

THE ARYAN PATH

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Contents

Raja Ram Mohan Rai—
I. An Appreciation H. P. Blavatsky
II. India's Ambassador to the West
Ramananda Chatterjee
III. Emerson's Oriental Reading
Arthur Christy
Man and His God J. D. Boesford
The Limitations of Speculative
Thought Edmond Holmes
The Christianity of the Churches
W. E. W.
Reconstruction in America
I. The Economic Crisis and the
Spiritual Life in America
Irwin Edman
II. The Flight from Ethics
Helen Bryant
A Soldier-Philosopher's Reflec-
tions on War C. B. Pardom
New Books and Old—Professor White-
head's Darshana, Rasvihar Das; About
Ethical Supremacy, J. M. Kumarappa,
Philosophism, Max Plowman.

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The New Books

Art

SWEDISH ART. By Johnny Roosval.
Princeton University Press. \$10.

The publication of Professor Roosval's
book is witness to the growing realization
of the great significance of the Swedish
contribution to the general picture of Eu-
ropean art. It is only within the last gen-
eration that scholars have established
medieval Spanish art in its proper posi-
tion as an integral and important part of
the esthetic development of our race, and
Sweden is now proving the next country
to be added to our survey. Together with
the rest of the Scandinavian domain, Nor-
way and Denmark, it may well become the
Kunstsland of the immediate future—the
region of Europe that will chiefly occupy
the attention of scholars and perhaps pro-
vide the solution to certain problems in
the evolution of architecture, sculpture,
and painting. The cultured public is alive
to the leading role that Sweden is playing
in the creation of modern architecture
and in the modern minor arts, but small
indeed is the number of those who have
as yet familiarized themselves with the
extensive and distinguished artistic pro-
ductions of the country in the Middle Ages
and Renaissance.

Professor Roosval is one of the principal
members of a group of Swedish scholars
who have recently devoted themselves to
the scientific elucidation of the history of
Swedish art and to ensconcing it in its
general European setting. The clear, suc-
cinct, and comprehensive incorporation of
the results of this research in the volume
now under review will supply English
readers with a very adequate knowledge
of the subject. It is only to be regretted
that, as a publication of eight lectures de-
livered by him in Princeton in 1929, the
book is so limited in space that the au-
thor is obliged to omit a discussion of the
Swedish expression of the rococo and neo-
classic styles and is thus prevented from
producing a completely inclusive manual
upon the art of his nation. Not overbur-
dened by his broad and detailed erudi-
tion, Professor Roosval condenses skill-
fully, defines the successive phases of
Swedish art lucidly, frequently introduces
illuminating summaries, knows how to
make his exposition piquant, and writes
in fluent English. His work is not, like
so much French criticism, distorted by
chauvinism, but he never fails to give
suitable stress to those aspects of art
in which Scandinavia rises to signal im-
portance, as in its medieval wooden ar-
chitecture and sculpture and in its plen-
itude of Romanesque and Gothic frescoes.
The captious student may naturally now
and then take exception to his theories, as
in his attempt to discern the influence of
the Italian Renaissance in the superb and
celebrated statue of St. George by Bernt
Notke, which seems to the reviewer to
contain nothing that cannot be explained
by the developments within the boundar-
ies of late Gothic sculpture in northern
Europe. One might wish also that he had
emphasized in Swedish mural painting
the curious persistence, to a very late date,
of Courajod's "international style" of the
first half of the fifteenth century. Such
strictures, however, are mere hairsplit-
ting; and the reader's general and ulti-
mate feeling is one of gratitude for an
introduction to Swedish art that unites
learning with charm of presentation.

CHANDLER R. POST.

Biography

THE CRIMSON JESTER. Zapata of Mex-
ico. By H. H. Dunn. McBride. 1933. \$3.

Nick Carter's adventures and literary
style were tame compared with those of
Mr. Dunn. Correspondent in Mexico for a
chain of American newspapers and acting
at the same time, so it would appear, as a
sort of secret-service agent for the Por-
firio Diaz government and as a go-be-
tween for groups revolting against it, he
now dates his foreword from Hollywood.
Possibly the ex-newspaper man is now a
scenario writer there. His narrative might
be described as super-Hollywood.

He begins with a cablegram about tim-
ber prospecting, which was really a re-
quest to investigate Zapata's strength. "It
was a simple code," says Mr. Dunn, known
only to the cable editor of a New York
newspaper and myself. It was used con-
stantly for more than five years, yet it
never was deciphered by any of half a
dozen governments of Mexico." Accom-
panied by his faithful Yaqui side-kick,

Mr. Dunn dived into the awful unknown.
After hair-raising adventures, he was
brought into Zapata's lair. Less fortunate
prisoners are shot out of hand, or lugged
off, smeared with wild honey, to be staked
down on top of ant-hills to meet a slow
and horrible death. Naked virgins are
herded into Zapata's presence and served
out to his men like so many tots of rum to
old-fashioned foremast sailors. Mr. Dunn
himself gets one but throws his blanket
about the girl and surreptitiously saves
her.

In the events which follow, Mr. Dunn
is torn somewhat between his appetite for
raw meat and the romantic need of mak-
ing himself a sort of blood-brother to Za-
pata. He ends, indeed, with a rather sane
estimate of the really significant influence
of this wild man in helping to break down
the feudal conditions of pre-revolutionary
Mexico. Much of his narrative, detached
from the purple verbiage in which all of
it is couched, is doubtless fact. But no
reader can be asked to accept seriously,
either as history or biography, a story so
persistently and luridly melodramatic.

MUSIC MASTERS IN MINIATURE. By
George C. Jell. Scribners. New Edition.
1933. \$2.

The foreword announces the intention
of this book to serve as an introduction to
existing full-length musical biographies.
One may well ask then why it does not
carry a bibliography. That would be more
useful than the mixture of romanticized
fact and legendary anecdote which Mr.
Jell has been satisfied to assemble. One
may also ask what was the purpose of re-
printing this book without (a) correcting
the numerous mistakes, and (b) bringing
the accounts of contemporary composers
beyond 1916.

Economics

THE WAY OUT: WHAT LIES AHEAD
FOR AMERICA. By Upton Sinclair.
Farrar & Rinehart. 1933. \$1.

In this our latest "stress and storm"
period it cannot be said that the social-
ists have done all that might have been
expected of them to make themselves
heard on issues regarded as their special
field. Precious little of an illuminating
nature has been said by them on the new
economic experiment in this country, for
example. Some of their hesitant utterances
on the subject even give the impression
of dismay, as if inspired by the fear that
the New Deal had stolen their thunder.
It has remained for Mr. Upton Sinclair,
the most brilliant publicist the American
socialists have, to try to make up for the
failure of his comrades by raising a vig-
orous voice in exposition of the orthodox
doctrine. This exposition takes the form
of a series of letters addressed to a capi-
talist whom the depression has put in the
mood for listening to Marxist philosophy.

The best way out of our economic diffi-
culties, according to the author, is to na-
tionalize industry and credit by purchase
from the present owners. Mr. Sinclair be-
lieves that it is possible to persuade the
owning classes to desist from opposing
the changes that must come, and in that
way mitigate the class struggle. As an ex-
ample to the capitalists he cites the ef-
forts of King C. Gillette, the inventor of
the safety razor, who had worked out a
socialist scheme of his own and, calling
it "The People's Corporation," urged the
wealthy to adopt it voluntarily to avoid
a revolution.

In this and in the bourgeois origin of
many of the leaders of the so-called strict-
ly revolutionary movements Mr. Sinclair
finds a justification for appealing to the
brains and conscience of the rich to sur-
render their privileges as profit-makers
and accept instead their rights as citizens
of an industrial republic. Such a course,
it is claimed, will mean more to them in
economic security, comforts, and the ex-
ercise of their gifts than the advantages
won by them in the competitive struggle.

LOUIS RICH.

MONEY VERSUS MAN. By Frederick
Soddy. Dutton. 1933. \$1.25.

This volume is among the latest and
best works by the most original thinker
and founder of the school of "New Eco-
nomics." This "New Economics" calls it-
self the science of wealth, not the science
of want. It takes its cue from the physical
sciences by regarding wealth as a form
or product of energy that can be used by
man. It holds that in a society governed on
scientific principles wealth can be made as
required and has nothing to do with such
makeshifts as credit and money.

Credit is bank-issued money, and money
is a device for transferring ownership
without immediate returns for the right
to a future repayment in wealth. It is
thus a certificate of debt, with everybody
accepting it in lieu of the commodities
which it represents; and under the pre-
vailing monetary system ownership of
existing goods becomes a general lien on
the total quantity of the community's
present and future wealth.

People buy debts as they buy wealth
and make profits on them. Bankers are
merchants who trade in debts. By virtue
of the fact that they are allowed to issue
money in the form of bank credit and
charge interest on it they are given a
monopoly which results in the whole re-
venue getting gradually into the hands of
usurers, a small portion of the people liv-
ing as rentiers, and the rest of the popu-
lation committed to the fate of either ro-
bots or objects of charity.

But the wealth of a community can be
increased only by production and dis-
tribution not by acquisition and exchange.
The remedy lies in making money bear
the same relation to the revenue of wealth
that food tickets bear to the food supply,
and serve the same purpose. Fictitious
bank credit should be abolished. All loans

(Continued on page 120)

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
THE CAMPANILE MURDER Whitman Chambers (Appleton-Century: \$2.)	Inquiring reporter solves mysterious killing on top of college carillon, also two other murders, narrowly escaping own demise.	Hard boiled Hammetish affair with blackmail and other extra-curricular activities enlivening life in Halls of Learning.	Thriller
THE CASE OF THE SULKY GIRL Erle Stanley Gardner (Morrow: \$2.)	Perry Mason defends gal with terrible temper and proves that murder-as-seen isn't always as-is.	Crackling dialogue, incessant action completely unexpected, and climax in courtroom high points of exciting tale.	Read it
THE TALL HOUSE MYSTERY A. Fielding (Kinsey: \$2.)	Killing of "Ghost" at house-party brings in Inspector Pointer who follows clues to Monte Carlo and back to amazing climax.	Extra good characterizations, ingenious mixture of cryptograms and "systems," and above-average detective work.	Class-A
BULL'S EYE Milward Kennedy (Kinsey: \$2.)	Debonair Sir George Bull, private detective extraordinary, helps lady trail philandering husband and runs afoul two clever killings.	Totally unprincipled and enjoyable yarn. Excellent and generally inebricated, sleuthing unearths criminal and reaps huge harvest of blackmail.	First rate
THE WARRIELAW JEWEL Winifred Peck (Dutton: \$2.)	Dour Scottish family owns famous jewel which precipitates murder solved by young barrister and his wife.	Best for its atmosphere. Better written and characterized than most mysteries. A grim picture of family hatred and its results.	Good

A Letter from Spain

BY ANITA BRENNER

THIS year the Spanish free-state of Cataluña is celebrating the hundredth anniversary of its literary renaissance. The celebration is a cultural jubilee and an event of profound political significance as well. Cataluña's relationship to the rest of Spain is broadly analogous to the Irish-British tie. And culturally Cataluña, like Ireland, has been a Cinderella whose fairy godmother turns up wearing a Frigian cap. Cataluña, however, has had no need to nurse its language into written literature, nor to campaign for its use. Catalans have always had to learn Castilian in school, using it merely as the official language, and Catalan literature is as old as Europe.

One is told that the troubadours spoke in this tongue, which belongs to the Provençal family and sounds like an archaic parent of Spanish, French, and Italian, though philologists call it an elder brother. It is a vigorous, earthy, richly poetic speech, and its literary expression is self-assured and bluntly rebellious, not plaintive at all, as would be expected of an oppressed people. As a matter of fact Cataluña, while treated in many respects quite as if it were a colony, has always been at the same time the strongest and richest entity within Spain. Madrid has been the political and intellectual head of the nation, but Barcelona is its commercial and industrial capital. The struggle between them is therefore more like a duel and the Catalans do not belong among the persecuted peoples of the world.

This year Cataluña celebrates her literary jubilee. The Renaissance is dated from 1833 because in that year Catalan again appeared in written literature, after having been partly forgotten and partly suppressed by the first Bourbon, Felipe V, who entered Barcelona with an army in 1714 and did violence to the semi-independent political and cultural practices within which Cataluña had fortified and isolated herself. Thus the reassertion of "Catalanism" a century and a half later had a political character, and was itself a patriotic ode to Cataluña. The poet, Juan Aribau, is therefore looked upon as the father of modern Catalan literature, and it is his jubilee that is being celebrated.

Aribau's expression set the mold for the poets, dramatists, and novelists who followed. Once defiantly recognized in literature, the struggle between Cataluña and Castile channelled the strongest Catalan talents and gave all Catalan art, painting and music included, a revolutionary purpose and character now expressed in both nationalistic and class revolutionary terms. The role assumed by the intellectuals and artists made them constantly prominent in politics too, so that during the Primo de Rivera period most of them were jailed or harassed at least, and now poets and literati occupy high places in the Catalan government.

The protest against Castile contained in Catalan literature was paralleled by a glorification, to the point of absurd sentimentalism, of everything Catalan, emphasizing pastoral Cataluña. This shaped the character of the Catalan novel which has dealt until recently almost entirely with life in the vineyards and olive groves that persistence and sweat have forced abundantly from a soil itself meagrely fertile. Catalans can get crops out of a rock, Castilians always remark. The pastoral theme dominates Catalan drama too, combined with folk themes inherited from troubadours. One of the favorite dramatists of this school is Pitarra (a nom de plume), who wrote two generations ago but is part of the yearly repertoire still. He wrote chiefly comedies in verse, closely related to folk comedies, and made much of a special type which grew out of a regulation that plays in Catalan must have at least one character who spoke in Spanish.

The brightest name in Catalan literature is Jacinto Verdaguer, an epic poet. Verdaguer was a parish priest who according to Catalan critics "had a tragic life because he insisted on being a Christian." This is how they explain his differences with the Church, which arose partly because of his catalanist leanings, distasteful to high dignitaries close to the Crown, and also because he was a simple-minded saint who went pretty far to get the rich to give what they had to the poor. In the end he was separated from his parish and lived—or rather, died—writing for starved liberal papers. His poems are patriotic or religious epics. They are superbly noble in tone and have also something of the equality of St. Francis Assisi's "Fioretas." Three are generally considered his mas-

terpieces: "La Atlántida," whose name is self-explanatory: "El Canigó," an epic of Cataluña at the time of Charlemagne, and "L'Emigrant," the tragedy of a peasant who must exile himself to live.

After Verdaguer catalanism takes on an agrarian-revolutionary tone. Some of his generation is still writing. Its attitude is voiced clearly and powerfully by Angel Guimerà, a dramatist who died nine years ago. His masterpiece, "Terra Baixa" (The Lowlands) is played two or three times a year. The last line of the play is worth the whole performance and probably the whole playwright too. A child-like goat-herd, maddened by oppression and abuse, springs at his tormentor, the landlord, and buries his teeth in the other man's throat; then lunges out crying hoarsely: "I have slain the wolf! . . ."

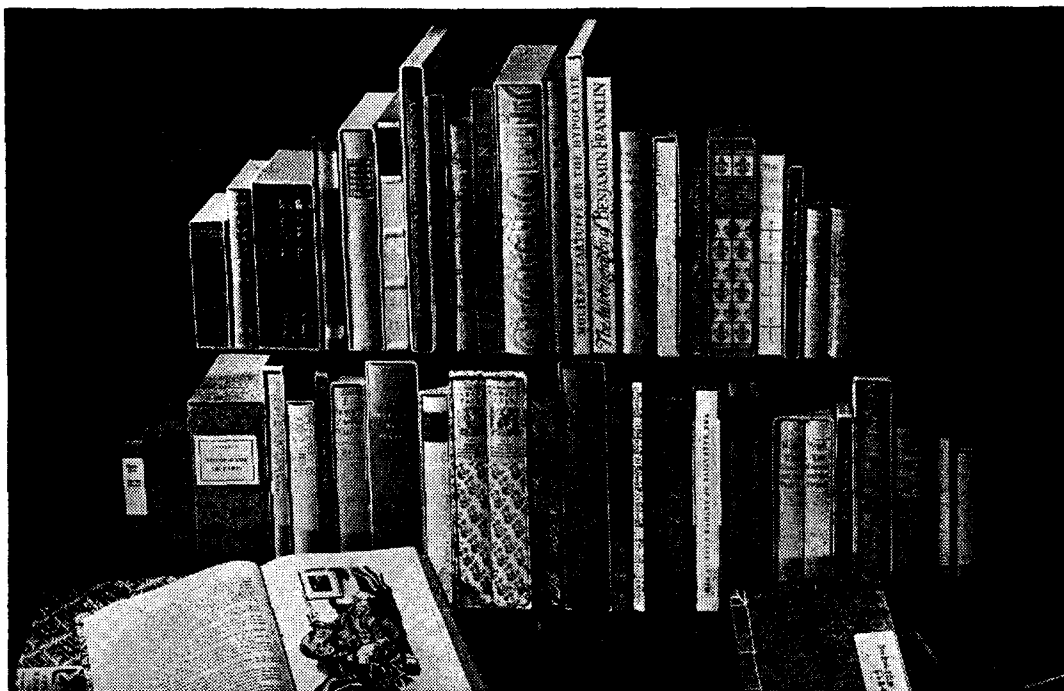
Guimerà's name links in time and tone

with these others: Ignacio Iglesias, a poet and dramatist, politically an anarchist; Narcisso Oller, a novelist; Pous y Pages, a dramatist; Catalina Albert, who writes under the name of Victor Catalax, and is known especially for her novel, "Solitud." Maragall, author of a chillingly savage "Ode to Spain," belongs to this generation too, and also a group of Mallorcan poets who form part of Catalan literature though spoken Mallorcan differs somewhat from mainland Catalan. The two big names in Mallorca are Juan Alcover and Marian Aguiló.

The moderns still catalanize but they tend to emphasize city life and class revolution, and they share world tendencies: the realistic novel, surréalisme, etc. Jose Carner, a satirist and poet, now consul in Le Havre, is usually given the title of the best Catalan modern. Lopez Picó, a lyric poet, editor of *La Revista*, the leading literary magazine in Catalan, rules the sophisticated part of the literary world. Four other poets must always be mentioned: Salvat Papaseit, who died very young of tuberculosis and is remembered for a famous "Adios a España"; Sanchez Juan;

Bonfill y Matas; and Jose Maria de Sagarra, dramatist and novelist too, winner last year of the most important Catalan prize (Creixells prize) in both the novel and the theatre. His prize-winning novel is called "La Vida Privada." He shares his popularity on the stage with Soldevila, now a presiding officer in Parliament, and known as the novelist and dramatist who is always about to win the Creixells. This year's Creixells went to Puig y Ferrer, a novelist who is a deputy in Parliament. His prize-winning novel is called "El Cercle Magic" (The Magic Circle). It is the story of a boy who must solve the problem of why his uncle from America is loved for his riches, which only the uncle and the boy know do not exist; it is a tender story and reads much better than it sounds. Puig y Ferrer is known too for another novel, "Servitud," which deals with life in Barcelona in its most exciting recent years—1917-1918—as seen by a newspaperman whose own life is a tragedy; and for a story of three intellectuals who lived somewhere in their own troubled minds, called "Els Tres Alucinats."

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