THE ARYAN PATH

Point out the "Way"—however dimly, and lost among the host—as does the evening star to those who tread their path in darkness.

—The Voice of the Silence

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"THUS HAVE I HEARD"—

Hunger is the worst of diseases; personal existence the worst of suffering. To him who has known this truly, Nirvana is the highest bliss.

Health is the greatest of gifts; contentment is the greatest of wealth; trust is the best of relationships. Nirvana is the highest happiness.

—The Dhammapada (Verses 203-204)

India has been ailing with the disease of hunger for long decades; the poverty of our villages has compelled millions to adapt themselves to labouring on empty stomachs. Today the whole world is facing the problem of shortage of food.

Numerous plans are being made to fight the oncoming of "the worst of diseases." In the eyes of some a too large population is the cause and the remedy of family planning is suggested. This is bound to prove futile. Others hope that industrialization will increase the production of food; but citizens of highly industrialized countries like Great Britain are continuing to tighten their belts while "grow more food" campaigns are a suggested remedy. In the U.S.A. there is plenty of food, and also the shops are full of luxury goods, but all the striking prosperity of that country has not brought to its citizens "the greatest of gifts" and "the greatest of wealth" which the Buddha names as "health" and "contentment."

Could it not be that our modern planners—social reformers, industrialists, economists and politicians—are looking in the wrong direction for the real roots of the world-wide disease? In the above quoted verses, the greatest of philosophers and of philanthropists links hunger with our routine of personal living. He not only names hunger as the worst of diseases but also our ordinary modes of sensuous living as the worst of suffering. On the positive side he names health as the greatest of gifts in the cornucopia of Mother Nature.

Gotama Buddha is a master psychologist. He has presented to us an analysis of the constitution of man—the functions of the senses

and the organs of the body, the cravings of the flesh, the desires of the mind, the aspirations of the Soul. He has described the nature of the war among the members of man's constitution—bodily, psychic, noetic and purely spiritual. He has offered remedies which must appeal to the reason of any dispassionate thinker as offering a cogent and convincing synthesis. One such prescription is implicit in the *Dhammapada* verses quoted at the beginning of this article.

Hunger and health are defined respectively as " the worst of diseases " and " the greatest of gifts." Money, almost universally worshipped as the one power which can bestow on personal existence health and happiness, prosperity and plenty, is not so regarded by the Prince who gave up his kingdom to gain the Light of Wisdom and the Peace of Contentment. Not existence, but personal, *i.e.*, separative, selfish existence is productive of the worst of suffering. Insight into this truth leads one to evaluate properly the nature and attainment of true and lasting happiness. Man is born alone and also dies alone, but he does not and cannot live alone. In all directions he has relationships, not only with his fellow men, but also with the whole of Nature. Trust is named as the power which creates kinship, friendship, brotherliness and unity. In the ordinary world of today not trust but doubt—consideration of self-interest, cautious reckoning that others do not take us in—forms the basis of personal existence. And so we have the present situation and the pressing problems of Hunger and Health.

But the Great Teacher who showed the Way to the supreme Light and Peace indicates that bodily hunger is only one kind of hunger, the lowest, and is but a reflection of inner hungers. Bodily hunger unsatisfied not only results in weakness of the body but also brings on ailments and so it is pointed to as the worst of diseases. Thought hunger is created by unsatisfied or badly and wrongly satisfied inner hunger of man's psychic nature. The uncared-for mind, enveloping itself in ignorance and illusion, falls prey to the hunger of the animal man who exploits that mind till it becomes deluded and then suffering and sorrow crush the whole man. The psychic hunger of man is even less understood; we do not know how to nourish the hungry body; much less do we know how to nourish our psychic nature. The psychic nature suffers, in its turn, because our minds are badly fed, wrongly nourished. Only our spiritual soul can nourish our minds correctly; a properly nourished mind can cope with our psychic hunger.

This knowledge would make the whole man healthy, truly wealthy because of the contentment born of understanding. Hungry men need the food of Soul-Wisdom more than they need rice and wheat and corn. Given true knowledge a man becomes strong in body, trustful in character, wise in mind. Following the teaching of the Buddha he becomes integrated, whole, truly healthy.

Should not our leaders and planners, if not all over the world then at least in India, on whose soil this Tree of Enlightenment grew, take heed and examine the philosophical and psychological propositions of this Elder Brother ?

SHRAVAKA

NICOLAI HARTMANN'S CONTRIBUTION TO MORAL PHILOSOPHY

[**Shri M. A. Venkata Rao, M.A.**, formerly on the teaching staff of the University of Mysore, deals here with the modern philosophy of moral values worked out by Nicolai Hartmann on the basis of wide reading and deep thought. The three volumes of his *Ethics*, published in German in 1926 and in English translation by Dr. Stanton Coit in 1932, deal with "Moral Phenomena," "Moral Values" and "Moral Freedom."—ED.]

Although Immanuel Kant was regarded as a destroyer of traditional religion, the core of his thought consisted in an impressive reassertion of the universal note in human morality. Hegelian thought took the lead in the reconstruction of man's transcendental hope and destiny. But its triumph was short-lived in the face of the inner forces of the time on a spiritual basis, which found a more congenial voice in Nietzsche. The urge to domination pervading the European world expressed itself in his doctrine of the Will to Power, which reversed the entire culture of Christendom and called for a transvaluation of values. The higher thought of the European and American world since then may be characterized as a series of resolute attempts to recover a rational basis for the absolute and universal values in the pursuit of which man has always found final satisfaction. Two world wars in a single generation have accentuated the need for a fresh synthesis and a reorientation.

The *Ethics* of Nicolai Hartmann is an important contribution to this essential task of the age, that of recovering a purer and more spiritual sense of values. Hartmann came of a Protestant, German stock of Latvia and served in the war of 1914 as a lieutenant on the Eastern front. The conflict stimulated thought on the foundations of moral values in this academic soldier who carried a copy of Aristotle's *Nicomachean Ethics* and of Nietzsche's *Will to Power* in the trenches.

The direction of his thought is indicated in his work on the theory of knowledge, published in 1921. His *Ethics* took final shape at Marburg (where he was a professor before moving to the University of Berlin) and was published in 1926. The English translation, by Dr. Stanton Coit, appeared in 1932. The accession of Hitler to power in 1933 put an end to the free development of universalist philosophy in Germany till after the second world war. The threat of yet another world conflagration enhances the urgency of such a work as that of Hartmann. For in the end higher values will acquire power over conduct only if they succeed in speaking the language of reason.

Total and decisive conflicts be-

tween large bodies of men, such as the wars of our generation (or that of the ancient world, depicted in the *Mahabharata*), elicit a deeper awareness of both the depravity and the essential greatness of man. In Hartmann the experience occasioned one of the profoundest efforts of moral philosophy, illuminating an unusually sensitive and comprehensive consciousness of moral values. In his *Ethics* Hartmann offers a fresh survey of the essential values embodied in the moral consciousness of Europe from the days of Greek thought. The classic discussion of the virtues in Aristotle's *Ethics* together with the trenchant demand of Nietzsche for a transvaluation of values inspired him to make a new effort to bring into clear consciousness the fundamental values of European culture, which has been a synthesis of Greco-Roman and Christian ethics.

The Platonic theory of the cardinal virtues of Justice, Wisdom, Courage and Temperance, together with Aristotle's account of the moral virtues, is restated with extraordinary delicacy and insight. The fundamental notes of the Greek ideal, reflecting the Greek view of life, dominated by beauty and harmony, rationality and balance, sound again in Hartmann's pages. Justice is depicted at its most elementary level of equal treatment as well as in its higher reaches of social solidarity. The discussion is remarkably close to the Indian insights regarding *dharma*. It operates through law and custom as the objective order regulating the entire moral relationships of a people. Wisdom is interpreted as the primary direction of the soul towards moral values, a *sapientia* or *sophia*, a moral institution forming the valuational sense of the individual, his ethical divination. Aristotle's theory of the golden mean receives a new interpretation. Virtue is not a simple mean between two extremes as Aristotle thought but a mean in a parallelogram of forces in the two dimensions of value and disvalue.

Far from agreeing with Nietzsche that Christian ethics are the morality of slaves, arising from their weak resentment, Hartmann brings out the permanent values of the Christian ethos in a series of penetrating analyses of brotherly love, trust and trustfulness, uprightness, faith, modesty, humility. He sets out the inherent value of love of one's neighbour, freeing it both from the context of theism and from the misconception of it as pity, which led to Nietzsche's criticism. Hartmann envisages this value against the older Stoic background of cosmic sympathy and even mentions the Vedanta, along with Neo-Platonism, as the philosophy of the One. In essence, neighbourly love is the experience of the breakdown of the separation between self and not-self, the primal sense of the worth of the other person, the first level and act of self-transcendence, the first step in moral education. In contrast to justice, which tends to get embodied

in the national ethos, it is essentially universal, transcending the boundaries of nation, sect or State. Together with this appreciation of neighbourly love, Hartmann's account of the educative power of faith and trust and their evocation of human solidarity is a contribution towards an appreciation of the universal values of the Christian ethos, independent of dogma.

To this heritage of ethical values coming from the Greco-Roman and Christian ethos, Hartmann adds a special new group as the crystallization of modern experience and aspiration. They are radiant virtue, love of the remote, personality and personal love. In Hartmann's illuminating treatment of these emergent values of the modern spirit, we have his answer to Nietzsche. Hartmann offers in these values the creative transvaluation of values demanded by Nietzsche. The extravagance and falsification of Nietzsche disappear; the elements of truth stand out in an appealing form.

In love of the remote we have the Platonic Eros reinterpreted as the creative spirit in the moral consciousness, the capacity to divine new values, the perpetual openness to value, the perpetual readiness to seek the new and adventurous, the power of creating far-reaching ideals and of being determined by them, supported by the inner voice, though there be little support for it in the external world of society and ruling ideas. To an *élite* of such qualities is entrusted the responsibility of progress in all directions, religious, political and ethical. The dream of perfect humanity comes to man in this yearning for the remote ideal and shapes itself in prophecy and poetry.

But this is not necessarily contrary to values like neighbourly love as Nietzsche mistakenly thought. Radiant virtue supplements this note of distant aspiration and concentration on the possibilities of the future. It calls attention to life as it is lived. Life is compact with value and people serve by the very manner of their living, spending themselves freely in their absorption in the values of the moment and of their immediate environment. They impart to life a spiritual value. They need not be heroic. In their presence all hearts are opened. In communion with them life seems to find its mysterious fulfilment. They serve by being what they are. In this light Socrates acquires a new meaning as the greatest imparter of spiritual good in his time. Radiant virtue points to the value of realization or fulfilment and is the living proof that the Ideal is possible.

Personality as a value is the characteristic note of the modern spirit and Hartmann brings out its importance in the scale of values. Personality is thought of by him not as the mere *persona* or the rôle in life played by a soul but as the carrier of value. Personality connotes preferential trends of valuation, a complexity and a physiog-

nomy peculiar to the individual. It has a unique value as giving embodiment to universal values in its life. There is a cosmic meaning in the singleness of the carrier of value which constitutes its individuality. Every personality is unique and irreplaceable. Hartmann reinterprets Kant's categorical imperative to include the specific situation : So act that the maxim of thy action can become the law to all in similar situations. And, since situations may never recur exactly in the same sense to others, the duty demanded might never be the same for all. The precept is the same as in the *Gita*. The moral action has to satisfy both the universal and the specific values inherent in the situation.

The value of personal love as depicted by Hartmann completes the notes of the modern spirit. Its depth of communion, its transport of the soul beyond happiness and unhappiness, its sense of the eternal in time, its sense of final value and fulfilment, these are brought out in delicate, sensitive yet strong terms, unparalleled in philosophical works.

Moral values commonly appear under the forms of virtue, duty or happiness, the right or the good, law or conscience. But Hartmann offers a new picture of fundamental moral values with the four dimensions of goodness, nobility, richness of experience and purity. It is clear that this fourfold scheme is the result of his synthesis of the three strands of European ethics, Greek, Christian and modern. Plato, Christ and Nietzsche are harmonized in this fourfold classification of the chief categories of moral value. To the old values of harmony and purity, faith and goodness, he adds nobility or aspiration to excellence and progress.

As an introduction to the discussion of the major values, Hartmann offers a running survey of life, consciousness, activity, suffering, strength, freedom, foresight and purposive efficacy as valuational foundations in the subject ; and of existence, situation, power and happiness as goods-values or situational values.

How are these values and others discovered and what is their sanction ? In answering this question Hartmann develops his philosophy of moral values. Values are discovered, not by reason but by the moral sense that each of us has, reason can only bring them to full consciousness and render them consistent and clear. It cannot create them. Man is endowed with moral insight. Life as lived elicits moral responses to its situations. Every society develops its own structure of values, its own code of rights and duties. The patterns of values evolved by different historical societies form the data for the philosopher of moral values. The moral sense is closer to emotion than to ratiocination but it is not mere emotion. It is a kind of intuition, which, confronted by the moral situation, reveals the value to be incorporated.

But this "intuition" of Hartmann is not subjective in character. For the content of intuition, namely the value revealed, is objective in essence. Values belong to the realm of essence. They are not made what they are by man's valuation of them. Man recognizes their value as independent of his valuation. Hartmann deliberately sets himself to correcting the subjectivism of Kant. Not knowing where to house the universality and necessity or *a priori* character of moral values, Kant had referred them to the subject. This way had led to relativism and subjectivism with their logical outcome of moral nihilism. Nietzsche too had lost the value of his discovery in the nihilism that was the inevitable consequence of his relativism.

Hartmann wishes to avoid these fatal consequences. He aligns himself with the phenomenalism of Meinong and Husserl, who reacted against the subjectivism of Hegelian idealism. In his theory, values subsist in a realm of essences not created by man, in a world of their own, like mathematical truths. But to the objection that mathematical truths are universally valid, whereas values are notoriously relative to persons, places and times, Hartmann develops the answer that moral education and maturity will tend to eliminate much of the diversity in moral valuation.

He considers that all attempts at the derivation of all values from a single supreme value are premature and destined to disappointment. His work is a preliminary analysis and survey of the values that have so far emerged into the moral consciousness. The interrelations between them, too, are a matter not of logical inference but of revelation by the moral intuition.

Opposition, complementary relation and gradation or stratification are characteristic of the values in their relation to one another in the course of man's effort to incorporate them in life. Hartmann's ethics are distinguished by the novel and stimulating way in which values are revealed in conflict. Activity and inertia, grade and range, harmony and conflict, simplicity and complexity, tend to oppose each other, bringing out special values in their opposition. Universality and singularity tend to conflict. The individual and social values come into conflict. Most crises in the life of man and society are brought about by the conflict of value with value. In depicting the various types of such values, Hartmann brings out the inferiority of the social unit—party, nation or State—to the individual. The community has no value higher than the individual. Where the individual sacrifices himself to the State, his moral act of self-sacrifice is higher than the life of the State. The ground is thus cut away from under the feet of the modern totalitarians, Fascist or Communist.

Values fall into the categories of higher and lower. The higher are

built on the lower and use them as bricks in their new structure. But Hartmann points out that the lower values are greater in strength although not in rank: food and home are lower values but stronger than State and culture, for they make these possible. Nobility is higher but neighbourly love is stronger. Not to see this was Nietzsche's mistake. This part of Hartmann's theory of the gradation of values is a special contribution that throws much light on the conflict of values.

Values are not made by man, but their realization in man's life and being brings him fulfilment. How is this possible? Hartmann stops short at ethical realism and wishes to keep metaphysics and religion at arm's length. He keeps out God, to save man's freedom. His thought is charged with ethical mysticism. But a full development of his thought must lead to a full metaphysical idealism, offering a natural home to values in the nature of the Supreme Spirit.

M. A. VENKATA RAO

THE BEGGAR PROBLEM

Mr. P. Kodanda Rao in a press release dated 8th October has put forward his views on the increasing problem of beggary in India. Although prohibited by law, some condone begging because they confuse it with poverty, others because of old religious ordinances. But it is increasingly realized that it is a social evil like other social evils condemned by the penal code.

Granting, he says, the need for penalties, shall only small fines be imposed, or, if fines are made more substantial shall jailing follow their non-payment? Some suggest Beggar Homes as alternatives to jails. But, says Kodanda Rao, compulsory detention is imprisonment, whatever place it be in; there is no need to create extra accommodation with its consequent maintenance charges. Beggars value their freedom like all others and many can pay large fines to avoid detention.

Summing up Mr. Kodanda Rao states that while poverty is a misfortune requiring relief, beggary is a social offence and that the only effective way to discourage it is imprisonment. The genuinely poor and disabled can apply for the municipal aid available. Beggars will not, as some fear, overcrowd the jails as it is calculated that 80% of them are able-bodied and will prefer their freedom. He concludes: "Begging is no solution for poverty and unemployment."

PURITANS AND QUAKERS AND THEIR ATTITUDE TO MUSIC

[**Miss Irene Gass** has assembled in this article much interesting material on the attitude to music of two Christian groups, some of it corrective to popular impressions. Like every force in nature, sound, according to its harmonious rhythm or its strident quality, may produce a good or a harmful effect. The idea that music of certain types is better abjured by spiritual aspirants dates back to ancient India. There are kinds of music that produce frenzy, there are others which promote religious aspiration and music has been well described as "the most divine and *spiritual* of arts."—ED.]

"The Puritans killed music in England." How often has that statement been made! And who, exactly, were the Puritans? A dictionary definition describes a Puritan as follows:—

A member of that party of English Protestants who regarded the reformation of the church under Elizabeth as incomplete, and called for its further "purification" from unscriptural and corrupt forms and ceremonies retained from the unreformed church; subsequently the name was often applied to those who separated from the Established Church on points of ritual, polity, or doctrine.

As a political party the Puritans were in power during the Commonwealth period (1649-1660).

A rigid adherence to rather narrow religious views, or to an austere way of life, will still earn for the "adherent" the name of Puritan.

Keeping to the dictionary definition quoted above, let us examine the statement that the Puritans "killed" music in England.

If it is a true one, how strange that the years almost immediately following the Commonwealth period should have coincided with so outstanding a career as that of the genius Henry Purcell! Surely, if music had been silenced for 11 years, it would have taken a considerable time to build up again the habit of listening and appreciating; and the receptive audiences which delighted in Purcell's music would have been lacking. Yet his fantasies for strings, written when he was 21, started people playing again in consort on a chestful of viols; and his compositions, both before and after that time, were so varied as to appeal to each section of the musical public —the opera *Dido and Æneas*, the incidental music and songs for plays, the odes and songs of welcome to Royalty, the catches, sonatas for two violins and continuo, to mention only a part of Purcell's output in his all-too-short life of 36 years.

Again, assuming the charge to be a true one, how strange also that the Commonwealth years should have produced such a spate of publications of secular music: so that Play-

ford's *Dancing Master*, published in 1650, went into three editions during those years, each time with extra material; while rounds and catches, collections of "lessons" for the lute and the viol, tunes for that still new instrument, the violin, and books which dealt with the theory of music, appeared in great numbers.

Does this look as if the Puritans were as ready to "squash" music as they have often been represented as being? Definitely not.

The operative word, however, is *secular*. Spoken plays for the stage were banned by the Puritans, and this profusion of secular music helped to fill the gap caused by the closing of the theatres. The truth is that they did not object to music as such, but only to the use of elaborate music, professional choirs and organs, in the church service.

Probably Oliver Cromwell himself would not have minded an organ in church, if it had been used merely to accompany the singing of hymns; and it may have been that some of his followers, sent out to "put down" artificial music in the churches of the country, exceeded his instructions in their zeal.

It may surprise some of our readers to learn that Cromwell was very fond of music. Guests at his table dined to the accompaniment of sweet sounds; and he often listened to the organ at Hampton Court, played in the palace by Hingston, who taught his daughters, and who received the then large salary of £ 100 per annum.

One of his biographers says of him that "he loved a good voice and instrumental music as well"; and he tells the story of a senior student who was expelled from Christ Church, but whom Cromwell had restored to his studentship, in return for the pleasure he had received from the student's singing.

From a newsletter of the time we learn that when one of his daughters was married he entertained the guests with a large orchestra; and when another was married he himself took part in a vocal duet. (One is tempted to wonder if he was a tenor or a bass—or perhaps a mellow baritone? His speaking voice, by the way, was reputed to be harsh.)

Other prominent Puritans who were fond of music were the poet, John Milton, and John Bunyan, the one-time tinker and Baptist minister.

Milton was the son of a composer who contributed to that famous collection of madrigals, *The Triumphs of Oriana* (dated 1601 by the printer, Thomas East, though not actually published until after the death of the Queen on the 24th of March, 1603), in which each of the 26 composers wrote what music he pleased —the words of the collection, which were the work of different poets, being closely connected with the refrain with which each poem ended:

> Thus sang the shepherds and nymphs of Diana:
>
> Long live fair Oriana.

Milton, singer, cellist, organist, shows his fondness for music in his own writings. Here is an extract

from the poem "At a Solemn Musick," which begins:—

> Blest pair of *Sirens*, pledges of Heav'ns joy,
> Sphear-born harmonious Sisters, Voice, and Vers!....
> Touch their immortal Harps of golden wires,
> With those just Spirits that wear victorious Palms,
> Hymns devout and holy Psalms
> Singing everlastingly;....

and another from the poem "To Mr. Lawrence":—

> What neat repast shall feast us, light and choice,
> Of Attic tast, with Wine, whence we may rise
> To hear the Lute well toucht, or artfull voice
>
> Warble immortal Notes and *Tuskan* Ayre?
> He who of those delights can judge, and spare
> To interpose them oft, is not unwise.

In *The Pilgrim's Progress*, John Bunyan writes:—

Now when *Feeble-mind* and *Ready-to-halt* saw that it was the Head of Giant *Despair* indeed, they were very jocund and merry. Now *Christiana*, if need was, could play upon the Vial, and her Daughter *Mercy* upon the Lute; so since they were so merry disposed, she played them a Lesson, and *Ready-to-halt* would dance.

Such a passage would seem to indicate that the author had considerable interest in music.

Moreover, when in gaol, Bunyan was wont to play upon a flute of his own making. In his young days he helped his father in the mending of pots and kettles, and he himself afterwards became a tinker. Was it his skill in "tinkering" that led him to make the metal violin bearing his name?

Yet, strange to relate, with all Bunyan's love of music, in his own lifetime there was no singing in the church of which he was at one time a minister.

In the Baptist community some churches approved, and others disapproved, of singing in the church service. Were the objectors afraid that singing was only the thin edge of the wedge, and that instrumental music would follow—a thing apparently to be avoided at all costs?

The Commonwealth Puritans had never disallowed the Masque, that combination of music (vocal and instrumental), poetry, dancing, acting, with extravagant scenic effects, invariably performed in the houses of the rich; though there were no doubt extremists who thought of it as a "pagan" kind of entertainment.

Cromwell refrained from interfering with it, perhaps because he had the good sense to realize that private entertainments were outside his province; but also because the Masque could be—and often was—the medium for the expression of high-minded sentiments; and as a form of art it was well enough liked by the Puritans as a whole. For the most part they recognized that the classical subjects could not give offence to any reasonable mind. Indeed, *Comus*, from a literary point of view the greatest Masque ever written, though not a typical example, was by a Puritan—Milton.

The music for *Comus* was by Henry Lawes, Milton's friend, who is praised by Milton in a sonnet for his "worth and skill," for being the first that

> ....taught our English Musick how to span
> Words with just note and accent...

and for honouring poetry.

In the poem, Milton, using the name Thyrsis (the shepherd) for Lawes, praises the skill of the musician:—

> *Thyrsis?* Whose artful strains have oft delaid
> The hudling brook to hear his madrigal,
> And sweeten'd every muskrose of the dale....

So far nothing has been said about the Puritans in America. The Pilgrim Fathers, who sailed for that land in 1620 and others who followed later, do not seem, according to report, to have "gone in" for music to any extent. But this need not mean that they disapproved of it—their time-table alone would surely have hindered them from any such things as practising on an instrument: consider that the men were under the necessity of wresting a living for their families from virgin soil, building their own houses, and equipping themselves to stand up to possible attacks from Red Indians.

Such a mode of life would have left very little spare time, even supposing that musical instruments were available. It is hardly likely that the *Mayflower*, or any similar ship of the time, would have had space for anything but the barest necessities, ruling out such "luxuries" as lutes and viols. But with so little positive knowledge at command it is useless to dilate on the matter.

The Pilgrim Fathers themselves were Brownists (Independents or Congregationalists), followers of Robert Browne, who held the same views about the unsuitability of music in the church as most Puritans: but he played well upon the lute, and gave music lessons to his family.

The Puritans themselves had begun as reformers inside the Church of England, and would have remained within its shelter had circumstances not forced them to leave it. The earliest of the 18th-century evangelists, the Wesleyans, were driven to take a similar course.

The founders of Methodism, John and Charles Wesley, had no dislike of music, even of the elaborate church kind. Charles Wesley, the famous hymn writer, had two sons possessed of great musical talent, and he fostered the love of music in them both.

A musical incident links the families of Wesley and Cromwell, for Mrs. Oliver Cromwell, wife of the last male descendant of the celebrated Protector, who had been disturbed in mind by some adverse criticisms of her daughter's musical activities, received a calming letter upon the subject from Charles Wesley (Sr.):—

If Miss Cromwell should prove by-and-by one of the first players of England it will not hinder her shining

among the Harpers above, with the Sweet Singer of Israel, and thousands of the best men of all ages.

The letter admits that "all Quakers and some Dissenters" have an aversion to music.

On the part of the Quakers this aversion was a matter of tradition. "Quakers" was an early nickname for the Society of Friends founded about the middle of the 17th century by George Fox (1624-1691). They were very strict in their views about amusements and the arts: yet even within their own body strange anomalies were to be met with—no doubt accounted for by the fact that there were both "plain" and "wide" Quakers. The celebrated Elizabeth Fry came from a "wide" family, for she and her sisters joined in music and dancing, and dressed in gay colours. But in the latter part of her life, when she had become a "plain" Quaker, Elizabeth could not reconcile it with her conception of seemly behaviour, in one of her sect, to return the courtsey of Queen Charlotte. (Paradoxically, her husband, though born "plain," loved music, and was an excellent musician.)

George Fox refused to remove his hat, no matter what company he was in, addressed everybody as "thee" and "thou," and would never take an oath. He wore drab-coloured clothing devoid of ornaments, and never paid a compliment.

Being both a social and a religious reformer, he often saw the inside of a prison cell.

The Quaker opposition to music, which continued till fairly recent times, was fierce and determined. In his journal for 1649 George Fox wrote: "I was moved to cry out against all kinds of music"; and in the same journal he writes that he made a practice of attending the fairs in the land, in order that he might preach there in the same strain. (At fairs there were frequent performances of music and drama, and sometimes a combination of the two in a kind of opera.)

Nearly 200 years later, in 1846, the "Yearly Meeting and Epistle of the Friends in Great Britain" speaks of the "acquisition and practice of music as unfavorable to the health of the soul" and as leading to "unprofitable and even pernicious associations, and in some instances to a general indulgence in the vain amusements of the world": which attitude, to us of a later generation, seems somewhat excessive.

There was a little singing in some of the "Meetings" in George Fox's day; but for two centuries after that time the Friends seem to have done without music in their worship, with the exception of the singing of the metrical psalms. Possibly it was one (or more) of these that Fox had sung in prison on the occasion when the gaoler brought a little fiddle and played on it, thinking to annoy him.

But while he played I was moved in the everlasting power of God to sing: and my voice drowned the noise of the fiddler and made the fiddler sigh

and give over fiddling, and pass away in shame.

But whereas a believer, or a company of believers, might express emotions in holy song, a mixed congregation was another matter. Barclay's *Apology* (1678) speaks of the singing of psalms "as a part of God's worship and very sweet and refreshing" but opposes it except under the conditions mentioned above, for "all manner of wicked people might take upon themselves to personate the experiences and condition of the blessed David...."

As the 18th century wore on, the Quakers grew in number, and their rules became more and more strict. With the most austere members of the community, to the injunction "no gambling, no dancing, no hunting" was added another: "No joking, no light conversation, very little talking: and no music of any sort."

This unsympathetic attitude to music on the part of the Friends persisted for a long time, but began to relax about 1870; and may now be said, for all practical purposes, to have disappeared. Speaking generally, they have come to realize the value of music, and use it in different ways; and one of these is as an aid to worship.

IRENE GASS

LANGUAGE AND CULTURE

"Some Problems in Indian Culture" were discussed at the London Branch of the Indian Institute of Culture on September 25th, when Mr. Cedric Dover spoke on the subject under the chairmanship of Shri Raghavan N. Iyer. Mr. Dover defined culture as the total social heritage which enabled a man to live in his society, something self-contained and self-developing. Applying this criterion to Europe, he found there a dramatic disintegration of values, "an unedifying agnosticism." He found, on the contrary, in the many Asian cultures, a considerable degree still of stability and unity. The problem of Asia was that of maintaining its cultural integrity while proceeding with industrialization. The very growing interest of the West in Asian culture, he suggested, might introduce disturbing influences.

He made the important point of the need for deeper understanding of what lay behind the various arts and ways of living of other peoples. Mere acquaintance with alien cultures often led to ridicule rather than to tolerance and appreciation, for the outer expressions in arts and customs tended to conceal rather than to reveal the degrees of maturity of thought which underlay them.

The ensuing discussion turned in part on Mr. Dover's favouring full scope for the development of the regional languages and cultures in India as a prerequisite to the evolving of an authentic and acceptable national language. He maintained that any language could be adapted to the cultural needs of those who spoke it, even in technical terminology. Advance in science and industrialization should be a natural development in the East, if the mistakes made elsewhere were to be avoided.

That the borrowing of scientific terminology is not, however, a one-way process was indicated by Dr. Sunderlal Hora, President-Elect of the Indian Science Congress, when he mentioned the general acceptance by zoologists of old Sanskrit names descriptive of certain fishes of the ancient world.

MALAYA'S CULTURAL DEBT TO INDIA

[Men have marvelled at the diverse cultural streams that India has received and made her own; not enough has yet been said about those which flowed out from her, in earlier days, to nourish the civilizations of other lands. **Mr. S. Durai Raja Singham,** who gave some interesting facts about Malayan place names in our July issue, here traces one such outflowing stream. Mr. Raja Singham, a Malayan-born Ceylonese teacher, is the author of several books, one of which bears the title of this article.—ED]

Perhaps no other country has in its cultural background so varied a confluence of civilizations as Malaya. As it lies by the Straits of Malacca, from time immemorial the meeting point of the busiest trade routes of the world, many a trading or colonizing nation has carried its culture to the shores of this peninsula, leaving its more or less permanent mark. Chinese, Indians, Japanese, Arabs, Burmese, Jews, Siamese and Javanese and other Indonesian races have created on this land's end of the continent of Asia a synthesis of Asian civilization such as can be witnessed nowhere else. Behind this synthesis is the heritage of life and culture from far-flung lands affecting art, music, literature, thought, religion, social systems, government and the fabric of life itself.

An important cementing factor in this Malayan mixture has been the fact that one country—India—has had the oldest and most extensive influence in the shaping of this country's story. In the late Dr. Ananda K. Coomaraswamy's words, "In Asia all roads lead to India." For well over a thousand years before the arrival of Islam in the Malay Archipelago, the Hindu-Buddhistic civilization held sway in the Malay Peninsula. And even the arrival of Islam has not materially altered the Indian substratum in Malay life—only a thin veneer of Arab influence covers that heritage.

This Indian influence in the Malay Peninsula is part of a great cultural expansion that started from India and swept every shore of the Indian Ocean, leaving its traces for all time. The history of this expansion has attracted the attention of scholars and historians throughout the world.

The first impact of this expansion, we may reasonably assume, was on the Malay Peninsula and Archipelago just across the Bay of Bengal from India. And that impact resulted not merely in the spread of cultural influences, but in the actual blood fusion of race and race. India, Malaya and the islands of South-East Asia (variously called Indonesia, Malaysia, etc.) show traces of racial relationship that must date back to the prehistoric past, and cultural affinities have in historic times become increasingly evident.

That South Indians were in touch with Malaya thousands of years ago is in keeping with the tradition that the Tamils of Southern India were the leading seamen of the East at the beginning of the Christian era and before. Trade was the prize that drew these sailors from their native shores and in time the Malay Peninsula became the bridge across which Asian humanity, migrating from the Indian mainland, moved across the islands of the Asian archipelago.

The earliest date of this migration is fixed by some scholars as 1000 B.C. This wave of a new humanity brought with it into these lands a new civilization and a new pattern of life, more highly organized and cultivated than the ones that had prevailed there. The arts of painting, literature, architecture, sculpture and the dance were practically Indian immigrants, who came from every walk of life. The ancient colonial kingdoms of Malaya like Lankasuka in the North, Ganganagara in the West and Indrapura in the East, Sri Vijaya in Sumatra, Tharmanagara in Java, Funan, Chen-la and Champa in Indo-China, were all founded by Indians. By the eighth century, the Empire of Sri Vijaya had become dominant on sea and land throughout Malaysia. At the height of its power it included Malaya, Ceylon, Sumatra, part of Java, Borneo and Celebes.

About the first century after Christ, Indian traders from the Coromandel coast began to arrive in the Peninsula. Many of these Indians, including skilled craftsmen —architects, weavers and workers in metal, etc.—settled here. They introduced Indian customs, including rule by Rajas in place of, or side by side with, the old simple Proto-Malay patriarchal or matriarchal tribal organization. They disseminated both the Hinayana Buddhism of the Southern school and the Mahayana Buddhism of the Northern. Indian economic as well as cultural dominance lasted here from the early Christian era up to about the 15th century when the arrival of Islam first weakened and then destroyed it.

The Indian material power continued then, till there came the impact of newer powers—Islam from the Middle East and Western commerce from Europe—which turned the course of history. When the decline of the extensive Indian influence in Malaya set in, Indians were still well established in Malacca, carrying on a flourishing trade at the port and possibly with the mainland.

Rightly has Jawaharlal Nehru said: " The Malays in a long sense are our cousins. " For even since their acceptance of Islam the Malays have been surrounded, from the cradle to the grave by survivals of Hindu culture—its classical literature, the dance, music and folk traditions. The popular pantheon of Malay folklore throughout Malaya and the Malay Archipelago is still Hindu in colouring. In this pan-

theon the greater gods are Hindu; the lesser gods, Malay. The Malayan cosmology is also Hindu. The shadow play which has popularized the Indian epics is still the most popular form of entertainment in rural Malaya. The story of Rama, or *Cherita Sri Rama* as it is called in Malaya, and the story of *Pandava Lima* from the *Mahabharata* are the favourite themes of the Malay shadow play (*Wayang Kulit*). These versions of the Hindu epics thrown on the screen make palpable India's impression on Malaya's life. The stories wield a great influence on the traditional life of the Malay. They have taken such a firm hold on their popular imagination that they furnish also most of the motifs of their arts and crafts.

While the political contact and the religious heritage are significant in the history of Indian influence on Malaya, the influence of the Indian languages on the Malay language is very obvious. The latter, which is the *lingua franca* for the various races that inhabit the Peninsula, is full of Tamil, Hindusthani and Sanskrit as well as Arabic words, many of them in current use. The words *ras* (reins), *roti* (bread), *tan* (stable), and *jori* (buggy) are from Hindusthani. Tamil has been the language of the commercial class of Muslims. One Tamil word in Malay is *kappal* for ship—an object which has long been inseparable from the life and prosperity of the Malay. Other Tamil words in Malay are: *maligai* (tower), *katil* (bed), *kedei* (shop), *tirai* (curtain), *kolam* (pond), *mempelai* (bridegroom), *tandil* (overseer), *kuli* (hired labour), *kari* (sauce), *malai* (a garland), *mempelam* (mango), etc.

Before the advent of Islam, the Malays borrowed from Sanskrit many religious and ethical terms to express ideas, astronomical and agricultural words, and legal, military, and court terms, together with words for metals, etc. The Malays are indebted to Sanskrit for words describing the body and its parts such as: *rupa* (form) and *pada* (foot). The terms for family members and relationships are also often from Sanskrit, *e.g.*, *istri* (*stri*—wife or woman); *swami* (*svamin*—husband); *sudara* (*sahodara*—brother); *bangsa* (*vamsha*—race); and *kula-warga* (*kula* or *varga*, for family or class.) The Malay names for many birds and animals, *e.g.*, *angsa* (crow); *singha* (lion) and *gaja* (elephant) are similar to the Sanskrit ones. Birds and reptiles belonging to Hindu mythology have their place in Malay folklore, as for instance, *Garuda*, the eagle of Vishnu. If the sun is suddenly overcast the Perak Malay will say "*Gerda* is spreading out his wings to dry." Many religious words used in Malay and in Sanskrit are identical or similar, for example, *guru* (*guru*); *tapa* (*tapas*); *suvarga* (*svarga*); *naraka* (*naraka*); *puji* (*puja*); *bakti* (*bhakti*); *mantra* (*mantra*); *biku* (*bhikshu*—a religious mendicant); *Bisnu* (*Vishnu*) and *sastara* (*sastra*).

Sanskrit terms are seen also in names and titles. The Sanskrit honorific "Sri" is added to the titles of Malay chiefs. One Malay member of the Perak royalty was known as the Raja Chulan. When the Javanese Kingdom of Majapahit conquered several Malayan States, Malacca was ruled by a Hindu chief who bore the Indian title of *Paramesara* (Lord of Lords).

In Malay literature and mythology the Indian element predominates. The stories of the Pandavas, of Rama and Sita and of Hanuman are known to Malay children. Sir Richard Winstedt in his paper on the folk tales of Indonesia and Indo-China has pointed out several parallels between Indian and Malay folk tales. A close study of the *Hitopadesha* and the *Panchatantra* along with certain Malay folk tales like *Mat Janin, Si Lunchai, Pa Belalang* and *Musang Berjanggut,* will give the reader some striking parallels.

It is interesting to find the Malay still paying homage to Shiva as Nataraja, lord of dancers and king of actors, though today he is quite unaware of the name and rôle of the Hindu god whose theatre is the world.

In ancient Malay literature, however, one finds several references to Shiva. The great god Shiva is considered the *Betara Guru* or the Supreme Teacher; the Goddess Kali survives as an evil spirit of the forest; while Sri is invoked at the harvest festivals. According to Malay legends the three Hindu divinities, Brahma, Vishnu and Rudra, together with Kala and Sri preside over the five divisions of time. W. W. Skeat pointed out in his *Malay Magic* the curious Malay custom by which the lunar month is divided into parts called *Rejangs*. According to Newbold, "the twenty-eight *Rejangs* resemble the *Nacshatras* or lunar mansions of the Hindus."

Indian culture has thus filtered through the ages into many phases of Malay life. Its traces survive not only in language and ritual but even in archæological remains, meagre and scattered though these are. The oldest Buddha image from Malaya is a bronze one 8½ inches high, excavated in Kedah by Mrs. Quaritch Wales; it is one of the most important archæological finds from that State. Another interesting find of hers farther south on an old course of the Muda River in Province Wellesley was the remains of a 5th-century *stupa*. The site is believed to be the one where, a hundred years ago, Col. James Low found the 5th-century Buddhagupta Mahanavika inscription, now in the Calcutta Museum.

"A jewel of mediæval Oriental art"—so the late Dutch archæologist, Dr. van Stein Callenfels, called the magnificent bronze statue dredged up near Ipoh in 1931. Dr. Callenfels thought that it belonged to the period around 740 A.D., when a Sailendia ruler of Sri Vijaya had extended his influence over northern Malaya. During the Mala-

yan campaign in the World War II that Buddha statue was looted and only the lower half of the body has been recovered. At the same time, in Pengkalan near Ipoh, was found a bronze lotus pedestal on which a half-reclining figure must have rested. An eight-armed bronze standing figure, 31 inches high, which analysis showed to be of almost pure copper, represents a Mahayanist Avalokitesvara, according to Mrs. Quaritch Wales. It was dredged up in a tin mine at Bidor and is unmistakably South Indian in appearance. It was looted from the Perak Museum, Taiping, but was recovered intact from a mine-hole; when I last saw it, after the Japanese occupation, it was at Taiping. These Buddhist finds throw light on early Indian colonization. The earlier Dong-son bronze culture of Klang and the Tembeling River belongs still to pre-history so far as historical records go. "India was," as Sir Roland Braddell says in *The Lights of Singapore*, "the first historic civilizer of the Malay Peninsula." It is therefore not surprising that India's relations with Malaya are so deeply rooted in the fruitful soil of cultural affinities.

S. DURAI RAJA SINGHAM

LONELY VOICES

Manas for November 11th has a leading article, "Salvation Redefined," which explains the need for the reinterpretation of the Eternal Verities to suit the conditions prevalent at any particular time. "To keep on being eternal, a truth must continue to exist on earth as well as in heaven, and this means, so far as we can see, that a continual reinterpretation or re-embodiment of that truth is necessary." It traces the various cultural stages in the process which leads to the practical rejection of the *idea* of truth and calls for a fresh interpretation or re-embodiment of the fundamental truths. The first stage is that of hypocrisy. Then follows the rejection of traditional truths. Finally, a state of utter confusion ensues in which every degree of acceptance or rejection mingles with all the notes of hypocrisy. It is at this stage that lonely voices arise calling men to reflection and making possible the re-embodiment of the Eternal Verities. In our time we have heard such voices in the utterances of Gandhi, Albert Schweitzer, Ignazio Silone, Carlo Levi and Dwight Macdonald.

'Of all these, Gandhi probably used the most universal language, and gained the greatest recognition. An interesting thing about Gandhi's movement has been the semi-sincere respect it won throughout the world. The idea of absolute rejection of war touches a chord of appreciation in all but the hardest of hearts. Underneath the layers of suspicion, compromise and cynical feelings about "idealism," there lies in all men a core of hope that some day the world will learn to live at peace. Men honour that hope when it manifests more strongly in other men, in much the same way that they honour the memory of Christ, since they are unable to abandon these profound longings of the heart. On the other hand, the respect which the Gandhi movement gained was largely emotional, often seeming to be little more than some kind of genuflection to an ideal regarded as impossible of attainment. And meanwhile, an inner recognition of this moral ambivalence adds to the total repugnance of the situation.'

MAURICE MAETERLINCK

A MODERN MYSTIC

[**Mr. William Nightingale Brown, F.Ph.S. (Eng.), F.R.S.A.,** discusses in this article the mystical element which was so strong in the famous Belgian writer, the late Count Maurice Maeterlinck, who won the Nobel Prize for Literature and who, at the time of his death in May 1949, was International President of the world-wide P. E. N. Association of writers and editors.—ED.]

Count Maurice Maeterlinck, who died a few years ago in the South of France after a long period of exile in America, was personally known to me. His name, of course, is well known ; but his teaching as a philosopher and a mystic has not received, in recent years, the attention which it deserves.

Maeterlinck has often been compared with Shakespeare, Carlyle, Ibsen and even Bernard Shaw. He was certainly an artist-philosopher, but he comes nearest to Emerson, I think, by reason of his firm grasp of the heart of things, though he surpasses Emerson in depth of vision. Maeterlinck's ideas are more than transformative; for they stand on the borderline of the creative. His language exhales the charm of poetry. It is inspired and communicates itself in quietness and with a smoothness that almost defies analysis. His great message stamps him for ever as a philosopher of mysticism and an æsthetician.

Maeterlinck realized above all things that the dead do not die. They are not to be found in our cemeteries, but in the hearts and habits of us all. This is, to him, the happiest of all mystical thoughts. Thus mysticism, ignored by the practical world, is in the end our sole recourse and its truth claims a strange privilege.

While life demands that we should get things done, Maeterlinck implores us not to lose sight of that state of Being which brings us into touch and in tune with the Infinite. The realm of Silence attracts him beyond measure. In it he sees a more communicable element than is to be found in articulate speech.

Silence and Secrecy co-ordinate themselves in Maeterlinck's view. The humble bee, of which he knew so much, cannot labour except in darkness; thought cannot work except in silence ; while virtue must court secrecy in order to find its power.

It seems that only when life within is sluggish do we rise to speak. No sooner do we speak than some invisible force warns us that the Divine Gates are closing against us.

Accordingly, to Maeterlinck there is a silence of music and a silence of love. The silence of love is more to be desired than the words of love, for a glance of deepest devotion

speaks more loudly than words. And Maeterlinck strikes a Carlylian note when he affirms that the great, silent men are scattered here and there, meditating each in his own department of thought and activity —silently working, silently thinking. Their names are not always to be found in the newspapers, and, if by chance they do appear, no loud glaring headlines introduce them, as if they must appear in humbleness and apparent secrecy.

When we delve deeper into the great mystic's mind and analyze his thoughts, we become more optimistic about the future of man's spiritual nature. He gives us hope when he avers that there are recorded periods when the soul, in obedience and response to unknown laws, won an ascendancy in men—rose to the surface of humanity—and gave the clearest evidence of its existence and its wondrous power.

There is nothing like the soul for surprises says Maeterlinck, since its eternal nature reveals itself in many diverse and unforeseen ways. When humanity, for instance, is struggling from beneath the crushing onslaught of evil, a spiritual and secret influence is abroad, operating through laws unknown to us, to soothe, to comfort and to uplift, and at last to save. The sternest known laws of Nature, together with inscrutable circumstance, must eventually yield before the omnipotence of the mysterious ALL.

Maeterlinck sees untold wonders in the soul, and he leads us into bygone days to prove that, while the soul may at times have been forced into obscurity by the unwisdom of man, it could only slumber for a time and afterwards was bound to re-awaken in silence and in certainty.

Maeterlinck's morality, like everything else that came within the scrutiny of his inspired pen, was mystical and transcendent. No ordinary, everyday morality for him, for he knew no less than some of us know that what passes for morality is often an inverted form of greed and selfishness. How many times did he witness good acts done for mere gain! He had, therefore, to search more widely and more deeply into the real meaning of this glibly used term; and he found morality to be an essential part of the divine purpose of the universe.

Maeterlinck discovered during his habitual meditations that our moral conceptions seemed mutable, liable to change, and advanced with what he called "timid steps" towards loftier regions that at first appeared somewhat obscure. Yet the signs of growth were there, and he had been forced to approach the moral realm in that way.

He wonders what might happen if the soul were suddenly to take visible and naked shape, still laden with her most secret thoughts and feelings and dragging behind her the mysterious, inexplicable deeds of her past life. Would she be ashamed of anything? Would she, a bashful maiden, endeavour to hide her numberless sins of the flesh? He

avers that the visible and naked soul would know nothing of them because those sins had never touched her. They were committed countless leagues from her spotless throne; she was living her life where the Light fell on her; and it was that life and not the present visible life that she could recall.

Such a revelation concerning the soul and the deed is profound and inspiring. Very few writers, if any, have approached morality from that angle, but the more we learn of it from Maeterlinck, the more we realize the spiritual background of the concept.

His remarks concerning the Deeper Life tend to create a feeling of stability. Despite the grim realities of existence we have, he thinks, an aptitude for a higher life. Men, he suggests, are to be distinguished from one another by the communication each has with the Infinite; and it lies within the power of all sentient beings to increase these communications. He believes there is a day in the life of every man when the heavens open of their own accord. It is at this moment that his true spiritual personality begins. Our real birth, in fact, is not our physical birth, but dated from the time of our first realizing that there is something grave and unexpected in life. The moment we become aware of the Sublime and its surrounding influence we realize that it transcends all other realms. This Sublime knows no rules, no artifice, no device. This, thinks Maeterlinck, is amply proved by the immortal works of the artists, the poets and the musicians, the highest of whom become seers.

In the Deeper Life no one, of course, is ever alone, because such a life is a wonderful vibration of friendly influences that come from Truth, Beauty and Goodness. He proves that it gives to mankind real strength, increased only in those who acquire the state of resting on the great Altitudes where life absorbs the soul. It also gives us the power to approach men and things with the *inner* eye, the *inner* ear and their particular and exclusive understanding—in short, with the only discernment that counts in the long run—the inner vision.

Maeterlinck's revelation of the Inner Beauty corresponds with the nature of the Inner Life. The Beautiful, to his vision, is a condition or realm that depends for its efficacy not on its spectacular quality but on the soul. Maeterlinck sees beauty as the unique aliment of the soul; it is the soul's chief nourishment and, of course, wholly spiritual.

Swedenborg called the soul "the Unique Angel"; and Maeterlinck, in accepting the definition, said that

> each day will reveal to us a new beauty in that mysterious angel; and we shall walk together in a goodness that shall ever become more and more living, loftier and loftier. Any other beauty is lifeless and made up of the past alone.

W. N. Brown

LIFE EVERLASTING

SOME LITERARY DEPICTIONS

[**Prof. C. P. K. Tharagan** of the Government Training College, Calicut, here marshals the evidence of a fiction writer and dramatist against the desirability of bodily immortality, aside from the more obvious fact of its impossibility. May it not be that later Western writers have been misled by the literal acceptance of the jargon of the alchemists? Their "Elixir of Life" may demand as mystical an interpretation as that of their "Philosopher's Stone," which can be understood as symbolizing the transmutation of the base metal of man's animal nature into the gold of the Divine. The evidence adduced by Professor Tharagan leaves unchallenged the intimations of the immortality of the human soul or spirit, intimations which have come alike to poet and to saint and which the intuition of even ordinary men confirms. That there is that in man which survives bodily death is an innate idea which sophistry and scepticism are impotent to banish.—Ed.]

I

We know that the West has for centuries been engaged in trying, independently of the East, to find the secret of perpetual life. The "ancient magic" of Alchemy professed to lead its votaries to the Philosopher's Stone and the Elixir of Life. The Stone was designed most unphilosophically to convert baser metals into gold and the Elixir to perpetuate life. Ben Jonson's play, *The Alchemist*, conveys to us something of the fire and fervour, the monomaniacal devotion, that these twin pursuits inspired in ardent, imaginative minds during the Renaissance. No wonder: the Stone and the Drug represent for all time the very Everest of ambition and aspiration. Dr. Faustus, the hero of another famous Renaissance play, was a disappointed alchemist; and so he sold himself to the Devil for the sake of what Alchemy was to have procured for him: vast power and knowledge and a prodigiously long life.

The rosy splendour of the dawn fades into the light of common day. The emotional exuberance and fine frenzy of the Renaissance gave place to "the chill metaphysics" of the next century, which in its turn yielded to "the age of prose and reason." Scepticism and disillusionment became the order of the day. Men doubted the very existence of an *elixir vitæ*, despaired of ever being able to discover it even if it existed, and then challenged the assumption that its discovery would result in the contentment and happiness of mankind. Swift, one of the greatest writers of the age and the clearest and the most thoroughgoing of pessimists, set about exposing systematically the vain pretensions

of "that animal called man" in *Gulliver's Travels*.

Swift deals with man as Peer Gynt, the hero of Ibsen's play, does with the famous onion which in his inspired madness he identifies with his own self and proceeds to peel in order to discover its core. He strips off one layer after another of man's pride, vanity, hypocrisy, cowardice, cruelty, greed, lust, meanness and bestiality until at length nothing remains but sheer insignificance and futility. Peer Gynt exclaims when he throws the last peel away: "There is nothing inside after all!" Swift flings at the last vestiges of humanity the contemptuous epithet "Yahoo!" There still remain life, and this ridiculous creature's pretensions to everlasting life. Swift proceeds next to pillory this presumption in his portrait of the "hideous immortals" called "Struldbrugs":—

> ...they had not only all the follies and infirmities of other old men, but many more which arose from the dreadful prospect of never dying. They were not only opinionative, peevish, covetous, morose, vain, talkative, but uncapable of friendship, and dead to all natural affection....Envy and impotent desires are their prevailing passions....
>
> They were the most mortifying sight I ever beheld, and the women more horrible than the men. Besides the usual deformities in extreme old age, they acquired an additional ghastliness in proportion to their number of years, which is not to be described....

"The most melancholy satire in the whole of this dreadful book," comments Thackeray, the romantic sentimentalist of the Victorian 19th century. The spectacle of mortal creatures enjoying immortality was so sickening that Gulliver declares: "I...thought no tyrant could invent a death into which I would not run with pleasure from such a life."

II

The steady and clear daylight of 18th-century common sense waned and once again in the twilight of reason there was the rosy splendour of the revival of romance and emotionalism. Was it the sunset of European culture or another sunrise, a second Renaissance more brilliant than the first? Who knows? Interest in life and its perpetuation revived a thousandfold. Alchemy had given birth to chemistry and the latter, in alliance with biology, produced biochemistry. Through this science men's minds began to grope hopefully for the secret of longevity. Instead of vainly pursuing the *ignis fatuus* of an Elixir, they experimented with known herbs and minerals, drugs and foods of all kinds that might preserve youth and prolong life. Shaw in *Back to Methuselah* has poked fun at these laborious researches of the modern medicine man. "What is your elixir, Dr. Barnabas? Lemons? Sour milk? Or what is the latest?" asks Lubin in "The Gospel of the Brothers Barnabas"; again, Lubin's descendant Burge-Lubin in "The

Thing Happens" asks: "But how do you do it? Is it lemons? Is it soya beans? Is it—"

Among Wells's Utopian novels, *A Modern Utopia, Men Like Gods* and *When the Sleeper Wakes* have received far greater attention than *The Dream*, which in several ways is the best of them all. It gives an admirably lucid and succinct statement of the theme of a general amelioration of man's lot in a not distant Utopian future. Unlike the hideous immortals in Swift's "melancholy satire" the citizens of this "Dream" world are exceedingly attractive. They have found the secret of eternal youth as well as of eternal life. They eat and drink with relish and appetite. They are not only capable of friendship and love but spend most of their long lives in making love and cultivating friendship. It is true that they do not derive much pleasure or profit from reading or conversation, for they are all equally well informed on every subject and are stimulated neither by curiosity nor by restlessness. Their conversation is mostly small talk, and the prelude to love-making. But they have all the knowledge and power that they require. They are free from all passions that are base and degrading, all conflicts between desire and will, self-interest and duty. Individual lives are well organized and social relations perfectly harmonious. Repressions and complexes are unknown; all kinds of inhibitions, anxieties and frustrations have ceased to worry human hearts. Each life is blessed with a sense of well-being and fulfilment.

In a word, they are men like gods, and we do not wonder at their perfection but only at the inscrutable reason for their continued sojourn on this imperfect and uncelestial earth. Their serious working-time is confined to a negligible fraction of their long lives. They have to "enjoy" the rest of their lives as much as they can. Eating and drinking, love-making and friendship, the planning and carrying out of picnics in idyllic surroundings, the contemplation of the beauty of Nature and, of course, that of each other, are some of the delights depicted. These pleasures might serve to fill up the whole lifetime of a normal human being. Some of them are so hard to obtain on reasonable terms in our terribly maladjusted society that they will even be regarded as the *summum bonum* of human existence by the pleasure-starved average citizen of the present time. But when they become as freely available as air and water and a man's lifetime consists of three or four centuries, we doubt whether they will continue to be pleasurable. A monotonous round of pleasure day after day and year after year for such long periods is bound to cause weariness and boredom, humanly speaking. We do not know how gods with their divine capacity for everything, including boredom, may react to the situation.

III

The most magnificent sneer at all such Utopian nonsense is Aldous Huxley's glorious parody, *Brave New World.*

It depicts the grandest of glamorous and glowing Utopias to date. The inhabitants of this wonderland have solved every serious problem of life and they have now nothing to do but to enjoy themselves. They have such wonderfully "pneumatic" bodies that the pleasures of physical contact alone provide inexhaustible delight. Then there are the pleasures of eating and drinking —what Ruskin calls "munching and sparkling." Other sensualities, too, are not lacking. They are cloyed with so much pleasure that they long for pain for a change and grow tired of a life which has nothing but pleasures to offer. Suicide and murder become very popular in the best and most fashionable circles of this pleasure-ridden world.

In classical mythology there is a curious anticipation of the "Struldbrugs" in the myth concerning the immortality of Tithonus. Eos, the goddess of Dawn, chooses him to be her lover and prays Zeus to give him eternal life. Her prayer is granted and then Tithonus discovers to his horror that without eternal youth and beauty (which Eos had forgotten to ask for him) eternal life is an eternal curse. This theme is handled in one of Tennyson's early lyrics, where Tithonus laments thus :—

> The woods decay, the woods decay and fall,
> The vapours weep their burthen to the ground,
> Man comes and tills the field and lies beneath,
> And after many a summer dies the swan.
> Me only cruel immortality
> Consumes....

The fourth line suggested to Aldous Huxley the happy title of his satirical extravaganza, *After Many a Summer.* The hero of the story is an 18th-century Marquis who has for many years sought the secret of longevity. After many experiments upon long-lived creatures like the swan, the tortoise, etc. (he overlooks the legendary claims of the common crow, enshrined also in a verse of Shakespeare's obscure metaphysical poem, "The Phœnix and the Turtle") he discovers the secret at length in the intestines of the carp, a wonderfully long-lived fish. Having stocked several fishponds with carp, he regularly takes doses of the wonder-working substance. He passes his first century with unimpaired faculties and vigour, but the numerous partners he takes to satisfy his ruling passion for sensual indulgence keep dropping out of his life through death and age.

In the middle of the second century he notices his appearance changing and his face acquiring an expression unmistakably simian. With the little mind left, he takes measures for his future safety: constructs an underground dwelling, with fishponds stocked with enough carp to last some centuries, and sets

fire to his baronial castle in order that he may be supposed to have perished in its ruins, which would also cover his subterranean retreat. To it he retires with his last paramour, the kitchenmaid, and they live on, apparently provided with all they could desire. Yet the flouted laws of Nature take their revenge: the unused mental faculties and physical powers atrophy until the two are reduced to creatures fit only to satisfy the wretched desires that they had desired to indulge eternally.

And then, mercifully, the underground chamber is broken open and the discoverers shoot the two ape-like creatures in their foul dwelling. Thus ends the nightmare of their "everlasting life," though, unlike Tithonus in the classical myth, they had seemed to carry unending youth into it.

IV

It was not necessary for Paul Brunton to search in "Secret India" for the clue to everlasting life. Indian philosophy has never made a secret of it. In the *Yogavāsiṣṭha* there is a parable on longevity of which the central character is a crow named Bhūśunda. Thus Oriental mythology agrees with mediæval Europe in attributing to this bird an extraordinary longevity. Shakespeare's "treble-dated crow" looks silly by comparison with the virtually immortal Bhūśunda, who has survived the destruction and creation of hundreds of universes such as ours. He informs Vasiṣṭha when the latter meets him that it is the eighth time that Vasiṣṭha has appeared in the world and that his seven previous births, forgotten by him, the crow can remember!

Vasiṣṭha asks him: "O King of Birds, how is it that death has not overtaken your body though you sojourn in this material universe and participate in worldly activities?"

Bhūśunda answers, in effect, that death will not harass him whose mind is free from the bondage of worldly attachment by the string of bright-coloured beads which are desire, anger and lust; from sorrows that corrode faith in one's Soul and wear away the body's vitality. Death will not torment him whose inner life is not consumed by raging desires like angry serpents with distended hoods encircling the tree of the body's vitality. He who escapes the fangs of the cobra of greed, whose discrimination is not dried up by the heat of anger, and whose heart is not crushed and pounded in the whirling mill of lust, will not suffer from death. He who rests his mind constantly in the abode of the most Holy, the One, and the Pure, will not be overcome by death.

There is no comfort in all this, one fears, for the modern aspirant to everlasting life. He desires to prolong his life for the sake of precisely those colourful and exciting emotions which he is asked to eschew in order to prolong it. Who would care to buy longevity at such a price? Moreover, having bought it, the problem of what to do with it will again rear its head.

C. P. K. THARAGAN

NEW BOOKS AND OLD

Private World of Pain. By GRACE STUART. With an Appendix by JOHN MALINS. (George Allen and Unwin, Ltd., London. 191 pp. 1953. 10*s.* 6*d.*)

This is an original book in that it owes little to other works and is almost entirely the expression of the author's own personal experience. She writes of her cage of pain, from which she eventually managed to escape, thanks to her courage and cleverness and to cortisone. At the age of 20 she was informed by a medical man who had spent three weeks in making his diagnosis, but who spared only three minutes to break his news to his patient, that she would never be able to work again. She was suffering from rheumatoid arthritis, a painful disease for which there was no real cure.

The first part of her book gives an excellent account of the psychological as well as the physical difficulties of the invalid suffering from disabilities that are plainly visible to the world. A certain rôle is forced upon the sufferer, and she is never for long allowed to forget that she is not as others are. Undiscerning people commiserate with her in public, shout their sympathy across the table and tacitly assume that she has long ago become accustomed to *not* engaging in activities which actually she still longs to engage in.

But in her heart the author never really accepted the rôle that fate and her acquaintances were assigning to her. With the help of cortisone procured for her by friends in America, she succeeded in escaping from her private world of pain. In order to do so she first had to overcome the psychological changes which had occurred in her as the result of her invalidism. She had, as it were, to "produce" herself in an entirely new rôle. It is this part of her book that is particularly interesting, this forcible turning of what had been a failure story into a success story. Nor was this all the author had to do. Cortisone alleviates, but does not cure. Good philosophies had therefore to be acquired for living with chronic arthritis, for living with improvement of arthritis and for living with its worsening. But it was all immensely worth while, and all these difficulties were eventually overcome. Yes, the author has written an original book, a book of great psychological insight, and a book well worth reading.

KENNETH WALKER

Anatomy of Man and God. By SHRI KUMARASWAMIJI. (V. R. Koppal, Navakalyanamath, Bhusapeti, Dharwar. 205 pp. 1953. Rs. 3/8)

This book is worth reading, because of the reasoned, philosophical explanations it offers as well as because of its occasional vague, undefined terms and the indefiniteness of its implications and conclusions. At crucial and vital points it leaves one "in the air." But this induces further valuable questioning and search in the mind of the reader, for the writer is obviously sincere as far as he goes. He well illustrates what are some of the possible outposts of thought for an Indian student of both Eastern and Western culture.

It is a pity that this book was not better proof-read and printed.

E. P. T.

Modern Science and Modern Man. By JAMES B. CONANT. (Columbia University Press, New York; Geoffrey Cumberlege, London. 111 pp. 1953. 14*s.* 6*d.*)

Within the span of half a century science has given us the jet plane, the Diesel engine, the electronic brain, penicillin, T.V., 3-D films, atomic power and the H-Bomb, to name a few of the new wonders.

To an extent never before known man is influenced in beliefs and outlook by the impact of modern science on everyday affairs. Possession of the latest and most devastating war weapons by great Powers has keyed world political tension to its highest pitch. Scientists are no longer unknown men. Their relationship to governments and society in general has completely changed. They have become a vital factor in world affairs. They are courted, guarded, even kidnapped, so that their brains may be used to devise more and more terrible methods of blowing the human race to smithereens.

The author of this book, Dr. James Conant, exemplifies the new scientist-politician. He is an American whose early record as an organic chemist took him eventually to the Presidency of Harvard University. His signal achievements in educational and scientific fields in the United States are well known. The latest advance in a notable career was his nomination in January this year to the post of U.S. Commissioner in Germany.

This work is a series of four lectures given in 1952. The subject, outcome of a request by President Eisenhower, is the significance of recent developments in physical science to modern man.

Despite his official position Dr. Conant protests against the secrecy now surrounding work in nuclear physics, due to the interference of governments. "Science and secrecy," he says, "are fundamentally antithetic propositions."

He produces no scientific formulæ for solving the problems of life and death but he does suggest that science should help us to attain at least a working blue-print for everyday use and he believes that today there is an "atmosphere" created by scientific developments which may at least encourage those "who believe that man is not merely a social animal."

Summing up, Dr. Conant recognizes how great is our human ignorance. Yet he believes that there is no limit to what he calls the "empire of the mind."

A. M. Low

What Can I Know? By HERRYMON MAURER. (Harper and Brothers, New York. 253 pp. 1953. $3.50)

"He who says he knows, knows not, and he who knows he knows not, knows" says the *Kena Upanishad.* Mr. Maurer, humbly taking the second position, reveals his wisdom. And the subtitle of his book, *The Prophetic Answer*, indicates that he has been slaking his thirst for truth with living waters drawn by those seers of all times and of all climes whose direct experiences of reality entitle them to point the way to others. Their wisdom is distilled for us throughout the book. Mr. Maurer is a Quaker; he wrote of Gandhi in *Great Soul* and he places him high among the prophets as a fact-finder. He wants us to face the facts and to stop rationalizing and theorizing about how we think they ought to be rearranged. He has interesting chapters on "Theorizing the Universe" and "Robots and Intellectuals," in which he shows that the communistic theory itself is but the apotheosis of our fact-avoiding civilization. The real evil, he asserts, is "the progressive and systematic pursuit of the unreal" due to self-centredness and self-projection.

J. M.

Friends for 300 Years: Beliefs and Practice of the Society of Friends since George Fox Started the Quaker Movement. By HOWARD BRINTON. (George Allen and Unwin, Ltd., London. xv+206 pp. 1953. 15s.); *Quakers and Education: As Seen in Their Schools in England.* By W. A. CAMPBELL STEWART. (Epworth Press, London. 310 pp. 1953. 30s.)

The Society of Friends in the 17th century believed it was recovering the religion of the primitive Church. In one respect it was right. As Mr. Brinton shows in this admirable survey of Quaker teaching, enriched by numerous quotations from the records of three centuries, the Society did recover the early Christian synthesis of mystical union and practical activity; and, despite leanings towards quietism (in the 18th century) and humanitarianism (in the 20th), has preserved it with unique success. "In Quakerism there are two complementary movements, withdrawal to an inward Source of Truth and return to action in the world. The first is Greek in its religious emphasis, the second, Hebrew."

As Mr. Brinton admits, however, the Society lacked certain other Hebrew and Greek elements, notably historical inspiration and artistic sense. Its activity has always been reformatory rather than revolutionary, ethical rather than creative. It lacked also the theological enthusiasm of the primitive Church. Indeed, in their reaction against the "notionism" to which this gave rise in Catholicism and Protestantism, Quakers have often risked forgetting that "faith in the Inner Light" (to quote Mr. Stewart) "means a different doctrine, not an absence of doctrine." Their thought has tended to vagueness. Mr. Brinton's clear, simple, authoritative exposition of both the basic tenets and the tradition of Quakerism supplies a valuable corrective. It will be read with pleasure and profit by Friends and non-Friends alike.

Mr. Stewart's intensive research in one particular field of Quaker activity, the educational, reveals the same points of Quaker strength and weakness. Implicit in the doctrine of the Inner Light are practically all the valuable principles of modern pedagogy—equal opportunities for boys and girls, discipline and curriculum directed less to curbing the selfish than to stimulating the unselfish propensities, children's participation in the government of the school community—and Quakers, he shows, have been prompt to recognize and apply these principles. Yet, "Friends have seldom led ideas in education, but have usually followed significant leads." A clearer grasp of their own distinctive doctrine would have excluded many puritanical perversions. Even today, despite a splendid tradition of science and crafts teaching, they have not made wholly their own Penn's vision of "an educational synthesis of manual and intellectual work"—a synthesis which is, perhaps, the paramount need of modern England and America. Hard, systematic thought, allied to their proverbial courage and probity, might make the Society of Friends an even more powerful force for good than it has been for the last three centuries.

F. A. LEA

New Education in the Making in Pakistan: Its Ideology and Basic Problems. By FAZ LUR RAHMAN. (Cassell and Co., Ltd., London. iv+166 pp. 1953. 15s.)

These lectures and addresses by the former Minister of Education show us the immense task with which Pakistan is faced, also the high ideals which sustain her in her struggle to combat the illiteracy of 85% of the population. The aims and ideals are those of leaders who plan to build a superior Islamic country, giving universal brotherhood, tolerance and social justice to its inhabitants of all creeds, free from the

faults of both Communism and Capitalism.

The founding of Pakistan was attended by immense difficulties and tragic events, and these have profoundly affected education. There was, for a start, the terrible refugee problem. Many families were housed in school buildings, and so added to the serious shortage of accommodation. There was, too, the great lack of teachers and university professors, as well as a lack of quality. The author says truly, "...everything depends upon the calibre of the teacher..." but continues to give very frank criticism of many teachers working in Pakistan today. This problem is to be partly overcome by the employment of foreign teachers for a short time.

In addition to the problems of the syllabus, the provision of buildings, teachers, books and scientific equipment, which are common to all countries, Pakistan has the added ones of many languages and scripts. All these problems are being faced with courage and idealism, and with a determination that the final scheme of education shall be an enlightened one, true to the highest concepts of Islam. The author rightly criticizes some old methods, particularly the senseless copying of Western school ways, including the Examination System. Yet, at the same time, he seems to have swallowed whole many Western beliefs.

It would be a pity if Pakistan were to give an exaggerated value to schools, colleges and such institutions, as if they alone could give education. Let them not forget the home, the village traditions, folklore, the dance, the good craftsman and his apprentice—especially the influence of the good citizen. Education must go on always and in all places. Do not let us find the children of Pakistan being herded, regardless of their true needs and capacities, into great machine-like schools such as are the pride of London!

But let us thank the learned author for a most helpful survey, containing many useful facts and figures and made more useful still by an excellent index.

ELIZABETH CROSS

Alice in Bibleland. By GEORGE WILLS. (Philosophical Library, New York. 54 pp. 1953. $2.75)

Alice is introduced to us as a 13-year-old of enquiring mind, who, having been told by her pastor to read the *Bible* from cover to cover, does so with devastating results. The book is in dialogue form, consisting of seven conversations, and Alice soon pricks her grandmother's illusions about the hereafter and prayer and makes the pastor so mad over a few little discrepancies in the Genesis story that he has to run off to another appointment. Cousin Peter, a divinity student, acts as a conciliatory mentor but succumbs to Alice's logic. He recommends that only the ennobling passages be retained and the trash eliminated.

Some years ago the cry was that the *Bible* should be read as literature, thus allowing for some much needed re-editing and elimination of obscene passages. But the dead-letter texts have long ago been thoroughly dissected; what is needed is a reinterpretation based on knowledge of their inner meaning and this applies as much to Eastern as to Western scriptures.

But the courage to admit that the *Bible* is not infallible is yet lacking in the church, as Alice finds out to her cost when the girls in her school begin to treat her as a leper just because the pastor has told them she has wicked thoughts.

J. M.

The Devils of Loudun. By ALDOUS HUXLEY. (Chatto and Windus, London. 376 pp. 1952. 18*s.*) Received by courtesy of the National Book League.

Time has dealt gently with Loudun. In this small French market town the days slip peacefully by and there is no visible sign to indicate to the casual traveller that here were played out those amazing scenes that drew the curious from far and wide.

No modern censor would pass as fit for public performance the drama that for many months, more than 300 years ago, was almost daily enacted within the walls of the Ursuline Convent of Loudun.

Here a young, well-born Prioress and her 16 nuns were "possessed" by devils. Here, the Jesuit Joseph Surin, while vainly trying to exorcise them, became himself a victim and lost his "reason," and here, at the culmination of a wild witch-hunt, a local parish priest, the arrogant and fascinating rake Urbain Grandier, was burned to death in the square before a howling mob of many thousands for alleged complicity in the "witchment."

Briefly, frustrated sex was the key to the whole affair. The Prioress, consumed by passion for Grandier and enraged by his refusal to become Director of the Convent, allowed her reason to be completely dominated by her sexual desires and her determination to be revenged on the man she considered had slighted her. She became hysterical, fell to the ground in the throes of strange manifestations. Her hysteria infected the rest of her little flock. The nuns threw off restraint. They behaved like animals, neighed like horses, ate like pigs, foamed at the mouth and attempted to embrace the monks who were trying to exorcise them. News of these "possessions" reached the outside world and Loudun became a centre of attraction not only for the rest of France but even for some beyond her boundaries.

It is a sordid enough tale that Mr. Huxley has unearthed from many ancient documents and eye-witness accounts. He has spared us no details of the miseries of these tormented women in all their beastliness. But in spite of his skill as a story-teller and in spite of his challenging ideas he has not solved the riddle—after 300 years the best that psychiatrists can offer is that the nuns were "victims of their own obsessions."

With this Mr. Huxley seems to agree. There is no scientific mystery about the devils of Loudun. We have seen the same crowd intoxication and herd poison in Nazi Germany and other dictator-run countries and there are dozens of well-attested cases where a normal person has, so to speak, been "possessed" by some entirely different personality, often a debased character.

When restraint and self-control are discarded the human being no longer hides desires and thoughts normally kept in abeyance. Frustrated sex desires, long denied, were the undoing of the nuns of Loudun. A sad, sickening story, that had better been left buried under the dust of centuries.

A. M. L.

How to know God: The Yoga Aphorisms of Patanjali. Translated with a New Commentary by SWAMI PRABHAVANANDA and CHRISTOPHER ISHERWOOD. (Harper and Brothers, New York. 224 pp. 1953. $2.50)

The authors have made a translation free from technicalities, with a clear and practical commentary for the benefit of the practitioner. It is written for the sincere student who wants to gain control of himself and not for the selfish seeker after *yogic* powers. But we do not agree that the *Ishwara* can be best equated with "God the Father" of Christian theology, on whose grace we are dependent. This concession to the personal-god idea obscures that great fact of the *Atman* within being none other than the *Brahman.*

J. M.

Related Multiplicity. By B. K. MALLIK, M.A. (Hall the Publisher, Ltd., Oxford. 258 pp. 1952. 30*s*.)

This is indeed a remarkable book. Together with the author's earlier work, *The Real and the Negative*, it purports to supply a new logic and a new metaphysic which will get rid of the age-old conflict between human knowledge and practice. The style cannot be described as heavy or defectively abstract but the content is so different from what one is accustomed to in works on logic and philosophy and the author so honestly takes himself to be a Messiah with a new message that the reader must needs stumble now and then.

The propositions constitute an almost constant refrain of the author's arguments. It may, however, be frankly confessed that nowhere in the volume have they been quite clearly stated, or what is to be inferred from them brought out. The book abounds in cross-references to the history of philosophy, both Eastern and Western, but these are no more illuminating or understandable than the main abstract and aphoristic argument.

The common student of philosophy trying to make out what is meant by all this forceful but airy exposition may perhaps safely take the following to be its purport and gist: In our conception of the real we must leave behind the abstractions of positive and negative, or being and non-being, and realize that together alone can they constitute the real. In particular the "non-being" or the negative which has been traditionally looked down upon and relegated to a minor place in the scheme of things needs to be fully understood and given equal status with its opposite the supposed pure being or the positive.

This is a fruitful idea both theoretically and practically, for, in all fields of experience, it has to be admitted that the obviously positive and the conventional have so obsessed us that we have mistaken for the whole what was at the most only a part. The wicked, the ugly and the untrue have been neglected and avoided; as a result our notions of the beautiful, the virtuous and the true have themselves remained abstract and unconvincing. Unless we learn to face facts and experience in all their aspects—the less attractive and the negative as well as the more attractive and the positive ones—we shall never master the secret of existence. This is a valuable lesson, one which can never be over-emphasized, although one wishes that it were more intelligibly expounded. One must, however, maintain that this is by no means the first time that this message has been given to mankind. Indeed, all great thinkers have at all times stood for such a concrete approach to experience. This formulation, combined with the author's statement that Reality is not homogeneous but must appear in a dual form—as the Absolute and the Relative—indicate his emphasis on a concrete rather than an abstract approach, and that he is aware that for speculative leaps into the Absolute we need the concrete, the Relative as the spring-board—the solid earth from which we may look at the atmosphere spread both above and below!

P. R. DAMLE

Philosophy and the Ideological Conflict. By CHARLES S. SEELY. (Philosophical Library, New York. 319 pp. 1953. $5.00)

The subtitle announces that this book is an analysis of Idealism and Materialism and the influence of these philosophies on the world struggle between Capitalism and Socialism. The work is a version of Marxian doctrine brought up to date, putting the ideas of class-war and violence into the background. The manner of treatment would be better indicated if the word philosophy were omitted from the title. For here is no philosophy in any genuine sense. The communist ideology with its materialist orientation is presented in a wholehearted manner and in a tone of absolute conviction. Materialism is held to be the only philosophy that supports progress. All idealism throughout the ages is represented as an ally of religion in the mission of supporting the rule of the rich over the poor. And religion is held to be only a supernaturalism used by the clergy as a part of the ruling class to protect their privileges and to divert the poor from demanding their rights.

The values of economic security, free medical care, education for all and world peace are supposed to be attainable only by socialism. Violence for the achievement of this goal will be necessary only if the people are not sufficiently educated. And it is assumed that there is no alternative to complete socialization of economy. The shortcomings of the great Russian experiment in the matter of liberty and the higher life of art and culture are explained away as due to special temporary circumstances such as the opposition of capitalist powers.

The discussion is valuable only as an indication of the sort of pseudo-philosophy, better called ideology, that fills the minds of pro-Communist groups as a kind of all-satisfying dogma. The champions of idealism, philosophy and the spiritual view of life will be enabled by this volume to size up the opposing intellectual forces they are up against today everywhere.

M. A. VENKATA RAO

The Soviet Impact on Society. By DAGOBERT D. RUNES. (Philosophical Library, New York. 198 pp. 1953. $3.75)

It is not unusual nowadays for a publisher to find an author to write on some topic of current importance within a year, if not six months. The Soviet impact on society has certainly been a topic of absorbing interest for over 30 years, and so it is all the more surprising that this book, written 15 years ago, could find no publisher till the Philosophical Library of New York sponsored it. It has now been published exactly as it was written 15 years ago. "Not a sentence has been added to the text, nor has any part been withdrawn," says the author with pride, so confident is he of his facts and views. The chapter on Soviet Imperialism in China is quite out of date, but the author may well claim credit for having foretold the trend of events, though it is open to question whether he would still write admiringly of Chiang Kai-shek. Mao-Tse-Tung receives but a passing notice, though even 15 years ago the author was awake to his military leadership.

Mr. Harry Elmer Barnes has written a very thoughtful Foreword, which, written in 1953, is more up to date in its diagnosis of the world disease of the cold war, for which Truman and Churchill are held to be even more responsible than Stalin. Mr. Barnes looks upon the book as "a handy bible for anti-communists." And so it veritably is in its attack on the life and career of Karl Marx, for he is held up as a bourgeois himself, living on unearned income, perpetually sponging on friends like Engels, exploiting the labour of his wife and mother and developing a philosophy fundamentally inconsistent with facts. The book, in its thoroughgoing attack on Stalin and his Russia,

tempts one at times to say: "The lady doth protest too much methinks." He does not give any recognition to the good that Communism has done, though he is very effective in exposing Russia and her polity as built up on sheer brute force. There is so much sneaking admiration in India for Russia that it would be worth while holding the mirror up to it. The book should find a place in every college library and it would be well if our half-baked communists realized that the Russian worker is not so well paid as his English or American counterpart, that Russia is not so classless as its advocates pretend, and that under Communism humanity has to pay a heavy price in the loss of freedom in every sphere of life. A generation ago Maurice Hindus wrote a devastating book on Russia under the title: *Humanity Uprooted*. Dr. Runes has supplied a good commentary on that earlier book.

A. R. WADIA

The Uprooted: From the Old World to the New. By OSCAR HANDLIN. (C. A. Watts and Co., Ltd., London. 310 pp. 1953. 15s.)

This book gives a most moving description of the race alchemy by which mankind evolves. The "uprooted" of whom Oscar Handlin, Associate Professor of History at Harvard, writes, are the 35 million emigrants, mainly of peasant stock, who left the European regions for the U. S. A. during the century from 1820 onwards. Yet the displaced and homeless of our time will recognize the portrait of all who have suffered the pangs of "alienation." His own immigrant heredity has helped him to make articulate, in a scholarly, compassionate analysis, the sorrows and value of such uprooting—disintegration of family life; loss of dependence on the village group, with its traditional order and customs; the painful transitional stages; the mutual adjustments between immigrants and environment; the clash of cultures, religions and customs; and the gradual amalgamation of later generations to form a new racial type.

But the answer of hope is there. Without uprooting there can be no growth. The constricting moulds of tradition must be broken to achieve a larger measure of individual responsibility. If men do not grow of themselves "the slow glacial shift of economic and social forces" casts them loose from the age-old setting to which they cling, and liberation then comes under the guise of painful separation. Mind-awakening brings greater anguishes and many errors, through the painful "need for conscious weighing of alternatives" instead of "simple conformity to an habitual pattern," but it also brings greater powers, greater flexibility.

The great lesson is that, while men may build new nests, new securities, they must never forget the value of flight. Through flight man discovers himself as an individual apart from place and station. He finds the invigoration of unexpected demands upon the imagination, upon all human capacities. Any new resting-place should be, not a prison, but a platform from which to ascend more comprehendingly towards a greater dignity and meaning to life. The present age does mark, as H. P. Blavatsky wrote, the stage when mankind has outgrown mere unquestioning obedience to codes of traditional law. The criterion of judgment and conscience is with the individual himself.

This is a book to possess.

W. E. W.

Religion in 20th Century America. By HERBERT WALLACE SCHNEIDER. (Harvard University Press, Cambridge, Mass.; Geoffrey Cumberlege, London. x + 244 pp. Illustrated. 1952. $4.25; 27*s.* 6*d.*)

Professor Schneider describes his book very modestly as "reminiscence."

There is still a rapidly diminishing generation of Americans who can remember what religion was like at the beginning of the century, and who can compare religion then and now, not in terms of the literary remains and records to which historians usually resort, but in terms of events and ideas that are now familiar but were then strange and of events and ideas now strange that formerly were familiar.

Fifty years ago, churches in America were real centres of community life, each serving a small local community. In those days religion played a much greater part in the lives of men than it does now. The coming of the motor-car, radio, television and other inventions has altered the religious picture. The Churches are now much "bigger, better and fewer," a member gives less time to his church activities, and Sunday has lost a great deal of its religious character and instead become merely a day of secular rest and recreation.

The increased secularization of life in recent years has forced the various religions to come together in a battle against secularism. But you cannot increase religious consciousness without at the same time increasing sectarianism. The sense of division between the various denominations and religions is keener today than before, though in the case of the Protestant churches there have been a few "mergers." Again, the battle against secularism becomes difficult to reconcile with the exclusive claims of Christianity, Protestant as well as Catholic, to be the only true religion. But logical difficulty has not in fact come in the way of a united front against secularism.

"In the last 50 years free thinkers have been less hostile to organized religion, and such hostility, when expressed, gets less of a hearing. The churches have become æsthetically more attractive, the music is of a higher quality, and the clergy are better trained for their profession. Religion has *not* declined in America—not more than 10% of the population acknowledge no religious affiliation whatever.

One of the major changes that have occurred in the last half-century is the return of religion to this world and its problems. Gone are the days when religion meant a withdrawal from the profane world and its profaner preoccupations. Religious men in America today are deeply interested in social problems such as race relations, pacifism, temperance, etc. In the field of worship, too, there have been important changes. Fifty years ago, there was a great prejudice against worship and its pomp, no doubt due to the strong Puritan influence. The Catholic and the Greek Orthodox Churches did not, however, share this attitude to worship. Today there is an emphasis on public worship and an attempt to make it as attractive as possible.

In the study of religion there have been changes since William James wrote his celebrated *Varieties of Religious Experience.* The attention has shifted from the study of "religious consciousness" to the study of religious behaviour or conduct, which in turn has opened the door to disciplines such as anthropology, sociology and psychiatry. This has resulted in the study of "persons," not in isolation, but in their habitat, in their historical and social relations to one another and to their heritage. "Religion is, of course, personal, but persons are social creatures, and God is both in human history and above any particular movement."

Professor Schneider has produced a very competent and interesting book, which should be of value to all students of comparative religion in general, and to students of American religious history in particular.

M. N. SRINIVAS

A Doctor Heals by Faith. By CHRISTOPHER WOODARD. (Max Parrish and Co., Ltd., London. 171 pp. 12*s.* 6*d.*)

A Harley Street physician who believes in a Creator "quite capable of changing" the laws of science "when the power of prayer and faith allows it" must expect believers in a universe of law to seek another explanation than his for the "supernatural cures" that he reports. His test of a healer's genuineness is "that he or she specifically Heals in the name of Jesus Christ." The healer is "a channel of Christ's Healing Power," though Jesus told his patient, "Thy faith hath made thee whole." And what of non-Christian countries where other holy names equally effectively strengthen faith?

The author himself mentions factors which, investigated, might yield the clue to understanding the seeming "miracles" described. Thus he refers to "human magnetism" and even to "some form of energy" passing into the patient whose hands are held by the healer or a relative. He mentions also other instances of "the laying on of hands," such as touching the part affected, but, curiously, mesmerism, which seems so obviously to have been practised, is never named.

He states several sound principles, the unfortunate physical results of inner tension, the importance of a peaceful and harmonious atmosphere, and therefore the desirability of cultivating quietness of mind. His technique, however, suffers apparently from the serious defect common to most metaphysical healing systems: that of interfering, with however disinterested an intention, with the free mental action of the patient. The instance in which by "positive thinking" and by suggestion he and others at his instigation "willed" a particular contestant in a cycling race to win holds a definite warning—that such a power is dangerous in proportion to its potency and that it can, in unscrupulous hands, become an instrument of exploitation and injustice.

E. M. H.

New World Writing: Third Mentor Selection. (The New American Library of World Literature, Inc., New York. 360 pp. 1953. 50 cents)

Like the earlier volumes, this gives a not unrepresentative cross section of current world literature. There is abundant variety—poetry, drama, fiction, criticism—and quality is rarely sacrificed to it. There is the right mixture of familiar and unfamiliar signatures: Dylan Thomas, Ignazio Silone, Edith and Sacheverell Sitwell being among the former, and, naturally enough, American writers form the largest group.

The Poetry Section, headed by two of Edith Sitwell's powerfully articulate poems; the verse drama: "The Visionary Farms" by Richard Eberhart, and scattered verses like B. Rajan's Valmiki-inspired "None Shall Escape," give sufficient intensity to the book. For poetry is the soul of literature and any mass of writing is like so much inert matter unless touched by the soul of poetry and kindled into a living flame.

Creative fiction has here its due place, too. One of the most moving stories is José Suárez Carreño's "Evening in Madrid," the Carmen of this story recalling Sonia in Dostoevsky's *Crime and Punishment*—staler, less tragic, but not less human. Another interesting story is "Bereavement" by Gene Baro. It might be described as: the Indian Summer of a university professor.

Margaret Mead's "Sex and Censorship in Contemporary Society," Hamdi Bey's "The Indian Intelligentsia and the Western World" and Albert J. Guerard's "The Ivory Tower and the Dust Bowl" are among the serious contributions and they serve to stimulate discussion on the rôle of literature in the modern world. How shall we control the dissemination of pornographic literature? Is renascent

India going to achieve an integral relation with Western Culture, or relapse into anæmic revivalism, or go the Moscow way of soulless conformity? Does the serious modern writer care enough for freedom—does he understand clearly enough what freedom is, or does he realize what it will be like when freedom is lost—to resist the movements to suppress it? These are urgent issues: and to have stimulated discussion on them is to have done no mean service to culture and freedom.

K. R. SRINIVASA IYENGAR

Studies in the Meaning of Christianity. Edited by LULIE A. SHAW. (Friends Home Service Committee, London, 71 pp. 1953. 2*s.* 6*d.*)

The spirit in which these nine studies, dealing with such subjects as "The Nature of Religious Experience," "The Christian Understanding of Man," "The Value and Use of the Bible" and "The Christian Community," have been prepared is the commendable desire "to encourage a deepening of spiritual growth rather than to provide an intellectual *tour de force.*" Therefore, this brochure, marked by characteristic Quaker self-analysis, affords valuable clues for following further the trail blazed by the vision of the Cross. Every earnest Christian should find this symposium creatively stimulating.

G. M.

Buddhism and Zen. Compiled, edited and translated by NYOGEN SENZAKI and RUTH STROUT MCCANDLESS. (Philosophical Library, New York. 91 pp. 1953. $3.75)

Dr. D. T. Suzuki, the best-known writer in English on Zen Buddhism, is reported to have said recently in London that those who wish to understand Zen should begin by burning all books on the subject, his own included. The book under review might escape this fate by pleading that it was a book only in form. In substance it is a collection of practical instructions such as Zen Masters give their pupils and therefore has about it an air of attractive informality.

A short Introduction gives a simple account of the place of Zen in the history of Buddhism. Then follow answers to Ten Questions about Buddhism most frequently asked by Westerners, and some practical and helpful "Notes on Meditation" for the beginner. The greater part of the book is occupied by a translation of and commentary on, the glorious *Song of Enlightenment* written by Yoka-daishi in the eighth century A.D. There is also a translation of some notes written by the disciples of Bodhidharma, who "brought" Zen to China. Lost for centuries, these notes were rediscovered during the excavation of some caves in China two decades ago, and are here presented in English for the first time. A Glossary, Suggested Reading and an Index add to the value of this compilation. Modestly described as "written primarily for those who have no previous contact with the subject," it is in fact far more than that. It is not merely a book *about* Zen, but a book *of* Zen. As such it cannot fail to open for even casual readers a new dimension of consciousness—Enlightenment, which is the essence of Zen even as it is the essence of every form of Buddhism.

BHIKSHU SANGHARAKSHITA

The Philosophy of Mahatma Gandhi. By DHIRENDRA MOHAN DATTA. (The University of Wisconsin Press, Madison. Wis., U.S.A. 154 pp. 1953. $2 50)

In spite of its diminutive size (or perhaps partly because of it) this book is a valuable addition to the steadily rising stream of Gandhian literature. Its aim, as described by the author in his Preface, is

> pieceing together his [Gandhiji's] scattered philosophical ideas and reducing them to a system, judging also which of them could be traced back to ancient sources and which of them were his own.

Though the author is himself a philosopher and the work that led to the writing of the book was done under the auspices of two American universities, this is no dry-as-dust academic treatise but will be intelligible to any educated reader of East or West. It is not overloaded with quotations, and the ones included are exclusively from the writings of Gandhiji himself and are both brief and apt.

As Gandhiji was not in any sense a professional philosopher it is not surprising that Professor Datta fails to pigeonhole his philosophy under any particular system. What he does do is to show which parts stem from the early influence of a Vaishnavite home, which from his later studies of Indian philosophy and of Western writers such as Tolstoy and Ruskin, and which were his own. His final conclusion is what any one versed in Gandhi's life and writings would expect, namely, that:—

> The consensus of contemporary thought has placed Gandhi among the greatest men of all times, not because he was the originator of any new principle, but because he demonstrated in practical politics the applicability of the moral ideas of the great world teachers of the past.

But the careful analysis that leads to this conclusion is something which no one but a competent philosopher could have made, and we owe a debt of gratitude to Professor Datta for making it.

MARGARET BARR

Mahabharata ane Uttaradhyayana Sutra. (Gujarati) By UPENDRARAY JAYCHANDBHAI SANDESARA. (Dr. Bhogilal Jaychandbhai Sandesara, Baroda. xiv+95 pp. 1953. Re. 1/2)

In this short comparative study of the *Mahabharata* of Maharshi Vedvyas and *Uttaradhyayana Sutra*, the last sermon of the Jain Tirthankara Sri Mahavir Swami, the author quotes appropriate *gāthās* to show the fundamental unity of teaching found in the two great books without going into the philosophical aspect of each faith. The booklet also contains certain similar thoughts found in Buddhist literature.

Though this practice found in Jainism can hardly be found everywhere, similar precepts and thoughts may be uncovered. Today, when there is a movement towards unity in all aspects of life, if the permanent, healthy elements found in the old philosophies are seen in their fundamental similarity of aim and purpose, many frictions of present-day life could be lessened and might not again arise. The new society would be more useful, active, sound and steady for being in constant touch with the widely spread religious elements. This small book furnishes a background and prepares for such a development.

The book offers similar ideas from two great works on subjects like death, *brahman* and *shraman*, *yagna*, ablutions, action, *janakraj*, *jivkaya*, self-conquest, and *léshya* (*varna*). Moreover, it puts forward the ever noble injunction to "uplift the soul by the soul and not to let the soul be lowered, because the soul is the friend as well as the foe of the soul, according to the manner in which it acts."

S. K. JHAVERI

The Early Brahmanical System of Gotra and Pravara: A Translation of the Gotra-Pravara-Mañjarī of Purṣottama-Paṇḍita. With an Introduction by JOHN BROUGH, M.A., D.LITT. (Cambridge University Press, Cambridge. xviii+228 pp. 1953. 45s.)

All critical students of the problems connected with the clan system of the Vedic Brahmans will welcome with delight this volume by Dr. Brough which contains a translation of the *Gotra-pravara-mañjarī*, a treatise on the organization of ancient Brahmanical society in exogamous clans (*gotras*) by Puruṣottama Paṇḍita (probably earlier than 12th century) and a very scholarly critical Introduction, which discusses the *gotra-pravara* system and its sources. The object of this volume is to investigate the most important problems related with it and to present the textual evidence for the details of the system at the end of the Vedic period. The volume is of inestimable value to students of anthropology and sociology. In his Preface Dr. Brough examines the theory of Prof. D. D. Kusambi that the Vedic Brahmans were to a large extent recruited from the priestly class of the conquered pre-Aryan population. For a complete history of the *gotra* system, which is still a desideratum, a close study of the inscriptional date about the *gotras* and *pravaras* and a survey of the *gotras* of Brahmans current at present are essential. We feel confident that Dr. Brough will produce in the near future an authoritative and comprehensive volume on the history of the *gotra* system.

No critical studies about the history of the *gotra* system can have any appeal to some of our so-called social reformers who regard all *gotras* as fabulous; but to those of our countrymen who believe in our ancient Indian heritage and its age-old history, such studies as Dr. Brough's will not fail to appeal. It gives a correct historical background to the present-day *gotra* system, one of the important springs of Hindu sociology for thousands of years. In the study of this history of different castes in India the reviewer has often felt the need of a dictionary of surnames and *gotras*, preferably compiled on historical principles. If Dr. Brough ever thinks of preparing a dictionary of *gotras* for his own use, it would greatly facilitate the preparation of a dictionary of surnames of the type indicated above. Already some authors have published the *Gotravalis* of different Brahman groups in Maharashtra, but they need to be verified by scholars undertaking a field survey of these *gotras* on strictly scientific lines.

P. K. GODE

Selected Prose. By T. S. ELIOT. Edited by JOHN HAYWARD. (Penguin Books, Ltd., London. 250 pp. 1953. 2s.) Received through the courtesy of the British Council.

The Penguins have brought the classics of all times to the book shelves of even the impecunious: and they have struck a surer blow for culture and enlightenment than could a score of mediocre universities. Mr. T. S. Eliot is not now what he was in the 20's: an *enfant terrible* posing audacious questions. He has mellowed, and this can be seen by comparing some of the earlier of his pieces with the recent lecture-essay, "Poetry and Drama" (1950). On the other hand, the early *Tradition and Individual Talent* (1919) started a revolution in criticism comparable to *Prufrock* in poetry. Mr. Eliot can be pontifical and he can be absurd; at times one feels with the late Mr. Robert Lynd that in Eliot's criticism one gets neither light nor delight. Yet he remains the major literary force of our time and *Selected Prose* helps us to come to grips with this learned, subtly wise and versatile writer. The editor, Mr. John Hayward, has contributed a judicious Introduction to the volume.

K. R. SRINIVASA IYENGAR

The Other Mind: A Study of Dance and Life in South India. By BERYL DE ZOETE. (Victor Gollancz, Ltd., London. 256 pp. Illustrated. 1953. 52*s.* 6*d.*) Received through the courtesy of the British Council and reviewed orally by the N. S. N. Sastry at a Meeting of The Indian Institute of Culture, Basavangudi, Bangalore, on 24th September, 1953.

The book deals with psychology as revealed through art expressions, especially of South India. The first impression received from the title is that this is a book dealing with some psychological factor other than our own mind. But this is dispelled by the fine cover illustration of Shanta in a dance pose.

In Bali, the dust cover tells us that the ecstasy into which the dancer's own movements sweep him is called "the other mind." The author, however, is understood to have expressed doubt of the correctness of this definition, preferring that the title be understood as referring to "the modification of the actor or dancer's personality when he assumes a dramatic rôle." The appropriateness of the title may, however, be questioned. The book is not only about dancing; it gives many glimpses of South Indian life.

Two types of Indian dances: *Kathakali* and *Bharata Natyam* are chiefly dealt with, though there are also descriptions of trance and devil dances amongst the lower classes. The author deals with magical beliefs and cults which have inspired dances, building up a descriptive background of mediæval courts and life.

The book is a compendium of cultural and social anthropology as well as of South Indian dancing. The author says it is an anthology and that it omits far more than it includes. I am afraid it omits some very pertinent factors.

Many of the 128 illustrations bear no relationship, or only a remote one, to the subject. As far as the dance is concerned, Chapter 1; "Hindu Principles of Dramatic Art and Music"; Chapter 2: "*Abhinaya*"; Chapters 7, 8 and 9: "*Kathakali*"; and Chapters 13 and 14: "*Bharata Natyam,*" are specially noteworthy. The other chapters, which include the author's notes on her tour, though sometimes irrelevant, make interesting reading. The introduction can be specially commended. The author feels that dancing in India is still a magic art (pp. 16-17). This is a sweeping remark, since in India today dancing of the classical type has become essentially an art yielding æsthetic pleasure. India has always danced, through the centuries, and the dance that we find today is the evolutionary product of long series of experiences and of expressions of belief and behaviour, through the medium of the dance.

Chapter 1 appropriately begins with the principles of dramatic and musical art. A detailed description of movements is given. The concepts of *Bhava* and *Rasa* are very briefly alluded to. A more detailed description of these essential concepts would have been a fitting introduction to the subject.

Pardonable irrelevancies are throughout woven into the fabric, *e.g.*, pp. 121, 127, etc. Chapter 3 deals with the story of *Silappadikaram* and does it well. The book is presumably written for the Western public and the author seems to think a knowledge of important works like the *Mahabharata*, the *Ramayana* and other *Puranas* indispensable to the reader's appreciation of Indian dancing, since it has grown out of religion. The description of certain beliefs in magic, etc., can be similarly explained.

A detailed description is given of the training, make-up, stage-craft, etc., connected with *Kathakali* dancing. The author here, as elsewhere, has struck the right note in saying that to a large extent the dance remains associated with the people's religious and other cultural beliefs. The most important characteristic of the *Kathakali* dance is its æsthetic quality. It is a pure

dance of a high type. The make-up precludes in most cases the possibility of any talking.

Tortuous wading through irrelevancies is necessary to arrive at the gold nugget, which is the dance description and criticism. But this seems worth while. In Chapter 12, dealing with *Bharata Natyam*, the vogue of *Devadasis* from mediæval times is described. The author modestly refrains from going into the sociological sources of the institution. She is mainly concerned with the *Devadasis'* contribution to the art of dancing. She gives a splendid account of *Nritta, Nritya, Abhinaya* and *Mudra*. *Nritta* is pure dance, while *Nritya* is interpretative. It would have been worth while to give more of a description of *Abhinaya Sastra*. There are of course references to *Bharata Natya Sastra* and *Abhinaya-manidarpana*.

For appreciating *Bharata Natyam* a certain amount of initiation has been held to be necessary. *Bharata Natyam* is compared to an architectural structure. In the author's words, it consists of the portal (*alarippu*); *jetiswaram*, an exhibition of abstract bodily prowess with a fair taste of expressive mime; the purely lyrical *shabda* and the finely chiselled *varna* with its wonderful alternation of expressive mime and thrilling cadences; and, last, the varied erotic lyrics leading up to the *thillana*, in which the rhythmic threads are bound together in an extraordinary blaze of colour. Finally, as *coda*, the splendidly sculptural *Nattanamadinar* or the almost static *sloka* portrayed entirely by *mudras* and a few delicate poses of the body.

In the next two chapters, the author gives her impressions of Balasaraswati and Shanta as exponents of Indian dancing. Unstinted praise, as was to be expected, is given to Balasaraswati, especially for her *abhinaya*. She says: "Her economy of movement in body and facial expression was most astonishing." On p. 185 there is a beautiful description of a performance given by Balasaraswati. The author says of one passage rendered by her :—

> The emotion...the changing moods, the expression of wonder and awe, are indescribable. The whole was almost whispered, very intimate, and the dancer's eyes were upturned in an ecstasy of contemplation.

The human and the divine are inseparably interwoven in this dance, as in all the art of India.

Shanta is held up as an unrivalled exponent of *Mohini-Attam* which stands between *Kathakali* and *Bharata Natyam*.

Chapter 15 records the author's impressions of other dancers and of schools of dancing.

It would repay any lover of Indian art, not lovers of the dance alone, to go through this fascinating book. It is an account of experience and hence the reader will have to fortify himself to struggle through some chaotic irrelevances before reaching the holy of holies. But one can confidently say that the journey is worth while. One may feel that the author lacks that intimate relationship with the Indian dance traditions which is so desirable a qualification for writing a critical book about Indian dancing, but the obvious excuse is that she is giving expression to her own experiences. She has, moreover, disarmed adverse criticism by her modest statement, since the book was published, that

> *The Other Mind*, far from pretending to be the "last word" humbly claims to be almost the first word, written without pretensions, but with a certain perception about dancing in the great continent of India.... It is only a poet's attempt to write a few notes on Indian Dancing. And of course it is not meant for learned people of whatever nation.

N. S. N. SASTRY

ENDS AND SAYINGS

" _____ *ends of verse*
And sayings of philosophers."
HUDIBRAS

The International News Service asked three English Nobel Peace Prize winners how to achieve peace today (*The Bombay Chronicle*, 11th November, 1953).

Sir Norman Angell, a well-known author on world problems, takes a political point of view. He sees a danger in Communism "using Russo-Chinese power as its instrument." These countries can be kept from war, he thinks, "by proving through our strength that we cannot be defeated." But strength depends on unity and this has not even been achieved between Britain and the United States. Germany, he adds, must be strong too; she is the arbiter of the fate of Europe. If "her industrial power becomes the instrument of a Russo-Chinese combination, then the west can no longer be defended."

Lord Boyd Orr considers the problem chiefly from the economic angle; he thinks that the increase of armaments will not lead to peace. A better road was indicated by Sir Winston Churchill when he suggested a conference of the great powers who could, as Lord Boyd Orr hopes, make use of the U. N. specialized agencies to change from war to peace industries. The restrictions on trade with Russia and China should be reduced, he thinks.

Viscount Cecil, a distinguished lawyer whose work with the League of Nations was a great contribution, approaches the problem from the humanitarian side. He appeals to universal ideals such as peace, happiness, truth, justice, religion and piety. The growth of materialism and the decay of individual responsibility, he believes, have to be arrested in order to save civilization.

Shri Vinoba's *bhoodan-yajna* has been hailed as a splendid solution to the vexing problem of landless farmers and non-cultivating landlords. But its merits flow from an underlying spiritual philosophy of which Shri Vinoba gave a brief account at the Mandar Vidyapith in Bihar, published since in *Harijan*, November 7th. If *bhoodan-yajna* succeeds in achieving transfer of land without inflaming class hatreds, this spiritual philosophy, if generally accepted, would make possible the reconciliation of liberty, equality and fraternity.

Shri Vinoba points out two fundamental applications of the principle of the spiritual unity of all beings. First, men are to be valued as men not as instruments of production and, therefore, each man's best should be rewarded equally with physical amenities. Second, land or wealth is not really owned but held in trust, and if so held would conduce to the best interests of all. These ideas, he says, will bring about fullness of opportunity for all; self-dependence in the villages and a wholesome decentralization of the economic structure. These are wise ideas and offer a method by which men could make the solution of economic and social problems a means to the solution of the great problem of life, which is: How can we make it an expression of man's inherent divinity?

In *Shakespeare Quarterly* (July 1953) Mr. Paul N. Siegel gives his view on the significance of the title of "Measure for Measure." One critic quoted by him considers this title ironic. According to him, it means "Justice for Justice"; but Angelo, the chief culprit of the comedy, who himself punished others severely, is forgiven

his crime. Another critic thinks that the title in "recalling the words of the Sermon on the Mount, not only sets off Christian mercy against retaliation in kind but against the clemency that contents itself with taking into account the circumstances of the case." Mr. Siegel, however, believes that Shakespeare did not intend to solve any theological problem, that his problem was how "to make the audience feel that dramatic justice has been achieved and yet that Christian mercy, contrasting with the conduct of Angelo, has been shown?"

"Measure for Measure" refers not only to Angelo's way of dispensing justice, in precise proportion, and to the Christian idea of forgiveness, "it refers also to the retribution, ironically and sometimes humorously appropriate, which is visited upon each of the misdoers even though mercy is granted to him."

Angelo is treated exactly as he deserves. He who has been false, is cheated in his turn. When his crime is discovered, he begs to be put to death. But the Duke orders him to marry the woman he has wronged so that he may repair. The other sinners too are punished, not according to the severe laws of the Renaissance, but in a logical way, satisfying to the sense of justice of the audience. There is no capital punishment and therefore there remains for each of the criminals the possibility to mend his ways.

Arts and Letters, the Journal of the Royal India, Pakistan and Ceylon Society, is doing a valuable work in interpretation. Its first issue for 1953 has illustrations of Indian art and architecture which are as fully informative as the scholarly articles that discuss them. We must mention especially Dr. Vogel's study of "The Goose (Sanskrit, *Hamsa*) in Indian Literature and Art." He combines the evidence of naturalists with depictions in Indian art in support of his view that the *hamsa* was simply the goose, not the more poetic swan. The evidence is certainly worthy of respect; yet in the Indian folk tradition the *rajahamsa* has always been different from the common goose. This is an interesting matter, since the *hamsa* is a favourite in Sanskrit literature, and other contributions on the subject should be welcome.

The issue also contains a report of the celebrations of the 15th death anniversary of one of the finest poets modern India has produced, Mohammed Iqbal, whose singing about the Islamic social ideal gave his fellow Muslims broader and deeper views of their own culture than were common before him, and gave non-Muslims an idea of what Islam, at its purest, means.

The second issue of *The Bihar Theatre*, the Bulletin of the Bihar Academy of Music, Dance and Drama, suggests the first stirrings of an important cultural endeavour. The number contains a brief report of the Academy's activities since January 1953, which include the beginning of an open-air State Theatre in Patna. An interesting interview between Mr. Robert Newton, the well-known British stage and film actor and Shri J. C. Mathur, editor of *The Bihar Theatre*, consists largely of a discussion on the position of the State Theatre. Mr. Newton's informally worded opinion is:—

> If it is an organization of officials who are going to instigate a sort of culture, well, then I don't think it's very good. But if the State were to collect together a set of people as individuals or representatives of societies who would undertake this work and are given as much freedom as possible, then it is a good thing.

It is good to see that the Academy is paying attention both to folk music and dance and the cultivated forms of these arts; also to see that it is encouraging the production of English plays as well as those in Indian languages.

We wish the Academy and its Bulletin years of distinguished service to Indian culture.
