

# VALUES



ARDHANARISVARA

The Androgynous Siva

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MAN-WOMAN DIALECTICS: I

VALUES is devoted to integrating human understanding unitively, impartially and globally in the interests of the general good.

NEXT MONTH  
MAN-WOMAN  
DIALECTICS: II

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# Editorial

## Values in Life

As we enter our fourth year of publication we want to say something about our policy, for readers both old and new.

Human life swings between the graceful and gross aspects of life. We are all under the compulsion-pressure of what the Chinese sages have described as "the ten thousand things." Ours is an era of more and more collectivist life. Entirely quantitative, ours is an age of mass-movements, mass education, mass science, mass or factory employment, mass religion, mass politics, mass handouts, mass radio, mass entertainment, mass charity, and when the signal comes, of mass war. The grace aspect is almost entirely overwhelmed. Ideologies may differ, but all states today insist that collective obedience to their imposed ways of life must be unquestioned.

In **VALUES** we dismiss all this mass indoctrination of externally conditioned duty as utterly worthless before the smallest pinch of individual grace. All the do's and don'ts of rival religions, politics, and separationist states have never stopped lovers from having their own way. Love is never old or stall. In spite of penalties hard or soft, Catholics and Protestants, pure Nordics and Jews, whites and Negroes, brahmins and pariahs, fall in love and marry. The best of all the possible brave new worlds of the scientific age is hell without grace, and the most undeveloped physical hell or slum on earth is heaven if grace is there.

Grace, involving love and kindness, is the absolutist factor in life. **VALUES** is dedicated to this Absolute principle. Whatever counters it, empty of all grace elements, we label the relative. No relativist will enjoy **VALUES**, nor will we budge whether friends or foes attempt the task. There are more than enough relativistic publications. There is only one **VALUES** and the fact that nobody attempts what we produce shows at least the rarity and precious quality of our writing, even though it is very hard for any relativist to follow.

**VALUES** has no programme of overt action. We are proclaiming the existence of grace in human life. We show

# Gurukula News

*The Narayana Gurukula, founded in 1924 by the Head, Nataraja Guru, disciple of Narayana Guru (1855-1928) is a Guru-disciple institution for the promotion of the Science of the Absolute, open to all and free from all social commitments with the Guru Motto of "One in Deity, One in Religion, and One in Kind is Man."*

As we mentioned last month, this is the season of celebrations of the anniversary of the birth of Narayana Guru, the wisdom teacher who inspired Nataraja Guru nearly fifty years ago. A full report of the gathering at Kaggalipura on Sept. 7 will be given next month.

The Editor addressed another birthday meeting at Olavakkot in Kerala, on Aug. 29. Afterwards he visited Madras and returned with Dr. Mark Gevaert, who has come from Belgium in order to be with Nataraja Guru. Mark is the son of the well-known World Citizen, Mr. Edgar Gevaert, one-time member of the Belgian Parliament.

Mr. Garry Davis ("our Garry" to his many friends all over the

## Editorial (Continued)

its proper place and give it its status as part of a universal subject which is both a way of life and a science, both a song and a meaning. This alone gives true dignity to man or woman, offers a revalued validity to the obscurities of religion and philosophy, assuring also the general good which involves also the forgotten happiness of the individual.

As Narayana Guru said, life without this grace is no life, but a deadness of dust and ashes.

VALUES also proclaims the place of the Guru in human life. Behind the mass forces of today there are the ambitious leaders and the physicists and fellow-travellers who serve them. Equally so, behind the numinous and the grace and sweetness of life and art and religion, there is that enigmatic figure, the Guru, and the mysterious Absolute in which the Guru rests. The Guru has no ambition, no personal axe to grind, but stands like a neutral blessing which is also the eternal heritage of all. Grace, Wisdom and the Guru form a unitive sameness.

Our topics may vary from month to month, but we bear in mind this basic absoluteness of approach, maintaining always the sameness of Self and Absolute, as one drop of sea water represents the ocean. We refuse to be swept away by mass and quantity. Even if only one or two read VALUES, and understand what we have to say, publication is amply justified.

[END]



MR. ROY JACOBSEN

at the Court-house, Morristown,  
N.J., USA (see page 24).

from his visit to Malaya and  
Singapore.

Yathi Nitya Chaitanya continues to have a busy time in the educational field in Bombay, and finds much enthusiasm for the principles outlined in the World Education Manifesto published in *VALUES* just one year ago.

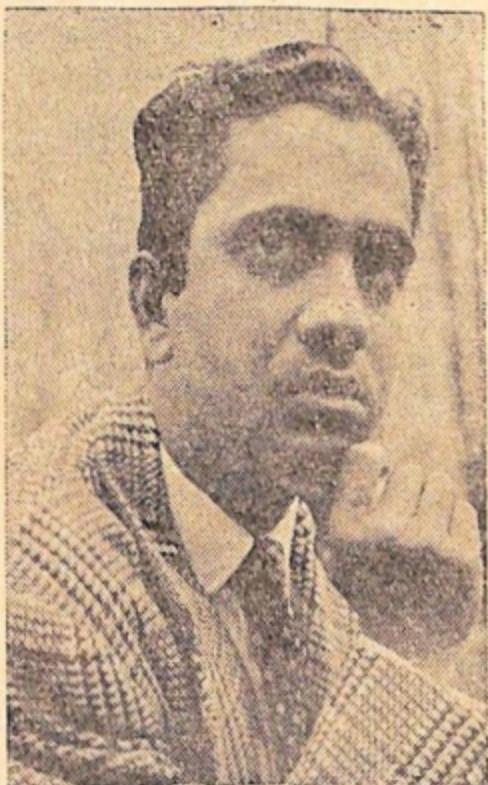
Finally, all Gurukula friends and disciples are reminded of the Annual Convention to be held at Varkala, in the last week of the year. As it is quite likely that Nataraja Guru and the Editor (and perhaps others) will be in Europe next year, this Convention will be an important one. Those who propose to attend may kindly write in to the Manager, Narayana Gurukula, Varkala, Kerala State (South).

[END]

world) is back on the stage, his early profession, in a play called *Uncle Willie*, in which he has an important part, and which is having a successful run in many theatres in the USA. Garry has not left off his work for world citizenship by any means, and readers may look out shortly for an important announcement of plans for a real World University where Wisdom will be taught (Columbia please note and consider how they have missed the bus), its locale yet to be decided.

Mr. G. Rajagopal continues his work of spreading enlightenment about the Gurukula ideals and the Wisdom we represent, this time in Mexico. He has had a good reception everywhere, with lectures and exhibitions in many places, at various institutions and colleges. He finds life in Mexico very much as in India and Spanish fairly easy to get along with. We hope to have him back in India by the end of this year.

Swami Mangalananda returned this month



MR. G. RAJA GOPAL

# Synopsis of Greek Dramatic Material

*This is intended only for the reader unfamiliar with the basic legends and myths which were the source of the plays of Aeschylus, Euripides and Sophocles*

**Alcestis** : She was the daughter of Pelias and was married to Admetus the King of Pherae in Thessaly, on condition that he should come in a chariot drawn by lions and boars. Admetus performed this task with the assistance of the god Apollo who had chosen to attend the flocks of Admetus for nine years when he was obliged to serve a mortal for having slain the Cyclops. Apollo prevailed upon the Moirae or Fates to grant Admetus deliverance from death, if his father, mother or wife would die for him. Only Alcestis agreed, died in his stead, but was brought back by Herakles from the lower world.

**Antigone** : Daughter of Oedipus by his mother Jocasta, and sister of Ismene and of Eteocles and Polynices. When Oedipus had put out his eyes, and was obliged to quit Thebes, he was accompanied by Antigone, who remained with him till he died in Colonus, and then returned to Thebes. After her two brothers had killed each other in battle, and Creon, the King of Thebes, would not allow Polynices to be buried, Antigone alone defied the king, and buried the body of her brother. Creon thereupon ordered her to be shut up in a subterranean cave, where she killed herself. Her lover Haemon, son of Creon, killed himself by her side. [ see also OEDIPUS ]

**Bacchanals** : The god Dionysos was always accompanied by bands of frenzied women disciples, the Bacchantic women, also called Lenae, Maenades, Thyiades, Mimallones, Clodones or Bassarae, all of whom are represented as raging with wild enthusiasm, their heads thrown backwards, with dishevelled hair, and carrying in their hands thyrsus-staffs entwined with ivy and headed with pine-cones, and with cymbals, swords or serpents. [ see also DIONYSOS and PENTHEUS ]

**Dionysos** : God of Ecstasy, tragic frenzy, contemplation and freedom. His companions are the spirits of nature, Pans, Satyrs, Centaurs, as well as the bands of worshipping women, the Bacchae. He appears as a youthful god, with a manly form, but round and soft like a woman's. His countenance is languid and his attitude easy or in appearance slightly intoxicated. Wine was associated with him, perhaps because it induced the same care-free attitude. He was said to have come from Asia, which is a clue linking him with Siva. The Festival of Dionysos was an annual feature of Greece, and it was there that the Tragic plays were performed, as part of the religious programme.

**Electra** : The daughter of Agamemnon and Clytaemnestra, and sister of Iphigenia and Orestes. After the murder of her father by her mother, she saved the life of her young brother Orestes by sending him to King Syrophius until he had grown up to manhood. Electra then

excited him to avenge the death of Agamemnon, and assisted him in slaying their mother Clytaemnestra. After the death of the latter, Orestes gave her in marriage to his friend Pylades.

**Helen:** Daughter of God Zeus and Leda (Zeus took the form of a swan). Helen was of surpassing beauty. She was carried off in her youth by Theseus to Attica. Her brothers Castor and Pollux liberated their sister and took Athens. Helen was sought in marriage by the noblest chiefs from all parts of Greece. She chose Menelaus but was subsequently seduced by Paris and carried off to Troy. Her ex-suitors in revenge sailed against Troy and hence arose the 10-years long Trojan war. After the death of Paris she married his brother Deiphobus but she later betrayed him to the Greeks and became reconciled to Menelaus whom she accompanied back to Sparta.

**Herakles** (known as *Hercules* in Latin): Most celebrated of all the ancient heroes. Zeus took the form of Amphitryon, the husband of Alcmene, in order that Herakles might be born. Zeus' jealous wife, the goddess Hera, sent two serpents to destroy the child, but they were strangled by Herakles. Herakles' whole life was involved with heroic deeds and many love affairs for which he had often to go into exile or undertake fresh labours. He assisted in the capture of Troy. His last wife was Deianeira the daughter of Oenus. For accidentally killing a boy Eunomus at a banquet in Oenus' house, he went into exile, according to law, taking Deianeira with him. They came to the river Evenus, across which the centaur Nessus carried travellers for a small sum of money. Herakles himself forded the river, but gave Deianeira to Nessus to carry across. Nessus attempted to outrage her. Herakles heard her screaming and shot an arrow into the heart of Nessus. The dying centaur called out to Deianeira to take some of his blood with her as it was a sure means of preserving the love of her husband. She was unaware that Herakles' arrows were tipped with the poison of the Hydra and that the centaur's blood too was therefore poisoned. Herakles later took up his abode in Trachis, where he marched against Eurytus of Oechalia, killed the king, and took Iole his daughter a prisoner. He sent her ahead with other prisoners to Trachis, and himself remained at Cenaeum to set up an altar to Zeus, and asked his companion Lichas, to fetch him a white garment from home for the necessary rites. Deianeira, afraid lest Iole should supplant her in the affections of her husband, steeped the garment in the blood of Nessus. As soon as the garment became warm on the body of Herakles, the poison penetrated into all his limbs, and caused him the most excruciating agony. He seized Lichas by his feet and threw him into the sea. He wrenched off the garment, but it stuck to his flesh, and with it he tore whole pieces from his body. In this state he was conveyed to Trachis. Deianeira, on seeing what she had unwittingly done, hanged herself. Herakles commanded Hyllus, his eldest son by Deianeira, to marry Iole as soon as he should arrive at the age of manhood. He then ascended Mount Oeta, raised a pile of wood, on which he placed himself, and ordered it set on fire. When the pile was burning, a cloud came down from heaven and, amid peals of thunder, carried him to Olympus, where he was honoured with immortality among the gods. He became reconciled to Hera, and married her daughter Hebe. He was worshipped

throughout Greece as a god and a hero.

**Hippolytus:** Son of Theseus by Hippolyte, Queen of the Amazons. Theseus afterwards married Phaedra, who fell in love with Hippolytus through the anger of Aphrodite against Hippolytus who worshipped the goddess Artemis. When a nurse made public her love, Phaedra killed herself, leaving a letter accusing Hippolytus of attempting her dishonour. Theseus thereupon cursed his son and called upon the sea-god Poseidon to destroy him. Accordingly, as Hippolytus was riding in his chariot along the sea-coast, Poseidon sent forth a bull from the water, at which the horses took fright, dragging Hippolytus along the ground. The dying man was brought to his father, when Artemis appeared and exposed the plot of Aphrodite. Later Artemis had her revenge in arranging for the death of Adonis by a wild boar to the sorrow of Aphrodite who was herself in love with this youth.

**Iphigenia:** Daughter of Agamemnon and Clytemnestra. In consequence of Agamemnon having once killed a deer in the grove of Artemis, the goddess in anger produced a calm, which prevented the Greek fleet in Aulis from sailing against Troy. Upon the advice of the seer Calchas, Agamemnon proceeded to sacrifice Iphigenia, in order to appease the goddess. But Artemis put a hart in her place, and carried Iphigenia off to Tauris, where she became the priestess of Artemis. Here she afterwards saved her brother Orestes, when he was on the point of being sacrificed to Artemis, and fled with him to Greece, carrying off the statue of Artemis.

**Medea:** Daughter of Acetes, King of Colchis, celebrated for her skill in magic. When Jason came to Colchis to fetch the Golden Fleece, she fell in love with the hero, assisted him in accomplishing his mission, and afterwards fled with him as his wife to Greece, preventing her father, who was in pursuit, from overtaking them, by killing her brother Absyrtus, and strewing the sea with his limbs, which her father stopped to gather. Later, having been deserted by Jason for the youthful daughter of King Creon of Corinth, she took fearful vengeance upon her faithless spouse by murdering the two children she had had by him and by destroying his young wife with a poisoned garment. She then fled to Athens in a chariot drawn by winged dragons. At Athens she is said to have married King Aegeus.

**Oedipus:** Son of Laius, King of Thebes, and of Jocasta, sister of Creon. His father having learnt from an oracle that he was doomed to perish by the hands of his own son, exposed Oedipus on Mount Cithaeron immediately after his birth, with his feet pierced and tied together. The child was found by a shepherd of King Polybus of Corinth, and was called, from his swollen feet, Oedipus. Having been carried to the palace, the king reared him as his own child, but when Oedipus had grown up, he was told by the Oracle at Delphi that he was destined to slay his father and commit incest with his mother. Thinking that Polybus was his father, he resolved not to return to Corinth; but on the road between Delphi and Daulis he met Laius, whom he slew in a scuffle without knowing that he was his father. In the meantime the celebrated Sphinx had appeared in the neighbourhood of Thebes. Seated on a rock, she put a riddle to every Theban that passed by, and whoever was unable to

solve it was killed by the monster. This calamity induced the Thebans to proclaim that whoever should deliver the country of the Sphinx, should obtain the kingdom and Jocasta as his wife. The riddle ran as follows : "A being with four feet has two feet and three feet, and only one voice ; but its feet vary, and when it has most it is weakest." Oedipus solved the riddle by saying that it was man, who in infancy crawls upon all fours, in manhood stands erect upon two feet, and in old age supports his tottering legs with a staff. The Sphinx thereupon threw herself down from the rock. Oedipus now obtained the kingdom of Thebes, and married Jocasta (not knowing she was his mother), by whom he became the father of Eteocles, Polynices (sons) and Antigone and Ismene (daughters). In consequence of this incestuous alliance, the country of Thebes was visited by a plague. The Oracle being consulted, ordered that the murderer of Laius should be expelled. Oedipus said this should be done. Thereupon when the blind seer Tiresias was consulted to discover the murderer, Tiresias told Oedipus that he was the guilty man. Thereupon Jocasta hung herself and Oedipus put out his own eyes, and wandered from Thebes, accompanied by his daughter Antigone. In Attica he at length found a place of refuge ; and at Colonus near Athens, the Eumenides (Furies) removed him from the earth. [see also **ANTIGONE**]

**Pentheus**: Son of Echion and Agave, the daughter of Cadmus. He succeeded Cadmus as King of Thebes. Having resisted the introduction of the worship of Dionysos into his kingdom, he was driven mad by the god, his palace was hurled to the ground, and he himself was torn to pieces by his own mother and her two sisters Ino and Autonoe, who, in their Bacchic frenzy, believed him to be a wild beast. It is related that Pentheus disguised himself as a Bacchante, got upon a tree for the purpose of witnessing in secret the revelry of the Bacchic women, but on being discovered by them was torn to pieces.

**Prometheus**: Son of the Titan Iapetus and Clymene, and brother of Atlas, Menoetius and Epimetheus. His name signifies "forethought" as that of his brother Epimetheus denotes "afterthought." He is represented as the great benefactor of men in spite of Zeus. He stole fire from heaven in a hollow tube, and taught mortals all useful arts. In order to punish men, Zeus gave Pandora as a present to Epimetheus, in consequences of which diseases and sufferings of every kind befell mortals. He also chained Prometheus to a rock on Mount Caucasus, where in the daytime an eagle consumed his liver, which was restored in each succeeding night. Prometheus was thus exposed to perpetual torture. But Herakles killed the eagle and delivered the sufferer, with the consent of Zeus, who in this way had an opportunity of allowing his son Herakles to gain immortal fame.

[END]

### JOSEPHINE'S SECRET

*The great Napoleon summarized his views on women when on St. Helena he said of Josephine "I really did love her ; I had no respect for her. She was too much of a liar. But there was something taking about her. She was a true woman. She had the prettiest little tail imaginable."*

# Man-Woman Dialectics: I

By NATARAJA GURU

*The Guru here sets out to show, with many illustrations drawn from art, religion and literature, and with a new psychological framework, how personal relationships can be understood non-dualistically, with Man-Woman treated as one.*

READERS UNFAMILIAR WITH SOME OF THE GREEK REFERENCES MAY PLEASE TURN TO THE NOTES ON  
PAGE 4

A BEAUTIFUL woman is a problem to herself and society, and a strong and brave man likewise needs to control himself or be kept within bounds. Many men for one woman, or many women for one man are equally vexatious to both parties concerned. An Ares-Aphrodite (Mars-Venus) dialectics is implied in the saying "None but the brave deserves the fair." The world of rumour and of honour intervenes between the two poles involved here, wherein seeds of unforeseen tragedy can germinate quickly in human affairs.\* An overgenerous man in a right society or a misfit woman in a wrong one can spell disaster. Four-cornered or triangular relational situations can develop which often breed ugly dramas in slums and cities. Sex promiscuity becomes insipid or absurd. Crime and delinquency find a fertile hot-bed in such an atmosphere.

Seen from the domestic angle a nice-looking couple at a party might be ill matched, while what is lost in public life may be a gain in favour of private life. A "cock-sure" woman and a "hen-sure" husband, as D. H. Lawrence would distinguish some modern types, often compromise the case of both. In such cases companionship is a double pain rather than the twice-blest joy it should be. An ugly man might seem attractive to a fair woman. A subtle dialectical reciprocity is operative here. Some men with a woman's reason or some women with a man's emotion or passion can introduce by wrong combination of factors, further complications into the matter of Man-Woman dialectics.

\* See chart on page 16

Factors still more subtle are implicit in Man-Woman dialectics which we have to examine in the light of Destiny, Fate or Providence as revealed in the great classical tragedies of Euripides and Sophocles who have lavished much wisdom on this aspect of human life. Even excess of chastity or generosity, in spite of great precautions, can be disastrous, as in *Oedipus the King*, *The Women of Trachis* or *Hippolytus*. The conflict of life and death itself is evidenced as Tragedy. Absolute wisdom has to face the unexpected. Remaining itself a mystery, it requires the dialectical approach which alone can cut the knot with its two-edged sword which so often figures symbolically in the writings of the classical dramatists. The role of the gods who enter into rival interest has to be kept in mind if we are not to miss the light on Man-Woman dialectics that these great works shed on the secrets of human life irrespective of time or clime. A frustrated woman can go mad herself or drive others mad. A man who consciously or unconsciously violates delicate laws here can bring down disaster on himself and the whole country.

Outward love and inward hate as between couples living under the same family roof, violating subtle laws of eugenics, can adversely affect generations to come. Romance often has a tragic core. It calls for the highest type of dialectical wisdom to exercise discretion even in everyday problems such as community living or co-education. Healthy relations may degenerate quickly into promiscuous absurdity involving again the law of double loss or gain.

Such are some of the implications of the subject of Man-Woman dialectics which we shall here stop a while to consider having duly explained in previous pages of *VALUES* the terms, the axes of reference and the methodology generally of this way of approach which insists on discussing the interests of the sexes together and unitively instead of disjunctly, one at the expense of the other, as has more often been done by such writers as Nietzsche and Schopenhauer. Not "Man and Woman" but "Man-Woman" is our formula here. In this first part of our study we shall examine generalities, reserving more specific aspects of the subject for the second part.

**The Absolutist Background :** Sex relations considered mechanistically or unilaterally outside the context of dialectics that properly belongs to the notion of the Absolute as its normative principle would not help human discretion to guide conduct intelligently. Even when a woman has to select her hat she has to look at herself and her hat alternately or together before she can make up her mind correctly. On the other hand, if a car should break down for want of a nut, the dialectical approach would be absurd. Objective mechanistic reason may be exercised and no inner contemplative or prayerful attitude will suffice by itself. Faith can move mountains only within the world of contemplation to which the value called mountain need not be considered outside. The limits of the mechanistic and the point of its contact with the contemplative is a subtle philosophical question as between the "actual" and the "perceptual" to which problem the *Bhagavad Gita* devotes a whole chapter (the XIIIth). Actuality and substantiality meet as Value in relation with the normative principle of the Absolute, and all happenings in human affairs whether tragic or romantic have to be fitted into

the general context of the Absolute if they have to make any sense at all. Otherwise life would be only a silent mystery. It would yield no guiding principles for intelligent living. Dialectics is the two-edged sword of wisdom that cuts both ways the riddle or paradox of life, and can resolve it, as has been often symbolically alluded to in the writings of the great classical masters of drama (e.g. in *Electra* and *The Women of Trachis* of Sophocles).

Life consists of the central paradox. Life and death meet as it were from opposite sides each moment of the eternal present. In other words the plus and minus of life are ever cancelling-out into the neutrality of the Absolute. Man and woman are the main actors in life who represent its two ambivalent limbs. When they meet horizontally as man and woman in the actual world of action their creative energy expresses itself as living progeny, but when the plus and minus represented by each of the sexes dialectically or interchangably meet in the world of vertical values, creativeness becomes sublimated into universalized forms of life-expression of various grades ranging from the role of a great ruler or a teacher of men culminating in the pure worlds of value in which theory and practice meet. This idea is quite familiar to classical writers, and Plato in his *Symposium* states in the words of Diotima to Socrates:

“Those whose creative instinct is physical have recourse to women, and shew their love in this way, believing that by begetting children they can secure for themselves an immortal and blessed memory hereafter for ever; but there are some whose creative desire is of the soul and who conceive spiritually, not physically, the progeny which is of the nature of the soul to conceive and bring forth. If you ask what that progeny is, it is wisdom and virtue in general; of this all poets and such craftsmen as have found out some new thing may be said to be begetters; but far the greatest and fairest branch of wisdom is that which is concerned with the due ordering of states and families whose name is moderation and justice.” (p. 90, *Plato, The Symposium*, trans. by W. Hamilton, Penguin.)

If drama is an epitome of life and man and woman are the chief actors therein, and if the plus and minus sides that they represent dialectically though not actually always are the forces that interact in the play under the rule of the three unities observed by classical dramatists, it is easy to concede how the notion of the Absolute lies always at the basis of the drama itself. In its action that is unravelled, drama only represents how the plus and the minus, the vertical and the horizontal aspects of human life keep constantly cancelling themselves out in the eternal present or the dialectical moment in which life must express itself. It is only in this philosophic sense that the closing words of that great play of Sophocles, *The Women of Trachis*, could be understood or justified. Hyllus the son of Herakles who is tragically bereaved of both parents for no intentional fault of theirs, sums up the import of the play as follows:

“Women of Trachis, you have leave to go,  
You have seen strange things,  
The awful hand of death, new shapes of woe,  
Uncounted sufferings;

And all that you have seen  
Is God."

Fate, Providence, Dionysos or the Spirit that survives Death or triumphs over it, are to be understood as notions representing Absolutist aspects, and the drama in its best instances, is used as a commentary on this central Absolute Value. A sense of moderation and justice is what the balanced notion of the Absolute is meant to instil into the mind of the wise or civilized man. The golden mean in Man-Woman dialectics is thus directly related to the wisdom of the Absolute.

### The Horizontal Zone of Conflict or Complication :

The pretty girl in a village seeks a mate while many may seek her. Between the one and the many here there is an interplay of inner and outer life forces which could gather a momentum and attain tragic proportions ranging from a mere storm in a tea-cup to a veritable siege of Troy. A duel fought, an angry father, or a clash of clans or castes are common occurrences that attend love episodes. When we do not think in terms of war or crime, between the question of the chastity of a woman and the chivalry of a man there is a horizontally spread zone over which, nurtured on gossip or rumour, an amorphous smoke-screen covers human affairs. As with demand and supply, dialectics that belongs to this no-man's-land separating the sexes and their coming together, is masterfully touched upon by the author of the South Indian Tamil classic, the *Kural* of Tiruvalluvar of some 2000 years ago :

"Like that between the body and the soul is the love between me and this maiden." (verse 1122)

"This maiden with her choice ornaments is like the soul living in (my) body; and when she is away it is as if the soul has left it." (1124)

"Inside my body which is too weak to bear them, love and shame hang on either side of the pole of my life." (1163)

"I cannot hide this disease, nor can I for shame reveal it to him who is its cause." (1162)

"To live in a village with no sympathetic people is painful indeed; but the pain of separation from the beloved one is more painful still." (1158)

"Will not the bracelets slipping from my arm proclaim the separation?" (1157)

"My frail life hangs on the scandal that is afloat; it is indeed my luck that many are ignorant yet." (1141)

The same situation from the man's side is referred to as follows :

"The village has helped me with its gossip; else it might have been hard for me to win this flower-eyed maid." (1141)

"Is the gossip of the village unfavourable to me? It makes me feel as if I already have what I have not yet won." (1142)

"My love has been strengthened by gossip; it might have lost its quality without it." (1144).

The suitable ambivalence and dialectics of the relation between the sexes, nourished or weakened by scandal, gossip or rumour, was well known to the contemplative vision of the antique Tamil saint as well as it is to any modern observer of human nature. Only a gentle flavour of

dialectics is allowed by the saint to exude here. But when we come to the tragedies of Euripides and Sophocles the irony of Fate implied in Man-Woman dialectics is ushered in, as it were, with a fanfare of trumpet blasts. Between the woman thinking of one man and many suitors for one Helen, there is a tragic no-man's-land that the brave and the fair have to traverse between them. Only then could Ares (Mars) rest his head on the gentle bosom of Aphrodite (Venus). The Greek tragedies offer us here a veritable panorama of possibilities.

**The Vertical Axis:** There are two kinds of morals with two different sources to which Henri Bergson has devoted a whole treatise (*The Two Sources of Morality and Religion*). This work is based on the dialectical tradition of pre-Socratic philosophers continued into the neo-Platonic school of, for example, Plotinus, and hence dialectical in its approach and absolutist in its outlook. If the world of gossip, rumour, honour, chastity or other social virtues, including justice, lie in one plane that may be named horizontal, there is the open dynamic world of freer moral values ranging vertically, whose norms depend on a different source altogether.

Closed and static morals have little in common with open and dynamic morals or spiritual life, although at the core of both one might contact the other differencelessly. Wisdom always insists that values relating to these two intersecting axes should be treated correctly as being independent of each other. Virtue, according to the *Nichomachean Ethics* of Aristotle, consists of being oneself fully and not interfering with others. Leaving extraneous matters well alone and minding one's own business is a rule observed even by the gods and goddesses of Greek mythology and religion. Although Artemis and Aphrodite sometimes make their votaries clash in their interests, the former goddess is made to say by Euripides in his *Hippolytus* the following significant words:

"For it is a law among the gods that none  
Shall thwart another's will; we all renounce  
Such interference."

The dialectical secret to be extracted here is that the gods act in the vertical plane only, while erring mortals, even when they are favoured by gods might clash horizontally, for which the gods themselves disclaim any direct responsibility. Some element of the horizontal, whether in the form of a witch or old gossip is a necessary complicating factor in tragedy introducing a negative venom or else it might be the haughty overbearing conduct of an Oedipus or a Theseus which brings disaster on their own heads.

What is important for us to generalize and state here as a law is that the horizontal aspect of life spells tragedy always, while the pure vertical is what gives a sublime and noble amplitude to the innate action implicit in life. In Man-Woman dialectics we have to distinguish between the horizontal and vertical factors, as also the plus and minus, the male or female aspects of each case or situation, in order to aid our discretion or intelligence by which to guide our own lives.

**The Two Aphrodites of Plato:** If the goddess Artemis (Diana) is the dialectical counterpart of Aphrodite (Venus), whose rivalry was at the basis of the tragedy in which the over-generous man

Hippolytus and the over-chaste woman Phaedra became involved by the mere gossip of an old nurse in a dire and double tragedy, a dialectically revalued version of the same mythology is found in Plato's *Symposium*, where there is reference to the two aspects involved.

The two rival goddesses however, are brought together more unitively here with one name as the goddess of Love, Aphrodite having two complementary reciprocal and dialectically related aspects. The implications are evident in the following quotation which, read in the light of the two axes of reference that we have tried to explain, lays bare clearly the cross-strands of Man-Woman dialectics as clearly as we can reasonably expect at the present stage of our discussion.

"We all know that Aphrodite is inseparably linked with Love. If there were a single Aphrodite there would be a single Love, but as there are two Aphrodites, it follows that there must be two Loves as well. Now what are the two Aphrodites? One is the elder and is the daughter of Uranus (Heaven) and had no mother; her we call the Heavenly Aphrodite. The other is younger, the child of Zeus and Dione, and is called Common (*Pandemos* = "of all the people") Aphrodite. It follows that the Love which is the partner of the latter should be called Common Love. I am not denying that we ought to praise all the gods, but our present business is to discover what are the respective characters of these two Loves. . . ."

(p. 45, *Symposium*, Penguin)

An analysis of the difference between these two aspects of Love represented by the revised version of the mythology of Aphrodite by Plato and the deduction therefrom constitutes a valuable classical text which supports the theory of Man-Woman dialectics which we have developed so far and intend to pursue here. Plato enters into some of the subtler implications of the relation between the two Aphrodites as follows:

"There can be no doubt of the common nature of the Love which goes with Common Aphrodite; it is quite random in the effects which it produces, and it is this Love which the baser sort of men feel. Its marks are, first, that it is directed towards women quite as much as young men; second that in either case it is physical rather than spiritual; third, that it prefers that its objects should be as unintelligent as possible, because its only aim is the satisfaction of its desires, and it takes no account of the manner in which this is achieved. That is why its effect is purely a matter of chance and quite as often bad as good. In all this it partakes of the nature of its corresponding goddess, who is far younger than her heavenly counterpart, and who owes her birth to the conjunction of male and female. But the Heavenly Aphrodite to whom the other Love belongs, for one thing, has no female strain in her, but springs entirely from the male, and for another is older and consequently free from wantonness. Hence those who are inspired by this Love are attracted towards the male sex and value it as being naturally the stronger and more intelligent."

(p. 46-47, *ibid.*)

Diana (or Artemis) and Venus (or Aphrodite) hate each other, the former because the latter is not in favour of virginity. She herself (in Euripides' *Hippolytus*) explains her own distinction when she refers to her rival :

" as that pernicious goddess  
Whom myself and all to whom virginity is dear  
Particularly abhor" etc.

While likewise in the beginning of the same play, Aphrodite in her turn, is made to say :

" Hippolytus, by holy Pittheus taught  
.... loathes the genial bed  
Nor to the sacred nuptial yoke will bow."

Diana the Huntress would represent the vertical positive principle in Man-Woman dialectics while Venus her rival would represent the negative aspect of the same. In the revalued version that Plato presents in the *Symposium* that we have quoted above, instead of being treated disjunctly, the roles of the two rival goddesses are brought under one and the same aegis of a unitive Aphrodite with a two-sided role. This revaluation of mythology in more unitive terms is recognized by scholars to be Plato's own original contribution to this delicate subject of Man-Woman dialectics. Instead of rivalry a dialectically conceived reciprocity is here substituted. The Common Aphrodite spreads her influence into the domain of horizontal values in life because of her interest in progeny, and hence she is of bi-sexual origin, while the Heavenly Aphrodite is unisexual in her own origin which is given for purposes of recognition the label of "male." Plato could have named this aspect as Androgynous to be perfectly fair to both the sexes as well known in the Siva myth of the Indian context. The two Aphrodites whether called Male or Male-and-Female in origin lie in the vertical scale of values because of the divine status they enjoy as sisters.

**The Framework and Structure of Man-Woman Dialectics:** Here a few generalizations may be permissible. In the first place we have to keep in mind that dialectical reasoning lives and moves only in the contemplative world of inner values whether moral or spiritual. Mechanistic thought which is called "objective" or "positive" is outside its scope although it has its own *raison d'être* in the world of actualities. Even within the world of contemplative values there is a framework within whose walls dialectics can operate according to its own method. Harmony, moderation, beauty, justice, equality or sameness established between dichotomous or ambivalent tendencies spells felicity while excesses whether overt or innate when out of balance or in violation of the laws of subtle dialectical proportion spells tragedy from a most unexpected quarter. Wisdom finds in the field of Man-Woman dialectics a domain to exercise itself to great advantage for human beings.

We could attempt two further generalizations here. There is a horizontal axis which admits of dual rival elements which is the zone of all conflicts and complications, and secondly there is a pure vertical line in which all duality becomes resolved in unitive terms. Thirdly there is a tendency for a polarity to develop as between the positive and negative

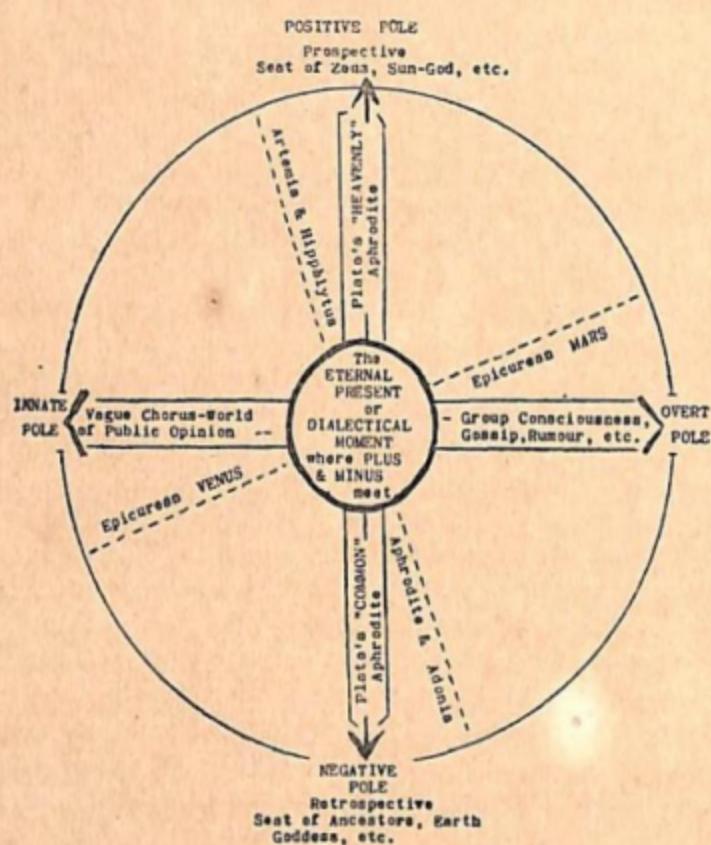
aspects of the vertical scale itself. If we should for convenience call the positive vertical the male principle and the negative vertical the female principle or factor, the difference or intensity of the polarity or ambivalence could vary in life as between a Mars and a Venus as the Epicurean philosopher Lucretius (98-54 B.C.) conceived dialectically the male god of war and the goddess of love in his poems. This version admitted sex dualism fully. In Aphrodite and Artemis of Greek myth transmitted (as Venus and Diana) through Latin, the goddesses were brought under a more unitive heading under a single female symbol of divinity though conceived as rivals. The polarity between the sexes is still recognized here. In the hands of Plato the two aspects receive a more unitive philosophical treatment although the asymmetry still persists as between the two Aphrodites. Within the frame of reference of the notion of the Absolute it is possible to examine more minutely and still more unitively the implications of the dialectical interplay of psychophysical factors and the occasionalism implicit in the interaction of the dual sex factors.

Belonging as it does to no objective field of investigation we have to support ourselves in any further scrutiny into this subtle domain of metaphysics by means of time-honoured wisdom handed down by ancient civilizations where the validity is derived from popular consent of large populations for ages, rather than as based on experimental proof which cannot be resorted to easily in such a domain of knowledge. In ancient India and in China much popular wisdom is available but for our purposes the gods and goddesses of the Greeks as understood by the great classical dramatists and philosophers lend themselves very readily for making the generalizations more explicit and to give them realistic flesh and blood. They supply the breeze in which dry-as-dust dialectics may gain a living and breathing status. We shall therefore quickly pass in review, with the one-pointed eye of dialectics, about half a dozen Greek plays to fill in with meaningful content the elements of conflict, complication or resolution implied in this subtle question of Man-Woman dialectics. A general familiarity with the plays under reference is assumed, although even for those who have not read the plays we have tried to indicate enough to enable the reader to discern the dialectics which is implicit in each case, as far as space permits.

A scheme of correlation of conflicting elements held together in the dialectics of Man-Woman as indicated in the diagram on page 16 may help to keep the component factors involved globally understood.

**Man-Woman Dialectics in the Structure of Greek Tragedy:** As we have seen, Greek Tragedy grew round the archetypal figure of the enigmatic God Dionysos who combined in himself manly prowess and womanly graces and represented in himself the process of eternal becoming in which life and death met and neutralized themselves in the notion of the Absolute. The androgynous God Siva of the Indian soil (see cover) represented the same Absolute as understood in the secret language of the Tantra Sastra. The frenzied women who figured in the Bacchanalian revelry in which Dionysos was represented in the Eleusinian Mysteries as both dead and born again give the cruel touch of negativism to the Absolute. Dionysos himself supplies the positive aspects of the vertical axis by his elusive and mysterious ways. The elements of Man-

Woman dialectics thus belong to the character of God Dionysos himself, of which later Greek drama, as we have elsewhere tried to explain in VALUES, is merely a further elaboration and amplification. We shall pass in review about half a dozen plays of Sophocles and Euripides to clarify



THE ZONES  
AND AXES  
OF MAN-  
WOMAN  
DIALECTICS

certain aspects of Man-Woman dialectics, and try and remove thereby the obscurity that might still shroud the component elements and the modes of interaction of the conflicting factors that come into play.

**I. The Bacchanals:** Let us take as our first example *The Bacchanals* of Euripides, which is conceived along the purest of classical lines as a tragedy in the light of dialectics and with Dionysos himself of double origin as the central figure visible as a character and as an invisible divinity present throughout as the representative of the Absolute.

With the thunderbolt of Zeus burning the top of the "ash tree's heaven-reaching stem" on which Pentheus the ruler of the City-State of Thebes was raised by Dionysos, representing the positive male principle, and with the frenzied women of Thebes led by Agave the mother of Pentheus himself, bringing up the negative side, we have vertical aspects of the Man-Woman dialectical situation clearly represented in all its tragic portent and wide amplitude.

Pentheus himself personifies the horizontal values cultivated in the closed and static conditions of the City of Thebes with standardized conventional morals and worship of tribal gods. The chorus is the voice of a public witness or opinion swaying from one pole to the other as the play unravels with its amplitude between the world of the high gods and

the tender emotions and revelry of the frenzied women of Thebes. The vertical movement of the frenzy in the mother makes her opaque to horizontal actualities and Pentheus himself, when he by curiosity dons women's clothes to spy on the women in the forest who were given to unconventional freedom outside the city at the instance of Dionysos, begins to abandon his own reason in favour of ill-understood vertical values. His own frenzied mother kills him and carries his head as a trophy thinking it to be that of a lion's cub. Memory and consciousness are re-established in her too late.

In the case of the mother the polarity as between the positive and the negative aspects in the vertical scale made an opaque gap in the middle for actualities. In the case of the son his mistake was that he abandoned reason in favour of vertical values partially adopted out of curiosity and ill-understood in all their implications. The open dynamic absolute God thus triumphs over the relativistic tribal closed or static gods of Thebes. Thebes is thus spiritually and morally destroyed by the strange workings of Man-Woman dialectics. Dionysos himself who is described in the play as combining masculine force and feminine grace, represents the neutral or androgynous principle of the Absolute which is both positive and negative at once. Pentheus' fall was his inability to see his mother in the frenzied women generally, and the fault of Agave his mother consisted in her not being able to recognize her own son in her moment of frenzy. This is how the vertical and the horizontal when they fail to be distinguished from each other by persons male or female, cross to form the substance of tragedy. The understanding of the Absolute as higher than all gods becomes the saving factor, if it does not come too late, in this play.

Some of the significant expressions found in the play which have bearing on what we have summed-up above would tend to show how we should be justified in thinking that dialectics, and especially Man-Woman dialectics as outlined in this essay, was at the back of the mind of the great classical tragedians themselves.

When Dionysos has done his work on the spirit of Pentheus, saying to the women :

“ bereave him first of sense ;

Yet be his frenzy slight ; this man is in our net.”

the state into which Pentheus himself has fallen with the error of duality implicit in it, is described in his own words :

“ Ha ! now indeed two suns I seem to see,

A double Thebes, two seven-gated cities . . . .”

Pentheus is still able to realize even in his partially confused state that

“ by force we conquer not these women.”

The black and terrible Kali principle roused in his mother in mystic frenzy in the name of the Absolutist God is described in the words of the Messenger who reports the tragic event of the mother killing her own son as follows :

“ She, foaming at the mouth, her rolling eyeballs

Whirling round, in her unreasoning reason,

By Bacchus all possessed knew, heeded not.”

In spite of the son's fondling the cheek of the mother and appealing

"She caught him in her arms, seized his right hand  
And, with her feet set on his shrinking side,  
Tore out the shoulder — not with her own strength;  
The god made easy that too cruel deed."

It is significant also to note that in the Messenger's words the other women of the party, including two of Pentheus' sisters:

"Tossed wildly to and fro lost Pentheus' limbs,  
The trunk lay far aloof, 'neath the rough rocks  
Part, part amidst the forest's thick strewn leaves,  
Not easy to be found."

The grandfather of Pentheus, father of Agave who comes on the scene at the last stage, insists on repeating the same description of the horizontal scattering of the body of Pentheus with a touch of unrealistic mystery in it which we should not miss if we are to take note of the dialectical scheme in the author's mind in the structure of the play. Old Cadmus, while Pentheus' body is brought in refers to it characteristically as follows:

"The body with long and weary search  
I found at length in lone Cithaeron's glens;  
Thus torn, not lying in one place, but wide  
Scattered amid the dark and tangled thicket."

(extracts from Wodhull's translation of *The Bacchanals*)

The mystical language of symbolic ritualistic origin is reflected here and the dialectical frame of reference is unmistakably evident not only here but in various passages of Euripides and Sophocles in their various other well-known compositions. We have lingered here a little long so as to avoid entering into textual details in examining in quick review some of the other plays in the light of the same dialectics with which we are concerned here.

**2. Prometheus Bound:** Here we have a play by Aeschylus in which the hero is a rock-fixed Titan who is against the high gods of heaven. Except for this slight asymmetrical position in favour of the negative aspect of the Absolute, Prometheus like Dionysos belongs to the vertical aspect in the dialectical scheme that we have outlined... The Zeus principle would supply the positive aspect as the male, and Mother Earth on whom Prometheus relies so much would represent the negative or female aspect in the scheme adopted here. The punishment of Prometheus originates in Zeus himself, but favour comes to him from the other pole to which as the feminine element, he appeals at the end as his very last words:

"O Mother Earth all honoured,  
O air revolving thy light,  
A common boon unto all,  
Behold what wrongs I endure."

The agony of Prometheus is placed between the Man in Zeus and the Woman in Mother Earth. The plan even of this simple tragedy conforms thus to the general scheme of Man-Woman dialectics.

**3. Alcestis:** In this play of Euripides the pure vertical values adhere to the character of the heroine herself. Admetus her husband, for

whose sake she gives up her own life, is also an honest man, not only virtuous in himself but having social virtues in addition, as shown by the way he received Herakles even when in mourning. The plus and minus represented by Admetus and Alcestis are dialectically brought together unitively by the help of Herakles who represents the Dionysos principle in himself.

**4. Oedipus the King, Oedipus at Colonus and Antigone:** These plays by Sophocles though not strictly a trilogy can be examined together. They represent Fate as an Absolute Value as it works out its end tragically through two successive generations. Fate itself with a central irony or paradox implied in it is the vertical Absolute principle in all the plays. Oedipus in his person in the first play as the successful and popular ruler of his state represents the horizontal values, while being innocent of the vertical invisible hand of Fate.

The unconscious Man-Woman dialectics works out as between mother and son. What was thought to be a horizontal relation between the man and the woman concerned, turns out to be vertical, and the implied conflict between the two attitudes is the cause of the double tragedy in which the woman kills herself and the king plucks his two eyes from their sockets.

In the next generation, as revealed in *Oedipus at Colonus* and in *Antigone*, the vertical and the horizontal aspects are conceived in perfect dialectical symmetry of twin males and twin female children. Oedipus before he dies is concerned about his daughters Antigone and Ismene more than about the boys, both of whom he curses as having the status of pretenders or usurpers. He calls the daughters to his presence by way of recognizing their spiritual value. The boys both belong to the positive and negative sides of the horizontal aspect of life and they cancel one another out as described by Sophocles himself as follows :

"His sons have fallen in one day by a two-fold doom —  
each smitten by the other, each stained with a brother's blood."

In contrast to the conflicting male progeny of Oedipus, the female spiritual pair of sisters show a variation between them which lies along the vertical scale of personal values. A quadrangular dialectical interplay of interests is interwoven by the author in which the two types of brothers and the two types of sisters are fated to work at conflicting cross-purposes. Secrets of Man-Woman dialectics conflicting horizontally yet complementary vertically are masterfully depicted and worked out delicately by this master dramatist of antiquity. Ismene the negative vertical type complementing the positive vertical type in Antigone, her sister, refers to themselves as "we two left alone helpless" against public law under their Uncle Creon's strict rule, after Oedipus' death. Ismene teaches caution to rash-minded Antigone who insists on giving a decent burial to her brother who was condemned by the uncle to have no funeral honours for his seditious attitude to the state. When none dared to transgress the law, Antigone, though single and deserted by her own sister, honours the brother's grave.

The pure or vertical nature of the devotion of Antigone to her brother is argued dialectically by Antigone herself as follows :

"Never had I been a mother of children, or if a husband

had been mouldering in death, would I have taken this task upon me in the city's despite? What law ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another to replace the first born, but father and mother hidden with Hades, no brother's life could ever bloom for me again." (p. 219, *Seven Famous Greek Plays*, Modern Library, New York).

The implications of the two axes with their vertical and horizontal components, each with its own positive and negative aspects, represented by the two daughters and the two rival sons, is made still more explicit by Sophocles in his second play *Oedipus at Colonus*. Oedipus is here no more a repenting sinner but saying "I am a holy man" (p. 79, *Sophocles: The Theban Plays Penguin*) himself becomes a truer representative of the silent and neutral Absolute. Before he dies he is able to predict his fate without the help of oracles. He is particular to die away from all near and dear to him in any relativistic context. King Theseus of Athens alone as a fellow absolutist is taken into confidence in his last days.

The implied conflict between the values represented by the sons on the one hand and the daughters on the other hand, is expressed categorically when Oedipus disowns vehemently both his sons and claims kinship with his daughters, saying significantly about the sons to one of them, and ignoring apparent sex:

"You banished me . . .  
But I had daughters  
Whose never-failing care has nursed my life.  
They are my sons; you are some other man's."  
(pp. 112-113 *ibid.*)

The curse pronounced on one of the two sons, Polynices, in the same context proves that dialectics is quite explicitly in the mind of the poet when he writes:

"May you in dying kill your banisher  
And killing, die by him who shares your blood." (p. 113, *ibid.*)

The delicate dialectical distinction between the two sisters is to be read more between the lines when Ismene says, after Oedipus death:

"O that I could lie  
In death beside him, and not to live  
The life that will be mine."

Antigone strikes the more positive note based on a double negation when she says under the same bereavement:

"I never knew how great the loss could be  
Even of sadness: there was a sort of joy  
In sorrow when he was on my side." (p. 122, *ibid.*)

**5. Electra:** In this play by Sophocles the same vertical variation as between Electra who is positive and her sister Chrysothemis who is too negative, both daughters of Agamemnon, are studied in contrast. His wife Clytemnestra lived illegitimately with another man when the hero Agamemnon returned from Troy. The usurper conspired with Clytemnestra and killed him. Electra and Chrysothemis were left in the father's house under Aegisthus the new husband. The gap between the two sisters, one of whom is too positive in the vertical scale, and therefore

suffers for her independent ways, and which is in contrast with her sister who is on the mother's side condoning or conniving at the crime, is supplied by Orestes the son who, grown to full manhood elsewhere, in hiding, with vertical virtue and horizontal prowess harmonized in his person, returns, and kills both his mother and her partner Aegisthius.

Aegisthius' confusion at the end of the play before his death at the hands of Orestes is significant. Orestes, who represents the central Dionysiac principle standing for Absolute Fate, God or the Furies, is described characteristically by Orestes himself when he says to Aegisthius :

“Are you so blind

You cannot tell the living from the dead ?”

Man-Woman dialectics as between women representing the plus side in Electra and the minus side in Chrysothemis is bridged by the Dionysiac principle representing absolute awareness in Orestes, as against the blindness of Aegisthius who was aware only of horizontal aspects of life and was caught between life and death values conceived dualistically.

**6. Hippolytus :** Nowhere in Greek Tragedy is Man-Woman dialectics brought out with its pointed conflict more than in this play by Euripides. The woman concerned is Phaedra the young second wife of the great king Theseus, absent in other lands. By his first wife, Theseus has a son who hated women and marriage and gave himself to sport as the votary of Artemis (Diana) the chaste goddess of the chase. Phaedra was a votary of Aphrodite. We have already alluded to the polarity implicit as between the two divinities. Their rivalry necessarily made Phaedra and Hippolytus dialectical counterparts as between the two sexes, for Phaedra nourished intense yet secretly guarded love for her step-son. Both are depicted in the play as irreproachable characters and perfect man and perfect woman both in chastity and virtue forming the dialectical counterparts of the vertical scale of values. An old nurse who pities her ward Phaedra in her love pangs and admires the purity and perfection of the grown up bachelor Hippolytus, happens to set fire to the situation by forming a horizontal link between the two. Tragedy has its stage set by now. Theseus returns to find his young wife dead, suicided with a letter in her hand imputing falsely incestuous advances by her step-son. The angry father banishes his son in spite of his pure innocence, and Hippolytus sustains mortal wounds in traversing a road leading out of the country in his carriage as it passes between the sea waves and the rocky coast. Too late, he is brought to his father Theseus, who finds him innocent.

Gods and humans mix freely in this play so that subtle dialectics can have full scope for development. The nurse who sets fire to the situation that was already made inflammable with tragic tension between the man and the woman concerned, is not an active conscious agent herself, but is merely interested in bringing the man and the woman together. She is the unconscious instrument of the force of necessity found in nature itself. The rival goddesses are helpless to interfere in the world of actualities because as we have already noted it is stated by Artemis herself that :

“... It is a law among Gods that none

Shall thwart another's will ; we all renounce

Such interference.”

Divinities live and move only in the vertical plane each for each alone. The tragic element has to be introduced by the horizontal factor being supplied to ignite the situation. Artemis herself finds Hippolytus faultless when she says :

“ It is thy generous soul  
Which hath destroyed thee.”

Theseus the disillusioned father is able boldly to say :

“ I by the gods was then deprived  
Of understanding.”

To which the dying son replies equally boldly :

“ O that in return

Mankind could with their curses blast the gods.”

The ignorance of Theseus, caused by the gods themselves, is thus the cause of tragedy here. It consisted in not knowing that when her reputation is at stake the best of women may tell a lie and not even to save herself, but to die in double negation that sets right the Self with itself. Hippolytus, on the contrary, though finally dying, may be said to live in double glory which, like a double assertion, amounts to the same. The Absolute that Tragedy reveals is neither with the living nor the dead; neither with men nor with women. It is at the core of life, in the eternal present or in the dialectical moment.

**7. The Women of Trachis:** We have already made passing allusion to this masterpiece of Euripides. The vertical life interests in this play are to be shared between the devoted and generous woman Deianeira who had no keen interest in wedded life but was chosen by Herakles, himself a god, as his companion in the last days of his labours on earth. She pined for her godly husband and excused him everything, even his affair with Princess Iole, King Eurytus' daughter brought to the palace of Herakles after his last victory as a captive nameless woman. The wife takes pity on the pretty and silent prisoner whom a messenger reveals to be “ a famous name and famous beauty.” Deianeira is willing to tolerate her and excuse her husband to the utmost extent possible to a woman, but then puts her hand right on the sore spot, beyond which the most discreet of women could not be expected to go. Even this limit is transcended by the wisdom of Deianeira. She even consents to put up with that ultimate position in which, as she put it :

“ But share the house with her, and share the husband,  
It is more than any woman can do ....  
This is my fear  
Herakles to be my *husband* but her *man* . . . ”

As a woman capable of absolute discretion she finally reconciles herself even to this ultimate position out of regard for Herakles, as she herself tells the “ Women of Trachis ” who represent, as it were, the absolute conscience of womanhood. In spite of her personal discretion, however, tragedy is not averted. Herakles, whom she wants to keep within her influence has to die because of her overconcern for him rather than from any rivalry with Iole. A magic mantle lovingly sent by the wife strangles the husband. She kills herself with the two-edged sword to avoid the situation that had developed with a cursing husband or a cursing son blaming her for unwittingly causing the death of Herakles

through the effect of the mantle which chokes him negatively through some godly spell in it. Absolutely innocent though she remained, relativistic factors from both poles of the vertical scale of life values killed her with its double edge. Caught between the anger of a son for the death unconsciously caused to his father, she kills herself because of all-round misunderstanding, for which the gods alone were responsible. As the nurse describes the scene :

“ And there we found her with the two-edged sword  
Thrust through the centre of her heart. Her son  
Cried bitterly at what he saw; he knew  
Poor lad, it was his anger drove her to it.”

Her motive for suicide it put in her own words :

“ Can any woman lose the precious name  
Of virtue in which she trusted, and still live  
Branded with shame ? ”

**8. Medea:** We cannot find a better classical example of Man-Woman dialectics than this outstanding play of Euripides, wherein Jason decides to marry the young princess of Corinth, putting aside his older wife Medea and his two sons. To avenge her divorce and banishment she has recourse to the most extreme of measures, and in the actual words of the play in which the leader of the Chorus breaks the news first to the father of the sons tellingly :

“ Thy sons are dead; slain by their own mother’s hand.”

According to the poetic justice of Euripides, instead of suffering punishment for this slaughter of her own children, she is made to appear in the final scene as a divinity herself seated on a dragon-chariot. The pithy repartee between Jason and Medea glorified and gloating over the bodies of the two sons touch the high watermark of Tragedy beyond which it cannot possibly be strained. Two examples of the kind of exchanges between them will help to reveal Man-Woman dialectics at its worst :

“ JASON: O my children, how vile a mother ye have found !

MEDEA: My sons, your father’s feeble lust has been your ruin.”

and again, later :

“ JASON: O my dear, dear children !

MEDEA: Dear to their mother, not to thee.

JASON: And yet thou didst slay them ?

MEDEA: Yea, to vex thy heart.”

Although Medea killed her children, her husband Jason had a full share, morally, in their death. Dialectically viewed in the light of Absolute Justice which ignores results or motives having their origin in the horizontal world of brute circumstances or events, both Jason and Medea are equally to blame for the tragedy.

It is true that tragedy could have been avoided if they had not loved with such wrong intensity. The horizontal element in the characters both of Jason and of Medea cancelled themselves out in the neutral culmination of the tragedy, which, when viewed with reference to the vertical scale of values, leaves only the gods to blame. The terrible woman who can kill her own children is only the dialectical counterpart of a lustful man who reaches out to false horizontal values. The duality introduced by the excess of glory on one hand breeds the negative love of death for its own sake on the other. Man-Woman dialectics thus cancel themselves out in the neutrality of the Absolute.

[ TO BE CONTINUED ]

# The Columbia Controversy

By ROY JACOBSEN

*This authentic lone battle of a student with a major university on what constitutes wisdom and whether it can be taught, now reaches the actuality of a debate in Court. This is the ninth instalment of this unique documentation.*

One day I read in a newspaper that Judge Hall, who had been presiding over the case from the beginning, was being transferred to the Appellate Division of the Superior Court, and was being replaced by a judge named Gerald T. Foley. At the time I viewed it simply as a promotion for Judge Hall, who was recognized as a very capable and fair judge.

On May 21st, two days before the hearing at which Mr. Egan was going to ask the judge to have my counter-claim thrown out of court, I received a copy of a seventeen-page brief which the lawyer was submitting. Following is the substance of his brief:

#### PLAINTIFF'S BRIEF ON MOTION TO DISMISS COUNTERCLAIM

The present action involves only a determination of the questions raised by the Counterclaim of the defendant, Roy G. Jacobsen, but a brief statement of the procedural avenues by which the case comes before this Court may serve to pinpoint the issues involved.

On the last day for filing an Answer, defendant Roy G. Jacobsen sought to file in the District Court an unsigned paper captioned "Answer and Counterclaim" which demanded, among other things, money damages in the sum of \$7,016.00. The paper was voluminous and rather inarticulate as a legal pleading but the apparent gist of it was that Columbia had represented that it would teach him wisdom and various other virtues and qualities, that the representation was false and that as a result of his reliance on the false representations the defendant suffered pecuniary damage in the sum of \$7,016.00.

Plaintiff now moves for a Dismissal of the Counterclaim and for Summary Judgment on the ground that said Counterclaim fails to state a claim upon which relief can be granted.

#### POINT I

##### THE DEFENDANT FAILS TO STATE A CAUSE OF ACTION IN DECEIT BASED ON FRAUDULENT MISREPRESENTATION

If anything can be garnered from the rambling document which the defendant has captioned a Counterclaim, it is apparently an attempt to

state a cause of action in deceit. The origin of the action of deceit is set forth in *Prosser on Torts*, first ed., 1941 at page 704 et seq, and the elements of the action are enumerated therein at page 705 as follows:

"1. A false representation made by the defendant. In the ordinary case this representation must be one of fact. 2. Knowledge or belief on the part of the defendant that the representation is false—or, what is regarded as equivalent, that he has not a sufficient basis of information to make it. This element often is given the technical name of 'Scienter'. 3. An intention to induce the plaintiff to act or to refrain from action in reliance upon the misrepresentation. 4. Reasonable reliance upon the representation on the part of the plaintiff, in taking action or refraining from it. 5. Damage to the plaintiff, resulting from such reliance."

The defendant himself characterizes the intent and purpose of his action in paragraph four of the first count of his Counterclaim wherein he states:

"I have really only one charge against Columbia: that it does not teach Wisdom as it claims to do. From this charge ensues an endless number of charges, of which I have selected fifty at random. I am prepared to show that each of these fifty claims in turn is false, though the central issue is that of Columbia's pretense at teaching Wisdom."

It becomes necessary therefore only to examine the statements made by Columbia, all of which have been annexed to defendant's Counterclaim in twenty-eight separate schedules denominated "A" through "BB".

At the outset let it be conceded that the plaintiff does not deny that it has made the statements which defendant quotes from Columbia's bulletins, brochures and catalogues; it does not deny that the motto and inscriptions on various university buildings are accurately quoted by defendant. There is, therefore, no material question of fact raised by defendant's pleading. The only question is whether any or all of said statements, either expressly or by implication, are susceptible of the construction defendant places upon them. The argument is not whether the statements were made but what they mean.

It is not difficult to understand why an examination of the case law of this and other jurisdictions fails to disclose any satisfactory parallel to the present issue. The typical frame of reference within which the issue of misrepresentation has arisen has involved a commercial transaction of sale. (At this point Mr. Egan's brief cites several New Jersey lawsuits based on misrepresentation, including a Superior Court case in 1889 in which a horse was sold with the claim that it could travel a certain distance in a certain time, and another case in 1794 in which some land was sold with the claim that it was good grass land.)

The cases where misrepresentation becomes an issue have not of course been limited to commercial transactions, but this has been the normal field of their development and growth. This point is brought out because defendant's Counterclaim seems to proceed on the assumption that an educational institution is similar to a purveyor of goods and wares with a definitive product to sell, which product can be measured and matched

against definite specifications. Common experience and plain reason tell us that nothing could be farther from the truth. Any education offers only opportunity which must be properly used by the student and to which he must add and apply his own diligence, industry and natural talent. For no two individuals will the result be exactly the same. Wisdom furthermore is not a static concept, packaged and delivered as a finished product to a college graduate.

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It is at this point proper to observe the obvious fact that not all statements are statements of fact. A statement may be an expression of opinion. It may be a promise or statement of intention. It may be an exhortation. It may be a hope.

It is not intended to suggest that statements of intention may not be the basis for a fraud or deceit action, for this state recognizes under proper conditions the validity of Lord Bowen's familiar epigram that "The state of a man's mind is as much a matter of fact as the state of his digestion."

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Actually the statements upon which the defendant relies in his indictment of Columbia partake in part of the elements of the University's hopes, its ambitions, its desires, its objectives and admittedly also its factual statements as to the nature of its educational program.

Columbia will stand by its statement quoted in Schedule "A" of defendant's Counterclaim that "Its aim remains constant: to foster in its students a desire to learn, a habit of critical judgment, and a deep rooted sense of personal and social responsibility." Where so much depends on the personality and ability of the individual student, however, Columbia cannot be held to be a guarantor of its own success with every student who enters its halls.

Columbia will not recant the inscription quoted in Schedule "V" of defendant's Counterclaim that "Wisdom dwelleth in the heart of him that hath understanding," but only a fool would construe this to mean that Columbia or any other university claims to pour wisdom into a student as wine into a pitcher.

When superficially scrutinized or minutely analyzed, however, where in any of the statements made by Columbia is "The representation as a matter of fact" that it will teach wisdom which defendant reads in to Columbia's statements? It is submitted that defendant's Counterclaim fails to meet the first and most important test for sustaining a cause of action in deceit, the allegation of what a reasonable man might call a misstatement of fact. The defendant seeks to assign to statements of Columbia a construction and interpretation which is peculiarly subjective to him and completely unwarranted by the plain meaning and sense of the language he quotes.

It should be pointed out that the peculiar subjective requirements which defendant expected a college education to fulfil were apparently late in developing. It is safe to assume that if the defendant had disclosed in his applications to Columbia that he expected to be taught wisdom and if he had disclosed that he expected it to be packaged and delivered by a college as a butcher sells a pound of meat, his applications

would have been treated quite differently. Copies of his applications attached to plaintiff's moving papers as well as five student loan applications disclosed only the typical, average student's statement of his objectives in seeking a college education, namely, to prepare himself for the teaching or writing profession, or to study physics or English. The defendant cannot claim therefore that Columbia's alleged fraud consists of an assurance to satisfy any special needs which he had and disclosed to the college.

## POINT II

### THE DEFENDANT IS BARRED FROM RECOVERY BY THE STATUTE OF LIMITATIONS, BY HIS OWN LACHES, AND BY THE ABSENCE OF RELIANCE ON STATEMENTS MADE

It should finally be pointed out that the defendant would be barred from recovery by his own laches in asserting his claim against Columbia. R.S. 2A:14-2 provides that:

"Every action at law for an injury to the person caused by the wrongful act, neglect or default of any person within this state shall be commenced within two years next after the cause of any such action shall have accrued."

It must be noted that the defendant began his studies at Columbia as a sophomore in September of 1951 and, although his grades did not permit the taking of a degree, he remained for three full years until the end of his senior year in June of 1954. The significance of this fact will be observed in a moment, but first it must be pointed out that he did not assert his claim of fraud by the filing of his Counterclaim until November of 1957, three and one-half years after he left the school. The defendant might answer that his awareness of the fraud was slow in germinating in his mind but his pleading is silent of the date of discovery. Furthermore, consider the possibility if a former student can avoid the bar of the Statute of Limitations by claiming that he did not realize he was defrauded by his education until five, ten or twenty years after he left college.

We now return to the significance of the defendant's three year stay at Columbia. If the education he was receiving did not meet his expectations and requirements, why did he not realize it during the course of three years of study? The same question incidentally negates the element of reliance essential to an action of deceit. *Prosser on Torts*, *supra*, *Louis Schlesinger Co. vs. Wilson*, *supra*.

Although we must again go into the field of commercial transactions for an analogy, we find in *Norfolk and New Brunswick Hosiery Co. vs. Arnold* 49 N. J. Eq. 390 (Chanc. 1892) a holding that a person who, for more than four years, has had the exclusive use of a machine and has, for all that time, tested it by actual use, is in a position where he cannot be deceived by false representations as to its capacity or efficiency, for his use of the machine has given him all the knowledge respecting its capacity and efficiency that anybody can have. Parenthetically, it should be observed that the mere fact that defendant claims he was dissatisfied with his education in no way justifies the inference that it had been misrepresented to him.

In *John Hancock Mutual Life Insurance Co. vs. Cronin* 137 N.J. Eq. 586 (Chanc. 1946) the question for decision was whether an insurance

company in issuing a policy of life insurance had relied on statements made by the insured in his application or on a separate investigation which the insurance company made. The lower Court held the defense of fraud was not available to the insurance company since it concluded that the company knew or could have known from its own investigation that the statements were false.

It is submitted that if the defendant went to Columbia with the notion that he expected to be taught wisdom, or even if the desire for wisdom grew upon him after he became a student, in the course of three full years of study, his own observation of how the education he was receiving compared with the education he sought, gave him ample time and opportunity to leave the University and continue his pursuit elsewhere or to make a more timely claim of misrepresentation.

### POINT III

#### DEFENDANT'S COUNTERCLAIM IS DEFECTIVE FOR FAILURE TO PLEAD THE PARTICULARS OF THE ALLEGED FRAUD

Both our rules of Court and our case law enunciate clearly that where fraud and misrepresentation are alleged, the particulars of the fraud must be set forth. R.R. 4:9-1 states:

"In all averments of misrepresentation, fraud, mistake, breach of trust, willful default or undue influence, particulars of the wrong, with dates and items if necessary, shall be stated so far as practicable."

The form of defendant's Counterclaim purports to have fifty separate counts, but the substance of it presumably has only one, the failure to teach wisdom. The defendant himself has in fact so limited it by the language of the fourth paragraph of his first count quoted herein. The remaining forty-nine counts are not only superfluous but meaningless and vague. Selecting at random his tenth count, it states in the first paragraph that Columbia claims to provide a Liberal Arts Education and in the second paragraph that Columbia does not provide a Liberal Arts Education. That is all. There is no explanation, no elaboration, no specification of the falsity, nothing that pleads a cause of action. This same defect characterizes every one of the fifty counts and additional point by point examination of them would be fruitless.

The defendant is unrepresented by an attorney but he should not be permitted thereby to gain an advantage which he would not have had his pleadings been prepared by an attorney. As stated in *Anderson vs. Modica, supra*, at page 392:

"The flexibility of pleading under the new rules does not abandon the essentials of sound pleading. . . ."

### POINT IV

#### SUMMARY JUDGMENT IS THE PROPER REMEDY WHERE THERE IS NO GENUINE ISSUE AS TO ANY MATERIAL FACT

Certainly, as illustrated under Point III herein, it is plain on the face of defendant's Counterclaim that he fails to meet the requirements of

pleading a cause of action in deceit. Beyond the infirmities of his pleading however, the entire theory of his claim is deficient and could best be met by describing it for what it is—utterly fantastic. It can be conceded that the remedy of Summary Judgment is a drastic one as stated in *Somerset Crushed Stone, Inc. vs. Explosive Sales Co. of New Jersey* 28 N. J. Super 210 (App. Div. 1953). It can also be conceded that for purposes of the Motion all well pleaded facts against the moving party must be admitted. On the other hand the Motion for Summary Judgment serves a salutary purpose and the remedy should not be withheld, where there is no genuine issue of material fact.

One final point must be mentioned but it is submitted that it can be disposed of without citation of authority. The defendant, by his "Supplement to Answer and Counterclaim" asks for recovery of the sum paid by his parents in the original District Court action. They are not parties to this proceeding and have made no demand in their own behalf. The defendant has absolutely no standing to demand it for them.

#### CONCLUSION

Plaintiff respectfully submits that defendant's Counterclaim fails to state a cause of action, that he raises thereby no genuine issue of fact and that plaintiff is therefore entitled to a judgment dismissing the Counterclaim as a matter of law.

CHARLES M. EGAN, JR.  
Attorney for Plaintiff

At the hearing of May 23rd, Judge Foley presiding, Mr. Egan briefly summed up the arguments for Columbia and declared that it was "difficult not to answer the suit by saying 'this is absolutely ridiculous, utterly absurd,' and dismiss it with a shrug." He asked the judge to grant summary judgment to Columbia, without a trial.

I told the judge I was not ready to present my case, because I had not had time to study the brief Mr. Egan submitted two days ago. I asked the judge for four weeks in which to prepare a thorough reply brief and make other revisions in my documents in answer to Mr. Egan's latest arguments. Judge Foley granted me one week, but had to extend the time to three weeks when he found his calendar did not permit a hearing in the next two weeks. He set June 10th as the deadline for submitting all my evidence and written arguments, and June 13th for the oral hearing. Then he said that "as of now" he saw no validity in my Counterclaim.

On June 10th I appeared in Court and submitted various documents amounting to more than a hundred pages. The

first of these was a request that Columbia's case be thrown out of Court :

SUPERIOR COURT OF NEW JERSEY  
Law Division Morris County  
Docket No. L-6624-57

THE TRUSTEES OF COLUMBIA  
UNIVERSITY IN THE CITY  
OF NEW YORK,

Plaintiff,

vs.

ROY G. JACOBSEN,

Defendant.

Civil Action  
MOTION  
FOR  
SUMMARY JUDGMENT

To the Presiding Judge of the Superior Court :

I hereby request summary judgment on all demands made by the defendant in his "Answer and Counterclaim" and the "Supplement" to it. In support of this motion I submit the following Synopsis of Defendant's Case, a Statement of Reasons for Summary Judgment, the attached Affidavit, Exhibits "A" through "M", and a Brief pertaining to law and procedure in this suit.

I. Synopsis of Defendant's Case :

A. "To teach Wisdom" means "to educate," according to any standard dictionary.

B. Columbia claims to educate. (Schedules "A", "D", "N", et al.)

C. President Kirk admits Columbia does not really educate. (Pages 5 and 6, Exhibit "B".) [See *VALUES, April 1958, page 219.*]

D. Dean Chamberlain asserts Columbia does not teach Wisdom. (In his Affidavit.)

E. Dean Chamberlain admits Columbia does however confuse the student, with new knowledge and new ideas (Exhibit "H") [See *VALUES, April 1958, page 215*], and the absence of character-building leading to Wisdom.

F. I am charging Columbia with fraud leading to personal injury, spiritual and material. Following is an outline of the evidence of spiritual damage in my particular case, as a result of Columbia's failure to educate :

1. I was an honor student throughout elementary school, high school, and my freshman year at Dartmouth.

2. Columbia accepted me as an honor student of good character, and my record at Columbia was very good to begin with.

3. At Columbia, intensely seeking Wisdom and being given only confusion, I deteriorated in both character and capability, was given the failing grade in four out of five subjects in my final semester, and did not graduate.

4. Three months after leaving Columbia I was drafted ; I broke down during basic training, was declared mentally unfit, and was given a medical discharge.

5. Nine months later I became a student at the Gurukula, a

school of Wisdom, in New Jersey. Here my character and capability were fully restored, and of this my conduct and efforts in this controversy are sufficient evidence.

## II. Statement of Reasons for Summary Judgment.

Though I pleaded with Columbia for a fair settlement out of Court, the University filed suit and thus frightened my parents into paying more than a thousand dollars, and now Columbia asks for a summary dismissal of my defenses. In view of the above synopsis and all the accompanying evidence to support it, it would certainly be most injust to dismiss me without a trial and thus sustain the arguments of obvious liars. However, there are some reasons why *Columbia* ought perhaps to be dismissed without a trial.

A. *Columbia* is guilty as charged, beyond any reasonable doubt. If there is any difficulty in understanding my claims it is only because the traditional academic universities have already conditioned the minds of all our people, professional and unprofessional, for hundreds of years, so that at first glance my charges may seem "bizarre," as Mr. Egan puts it. Furthermore, the fraud is on such a colossal scale that the mankind that has been taken in by it is reluctant to admit that a real crime exists here. This is a major issue, and ought not to be underestimated. If the charge of fraud is dismissed from this Court it will crop up again and again, and soon, because the people are becoming increasingly more dissatisfied and suspicious of the schools. If the matter is not handled properly the school situation is sure to lead to mass chaos. Education is a real human need, an urgent need, in the midst of a confused and conflict-ridden world. Therefore it is essential that this issue of true education which I am presenting to the Court be looked into with utmost care. My charges are not bizarre. They are entirely correct, and would stand up even under the judicious scrutiny of the United States Supreme Court.

B. *Columbia* simply stumbled into Court, and now asks for summary judgment only because it desperately wishes to escape a public trial of its "educational" program. According to law, a trial is necessary if the guilt is not completely obvious; but if the Court agrees that *Columbia* is unquestionably guilty of fraud, as charged, summary judgment ought to be awarded to the defendant.

C. In studying the laws of our land I find that the legal system already has within it the power of correcting the educational system, thus restoring true meaning to the word "Education," and restoring good judgment and contentment to our people, who are presently burdened with the crimes, wars and diseases that have resulted from generations upon generations of failure to teach Wisdom. To put this legal instrument to good use, with or without trial, requires only the courage of the judges who have the power to do so; the opportunity is here.

D. If the administration at *Columbia* persists in being dishonest and unfair, it will bring about its own ruin. Before it is too late I hope *Columbia* will voluntarily admit to its enormous error in this case. My object is to arrive at a friendly reconciliation if possible; but it is self-evident that an honest relationship can be established only on the basis of what is honest and just. If *Columbia* agrees to Educate, it will not be difficult to show alumni the value of supporting the University rather

than suing it for past fraud. Because my desire is to be reasonable, I am ready to be shown by reasonable argument where I am mistaken, if I am, in anything I say; however, I expect the same of Columbia, since this is the attitude that the University professes, but has not as yet lived up to.

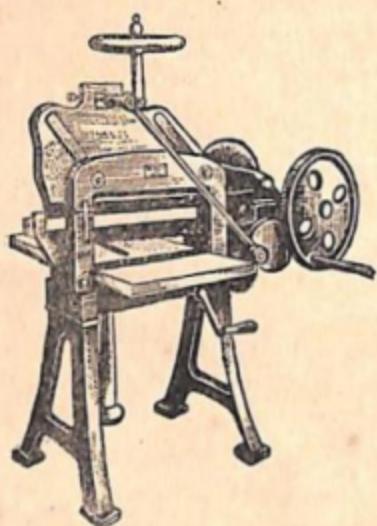
E. In conclusion, I wish to say that although I am prepared to go to trial if necessary, the task of seeing it through would be an immense burden on me — a burden for which I have not asked, and from which I would prefer to be spared if possible. I am not a lawyer, and I have never debated under great pressure against a hostile, dishonest, and unwilling opponent. If the Court can settle this matter fairly on the basis of the material that has been submitted, or that could easily be added, I hope I will not be asked to bear all the difficulties, expenses, and tensions of a trial.

Therefore, I sincerely ask, for the sake of Wisdom, Justice, and the Good of All, that summary judgment be granted to the defendant, and that appropriate measures be taken by the Court if not by Columbia, to establish Higher Education at the University, and thus begin to improve substantially the welfare of our society.

Roy G. Jacobsen  
Appearing Pro Se

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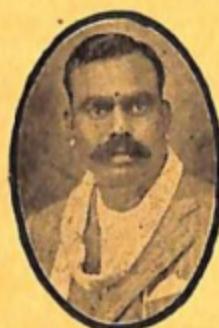
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