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consumers. For example, the public has been made to believe that white bread is better than brown. Then, flour has been bolted more and more thoroughly and thus deprived of its most useful components. Such treatment permits its preservation for longer periods and facilitates the making of the bread. The millers and the bakers earn more money. The consumers eat an inferior product, believing it to be a superior one. And in countries where bread is the principle food, the population degenerates. Enormous amounts ~~of~~ of money are spent for publicity. As a result, large quantity of alimentary and pharmaceutical products, at the least useless, and often harmful, have become a necessity for civilized men. In this manner the greediness of individuals, sufficiently shrewd to create a popular demand for the goods that they have for sale, plays a leading part in the modern world..

However the propaganda that directs our ways of living is not always inspired by selfish motives. Instead of being prompted by the financial interests of individuals or of groups of individuals, it often aims at the common good. But ~~ix~~ its effect may also be harmful when it emanates from people having a false or incomplete conception of the human being. For example, should physicians, by prescribing special foods, as most of them do, accelerate the growth of young children? In such an instance, their action is based on an incomplete knowledge of the subject. Are larger and heavier children better than smaller ones? Intelligence, alertness, audacity and resistance to disease ~~xxx~~ do not depend on the same factors as the weight of the body. The education dispensed by schools and universities consists chiefly in a training of the memory and of the muscles, in certain social manners, in a worship of athletics. Are such disciplines really suitable for modern men who need, above all other things, mental equilibrium, nervous stability, sound judgement, audacity, moral courage, and endurance. ?

Why do hygienists behave as though human beings were ~~xxenx~~ exclusively liable to infectious diseases, while they are also exposed to the attacks of nervous and mental disorders, and to the weakening of the mind? Although physicians, educators, and hygienists most generously lavish their efforts for the benefit of mankind, they do not attain their goal. For they deal with schemata containing only a part of the reality. The same may be said of all those who substitute their desires, their dreams, or their doctrines for concrete human being. These theorists build up civilization which, although designed by them for man, fit only an incomplete or monstrous image of man. The systems of government, entirely constructed in the minds of doctrinaires, are valueless. The principles of the French Revolution, the visions of Marx and Lenin, apply only to abstract men. It must be clearly realized that the laws of human relations are still unknown. Sociology and economics are conjectural sciences - that is, pseudo-sciences.

Thus, it appears that the environment, which science and technology have succeeded in developing for man, does not suit him, because it has been constructed at random, without regard for his true self.

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K.M.Munshi in his article : "The Supreme Art of Life" says :

What is the ultimate end of Creative Education ? What does it want to achieve ?

Let me summarise. Creative education is the art of self-sculpture. Therefore, formative education is the only real education. The programme of such an education has now been sketched.

The student must have faith in the Motherland. He must be trained to appreciate the permanent values of our Culture and try to live upto them.

Of such a training, the primary aim must be the development -

Of the personality of the student;
Of an all-sided responsiveness to human relations; and
Of an urge to find self-fulfilment.

Of any programme of Creative Education for India -

The first step is the study of Sanskrit;
The second, is to view Indian Culture as an unbroken process;
The third, is to develop the powers of expression by a study of literary masterpieces and the recurring recital of a great work, preferably one which as a scripture has an universal appeal.

The technique of such an education must involve the adoption of the guru and the Shishya attitude by the teacher and the taught.

A student is to start sculpturing himself; he is to absorb the best in Indian Culture. But what is to be the life-pattern on which the artist is to mould and shape and chisel his life-energy ? What is to be the ideal of bene-faction in this case , the highest self-fulfilment at which he has to aim ?

The art of ~~the~~ Creative life-energy as already stated is so to self-sculpture oneself as to attain the progressive integration of his personality, leading ultimately to its Absolute Integration.

This Absolute Integration of the human personality has been called by different names. Kaivalya, Moksha, Nirvana, Samsiddhi and Matsamsthana, in Sanskrit; Tana, Wasl and Fana in Arabic; Perfection and Union with God in English. But when analysed the substance is the same in all cases.

This Absolute Integration of the human personality is not a matter of religion, rituals or beliefs. It appears as a constant factor in all religions. It accompanies varying rituals and beliefs. But these are mere crusts ; the reality is Integration. Again, it has nothing to do with the caste system, for when the Integration is established all distinctions of race and creed and sex and genus disappear. It has nothing to do with heaven or hell or other births or next worlds. It is achieved in this life , with this body, and in the daily ~~aff~~ affairs of life..

Absolute Integration lies in a man developing a dynamic personality so that all limitations disappear from this individual nature. Personality so developed reaches out to Divine proportions, and becomes the effective instrument of a force of illimitable Perfection.

This Art is not found in India only. Individuals cultivated it in all lands and ages. Zoraster and Marcus Aurelius, Confucius, Socrates and Christ, St. Augustine, Husain-bin-Mansoor Al Hatlaj, Thomas a Kempir are but a few of the ~~many~~ many masters of the art. But in India the art was perfected. Here, it produced a way of life, a magnificent literature, a resultant social system , presisting habits and traditions. Here, it was woven into the life of the millions for

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countless centuries, raising them above material existence into a higher, more beautiful and wider life ~~xxx~~ of the spirit. Here in consequence men have placed a higher value on the mastery of the force of the intellect and spirit. Here they have vindicated the dignity of men by conquering from within rather than from without.

Its technique is distinctly Indian, systematized, perfected and practised on a vast scale in India. This art, however, is not parochial, sectarian, nor even national. It is a world possession.

As a technique of self-perfection, as the only pathway to self-fulfilment possible to man, it has no necessary connection with religion.

The basis of this art is the faith that a man by self-sculpture and by it alone can be perfect. Without this faith the art cannot be successfully cultivated

Without faith if the Perfection of his pattern, no sculptor can carve even a semblance of it in stone. Similarly, bringing the dispersive activities of the mind and the body under one guiding principle which integration of personality involves is not possible till there is ceaseless yearning to reach out to Perfection. This ideal cannot be understood by intellect. Quivering emotion and a powerful effort of the imagination founded on faith, these only can give the artist the vision of Perfection which leads to a higher stage of self-fulfilment.

Perfection cannot remain an idea; it must be made a vivid, living force before the artist succeeds in sculpturing himself under its inspiration. This Perfection is styled "God." Often it is some human Prophet, Guru or Master.

The Westernistic mind is frightened of God. This fear must be successfully faced by everyone who wants to be an artist in self-sculpture.

This fear of believing in God was created by Westernism. European Renaissance which gave birth to this materialistic Culture turned to profane philosophy and science and derided the supremacy of the supraphysical order, intellectual, moral or spiritual.

As a result, it reduced knowledge to its lowest physical order, empirical and analytical. ~~xxxxx~~ It thought of life not in terms of an internal-co-ordination but only in terms of ceaseless restlessness inspired by greed and lust and fear and hate either personal or collective. It taught a carving for nothing more than the satisfaction of needs inherent in the material side of a man's nature. Its goal was not to reduce life to a harmony but to live it in fragments, thus dispersing personality into a multitude of contradictory facets.

Life to most of us in the modern world' is either a bewildering struggle or a soleless acquiescence. But if want to pursue the art of self-sculpture we must not be frightened by the bogey of negation. The faculty which Arjuna had of being filled with wonderment, of his body being thrilled with awe, of his soul being enriched by humility before the Grandeur that was God, must be cultivated. Nothing else will lend the grace which makes for self-fulfilment.

To a man claiming to be modern all talk about God is just a bore. He is willing to substitute for it some ruthless super-gangster, some national hero, some devoted friend or a lady love. He is willing to reduce his art to making crude clay models. He feels freer and easier without a super model, God. Like most amusing and intellegent people whom we meet in society he is not interested in anything so incapable of being sipped or danced with or betted on as God.

Such men are really afraid of God. If they do not believe in God they should have the intellectual honesty to try to bring Him into their life. If I have doubts whether my fan is working or not, I do not simply shut my eyes. I press the button to see if the fan works. I should like them to try God in a similar fashion. If he does not exist, it will not hurt them. If he does, well, they would have discovered a fresh outlook on life which they will share with all the great ones on earth.

It is very éasy to try God if you have the will. All that you have to do is to sit down quietly and alone, take your mind off your normal activities, and press t he button: Frankly sincerely and humbly ask what God wants you to do . The reply will come. Obey the mandate next day, or, at any rate, try to ask again. Do this for a few days regularly. God will come into your life.

Anyway it will be first great stride in self-sculpture; a great steady-ing and inspiring performance.

Till God comes once again in the life of modern man, the world would not be saved.

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Oscar Wilde says :

So, in years to ~~xx~~ come there will be nothing in any man's house which has not given delight to its maker and does not give delight to its user. The children, like the children of Plato's perfect city, will grow up 'in a simple atmosphere of all fair things' - I quote from the passage in the Republic - 'a simple atmosphere of all fair things, where beauty, which is the spirit of art, will come on eye and ear like a fresh breath of wind that brings health from a clear upland, and ~~insensitively~~ insensibly and gradually draw the child's soul into harmony with all knowledge and all wisdom, so that he will love what is beautiful and good, and hate what is evil and ugly (for they always go together) long before he knows the reason why; and then when reason comes will kiss her on the cheek as a friend.'

That is what Plato thought decorative art could do for a nation, feeling that the secret not of philosophy merely but of all gracious existence might be externally hidden from any one whose youth had been passed in uncomely and vulgar surroundings, and that the beauty of form and colour even, as he says, in the meanest vessels of the house, will find its way into the inmost places of the soul and lead the boy naturally to look for that divine harmony of spiritual life of which art was to him the material symbol and warrant.

Prelude indeed to all knowledge and all wisdom will this love of beautiful things be for us; yet there are times when wisdom becomes a burden and knowledge is one with sorrow: for as every body has its shadow so every soul has its scepticism. In such dread moments of discord and despair where should we, of this torn and troubled age, turn our steps if not to that secure house of beauty where there is always a little forgetfulness, always a great joy; to that citta divina, as the old Italian heresy called it, the divine city where one can stand, though only for a brief moment, apart from the division and terror of the world and the choice of the world too?

This is that consolation des arts which is the key-note of Gautier's poetry, the secret of modern life foreshadowed - as indeed what in our century is not? - by Goethe. You remember what he said to the people: 'Only have the courage,' he said, 'to give yourselves up to your impressions, allow yourselves to be delighted, moved, elevated, nay instructed, inspired for something great.' The courage to give yourselves up to your impressions: yes, that is the secret of the artistic life - for while art has been defined as an escape from the tyranny of the senses, it is an escape rather from the tyranny of the soul. But only to those who worship her above all things does she ever reveal her true treasure: ~~else will she be as powerless to aid you as the mutilated Venus of the Louvre was before the romantic but sceptical nature of Heine.~~

Abanindra Nath Tagore in his Foreword for my book " Beautiful Unity " says:

" A call to Beauty implies in its essentials an appreciation of the vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists."