for the last 25 years. This year is the Silver Jubilee of my travel to the west, for my first visit to Europe was in 1924, when I arrived in time for the Golden Jubilee of the public services of Dr. Besant. May our association last till we are welded together into a real spiritual bond of friendship which should become like a torch lighting the darkness of suspicion between the nations into brotherhood and understanding.

Annie Besant: Artist

By JAMES H. COUSINS

THE spectacular career of Dr. Annie Besant as a propagandist for freedom in all its forms, religious, political, economic, social, has to a considerable extent obscured the fundamental bent of her nature. She has been referred to under the melodramatic title of Warrior. But struggle was incidental to the attaining of her ideals in personal and collective life. Bernard Shaw called her the greatest orator in the world. But oratory too was incidental to her vision; it was an instrument for the fulfilment of her dreams, not the dreams or the ideals themselves.

We have to look deeper if we wish to touch the reality of the nature of Annie Besant. Her dreams, as disclosed in her numerous writings and speeches, were constructive, not the destructive activities of the warrior. Her ideals were, not the applause after an oration, but the finding of a way of life through which the highest and most beneficent qualities of the Power behind life could be implemented in human conduct and organisation. She was all for Omar Khayyam in his wish to remould "this sorry scheme of things . . . nearer to the heart's desire". But his preliminary of shattering it to bits was against her grain. She knew that all things were where they were inevitably, and that shattering them would not do away with the qualities and tensions and experiences that lay behind and animated them, and would work themselves again into the same "sorry scheme of things." She knew she could not reverse or cancel history; that the tendency in the universe of energy and form was onward. She took the things that were at hand, and out of them sought to create an external universe that in an ever-ascending degree reflected the qualities of the internal. Her ideal was not "a jug of wine, a book of

verse, and thou . . ." in the physical sense: it was the infusion of the celestial ichor of creativeness in its highest sense into the veins of humanity; the study and enjoyment of human expression at its loftiest and most beautiful; the exchange of friendliness in all humanity without which all shatterings and expedients even with the best intentions must always be futile.

In other words, Annie Besant was fundamentally an Artist. It is true that the immediate circumstances of her life drove her into religious and economic reform and submerged the activities appropriate and necessary to specialisation in any art-form. But the born Artist in her took pleasure in the shaping of her speeches and writings in accordance with the principles that govern high Art, the principles of unity of idea, collaboration between the parts, proportion, and verbal music. At fifteen she could play Bach and Beethoven from memory; and later, when she was absorbed in the occult element in life, she was still so much of an Artist in music that Bishop Leadbeater said she might have been one of the foremost pianists of the world. Even earlier than 15 the Artist in her showed itself. Whatever unction she put into her childish prayers at her mother's knee, her private pleasure, as she confesses in her "Autobiography," was that she had said them "very nicely."

My own first contact with Annie Besant the Artist was when, just after my arrival in Adyar in November 1915 as literary sub-editor of her daily "New India," I initiated an Art's League, and organised concerts and recitals of instrumental and vocal music in the spacious drawing-room of what was then called Schwarz's bungalow, though its official name was Olcott Gardens. This she encouraged

in every way, and when time permitted attended its functions and recited some of her favourite English poetry, the chief being from Frederick W. H. Myers' "Saint Paul."

About the same time I was instrumental in bringing the first exhibition of the Bengal school of painting to Madras from its home in Calcutta. Mrs. Besant, who had permitted me to accept an invitation to Calcutta to see the exhibition on the ground that "you never know what may come of it," at once made herself responsible for the Madras week in the then incomplete premises of the Young Men's Indian Association. The exhibition caused a local cultural sensation and began the spread of interest in the revival of Indian painting in various parts of the country: Mrs. Besant was the presiding genius of the historical occasion.

For some time I was away from Adyar, teaching in the Theosophical College at Madanapalle, and out of touch with movements beyond the busy college compound. But in 1921, the year of the introduction of the Montagu-Chelmsford political reforms, Mrs. Besant had founded the 1921 Club; and on my return to Adyar, as a teacher in the National University, she asked me to form an Art Section in connection with the Club, and was a regular attendant at its meetings, and frequently indicated subjects for exposition and discussion, always with a prophetic eye on the place that indigenous appreciation and practice of the fine arts and art-crafts would have in a free India.

Although the circumstances of Mrs. Besant's life took her away from the attainment of personal virtuosity, she was keen on others aspiring to artistic heights. Srimati Rukmini Devi has told how "Amma" encouraged her in her earliest attempts as a dancer. She was so anxious to help the young artists of the Bengal movement and its reflections in other parts of India that, like Colonel Olcott in the early days of the Theosophical Society, she did not think an annual Conven-

tion of the Society complete without an exhibition of Indian paintings. I organised some of these in Adyar, Benares and Bombay, and she was always at the pre-view and the opening, and brought distinguished visitors to see what was happening in Indian art.

But her interest was not confined to painters. The immortal poet, Rabindranath Tagore, was given the freedom of Adyar as his South Indian home when on tour. The master veena player, Seshanna of Mysore, found a warm welcome at Adyar; and there were other Indian artists. Of western artists, Leopold Stokowski, the famous conductor and organist, and his wife, and Henry Eichheim, famous violinist, and his wife, famous pianist, were made "state guests" of the President for their contribution through Art to mutual understanding between the nations. And welcome passers-by were Dr. Alfred Mistowski and Leopold Premyslav, both eminent violinists. Though absent from Adyar when Nicholas Roerich, the world-renowned painter, came from the Himalayas to present his picture, "The Messenger," as the nucleus of a gallery dedicated to his great compatriot, Helena Petrovna Blavatsky, Dr. Besant left all instructions for his accommodation and entertainment, and put on me the duty of seeing them carried out. So keen was she on having knowledge and taste in the Arts developed among members of the Theosophical Society that she set aside a number of pages in the monthly magazine of the Society for articles on the theory, philosophy, characteristics and history of the Arts. One page of the art-history of Adyar remains to be completed in a future incarnation. The great composer, Alexandre Scriabine, had all prepared to come out to Adyar, which was the spiritual centre of his life, and present what he regarded as the climax of his work in a vast composition of sound, colour and perfume. Unhappily he was struck down by a poisonous illness and died in 1915. But his music is not without its Theosophical

vision. His "Poem of Fire" was inspired by his first reading of "The Secret Doctrine." And his first reading was inspired by the master-painter, Jean Delville of Belgium, a member of the Theosophical Society, who himself painted a parallel to Scriabine's "Poem" in his wonderful "Prometheus."

These are not strictly parts of Dr. Besant's own story; but they indicate the broadening and elevation of vision that in her time was being brought into Art by the Theosophical spirit of unity between individuals and groups and of idealism in expression of which she was the chief exponent.

Dr. Besant was universal in her interest in Art. At the same time she could turn her attention to special phases of it when called on. In 1924, for example, she was invited to give the first lectures on Indian Culture in the University of Calcutta under the newly founded Kamala Lectures in memory of the daughter of Sir Asutosh Mookerjee, the famous Vice-Chancellor. Though she was familiar with the subject in a desultory way, she felt it a duty to make a full study of authorities on cultural history and other relevant matters, and particularly on the Arts. I know familiarly the intensive study she put into condensing facts and shaping them in her work-room at Adyar for a number of days, for she had put on me the job of

gathering all available books on the subject from the Adyar Library and my own small collection. The result, in her second lecture, was a masterpiece of art-history and art-criticism. The two lectures stand as the first classic of the Kamala Foundation among the publications of the University.

Once upon a time, in my hearing, Dr. Besant, in reply to a question as to the relationship of Religion and Art, said, in her terse but all-inclusive way, "Religion and Art are the two sides of one coin." This appeared to me to be the root principle of her action and expression: not that Religion and Art were the same thing, but were "head and harp" of the same coin of the mint of the creative human spirit; in other words, as I came to phrase it myself by and by, Religion is Art turned inwards; Art is Religion turned outwards: they are unreal and unintelligible without one another: more than that, the other two phases of the conscious life—thought and action—are equally unintelligible and unreal without the impartation of aspiration and beauty from Religion and Art. Possessing in a unique degree the quadruple virtues of disinterested devotion, pure expression, unintimidated thought, selfless and fearless action, Annie Besant was, in the fullest and highest sense of the term an Artist in Life.

Intellectual, artistic, spiritual wealth increases in the sharing. This is the fundamental reason why progress towards peace and contentment must be towards intellectuality, artistic development, and spiritual life, and not towards material splendour and the vulgarity of outer ostentation.

ANNIE BESANT

A Tribute to Annie Besant

By SIR C. P. RAMASWAMI AIYAR

At a meeting of the Youth Lodge of The Theosophical Society in the Headquarters Hall at Adyar on the morning of September 29, Sir C. P. Ramaswami Aiyar paid an eloquent tribute to the contribution to Indian life of Dr. Annie Besant. He recalled an occasion in London when Ramsay Macdonald told him that of all who were counted great prophets and orators, there was only two who could produce an effect beyond words. One was a Spanish Ambassador; but he personally felt that Annie Besant was the greater. She began her public life in struggle for the down-trodden and oppressed. She founded labour organisations. After that she discovered what she believed to be truth, and became a leader of the Theosophical Society. Later she became essentially an Indian. Long before the Swadeshi movement began, she wore Swadeshi clothes. The artist in her liked all kinds of beautiful things, yet she held to the simpleness of Indian products long before they became items of political propaganda.

Mrs. Besant was not long in India before she found that Indian education, imposed from outside, needed a soul. She at once began a movement to set it right. This movement, in many respects, was still continuing. Rukmini Devi's Kalakshetra was the successor of Dr. Besant's educational work.

By and by Dr. Besant became the head of one of the profoundest influences in India, the Home Rule movement. Yet she did not like the possibility of individuality being lost in a crowd. This had largely happened elsewhere. The joy of the old craftsman had been destroyed by mass production. But politics was only an item in her vast activity. She was in constant revolt against outward

beliefs, obsolete social customs, as well as political enslavement.

Mrs. Besant, through all her activities, stood for discipline, order and culture. These were basic in her thought and action. When minds became revolutionary she encountered much opposition. Yet, in all my long and intimate contact with her, I never heard her utter one disparaging word of others, foes or friends, Sir C. P. said. She escaped the penalty of supremacy by regarding herself as only an instrument in the hands of higher powers. At a session of the Indian National Congress she was denounced by Indian leaders as a foreigner who was working against India, when she pleaded for friendship between India and Britain. Today, what Dr. Besant was denounced for, is regarded as a triumph of statesmanship.

Another contribution that Dr. Besant made to Indian life was, Sir C. P. said, her raising of the respect of Indians for themselves. Education meant Shakespeare and Macaulay, and dressing must be English. Dr. Besant started a campaign to have everything Indian. She restored attention to the actual things of the country. It was through the work of the Theosophical Society and especially of Dr. Besant that India was restored to life on her own foundations. Opposition, as already said, came to Dr. Besant. But she did not ignore it. She assimilated it. This was one of the finest things in her life. She opposed power politics and the mechanisation of life. We today, Sir C. P. concluded, have to deal with the reconciliation of power with politics and with different and contrary ideas. We have to cultivate, as she did, discipline, love and comradeship. This was Dr. Besant's constant effort.

Mrs. Annie Besant—An Appreciation

By Dr. L. HADEN GUEST, M.P.

WHEN Mr. Bernard Shaw lately, (1914) at the Fabian Dinner to the retiring secretary, referred to Mrs. Besant as "the greatest orator in England, in Europe, perhaps in the world, perhaps the greatest woman in the world", he voiced a thought spreading to-day widely and more widely wherever civilized men are living. Mrs. Besant's lectures in the Queen's Hall are a revelation of what public meetings may be; outside, a mass of men and women surging up to the ticket office doors; inside, an over-flowing audience keyed up to high pitch. Men and women of all grades and of all kinds sit side by side, and when the white-robed figure enters, precisely in the hour of the lecture, the whole audience rises in salutation.

Mrs. Besant does not appear to speak loudly, yet her every word is heard in the largest hall. Very little gesture is used, but the modulations of the voice follow the thought of the words and accentuate or stress this or that passage in the speech, as may be needed. The personality that is listened to with such rapt attention in England is almost as well known in France, in America, in Australia and New Zealand. A lecture by Mrs. Besant in French at the Sorbonne on Giordano Bruno, the "heroic enthusiast," crowded the great lecture theatre to suffocation. The record of Mrs. Besant's lecture tours in India is that of a royal progress—triumphal processions, garlandings—and gigantic meetings of thousands of people, which have to be held in the open air because no hall can contain them. But all of this aspect of Mrs. Besant is only one side of her character, the most obvious public side.

To understand Mrs. Besant it is necessary to be something of an evolutionary psycho-

logist. The ordinary evolutionist tells us how, in the growth of any creature from the germ, the child passes through the stage of the primitive creature of the slime of the waters, through the fish stage, and the ape stage. It is as though the form of man was compelled to act the story of his evolution. Just so is this true of the spirit; and the life history of Mrs. Besant is the recapitulation, the acting out stage by stage, of the long ages of the unfolding of her spiritual powers. Annie Wood, the sensitive, almost clairvoyant girl, revelling in Milton and "The Pilgrim's Progress," in the stories of the Christian martyrs, grows into Annie Besant, the religious woman battling with doubts, expanding her philosophical outlook in the course of the struggle, and at length abandoning all dogma to search for truth untrammelled. Then the agnostic woman of free will grows into the warrior fighting side by side with Bradlaugh for the miserable and the oppressed. Side by side with Bradlaugh, Mrs. Besant entered into the great struggle entailed by the publication of the Knowlton pamphlet. Before, she had thrown home and family into the fire of sacrifice. Now she threw the good opinion of all timid and well-wishing worldlings because it might help those who suffer. Mrs. Besant now believes the publication of the Knowlton pamphlet to have been a mistake; but it was a mistake with no trace of self in it; a mistake of the great heart that suffers for the error but that learns from the mistake as nothing less great-hearted could have learned.

Then beyond the warrior, there unfolded the statesman. Bradlaugh was left behind, and Mrs. Besant joined the Fabians to write one of the famous "Fabian essays" in

Socialism" on the foundations of which the socialist and the labour movement of this country is so largely based. Before this, Mrs. Besant had begun the agitation by women's trade unions and founded the Watch-makers Union. Strenuous as was the figure in the socialist field, this was not all; the statesman stage was overpassed, and the great religious teacher the world now knows stood revealed. At each stage and at each apparent change, Mrs. Besant lost friends to gain an ever widening circle of friends; but at each stage the other stages were not left behind but included. Mrs. Besant's first speech was on woman's suffrage, and it is one of her keenest interests to-day. The warrior fought for trade unionism among men and women, and her interest in that is as keen as ever. Her recently concluded agreement with the London Building Industries Federation for the building of the Theosophical Headquarters (London) may prove a landmark in industrial organisation. With Bradlaugh Mrs. Besant proclaimed the duty of the freedom of thought, and most insistently and urgently does she preach this sacred liberty (especially to those who most "believe" in her) to-day. Once Mrs. Besant was pioneer educationist on the London School Board; now she is mother of a University scheme for India and has largely built up the Central Hindu College at Benares. In England she voices "India's appeal for justice"; in India she calls on the Indian world to get rid of those parts of the caste system which are outworn.

Mrs. Besant dares to do in India what no other may do. On the anniversary of the partition of Bengal, the students determined to go in mourning to the colleges, among them Government institutes. The Central Hindu College was the only one that refused admission to the mourners. Mrs. Besant herself met the students at the gates and sent them home with a smiling word. A great religious teaching work all over the

world, the great organising work for the Theosophical Society with its thousands of members all over the world, a great reform work among the Indians, a great work of imperial statesmanship among Englishmen, founding of educational institutes and universities, the managing of the Theosophical estate at Adyar in Madras, the planning of the great national Headquarters that are springing up in England, France, Holland, America and other countries, these are only parts of a wonderful existence. And with all there is the Mrs. Besant whom thousands of young people think of as "Mother", whom thousands more think of as kindly friend: the bright story-teller, the delightful raconteur of humorous anecdote, the happiest of travelling companions. Mrs. Besant loves to do new things. She lately learnt to drive a motor car, and she has started to edit in India a reform journal called "The Commonwealth." It is one of a half-dozen or so journals which she edits in her spare time. Is Mrs. Besant ever tired or weary? Perhaps sometimes, after a very strenuous journey across Europe; but ordinarily, no. One specimen day of Mrs. Besant's life must serve as an example of her energy. Rises at 4-45 a.m. in Cardiff (having lectured there the previous evening), travels to London, interviews businessmen, journalists, and officials of the society, writes articles in her spare moments, long meetings in the evening, and after supper, at 10-45 sits down happily to correct a typewritten report of a speech for the printer. What is the secret of this energy? The practical understanding of the paradox that he who would save his soul must lose it. The way to the understanding is taught in Gnostic Christianity, it is taught in Theosophy. To bring the knowledge of that possibility to all who can realise it is one of the great works of Mrs. Annie Besant's life.

T. P's Weekly (July 1914)

What Annie Besant Means to Me

By MARIE POUTZ

ANNIE BESANT—What could I say about her greatness and splendid record of work for the world which others have not said, and said excellently? All I can do is to bear testimony to what she has been, and is, to me—the greatest inspiration in my life.

Of course, we have been told many a time that all perfection is within us, within the spark of Divinity which is our true self, and that no one can tread the Path for us. Some have even said that we need no help, that no one can help us. It is true that, as has been said, no one can cross the Himalayas in a Pullman car, that we must do the climbing ourselves. But lives and lives of efforts, often futile, might be required for the climbing, were it not for those who point out the way and light the path our feet must tread. So, I wish to testify here that we can be helped, for without the inspiration that she has been to me, even the humble light which is now mine might still be the hope of the future.

Her help was not usually given by word of mouth. During my first stay of about seven months at Adyar, I don't think she spoke to me more than three or four times, and only to inquire in a few words how I was getting on. I treasure the memory of

one of those few remarks. After we had sat together in silence for a few moments, she said: "I am glad you are not a chatter-box!" She knew the power of silence. She helped by what she was—a magnificent combination of a world power and a loving mother, so simple in ordinary life, so tremendously powerful when the occasion demanded it.

I suppose that every one who could respond to her influence was helped according to his temperament. To me she was the very embodiment of Service, service in every way, to every one. She has stirred within me that ideal. She has made me realize as no one else ever has, that for those of my nature Service is the only thing worth living for, Service in the little things of life as well as in so-called greater services.

I know that some will call me a hero-worshipper. Yes, I am, and I am proud of it, since it shows that I can respond to greatness. Because of it, I humbly hope that I may perhaps have the privilege of serving her to the end of the Ages. Many may remember a magnificent talk of hers at Ommen in 1927, when she declared that she herself did not want liberation until the last human being also reached liberation; if she will allow it, I want to keep her company!

In the upper or middle classes, all who are not engaged in the bitter strife for bread should set the example of doing duty; we must try to teach the men and women whose lives are comparatively easy that the only way in which society can be re-organised without a catastrophe in which the results of civilisation will perish, is that they should take up the rule of self-denial, voluntarily and willingly, which has so long been imposed involuntarily on the poor and miserable.

ANNIE BESANT

Sweetness and Strength

By CLARA CODD

I CAN remember Dr. Besant's greatness and her eloquence. So often in the past I have heard her lecture, sometimes acting as usher in the Queen's Hall in London. I can remember the milling crowds that gathered round the Philharmonic Hall when she gave those never-to-be-forgotten lectures upon "The Changing World." I had to take the tickets at one door, and a woman who had come forty miles to hear her could not obtain entrance, all tickets having been sold, and she burst into bitter tears. I can remember too how the audience always rose when she came upon the platform, a spontaneous tribute by the public to a very great woman. I was there when she gave her last lecture in London, Mr. Max Wardall taking the final one because she had fallen ill. I felt that this was the last time we should hear her in the Queen's Hall. Many people must have felt that, for the eminent journalist, Mr. Hannen Swaffer, wrote: "It seemed to me that I was listening to the swan-song of a prophetess."

But what I like best to remember was her extraordinary sweetness and strength. How dear she was to little children, to the distressed and the bewildered. I have seen her wonderful compassion and magnanimity and have experienced them myself. On one occasion one of her most beloved and valued workers suddenly turned against her for a while, and

tried to undo all that he had done with her. She still kept his picture on her desk, and, when a friend impulsively said to her: "Oh! Mrs. Besant, why do you keep that man's photograph on your desk?" she replied: "My dear, do you not realise that if you continue to love in spite of everything, you win the right to help that person in another incarnation?" On another occasion a poor coolie stole some of her most beautiful saris, and being caught, other people wished to give him in charge to the police. Dr. Besant would not allow this. "No", she said, "I will give him those saris." Could we imagine anything greater of soul than this?

So it is Annie Besant, the sweet and lovely woman, that I remember even more than the great speaker and leader. With all her greatness she was so simple and so outspoken. Her eyes looked at you with the straight and frank gaze of a noble child, as I heard Colonel Olcott once say. They were such innocent eyes. And her humble and true simplicity, in which there was never the least hint of any sophistication, shone always from her. That is, I feel, the true hall-mark of greatness. The great are fundamentally simple of soul, single of mind, pure of heart. That singleness and purity showed in Annie Besant as the most profound and undeviating devotion to her ideals and to humanity. Therein lay her greatness.

By mutual love, by mutual trust and confidence, forgetting all the sorrows that lie behind, and reaching forward to the glad destiny offered to the twain together but to neither separately, let us go hand-in-hand and work for the realisation of that destiny, fairer than aught the elder world has seen.

ANNIE BESANT

The Curse of Tumburu

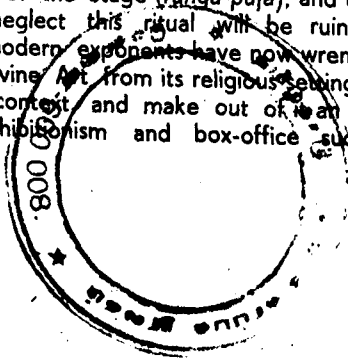
By O. C. GANGULY

ACCORDING to picturesque legends recorded in the Bharata-Natya-Sastra, the Treatise on Dancing and Dramaturgy attributed to Sage Bharata, the Art was of divine origin. Brahma, the Cosmic Creator, named the Natya Veda, (the Fifth Veda, hitherto unrevealed) deriving its elements from the several parts of the Four Vedas, the Words from the Rig Veda, the Singing from the Sama Veda, the Gesture from the Yajur Veda, and the Flavour from the Atharva Veda. The practice of the Art was confined to the Divine Nymphs (Apsaras) trained under the expert guidance of Tumburu. When some of these Nymphs flew down and descended on the Earth, compelled by some curse as in the case of Urvashi, mortals, such as Prince Pururava, tasted the flavour of the Divine Dance, and developed into connoisseurs. Whether one believes in the authenticity of these legends or not, Dancing in ancient Indian practice, had always a religious association and a spiritual setting. In most cases, Dancing provided a valuable part of the rituals of temple worship. Even in cases of a spectacular display, in the precincts of the temple, in a rangamandapa (dance pavilion),—never away from it,—it is laid down in the Sastras, that "no performance should be begun without fulfilling the Office of the Stage (rangapuja), and those who neglect this ritual will be ruined". Our modern exponents have now wrenched this Divine Art from its religious setting and ritual context and make out of it an affair of exhibitionism and box-office success.

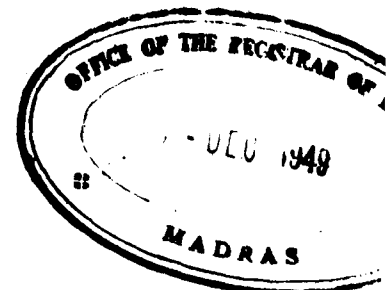
Most of the modern learners, however richly blessed with a university education, are unable to visualize the atmosphere of ancient and medieval life, which offered a congenial habitat for the development of this divine art. Young India is hopelessly anglicized and has lost touch with the traditional nobility, the spiritual environment and the elevating beauty of India life—a glimpse into which can now only be obtained from an intimate study of the masterpieces of Indian pictorial art, which has visualized and recorded for later generations—a way, a manner, a gesture of life—which has disappeared from the face of India. Any Academy of Indian Dancing can hardly build up its syllabus without a picture gallery of ancient masterpieces illustrating the costumes, jewellery, architectural setting, and the social postures, and spiritual types—which no amount of verbal teaching can communicate to the new learner of the old and divine art of Indian dancing. An Indian Culture Centre without masterpieces of Indian Art is a contradiction in terms.

God save us and our young learners from the curse of Tumburu, who even in his curse stipulated a religious condition—that it will not terminate except after an intense and prayerful adoration of Sri Krishna: "Mayst thou be separated from Urvashi until thou propitiate Krishna", to whom all forms of art have been appropriately dedicated.

Centre News, Almora 1941



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To bring about a New World by serving and protecting human creativeness, is the end of true Education.

S. RADHAKRISHNAN

NOVEMBER

1949

Those who most readily accept the new are
those who least understand the old.

LORD ACTON

THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

NOVEMBER 1949

VOL. XXIV, NO. 11

The Crow's Nest

THIS November issue of THE YOUNG CITIZEN is the last but one of its present incarnation. The next number will be a special Arundale number, giving, we hope, the Arundale magnetism and spirit.

November is a month that must be remembered by Theosophists all over the World, for on the 17th is the Foundation Day of the Society, and I offer my gratitude to the Great Teachers, the Rishis, or the Masters as They are called in the Theosophical Society, for the blessing given to the World through Theosophy.

The World has changed its way of thinking, and many in the world have accepted the Truth that the Society presented through its Founders, though many may not know the origin of this Truth. Our homage to H. P. Blavatsky for all she gave, and still more, for all she was; and to her brother, the great Colonel Olcott, whose name is even better known in India to-day than hers. My own spiritual heritage goes back to them, for it was the inspiration of Theosophy that brought Annie Besant to India, and it was the inspiration of Annie Besant and her son George Arundale that gave me the fire and devotion

to serve the young, to work for Education, for Art, for India and the World.

It was in the year 1920, after my marriage, that I came to be intimately associated with Dr. Besant and became her daughter. I remember that she was contemplating starting a magazine for the young. She wanted a cover sketch for this magazine, which she called TO-MORROW. Mr. Bryan Ross came and asked to make a sketch of me, but did not tell me what it was for. The next thing I knew was this magazine, with my picture on the cover representing a young Indian woman looking far into the future. If I could have really seen into the future I would have known that this magazine would change its name to THE YOUNG CITIZEN under the Editorship of Dr. Besant, and then one day be edited by myself. She so loved this magazine that she did the best she could to run it in spite of financial difficulties. Paper was cheap, printing was cheap, and Dr. Besant and Dr. Arundale were joint Editors. Yet a time came when she had to stop the magazine. I started it again with the help of Dr. Arundale when he became President of The Theosophical Society. I have been paying

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heavy deficits every year; but, as mother so daughter; and I close it with the hope that it will reincarnate again soon!

* * *

One of the outstanding events of to-day is the visit of Pandit Nehru to the United States. Day by day I feel more and more strongly that the time is coming for closer contact between India and America. Indians who are westernised are generally Anglicised. Very few Indians have contacted European culture outside England. As far as America is concerned, it is not so much the American culture as American vitality that India needs. I think of these two countries as representing the Brahmin and the Vaishya spirit, the

spiritual and physical wealth. Will it ever happen that the oldest and the youngest countries will come together as a mother and child? America is the power in the modern world. Will India become equally a great power for the distribution of her spiritual wealth? Will the response of the West to India draw this power down from India's ancient sources? One hopes that great events like the visit of Nehru to America will bring down these spiritual forces. Outwardly, neither Jawaharlal Nehru nor the intense enthusiasm of the Americans represents any consciously spiritual attitude. But for those who believe in the Higher Powers it seems that it is all the beginning of a wonderful end, however long it may take to come.

Rukmini Devi



Art: The Release of Divinity

By RUKMINI DEVI

(Some notes of a lecture in San Francisco, September, 1948.)

Culture is inner refinement of being.

The saving grace of civilization is aspiration towards beauty.

Art connects the divinity in life with outer reality.

Art and religion, the artist and the priest, are equally dependent upon character; nevertheless we tolerate the lack of it in the artist. In our churches we require a certain refinement of taste in beauty, but we do not appear to expect it in our art galleries.

Military wars are preceded by war in our lower emotions—that is, by sensuality, ugliness, and brutality which art reflects and intensifies.

Today we take the attitude that by "getting used" to ugliness we may accept it as beauty. Much ugliness in art is now justified on the ground that it has "power". An attitude of hardness is taken to be courage, just as ugliness is taken to be the hall-mark of sincerity and truth, whereas the acceptance of either may be the result of lack of courage.

No message of truth can come through an ugly form. Ugliness of form should be made as illegal as ugliness of character.

The essence of art is not merely creativeness, but a release of divinity. It is a blending of the art of being with the creation of beauty.

In India the art centre is not the museum but the temple, where spirit and form mingle. From this art centre the idea of beauty as a revelation of the divine spreads to the home and to the world.

Unless form is permeated with spirit, art becomes merely a clever technical expression of the lower emotions.

Pavlova's swan dance has been imitated by others, and she has been surpassed in variety and intricacy of steps; yet she was the real artist as distinct from the exploiter of technique, because she caught the spirit of the swan.

The dance, as true art, is divinity expressed through the physical body. It is a transcending of motion by emotion, and a transcending of sound. The dancer who is an artist dances to forget himself and the body. His dance is not like a window display. He does not dance to exploit the admiration or pleasure of the audience, but to lead every onlooker to beauty. Through his art he invites each and all to join him in transcending ordinary levels of feeling and thought. In this way a more spiritual quality of life is brought back into the everyday living of individuals.

To see beauty requires the development of the individual. By cultivation man may be awakened to the divine mystery and beauty

residing everywhere in commonplace things. Peasant art is almost always beautiful in its simplicity. It comes from a forgetfulness of self and is mostly unconscious. We must learn to be natural through conscious beauty. For us the art of being must become one with the creation of beauty. Too much of modern art is based on an unreality of life.

Your natural taste gives you a truer sense value than a falsely cultivated judgment. By reliance on your own soul you are protected from being led into a prostitution of mind and taste under the pressure of fashionable standards. Your soul reaction is what is important. True beauty, which is the release of divinity, cannot be perverted, exploited, commercialized, or made into a cult. A sunset needs no argument about beauty—its beauty is self-evident through its own being. It is.

Imagine this world without beauty of any kind. The result for man would be emotional sterility, spiritual death. The importance of beauty is illustrated by the consolation it brings to men in prison or in distress.

Beauty is a great force, arising from Spirit and producing a coordinated harmony of mind and emotions. What the artist can do to life we can do to nations. The power of beauty can conquer prejudices and differences. The latter may be "left to the politicians", says the greatest living musician in India. Beauty is one. The pursuit of it leaves no time for differences. Without beauty, man will remain divided from himself and the world. By beauty alone can heaven and earth be united and man become truly civilized.

"The Hound of Heaven"

By MARGARET E. COUSINS

THE Hound of Heaven" is a poem of 182 lines, by Francis Thompson, written in July, 1890, in the form of an Ode in the manner of the religious poet, Richard Crashaw of the 17th century. It consists of five sections in irregular form of long lines with occasional short lines of dramatic intensity. These longer sections have each a similar but skilfully varied six-line refrain which tells how Divine Love, "the Hound of Heaven," follows the Soul who flees from it.

I fled Him, down the nights and down the days;
I fled Him, down the arches of the years;
I fled Him, down the labyrinthine ways
Of my own mind; and in the mist of tears
I hid from Him, and under running laughter.
Up vistaed hopes I sped;
And shot, precipitated,
Adown Titanic glooms of chasmed fears,
From those strong Feet that followed,
followed after.
But with unhurrying chase,
And unperturbed pace;
Deliberate speed, majestic instancy,
They beat—and a Voice beat
More instant than the Feet—
"All things betray thee, who betray-
est Me."

One senses youth in the way in which the poet speaks of the length of Time of the fleeing in the first stanza—"the arches of the years" and "vistaed hopes" in his listed emotions within which he hid. In the sixth stanza he alludes to the "rash lustihood of my young powers" when he "stood amid the dust of the mounded years".

Like all youth he loved certain things rather than Love itself. Though he would plead his "intertwining charities" as a way of stopping the chase, he knew in his heart that Love demanded complete self-surrender and could not be bribed by crumbs of love. Attachment to partials begets fear. Suffering has to teach the supreme truth that all parts are included in the whole. He was making the "child's mistake" of dreading that "having Him, I must have naught beside". From the sweetly domestic figure of speech of the red-curtained casement of the heart through which he tried to deflect the attentions of the Hound, he rises rhapsodically to the gold and silver of stars and moon to give him shelter. He asks all aspects of Time and of Light which bring about beauty, "skyey blossoms" and a "vague veil", poetical imagery for the Hindu conception of "Maya," to cover him from "this tremendous Lover."

The placidity of the moon is expressed by gold and silver in contrast to smiting the clanged bars of the "gateways of the stars". But Thompson was always so much more engrossed in the essential than in the form that he forgot that when he pleaded to be hidden from the Lover, he had personified it as a hound which has scent.

So far he had been under the drive of the flight and the chase. But it is as if at this point the poet had re-read what he had so far written, and he is arrested again by the word "betray" which at first brought gold and silver to his mind; but now he turned it to the idea of tempting those who loved Good, but in vain. He uses masterly economy and choice of words here to convey anti-theoretical reactions—"their traitorous truthness,

their loyal deceit". He chooses the horse as his figure of speech for speed, and makes its "whistling mane" out of the winds. But neither in the smoothness of the heavenly blue nor in the raging and flying lightnings kicked up by the "spurn o' the feet" of the racing creatures of speed could he outpace the "following Feet".

In turn he seeks comfort from the innocence and sweetness of children and gives up adult humanity; but "their angel plucked them from me by the hair." There is pathetic wistfulness in these nine lines and an autobiographic self-consciousness of depths of self-degradation to which he had fallen and which might sully innocent purity.

He turns for "delicate fellowship" to the children of Nature, the elements, the changing moods of morning and evening, "I triumphed and I saddened with all weather". But all his pantheistic unity, superlative in its exquisite imagery, failed to satisfy his yearning for companionship. Nature is dumb. Between its children and a human being there is no exchange of thought and experience through speech. It is easy to understand the discontent existent in a poet when there is no word. A Scripture opens with the saying, "In the beginning was the Word, and the Word was with God and the Word was God."

Utterly disappointed at his failure to escape through flight, hiding, pleading, bribing, struggling, tempting, or through the companionship of the old or young in humanity, his mood entirely changes. He turns to penitence and self-analysis. Everything in his life has proved itself futile—

Yea, faileth now even dream

The dreamer, and the lute the lutanist.
This section is full of gloom and despair. He almost wallows in self-pity. "Such is;" he exclaims, "What is to be?" But in the mists which have gathered round his mind rifts show themselves. In them he gets glimpses of his Redeemer "with glooming

robes purpureal, cypress-crowned". He calls out in anguish his protest against the price exacted by the Judge of all the earth—whether one dies physically or dies to selfishness by utter self-surrender.

Must Thy harvest fields

Be dunged with rotten death?

Again the refrain brings forward the arabesque of the pursuit and the words of the Voice chanting "Lo, all things flee thee, for thou fleest Me."

The difference is stressed between human and divine Love. The Voice reminds him that human love needs human meriting. It drives it in on him that he merits no such love. It emphasises that he is a strange, piteous, futile thing. Then with a dramatic sudden turn of the thought, that very unfitness is the appeal of "this dingiest clot of all man's clotted clay" which becomes the strongest claim to the Divine Love.

Whom wilt thou find to love ignoble thee,

Save Me, save only Me?

With what precious delicacy, tact, intuition the poet questions, as all thinkers question when Death comes as the last law of Nature whether the final judgment will be made of our motives, our intentions, or our actual actions: "Whether man's heart or life it be which yields Thee harvest." He is still clinging to some hope of salvation other than the inevitability of capture by the pursuing Love. To a simple, lonely, sentimental mind which has acknowledged almost in an exaggerated mood of self-effacement its realisation of its own unworthiness of salvation, Thompson's solution is convincing of the situation he has so graphically expressed. It is especially typical of the English mind. It is the call of the Mother to the erring child to come home

All which I took from thee I did but take,

Not for thy harms,
But just that thou might'st seek it in
My arms.

All which thy child's mistake
Fancies as lost, I have stored for thee
at home :

Rise, clasp My hand, and come.

The explanation is too naive for the philosophical Hindu mind, or the Western materialistic mind, or the logical ever-questioning mind. But the invitation brings the pursuit to an end.

The original genius of the poet had configured up the Feet of Love, first as "strong Feet following, following after, unhurrying, unperturbed"; next, "deliberate speed, majestic instancy"; next, the Noised Feet as the chase drew nigh; still later

Now of that long pursuit

Comes on at hand the bruit,

And finally after the Divine Lover's word
"Come",

Halts by me that Footfall.

And the Voice answers the still lingering
doubt of the poet shown in his question
mark—

Is my gloom, after all,
Shade of His hand, outstretched carressingly?

by the swing of the intuition of the questioner right up into the consciousness of the Pursuer who reverses the whole figure of speech on which the poem was based, and says that it was not He who pursued, but the poet who drove the Hound before him, not realising that it was the very Love he sought which he was driving before him. At first reading one almost gasps at the audacity with which the volte face is made, at its power of conviction, and at its complete close, as of a wheel having come full circle.

Apart from its emotional and intellectual content as a "human document" the poem stands as one of the immortal achievements of English poetry (my copy of the booklet is one of its 200th thousand), because of its imaginative fervour and figurativeness expressed in an extraordinary wealth of vocabulary and arrangement sometimes unusual, but always immensely effective, beautiful and inspiring.

The sleep-flower sways in the wheat its head.
Heavy with dreams, as that with bread :
The goodly grain and the sun-flushed sleeper
The reaper reaps, and Time the reaper.

I hang 'mid men my needless head,
And my fruit is dreams, as theirs is bread :
The goodly men and the sun-hazed sleeper
Time shall reap—but after the reaper
The world shall glean of me, me the sleeper.

FRANCIS THOMPSON

The Hindu Idea of Image Worship

By R. SESHAGIRI RAO

NOW that the phrase, "a secular State", has been distorted from its original meaning of non-sectarianism in the ordinary affairs of life, and particularly in governmental administration, and been made synonymous with materialism and anti-religion in the thoughts of a number of people, it is well that some idea be given of the age-long tradition of what is called "image worship" but strictly, in the Indian tradition, means worship by means of images. The following short article may serve as indicator towards an immensely rich study and experience. It is written by a perennially young Citizen, who has carried his youthfulness of mind to well beyond 80; one of the founders of the school and college at Madanapalle, in which the educational principles of Dr. Annie Besant have been carried out for many years.—Ed. Y.C.)

To the Hindu, the omnipresent God, the creative spirit of the universe, is felt to reside in everything, as much in images made of stone and other materials as in the living heart of the devotee.

The object in setting up images in worship in temples and homes is to facilitate meditation or concentration towards the all-enfolding life of the universe, of which the worshipper and the images used in worship are part and parcel. Such images help in taking the thoughts of the worshipper over to an inner object behind the actual phenomenon.

This power of translation and transportation is believed to exist in the images through the particular *amsam* (aspect) of God (such as Shiva, Parvati, Vishnu, Lakshmi, Krishna, Hanuman, and others) that has been invoked at the initial *pratishta* (consecration) and in

the daily *puja* (worship) through the images that is made by the recital of appropriate *mantrams* (incantations). The chanting of the *mantrams* concentrates in the image an amount of spiritual magnetism both by the power of the *mantrams*, as used for many generations, and by the highly developed faculties of those who chant them.

Hence it is found that *pratishtas* made by those who have in themselves an *amsam* of God, devotees like Sri Sankara, Sri Ramana, Buddha, and others, bring in an imperishable and ever-growing magnetism. It is essential also that *archakas* or *pujaris* (ceremonial officiants) be men of high and unimpeachable character. The *Paramatman* (universal spirit) infuses its power in such images and shrines in graded proportions, and is everpresent in this form. On the strength of the original *pratishta*, and on the daily *puja* by pure devotees, and on the devotion of the worshipper, depends the varying greatness of the Hindu shrines. According to ancient scriptures Vishnu is satisfied by three things: beauty in the image, the purity of the celebrant, and the concentrated devotion of the worshippers.

The images of Hindu Gods and Goddesses are representations of the various conceptions of Divine attributes. It is plain that the thought of the thinker is made manifest and concretised by various means, such as speech, *mantrams*, pictorial and sculptural representations, signs and symbols. All these means have been utilised in the religious history of India and of humanity in general for bringing Divinity down to the level of the common man and woman, and lifting him and her gradually to the sublime

height of true Divine realization. This is indeed what the seers of India have done.

An image, therefore, has to be understood as a symbol meant to keep before the eye of the worshipper certain attributes of the Deity he undertakes to worship and upon which he desires to concentrate his thoughts. Every agama and tantra (authorities on Hindu iconography) insists upon the necessity of

making the images as beautiful as possible. When they happen to be ugly, the fault is attributable entirely to the incapacity of the artist. Neither the Hindu ideal of art nor the injunctions written in the religious and artistic authorities of the Hindus is responsible for ugliness. Both symbolism and artistic beauty have been the essential features of Hindu architecture, sculpture and painting.

SYMBOLISM—TWO VIEWS

THE SYMBOL SEDUCES

There in her old-world garden smiles
A symbol of the world's desire,
Striving with quaint and lovely wiles
To bind to earth the soul of fire,

And while I sit and listen there,
The robe of Beauty falls away
From universal things to where
Its image dazzles for a day,

THE SYMBOL RELEASES

Now when the spirit in us wakes and broods,
Filled with home yearnings, drowsily it flings
From its deep heart high dreams and mystic woods,
Mixed with the memory of the loved earth things.

Nearer to thee, not by delusion led,
Though there no house fires burn nor bright eyes gaze.
We rise, but by the symbol charioted,
Through loved things rising up to Love's own ways.
By these the soul unto the vast has wings,
And sets the seal celestial on all mortal things.

AE.

My America

By JEANNE DUMAS

NOT Wall street is my America, nor the atomic bomb, nor garish strutting films from Hollywood.

My America is an old America, living before greed arrived in boats from Europe, and slaves, brought from Africa, cast a pall of human misery over the land for many, many years.

It is an America of forests and streams and rolling plains, an America where lived a small group of people who had no need of sky-scrapers—for rock was piled on rock on mountain crag—, who had no need of night clubs where the whip-poor-will chanted and the moonlight glinted on rushing waters.

This America still exists, O world:

In a hogan (house) in Arizona, where a Navajo mother with soft eyes and gentle voice directs her children in ancient religious duties. She needs no child psychiatrist to guard against neuroses and psychoses in her offspring:

In a birch bark canoe in Northern Michigan. Settle softly in the bow, and, with a tall, quiet, bronze-skinned god steering from the stern, paddle off into the rich sunset of a Northern sky. There no words are needed for a communion, each with each and with the world. It has been said that three perfect things have been created, the Stradivarius violin, the snow-shoe, and the birch bark canoe. The people of my America gave the last two to the world:

In a walk through pine forests with a soft-treading, black-haired friend. The trials of the world called civilized had buffeted until the spirit almost broke. The Indian companion pointed to a small, perfectly formed spruce, and spoke: "That little tree don't look like he'd be afraid of the storm." The people

of my America understand without explanation, and help:

In the quiet smiles and happy union of a Mitawin, a Medicine Lodge. The people of my America know that a long face in religion is not a fitting way to worship. They call each other "Nika 'nok'", brother, co-worker in the mystic rite.

The people of my America tell a story about the world on the back of a turtle. All were happy on this world, until greed arrived. Then the turtle grew weary of greed, and dove under the waters, saving only those of generous heart. These increased and became the people of my America. This is their story of Atlantis, of the flood. When white man came to Western shores he brought greed back. The people of my America feel the turtle will dive again if greed is not destroyed. They teach their children, "It is good to be generous. What have you? Only a grain of corn? It can be split in two."

The people of my America held no prejudice because a man spoke or thought or looked different. The wigwam door was not barred. The kettle held food that could nourish any.

The world may not know that my America exists. It sees only money-hoarding, power of atomic bomb, and inane mouthings from the picture studios. But it does exist, O World, and may be found in the heritage of health which the people of my America gave to the world in the form of many vegetables unknown to Europe, in medicines of soul and body.

Look not in the cities, look not in the homes of snobs and vulgarly ambitious men.—But look in hidden spots in a pueblo of

New Mexico, that cannot be seen a hundred yards away because it is one with the red-brown rocks among which it nestles. There, in Zuni, can be learned cooperation with one's brothers as no where else on earth. If a white teacher tells the children "See who can do this sum the quickest," they laugh and say to each other, "You do it quickest." For why should any one want to be better than another? The loser might feel bad.

Look in a Northern maple grove in early spring, when the sap runs up the tree trunks and the maple camp is alive with busy people carrying the sap, boiling it down and stirring it to sugar, laughing and dropping bits of syrup on the melting snow and tasting of the

new sweets, singing the songs of the maple sugar gathering, "Ninimoose," sweetheart, songs of spring.

Look here and there where, Red Men dwell, the first Americans. This is my America. It is older than we know, and yet holds the secret of the only future that can live, a future where childhood is understood; where people know by intuition where help can be given; where words need not be spoken, where one cannot say: "This and this and this is mine, and mine alone;" where they do not push their brother man aside, where religion is a joyous thing and work is song. This is the America of tomorrow as of five hundred years ago, and it is my America.

Why should we take account of time, or of magnitude, or of figure? The soul knows them not, and genius, obeying its law, knows how to play with them as a young child plays with grey beards and in churches. Genius watches the monad through all his masks as he performs the metempsychosis of nature. Genius detects through the fly, through the caterpillar, through the grub, through the egg, the constant individual; through countless individuals the fixed species; through many species the genus; through all genera, the steadfast type; through all the kingdoms of organised life, the eternal unity.

The identity of history is equally intrinsic, the diversity equally obvious. There is at the surface infinite variety of things; at the centre there is simplicity of cause.

EMERSON, *History*

Afterthoughts

IN the Annual Report of the Indian Institute of Culture, Bangalore, we read that at the Gandhi birthday celebration on October 2, 1947, Sri K. Ramakotishwara Rao, outlining the progress of the freedom movement in India, said:

"Later came Mrs. Besant, whose birthday we celebrated yesterday. She came a day earlier (than Gandhiji's calendar birthday), just as she came a little earlier in politics. She bridged the gap between the old and the new. She made appeal to the many as against the few. Her vision extended into the future. She was the first great mass-leader in Indian politics."

When these historical facts become fixed in the mind of the future in India, the title, "The Father of the Nation," may have another, "The Mother of the Nation," set beside it, and the astrologers may have something profound to say about the juxtaposition of their birth-dates. This may lead to a change of associated values in the public imagination. The vision attributed to Mrs. Besant may or may not have been of the occult order, but it certainly included the foresight of commonsense and experience regarding human nature. She knew that violence, even with the theoretically negative prefix "non", would be the prolific parent of all kinds of violence without the non. She knew that the breaking of authority at one point of its circle was certain to do so at others. Hence her technique of revolution by reason, and her prohibition against students of the Theosophical educational institutions taking part in political activities until they had finished their pupilage. Political expediency thought otherwise; and India is today suffering from the effects of overlooking the natural tendency of unregenerate

humanity not to return to its shell once it has been lured out of it.

Dr. C. Ramalinga Reddy, once a sishya of Mrs. Annie Besant, retiring Vice-Chancellor of the Andhra University, in a recent lecture on "The possible new trends in education," spoke of the new responsibility of freedom in India, and the need in a democracy of making life worth living for all. "Domestic science, for instance, must take a prominent place in the course of studies." But the creative aesthetical impulse in humanity gets no mention, if the report is complete. The natural outlet through the arts, which both fulfil and control it, has not yet found its place as an essential in the minds of educational leaders. Let us hope that the coming transfer of so eminent an educationist as Dr. C. R. Reddy to the Vice-Chancellorship of the University of Mysore, in which State he was once the Inspector General of Education, will give him the opportunity to complete his life's work by making the arts integral in school and college education.

The fourth Official Bulletin of the United Nations Educational, Scientific and Cultural Organization (April-June 1949) contains, in 72 pages, half a page concerning arts and letters. This includes news of a fund of 26,000 dollars raised in the United States "for the encouragement of musical composition in Europe;" anticipation of the celebration of the death centenary of Frederic Chopin (October 17, 1949); the publication of catalogues of colour reproductions of European paintings; a travelling exhibition of colour reproductions. The Preparatory Commission of an International Music Council has drawn up a general programme. This

"international" programme anticipates "the dissemination of musical works" (European); studies in the evolution of music (European). It will "attend to the problems connected with musical education in each country" (European); "the exchange of musicians and composition" (European). "The Commission has also considered how the funds, placed at the UNESCO'S disposal by the International Music Fund, may best be used to assist European composers." It is about time, that New Delhi got busy with its art organizations and let the West know something about the arts of the East.

* * *

In opening the UNESCO seminar on Adult Education in Mysore on November 2, Maulana Abul Kalam Azad, Minister of Education of India, said:

"The challenge of our ancient traditions and the spiritual poverty of our immediate past both require from the peoples of Asia an exceedingly great effort for the reconstruction of their lives in all spheres. This involves a basic reconstruction of our modes of education, for without such education we cannot fulfil our hopes. Ours is essentially a democratic age and the spirit of equality, fraternity and liberty is sweeping over all the peoples of the world. Asian countries must reconstruct their polity and their society in conformity with the spirit."

Continuing, Maulana Azad said that it was universally recognised that the education of the future citizens was one of the prime duties of the State. "On such education depends our prosperity and welfare. Of even greater urgency is the problem of educating the adult population. They determine the present which in its turn will shape our future destiny. Education of the future generations can only be planned if the present generation recognises the importance of such education. Material prosperity or spiritual welfare cannot be achieved here

and now, unless the citizen of to-day accepts the challenge of these values. An educated electorate is, thus, the condition for the survival and proper functioning of modern democracy."

For this, Maulana Azad said, adult education which in Indian they call social education was imperative. "By social education we mean an education for the complete man. It will give him literacy so that the knowledge or the world may become accessible to him." It would teach him to use improved crafts and modes of production to achieve economic betterment. It also aimed at teaching him the rudiments of hygiene. "Last but not the least, this education should give him training in citizenship so that he obtains some insight into the affairs of the world and can help his Government to take decisions which will make for peace and progress."

Maulana Azad's "complete man" (and we add woman) is to be educated in literacy, crafts, economic betterment, hygiene, and citizenship. He is well aware of the growing movement all over the world for the education of the aesthetical nature of humanity, adult as well as young. It is a pity he did not include it.

Dr. S. P. Mookherjee, Minister for industry and supply of the Government of India, delivered the Convocation Address of the University of Mysore on Nov. 3. He made a detailed survey of the needs of University education in the new circumstances of free India. These were mainly organizational. He also advised "a spirit of social service and corporate life." Cultural unity was to be promoted. Study of Sanskrit should be revived. And these was not a word, at any rate in the long press report, on the necessity of refining the quality of human beings by making art and beauty integral parts of education.

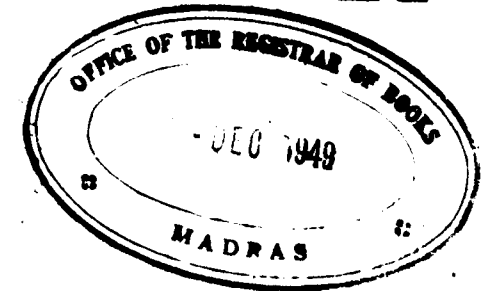
J. H. C.

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The

YOUNG CITIZEN

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BROTHERHOOD

The Grace of God in your life.
The Power of God in your work.
The Joy of God in your play.
The Beauty of God in your actions.
The Peace of God in your rest.
The Wisdom of God in your thoughts.
The Love of God in your heart.

DECEMBER

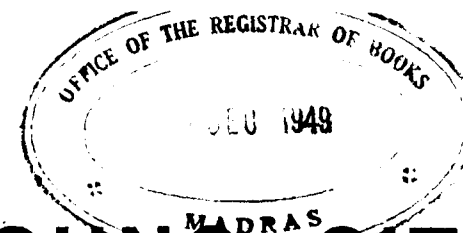
1949

It is very wonderful to be alive in these days when there are things to do that we may not be able to do again for centuries. Life times may pass before we are again face to face, as we are today, with the great conflict between Angels and Angels-to-be. These are the great occasions, for no matter who you may be in outer physical form, you can do much if there is a deliberately and reasonably trained will . . . the will that has been trained not to be afraid.

G. S. ARUNDALE, 1941

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THE YOUNG CITIZEN

EDITOR:
RUKMINI DEVI

DECEMBER 1949

VOL. XXIV, NO. 12

The Crow's Nest

THIS issue of THE YOUNG CITIZEN is the last to be printed in this incarnation, and fittingly closes with the birthday number of G. S. Arundale—the President of the Theosophical Society prior to Mr. Jinarajadasa. It is not very easy for me to write or speak about him, for my heart is too full for expression in words. I remember that whenever he praised me to others in conversation or otherwise, and I used to say that one member of the family should not praise another, he would remark, "Why are you so superstitious and orthodox!" He believed that if praise came from a member of the family it was even more valuable because it came from intimate knowledge. He discounted the ordinary accident of birth or marriage as having anything to do with family. He used to say, "To a Theosophist it is the permanent Family that is real. Am I not a real son of Dr. Besant?" The latter sentence was the heart of his life; not only in the sense that he was utterly devoted to her, as also were many others, and she called him son as she did many others, but because of a very special relationship which was sanctified into complete acceptance in all aspects of life.

Even when she was ill she used to say, "George, my dear, you will be lonely when your mother leaves her body. But I will be always with you." She dictated at length how she would be with him and signed the document for him to keep. I am sure that he would not mind my revealing this as he was so extremely humble. This was at the same time both a quality and a disadvantage, for people always take you at your own valuation. Only in fun, which was a permanent aspect of his life, he blew his own trumpet. He always enjoyed sitting on the back seat rather than the front, and often in his speeches he spoke of himself as small because he had greatness in its full glory before him—both physically and spiritually. Dr. Besant considered him the greatest Educationist of his time, and often said, so publicly and called him the "apostle of Youth." But he always said he was nothing. It was she who was the real Educationist. He never claimed credit or asked for praise for his marvellous work in the Central Hindu College. In fact his humility was so great that once Dr. Besant rebuked him and said, "My dear George, you are too humble. Though it is a good quality you must

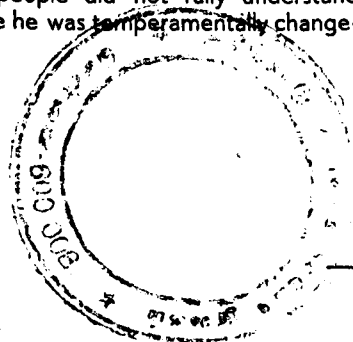
Remember that it may not always be good in the work, as people may disregard you." He remembered he came and repeated this to me; and he tried to take the front seat, which became often amusing. He sometimes joked about his importance by saying: "Here I am, a very wonderful person. I don't have any titles". Yet he was the possessor of a title given by a famous Sanskrit Parishad under the patronage of the Maharaja of Durbanga, the title being Vidya Kalanidhi. He was too shy to give publicity to this, or to use it. He merely enjoyed at home talking of himself as a "great Sanskrit Scholar"! It was not possible to see him anywhere unaccompanied by laughter. In a book written many years ago by B. Sanjivi Rao about him there is an incident told of how Miss Arundale, his aunt who adopted him, was looking for him everywhere and finally traced him by the sound of laughter.

He was a person who covered his true self by this humility and fun. Dr. Besant has written a foreword to the book mentioned above and has said that she did not know of anyone more misunderstood than he. He had of course been through his trials, his days of loneliness and times when friends deserted him and ingratitude came from those whom he had helped most. This is the fate of all of us; but even in times of popularity people did not fully understand him because he was temperamentally change-

able, imaginative, versatile to an amazing degree and electric. People often thought they were unable to keep up with his innumerable ideas. He was a complete believer in the slogan "Consistency is the hobgoblin of little minds." He was dynamic and had great power to arouse enthusiasm in others; so much so that when waking up dead activities became necessary he was always called upon to give the clarion call. Even Dr. Besant, with her magnificent leadership, called on him at times and often said she was not able to do what he did. In this connection the accompanying facsimile of a letter of her's is both illustrative and inspiring.

The most important of all is his power to love, and the warm friendship he offered to all. He once said, "I can be happy that I have never once left a friend. Sometimes friends have left me. They found me out sooner than others!" It was this that was his crowning quality, that won for him the greatest title of Brother to all young and old and to people of all nations. If animals could speak they would say the same, for he loved animals as so few do in this world. It was this quality that brought him as a child to H.P.B., to Dr. Besant, that gave him his outstanding position as an Educationist, a Theosophist in its real sense till he became Dr. Besant's successor and President of the Theosophical Society.

Rukmini Devi



Theosophy the Light in all Darkness

By GEORGE S. ARUNDALE

IN the science of Theosophy is to be found the essence of all religions, of all philosophies, of all sciences—that essence which itself is a distillation of the one spiritual life which mothers all distinctions and every difference.

The spirit of the World Religion is in Theosophy, the spirit of the World State is in Theosophy. The spirit of the Universal Brotherhood of all life within the Fatherhood of God is in Theosophy. The spirit of a world culture is in Theosophy. The spirit of all truth is in Theosophy. The spirit of world happiness is in Theosophy. The solution of all is in Theosophy. All hope, all solace, all courage, is in Theosophy.

The only true plan for Peace is in Theosophy. The only true insurance for the whole world against war is in Theosophy.

Theosophy is the sublimation of every faith, its final justification.

Theosophy is the sublimation of all races and nations into one family.

Theosophy is the sublimation of all differences into one harmony.

Theosophy is the sublimation of many goals into one all-inclusive objective.

Theosophy changes hatred into love, foes into friends, cruelty into compassion, pride into reverence, misery into delight, despair into certainty.

Theosophy unveils the miracle of life and shows that it is always happening.

Theosophy reveals that all seeming clouds are silver through and through, so that there is no need to talk of their silver lining.

Theosophy declares a victory to be even where defeat and disaster seem to be irretrievable and final.

Theosophy exalts man as God, displaying all the attributes of Divinity ceaselessly unfolding in him.

Theosophy is the science of the active justice of God, as it is no less the science of the active love of God.

Theosophy substitutes ignorance for wickedness, and enthrones merciful compassion as the royal symbol of brotherhood.

Theosophy discloses the Eternal Plan of Life, and is, therefore, the sole effective plan for the post war world; for Theosophy postulates and practically applies that universal Brotherhood upon the understanding and practical application of which the success of all plans depends.

Theosophy pictures the illimitable and splendid vistas beyond the frontiers of conventional science, and the inner majesties of Truth unrecognized by conventional religion.

Theosophy points both to the winding pathway leading slowly to the mountain summit of Divinity, and also to the steep, short and direct ascent which only the few will tread.

Theosophy is the repository of mighty revelations as to the kingdoms beyond the human kingdom, as to the real Government of the world, as to the purpose of war and suffering and death, as to the indestructibility of love and friendship, as to the place of the sub-human kingdoms on the ladder of evolution, as to the existence of evolutions other than the human and the sub-human.

Theosophy is the abode of the Truth which is the heart all truths—the truths of science, the truths of religion, the truths of philosophy, and all other truths howsoever embodied.

Theosophy is the Truth of the past, the Truth of the Present, the Truth of the future—the Truth eternal.

Yet to each his own Theosophy according to his need of Truth. The Theosophy of one is not the Theosophy of another. But there is one Theosophy and one Theosophy alone, call it by whatever name we will.

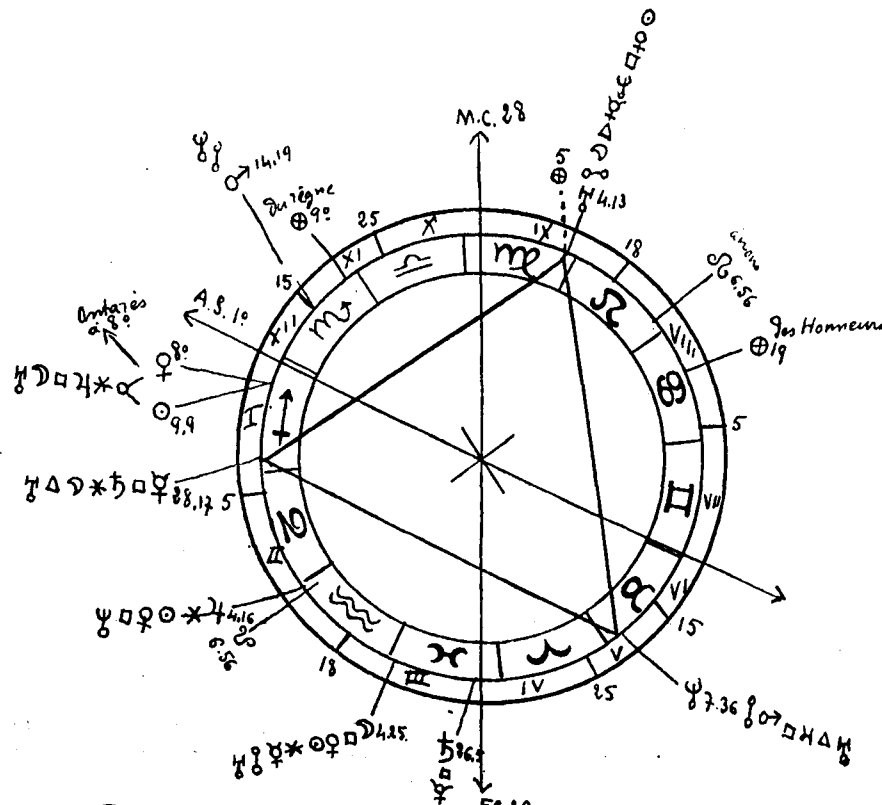
In Theosophy alone will clearly be discerned the sure and certain way to bring the warring castes and classes and nations and faiths into real harmony and co-operative comradeship. Theosophy simplifies, and is therefore for all.

Theosophy is the road which all creatures are treading, more and more consciously in the case of members of the human kingdom,

and therefore more quickly as the heights of this kingdom are being approached, unconsciously in the case of members of the sub-human kingdoms, but nonetheless surely.

Theosophy depicts the origin, the way, and the goal of all life, and is the science by the understanding and practice of which the origin enters into the spirit of living, the way becomes an integral part of the spirit of living, and the goal is preceived to be inherent in the spirit of living—not far away, but within, a seed unfolding into a bud, a bud unfolding into a flower.

GEORGE S. ARUNDALE: DECEMBER 1, 1878



George Sydney Arundale: Archetypal

(The following is a translation by Mr. Theo Lilliefelt of a reading of the horoscope of Dr. George S. Arundale by the French astrologer, M. Anthony Gauteri. (See map on opposite page).)

GEORGE SYDNEY ARUNDALE, December 1, 1878, 7.13 a.m., latitude 51 degrees 32 minutes, longitude 0 degrees, 9'.

At the birth of the native Sagittarius was rising; and Venus, the Sun and Mercury were in this rising sign, forming a powerful planetary constellation. The Centaur, which symbolises the zodiacal sign, half human, half sub-human, is primarily the sign of movement, and explains the astrological law which makes the typical Sagittarian desire movement from place to place. The human part of the sign, with its arrow pointing towards the heavens, shows aspiration towards the highest. Jupiter, the planet of philosophy, is the ruler of Sagittarius; hence the sign usually marks the seeker of truth.

Jupiter is in the second house, the house of finance, and imparts to the native a tendency to value money for the sake of the good that can be done with it.

The conjunction of the Sun and Venus in the first house, the house of the body and environment, naturally raises the native to a high position (hence his Presidency of The Theosophical Society). As Venus is in the first house, ruled by Jupiter, the native is devotionally inclined, and has a taste for philanthropic activities and for the fine arts. The sun in Sagittarius proclaims high ideals which inspire the native to uplift his fellow-beings, while at the same time raising his own spiritual level.

Two opposing influences militate against the complete fulfilment of the foregoing: the Moon and Uranus in opposition to one

another and in square to the Sun. The moon signifies opposition from members of the native's own family: it also signifies short journeys over-sea, and much practical work with the mind. Uranus has a hindering influence concerning long travels which may cause risk and annoyance. But the exalted position of Uranus is important as it dominates the heavens and is very richly aspected. It is the ruling planet of this nativity. It gives originality, persistency, and capacity to adopt ideas that are in advance of ordinary humanity.

The intelligence, represented by Mercury, is ardent, strong, and sometimes, because of a square with Saturn, has a tendency to go beyond generally accepted limits. But it is protected from this by good memory (Mercury is sextile to the Moon), and a remarkable intuition (sextile with Uranus). Since Uranus, in a Mercurial sign and in the ninth house, intensifies the intuition in its most noble expression, its contact with Neptune (the planet of spirituality) through a trine and also in a Mercurial sign, indicates psychological equilibrium in the native. The harmonious interplay between Mercury, Uranus and Neptune is peculiarly representative of the real worth of Dr. Arundale. These three planets, forming a triangle, represent a harmonious relationship between intellect, intuition and spirit—a rare combination.

As regards health, the native has to be specially careful of his eyesight, as the fixed star, Antares, is in conjunction with the Sun. Saturn with an inimical aspect from Pisces shows weakness in the feet.

George Sydney Arundale: Himself

By C. S. TRILOKEKAR

GEORGE SYDNEY ARUNDALE had the singular good fortune to be born in an environment congenial and favourable for the role that he had to fill in the activity and conduct of the world-wide Theosophical movement. In spite of being deprived of the loving care of a mother in the very tender period of early infancy, he found in his aunt, Miss Francesca Arundale, a substitute and a foster mother, a lady of a calibre much above the ordinary run. Being free from any ties of her own, except a strong attachment to her own mother, Miss Arundale had to keep a careful watch over the health and growth of little George in his infancy and youth. A delicate constitution threatened the well-being of her ward and was a constant cause for cautious attention. The first few years of a child very often determine the future life of an individual, a fact very well known in modern Psychology. And George Arundale found in his aunt a factor of great importance in that that she was a staunch Theosophist and Mason, and a great friend of Madame H. P. Blavatsky. Her house was the hub of great Theosophical activity. A warm welcome always awaited members of the Theosophical brotherhood. H.P.B. was the very focus and life centre of Theosophical life and activity in that household. To Colonel Olcott and Madame Blavatsky Miss Arundale's residence had always its door open. Thus the young Dr. Arundale was all the time basking in that atmosphere and drinking in the Theosophical spirit during these very important formative years of his life. Madame discovered in him the great Theosophist that he was to become, protected him by giving him a talisman which he wore round his neck till very late in life, and

nick-named him a Chela—a prophecy to be literally fulfilled in later life from a birthday gift when he was six years old. The seed of future greatness, so well sown and so well garnered and protected by the great love of Miss Arundale, lay dormant during the period of boyhood and manhood, but was ever exposed to the benign influence of great and eminent Theosophists who were friends of his aunt and were constant visitors at her home. The silent but persistent influence played a very important part in the next stage of her ward till he reached years of discretion. Before this, for a short period he came under the influence of another great Theosophist, occultist and scientist, C. W. Leadbeater, which further helped him to develop his personality. During these plastic years there is the danger of the things of the world being too much of a temptation for young persons, while the idealism of the romantic adventure may almost recede to the background. A strong intellectual centre needs to be formed at this time as a bulwark against the idea of soft luxurious living for a well-to-do gentleman. At this time the philosophy of life preached by Theosophy may have no appeal to a young man especially when the easy-going ways of modern life seem so pleasant and agreeable.

Winning the degree of M.A., LL.B., of the Cambridge University after some schooling in England and Rome, ended this part of the career of George Arundale. He was on the threshold of life, fresh from the portals of that great ancient University, full of expectation and looking forward to an occupation for life.

At this critical juncture a sudden change in his life took place, and young Arundale

was brought under the magnetic influence of Dr. Besant, his future friend and guide. Her magic touch transformed this gentleman, brought up in an environment in which the exclusive and ingrained pride of race resides, into a thoughtful, considerate and tolerant individual. It was at a lecture by Dr. Besant in the Queen's Hall in London on "Theosophy and Imperialism" in 1902 that the innermost chord of the being of Mr. Arundale was touched by the powerful wand of the oratory and appeal of the lecturer, and the first contact was made, the first tie formed, the first step taken in the path which led from glory to glory in unstinted work for India and the whole world. The Knight swore utter loyalty to his chief in almost the words that are put in the mouth of Ruth in the Bible.

- “ Whither thou goest, I will go ;
Where thou lodgest, I will lodge ;
Thy people shall be my people ;
Thy God, my God ;
Where thou diest I will die, and there
will I be buried ”.

To its happiest end Dr. Arundale never wavered in this resolve, and his wish was fulfilled to the very letter. From this time onwards, till the close of his career as Theosophist, Mr. Arundale showed forth one capacity after another which flowered into fruit as years rolled on. It was the radiant sun in the person of Dr. Besant which constantly shed its beneficent rays on the seed which burst into such a glorious plant, never for a moment stifling the inner growth, but helping it to blossom in ways not known to the individual himself, leading him on from one pinnacle to another, till he himself shone as a blazing star, a beacon light to others.

The master musician, Dr. Besant, in her life played many a tune, and to its every refrain George Arundale responded sympathetically and vibrantly. If it was to work for India in the field of education, to be a Professor, Headmaster, Principal of an Indian

School and College, such as the Central Hindu College and the School at Benares, and later still in the National University at Adyar, a willing honorary self-sacrificing worker was ready at hand in the person of Dr. Arundale, who left his native land and adopted India as his mother country. To gather recruits for his Chief's work from amongst the young and to inspire in them a spirit of dedication like that which was deep seated in him, was as natural to him as to make them his friends and comrades. J. Krishnamurti and Nityananda, two Indian boys, come into his environment as wards of his spiritual mother, Dr. Besant ; and to be helpful to them in all kinds of ways was to him one of the most pleasant of tasks and duties.

The clarion call for the liberation of India was sounded forth by his Chief, his great General in this battle for independence, and his was the role of a lieutenant daring always to be in the front rank and to suffer in internment with her for breaking asunder the shackles of humiliating slavery of Mother India. To serve the Theosophical Society, as the General Secretary of India, England and Australia was to him as much a period of apprenticeship and probation for the great and responsible Office of President which he was to hold in the future, as it was an inspiring piece of work for him to create enthusiasm and infuse more vitality in its sections, a task nobly done in the name of his Chief. To write and lecture for Theosophy was as easy to him as to live Theosophy, because unselfish love, great tolerance and mighty good-will were all the time bubbling out of him. In all this strenuous activity and work which was all-absorbing, a happy interlude it was when Dr. Arundale met Rukmini Devi. In that union, the wisdom, culture, beauty of the East and of India were united with the robustness, common-sense and practicality of the West and England, and Miss Arundale found in Rukmini Devi a capable daughter-in-law and

Dr. Besant a worthy spiritual daughter. To have found such a companion and helpmeet was an untold blessing to Dr. Arundale, and their partnership in Theosophical work over 25 years, for his part his unfettered complete service to Theosophy and the Theosophical Society and hers in the realm of culture, art and beauty, bear the stamp of wisdom blending with consummate perfection. In such a magnificent manner, bringing glory and renown to the world-wide Theosophical cause, Dr. Arundale spent all his days. And surrounded with a halo and in an oriflamme of splendour, the ashes of his mortal body now lie close to those of his beloved Chief, in the very spirit of Ruth, resting in peace beside the lapping of the waves of the Adyar River, accompanied by the music of the billows of the Bay of Bengal, in the Garden of Remembrance at Adyar; ever-living witness to the fidelity, love and

devotion of this great servant of Theosophy, Dr. G. S. Arundale. Of him Dr. Besant his Chief wrote:

"Amongst the many Theosophists who have sacrificed life and home for the dear service of India, none I think has met with more misunderstanding and more ingratitude than George S. Arundale. His power of leadership and winning love and trust are, as is so often the case, the reasons of dislike and distrust among those who do not share that power. The commonplace is that which never gives offence; great natures arouse great love and great hatred in those around them. It is said that I have had the happiness of stimulating this life to service. If so it be, great is the reward. For amongst my many sons and pupils there is none of whom a mother and teacher may feel more proud than of George S. Arundale."

BIRTHDAY GIFT FOR AN ARTIST

R. D. FEBRUARY 29

For the great gift of beauty that you gave—
Not the pure loveliness of form and face;
Not this alone, nor the heroic grace
That told our timid spirits to be brave;
But for the ecstasy serene and grave
That with the Lord of Dance dared equal pace,
Calling the timeless into time and place,
Breaking the bonds that would the soul enslave—
What shall we give? Such beauty as is ours
Can add no tittle to your perfect praise.
Take as our offering our unlovely powers,
And in the transformation of your gaze
Change them to beautiful unfading flowers
To fill with love the world's unlovely ways.

JAMES H. COUSINS,
Twenty-four Sonnets,
(Kalakshetra).

A Cosmic Hymn

By LORD PETHICK-LAWRENCE

Thou art the source and substance of all cosmic life.
We are thy creatures and the instruments of thy creation.

Time and Space are the garments Thou hast chosen
In which to manifest thyself in this our universe.

All things that have breath partake of thy spirit;
All matter is the embodiment of thy being.

There is no portion of Space that is without Thee,
And no moment of Time without thy presence;

And where Time and Space are not, there also art Thou.

* * * *

I am a petal on thy flower; I am a babe in thy bosom.
Through thy umbilical cord I draw my sustenance.

Because I am one with Thee there is nothing beyond or outside of me;
All knowledge and all sensation are available to me.

But in this casket of my body I undergo separation;
I am subject to the limits of birth and life and death.

Thou hast entrusted me with the awesome gift of free choice,
So that I love and hate, I heal and hurt, I kill and I make alive.

Thou hast sent me forth on a high adventure
To experience and explore for Thee the working of thy Law.

When my mission is accomplished and my scroll complete,
Thou wilt break this casket and gather me again unto Thyself.

A Worth-While Book

WHERE THEOSOPHY AND SCIENCE MEET. Edited by D. D. Kanga. Published by the Adyar Library Association, Vol. I, Nature and Man, second edition. 418 pages, 74 illustrations, Rs 9.

Professor Kanga has done a valuable service to both Theosophy and Science in this admirably produced book by widening the approach to both. Within the Theosophical Society there has been at times some questioning as to the danger of the unquestioned acceptance of "Theosophical teachings" falling into dogma without understanding. Knowledge of modern scientific findings regarding the constitution of humanity, especially as they bear on the details of the body of "truths" called Theosophy, is calculated, as this book shows, to establish certain of these truths beyond reasonable doubt, even as Dr. Carl Duprel, in the early days of modern psychological science, put reincarnation in the category of realities. On the other hand a knowledge of the Theosophical teachings, as received by the now accepted faculties of clairvoyance and clairaudience, with their refinements in intuition and inspiration, would help objective science over many a stile. For many years the British Association would not allow the subject of Psychical Research on its programmes, but scientific evidence made it change its mind. Sir William Barrett, one of the founders of the Society for Psychical Research, had to carry on his own long researches into dowsing in strict private, as it was scientifically regarded as a supersti-

tion. Now it is a regular department of work where the location of water is needed. Recently an American scientist stated that telepathy is now scientifically accepted as a proven fact. The incorporation of these in the general thought of humanity is bound to have an increasingly good influence in thought and action.

Professor Kanga has mustered a fine team of exponents, including himself, to cover the enormous sweep of life "from macrocosm to microcosm" and "from atom to man." At first sight it might be suggested by the critically minded that the verdict in favour of Theosophy is a foregone conclusion by a packed jury of Theosophists. But an attentive reading of the book must surely bring conviction as to the clarity of vision and authenticity of foresight possessed by the leaders of The Theosophical Society. Foremost among these is Madame H. P. Blavatsky, whose monumental work, "The Secret Doctrine," emerges in its anticipations of scientific discovery as one of the greatest books ever given to the world.

Bibliographies appended to the sections of the book under review, a full index, and the admirable constructive ability shown in its lay-out, with the inference of much thought and correspondence with many parts of the world, are a fine testimony to Professor Kanga's own thought, industry and supervision, for which he deserves a number of garlands.

J. H. C.

Afterword

By JAMES H. COUSINS

MY work for THE YOUNG CITIZEN since April 1948 has been a continuous labour of love on behalf of souls that are feeling towards larger and better life. In this service, to which my life has been dedicated for over half a century, I have had the inspiration and leadership of our Editor, Srimati Rukmini Devi, for a number of years. It was an intense joy to me to hail her as an artist of the highest rank, and of a spiritual quality unique among artists, when in 1935, at the Diamond Jubilee of The Theosophical Society, she came out as a performer of the Bharata Natya. But she soon disclosed her real self not simply as a dancer, but as an artist animated by the will to bring creative beauty into all life through the arts; and not merely external beauty, though that has its high value, but beauty of spiritual vision, refined feeling and character, through which the ills of humanity can, more effectively than by any other means, be healed and, better still, be prevented. To this service she called a band of girls and boys in whom she induced a similar devotion, and to whom she imparted a similar enthusiasm for art. The Kalakshetra, of which she was the originator, and is still the Director, was the pioneer of the revival of the South Indian classical dance—and remains so.

In addition to this, I have rejoiced to see the growth of Srimati Rukmini Devi into a leader of men and women on the quest for human betterment in personal life and group relationships. The poor and the animals are with her always in her desire for their welfare. Her grip on affairs, her quickness of judgment and readiness in decision, and her enormously developed range of intellectual and aesthetic interests and power of expression in writing and speaking, mark her out as a

born leader of humanity, with an incalculable future of influence and service.

And, thinking of Srimati Rukmini Devi, it is not possible to overlook her two eminent sponsors, Dr. Annie Besant and Dr. George S. Arundale. It is true that she derived much of her inner discipline and advancement through Bishop C. W. Leadbeater; but her spiritual guide and artistic inspirer was Dr. Besant; and it is encouraging for her future to see how the thoroughness, the universality, the castelessness, the fearlessness of "Ammaji" comes out in her spiritual "daughter."

It became the sacred joy of George Arundale to be foster-mother, so to speak, to genius. In linking his life with that of Rukmini Devi, he married not a person but a mission. Human affection, as ordinarily thought of, was transmuted into celestial solicitude. To surround his lovely, intelligent, intuitional artist-wife with every possible circumstance that would contribute to the flowering of her genius was one of the two master-passions of his ardently pure life, the other passion being that of the spreading of the Theosophical idea through the world for the betterment of humanity. His service in the development of Srimati Rukmini and her work for Indian art and culture was no artificial enthusiasm; it was integral in his nature: the very stars (see his horoscope) announced his natural philanthropy and his intuitive apostolate of art in excelsis. The quarter of a century of ideal comradeship of Rukmini and George Arundale will, when its history comes to be told (and who better could tell it than Rukmini herself?) be hailed as one of the supreme "romances" of human history.

