ROERICH MEMORIAL GALLERY

NAGGAR

KULU

9TH OCTOBER- 1964

MASTER-PAINTER AND WORLD CITIZEN

By

G. VENKATACHALAM, AUTHOR & CRITIC

Mystic-Dreamer, master-painter and world-citizen, Nicholas Roerich was one of the outstanding personalities of this or any other century.

Unquestionably, one of the greatest and most interesting of the world's master artists, his large canvases run to several thousands, and each one a masterpiece of daring composition, pulsating colour-harmony and massive effect. "Himalayan" is the word not only for his soul but for his art as well.

He was as daring a pioneer as mystic, poet, thinker and scientist; and his output as a writer was as great as it was voluminous. From his mountain retreat in Kulu, he kept himself in touch with every progressive idea and movement in the outer world and often guided them with wisdom and practical help.

His versatility was amazing and his capacity for work was prodigious; his interest in small things was as great as in big things, and as enthusiastic. Whether he painted a gorgeous Himalayan landscape or wrote a short message to a school magazine, he gave it the same attention and care, a trait of true greatness. He resembled the late Dr. Annie Besant in this respect.

India had a special place in his affection, and to India he looked for the spiritual regeneration of the world. Hence his home in the land of the rishis, the Himalaya. His illustrious countrywoman and spiritual mentor, Madame Blavatsky, introduced him to India and her

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Not to be used before 6th October 1974.

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Received from S. Roerich Esq.
Taj Mahal Hotel
Bombay -

1 Foreword by S. Roerich for G. Venkatachalam
Book - E

2 ~~Pictures~~ Photos of Pictures 1, Himalayas - by Prof: Nicholas Roerich
" 1 "The Gods are coming."
Kulu Valley - by SVETOSLAV Roerich -

1 letter.

M. R. Thakur
for
W. B. Bhatt

DECCAN HERALD

Weekly Magazine

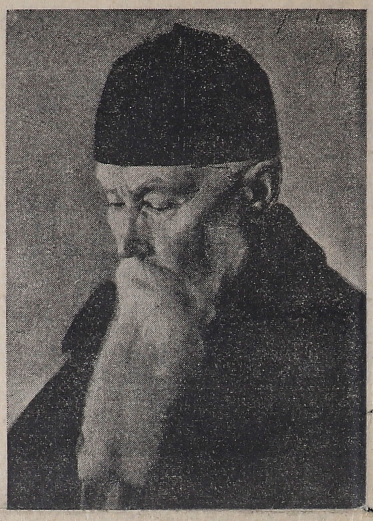
BANGALORE, SUNDAY, OCTOBER 4, 1964

Although India is perhaps one of the earliest homes of fictional narrative, the novel, as the basis of modern fiction, is a comparatively recent development in our country.

★ The Horses of Good Omen ★

Painting by Prof. Nicholas Roerich whose 90th birth anniversary is being celebrated this week.

Mystic-Dreamer Master-Painter World-Citizen



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"When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour.

"The very quantity is stupendous — thousands of paintings and each one of them a great work of art. When you look at these paintings so many of them of the Himalayas you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past.

"They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past, but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvasses."

—Jawaharlal Nehru

ASPECTS OF A CREATIVE LIFE

PROF. Nicholas Roerich was born in 1874 in St. Petersbourg and he received his early, as well as higher education in that city.

As a student he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St. Petersbourg, the Faculty of Law and the Institute of Archaeology. Later he went to study abroad.

This varied training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of achievement. His heart and thoughts belonged to all humanity, to all peoples.

As an artist, he painted over 7,000 paintings dealing with a wide range of subjects from historic large compositions painted in the academic and more realistic style influenced by the late 19th century, to his later highly decorative colourful and unique paintings — depicting Man's higher aspirations and strivings.

He took his themes from the Great Book of Life. The Quest of Man, Philosophic Doctrines and Religions, and in the later years along with his imaginative paintings he also painted the sublime landscapes of the Himalayas which he loved so much and which made him known as "Master of the Mountains".

His paintings hang in the leading museums as well as in the most important private galleries of the world, here in India they form part of many State collections and Travancore has a separate building dedicated to them, while separate halls have been set aside at Allahabad and Benares.

He was an outstanding mural painter and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino, near Smolensk, are the better known among his murals. He also designed many mosaics.

His contributions to the stage was likewise very important. He painted settings for practically all the Operas of Wagner, and for many Operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlinck and others.

By Svetoslav Roerich

His work for the ballet was no less significant, his Danse Polovtsienne and Sacre due Printemps have become classics of the stage.

As an author and scholar his published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

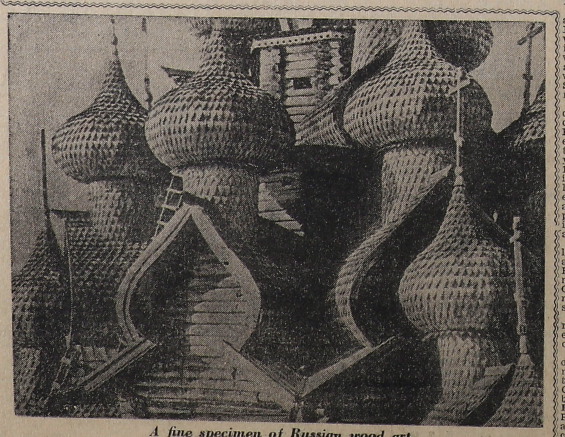
Besides, he wrote innumerable articles for leading periodicals of India and abroad. His poems were published both in Russian, in which language they were written by him and other languages. The English translation was in the rendering of Mary Siegrist. Several unpublished manuscripts were left by him.

As an explorer and scientist he carried out extensive archaeological research and excavations in Russia and later organised an expedition to Central Asia which took the better part of five years. Starting from India in 1924 he came back across Tibet in 1928, settled in the Himalayas from 1928 onwards, and except for a few trips abroad and in India, and one major expedition to Mongolia and China in 1935 he remained in the Himalayas.

He organized the ethnological, linguistic as well as the Botanical and Zoological survey of Western Himalayas, in which work he was mainly assisted by his son George Roerich, himself an Eminent Scholar, and other visiting scholars.

He was associated with numerous cultural and scientific organisations throughout the world.

His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which Pact became known as the **"Roerich Pact and Banner of Peace"**. This Pact was ratified by 21 countries and approved by 36 countries including India.



A fine specimen of Russian wood art

'Modern' Indian Fiction

The tradition of the Bengali novel, which is the most active, has been paralleled in Hindi, Urdu, Gujarat, Marathi, Tamil, Telugu and Malayalam, the novel being stronger in the languages where it is affected by the Bengali predecessors or the European classics.

By MULK RAJ ANAND

AT the outset, I would like to say that what I am putting forward by way of comments on the 'modern' novel in India, are only a series of hypothesis. I do not know more than three languages of India. And it is impossible to generalise about all the literatures of our country, specially about a form of creative literature, which has a short or long history in each language group.

I am looking at the whole theme from the point of view of the 'modern' movement in our country. And, by the word 'modern' here I understand the recognition of the need for the new, through the struggle of certain creative writers to understand the whole man and to interpret him, in the light of the various strains of illumination, 'inner and outer', which have emerged in the whole world through the breaking down of national frontier and by the confrontation of each man of his own destiny, in the one world of the industrial and the atomic age.

I do not arbitrarily divide the 'modern' from the 'contemporary' fiction which is not concerned with a 'point of view', but the method of presentation of human life and its variegated relations advanced far beyond the earlier centuries so that the 19th century may be said to have marked a complete revolution in the technique of novel.

The novel became a kind of folk epic of the rising middle class, and, leaving behind the amorphousness of its earlier periods, acquired a fairly compact form. It was differentiated in its content, in so far as it dealt with historical, romantic, social and psychological themes, but within the context of the middle sections of society, it became almost the sole arbiter of human destiny, enlarging the consciousness of the literate classes through the diffusion, in a popular sense, of much of the heritage of knowledge that the advance of the sciences had brought together.

In the hands of some of the chief practitioners of this form, Balzac, Dickens, Tolstoy, Dostoevsky, Flaubert and Zola, it became the expression of a sense of reality on many planes, and an intense awareness of the possibilities of human sensibility, of individual growth, as well as a criticism of life.

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Western incursions

After the western European incursions into India, it was inevitable that this most human of European forms of creative literature should begin to affect the minds of the liberal intelligentsia, which had arisen through the introduction of the machine civilisation into our country.

As the impact of the Western, particularly British, influence, past first felt more emphatically in Bengal, the educated Bengali middle class, itself the direct creation of the British rulers, through the establishment of an intermediary landed gentry: took up the novel form in the vernacular language for immediate, use in the new synthesis that had begun to take place.

Unfortunately, however, the impact of the classic novels of the West was somewhat limited by the limitations of the Britishers who came to govern the country, because these rulers mostly read, and encouraged, preserve the orthodox metaphysical truths of Indian society against the British suppression.

But, technically, his contribution remained limited, because of his lack of adequate understanding of the 'modern' novel form as it was then coming to be understood in the West.

It was left to Rabindranath Tagore to attempt the synthesis This great scion of an exalted liberal family saw the need for fusion not only between the values of India and post-renaissance Europe, but also realised the importance of the changes that were taking place in Europe in the manner of telling a story.

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Tagore had read Turgenev and Tolstoy, as well as some of the lesser known French novelists on whom the influence of Flaubert was mirrored. And he seized upon the fact that the novel was no longer a bardic recital like the Indian Kathas, story, or the Arabian night's tale, or even like the long short stories of Boccaccio, or the poem tracts of Nash and Green, nor even the novels of Mrs. Aphra Behn, but an altogether new form of narrative, novel, an essentially 'modern' European form, a mixture of the action upon events and subjective contemplation, which had to be adopted to the very different conditions of India, to be absorbed.

Therefore, while Bankim was still a recitalist, preaching a moral, and involving characters who mainly act upon events, Tagore saw that the novel is, as Tolstoy had insisted, a dramatic representation through space and time, of the inner changes in the life of a character of characters.

Strangely enough, while he stuck for a long time to the ancient Sanskrit models for his poetry, he essayed a conscious adaptation of the western novel to suit the sensibilities of his characters.

This novelist does not enter into the book, in the manner of Bankim, "I am telling you, dear reader, to avoid the pitfalls of Krishna Kanta", but he deals with Ramesh Babu, or the Queen Bee, or Anand Moi, as persons in their own right, whose life pattern may illustrate some human truth quietly, so that this may creep into the mind of the reader and become part of his bloodstream.

Nor does this novelist address "Dear reader" and hearken us to listen at every turn. Rabindranath Tagore's **The Wreck** is in this sense, a model of presentation of the new conflicts of values that arose in Indian society through the contrast of the hedonistic idea of marriage as against

(Continued on Page IV)

Punjabi, Kannada, Oriya and Assamese also follow the examples of Bengali, but have not yet thrown up any vital flame from the cauldron of conflict in values, attitudes and recognition.

Fictional narrative

And yet they are not strictly modern novels or short stories in the sense in which these terms have come to be understood since the 19th and 20th century developments in Western Europe.

What is it that distinguishes the 'modern' novel of the late 19th and early 20th centuries from the fictional narratives of the previous epochs, both in Europe and in Asia?

The answer to this question cannot be given in any single phrase, but by a reference to the historical changes brought about by the industrial revolution in Europe, which transformed the patterns of thinking, from the time when the reign of religion and religious morality was almost absolute to the time when beliefs and manners were radically altered, and social and psychological analysis began to take the place of religious and moral precepts.

The novel, which was still morality in the hands of the 18th century, had ceased, by the middle of the 19th century, to preach in the obvious manner of the sermon. It was not that the moral urges of the writer did not inform his work, because, as Henry James has said, there is no

While Bankim Chandra Chatterjee was still a recitalist, preaching a moral — "I am telling you dear reader, to avoid the pitfalls of Krishna Kantha" — and involving characters who mainly act upon events, Tagore saw that the novel is, as Tolstoy insisted, a dramatic representation through space and time, of the inner changes in the life of a character.

by contrasting writers like Eliot and Joyce, with Shaw and Wells. On the superficial basis that the former look at the world from 'outside' and the latter from 'inside'.

Although India is perhaps one of the earliest homes of fictional narrative, the novel, as the basis of modern fiction, is a comparatively recent development in our country. The epics **Ramayana** and **Mahabharata** are near enough to the novel in verse, like the story of Nala and Damayanti, or Savitri; and the tales told by the Upanishadic seers are reminiscent of the Conte or the modern short story; while the Buddhist Panchantra Birth stories and the short tales of the **Hitopadesa**, as well as the stories of **Yoga-Vasista**, have the essence of fiction in them; and the romances of the classical Gupta and medieval periods are almost novelistic.

cheap, escapist literature. And the indigenous intelligentsia received the influence of the European novel, mainly through the more febrile British examples of the 19th century novel.

Thus it was felt that Bankim Chandra Chatterjee, who first saw the possibilities of this form, was impressed far more by the somewhat obtuse and highly coloured novels of Sir Walter Scott, than by any other European classical fiction like that of Stendhal.

The saving graces of Bankim's novels are, however, that the rich content of Indian life, as it was being affected by British political and economic oppression, forced itself into his awareness.

For instance, Bankim took the side of the exploited peasantry against the rapacious lagirdars who had been nourished through the Permanent Settlement Act of Bengal. If his noble idealism erred on the side of revivalism, this was because he wanted to

GIVING SPICE TO SPEECH

TIME and again we tend to give life to our conversation or colour our written expression by drawing similarity from the beasts and birds to the human species. This can be very useful. An adjective which is often lost on a listener will, if illustrated with an apt simile, register faster. We could make our language spring to life. This is because the allusion projects a definite picture on the wall of our minds.

Poets have never been able to do without this. For, how could they? Poetry, unlike prose, is a volume in a page. The poet brings to us in one line of his poem, a whole page of description in prose. In poetry similes are almost a must. So, are metaphors. We could not do away with these in good prose either. They are the undertones and hues of language.

By LAKSHMI RAHIM

Amongst the Persians, it has been laid down among the criteria for judging good verse by Kaikaus Ibn Iskhander, that "Verse unadorned is displeasing, therefore let your poetry have art and movement." "If you wish your verse to be endowed with distinction and possessed of permanence, let it have plenty of metaphor in it, drawn from what is possible, in nature." "Your love songs and your verses must be witty and similes pleasant in order to be pleasing to people of all kinds."

Now prose could not do away with allusions, similes or metaphors. Sometimes a whole lot can be said in a sentence.

In a love poem from Thailand the lover sings in praise of his sweet heart—

"The eye brows black, I am sure that each
Is as shiny as any fine healthy leech.
Thy frame is as light as the forest stag,
And as firm and strong as a rocky crag,
Thy feet and toes (the more good luck),
As pretty and broad; as a web footed duck."

These lines describe briefly, plainly and with accuracy, all that has to be told.

Here are some comparisons that one comes across in every day conversation. From amongst the feathered class we draw into our daily communications, similes likes: "As crafty as the crow," "as proud as a peacock," "as wise as an owl," or "as silly as a hen." This need not mean that hens' parties are silly! Then again there it is, "as dandy as a cock," "as pure as a dove" or "as blind as a bat."

Inspiration

Don't the insects provide inspiration and thought for us? Of course they do. Right from our nursery class we learn, "as busy as a bee." Who has not, at some time or the other, watched with wonder and amazement, that endless stream of ants marching along a wall or a ridge, minding their business and nobody else's? I am sure that that's where the simile, "as industrious as an ant" came from.

I never did really know how true the saying "as clammy as a toad" was till one day, a fat one jumped right on to my foot. But any one who has listened to that loud and grating croak would understand just what kind of a voice should be described as, "as throaty as a toad."

Whenever we talk of enemies or jealous opponents similes like, "as deadly as a cobra" or "as back biting as a Viper" come to the tips of our tongues. It is a well-known fact that the viper always stings without warning and when least expected.

Have you given thought to the wonders a simile can do to your conversation or writing? If you have not and have been caught napping, please do not be "as sleepy as a dormouse." Wake up and start now. But always use the apt simile.

The Boxer

IT is often the cause for regret that even the most ardent admirer of the Boxer cannot satisfactorily explain how the animal obtained its name.

Many suggestions have been put forward from time to time to try and overcome this lack of knowledge on the part of the breeder. A careful study of this dog's history suggests an explanation which might well be a romantic one.

It is the Boxer's proud claim that in this short space of a few years it has come from 77th. to 4th. most popular breed in Great Britain.

The popularity of the breed in this country is equal to that of Germany and the Continent as a whole. In the United States of America, some claim the Boxer as the number one breed of the nation.

In the United States and Germany, the Boxer is classed as a working dog and has proved its worth in the most rigorous trials. The Germans are proud of its ability and performance as a Police dog.

The breed originated in Germany by cross-breeding the "Bullenbesier", a breed long since extinct, to the British Bull Dog, which looked considerably different from the animal we know so well today. Herr George Alt was one of the many interested in breeding a new breed which, having the ability to be fierce, could easily be trained and yet remain docile, even in the hands of an inexperienced person.

It is suggested that those breeders, in the spirit of the times, noticed that the dog possessed a peculiar habit of fencing with its front paws when in the act of playing or fighting. The animal was respected for its gameness to take punishment when engaged in the latter - a quality equally associated with those taking part in the pugilistic sport.

Weight is added to this by the fact that boxing was "catching on" on the Continent. It was the combination of these facts which led to the breed being so named.

The head is quite broad with the skull slightly convex, fairly short and showing a very well-defined stop together with substantial wrinkle running down each side of the fore-face; the eyes are round, medium and dark; the ears are set high, generally cropped (erect in Britain) and of medium size; the muzzle is square and deep, with powerful jaws and slightly undershot teeth.

KNOW YOUR DOG

The body is rather square with a straight back, rather broad and deep chest and well muscled and compact loins; the legs are of good bone and are straight with small cat-like feet; the tail is set high and docked close.

The coat is short and smooth in texture. Colours vary a good deal: in Germany there are even whites and blacks, though brindles, fawns and reds easily predominate. The most popular colours, however, are a rather dark fawn, or a striped brindle with a darker mask. In Britain and the U.S.A. blacks and whites are not approved.

The height is generally about 22 inches but seems to vary according to the prevailing taste in each country; certainly this is a very good height. The weight of such a dog would be between 50-55 pounds.

In general the Boxer is a compact medium-sized animal of extremely good muscular development and attractive colour and design. Although widely used as an Army and Police dog it is unusually reliable and sensible with children.

By PAT SHARPE

HOMES FOR ORPHANS

NO greater calamity can befall a child than to lose its parents. None is in greater need of parental love and understanding than a child thus bereaved and deprived.

And no experience can be more satisfying than to help the helpless, befriend the disowned, nurse the ailing body and mind, and love the unloved.

Goaded by these thoughts, Mr. AR. Adaikappa Chettiar, of OAPRM family of Pallatur, Ramnad District, Madras, desired to start a home for the destitude. And to gain from the experience of European countries, he toured the Continent where he found the Pestalozzi Children's villages flourishing.

He returned to India determined to found a similar village and finally selected Bangalore for the Children's Home. The Mysore State Government came forward with all help and co-operation for his venture.

In his task, Mr. Chettiar who is the founder-President of the village, is ably assisted by Miss Elke Heinemann, of Hamburg, the founder-Secretary of this institution, who is associated with the West German Pestalozzi village of Wahlwies.

Last year, on Children's Day, the village was inaugurated by the Chief Minister of Mysore on Magadi Road, 10 miles from Bangalore.

Humanitarian

Pestalozzi was a Swiss humanitarian who took care of the Swiss war orphans in 1798 at the time of the Napoleonic War. Inspired by his noble example, the first village named after him was set up in Switzerland in 1944 to help the Second World War destitutes. The example was copied in other countries. One such village is Wahlwies, near Stuttgart in West Germany, which today has well-furnished family houses, schools, a hospital, and well-equipped workshops for vocational training.

In these villages there are homes with foster parents taking care of groups of orphan destitute children, providing them with homely love and care, and at the same time giving them vocational training to enable them to earn a living when they grow up.

In India, under the scheme, 16 homes will be set up in the village, representing the 16 States. Each home will have some 10 or 12 children from the respective State and will be in the charge of foster-parents, also selected from each respective State.

Village grandmother with children gathered round her. Another picture on P III.

To begin with, four homes are being set up, representing Mysore, Madras, Andhra and Kerala. Later, more homes for other Indian States, and four for other countries as well, will be set up.

In addition, one home exclusively for Tibetan children with Tibetan foster-parents is being sponsored by Mr. Otto Wolfer of Kreuzlingen (Switzerland) and his friends.

Children will be selected by a committee of psychiatrists and educationists. Married couples who believe in the Pestalozzi Ideals will be selected to be in charge of the homes. As the medium of instruction is English, these foster parents have perforce to know English.

Children under five are selected for the homes and they are taken care of till the age of 17 or 18 and promising students are helped to go to University.

While the foster-mother provides motherly love and care, the foster-father has also to give his wards some vocational training. That is why only those who are adepts in some vocation or the other are chosen as foster-fathers.

Differences and distinctions based on race, caste and creed are foreign to the ideals of Pestalozzi. Naturally the foster-parents are expected to have a cosmopolitan cultural background, without which they cannot love their wards and live with them with understanding.

By AMAR

Cosmopolitan

Special facilities like boarding and lodging and provision to meet the every-day needs of the home, medical care, a bungalow type house large enough to accommodate the foster-parents as well as some dozen children are provided. As an additional incentive, the foster-parents are given a stipend.

The main aim of the Pestalozzi villages are to develop among the children "a head to think", "heart to love" and a good pair of "hands to work." No parent could hope to give more to his child.

Indian influence in Korean art

KOREAN ARTS: (Architecture): by Dr. Won-Yong Kim, published by the Ministry of Public Information, Republic of Korea.

BUDDHISM first entered Japan via Korea. It was a king of Kudara (Korea) who attempted to civilise Nippon (Japan), in the Buddhist sense, about the sixth century A.D. by sending priests, scriptures and artists to introduce the new religion in that neighbouring kingdom.

Korea itself received the Dhamma directly from China and indirectly from India somewhere about the 4th century A.D. A band of Bhikkus arrived in Korea during the reign of King Nankal of the Silla dynasty, and sought his help and sympathy for preaching the new religion and permission to erect monasteries and stupas in his kingdom.

KOREA'S Golden Age was during the reign the reign of the noble queen, Empress Suiko, with the aid of Prince Shotoku as the Regent, about the sixth century A.D. The uplifting influence of Buddhism, with its distinctive Indian character and the ennobling Confucian ethics had already made Korea a great force for good in the Far East.

India, China and Korea were culturally one then; Chinese teachers came to India in search of learning and wisdom, and Indian monks went to China and Korea carrying the lore, legend and the laws of Aryavarta. The greatest among them was the prince—ascetic from Conjeevaram, Bodhidharma, the Founder of Zen Buddhism.

IN this profusely illustrated book, mostly dealing with religious architecture of ancient Korea, one can see how close was the connection, not only in their religion but also in their arts, between these three great countries of Asia. In Seoul itself, one can see even today, as the present reviewer has seen, large bronze-cast images of the Buddha, after the best style and manner of the Gupta period.

Some of these statues could easily be mistaken for Indian in. es or the creations of Indian craftsmen. A big beautiful seated Buddha in one of the large rooms of an old palace, converted into a museum by the Japanese then in occupation of Seoul, reminded the present writer of a Buddha figure in one of the caves at Ajanta. Even metal works, such as lamps, sacred water vessels, toranas and boxes reminded one of the Indian workmanship.

BUT Korean architecture in the main is definitely Chinese in its origin, and seems to have changed very little during the last sixteen centuries or so. Whether they be monasteries, temple structures, palaces, gateways, pagodas or stupas — they are all very Chinese in their structural features, decorative feeling and aesthetical appeal, with local differences, of course.

As most of the temples and palaces in the capital cities of Paekche and Silla Dynasties (1st century B.C. to 10th century A.D.) were destroyed by the Japanese invaders of the 16th century, the present buildings, as we see them today (and as illustrated in this monograph) date back to about 400 years only. Since this kind of buildings were usually built in wood, as in ancient India, China and Japan, time and fire have played havoc with them; the only structures now left, and which date back to sixth or seventh centuries, are the pagodas and stupas built in hard granite stone.

THE best and the oldest example of this stone-pagoda type, at the site of Mirug-Sa (simple and built in early seventh century, is so much like the Pallava Dharmaraja Rath at Mamallapuram, that one may be forgiven if one imagined that the original design of it was carried to Korea by that royal-recluse of Conjeevaram, Bodhidharma, who went to China about the same time!

Over twenty-five examples of pagodas are reproduced, which all seem to be a variation of the same theme. The large number of stone stupas, resembling more Chinese than Indian, and scattered all over this land of mountains and mists, gives one the impression that Buddhism had a stronger hold on the Koreans than on either the Chinese or the Japanese.

THE most magnificent of these architectural achievements are the multi storied monasteries and palaces, (though not going back to the classical periods, as they are now), which reveal the skill and the age-old traditions of those master-craftsmen. Over thirty of them are beautifully reproduced in this volume, which will give, even to a layman, some idea of the genius of these old builders of Korea.

NEATLY printed on thick art paper, with over a hundred plates, (some coloured) with simple readable notes on the essential features of Korean architecture, this third volume in "Korean Arts" series, is a commendable enterprise on the part of the young Republic of Korea, and which we commend to all interested in the arts of the Far East.

G. VENKATACHALAM.

Railway safety

IN QUEST OF RAILWAY SAFETY: By D. C. Desai, Published by The Commissioner of Railway Safety, Meerut.

THIS book is the first treatise of its kind on the important subject of prevention of accidents on Railways, and is based on a deep study and analysis of Railway safety problems as a result of the author's experience over a long period of 33 years in the service of Indian Railways.

The author had convened a conference of scientists and technical experts in December 1959, which brought together for the first time engineers and scientists from the Railway Board, Railway Inspectorate and the Council of Scientific and Industrial Research in their common endeavour to study problems of Railway safety and means of solving them.

He has presented the results of these discussions, studies and investigations in this book. In the preamble, Mr. Desai lays down the following objects for this publication: (a) to systematise and crystallize the ideas and suggestions of Railways, manufacturers and research organisations all over the world for the development of new safety devices; (b) to stimulate the interest of Railway engineers, scientists and research students in the development of new safety devices by the pooling of resources and mutual co-operation; (c) set forth in a precise manner the obstacles and difficulties in the path of safety and the shortcomings of existing devices; (d) focus the attention of railwaymen—engineers, operators, traincrew, station staff and other employees—on the need for greater vigilance and caution to ensure saftey; and (e) educate the general public and intelligensia on the problems of railway saftey and the progress achieved in the field of electronics in solving them.

With the increasing speed and density of train operations, more and more importance is being attached to the problem of signalling and safety. It has become imperative to raise the standards of safety devices such as automatic train control, cab signalling, electronic track-circuits, etc. The electronic era has opened up unlimited possibilities of technological advance and placed new means of power, safety and comfort within our reach.

The book explains how these electronic devices have been applied to railway safety problems in Chapter I. Some of the electronic safety devices introduced by American, British, French, German and Japanese Railways have been described in different chapters. The author has added a questionnaire on the study of railway safety problems and their solutions, some of which have already proved successful. Others have been suggested for the first time in this book with a view to elicit suggestions for the development of more efficient safety devices.

The author proposes to prepare a comprehensive report on the development of new safety devices on receipt of replies from scientists, engineers and concerned organisations.

—D. NARAYANASWAMY CHETTY.

Twelve-year-old Kumari V. Parvati, daughter of Mr. A. Venkiteswaran, Area Manager, Stanes Tyre & Rubber Products Ltd., Mangalore, and 13-year-old Kumari Nirmala, daughter of Mr. U. S. Krishna Rao, Dance Director, Nritya Vidya Nilaya, Mangalore, both disciples of Mr. Krishna Rao, have come out in the First Class in the South Kanara District in the Bharata Natya Junior Grade Examination conducted by the Government of Mysore in May 1964. Both hold the second rank in the State.

Tagore foresaw FASCIST DANGER

TAGORE: PROPHET AGAINST TOTALITARIANISM: By Rajendra Verma, Published by Asia Publishing House, Bombay. Price. Rs. 10.

RABINDRANATH TAGORE was never a political leader like Gandhi, nor was he 'wholly political' even in his earlier years. But there was a stain of politics in his life's work.

HIS Santiniketan, Viswabharati, Sriniketan and allied educational-cultural missions sprang up because of a general discontent with the plight of the Indian bound by alien rule. His drama, prose and poetry sent out sparks of political fire now and then. To study these stray writings and bring out their *dhvani* is the task undertaken by Dr. Rajendra Verma.

TAGORE was more of a political prophet than an active politician. Unbound by the narrow patriotism of a single country, he envisaged a World Union. Few indeed of our time could lay claim to his cosmic universality. Just a while before his passing away, he wrote in sonorous Bengali a lyric of *abahaya*:

Today the gates of night's fortress
Crumble into the dust—
On the crest of awakening dawn
Assurance of new life
proclaims 'Fear Not'.
The great sky resounds with paens of victory
to the Coming of Man.

NO wonder he considered that totalitarianism means death to the Soul in Man. In his lifetime totalitarianism had taken the form of the giant cloud, Fascism. This creed darkened the countries outside India. And inside India? The pure Nationalism of the earliest days had opened into the cult of Bharat as Divine Mother in Bankim Chandra, to be crystallised into the active contemplation of Freedom in Bhawani Mandir. Dark forces besieged this temple of Purity, and soon the terrorists took over within and outside Congress.

TAGORE was deeply pained by this extreme form of Nationalism which falsified freedom itself. This Nationalism was a curdled form of the word; indeed, it was a fascist doctrine in miniature. The political prophet came out with pointed attacks on this narrow patriotism in his two political novels, *Home and the World* and *Four Chapters*, and gave a message for right action against this wrong action in his dramas, *Mukta Dhara* and *Red Oleanders*.

DR. VERMA'S self-imposed task is to study these writings in the wider background of the Renaissance in India and the fight for Freedom, and Tagore's own ideas of politics and personality, as outlined in his lectures on the Religion of Man. Tagore was the first man of this century to perceive the dangers of the mechanical horror of the 'organisation man', apart from the soul-killing discipline of fascism and communism. He warned man repeatedly not to leave the divine simplicity of the ancients, and not to forget the smell of the soil.

AMIDST his advice and exhortation, amidst the horror and terror, he never gave up his faith in man. He fondly quoted the Vedic saying, *"Paadoasya vishwabhootani tripaadasyam amrutam divi"*. In Dr. Verma's words: "His faith remained unshaken to the last, though his hope deserted him in the closing phase of his life. He was disillusioned, but did not grow cynical". Freedom has not brought much sanity to our political life. But divine beings like Tagore do not come to the earth in vain, and so his teachings will be a beacon-light to reach soul's freedom.

—PREMA NANDAKUMAR

Books received

INDIA A WORLD IN TRANSITION: By Beatrice Pitney Lamb, Published by Orient Longmans Ltd., Mount Road, Madras-2, Price. Rs. 15.

THE ROMANCE OF TEACHING: By Murli Wai, Published by National Council of Educational Research & Training, New Delhi, Price. Rs. 2.50.

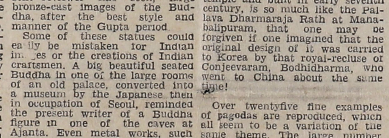
GENERAL SCIENCE SYLLABUS CLASSES — I — VIII: Published by National Council of Educational Research & Training, New Delhi, Price. Rs. 2.25.

GENERAL SCIENCE HANDBOOK OF ACTIVITIES CLASSES VI — VIII: Published by National Council of Educational Research & Training, New Delhi, Price. Rs. 9.50.

SHAKESPEARE AMONG INDIANS: Published by Indian Oxygen Limited, 48/1, Diamond Harbour Road, Calcutta-27.

ANDHRA KATHA MANJUSHA: By Swamy Sivasankara Sastry. Published by The Bangalore Printing & Publishing Co., Ltd., Bangalore, Price. Rs. 4.50.

POLITICAL HISTORY OF NORTHERN INDIA: FROM JAIN SOURCES (C.650 A.D. to 1300 A.D.) By Dr. Gulab Chandra Choudhary, Published by Sohanlal Jainchamra Pracharak Samiti, Amritsar (India). Price. Rs. 24.



BOOKSHELF

Calm & Storm

By R. Rabindranath Menon

We Stand
On shifting sands, and seek to understand
By looking up; the ground beneath would soon disband
Its armies, decomposed into silt and sand;
The blues of skies mount in contract,
While Death with icy hands induct
A symphony in strands!
We sail
Thro' stormy seas on barks so frail,
They toss and overturn in the winds and waves that fail
To overthrow; the net is cast to play the dice with life,
Or life beyond, in curved continuums of strife
That leaves no trail.
We fly,
In rocket's ribs, and balloons, too, on machine's wings,
To probe and pry, to search and try out things
Not known to yesterday's, taboo to forbears,
With a Viking sense of adventure that bares
Bosom strong, to wayward nature's spikes and spears,
And blunt its edge with countless tries and tears,
With an aim in the eye.
To fight
Is fact of life, and win a risk, to fall the toll.
The spin is on, the ceaseless roll on fulcrum of the soul.
Turbulence is all without, but lasting peace within;
What charms is change, the moving steps through thick and thin
To reach, revere the light!

Kitchen garden

TARAKARIYA BELE (The growing of vegetables) by U. K. Subbarayachar: Published by Kurnchi Prakashana, Saraswatipuram, Mysore-5. Pages. 28; Price 75 P.

THE book contains brief and useful notes regarding the growing of vegetables, and will be a valuable guide to those who desire to cultivate a small kitchen garden. Needless to say, it is a hobby well worth cultivating in these days of scarcity. The book carries illustrations of the different vegetables mentioned.

— K. S. G.