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उत्तिष्ठत जाग्रत प्राप्य वरान्निबोधत ।

Arise ! Awake ! And stop not till the Goal is reached.

SPIRITUAL TALKS OF SWAMI SHIVANANDA

August 18, 1929

In the evening, we sat near Mahapurushji. ... I remarked, 'What a good fortune for us that we sit here by an apostle of the Master!'

'It is all by his grace,' explained Mahapurushji, 'it is owing to him that we are here, and, again, it is owing to him that you are here.' When we took leave, he added again: 'He is surely in the heart; ay, he resides in the heart of every being as Consciousness. One should pray for ever to this Consciousness, enshrined in oneself, for knowledge, devotion, faith, love, etc.; and this should be done constantly; one should pray for knowledge and devotion at all times, whether one is eating, reclining, roaming about, sitting, or standing. The Master used to say, "So long as the idea of 'there' (i.e. distance from God) persists, it is ignorance; and when it is 'here and here' (i.e. immediate presence of God), then is it knowledge".'

December 9, 1929

When he came down from the shrine after his meditation, he began singing a song all by himself: 'Kālī, you became Kṛṣṇa, dancing the

rāsalīlā at Vṛndāvana.' As he could not remember the whole song, he had a book of Rāmprasād's songs brought to him, and then he had the whole of it sung by others:

Kālī, you became Kṛṣṇa, dancing the *rāsalīlā* at Vṛndāvana.

Then the Praṇava sound appeared as though different from you, and various were your disports.

Who indeed can understand this—so difficult and abstruse?

Half of your body became then the excellent Rādhā, you yourself becoming a man and a woman.

(As Kālī) you had no cloth, and now you wore a yellow robe; your dishevelled hair now became tied like a crown; and in hand you had a flute.

Formerly, you enchanted Śiva with your glances,

And now with a black figure well defined, you enchanted the damsel Rādhā.

Then your laugh was loud and struck terror, and now the sweet smile attracted a princess.

Once you danced in a current of blood, now the river Yamunā became dear to you. Prasād (Rāmprasād) smiles, and is highly elated at this.

I have understood, Mother, after a little thought,

Śiva and Kālī, as well as Kālī and Kṛṣṇa, are but one, though we understand it not. . . .

January 1, 1930

Mahapurushji said: 'Lady Minto once came with Miss Sorabji. I used to perform the worship (of the Master) then. She hailed from a very high aristocratic family. Yet, she was so modest and so sweet in her talk. They had the idea that Swamiji first started this organization. To them I said in the course of conversation: "This organization was not brought into existence by us; the Master himself created it during his illness. In those days, he himself trained Swamiji and others as to how this organization was to be built up and carried on. That was the real foundation of this monastery." Lady Minto was surprised to hear this from me for the first time. Her belief was that Swamiji was the first founder.'

January 2, 1930

When I met him in the morning, Mahapurushji said: 'I had no good sleep, particularly after 3 a.m. I saw Maharaj (Swami Brahmananda) in a dream. It seemed as though I had gone to the Varanasi Advaita Ashrama. Maharaj was there, and I talked with him leaning on a bolster. It delighted me immensely. . . .

'When I was in Allahabad, a Muslim singer used to come every morning, at 4 or 4-30 a.m., and start singing, sitting on the steps of a house on the Gaṅgā:

"Why need one care for the king of death,
Who has taken hold of Rāma." . . .

'In those days, we all slept in winter under a big mosquito curtain on the floor of the Master's room (at Dakshineswar). Before we fell asleep, the Master would come to us to show how to lie down. He used to say that if one meditated on the Mother when lying on one's

back, one would have good dreams. One should have such thoughts. Ah, the love and affection he had for us! All the same, one had to be very careful when with him. . . . Sometimes, we slept during summer on the eastern veranda, caring little for the mosquitos. He would ask Maharaj now and then to go home. But Maharaj would not always agree. . . .

'The Master looked upon Maharaj as a cowherd boy of Vṛndāvana, a companion of Śrī Kṛṣṇa. Whenever he was not at Dakshineswar, the Master felt unhappy. One night, he came to me on the veranda at 1 a.m. and said, "Would you sing to me of Gopāla (Śrī Kṛṣṇa as a cowherd boy) for a while?" I did so for about an hour. During some nights, when nobody else was there, the Master would call in the gatekeeper at dead of night and hear him sing Rāma's name—the name only and nothing else.'

January 3, 1930

Mahapurush Maharaj said: 'M—Bhattacharya is full of kindness; you can hardly find another of his kind. When his only son died, his mind changed like this; and he became what you find him now. At first, he had no idea of having an adopted son. Anyway the boy is an excellent one. He is learning the business after passing the high school examination; M—Babu did not allow him to read more. The boy's teacher instilled into him the idea of renunciation. . . .

'Unless a physician is kind-hearted, he counts for nothing. And it is sometimes seen that a man possesses kindness and other qualities, but he lacks piety, and has no faith in or love for God. Again, somebody may perform rites and ceremonies, but lacks kindness. There is no rule that religious observances will go hand in hand with generosity.'

In connection with another topic, he said: 'Everything works according to Her will. The bad becomes good and the good bad; and yet, all is good when looked at from the Mother's point of view. To me the day that is gone by is blessed; and I am there so long as there are days like these to pass by.'

January 7, 1930

Mahapurush Maharaj said: "The worship of Mother Kālī in connection with the birthday celebration of Sharat Maharaj (Swami Saradananda) passed off excellently. The main function in the life of the monastery is certainly the worship of the Mother. Everything is accomplished when Her worship is performed. I took a pinch of each kind of *prasāda* (consecrated food). That is how it should be done; it is not good to take too much of it."

The topic now changed. 'I glanced through the book *Mantraśakti* as a whole', he said. 'It is well written—creditably done. The marriage vow is quite good. And the power of the *mantra* has been shown—the heroine bringing back to life her dead husband just like Sāvitrī or Behulā of old. It is good that such ideas should now be spread among the Hindus.'

January 9, 1930

'What kind of monks did you find at Swargashram?' he asked a monk just returned from Rishikesh. 'I hope they do not behave like mere beggars. We noticed that at Husiarpur station some people changed their clothes from white to ochre, and went there (to Rishikesh) to spend some months as monks. Notwithstanding this, that is certainly a very helpful place for spiritual practices for those who have real detachment.'

In the course of another topic, he remarked: 'Out of evil cometh good. He worked hard, and he had a hankering for money; and hence the Master has arranged it so for him.'

January 12, 1930

To the monks who had just returned from the Kumbhamelā (assemblage of monks every twelve years at the confluence of the Gaṅgā and the Yamunā) at Allāhabad, he said: "Should one live at Prayāga (confluence) for a month during Māgha (one attains great success)"—so the saying goes. Existence-Knowledge-Bliss! Śiva, Śiva! God is both with form and without form, and also beyond both. That is to say, He is known in meditation alone—"Known to the

yogins in the midst of their *yoga*"—no one can describe Him by word of mouth. It is the state of the highest *samādhi* without ideation (*nirvikalpa*); in it there is hidden everything.

'Three million people gathered at the Kumbha. Howsoever the Western influence may spread, these peculiarly Indian attitudes will persist. What a number of events I am reminded of! I did not see Pavhari Baba, but saw Trilinga Swami twice—once seated and once reclining. I went to see Bhaskarananda Swami with Swamiji (Swami Vivekananda), Gopal-Da (Swami Advaitananda), and Baburam Maharaj (Swami Premananda)... I heard of Chameli Puri rather late. He was a man of great renunciation. He distributed gram and molasses among the boys. He was devoted to the Mother of the Universe. He kept fasting during the nine days of *navarātri*. And there was Magniram Baba who observed a strict vow of life-long celibacy. He was a man of renunciation and holiness. But he could not rid himself of the conceit of being a Brahmin. Bhaskarananda Swami practised great hardship and earned much fame. More than a dozen princes became his disciples. The Master went into *samādhi* when listening to the *viṇā* recital by Mahesh Babu of Varanasi, the maternal uncle of Pramada Mitra who had correspondence with Swamiji. I did not hear Mahesh Babu's recital of *viṇā*, but Pramada Mitra, who had learnt from him, played for me one night.'

January 13, 1930

A devotee came in, saluted Mahapurushji, and then started for the shrine to pay respects to the Master. At this, he said 'How strange! You ought to have saluted the Master first and then come to us. "By His light all these shine diversely"—everything is illuminated by his light; "He shining, all these shine"—all these stand revealed because He reveals Himself—all these, these trees and bushes, flowers and fruits, devotees, myself, and all persons. All these have existence because of Him; apart from Him

nothing whatsoever exists. He is Existence itself; Rāma exists, Hari exists, the moon exists, the sun exists, the world exists, as a result of some limitation put around that Existence. He exists, and so everything else exists by holding on to Him. Again, He is Existence-Knowledge-Bliss. For unless Existence is associated with Consciousness, that Existence has no reality at all. That is why Existence and Consciousness remain in identity. Again, where there is Existence-Knowledge, Bliss also must be present. After all, what is it that one feels as the want of bliss? It means simply the absence of reality and consciousness. And unhappiness increases as reality and consciousness recede. I bless you all that your faith in, and devotion towards, Him may be as unshakable and unswerving as the mount Sumeru.'

January 14, 1930

It was Hari Maharaj's (Swami Turiyananda's) birthday, it being the fourteenth day of the bright fortnight of Pauṣa. Many devotees gathered at the monastery. In the afternoon, several monks assembled on the western veranda of the monastery, and among them sat many of the seniors. They were waiting for Mahapurush Maharaj, who was to speak to them. Silence reigned all around. When he arrived, all stood up to greet him ; and they all sat down, as he seated himself in an easy chair. He then went on talking in his usual way:

'This is the birthday of Hari Maharaj. How auspicious it is ! He was a great saint, pure and holy like Śukadeva. He used to read the *Gītā* and the *Vivekacūḍāmaṇi* from his very boyhood. He committed these books to memory. He was given to meditation, he loved solitude, and he was a *yogin* engaged in spiritual practices for ever. Swamiji took him to America by force. Being of an orthodox temperament,

he could not be easily prevailed upon to go. But there was one thing—he loved Swamiji very much ; and so he could not resist him for long. He was in that country (U. S. A.) for about three years. Coming in contact with him, some people changed their course of life totally. When returning to India, he was terribly shocked to hear at Rangoon of the passing away of Swamiji, for he had many things to tell Swamiji. After reaching here, he stayed just for a few days and then left for Vrindaban, accompanied by Krishnalal (Swami Dhira-nanda). He lived for five years in those parts. He spent a considerable period in spiritual practices at Bulandshahr and Nangal and other places on the Gaṅgā near about Hardwar.

'And what a deep love he had for the organization ! For this organization came into being through the will and order of the Master. What a love Swamiji also had for this Order ! Hari Maharaj very much liked the instructions they had both left for the Order. And quite considerable was the amount of good he did for a number of people at Varanasi even during his closing years. There was not the least dark spot in his life ; it was all white, pure, and holy. In his life, *yoga*, devotion, knowledge, and selfless work, all found a synthesis. It is a duty for you all to study the great qualities of his life. Such a study will ennoble and uplift you. Consider the great love Maharaj (Swami Brahmananda) had for him. They spent five years together in the Punjab, Sind, Rajasthan, and other places. They loved each other very much. And yet they practised silence so thoroughly at times that, though they were together all the time, they would not speak with each other for a week at a stretch. Maharaj said that it was most difficult to understand all the moods of Hari Maharaj.'



BREATHING *

BY SWAMI VIVEKANANDA

Breathing exercises have been very popular in India from the most ancient times, so much so [that] they form a part of their religion, just as going to church and repeating certain prayers. . . . I will try to bring those ideas before you.

I have told you how the Indian philosopher reduces the whole universe into two parts—*prāṇa* and *ākāśa*.

Prāṇa means force—all that is manifesting itself as movement or possible movement, force, or attraction. . . . Electricity, magnetism, all the movements in the body, all [the movements] in the mind—all these are various manifestations of one thing called *prāṇa*. The best form of *prāṇa*, however, is in [the brain,] manifesting itself as light [of understanding]. This light is under the guidance of thought.

The mind ought to control every bit of *prāṇa* that has been worked up in the body. . . . [The] mind should have entire control of the body. That is not [the case] with all. With most of us it is the other way. The mind should be able to control every part of [the body] just at will. That is reason, philosophy; but [when] we come to matters of fact, it is not so. For you, on the other hand, the cart is before the horse. It is the body mastering the mind. If my finger gets pinched, I become sorry. The body works upon the mind. If anything happens which I don't like to happen, I am worried; my mind [is] thrown off its balance. The body is master of the mind. We have become bodies. We are nothing else but bodies just now.

Here [comes] the philosopher to show us the way out, to teach us what we really are. You may reason it out and understand it intellectually, but there is a long way between intel-

lectual understanding and the practical realization of it. Between the plan of the building and the building itself there is quite a long distance. Therefore there must be various methods [to reach the goal of religion]. In the last course, we have been studying the method of philosophy, trying to bring everything under control, once more asserting the freedom of the soul by customs of its own conquering the body without its help. It is very difficult. This way is not for [every] body. The embodied mind tries it with great trouble.

A little physical help will make the mind comfortable. What would be more rational than to have the mind itself accomplish the thing? But it cannot. The physical help is necessary for most of us. The system of *rāja-yoga* is to utilize these physical helps, to make use of the powers and forces in the body to produce certain mental states, to make the mind stronger and stronger until it regains its lost empire. By sheer force of will if anyone can attain to that, so much the better. But most of us cannot, so we will use physical means, and help the will on its way.

. . . The whole universe is a tremendous case of unity in variety. There is only one mass of mind. Different [states] of that mind have different names. [They are] different little whirlpools in this ocean of mind. We are universal and individual at the same time. Thus is the play going on. . . . In reality this unity is never broken. [Matter, mind, spirit are all one.]

All these are but various names. There is but one fact in the universe, and we look at it from various standpoints. The same [fact] looked at from one standpoint becomes matter. The same one from another standpoint becomes mind. There are not two things. Mistaking the rope for the snake, fear came [to a man] and made him call somebody else to kill the snake. [His] nervous system began to shake ;

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his heart began to beat. . . . All these manifestations [came] from fear, and he discovered it was a rope, and they all vanished. This is what we see in reality. What even the senses see—what we call matter—that [too] is the Real; only not as we have seen it. The mind [which] saw the rope [and] took it for a snake was not under a delusion. If it had been, it would not have seen anything. One thing is taken for another, not as something that does not exist. What we see here is body, and we take the Infinite as matter. . . . We are but seeking that Reality. We are never deluded. We always know truth, only our reading of truth is mistaken at times. You can perceive only one thing at a time. When I see the snake, the rope has vanished entirely. And when I see the rope, the snake has vanished. It must be one thing. . . .

When we see the world, how can we see God? Think in your own mind. What is meant by the world is God as seen as all things [by] our senses. Here you see the snake; the rope is not. When you know the Spirit, everything else will vanish. When you see the Spirit itself, you see no matter, because that which you called matter is the very thing that is Spirit. All these variations are [superimposed] by our senses. The same sun, reflected by a thousand little wavelets, will represent to us thousands of little suns. If I am looking at the universe with my senses, I interpret it as matter and force. It is one and many at the same time. The manifold does not destroy the unity. The millions of waves do not destroy the unity of the ocean. It remains the same ocean. When you look at the universe, remember that we can reduce it to matter or to force. If we increase the velocity, the mass decreases. . . . On the other hand, we can increase the mass and decrease the velocity. . . . We may almost come to a point where all the mass will entirely disappear. . . .

Matter cannot be said to cause force, nor [can] force [be] the cause of matter. Both are so [related] that one may disappear in the other. There must be a third [factor], and that third

something is the mind. You cannot produce the universe from matter, neither from force. Mind is something [which is] neither force nor matter, yet begetting force and matter all the time. In the long run, mind is begetting all force, and that is what is meant by the universal mind, the sum total of all minds. Everyone is creating, and [in] the sum total of all these creations, you have the universe—unity in diversity. It is one and it is many at the same time.

The personal God is only the sum total of all, and yet it is an individual by itself, just as you are the individual body of which each cell is an individual part itself.

Everything that has motion is included in *prāṇa* or force. [It is] this *prāṇa* which is moving the stars, sun, moon; *prāṇa* is gravitation. . . .

All forces of nature, therefore, must be created by the universal mind. And we, as little bits of mind, [are] taking out that *prāṇa* from nature, working it out again in our own nature, moving our bodies and manufacturing our thought. If [you think] thought cannot be manufactured, stop eating for twenty days and see how you feel. Begin today and count. . . . Even thought is manufactured by food. There is no doubt about it.

Control of this *prāṇa* that is working everything, control of this *prāṇa* in the body, is called *prāṇāyāma*. We see with our common sense that it is the breath [that] is setting everything in motion. If I stop breathing, I stop. If the breath begins, the [body] begins to move. What we want to get at is not the breath itself; it is something finer behind the breath.

[There was once a minister to a great king. The] king, displeased with the minister, ordered him to be confined in the top of [a very high tower. This was done, and the minister was left there to perish. His wife came to the tower at night and called to her husband.] The minister said to her, 'No use weeping'. He told her to take a little honey, [a beetle], a pack of fine thread, a ball of twine, and a rope. She tied the fine thread to one of the legs of

the beetle and put honey on the top of its head and let it go. [The beetle slowly crept onwards, in the hope of reaching the honey, until at last it reached the top of the tower, when the minister grasped the beetle, and got possession of the silken thread, then the pack thread, then the stout twine, and lastly of the rope. The minister descended from the tower by means of the rope, and made his escape. In this body of ours the breath motion is the 'silken thread'; by laying hold of it we grasp the pack thread of the nerve currents, and from these the stout twine of our thoughts, and lastly the rope of *prāṇa*, controlling which we reach freedom. (See *The Complete Works of Swami Vivekananda*, I. pp. 143-44.)]

By the help of things on the material plane, we have to come to finer and finer [perceptions]. The universe is one, whatever point you touch. All the points are but variations of that one point. Throughout the universe is a unity [at bottom]. . . . Even through such a gross thing as breath, I can get hold of the Spirit itself.

By the exercise of breathing, we begin to feel all the movements of the body that we [now] do not feel. As soon as we begin to feel them, we begin to master them. Thoughts in the germ will open to us, and we will be able to get hold of them. Of course, not all of us have the opportunity nor the will nor the patience nor the faith to pursue such a thing; but there is the common-sense idea that is of some benefit to everyone.

The first benefit is health. Ninety-nine per cent of us do not breathe at all properly. We do not inflate the lungs enough. . . . Regularity [of breath] will purify the body. It quiets the mind. . . . When you are peaceful, your breath is going on peacefully, [it is] rhythmic. If the breath is rhythmic, you must be peaceful. When the mind is disturbed, the breath is broken. If you can bring the breath into rhythm forcibly by practice, why can you not become peaceful? When you are disturbed, go into the room and close the door. Do not try to control the mind, but go on with rhythmic breathing for ten

minutes. The heart will become peaceful. These are common-sense benefits that come to everyone. The others belong to the *yogi*. . . .

Deep-breathing exercises [are only the first step]. There are about eighty-four [postures for] various exercises. Some [people] have taken up this breathing as the whole [pursuit] of life. They do not do anything without consulting the breath. They are all the time [observing] in which nostril there is more breath. When it is the right, [they] will do certain things, and when [it is] the left, they do other things. When [the breath is] flowing equally through both nostrils, they will worship.

When the breath is coming rhythmically through both nostrils, that is the time to control your mind. By means of the breath, you can make the currents of the body move through any part of the body, just [at] will. Whenever [any] part of the body is ill, send the *prāṇa* to that part, all by the breath.

Various other things are done. There are sects who are trying not to breathe at all. They would not do anything that would make them breathe hard. They go into a sort of trance. . . . Scarcely any part of the body [functions]. The heart almost ceases [to beat]. . . . Most of these exercises are very dangerous; the higher methods [are] for acquiring higher powers. There are whole sects trying to [lighten] the whole body by withdrawal of breath, and then they will rise up in the air. I have never seen anyone rise. . . . I have never seen anyone fly through the air, but the books say so. I do not pretend to know everything. All the time I am seeing most wonderful things. . . . [Once I observed a] man bringing out fruits and flowers, etc. [out of nowhere].

. . . The *yogi*, when he becomes perfect, can make his body so small it will pass through this wall—this very body. He can become so heavy, two hundred persons cannot lift him. He will be able to fly through the air if he likes. [But] nobody can be as powerful as God himself. If they could, and one created, another could destroy. . . .

This is in the books. I can [hardly] believe them, nor do I disbelieve them. What I have seen I take. . . .

If the study of things in this world is possible, it is not by competition, it is by regulating the mind. Western people say, 'That is our nature; we cannot help it'. Studying your social problems, you cannot solve them either. In some things, you are worse off than we are, . . . and all these things do not bring the world anywhere at all. . . .

The strong take everything; the weak go to the wall. The poor are waiting. . . . The man who can take will take everything. The poor hate that man. Why? Because they are waiting their turn. All the systems they invent, they all teach the same thing. The problem can only be solved in the mind of man. . . . No law will ever make him do what he does not want to do. . . . It is only if [man] wills to be good that he will be good. All the law and juries . . . cannot make him good. The almighty man says, 'I do not care'. . . . The only solution is if we all want to be good. How can that be done?

All knowledge is within [the] mind. Who saw knowledge in the stone or astronomy in the star? It is all in the human being.

Let us realize [that] we are the infinite power. Who can put a limit to the power of mind? Let us realize we are all mind. Every drop has the whole of the ocean in it. That is the mind of man. The Indian mind reflects upon these [powers and potentialities] and wants to bring [them] all out. For himself he doesn't care what happens. It will take a great length of time [to reach perfection]. If it takes fifty thousand years, what of that! . . .

The very foundation of society, the very formation of it, makes the defect. [Perfection] is only possible if the mind of man is changed, if he, of his own sweet will, changes his mind; and the great difficulty is, neither can he force his own mind.

You may not believe in all the claims of this

rāja-yoga. It is absolutely necessary that every individual can become divine. That is only [possible] when every individual has absolute mastery over his own thoughts. . . . [The thoughts, the senses] should be all my servants, not my masters. Then only is it possible that evils will vanish. . . .

Education is not filling the mind with a lot of facts. Perfecting the instrument and getting complete mastery of my own mind [is the ideal of education]. If I want to concentrate my mind upon a point, it goes there, and the moment I call, it is free [again]. . . .

That is the great difficulty. By great struggle we get a certain power of concentration, the power of attachment of the mind to certain things. But then there is not the power of detachment. I would give half my life to take my mind off that object! I cannot. It is the power of concentration and attachment as well as the power of detachment [that we must develop]. The man equally powerful in both — that man has attained manhood. You cannot make him miserable even if the whole universe tumbles about his ears. What books can teach you that? You may read any amount of books. . . . Crowd into the child fifty thousand words a moment, teach him all the theories and philosophies. . . . There is only one science that will teach him facts, and that is psychology. . . . And the work begins with control of the breath.

Slowly and gradually you get into the chambers of the mind and gradually get control of the mind. It is a long, [hard struggle]. It must not be taken up as something curious. When one wants to do something, he has a plan. [*Rāja-yoga*] proposes no faith, no belief, no God. If you believe in two thousand gods, you can try that. Why not? . . . [But in *rāja-yoga*] it is impersonal principles.

The greatest difficulty is what? We talk and theorize. The vast majority of mankind must deal with things that are concrete. For the dull people cannot see all the highest philosophy. Thus it ends. You may be graduates [in] all

sciences in the world, ... but if you have not realized, you must become a baby and learn.

... If you give them things in the abstract and infinite, they get lost. Give them things a little at a time. You take so many breaths, you do this. They go on to understand it and find pleasure in it. These are the kindergartens of religion. That is why breathing exercises will be so beneficial. I beg you all not to be only curious. Practise a few days, and if you do not find any benefit, then come and curse me. ...

The whole universe is a mass of energy, and it is present at every point. One grain is enough for all of us, if we know how to get what there is. ...

This having to *do* is the poison that is killing us ... what pleases slaves. ... I am free! What I do is my play. Having a little fun—that is all. ...

The departed spirits—they are weak, are trying to get vitality from us. ...

Spiritual vitality can be given from one mind to another. The man who gives is the *guru*. The man who receives is the disciple. That is the only way spiritual truth is brought into the world.

[At death] all the senses go into the [mind] and the mind goes into *prāṇa*, vitality. The soul goes out and carries part of the mind out with him. He carries a certain part of the vitality, and he carries a certain amount of very fine material also, as the germ of the spiritual

body. The *prāṇa* cannot exist without some sort of [vehicle]. ... It gets lodgement in the thoughts, and it will come out again. So you manufacture this new body and new brain. Through that it will manifest. ...

[Departed spirits] cannot manufacture a body; and those that are very weak do not remember that they are dead. ... They try to get more enjoyment from this life by getting into the bodies of others, and any person who opens his body to them runs a terrible risk. They seek his vitality. ...

In this world nothing is permanent except God. ... Salvation means knowing the truth. We do not become anything; we are what we are. Salvation by faith and not by work. It is a question of *knowledge*! You must *know* what you are, and it is done. The dream vanishes. This you [and others] are dreaming here. When they die, they go to heaven. They live in that dream, and [when it ends] they take a nice body [here], and they are good people [and give in charity. But that does not lead to knowledge. When will they learn] that charity is not making hospitals!

[The wise man says,] 'All these [desires] have vanished from me. This time I will not go through all this paraphernalia.' He tries to get knowledge and struggles hard, and he sees what a dream, what a nightmare this is [this multiplicity], and working up heavens and worlds and worse. He laughs at it.

THE SPIRITUAL HERITAGE OF INDIA

Kasminnu bhagavo vijñāte sarvamidam vijñātam bhavati—What is that by knowing which everything in this universe is known?

—*Muṇḍaka Upaniṣad*, I.1.3.

Ātmano vā are darśanena śravaṇena matyā vijñānenedam sarvam viditam—By the realization of the Self, my dear, through hearing, reflection, and meditation, all this is known.

—*Bṛhadāraṇyaka Upaniṣad*, II.4.5.

I

Religion is the pivot round which the Indian life rotates. From time immemorial, the best minds of India have been pre-occupied with the

spiritual quest. Age after age, in almost every century and generation, a succession of spiritually keen minds have appeared on the Indian

soil and sought an answer to the timeless question: What is that by knowing which everything in this universe is known? This has been the paramount question of the soul of India through the ages. And in the course of her long history, this search for the ultimate Truth has found expression in multifarious forms of religious attitude and devotional feeling that are characteristic of the soul of India.

The several systems of philosophic thought that developed in this land; the various religious schools, sects, and cults that are prevalent all over the country; the growth of its vast and varied devotional literature; its music, art, and architecture, all aimed at depicting the devotional fervour of the human soul; and, indeed, all the religious and spiritual values which the Indian mind cherishes and holds as sacred—all these are but different expressions of this eternal quest of the soul of India at different stages of its emotional, intellectual, and intuitive development. In other words, spiritual striving has been the keynote of Indian life, and in this realm, its insight has been astounding, and its achievement almost unparalleled. Witness what the distinguished orientalist Max Müller says in this respect: 'If one would ask me under what sky the human mind has most fully developed its precious gifts, has scrutinized most profoundly the greatest problems of life, and has, at least for some, provided solutions which deserve to be admired even by those who have studied Plato and Kant, I would indicate India. And if one would ask me which literature would give us back (us, Europeans, who have been exclusively fed on Greek and Roman thought, and on that of a Semitic race) the necessary equilibrium in order to make our inner life more perfect, more comprehensive, more universal, in short, more human, a life not only for this life, but for a transformed and eternal life, once again I would indicate India.' That is the rich heritage which our forbears have left for posterity, of which we are proud, and to preserve it intact and to enrich it by our own contributions is our sacred duty.

The spiritual heritage of India is like a mighty

stream, to which several tributaries, big and small, have contributed their own quota. In our study here, we shall focus our attention only on the major tributaries, leaving out of consideration minor brooks and rivulets which have no doubt contributed in no insignificant measure to the enrichment of the variegated culture of the Indian people.

Let us begin our story from the very beginning, namely, from the dim ages of Vedic antiquity, into which history cannot penetrate. Even in those distant ages, the spiritual quest of the Indian mind had greatly advanced, and was pursued in all earnestness and fervour. The *Rg-Veda Samhitā*, which is considered to be the oldest religious literature extant in the world, records in excellent poetry the achievements and experiences of the human soul in its search-after the ultimate Reality behind the world. A keen observer that the Vedic *ṛṣi* was, the beauty of nature and the perfect order in the universe did not escape his curious but ever watchful eyes. He began to inquire into the mystery behind the natural phenomena and arrived at certain conceptions regarding them. We are introduced to certain pre-Vedic gods who continue to be adored and praised; then we have the Vedic gods themselves who are looked upon as presiding over the various forces and functions of nature. Gods like Mitra and Varuṇa not only bring about *ṛta* or nature's recurring rhythm or ordered course, but also maintain moral order in the universe. (Some of the most important gods and goddesses mentioned in the Vedas are: Aditi, Agni, Brahmā, Bṛhaspati, Indra, Marut, Mitra, Prajāpati, Rudra, Sarasvatī, Savitr (Sūrya), Soma, Uṣas, Varuṇa, Vāyu, and Viṣṇu.) But the mind of the *ṛṣi*, which was out to seek the god of gods or the god above all gods, was not satisfied with this plurality of gods. There are even attempts in the Vedic hymns to bring the various gods under one conception. We have there the conception of Viśvedevas (All-gods) in which all the gods are put together. The next step is to declare that the great divinity of the gods is one. A well-known passage of the *Rg-Veda* reads: 'To what

is one, sages give many a name: they call Him Agni, Yama, and Mātariśvan.' Thus by gradual stages, by discovering the underlying unity of the different conceptions of godhead, the Vedic seer arrived at the idea of the one God.

The evolution of the conception of God—from the multiplicity of gods to the idea of one God, and later on in the Upaniṣads to the concept of the unity of Being, which is spiritual, one, eternal, and all-pervading—is the most arresting subject of the Vedic literature. From pluralism to monism was a very high step, which the Vedic seer scaled, and later he successfully reached the summit, when he arrived at the absolute non-dualism of the Upaniṣads.

In the Saṁhitās, we have not only hymns which are meant for the glorification of the Vedic gods and goddesses, but also hymns which have the characteristic of speculative thought. The well-known *Nāsadiya-sūkta*, for instance, is one among the latter group, and such hymns have been termed as 'philosophical hymns'. It is hymns of this category that point to the speculative aspect of the introspective mind of the Vedic seer. They form, as it were, the foundation and the inspiration for the grand philosophy and mysticism of the Upaniṣads, whose teachings, we may add, sustain the spiritual life of India even today, despite the wide gulf of scores of centuries that intervenes between their time and ours.

Intervening the Saṁhitās and the Upaniṣads, we have a class of literature in the Vedas, called the Brāhmaṇas, which contains chiefly sacrificial songs and litanies that are meant for definite ritualistic purposes. These sacrifices are performed in order to propitiate the gods, so that they, in return, may confer on man health, wealth, and happiness. Not until we come to the pinnacle of Vedic thought, Vedānta—the Upaniṣads—where human insight and intuition penetrate deep into the core of Reality, is the mystery of the universe unravelled. Before the keen intelligence and the searching and pure mind of the Upaniṣadic sage, the ultimate Truth, which is Existence-Knowledge-Bliss

Absolute, stands revealed in all its native splendour and essential nature.

II

In the Upaniṣads, the seer in his quest reaches the spiritual summit, beyond which there is nothing higher to be attained. The grandest teachings of the Upaniṣads are expressed in wonderfully simple words. The unity of Being, ultimate and absolute, is proclaimed in no uncertain terms; this Being or Sat is the spiritual essence and basis of the entire universe. All visible forms are only appearances, and their basic reality is only that Being. In truth, apart from that Being, there is no other existence.

In charming poetry and figurative language, through dialogues and discussions, through stories and narratives, presenting characters of men and women who were themselves the exemplars of their teachings, the Upaniṣads describe in many ways their chief theme, namely, the essential unity of Being, which is spiritual and universal, and the fundamental purity, divinity, and perfection of the human soul, which is nothing but a reflection, a spark of the absolute Being, Brahman. The Ātman, the Self in man, is, in reality, nothing but Brahman. Its embodied state is only apparent, relative, and temporal. With the dawn of true understanding regarding its real nature, engendered by spiritual practices, the Self in man pierces through the veil of ignorance that hides its vision and becomes aware of its unity and identity with the all-pervading, eternal, and infinite Brahman. The Ātman, indeed, is Brahman, which alone is real. All else is an appearance. To aid the human soul in its search after its essential spiritual nature is, then, the end and aim of the Upaniṣads.

The Upaniṣads affirm that behind all diversity, behind all this manifold manifestation, there is only one basic Reality, which is divine. Divinity is the basis of this world, its very soul, its very essence. The appearance of multiplicity is relative, not absolute. Diversity appears because of our non-perception of its spiritual basis, which is one and not many. Once the

spirit is perceived, the outer crust of name and form will disappear. To the spiritually awakened, the world does not have any mundane attraction. He sees Brahman only everywhere and in everything. Brahman is all, and pervades everything. The *Kaṭha Upaniṣad* says: 'Just as fire, though one, having entered the world, assumes separate forms in respect of different shapes, similarly, the Self inside all beings, though one, assumes a form in respect of each shape; and yet It is outside.' 'He is hidden in all beings. . . . By the seers of subtle things, He is seen through a pointed and fine intellect.'

The central theme of the Vedāntic thought is beautifully expressed in the very first verse of the *Īśāvāsyā Upaniṣad*, which is traditionally enumerated as the first of the ten major Upaniṣads. Its opening statement '*Īśāvāsyamidam sarvam*' proclaims the fundamental unity of all existence and says that it is divine. Everything is enveloped by God; everything is divine. Matter is not; only spirit is. Break through the outer form and enter into the spiritual core. Perception of the spirit is the goal of life. This is the whole scope of religion, the aim of all spiritual endeavour, according to the Indian thought at its best. Regarding this passage of the *Īśāvāsyā Upaniṣad*, Gandhiji says: 'If all the Upaniṣads and all other scriptures happened all of a sudden to be reduced to ashes, and if only the first verse in the *Īśā Upaniṣad* were left intact in the memory of the Hindus, Hinduism would live for ever.'

When the spiritual oneness is perceived everywhere, there is no cause for sorrow or misery, which are caused by the notion of duality and separateness. The *Īśā Upaniṣad* says: 'He who sees all beings in the very Self, and the Self in all beings, feels no hatred by virtue of that realization. When to the man of realization all beings become the very Self, then what delusion and what sorrow can there be for that seer of oneness?' The *Kena Upaniṣad* in a grand style shows that the ultimate Reality is the origin, ground, and goal of all our sense per-

ceptions. It says that 'Brahman alone is really known, when It is known with each state of consciousness'. The *Taittirīya Upaniṣad* asks us to 'seek to know that from which all these beings take birth, that by which they live after being born, that towards which they move and into which they merge', and finally says that It is Brahman. Brahman is both the cause and the effect of this world. The effect, which is only a spatio-temporal appearance, is not different from the cause. By knowing Brahman, the universe is known. The *Chāndogya Upaniṣad* illustrates this idea thus: 'By knowing one lump of clay, all that is made of clay is known; for the modification is but an effort of speech, a name, and the only reality in it is clay.'

The *Kaṭha Upaniṣad*, through the medium of a simple dialogue couched in sweet poetry and metaphorical language, presents a clear and unified exposition of the Vedāntic thought. Starting with the question of the mystery of death, we are gradually led on to profound spiritual truths. The innate purity of the Self and the unity of Being amidst apparent diversity are brought home to us again and again. This Upaniṣad exhorts man to wake up to his spiritual consciousness and asks him not to stop till the goal is reached, though the path leading to the goal is said to be difficult to tread on, like walking on the edge of a sharp razor. It asserts that there is no diversity whatsoever, and adds further, 'He who sees as though there is difference here travels from death to death'.

The *Bṛhadāraṇyaka Upaniṣad*, the biggest of all the Upaniṣads, says that the Self is the most beloved of all, for that is the nearest to us and the very essence of our being. A familiar passage of this Upaniṣad says: 'It is not for the sake of all, my dear, that all is loved, but for the sake of the Self that it is loved. The Self, my dear Maitreyī, should be realized—should be heard of, reflected on, and meditated upon.' And this passage concludes by offering, as it were, the final answer to the spiritual quest of man: 'By the realization of the Self, my dear, through hearing, reflection, and meditation, all this is known.'

The celebrated *mahāvākyas* (sacred dicta) of the Upaniṣads all unmistakably point to the unity of Being and the identity of the Ātman and the Brahman, denying all duality or multiplicity in manifestation. The chief concern of the Upaniṣads is the discovery of the eternal and fundamental spiritual reality behind man and nature, and to provide the human soul with inspiration for taking to the spiritual path which would lead to Self-realization. Self-realization brings self-fulfilment; it leads to desirelessness. There is no seeking thereafter, for one's own Self is the repository of all truth, goodness, and beauty. And such is the acme of spiritual perfection.

III

The Vedas and the Upaniṣads are the fountain-head of all later philosophic thought and religious life in India. The yearning of the human soul to realize the Infinite, which permeates the Upaniṣadic atmosphere, continues throughout and expresses itself in diverse ways and forms in later times. The orthodox philosophies, which grew into definite systems of thought, all without exception swear by the Vedas and the Upaniṣads. The three Vedāntic schools, systematically formulated by the three great Ācāryas—Śaṅkara, Rāmānuja, and Madhva—build their entire superstructure on the foundation of the Upaniṣads. The several religious schools that flourish on the soil of India, and come under the general name of Hinduism, trace their origin to the Vedic religion itself. The Vedic gods later appear in our mythological literature, much more magnified and with greater splendour. The Itihāsas and the Purāṇas, which have contributed so much to the growth of popular Hinduism, all draw their inspiration from the Vedas and the Upaniṣads. The latter-day minor sects and cults, which are but offshoots of the principal religions of India, and which came into being to meet the spiritual and religious needs of the different sections of her population, all look up to the same common source of our spiritual heritage. Even Jainism and Buddhism, which

developed outside the pale of orthodox tradition, and did not recognize the authority of the Vedas, could not remain completely free from the influence of certain doctrines which are fundamental to the Vedic religion and philosophy.

In the course of the gradual evolution of the religio-philosophic thought of India, the *bhakti* element, which is noticeable in rudimentary form in the Saṁhitās, becomes its dominant feature. With *bhakti* becoming predominant in the religious life of the nation, there was an efflorescence of the human spirit, which gave expression to its emotional and spiritual cravings in several forms—in devotional literature, of hymns, songs, and lyrics, in art, and in architecture. Through the centuries, a huge volume of religious literature has accumulated in the different parts of the country, both in Sanskrit and in regional languages, which is noted for its deep devotional fervour, spiritual insight, and charming poetry. The songs of the classical music of India, both in its southern and northern variations, to put it in one word, are nothing but devotional. The poets and poetesses who composed these songs were themselves great saints, and sang the beauty of the divine vision they had as the crowning glory of their spiritual struggle. Saturated as they are with the deep devotional fervour of the saints who composed them, these songs even today stir the souls of those that listen to them, when they are sung in proper mood and atmosphere. As to the monuments of religious art and architecture, there is hardly any other country in the world which has so many of them sprinkled all over the length and breadth of the land as in India. The temples of India are not only 'the houses of gods and goddesses', but they are also our national art galleries. The masterpieces of sculpture in these temples depict the entire mythology and the deeds of gods. Several of these temples even contain paintings of religious themes or of anecdotes connected with our Itihāsas and Purāṇas.

Thus, through all these avenues, the devotional feeling of the human soul is sought to be

expressed. Whether it is in the hymns of the Vedic sage who praised the deities presiding over the natural phenomena; whether it is in the flashes of spiritual insight of the Upaniṣadic seer which penetrated into the core of Reality; whether it is in the depiction of mythological personalities who were the embodiments of great moral principles and spiritual truths; whether it is in the devotional fervour that became the dominant feature of the latter-day religious schools, sects, and mystics; whether it is in devotional songs, hymns, or lyrics; whether it is in sculpture, painting, or architecture—in all these, we notice that the mind of India is ever athirst for understanding and expressing the ultimate Truth that underlies everything in this universe. And that is the spiritual heritage of India.

The spiritual tradition is a living one in India. Through the corridor of time, this precious heritage has been handed down from generation to generation in an unbroken succession. Right from the beginning, the essential principles of spiritual life were exemplified in the lives of sages, seers, and saints who guided the general masses of our people on the path of righteousness and divine life.

The sanctity that the Indian mind attaches

to every object, animate or inanimate, springs from the Vedāntic idea that all is divine. This distinctive attitude of the Indian mind is reflected in its adoration of every object that is there in heaven or earth—the sun, moon, and stars; oceans and mountains; rivers and pools; animals and reptiles; trees and shrubs; men of extraordinary qualities, every one of these comes in for a share of divine honour and devout worship.

To the Indian, human life is sacred. It is a spiritual sojourn on earth. Its purpose is to help the soul to seek its own divine nature and to get back to its source. Every act we do, every word we utter, every thought we think should become conducive to the gradual unfoldment of our inner spiritual being. Religion provides all kinds of aid in this process of the manifestation of the divine within. To outgrow the animal passions lurking in us, to sublimate all our human aspirations, and to become veritable divinities on earth is the message of the spiritual heritage of India. That mighty stream is flowing by. It is for us to have a dip in it and get refreshed, so that its sacred waters may cleanse us of all dross and make us the worthy inheritors of this invaluable spiritual heritage.

SRI RAMAKRISHNA AND BANKIM CHANDRA

BY SRI DAYAMOY MITRA

One of the most remarkable interviews fully recorded in *The Gospel of Sri Ramakrishna* is that between the Master and Bankim Chandra Chatterji, the great novelist of Bengal, which took place, in 1884, at Adhar Sen's house in Calcutta. The event is a complete drama in itself with a rising curve of interest, a climax, a 'peripety', and a sequel that brought a proud head low in submission. Adhar, a well-known devotee, was a Deputy Magistrate. He sometimes invited the Master to his own home in Calcutta. On this occasion, he had invited, in

addition to others, a few of his colleagues in office who felt curious to see the Paramahansa about whom they had heard a good deal, evidently from Adhar. Bankim was one of the party. He was not only a high-placed official, but a great novelist, a scholar and theologian, a champion of orthodox Hinduism, which he had reviewed in the light of the most advanced thought of the West of his day. One of the immortals of Bengali literature, his greatest claim to India-wide celebrity lies in his inculcation of the religion of patriotism. His composi-

tion of the visioned hymn '*Vande Mātaram*'—now our national song—has appropriately given him the right to be called a '*ṛṣi*'; if we remember the difference made between a *ṛṣi* and a saint by Sri Aurobindo.¹

Bankim came to the Master not as a passive listener, but with all his scholarly pretensions which he thought gave him the right to distinguish between the genuine and the fake in matters spiritual. He had come in a testing spirit, though he was a believer himself in selfless action and yogic *sādhanā*, in his own way. The conversation between the two is important, particularly because it brings into focus the Master's ability to judge a man accurately from his talk. He was weighed in the balance and told where he was wanting by a man whom he had come to test and who knew nothing of him before, except that he was a scholar and had written books.

A singular fact to observe in the Master's life is that all who were celebrities of his time in Bengal, the accredited leaders of thought and representative types, happened to meet him either through their own initiative or through the Master's own seeking, to pass his test. They had no idea, of course, that they were being tested, for most of them held the presumption that it was they who were taking the measure of a Paramahansa, a God-crazy soul, a harmless eccentric, and subject occasionally to 'epileptic fits', perhaps, or some kind of nervous disorder.

But Bankim was not altogether a doubting Thomas. He was in the right church but the wrong pew, as they say. He was a great observer and a true judge of man himself; only his approach to the Master was not very straightforward to begin with. He was out to put a Paramahansa through his facings. Firmly convinced of the truth of the theories he held, he was self-conscious to this extent, at least, that he was not going to be easily taken in or give

in to any chance Mahatma, whom Adhar in his naivete had taken for his Master.

Immediately after the introduction,² Sri Ramakrishna, remembering the name 'Bankim' (literally, bent) as applied to Śrī Kṛṣṇa, asked him good-humouredly what had made him a 'Bankim'. Bankim changed the theological turn of the question, and gave a rather perky reply, meant for wit, 'Our white master's boots have bent my body'. From one point of view, the answer was not without significance, because Bankim, the great patriot, always felt deeply the humiliation of his country's subjection to a foreign power. The Master, as might be expected, took no notice of it and went on in the high-pitched key with which he had begun. He went on to explain how Śrī Kṛṣṇa had become bent ('Bankim') through his love for Rādhā, and then on to deep symbolical truths about Śrī Kṛṣṇa as the Puruṣa (the male principle of the Godhead) and Śrīmatī, Rādhā, as His Śakti (the female principle). He told how the one cannot be without the other, and one partook of the nature of the other as complementary. Bankim had himself done a good bit of symbolical interpretation of mythology beginning from Vedic deities down to the Paurāṇic, but had not gone so deep as this fine exposition of the two-in-one in Śrī Kṛṣṇa and Rādhā. His speculations on Rādhā were confined to regarding her as an interpolated figure, symbolical no doubt, but certainly not canonical; besides, he was squeamish about the language used in the *Bhāgavata* portraying the relationship of Śrī Kṛṣṇa and the *gopīs*. The Master's exposition on pure abstract grounds raised the matter far above any touch of corporeality, and consequently appealed to this critical squad, of whom Bankim was the leader.

Sitting before the Master, they fell now to discussing among themselves the merits of the explication, in English, which, to say the least, was extremely impolite, for he did not understand the language. But he was equal to the

¹ 'The Rishi is different from the saint. His life may not have been distinguished by superior holiness, nor his character by ideal beauty. He is not great by what he was himself, but by what he has expressed' (Sri Aurobindo, *Bankim-Tilak-Dayanand*, p. 7).

² *Vide The Gospel of Sri Ramakrishna*, Chapter 34, for the whole of this discourse, from which excerpt have been used in a summary form.

occasion, and came out with a very appropriate story, which brought them to their senses. The story relates very humorously how a man who had his chin cut slightly by a barber, during a shave, had cried out 'damn' in English. This, of course, the barber did not understand, but it enraged him; and he demanded an explanation telling him in the meanwhile: 'If "damn" means something good, then I am a "damn", but if it means something bad, then you are a "damn", your father is a "damn", and all your ancestors are "damn". The Master's story brought loud roars of laughter from the assembled and made our 'Board of Inquisitors' look very foolish. The Paramahansa had outwitted the professedly witty and clever. They had badly lost in the first round. They had no idea that even a Paramahansa could be so devastatingly funny at their expense.

Bankim, rather humbled, now asked him, 'Why don't you preach, Sir?' He had himself set up for a religious teacher for the Hindu public. The last journal which he had devoted to the purpose was named *Prachar* (literally, preaching). Gravely, the Master explained: 'It is only man's vanity that makes him think of preaching. Mere preaching is useless. One should live the life and know God first.' The most brilliant intellect discoursing on religion, not backed by God-vision or divine sanction, is as sounding brass or a tinkling cymbal. With the Master, the first things always came first: 'Seek ye first the kingdom of God and His righteousness'—and with this also came the warning that men who aspire for God only become mad for the Divine, and must not be regarded as demented or crazy or unbalanced, as worldly people are too prone to think. Bankim was a believer in teaching and preaching. To his credit, it must be said that orthodox Hinduism stood badly in need at the time of enlightened championship, and Bankim had taken that role on himself. He believed in propagating the faith. Besides, in common with the intellectuals of his day, he considered renunciation or asceticism like that of Buddha or Jesus or Caitanya to be a sign of lopsided development. In his

'Religion of Culture' (Anuśīlan), he wanted balanced growth of all the faculties implanted by nature in man. But he felt that the Paramahansa was opposed to his point of view altogether. He took these as home-thrusts, but how is it he knew?

Now it seemed as if Bankim had come to take lessons from him. He was faced with a set of questions, one leading to another: 'You are a Pundit, tell me what you consider to be a man's duty? What accompanies a man after his death? What of the hereafter, do you know?' No, he did not. He suddenly remembered the role he had come to play and replied without the least hesitation, 'The hereafter! what is that, Sir?', as if he had never given a thought to the matter.³ We all dislike dissimulation instinctively, from whatever source it comes, but Bankim got more than he had bargained for this time. Sri Ramakrishna went on: 'There will be no more birth for those who attain knowledge, but for others, who do not, the game will continue, and they have to know the hereafter. Men of knowledge have no more use for the world.' Bankim thought he had now entrapped the Master in a fallacy. He blurted, 'But weeds too have no use'. Quick came the rejoinder: 'A Jñāni therefore is no weed, mind you. Analogies do not imply verisimilitude. You are a Pundit, you don't know how analogies are used.' And then came another searching enquiry, 'What would you think are man's duties, therefore?' Smarting under the Master's remark about his ignorance of logic, the crest-fallen Bankim now displayed what amounts to vulgar levity in his answer: 'Oh, as to that, I think it is nothing but devotion to food, sleep, and sex.'⁴ And this came from a supposedly

³ A thinker and theologian like Bankim can never be expected to have been indifferent to the problem of life after death. In his writings, before 1884, he had discussed the matter on rationalistic grounds.

⁴ It has been suggested that Bankim's flippancy can be explained on the ground of what he, as a great writer, had felt—the filth and dross in human nature, which spoils our idealism at every turn. Some of his noblest characters suffer from this. So, he was being frank with himself. But this explanation is more ingenious than convincing. The low bantering spirit that Bankim displayed was entirely out of keeping with the situation here discussed.

great man who thought he was out to teach men a new version of the Hindu religion! The immediate reaction to this from the Master was a sharp rebuke: 'Ah, you are belching what you eat all the time.' In saying this, the Master put on the pillory not only Bankim who was being blatantly impolite, but everyone of those who either openly or covertly lay down the law of true living for man in these terms. Enjoyment, pleasure, life of the senses, fulfilment of mere animal appetite, that is all this code of behaviour will allow man. Bankim was by no means a sybarite, but as modern psycho-pathologists have pointed out, our unconscious sometimes plays strange tricks with us, exposing a reality which we want to hide either under a garb of cynicism or under 'floriferous philosophizings'. The Master capped his remarks in this connection with the example: 'Kites and vultures soar very high indeed, but their gaze is fixed on the carrion below.' He knew when to be severe, and Bankim got exactly what he was asking for; but a remarkable trait of the Master now came to the fore. He hurt when necessary, but knew how to assuage the hurt. Bankim was non-plussed when he found bastion after bastion of his carefully reared citadel of religion of sensibilities going down; but even before Bankim thought of apologizing for his rudeness—which he never did in so many words—the Master told him very humbly, 'Please don't take offence at my words'. It was then that his sense of what is proper awoke in Bankim, and he said, 'Sir, I haven't come here to hear sweet things'.

The drama continued. When Sri Ramakrishna told Bankim of the snare of gold and sex, and how he regarded money while practising austerities, the old Adam was out once more. 'Money, Sir, is not negligible, money helps us to be charitable.' 'But who does charity to whom?' said the Master. 'It depends on the will of the Lord. Money has its uses, to be sure, for man in worldly life, but what good is wealth to the man who wants God-realization? Selfless charity is good, no doubt, but how many are capable of that? We give out of our pride, out of our egotism. Charity, in the long run, blesses

the giver, not so much the one whom we help. Supposing God presented Himself to you, what would you have of Him? Hospitals, schools, dispensaries?'

The wheel came full circle when Bankim's tremendous faith in intellectual culture as the foundation of religion came in for criticism, with the Master pointing out: 'Some people think that God cannot be realized without the study of books. That, first of all, one should learn of this world and its creatures; that, first of all, one should study "science". Which comes first, "science" or God? What do you say?' Bankim was rather taken aback. This was precisely the opinion that he held and had been teaching people so long through his writings. How did the Master know?

As a theory of education, Bankim's 'Religion of Culture' has its merits, but rationalistic thinkers on religion were at this time paying excessive regard to mere cultivation of the intellect. The Master took the Absolutist position always, particularly when he found someone seriously endeavouring to know the Truth. Bankim was one of these rare souls, but he had pinned his faith on intellect as the only foundation of religion, and this was part of his belief, too, in evolutionary progress, a product of Victorian England. All relative values shed their mask of the Absolute under the Master's scrutiny. Mistakes in the confusion of values were always being made by our religious leaders at the beginning of the nineteenth century. The greatest contribution that Sri Ramakrishna made in this sphere was to teach these big men the much-needed lesson that all secular values must give way to the spiritual, and Bankim, who had won almost half the battle, was urged by the Master to progress in that direction only.⁵

⁵ Bankim's neo-Hinduism had elements in it of the speculations of Mill, Darwin, and Spencer; and in its aspect of moral and spiritual discipline, to which he gave the name 'Anuśilan' (culture), he was indebted both to Comte and Professor Seeley, a historian whose books *Ecce Homo* and *Natural Religion*, once much read and admired, are now practically forgotten. But the profoundest influence which he set himself to absorb and assimilate was that of Comte, echoes of whose *Positive Polity* and *Religion* are found everywhere in his writings on social, religious, political, and domestic

The event in its final stage shows Bankim in a much humbler attitude, when he said, 'Sir, I am not such an idiot as you may think'. But this amounts also to a confession that he was playing a part. He also interposed one or two questions about how to progress towards God-realization, in the spirit of a true seeker for knowledge. The Master even sang for him and gently and gravely importuned him: 'What will you gain by merely floating on the surface? Dive a little under the water. To get the real gem, you must dive deep.'

And before the curtain was finally rung down on this very thought-provoking drama of absolute sincerity *versus* intellectualism and make-believe, something very important for Bankim took place on the scene. Trailokya (a Brahmo devotee) had started singing. In a little while, Sri Ramakrishna stood up and lost consciousness. He was in *samādhi*. Bankim had never seen *samādhi* before. The sight of this ecstatic beatitude was so staggering that he forgot his bearings entirely. He got up and pushed his way through the crowd to have a closer view of the Master. To him, as he watched with reverential awe the human suddenly transmuted

themes, and even in his novels *Devī Caudhurānī* and *Ānanda Math*. Though he tried to eliminate the secular utilitarianism of Mill, Bentham, and Comte from his system, his point of view remained shaky and uncertain—an amalgam of incompatibles. Strong in its humanistic aspect, the synthesis he attempted lacks the spiritual content that could come from transcendental God-vision only.

A few days after this meeting of Bankim and Sri Ramakrishna, M, the writer of the *Gospel*, happened to read out to him certain portions of Bankim's novel, *Devī Caudhurānī*, which had just come out. The Master approved bits of it dealing with the spiritual training given to the girl-heroine of the novel, but was positively annoyed to hear that she was advised also to make a little display of clothes, pomp, and luxury, for 'a little shop-keeping is necessary'. The Master spotted it at once as nothing but the taint of the worldly-minded (*The Gospel of Sri Ramakrishna*, p. 656, et seq.).

into the Divine, came a sudden realization that not creature comforts, not calculation, not intellect, nor preaching, posing, or hankering for power and prestige matter when one wants to stand face to face with Reality. The thoughtful in Bankim was fully roused, and he read straight into the face of that great Silence, lit up with a divine smile, the meaning of what religion actually meant. In a flash perhaps, he understood what his laboriously acquired heap of intellectual wisdom had so far failed to yield. He was like one dazed. Plainly, visibly, a storm was raging in his soul. In its nature, it was the same kind of turmoil that another great intellectual giant of India had experienced on being brought into contact with the Master—Narendranath, his fellow-student and friend—a turmoil the memory of which he carried all through the rest of his life. It is a clear call for transvaluation of all values hitherto held, but all that hear the call cannot immediately answer so tremendous a challenge of the Infinite in man.

When departing from the Master, a little later, Bankim forgot even to pick up his shawl. Someone had to run to return it to him. The knight, stripped of all his fighting armour, did not forget to leave an invitation for the Master to his own home, a desire which remained unfulfilled.

It was a very memorable meeting, indeed—this of Bankim and Sri Ramakrishna, which brought into sharp prominence the values the Master stood for, pitted against those that Bankim, the protagonist of a new outlook on Hindu faith, was striving to disseminate. Bankim was a great soul. He was open-minded enough in acknowledging the Master's greatness, too, by his behaviour in the end, but we have no means of determining what spiritual profit he reaped out of the illumination he gained on that very important day of his life.

The essence of Sri Ramakrishna's teaching is that one should give up all pride and egotism. A little meditation is no good. God cannot be realized through such lukewarm moods. One must yearn deeply, one must become restless.

— SWAMI PREMANANDA

ŚIVĀNANDALAHARĪ: THE WAVE OF DIVINE BLISS—1

BY SWAMI VIMALANANDA

1. 'Poetry is the blossom and fragrance of all human knowledge, human thoughts, human passions, emotions, language.' If this impressive definition by Coleridge is acceptable, we would naturally accord religious lyrics that depict the noblest of human thoughts and feelings the highest place in the realm of poetry. Sanskrit poetry does not exhaust itself by pleasing the ear and imagination; but on the other hand, holding its ground as a fine art, it helps the community which produced it towards the suppression of evil, *śivatarā-kṣati*, as it is particularly noticed in the *Kāvya-prakāśa*, and elevation of human striving to higher levels through wise counsels. There is a rich psalmody in the religious heritage of India, vast in its extent and range and attractive in its variety and quality. The hymns traditionally standing in the name of Śrī Śaṅkarācārya are admittedly remarkable not only for their subjective intensity and power of awakening and sustaining devotional life, but also for their high poetic power and spirit.

2. The following paragraphs give an analysis, interpretation, and appreciation of the poetic form and spiritual content of the *Śivānandalaharī* of Śaṅkarabhagavatpāda, which holds an exalted position even among his own compositions, as many stanzas of it have rarely found a parallel in his other writings for poetic beauty and diction and for conspicuous power of devotion. This song century is included in the collected works of Śrī Śaṅkarācārya, published at Srirangam, and it is also issued as a separate booklet by the same publisher. For working purposes, I have given here, with or without brackets, the serial number of the quatrains whenever actual words of the text are reproduced or the ideas are quoted in other words; and the references are made, in places where it was felt necessary to make them, more precise by specifying the quarter lines by letters a, b, c, d suffixed to the figures.

3. It would be unwise to dismiss the tradition about Śrī Śaṅkarācārya's authorship of this great hymn, or to indulge in inconclusive dispute, because internal evidence to the contrary is misleadingly scanty and external evidence, extremely uncertain. So for the present purpose, relying on the colophon printed in all the available editions, without hesitation I accept this canticle, which styles itself as a guide-post showing the way to the extinction of pain incidental to transmigratory wanderings in this illusory world (2cd), to be a composition of Śaṅkarabhagavatpāda, the illustrious propounder, systematizing philosopher, and pattern saint of the Upaniṣadic religion.

4. *Śivānandalaharī* has been in circulation in the southern region of peninsular India for a long time. The Deity offered in it as the object of the worshipper's thoughts, feelings, and actions may be taken to be Candramaulīśvara Śiva, the tutelary Divinity of the *ācārya-gurus* of Sringeri. I base this statement particularly on the evidence of the recurring expression of the crescent crest in substantives like Rājaśekhara (70d), Indumauli (85d), Somakalādharamauli (93a), Bāleṇḍucūdāmaṇi (30c), and Cūḍālaṅkṛtaśaśikala (1a). The collocations *haṁsavrajair āśrite* (46b) and *dhyeyā-yākhilayogibhir* (55c) may contain an incidental indication of the customary and traditional acceptance of Paramaśiva (99a) or Kaivalyanātha (39c) as the chosen ideal of adoration by *paramahaṁsa-sannyāsins* and *yogins*, among whom Śrī Śaṅkarācārya is honoured as the central jewel. The motive of creation which the *bhāṣyakāra* explains in *Brahma-Sūtra* II. 1.32-33 is beautifully expressed in verse 66. Īśvara's causal agency, established in *ibid.*, III. 2.38-41, and acceptance of the same conditions as the direct cause of immediate knowledge given in *ibid.*, III. 4.26-27, underlie the tenor of this whole hymn. The stance of the bride

separated from her beloved, given in 77, as example of *ādhyāna*, or profound and unbroken adoring remembrance, occurs more than once in the commentarial writings of the *bhāṣyakāra*.

5. In settling the provenance of the text, the following references may have some probative value: mention of Śrīśaila (51,62); allusion to Kālahasti (63); a veiled hint at Aruṇācala or Tiruvaṅṅāmalai, where Kārtikadīpa festival, noted in the *śivapurāṇa*, is even today celebrated, memorializing the episode of Viṣṇu and Brahmā attempting to measure Śiva, vertically, assuming the form of a boar and a bird (23c, 73ab, 85a, 86b, 99c); metaphor borrowed from irrigation by lever lift, *eṭram* (40a); metaphor of the thatch support for creeping plants (49c); mention of the pot and the process in connection with *puṇyāha* ritual (36), of *śaṅkha*, *rudrākṣa*, and *bhasma* (62), and Purāṇic stories particularly familiar in Southern Śaivite works (51, 64, 65). The word 'ālāna' (96c) having a suspiciously Dravidian look was of course known to Kālidāsa. The reference to the individual soul as *paśu* and the bondage to which it is subjected, technically designated as *pāśa*, met with in Southern Śaivism, find no direct reference here in the technical sense, though from the declaration of the devotee it is found that he is a *paśu* (5d) and *jaḍa* and his Deity is *paśupati* and *sarvajña* (5cd), and that he longs with fervent and adoring love to bind his heart to the feet of his Lord (*bhakti-rajju*, 20,97; *bhakti-guṇa* 36a; *bhakti-śrīkhalā* 96). It must be noted, however, that in great mystic poetry the local and temporal element is entirely gratuitous, and they have little or no significance in the universal appeal they hold in their sentiments and doctrines.

6. The period between the second century and the eighth century A.D. may be called the poetical age of classical Sanskrit literature, and the influence of the age is impressed, as it is only natural, even upon religious poetry. That is why even the saint as a religious poet not only chose to present his mystic narrations, holy exhortations, and spiritual counsels, clothed in language possessing high harmonic and

emotional qualities, but also almost unconsciously adopted the literary conceits and the kind of ornate style intended to suit the mode of the age, not to speak of the allegories, metaphors, and personifications, so freely pressed to service by him. For illustration, attention may be drawn to prosopopoeias like *bhakti-vadhūgaṇa* (46c) and *mukti-vadhū*, though there is no reference whatsoever in this hymn to 'bride mysticism' as it developed in later religions. The allegory borrowed from bowmanship (71) gazing into the earth for the divination of treasure-trove after applying magic ointment to the eye (72) and the allegory based on the seven limbs of polity in ancient India (42), all reflect the practice of the times which naturally impressed on the minds of persons who represented the geographical and social areas which used this work first. The spiritual needs of those minds could not have been more fittingly served except by these poetic usages, though they might not hold the same appeal to us unless we imaginatively place ourselves in that setting. This accounts for the literary figures also that we meet in many stanzas; these are simple (8, 77, 78, etc.) and cumulative (59, 60, 61, etc.) similes, and *arthāntaranyāsas*, which call pointed attention to universal truths (35d, 63d, 65d), are but a few of the dazzling tropes which form part and parcel of the decorations woven into the fabric of the hymn. The device of echoing sound to the sense through alliteration as in 92ab, recurring rhymes as in 91ab, assonance as in 74, musical repetition of the second syllable of every line as in 73, and use of rhymed word-endings as in 2, instead of making these quatrains artificial, only add to their harmonic value in rousing the desired sentiments. None would doubt the authenticity of a stanza like 78 if by some accident it had appeared as a citation from a meritorious work of Kālidāsa no more extant. But coming from the poetic mint of the saint, it has a vibrant holiness and ethical suggestiveness of its own for holding aloft the Vedic ideal which the stanza suggests parallelly, namely, that it is the *varagūṇa* (paronomasially the wedding knot

and the superior excellence of the bridegroom) that elevates the bride and unites the couple. Such *dhvani* or suggestive connotation which Ānandavardhana considered as the soul of poetry may be discerned frequently.

7. The metrical patterns are tastefully chosen to fit the best words suited to express the thoughts and feelings that belong naturally to the theme; though they are not too many, they are sufficiently varied and marvellously effective. The longest stanza (98) is a dedicatory *sragdharā*, which declares that the whole composition is offered to the Divine with a request to accept it, just as a father would give away to a worthy bridegroom his fair and humble daughter, who has merited the praise of respectable people for her wealth of noble traits and charming behaviour, after having properly decked her with jewels. Forty-five strong hepthemimeral *śārdūlavikrīḍitas* form as it were the swell of this sacred hymn, and they comprise the most numerous metre employed. The first twenty-seven *śikharinīs*, a metre commonly honoured in hymnody for its stately and affective rhythm, a graduated crescendo leading to the above group, form the next profusely employed metre. The decrescendo comprises of a variety of metres, mostly shorter ones : seven graceful *vasantatilakas*, five musical *āryās*, five delightful *aupacchandāsikas*, three swift *mālinīs*, three moving *puṣpitāgras*, three pathetic *śālinīs*, particularly suited for assonance, and one *vamśasthāvila* and *drutavilambita* each, thus together making up the century. Mention of style and metre is made here just to indicate that even these externals are spontaneously suited to the purport and sentiment of the lyric.

8. The word '*laharī*' belongs to classical Sanskrit, the sense of which was represented by *ūrmi* in Vedic Sanskrit. The latter word has now acquired also the sense of a curl, and figuratively it denotes the wave of existence as instanced in *śaḍūrmi* and *śaḍūrmihantā*: the first compound is opened out as cold, heat, greediness, delusion, hunger, and thirst, and the second one is used as a synonym of Gaṇeśa in his capacity of the

destroyer of the bondage of transmigratory existence characterized by the hexad mentioned above. For working out the figure implied in the ultimate member of the title of our hymn, we may accept *laharī* in the sense of a large wave, one of those undulations found on the surface of the sea rolling in one direction by the force of gravitation, and we may take, as a contrast to that, *ūrmi* in the sense of ripples and eddies resulting from the oscillatory movements on the surface of the sea (or mind) caused by the friction of air and water (conflicts of the world). While ripples are ephemeral, waves are lasting and propagated to an unconscionable distance. Love of God (*bhakti*) inherently present in the soul, but completely overlaid, is excited and sustained by devotional attitudes, thoughts, feelings, and exercises. When it becomes mature and fully expressed, it assumes a concentrated persistency and emotional steadfastness for which the aptest comparison is the tidal wave. The metaphor in *laharī* therefore brings home to us vividly the force of the emotional complex of believing love or *bhakti*—the steady enthusiasm for the Divine—rising above the normal level of material wants and mundane considerations. Every song rising from the deep spiritual awareness of the author mirrors the propagation of this steady wave of developing devotion—commencing with the prostration prompted by the deep sense of gratitude and adoration and reaching its fullness in the divine felicity, born from coming face to face with the Deity, expressed by the exclamation, What a marvel, Thou hast directly revealed to me just in front—*Katham Sambho svāmin kathaya mama vedyo'si purataḥ*, 99d.

9. The three words *bhakti*, *bhakta*, and *bhajanīya*, cognate to one another, are important in the study of this devotional lyric. The root '*bhaj*', to which the three words can be traced, has the primary sense of separation from an antecedent point, movement to a subsequent point, and resting in, or close to and touching, it; for usage, see *nadī samudraṁ bhajate*, *chinnaṁ patraṁ bhūtaṁ bhajate*—river enters the sea, leaf falls to the ground. *Bhakti* implies the

action or condition, *bhakta*, the agent who detaches from an antecedent state and attaches himself to a subsequent one, called in anticipation *bhajaniya* or the resort. This extended action of *bhajana* implying a commencement, a process, and a resulting condition are all connoted by *bhakti*, and also all other rich associations attracted by the context. The terms 'yoga' and 'upāsana' also have, in fact, the same fundamental significance—uniting with, or approaching and resting by the side of, the intended resort. In usage, however, they differ in their connotation, though an area of their meaning is common. *Bhakti* stresses the motive of the action more than the process, though the accessory processes also are subserved by the same term used in the plural. There are some intensely vivid and idelibly impressive classical definitions of *bhakti* in this profound hymn (35, 61, 76, 77, and 81) poetically and psychologically expanding Nārada's condensed expression *parama-prema-rupā* and Śāṅḍilya's clue *parā'nuraktirīsvare*, and even anticipating Jayatīrtha's *antarāya-sahasreṇāpyapratibaddhaḥ prema-pravāhaḥ*, the current of melting love that cannot be thwarted by a thousand obstacles. The triplex unity of the heart, the object of its ceaseless flow, and the transformations it takes in its expression in feeling and action—*bhakta-bhajaniya-bhakti*—forms the pivot on which the hymn turns in an ascending spiral.

10. Ordinary objects of perception hold the heart by virtue of their pleasure-giving quality, *sukha-niyata-rāga*; but the *prīti* or fondness which a person has towards them cannot sustain itself when it is withdrawn from attention, and it gradually fades away: out of sight, out of mind. *Bhakti*, which is *ārādhyā-viṣayakārāga*, or intense affection for the adorable One, can really rise only when the object towards which it is directed is established as the summation of all values, which is technically called *samicīnatva-dhīḥ*. An ephemeral object cannot fulfil this condition, and so that cannot be *upādeya*, acceptable for one who seeks the highest and unfailing resort of *bhakti*. *Samsāra saukhya*, mundane joys, are therefore too

shallow to touch the placid teeming depths of the soul that has known the Deity in the measure and degree of its capacity.

11. Although it is true that *bhakti* is elevated to a divine level through sincerity of will and intention in the course of its unfoldment, it must be mentioned that, being a form of *rāga* or affection, it shares many of the characteristics of love in general. Living truth is always shaped in a living mind, and what is marvelled in the consecrated life of the greatest of seers is but the power of the common man raised to the highest degree. The original and true nature of the human soul is peace, *upaśānto'yam ātmā* as the Upaniṣads declare. The onset of *bhakti* at its highest and best is also described by Nārada in *sūtra* 6 as *stabdha*, which term means the same as *śānti-rūpa* and therefore *paramānanda-rūpa* occurring in *sūtra* 60. The great mystic, philosopher, hymnographer, and aesthete Abhinavaguptācārya speaks of *śānta* as *mahārāsa*, the most excellent aesthetic relish, and designates Śiva as *rasa-mātra-mūrtiḥ*—*Antar-vibhava-viṣayo rasa-mātra-mūrtiḥ śrīmān prasannahdayo'stu mama triṇetraḥ* (*Abhinava-bhārati*, I.342). The *Taittirīya mantra* 'raso vai saḥ', of course, is the root of the concept. It is perhaps the hint given by Bharata in *svam svam nimittam ādāya śāntād bhāvaḥ pravartate; punar nimittāpaye tu śānta evopalīyate* that, in all probability, inspired Bhavabhūti to inscribe *eko rasaḥ karuṇa eva nimittabhedāt bhinnāḥ pṛthak pṛthag ivā-śrayate vivartān; āvartabudbuda-taraṅga-mayān vikārān ambho yathā salilam eva hi tat samastam* (*Uttararāmacarita*, III.47), for *karuṇa* and *śānta* are cognate, inasmuch as both rise from the absence of passion aroused. The rhetoricians are generally agreed that all *rasas* or aesthetic configurations consist of mental states which rise from it and submerge into it. Abhinavaguptācārya clearly states that *śānta* or quietude is the culmination and fulfilment of all other *rasas* (*Abhinava-bhārati*, I.336) and the Self (Ātman) alone is the *sthāyin* or ground of *śānta*.

12. For a proper appreciation of the affective value of this sacred hymn and similar ones,

it would be helpful to take a peep into the theory of aesthetic experience developed by rhetoricians and adapted by theorists of *bhakti*. According to Sāṅkhya and Vedānta, mind is the product of that mode of Prakṛti known as *sattva*, and therefore mind itself is called *sattva*. When the mind is free from all modifications (*praśānta*), it is a clear mirror which exactly reflects the blissful nature of Ātman, whose nature is tranquil as stated in the previous paragraph. Whenever there is the experience of joy, to some extent *tamas* and *rajas* are suppressed, and *sattva* prevails. But such a state is seldom found, because life is a process resulting from action and reaction between mind and its environment. Nevertheless, through training and arrangement, the desired end is more or less achieved at various levels of *pratīti* or cognitive appreciation, generally classified as *prātyakṣikī* (perceptual), *ānumānikī* (inferential), *āgamotthā* (revelatory), *pratibhānakṛtā* (produced by the power of an original genius), and *yogipratyakṣajā* (engendered by yogic perception). All these five varieties of *pratīti* can produce conditions or supply themes for producing voluntary emotions from the subconscious mind. The basic subconscious mental states are called *sthāyī-bhāvas*, and the emotive situations or conditions that produce these dominant emotions are called *vibhāvas*. Mere modifications, or *vṛttis*, of the mind cannot be *sthāyī-bhāvas*, because they are part of its nature and not always the result of conditions designed to produce the result. A primary and nuclear emotion is but one angle of the triangle, the other two being *vibhāvas*, which excite and develop it, and external signs indicative of the internal state, technically called ensuants or *anubhāvas*. These were particularly distinguished, designated, and studied from early times, and the knowledge gained about them reached the status of a science in Bharatamuni's *Nāṭya-śāstra*.

13. The basic moods or permanent emotional dispositions are accompanied by accessory states or transient emotions (*vyabhicāri-bhāvas*); but they are only a bagatelle and not essential to

the dominant emotions. The underlying dominant emotion is present in every mind, but it requires necessarily an excitant, as noted above, to produce the aesthetic experience technically called *rasa*. The *vibhāvas* or emotive situations are further classified and styled as *ālambana* and *uddīpana*. Of these two, *ālambana* is further discriminated as the absolutely essential cause (*viśayālambana*) and the relatively essential cause (*āśrayālambana*). The *uddīpana vibhāvas* stand for the qualities and attributes of the object towards which the emotions are directed; they help to enhance the emotions when they are generated.

14. Roughly corresponding to the instincts described by some of the modern psychologists, there are eight or nine *sthāyī-bhāvas* on which the configurations objectively conceived as *śṛṅgāra*, *vīra*, *karuṇa*, *adbhuta*, *hāsyā*, *bhayānaka*, *bībhatsa*, *raudra*, and *śama* are based. The permanent dispositions that provide the ground for these are *rati*, *hāsa*, *śoka*, *krodha*, *utsāha*, *bhaya*, *jugupsā*, *vismaya*, and *śānti*. *Rati* is *cittapraṇatā* or inclination of the mind to a presented object; and affection (*sneha*), love directed towards God (*bhakti*), and parental fondness (*vātsalya*) are, according to Vāmana, varieties of it. The presence of that object in which the mind delights gives the subject satisfaction and joy. That form of aesthetic relish called love (*ujjala* or *śṛṅgāra*) is based on this basic state called *rati*, and it is polarized into *vipralambha* (privation) and *sambhoga* (union). The dawn of love or interest in an object is called *pūrvarāga*, in which state it is hoped for or anticipated. For instance, we find an anticipatory mood expressed in 28d, 30d, and 65 of our hymn as a possibility in a contingent state. The object of one's interest and love is to be gained naturally by some effort or plan, which usually meets with opposition, or in which one is even frustrated; and this arouses anger (*māna* or *kopa*). Since aggressive anger is fit only for dark minds, a genuine lover of God cannot entertain it in his pure mind. He cannot avoid, however, a sharp self-protective anger which induces him to press

his demands on the Deity to whom his love is directed with all force, as it is expressed in 13 and 14; or to argue before the Deity like a peevish child, as exemplified in 15, 19, 57, 66, 69, 85, 87, 88, 89, and 95. Even temporary loss due to departure (*pravāsa* in the case of lovers) or imagined destruction, or injury of the object, causes deep melancholy. In the hymn, this sentiment of *śoka* (pathos or despondency) is suppressed immediately in stanzas 31, 32, and 34 by calling to mind the unapproachable courage and fortitude of the Deity; but in 64 the feeling of pathos is expressed in an outpouring that His feet would be hurt, and in 79 the loving heart of the devotee flows out and offers to soothe the feet of the Lord hurt by the kick on Yama's chest, if only He presented it before the devotee. The sentiment of *karuṇa*, pity, is considered by many as an outcome of *rati*, as it is excited by the pain of separation. The *bhakta's* deep regret at the failure to have the perpetual presence of his Beloved in the altar of his heart is the subject of many quatrains, 13, 15, 29, and so forth.

15. The next basic state of the mind called *hāsa* or mirth indicates a blooming of the mind (*cetovikāsa*) due to joy, and it produces *hāsyā* (the comic or humorous sentiment) when the required setting is present. Contrast, incongruity, impropriety, want of cogency, and the like induce the humorous sentiment. In the *Carpaṭamañjarī*, the author advised: Worship Govinda, O fool; when death is at the door, the grammatical formula does not save you. Here (6) the logician is asked: 'Does pot and clay, cloth and thread extinguish death?' The humour in the contrast is more pronounced in 87: 'Poison is Thy food, snake is Thy garland, Thy vehicle is an old bull, and Thy habit a hide. What will Thou give me as a gift? What hast Thou? Give me devotion at Thy feet.' This stanza is a sharp contrast to 27, and supplies the most delectable humour. The impropriety in 89 makes the stanza profoundly humorous and lifts it out of the taint of blasphemy. There is a scintillating humour in 9, where it is told that men want to abide in

peaceful rest, but they roam about restlessly in mountains and wildernesses searching for flowers to worship God with, while the best flower is within them. Such instances of humour based on incongruity are also found in 20, where the Most High is conceived just as a mendicant to whom the charge of the monkey of our mind could be made over; in 22, as the leader of thieves; in 43, as a woodlander; in 53, as a peacock; and in 79 the votary offers to stroke the soft feet of the Lord who drank poison (32), who danced dauntlessly alone at the dissolution of the entire universe, and who is habitually used to walk on the mountains. There is profound humour in petitioning the Deity for making the mind still and ever fixed on the Divine feet (12, 20, 22, 29, 96, 97) and at the same time asking Him to accept it as a speedy saddle horse to ride (75) or use it as a footwear (64d). There is also a variety of humour in unmasking pretences and presenting truth usually misapprehended or seldom doubted. Instances of this type of humour is found in calling the Lord *atividamba* (3d)—imposter *par excellence*—and exemplifying it by invoking Him in various disguises and at the same time using expressions indicating Divine nature and attributes. Stanzas 15, 19, 22, and 57 estimate with a suppressed humour the correct value of ordinary human life with outspoken clarity.

16. The basic disposition of mind designated as *śoka*, or loss of superiority, gives rise to *cetovaiḱalya*, or depression and sadness. This generally results from *iṣṭa-viyoga* (loss of the cherished object) or *aniṣṭa-samprayoga* (intrusion of what is unwelcome). The votary of the Deity wants unbroken remembrance of God, but vexing desires (*durāśā*) in plenty (15) make it impossible; he wants to behold God, and even when past merits entitle him for it (17), the throng of celestials hides the Lord's lotus-feet in their hurry to adore them; he wants to serve the Lord with all his powers and faculties (41), but the Lord is silent. His failure to have the Lord in the focus of his consciousness sharpens his desire for Him, and he

laments: *adṛṣtvā tat khedaṁ katham iha sahe Śaṅkara vibho*, 23d. The deep sadness is sharply expressed as a deep longing in 24, 25, and 26 with the key word *kadā* (when shall I see); with the help of the *cātaka* metaphor in 52; and with requests and importunity in 58, 74, 78, 84, 87, 93, and 97. Anger (*krodha*) results when a person is obstructed in his effort to remove the cause of injury done to his superiority; and it is connected with *bhayānaka-rasa*, the terrible configuration. Firm resolve to remove the cause of injury is called the mood of *utsāha*, which is associated with *vīra-rasa*. *Bhaya*, *jugupsā*, and *vismaya*, resulting from fear of fall, disgust at improper deeds, and wonder at strange conduct respectively, are not important for our purpose here, except the last one which announces itself as elation as expressed in 99 and 100. Even the hope of success in a high endeavour brings about elation as indicated in 40 and 44. The feeling of the *adbhuta* (aesthetic relish of wonder) is incipient even in the thought that ignorance is routed by divine grace (91).

17. The above five immediately preceding paragraphs illustrate how the poetic spirit of the age has penetrated into our hymn which is so elevated in its tone and profound in its purpose. It will be shown from paragraph 20 that this holy lyric, like a barren tree, does not hide its want of fruits by a profusion of tender leaves and flowers. There is the well-known thesis of ancient writers on rhetoric in India that all aesthetic sentiments emerge from, and submerge into, *preman* (affectionate love) like waves on the sea; for love is the undivided flavour—*unmajjanti nimajjanti premṇyakhaṇḍarasatvataḥ; sarve rasās ca bhāvās ca taraṅgā iva vāridhau*. Here *preman* is *rati* already referred to in paragraph 14. Only on this principle of love posited as the vast and fathomless ground of all the sentiments, a justification can be found for the feeling and attitude expressed in 69, 87, 89, which would otherwise be condemned as blasphemy against the Holiest of the Holy. Thus even a sage's inspiration is only the love and affection of the common man

purified of all its dross and raised to its highest power through resignation (*śānta*), obedience (*dāsya*), friendship (*sakhya*), tender fondness (*vātsalya*), and passionate love (*mādhurya*) based on the emotional dispositions stated above. The last attitude excels all the rest in its emotional force, and so when a devotee is established in *prema-bhakti*, that sometimes expresses as anger, impatience, and even profound humour, as in calling the Deity *ativiḍ-amba* (extremely deceptive), because He masks Himself at pleasure—a very ancient idea noticed in the *Aitareya Upaniṣad* which states that gods, it would seem, like disguise and dislike accessibility to the senses—*parokṣa priyā iva hi devāḥ*. The aspect of a child's fellowship with God as noted in 79, 80, and the like cannot be understood by a sophisticated mind reared in dry rationalism.

18. The entire *Śivānandalaharī*, with its rich imagery, variegated visions, and holy counsels, is sustained by the steady current of the contemplative feeling issuing from the depths of profound *bhakti*, here set out not with the logical sequence and aphoristic brevity of the *Bhakti-sūtras*, but in the form of an address to the Divine with the utmost intimacy and warmth as it may be gathered from stanzas 7, 13, 18, 26, 29, 35, 57, 68, 79. The value and importance of a philosophic presentation of *bhakti* does not make a poetic representation of it as found in hymnody less significant. Sometimes such a presentation, there is reason to believe, serves better the generation and preservation of *bhakti*. The retention of an idea in the field of inward attention is facilitated by picture-thinking natural to poetry. Further, the concentration value of visual images is enhanced by the feelings aroused and kept up by the poetic background. Apart from the inherent and natural element of feeling in divine love, even the aesthetic relish presented through the poetic garb has a special appeal to a devotee, particularly in the early stages of his devotional development. It helps also to drive away the dryness he would feel some time in his devotional path. The distinction must,

however, be borne in mind that, whereas it is the genius and artistic training that impart *rasa* (aesthetic relish) to ordinary poetry, it is the spiritual awareness and spontaneous expression that give it to the holy hymns. In this fact alone, we should seek the reason why Śrī Śaṅkarācārya, who has been universally acclaimed for his philosophic acumen and sharp reasoning, has in his psalms abandoned himself to the high sentiments of a *saguṇaśaraṇa*, or a dedicated unitarian theist, and often chose to express himself in the form of a soliloquy, or in the form of an address either to the Deity or his own mind as the representative of all minds. A careful examination of stanzas 4, 7, 13, 20, 21, 23, 26, 29, 35, 56, 57, 66, 79, and 84, illustrating the above statement, clearly proves that there is absolutely no self-consciousness or self-postur-

ing of the author expressed in the hymn. The marvellous visions, gnostic thoughts, and divine longings expressed in the song with introspection and feeling are not what is found in a dramatic monologue, or even in a prayer written for an assembly collected for public worship. Here they flow from a strictly private, unmediated communion with the Divine. For the psalmist, an audience does not at all exist; we just overhear him through the recorded words. Invocations of such an intimate personal kind, though expressed in poetry rife with *rasa*, *bhāva*, and *alaṅkāra*, are free from affected sentiment and feeble artificiality met with in common poetry. In such a holy song as this, we are privileged to listen, if we cultivate our ears for it with insight and reverence, the 'cry of the alone to the Alone'.

(To be continued)

THE VINAYA PATRIKĀ OF TULASĪDĀSA

BY SRIMATI CHANDRA KUMARI HANDOO

Amongst the vast writings of Tulasīdāsa, the *Vinaya Patrikā* is considered to be second only to his world famous *Rāmacaritamānasa*. More than one story is current regarding the circumstances which led to the writing of this book. Benī Mādhavadāsa, a disciple and biographer of the saint-poet, tells us how Tulasī had antagonized the intellectuals of Varanasi by writing the *Rāmacaritamānasa* in Hindi. The opposition was very strong, and it took some time to die down. At about the same time, Tulasī was unexpectedly faced with the anger and enmity of Kali. Being the spirit of the present age, and averse to a religious and moral life, Kali came in an embodied form to chastise the good and holy Tulasī. Brandishing a sword, he tried to frighten the poet. He said, 'I am warning you; if you do not drown your book in the Gaṅgā, I shall persecute you endlessly'. Tulasī was troubled at heart, and did not know what to do. Hanumān appeared to him in his medi-

tation and said: 'It is not easy to overcome Kali. If I try to reason with him, he will become more obstinate; so please write a "*vinaya patrikā*", a petition to the Lord, which I shall place before Him and get Kali punished.' In this manner, Tulasī was made to write a number of inspiring hymns, which are known as the songs of the *Vinaya Patrikā*.

But Grierson, the well-known oriental scholar and student of Tulasīdāsa, has connected the above with the story of Candra. The latter was a homicide, whom Tulasī had declared to be purified by the name of Rāma. To convince Candra and the public, the stone bull in the temple of Viśvanātha came to life, as it were, and ate out of Candra's hands. This acted as an incentive to thousands of people to lead good and pure lives. Kali, enraged at this sudden increase of piety and morality, threatened to kill Tulasī, who then prayed to Hanumān to save him. But since Kali was the king of the

age, Hanumān was also powerless to protect the saint, and he advised him, as stated above, to write the *Vinaya Patrikā*.

When a petition is presented to royalty, supplication has to be made to the door-keepers and courtiers for leave of access to the king. So, in sweet humility, Tulasī first addresses his prayers to Gaṇeśa, the Sun, Śiva-Pārvatī, Gaṅgā-Yamunā, Hanumān, the brothers of Rāma, Sītā, and, last of all, to his Master, Rāma. These hymns are written in *chandas* form and are full of Sanskrit words. The only boon that Tulasī asks from these various gods and goddesses is devotion to the feet of Rāma. In this book, the majestic (*aiśvarya*) aspect of the Lord's character is kept in view, and Tulasī, as the supplicant, delights in effacing himself, so that the glory and greatness of his Master might shine in undiminished splendour. He creates a strong impression in the mind of the reader that he is the very dust of the earth and the lowliest of the low. His palpable sincerity and devotional fervour constitute the greatest charm of the *Vinaya Patrikā*. The poetic genius of Tulasī is also at its very best, and the book is as valuable from the literary point of view as it is from the devotional standpoint. The unusual approach of this most original book and the ennobling thoughts of the gifted poet are sure to captivate all hearts. The book can be recommended to all seekers of God, irrespective of their individual faith and special path in life. The following song, for instance, can be sung by any devotee of God.

Thou art compassionate and I am lowly,
 Thou art generous and I a beggar;
 I am a well-known sinner,
 Thou, the remover of accumulated sins.
 Thou art the lord of the destitute,
 Who is more destitute than I?
 No one is more miserable than I,
 Nor is there a destroyer of miseries like Thee.
 Thou art Brahman (God), and I am *jīva*
 (creature).
 Thou art Master and I Thy servant.
 Father, mother, teacher, friend art Thou;

Thou lookest after my welfare in every
 respect.

Many ties exist between me and Thee,
 Accept whichever Thou carest for.
 But O kind One, however it may be,
 Let Tulasī find shelter at Thy feet. (Song 79)

The songs of the *Vinaya Patrikā* number 279 in all. Like those of the *Gītāvalī*, they are also set to music in different *rāgas* and *rāgiṇīs*. Apart from the main construction of the book, a few minor features may be brought to the notice of the reader.

From the songs addressed to Hanumān in this book, it would seem that they were written at a time when Tulasī was in great trouble; they seem to confirm that his fear of Kali was not a story without any foundation. Tulasī says to Hanumān: 'In thy very presence, the frog of Kali is swallowing me, who am the son of a tiger. . . . There was a time when, hearing thy voice, the joints of Rāvaṇa's body were loosened in fear. Where has thy strength disappeared, or hast thou become proud? . . . Formerly, thou used to look upon those that were thine own as greater than thyself, and thou wouldst hear and put up with them (but what has happened to thee now?)' (Song 32).

Songs 76, 135, 227, 275, and 276 are very important, inasmuch as they shed light on Tulasī's childhood, when, forsaken by his parents, he wandered about begging for food like a destitute. In these songs, Tulasī also refers to his meeting with the *sādhus*. Tulasī's well-known reply, in the form of a song, to Mīrā Bāī, when she, harassed by the Rāṇā and her other relations, wrote a letter to him asking for advice, is included among these songs, and it is as follows:

Those who do not love Sītā-Rāma,
 Forsake them like a million enemies,
 Though they be dear to you.
 Prahlāda gave up father, Vibhīṣaṇa brother,
 And Bharata disowned his mother,
 Bali renounced *guru*, the *gopīs* their husbands,
 The result was joyful and good.
 Love and serve only them

Who accept kinship to Rāma.
 What more can I say than this?
 If eyes be destroyed by collyrium,
 What use can it be to you?
 Tulasī says, dearer than life
 And worthy of respect are they
 Through whom (in the heart) is born
 Devotion to the feet of Rāma.
 And this is my (firm) belief. (Song 174)

A song called *Hari-Śaṅkarī* deserves our special notice. Here one line of each couplet is in praise of Hari or Viṣṇu, and the next one is in praise of Śiva. This novel method is applied throughout the song. In Tulasī's time, much quarrelling and bickering seemed to be going on between the Vaiṣṇavas and the Śaivas. Tulasī has tried here to show that both Viṣṇu and Śiva are one and the same. We call the supreme Being Viṣṇu or Śiva according to our bent of mind, but is the name of any consequence to Him?

The *Vinaya Patrikā* contains the descriptions of several images and holy places in *Kāśī*, which show that some portion of the book at least was written in this place. Three songs—61, 62, and 63—are devoted to a description of the image of Bindu Mādhava. This temple was destroyed by Emperor Aurangzeb, and a mosque was built in its place. The deity was, however, carried away by a Brahmin who lived in the neighbourhood and was thereby saved. The description of Bindu Mādhava in the *Vinaya Patrikā* is not of the new image now installed there, but of the old one of Tulasī's time, which is still to be found in the possession of the same Brahmin household.

Songs 41 and 42 are addressed to Sītā, in which the poet begs her to put in a word on his behalf to Rāma at an opportune moment. He says: 'Please tell him that there is a very poor man with no spiritual equipment, of impure mind, weak, and truly wicked. "He is known to be the servant (*dāsa*) of your maid-servant (the sacred *tulasī* plant). He fills his stomach by taking your name." When Rāma kindly enquires, "Who is he?" then please tell him my name and circumstances. If Rāma,

the kind One, comes to hear even this much, I am sure all my wrongs will be righted' (Song 41).

This is in the beginning of the book; but towards the end, three songs are related to his petition. He says to Rāma: 'O my father, please read this *Vinaya Patrikā* (petition) of the lowly one yourself. Tulasī has expressed the true feelings of his heart in it. Under the influence of your (compassionate) nature, please put your seal on it first and then consult your courtiers (in case they may dissuade you from accepting the petition)' (Song 277). In the next song, he begs Hanumān and the brothers of Rāma to get his petition passed. In the last song of the book (279), remembering Tulasī's previous appeal to them, Lakṣmaṇa, Bharata, Śatrughna, and Hanumān remind Rāma of Tulasī. The Lord smiles and says that He has not forgotten him. The *Vinaya Patrikā* written by Tulasī was then signed by Rāma, and Tulasī also bowed his head. Thus ends this last and sweetest of all songs of the *Vinaya Patrikā*, revealing, like a mirror, the simple childlike nature and abiding faith of the poet-saint Tulasī, who is loved and honoured up to the present day.

We shall now present a few songs to give an idea of the variety of subjects dealt with in this book. How strongly Tulasī has advocated the name of God as a means of attaining Him is well known to the students of the poet's works. Here is a typical song preaching the power and glory of the holy name.

O mad one! repeat the name of Rāma.
 In this fearful ocean of the world,
 Let the name be thy raft.
 Acquire prosperity and success through the
 name.
 Yoga, self-discipline, and *samādhi*
 Have been killed by the disease, Kali.
 The good and the wicked, the straight and the
 crooked,
 Will in the end turn to the name.
 Like a garden bearing fruits and flowers in
 the sky,
 Or like a palace of smoke is the world,

Do not forget thyself in it.
He who depends on anything else,
Besides the name of God,
Rejects a plate of food, for the leavings of a
dog. (Song (66))

The true devotee, while striving to his utmost capacity, ultimately depends on the mercy of God for his inner illumination. It is said that grace begins where self-effort ends. This grace, expressing the love and compassion of God for his creatures, is a popular theme of the *Vinaya Patrikā*, and the poet speaks of it forcefully in the following well-known song.

O Hari, if you would have looked to the
faults of your devotees,
Would you have forced the enmity of Indra,
Duryodhana, and Vāli on yourself?¹
If, indifferent to *japa*, sacrifice, austerities,
and fasts,
Your heart was not won only by love,
Would you have abandoned the gods and the
good sages,
And lived in the homes of the cowherds of
Vraja?²
If you did not fulfil the vows of your devotees
everywhere,
And did not extol the glories of devotion,
In this age of Kali, how would fools like us
Save ourselves by following the difficult path
of *karma*?³
If you did not destroy the innumerable sins of
Ajāmila,⁴
Who called his son only by taking your
name,
Then the messengers of Yama would have
searched for bulls like myself

¹ The Lord forced the enmity of Indra, Duryodhana, and Vāli on Himself for the sake of His devotees.

² The reference is to the childhood of Kṛṣṇa spent amongst the cowherds of Vṛndāvana.

³ Action devoid of devotion is a trait of the age of Kali.

⁴ Ajāmila was a confirmed sinner who attained salvation by calling 'Nārāyaṇa' at the moment of death. Nārāyaṇa is a name of God, and it was also the name of his son.

And yoked them to the plough (of the
world).
If you had not taken upon yourself
The world famous and clever role of puri-
fying sinners,
Then for ages wicked ones like Tulasī
Would never dream of attaining liberation.
(Song 97)

The following is a song filled with the idea of dispassion for the world.

O mind, you will repent when the opportu-
nity has passed.
Having attained this difficult human birth,
Worship the feet of God by speech, heart, and
deed.
Even Sahasrabāhu, Rāvaṇa, and other kings
Could not save themselves from (the clutches
of) powerful death.
Those, who in their arrogance devoted them-
selves to wealth and progeny,
Also went away empty-handed.
Know that son, wife, and others are but self-
seekers;
Do not waste your affection on them.
O sinner, they will leave you in the end,
Why don't you give them up now?
O fool, awake! love the Lord;
Give up false hopes of the world from the
heart.
O Tulasī, as fire is not quenched by feeding
it with ghee,
So the objects of the world will never satisfy
the desire for enjoyment. (Song 198)

The highest truth is the simplest and most universal. The song to which we now turn belongs to this category. It is of particular interest to us, because it seems to describe the poet's own mode of life. He is stating an ideal which the best of us might follow to our advantage.

When shall I follow this way of life?—
When through the compassion of Rāma, the
compassionate,
I shall imbibe the traits of the holy ones.
Always contented with what I get,
I shall not expect anything from anyone.

I shall fulfil this vow with mind, word, and deed.

Hearing harsh and unbearable words,

I shall not burn in their fire.

Without arrogance and with a cool and detached mind,

I shall not speak of the virtue of others as faults.

Giving up anxiety for physical well-being,

I shall accept pleasure and pain with an equal mind.

Tulasī says, 'O Lord, thus walking on this path,

I shall gain steadiness in devotion to Thee'.
(Song 172)

While, on the one hand, we have this highly idealistic song depicting a life of the truly religious, in the next song that we give below, we see Tulasīdāsa as a picture of humility. Both the songs, revealing in their own way, enable us to catch a glimpse of the greatness of his mind.

O Rāmacandra, leader of the Raghus, in what way shall I pray to Thee?

Seeing my own sins and knowing Thy name to be the 'Sinless One', I am afraid.

To be unhappy in others' sorrows and happy in their joys,

Such is the nature of the holy ones, but I cannot keep it in my heart.

The misery of others is happiness to me, and in their prosperity I burn without fire.

I fool people by teaching them how to attain devotion, dispassion, and knowledge.

I fill my stomach, which is the gateway to hell, by selling Thy name,

The abode of bliss and dear to the heart of Śiva.

In my heart, I know my sins to be like an ocean,

But am ready to quarrel when accused of a fault equal to a drop of water.

If the defects of others are like a grain of sand, I enlarge them to the size of the Sumeru (mountain);

Their mountain-like virtues, I treat with contempt, as if they were grains of dust.

Putting up false appearances of various kinds, I deprive others of their wealth.

Not for a moment do I meditate on Thy lotus feet with a concentrated mind.

If Thou judge me by my conduct, then for millions of *kalpas*

I would be dying by being cooked in (the frying pan of) the world.

Tulasī says, 'O Lord, if Thou would only look at me,

Thy grace would enable me to cross the ocean of the world,

As if it was a depression made by the hoof of a cow'. (Song 141)

It is almost impossible that we men and women of the world would ever make such a damaging statement about ourselves. We are therefore unable to understand this humility and self-criticism on the part of Tulasī. In explanation, we would venture to say that a great gulf separates us from the devotees of God regarding the values of our lives and the mode of our behaviour. Being purity itself, they cannot bear even the shadow of a moral flaw. The glory of God is a constant experience with them; so it is but natural that, in contrast, they should be aware of human insignificance and frailties, specially their own. Thus we honour Tulasī for his utter humility and total loss of egotism. This endearing quality in him, so evident throughout the pages of the *Vinaya Patrikā*, is also the keynote of this wonderful book.



THE ART OF INDIA

BY SRI AJIT MOOKERJEE

The spiritual and material aspects of Indian life are as significant as those of any other country. The sages of India found solace in meditation and tried to unfold the mysteries of the universe manifest in matter and energy, atoms and stars, and the peoples sweated and struggled for all that the world can give.

A pilgrim journeying along the road of eternity will meet the monuments raising their spires and again falling into pieces, leaving only fragments to remind us of the departed glory. But the tradition remains unbroken, and it will continue to inspire future generations for ages to come.

Beyond the highly civilized cities of Harappā and Moheñjo-dāro in the Indus valley, which flourished some five thousand years ago, traces of palaeolithic and neolithic culture have been found in many parts of India. The rock shelters of central and northern India are now known to be the repositories of the earliest manifestation of pictorial art in this subcontinent. Standing out dimly upon the rough walls of these caves are seen drawings of animals and men generally representing hunting scenes and other group activities. Numerous rock paintings discovered at Singanpur, Mirzapur, Hoshangabad, etc. are strongly akin to the prehistoric cave paintings of Spain.

The hunting scene in Singanpur cave, where a group of hunters is struggling to capture a bison, is a forceful presentation in mauve, pale-yellow, and burgundy-red. A similar scene in Mirzapur cave depicts the death agony of a wounded boar. Although many of these rock paintings are now unintelligible and superimposed by later drawings, enough is preserved to testify to the dynamic vision of the prehistoric artist.

Our knowledge, however, of this earliest art form, with all the fascination it offers, remains embryonic. But the art of the Indus valley is

at once more familiar and comprehensive. The clear and coherent conceptions of plastic art which confront us for the first time at Harappā and Moheñjo-dāro are undoubtedly the culmination of artistic traditions of centuries.

This was the turning point, and with it Indian sculpture in the proper sense began. And it began with such a rich promise that Rene Grousset, while studying a Moheñjo-dāro earthenware statuette of a seated monkey, remarks that 'it may well foreshadow the whole art of Indian animal sculpture, from the capitals of Aśoka to the *ratha* of Mavalipuram'. It is not in animal forms alone that the art of the Indus valley anticipates the subsequent development of Indian sculpture. Among the many small fragments of sculpture so far discovered in these sites are figures of a dancer and a dancing girl and a small torso of plastic subtlety. These statuettes bear witness to the ease and certitude with which the artist of the Indus valley handled the various plastic mediums like terracotta, ivory, bronze, and alabaster.

The mother and child group expresses a subconscious notion of the potential powers of woman. There is a total disregard for accuracy in anatomical details, but in each case, the figurine is full of life, possessing a natural, quiet distinction and a pride of fulfilment. The enigmatic expression of the mother gives her a feeling of a mysterious withdrawal; the rather compressed mouth and strong, queer, arched brows reveal an immobility which is the primeval root of all beauty. Another innate virtue of the primitive mind, sensitiveness to colour, expresses itself in endless varieties of illuminated potteries so abundantly found in Harappā and other Indus valley sites.

Of particular interest are the engravings on the seals that have been found in large numbers at Moheñjo-dāro. The pictographic script which appears on some may eventually provide

a clue to their use, but has not yet been deciphered. The subject of the engraving is usually an animal, the types most frequently represented being the humped or Brāhmaṇī bulls and unicorns. In the exquisite modelling of the bulls, the majesty and restrained vigour of the beast are strikingly conveyed. They are so successfully animated as to impart life into the figures which have otherwise a sphinx-like serenity.

Further, though sculpture of the human figure in the round has rarely survived, what has survived bears witness to the sense of volume characteristic of mature sculpture. This is illustrated at its best in the limestone statuette of a nude dancing figure from Harappā. The warm and lively body of a young male, revealing himself in contour, had never probably come so true in the medium of stone. Another illustration of this type can be found in a bronze statuette of a nude dancing girl from Moheñjo-dāro. The sensitive moulding of her back and the tense poise of her legs are most significant. 'But above all,' says Iqbal Singh, 'in the subtle comprehension of the dynamic expression which forms, as it were, an invisible background to her whole frame, plastic representation achieves a quality of perfection hardly surpassed even by the medieval South Indian bronzes.'

The Indus civilization did not collapse, as we commonly think, sometime about 2000 B.C., but was assimilated in successive stages of Indian life and thought. Although aesthetic history during the following fifteen centuries remains shrouded in mystery and our lack of knowledge about any archaeological store of this period may be unfortunate, the people who dwelt in India during those centuries were certainly no idlers.

Vedic burial-mounds, which may be placed round 800 B.C. or thereabout, at Lauriya-Nandangarh and other places have yielded, among various objects, a small gold plaque bearing the figure of a nude female, probably the earth goddess mentioned in the burial hymns. A few more terracotta figurines of similar antiquity have also been found at Taxila, Bhita,

and other sites. The technique of execution is the same as in the Indus valley, and the figurines have a close affinity which suggest a continuity in art traditions. Though a very few in number, they are of vital significance in so far as they provide the only link between the products of proto-historic age and the subsequent periods.

Literary evidence shows that the Vedic people were also experimenting with symbolic expression that bore the transcendental excellence of their thought and emotion. Their attainment in meditative philosophy stands out even today as the finest ever achieved by man. For instance, the *R̥g-Veda*, the oldest Hindu scripture compiled as early as 1500 B.C., reveals a knowledge of the awakening of human soul and its eternal inquiries into the mysteries of the universe.

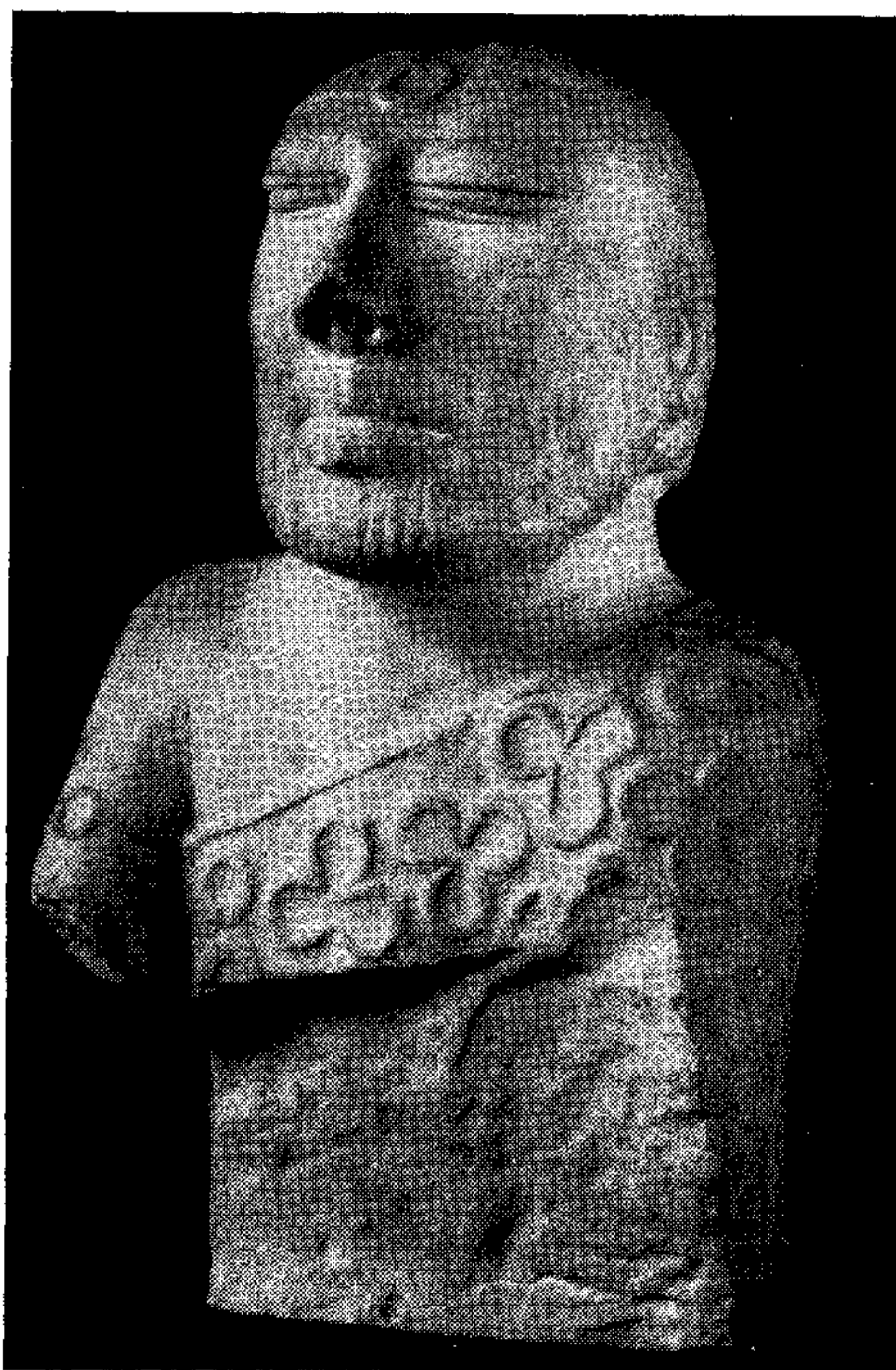
This has been intensified in the Upaniṣads which, in a masterly way, analyse the divinity and the destiny of the soul, its evolution through a process of searching towards the ultimate reality, and the merging into it of life and death, of energy and substance.

In the world of contemplation, the Vedic people were soaring high, and their experiments in art expression became as universal as their profound questions. In this approach, 'the cry of "Not this! Not that!" which echoes so frequently in the Upaniṣads, is a confession not of ignorance, but of the breakdown of human language before the memory of that experience'. Art became symbolic with its vertical and horizontal lines, dots and circles conceived almost in spiritual dimension.

Throughout these periods, the fertility figurines following the Moheñjo-dāro tradition continued to furnish the dominant motif. But the representation gradually tended to become archaic and stiff. It is only with the growth of Buddhism into a great, popular, religious movement that a comprehensive tradition of visual art emerged.

We must look upon the Buddhist art pattern as a whole. An extraordinary variety of contradictory and conflicting elements enters into

the texture of this pattern. There are, to begin with, Aśoka's capitals on the one hand and reliefs of Bharhut and Sanchi on the other. These sculptures show the impress of two divergent techniques. The reliefs of Bharhut and Sanchi were derived from the indigenous tradition of wood and ivory carving, whereas the other was a comparatively stylized continuation from the early realism and, as such, an 'aftermath of the Indus valley'.



CAST OF A YOGIN : MOHENJO-DARO
(c. 2500 B.C.)

The Mauryan Empire flourished under Aśoka during the third century B.C. Aśoka's propagation of the Rule of Law followed his adoption of Buddhism as a State religion. Edicts of his imperial policy were conveyed through monolithic stone pillars, specimens of which have come down in well preserved state. These columns of highly polished white sandstone are designed

to stand by themselves without any architectural relation to their environment. The sheer columns rising up to forty feet or so are surmounted by capitals crowned with animated figures, lions being the most frequent. The well-known lion capital of Sarnath, one of the finest specimens, portrays the animal with striking realism and dignity. In spite of their artistic significance, the popular appeal of these capitals was limited owing to the didactic nature of their application.

A century later comes the *stūpa* of Sanchi, with its magnificent gateways, even richer in ornament and invention than Bharhut. Although it follows the tradition of Bharhut, the Sanchi carvings show a definite sculptural advance. The figures are brought out in deeper light and shade. The primitive quality of Bharhut is gradually abandoned to impart a new spirit to the movement. The diversity of Jātaka stories is restricted and, though the friendly spirits of woods and streams reappear, they lose their familiar identity. The rendering on the whole attains an epic character away from introspection and simplicity.

Roughly contemporaneous with Sanchi are the rock-cut *caitya* caves of western India—the best known examples being those at Bhaja, Nasik, and Karli near Poona. Hewn out of living rock, these caves are apparently efforts to impart for the first time a stability to the architectural pattern hitherto practised in wood and other perishable material.

The sculpture panels associated with these *caitya* halls derived inspiration from sources which had been responsible for the creation of the railing sculpture at Bodh-Gaya, a sculpture of massive corporeality.

The duality of formal expression that we find in sculptures since the days of Aśoka is apparent in Buddhism as well. The spiritual upsurge is trying to find expression through symbols, but at the same time, it is the triumph of life in all its material manifestation that is expressed through the lovingly moulded contours of the dryads of Sanchi or the maidens of Mathura.

The climax of the dual aspect may be witnessed at Amaravati, where in the second century A.D. 'the most voluptuous and delicate flower of Indian sculpture' was produced. The main interest, however, is concentrated on the medallions and panelled friezes which have as their themes stories of the birth and life of the Buddha. A design more complex in composition than anything produced so far distinguishes them, and the supple carvings throb with a new linear rhythm destined to be developed more fully later. Two lines of carved stone slabs, 160 and 162 feet respectively in diameter, formed something like a wainscot round the *stūpas*, and the area of carving on the railing was 1,700 sq. ft. Mainly in the bas-relief tradition of Bharhut and Bodh-Gaya, they also incorporate some of the new features already noted in the sculptures at Mathura and Gandhāra.

Following the same line of tradition, the craftsman of Mathura produced, from local material, graceful but highly sensuous figures during the first three centuries A.D. Here, the adaptation or transformation of sculpture to domestic needs came, indeed, as a silent revolution, and this sculpture had equally strong, religious, and domestic bearings. Most of the Mathura figures are not only three-dimensional, but have dynamic characteristics in that they make the spectators move round them for a complete grasp. The technique as employed here has, again, a strong influence of indigenous clay-modelling, giving the impression of 'clay transmuted into stone'.

The important feature of the Mathura 'school' was the creation of an iconography which evolved through the portrayal of the Bodhisattvas and the Buddha and the Jaina Tirthankaras.

Gandhāra sculptures, with their varying qualities, were in the service of Buddhism; but in the absence of any date in the thousands of images discovered so far, it has been hard to determine their correct chronological sequence; nor does their style give any clue in that direction.

There is a controversy over the influence of

Gandhāra sculpture on the development of the Buddhist and the Jaina images. Were the Gandhāra and the Mathura types produced simultaneously? Coomaraswamy answers in the affirmative, and holds that they were done 'in the middle or near the beginning of the first century A.D., and that only after the local types had been established did each affect the other'.

Gandhāra art, however, remains stereotyped and commonplace in the art world of India.

The Gupta period that followed saw the culmination of the creative efforts made hitherto and of the reorganization of all earlier experiments and experiences. For the first time, the political, social, cultural, and economic life of the country crystallized into a definite pattern, and art also synchronized with this process. The formulae of aesthetic taste were established, and various Śāstric injunctions followed. But instead of geometrical measurements, Gupta sculptures were expressed in curves found in the rhythm of nature. No realistic delineation of anatomy was allowed, joints and bones were hidden, and eternal youth had to be expressed through softly rounded limbs and placidly smooth faces. Art became sophisticatedly naive.

During this period, the Buddha image was fully evolved; its essential purpose was to satisfy a spiritual urge. The benign and compassionate face, the exquisitely beautiful gestures or *mudrās* in hands—'giving', 'blessing', 'reassuring', 'teaching', 'renouncing'—all conveyed the spiritual message to the afflicted world. The sculptures tended towards abstraction—flesh becoming spirit, human form passing into divinity.

This was, in fact, an echo of the conception of the Upaniṣads, where man was regarded 'not as a creature of the natural world, but as the vehicle of expression of an immortal and changeless spirit, the Ātman'. Very likely, this abstraction was directly responsible for the creation of the multi-armed and multi-headed images in India; and those artists known as the *śilpiyogins*, in order to bring out the picture of the fuller reality that underlies the bodily form and



STUCCO IMAGE OF BUDDHA : NALANDĀ
(c. Eighth Century A.D.)

movement, had to subject themselves to a strict spiritual discipline. This humility showed the desire of the artist to be in communion with the universal spirit. The classical quality of the Dhyāni-Buddhas, typical examples of this, provided inspiration for the later forms both in India and beyond her mountains and seas.

Most of the classical paintings belonging to the Gupta period have survived the ravages of time. While certain Ajanta murals, which can be traced back as early as the second century B.C., have dimmed almost beyond recognition, those drawn during the late Gupta period (A.D. 450-600) are mostly intact with all their glory and grandeur. Apparently, Ajanta murals depict the Jātaka or the Buddha's birth stories, but these represent the entire force of life in terms of phenomena and romances.

The magnificence of observation and the grouping of animal life, and the composition of

human figures in architectural settings found on the walls of Ajanta, has been enhanced by a colour work, the base of which has been served by layers of mud, straw, and plaster. Skilful gradation of tone in bringing out the highlights and volume, efforts in aerial perspective, and a mastery of the relation of forms in line and colour are some of the salient features of the murals of Ajanta.

The planning of the halls of Ajanta, hewn out from living rock, is done in such a manner as to make each element of colour, form, and line progress towards a climax, as it leads to the central cell flanked by the paintings of 'beautiful Bodhisattvas'. The Buddha image is reached finally—stone brought to life in colour. All storms of the human heart are silenced before it in an echo of *nirvāṇa* or renunciation.

True, Buddhism, as a cultural force, predominated for several centuries since the days of Aśoka; but a growing movement that foreshadowed the Brāhmanical revival determined its reorientation at almost every crucial stage. Under the Pālās in Bengal, the Mahāyāna form of Buddhism replaced the rigid Hīnayāna school, revitalizing the classical phase of Indian art for the time being, but it was only a conventionalized repetition of originally noble forms.

Buddhism had been losing its hold on its birthplace, but its influence was profoundly felt by the world outside. Countries far beyond the Indo-Gangetic plain pulsated with inspiration, and Indian art, particularly of this period and that which followed immediately, with all its charm and dignity, found a new home in Tun Huang and Lung-men in the distant lands of Central Asia; beyond the coastline of China and Korea; in the Horyuji temple at Nara in Japan; in the cave carvings of Bamiyan and Hadda on the borders of Afghanistan; the cities of Kashgar, Yarkand, and Khotan; in the murals of Sigiriya in Ceylon; temples of Pagan in Burma; gilded shrines of Siam and Angkors in Cambodia; again, in the gigantic *stūpa* of Borobudur in Java.

By the end of the Gupta period, it must have been evident that the 'ultimate supremacy of

Vedāntism was only a matter of time'. Buddhism was gradually losing its initiative, and sculptors were 'abandoning the image of the silent and static Buddha to offer homage to more restless and dynamic deities'. Buddhism itself became more and more Brāhmaṇical until it eventually lost its character as an independent movement, Buddha himself being assimilated into the medieval Brāhmaṇic pantheon as the incarnation of the Hindu god, Viṣṇu.

Aesthetically, although not realized all at once, the change effected by Brāhmaṇism came with immense plastic possibilities in a new universe of imagery. With certain basic qualities intact in apparent variations, Brāhmaṇical art has given us so many images and forms—now monstrous and sublime, now grotesque and delicate, abstract and sensual—as never attempted before by any other art.

In seeming chaos and confusion, we find in Brāhmaṇical art a sense of broad symphonic order—a joy of rhythm. The profusion that creates an impression of bewilderment soon fades into the exuberance of nature that pervades this art. This is experienced in the 'Descent of the Gaṅgā' of Mahabalipuram. The large number of figures carved out of solid rock 'with apparent disregard of all rational composition is seen on closer examination to radiate from and conveyed towards a central axis in its timeless descent'.

Between the profound stillness of the central head of the Maheśvaramūrti of the Elephanta cave and the dynamic poise of Naṭarāja of South India, we have again modulations, subtle and unique, representing the most characteristic phases of the art of this period.*

The sculptures of Ellora cave are so full of vitality as to overwhelm the visitor at each successive step. The Kailāsa temple, which, for instance, is cut, carved, and sculptured from virgin rock, as the artists progressed from the top downwards, stands with all its stupendous magnificence as a unique achievement. About



TRIMŪRTI : ELEPHANTA CAVE
(c. Eighth Century A.D.)

200,000 tons of solid stone are known to have been removed in chiselling out this Śiva temple.

The rhythm of Brāhmaṇical art finds its counterpart in the economic significance of medieval feudalism. Many divergent religious thoughts and emotions coexisted, and were tolerated in the broad-based social order. Sculptors reacted to these cross-currents with a futuristic adoption of many-headed and many-handed figures, representing rapidity of movement and change. In the realm of plastic art, we are confronted with a grandeur of conception magnificently realized in the images of Śiva and Pārvatī, Naṭarāja, and Ardhanārīśvara. The image of Ardhanārīśvara, symbolizing the union of the male and female principles that are creative without antithesis, has the poise of detached calm, and yet shows all the vitality of biological existence. The symbolic representation of Naṭarāja, on the other hand, as the essence of cosmic transformation of energy into

* The pictures included in this article are received from the author by courtesy of the Archaeological Department of the Government of India.



DANCING NAṬARĀJA (BRONZE): MADRAS
(c. Tenth Century A.D.)

mass and of mass into energy, has all the rapture of bliss and realization. The dance, as it were, manifests the eternal existence of human aspiration in the ever-changing world of space and time.

The sculptures of this period, however, form part of the architectural design, and the temple background in which these were set had a significance of its own. Detached from this background, these sculptures lose much of their meaning. That is why in a museum, without the spirit, setting, and psychology so clearly associated with them, the understanding or appreciation of Indian sculpture becomes poor and inadequate.

From the sixth century A.D., caves gave place gradually to structural temple building. The horizontal and domed tops changed into vertical and pointed. The vertically set sculptures help-

ed not only the upward thrust of the medieval temples, but had a decorative effect 'with a pronounced feeling for volume, perhaps foreshadowing a change in the medium of expression'.

Art declined. And for the first time in recorded history, India faced during this period a system of strange contrast with the advent of Islam. Out of the conflict arose problems which it was the task of Indian culture to solve. New religious and philosophical thoughts were evolved to mark the *rapprochement* between the Hindu and the Moslem outlook. After the initial impact, the Moslem ruling class ceased to be foreigners. This reaction to the Indian environment was reflected in the development of the artistic tradition of the next few centuries.

In the architecture of northern India, the

general principle undergoes an almost revolutionary change. Hindu and Moslem elements merged to produce this form. Where the fusion is complete, we have brilliant architectural expression. Akbar's Fatehpur Sikri brings together these elements with the confidence of an empire builder and anticipates the more sophisticated monument where Muuntāj sleeps under the most beautiful and expensive memorial in the world. The Taj Mahal is a wonder in architectural creation. The painting which was brought to India by Bābur, the founder of the Mughal Empire, was likewise intensely individualistic and sophisticated. It was not interested in crowds or masses. The stamp of individualism reached exaggerated length and reduced painting to mere portraiture, where characters 'are not characters at all, but photographs out of focus'. Wherever this luxury of Mughal Court art came in contact with the popular tradition, it produced that sophistication which is evident in the Rajput or Kangra paintings.

The mythology that once existed as a link between the economic and spiritual structures of society was no longer powerful enough to resist the unholy alliance between the ruling cliques. The result was that the indigenous vigour of Rajput tradition was dulled by a tendency towards archaic sensuality, even sexuality and idle romanticism, which had the patronage of the princes and emperors who were sufficiently well off to devote their leisure to the enjoyment of this art form.

Even the Jaina miniatures, which had long retained their boldness, showed 'the tormented outlines of faces at once nervous and sensual, representations of human beings whose passage through life is made difficult by the awareness of fears that belong to an age of conformity which is also on the threshold of the Reformation'.

The Europeans who came to India had no intention of settling here, and were not really interested in a cultural synthesis between the East and the West. It was as if two closed systems faced each other and were not prepared

either to influence or to imbibe anything from the contact. Nor was there any attempt to build up a new integration, though there were sporadic efforts by a few Western scholars who had been dazzled by the splendour of Indian civilization. The spirit of European art, on the other hand, could not be successfully assimilated by the Indian artists in their blind imitation. The result was Ravi Varma, whose syrupy pictures were an extreme example of philistine perversity.

But the period of fake European tradition did not last long. The wave of reformism, particularly in Bengal, needed a new vehicle of artistic expression. The rising Indian *bourgeoisie* took to classicism, which was introduced by Abanindranath Tagore and carried all over India by his students. The outcome of this movement is well known as the Bengal School of Art, in which the name of Nandalal Bose stands out. He depicted the mythological stories in the traditional technique of the Ajanta mural paintings. The enthusiasm for antiquity was surely the ideological reflection of the struggle over the choice of technique, Western or Eastern. The enthusiasm continued until the economic crisis of World War I, which sharpened the Indian national movement and led to the growth of mass organizations, and brought new trends. All the artifices of the old school, now of no use to any class, were no longer appropriate to the aspirations and aesthetic tendencies produced by the modern social relationships.

In the period that followed, Rabindranath Tagore took up painting. Inspired by modern thought and technique, the daring experiment of Tagore marks the final break with the sentimental love for artistic revivalism. The dramatic appearance of Jamini Roy as a popular artist is a direct outcome of this departure. Today, the name of Jamini Roy can be placed side by side with those of Cezanne, Picasso, or Matisse. Like many who have broken with conventions in their quest for new sources of inspiration, Jamini Roy is sustained by the art of the people, which is ageless and universal.

BHAKTI AND PŪJĀ IN BUDDHISM

BY DR. S. DUTT

Those who see in *pūjā* only its rites and rituals miss the essence of it, which is the offering of *bhakti* to the Adored.

Bells tinkle ; songs sound ; lights glitter ; incense-smoke floats up from censers ; and worshippers foregather with offerings of leaves, flowers, and garlands before the image in the sanctuary. But the ritualism is meaningless, an idle accompaniment, unless the *pūjā* is inspired by *bhakti*. It is *bhakti* that lifts it from a mere show to a living, breathing, and meaningful reality.

'*Bhakti*' is a term of very ancient usage in Indian religious terminology. It has a distinct significance and a variety of nuances which are not covered by its usual English equivalent, 'devotion'. Śāṅḍilya, a late exponent of the *bhakti* cult, explains it as a settled attitude or condition of mind and heart, in which the 'idea of the Lord', rather than His ordainments and teachings, occupies the 'forefront of the mind and heart'. *Bhakti* is known by its 'fruits' : they appear in 'reverence and worship paid to the Adored One, the casting out of all unclean thoughts and passions, the celebration of the praise of the Lord, and the wish to continue to live in His service and for His sake alone'. Thus *pūjā*, with pure mind and heart, with *stava* and *stuti*, is, according to Śāṅḍilya, the fruit of *bhakti*. Those who cultivate the state of mind and heart that *bhakti* implies desire no gain for themselves, but only the bliss of living in the service of the Lord.

In all 'religions of grace', *bhakti* is stressed as a *sine qua non* for the devotee. Such religions are what theologians call 'soteriological' ; they posit a Saviour to whom is left to grant the fruits of a man's work and endeavour and the ultimate salvation they conceive in different terms of definition. They replace volitional self-effort on the devotee's part by complete self-surrender, as Śrī Kṛṣṇa enjoins in the *Gītā* : 'Give

ye up all *dharmas* and take refuge in Me alone. From all sins will I deliver thee.' This doctrine of self-surrender to, and taking refuge in, the Lord is very ancient in our country. In the Bhāgavata cult, which originated long before the rise of Buddhism and Jainism, and which is expounded in the *Gītā*, it is the central and cardinal doctrine. In fact, in all the religions of India, it is a more or less pervasive element, rather than a definite or fixed-worded creed.

One of the most significant chapters in India's religious history is the growth and evolution of *bhakti* in Buddhism. Buddhism in the beginning was not a 'religion of grace'. In the oldest canon of Buddhism—the Pāli canon of the Theravāda school—the religion is described as a 'way' (*magga*) ; at its end is set the goal of *nibbāna* ; and the approach to it is by stages of spiritual advancement by the devotee's own effort. It is described most fully in the manual entitled *Visuddhi-magga (The Path of Purity)* by Buddhaghosa, who was the finest flower of Theravāda learning. He ignores completely the efficiency of prayer, propitiation, and the associated acts of worship and *bhakti* offering.

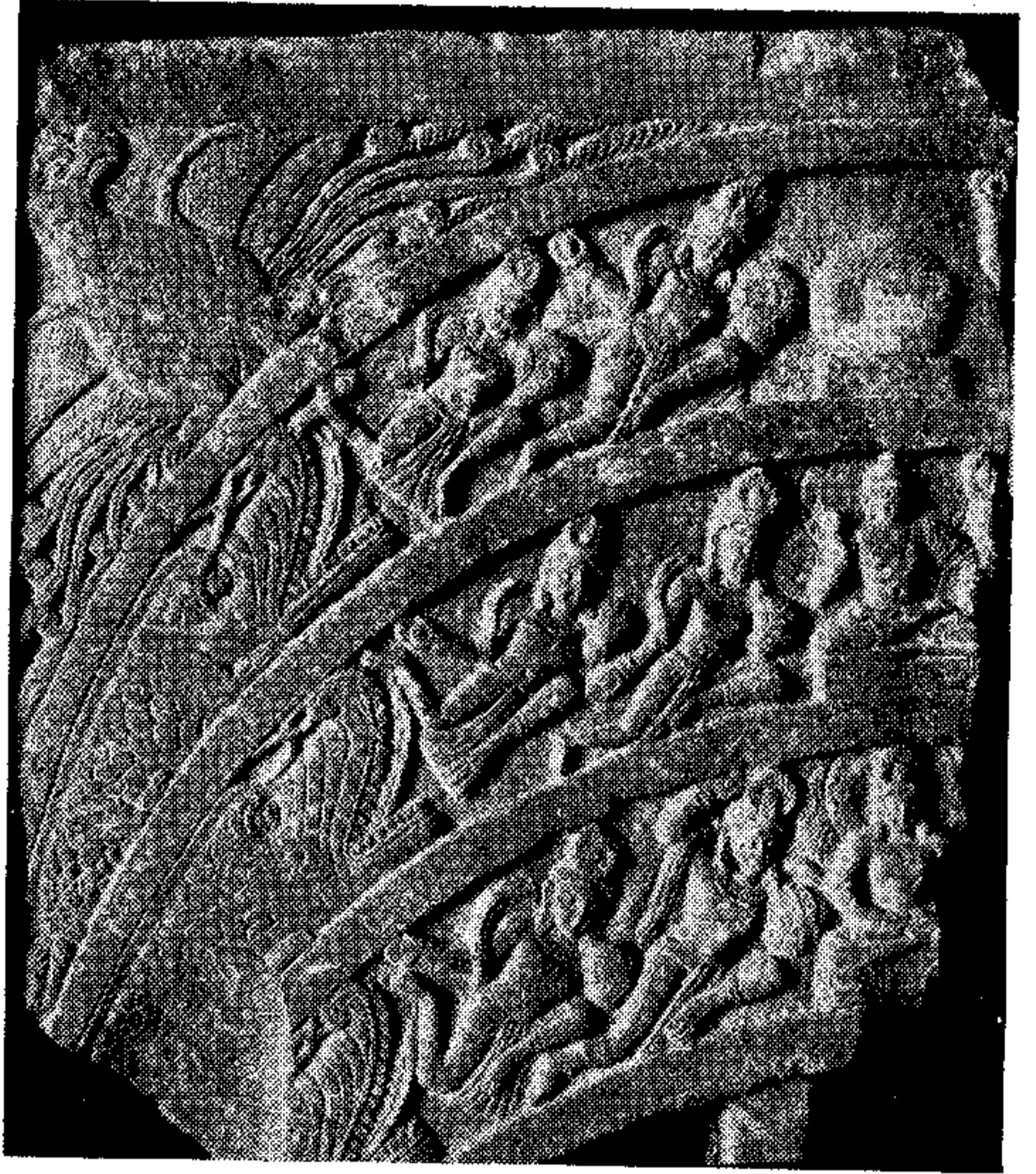
Yet, even in primitive Buddhism, *bhakti* is seen in the germ. The Buddha, who is conceived in it as the Satthā (instructor), has also the appellation Bhagava (Sanskrit, Bhagavān) ; and in the ordination ceremony of a monk, the initiate has to chant the formula of 'taking refuge'—in the Buddha, the Dhamma, and the Saṅgha. We find later on the worship of the Lord's body-relics and the mound (*stūpa*) that enshrined them recommended in the canon. There are some poetic anthologies in the canon in which we see that the worship of the *stūpa* and other symbols of the Lord has already developed in the religion. The *śaraṇāgama* ('taking refuge') has ripened from a formula of ordination into a credo.

Yet the early canon of Buddhism insists on

faith (*śraddhā*), which is confidence in the truth of the religion, while *bhakti* is a term of rare occurrence in it, and has none of the nuances appertaining to it in Indian religious terminology.

When we pass on to the later phases of Buddhism, we are struck by the resurgence of the *bhakti* element in the religion. *Bhakti* legends abound, of which an outstanding one is the legend of Upagupta and Māra in the *Divyāvadāna*. It is a legend which shows how *bhakti* has encroached on the system of spiritual advancement and attainment by self-effort alone without the aid of divine grace.

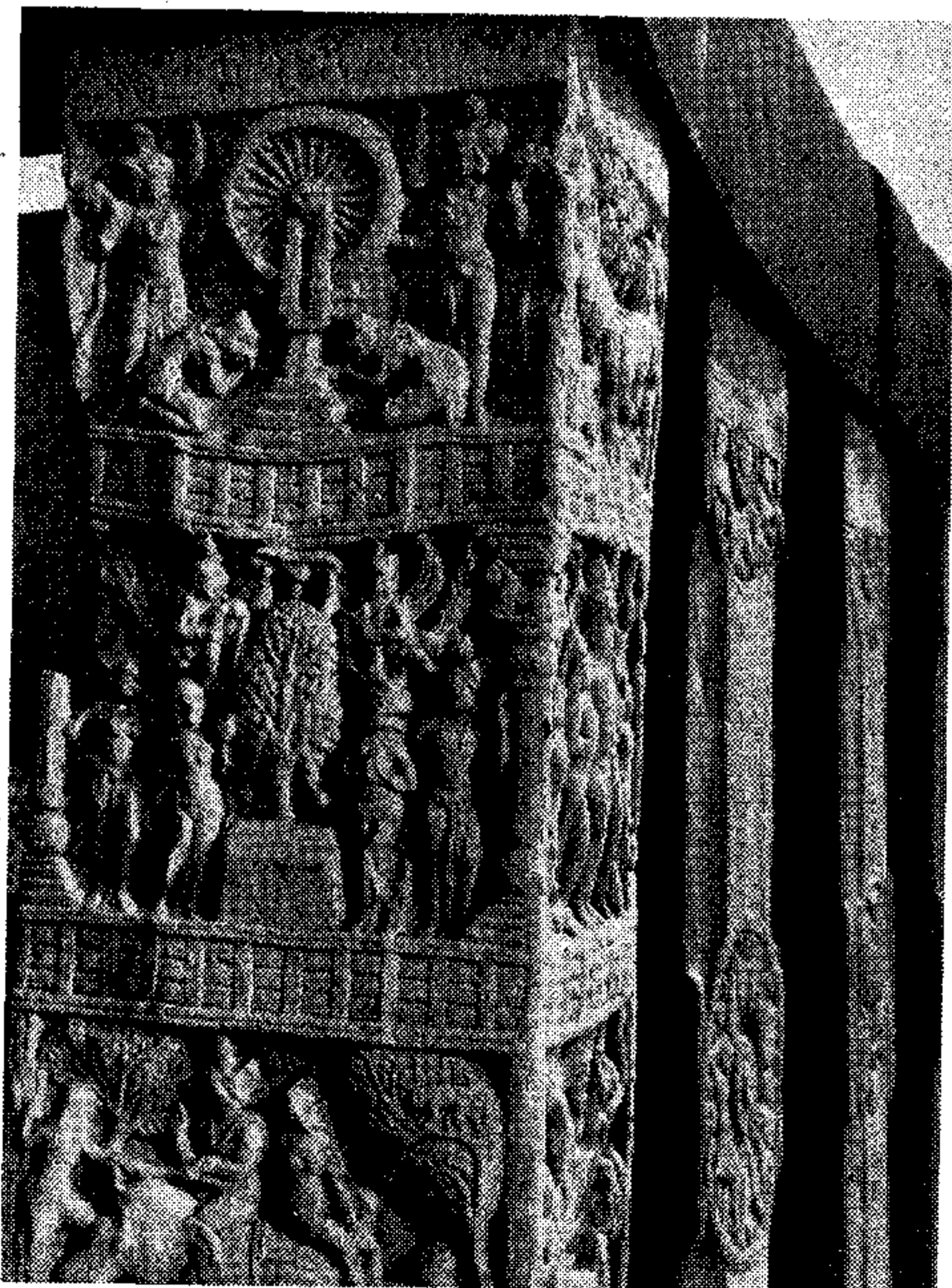
Upagupta was a monk who lived in a monastery on a hill-top near Mathurā. So great was the power of his saintliness that even Māra (the mythical antagonist of the Buddha) was converted by him, and came under the spell of his personality. Māra is described in the legend as a great magician. When he was converted



II. AN EARLY SCULPTURED SLAB :
MATHURĀ

(Showing the Buddha image along with
other cult objects of worship)

by Upagupta, he asked the master how he should proceed in the new life. Upagupta was an apostle of *bhakti*, and he instructed Māra that all he had to do was to cultivate *bhakti*, for 'even a little of it yields the fruit of *nirvāṇa*'. Then a great longing came over this apostle of *bhakti* to see the Lord in a physical semblance, and at his behest, Māra took on, by his magic, the semblance of the Buddha himself. Before that illusory image, the monk fell in prostration, and when Māra, startled by the act, asked him its meaning, he was told by Upagupta that 'he had worshipped the Imperishable in the perishable, just as men do when they worship images of clay'. The legend dates before the invention of the Buddha image in Buddhism and makes manifest the urge that was gathering strength behind it.



I. PRIMITIVE BUDDHIST WORSHIP
(With symbols and without rituals)

Bhakti in Buddhism was articulated at first in symbol worship : it was offered to the *stūpa* or to the representation of the urn in which the Buddha's body-relics were collected after his cremation at Kushinara ; to the wheel of Dhamma or the Bodhi-tree ; to his foot-prints



III. MAHĀPURUSA (SUPERMAN) BUDDHA

(With physiognomical marks of a superman on the image)

or umbrella (Picture I).^{*} But the image, for which Upagupta had longed and for want of which he had to satisfy his longing with an illusory semblance, appears afterwards ; and one of the earliest Buddha images is seen along with the worshipped symbols in Mathurā sculpture in a fragment, which the archaeologists assign to the first century, B.C. or A.D. (Picture II). The figure is that of a Mahāpuruṣa (super-

^{*} We have received the pictures appearing in this article from the author by courtesy of the Archaeological Department of the Government of India.

man), with the physiognomical marks of a superman upon it—sign of lotus on palm, wheel on the sole, long ear-lobes, etc. This superman Buddha appears a number of times in Mathurā sculpture (Picture III).

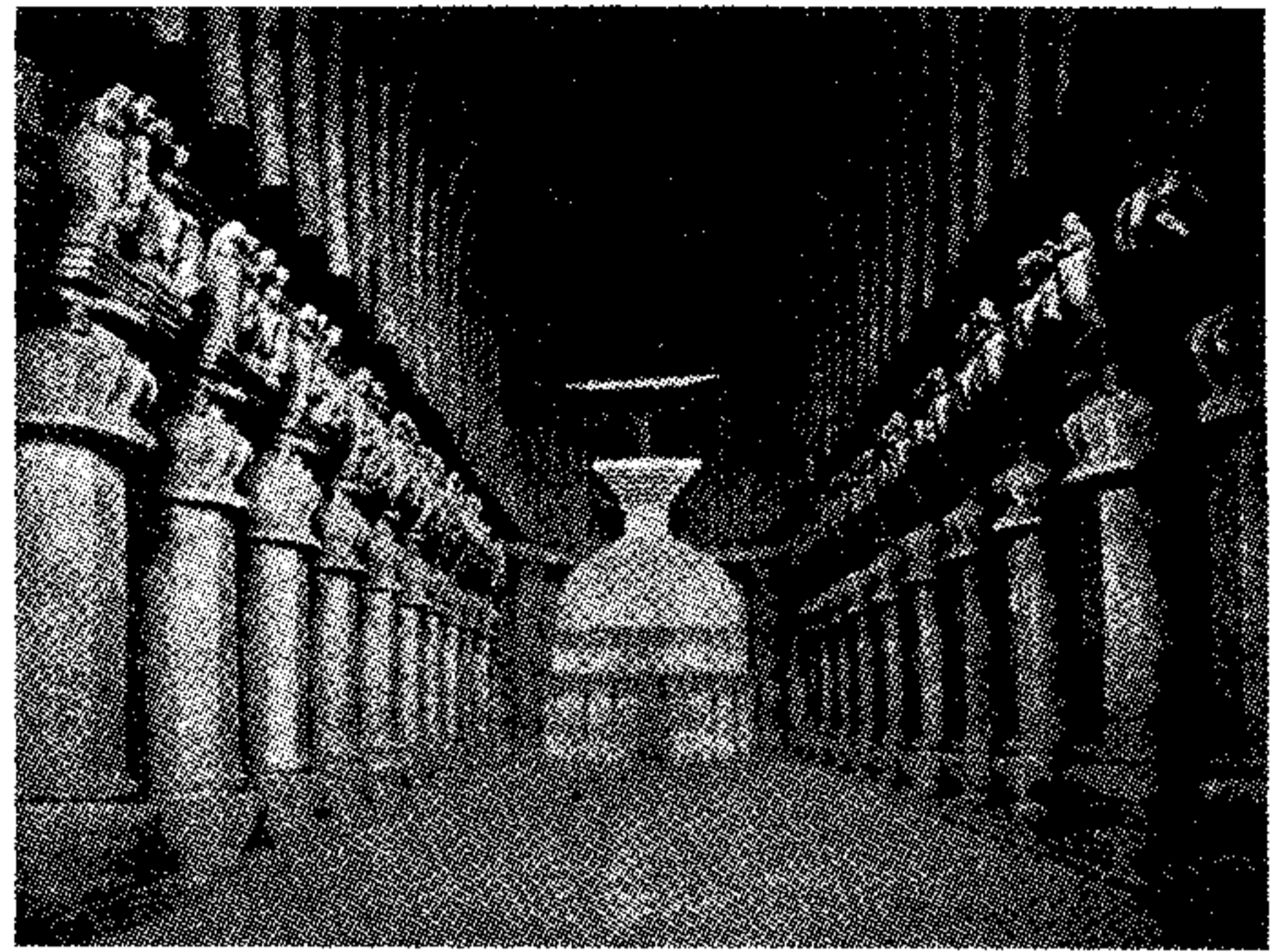
Ancient Buddha images were of two schools of sculpture, of Gandhāra and of Mathurā. Among experts in iconography, there is a dispute of long-standing whether the Buddha image was first invented at Mathurā or in Gandhāra, and as to what might have been the

urge and motive behind the invention.

Gandhāra had come, round the start of the Christian era, under Greek influence from Bactria ; the Gandhāra artists imbibed from it the anthropomorphism of Graeco-Roman mythology and so presented the image of the Buddha as an 'Indian Apollo'. The Greek influence at the time did not extend so far east as Mathurā. The priority in respect of the Buddha image between Gandhāra and Mathurā is not settled yet ; the influence of the Gandhāra art-modes certainly extended to Mathurā in later times. But, if it was at Mathurā that the first Buddha images were made, there must have been behind them the pure urge of *bhakti* and the desire long cherished by worshippers for something more immediately evocative of *bhakti* than a mere symbol with which the mind has to associate the idea of the Lord by a conscious effort.

In any case, image-worship and symbol-worship existed, and still exist, side by side in Buddhism.

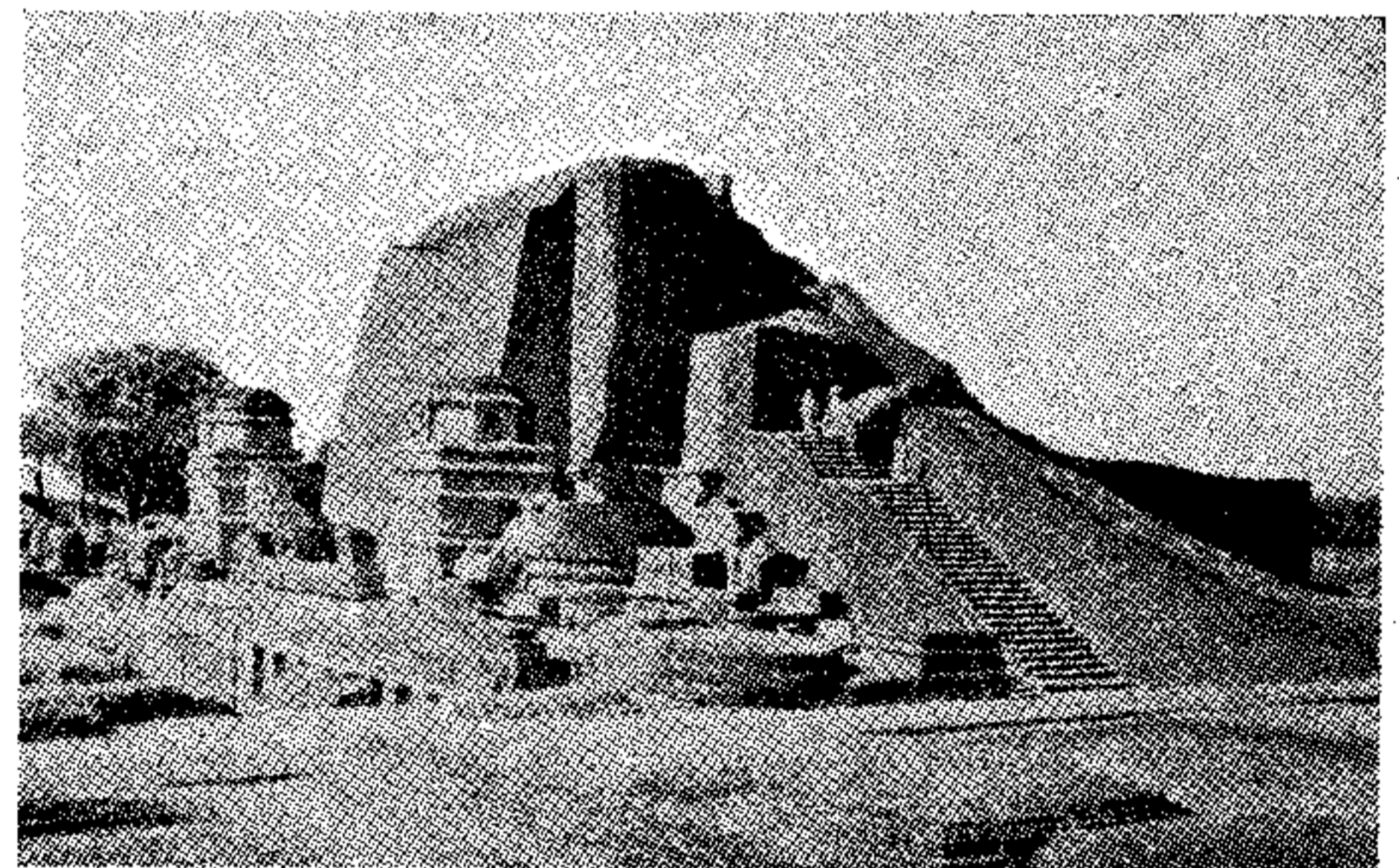
Early in the Christian era, the Mahāyāna form of Buddhism evolved. It largely replaced the old cult in which the place of *bhakti* was restricted by a new cult in which it had the largest scope. For the Mahāyānist devotee, it was a prime requisite for the spiritual journey. No monastery, therefore, of the early Christian centuries was complete without a shrine in which a miniature *stūpa* was installed for ritual worship (Pictures IV and V), or a sanctuary to



V. CAITYA IN KARLE CAVE

(The hall of worship at Karle is the most beautifully sculptured of all cave temples)

hold the Buddha image. In a later age (A.D. 300-500), which the historians call the Gupta age of ancient India, independent temples were built to house large-sized Buddha images, often of finest sculpture. At Nālandā (in Bihar), the seat of the ancient 'Nālandā University', one may see the ruins of some of the grandest Buddha temples of this age (Pictures VI and

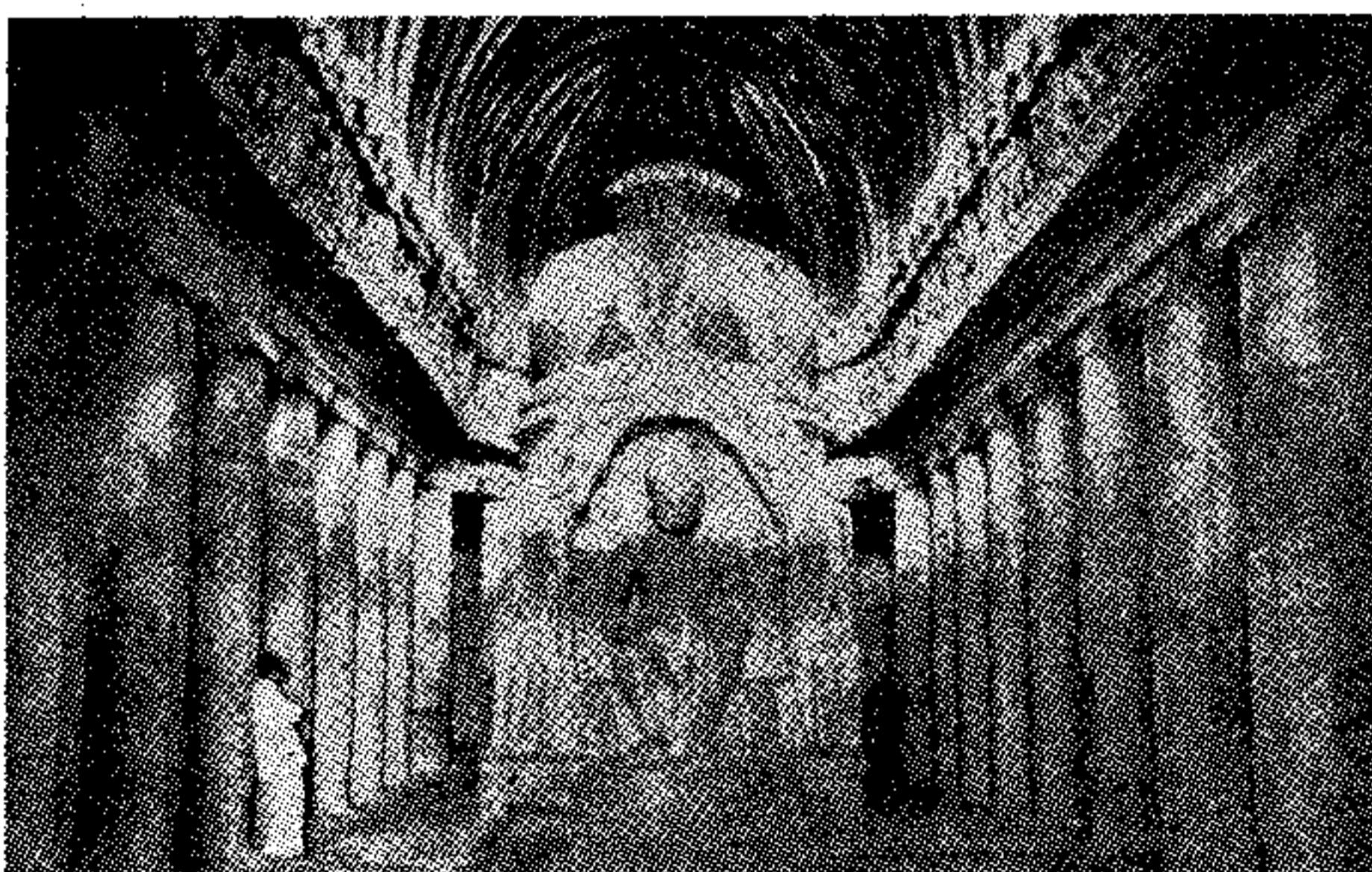


VI. RUINS OF A GREAT BUDDHA TEMPLE : NĀLANDĀ

(Built by Bālāditya, Sixth Century A.D.)

VII). They form an extensive row parallel to the row of monasteries, where the university functioned.

Bhakti offering to the Lord through prayer and the chanting of hymns and the rituals of *pūjā* developed, as we have seen, in primitive Hīnayāna Buddhism, too, in the later phases of



IV. A CAITYAGHARA AT ELLORA

(Showing combination of the symbolical cult object *caitya* with the Buddha image)



VII. REMAINS OF A GREAT GUPTA-AGE
BUDDHA TEMPLE AT NĀLANDĀ

its development. But the rituals of *pūjā* were not so elaborate as in the Mahāyāna. They consisted only in placing flowers, incense, paint, and garlands. But the Mahāyānist worship of the Buddha image was more elaborate on its ritualistic side.

Śāntideva was a saint and a Mahāyānist *ācārya* of the eighth century A.D. His poem in Sanskrit, entitled *Bodhicaryāvatāra*, is the sublimest canticle in the literature of Mahāyāna Buddhism. In this great poem, the strain of *bhakti* rises to its highest pitch, and, side by side, the rites of *pūjā* and their significance are insisted on. The rites themselves are practically the same as performed in Hindu image-worship—bathing the image with scented water,

accompaniment of vocal and instrumental music, offerings of flowers, food, and clothes (i.e. *naivedya* as in Hindu worship), swinging of lighted censers and burning incense, etc. Buddhist *pūjā* and Hindu *pūjā* seem to have been similar on their ritualistic side; only the images represented deities of the Mahāyāna pantheon; and a time came when several of them (e.g. Tārā) found place in the Hindu pantheon too.

The hypothesis that it was through the upsurge of *bhakti* in Buddhism and the institution of the rite of *pūjā* that a *rapprochement* came about, between the sixth and seventh centuries, between Buddhism and Hinduism, which had been separate religions so far, is not wholly groundless. *Bhakti* and *pūjā* made a large common ground between the two. He whom the Buddhists adored and ceremonially worshipped in their temples and monasteries was admitted into the Hindu pantheon as an *avatāra*, and the Purāṇas confirmed it.

The great temple of *Bṛhadīśvara* at Tanjore, in South India, is one of the oldest of Dravidian temples, dedicated to Śiva. It was built during the reign of the Cola king Rāja-Rāja (A.D. 985-1018). Here on one side of the main *gopuram* (temple gateway), a seated Buddha image is seen installed; and in a broad belt of sculpture girdling the main sanctuary, a Buddha figure is set among Hindu figures from mythology, under the Bodhi-tree, stylized almost out of recognition (Picture VIII). In later Sanskrit poetry, the Buddha is celebrated as the ninth *avatāra* of Viṣṇu or Keśava, for instance, in the Kashmiri poet Kṣemendra's *Daśāvatāra-carita* (c. A.D. 1065) and the Bengali poet Jayadeva's *Gīta-Govinda* (twelfth century). But the psychological groundwork for the final acceptance of the Buddha in the Hindu pantheon had been set a few centuries earlier—in the reigns of ancient Gupta emperors (A.D. 300-500), some of whom, styling themselves in their coins as *parama-bhāgavatas* (devout followers of the Bhāgavata cult), were at the same time builders



VIII. (LEFT) THE BUDDHA UNDER THE BODHI-TREE
(At the *Brhadīśvara Temple at Tanjore*)

of Buddha temples and patrons of Buddhist monk-communities.

Thus, well over a millennium ago, the linkage took place between Hinduism and Buddhism,

and it was possible through the spirit of *bhakti* and *pūjā* supervening in the latter. Doctrines divide, but *bhakti* and *pūjā* bring rival faiths together.

MORAL OBLIGATION

BY SRI SURESH CHANDRA

In the July 1959 issue of the *Prabuddha Bharata*, we attempted a criticism of the utilitarian analysis of moral obligation. In this article, our attempt is to understand the nature of moral obligation as such. Owing to the materialistic trend, our age is tending not merely towards utilitarianism, but also towards an extremely sceptical view concerning the notions of good and bad or right and wrong. These days, we see not merely the prevalence of such

views as 'An act is right if it is profitable', but also of such views as 'Nothing is right or wrong; one is free to do whatever one likes'. The latter kind of views express scepticism in the same way in which the former kind of views express utilitarianism. So a criticism of scepticism is as much binding on us as is a criticism of utilitarianism. Scepticism is more dangerous for our age than utilitarianism, because the former denies moral distinctions, whereas the latter

merely preaches a false morality. Our discussion of the nature of moral obligation is associated with our refutation of scepticism in moral affairs. We shall show that it is our ignorance about the nature of moral obligation that gives rise to scepticism. Many of the questions raised by the sceptics are pointless; they will have no meaning once the true nature of obligation is perceived clearly. We shall avoid the philosophical technicalities, puzzlements, and abstractions from our discussion, as the problem of moral obligation is of common interest.

Three things may be clarified at the outset. Firstly, without understanding correctly the arguments of our paper, someone may form a superficial judgement that it is a defence of the orthodox views against the progressive views. But our paper is not a defence of the orthodox views, in the derogatory sense of the term, against the progressive views. It is a defence of the rational attitude against the irrational attitude. The sceptical attitude is irrational. A sceptic goes against his own nature and ideas. Scepticism cannot be defended by saying that it is progressive or that it is anti-orthodoxical. No view can be right because it is progressive, or wrong because it is orthodoxical, though it may be true that there are some progressive views which are absolutely right and some orthodoxical views which are absolutely wrong.

Secondly, our attack is directed only against the sceptics. Scepticism may be confused with subjectivism, on the ground that the ideals of both are similar. Both of them seem to recommend freedom to the individual to do whatever he likes. The subjectivist says, 'Only that action is right which one likes'. The difference between scepticism and subjectivism is clear. In the former case, the reason why one is free to do whatever one likes is that there is nothing right or wrong; so one is free to act without the consideration of these concepts. Whereas in the latter case, the consideration of these concepts is not denied; what is asserted is that the rightness of an action depends upon one's likes and dislikes. Subjectivism, like utilita-

rianism, remains inside the boundary of moral sphere.

Thirdly, it is to be kept in mind that, when people doubt about the fact of obligation, they do not sometimes mean to doubt the necessity of moral life, or imagine for themselves the possibility of a different kind of life than that which is led by the persons as moral agents, thinking that life to be in anyway better than the present life. They simply mean to doubt the particular reasons or grounds which are asserted of moral obligation, although it is true that they may sometimes be thinking that they doubt the fact of obligation as such. In so far as scepticism is limited merely to grounds or reasons, it is tenable. A ground or reason may, as a matter of fact, be false, whereas the object based on it may have absolute validity. For example, one may doubt the truth of 'general utility' or 'greatest good' as the ground of moral obligation without at all disbelieving that there exists the possibility of discovering a true ground. A man may believe that 'self-interest' is the real ground and all else are pseudo grounds, in which case he is not a sceptic. Though this is a different question, we may add here that what he believes may be proved to be a false ground. Believing in a false ground is not a move outside of morality. Even if a man believes that all the grounds asserted so far by philosophers and non-philosophers are false, he may not favour the attitude of a sceptic. For he may still maintain the possibility of moral obligation; he simply does not know by himself what ground is a genuine one.

The object of this paper is not to remove such partial scepticism, but to make an attempt at removing the complete scepticism. As we have stated above, a complete sceptical attitude can only be removed by a clear understanding of the nature of obligation as such. We shall now justify our assertion.

To clarify the nature of moral obligation, we have to see whether the word 'obligation' is used in our ordinary language in any sense other than the moral, whether there are non-moral senses of obligation. If it is used in other

senses, is there some common character which lies in the different instances of obligation, moral as well as non-moral? Or, if the common character is absent in such cases, they are not instances of obligation in general, but instances of various independent obligations. Even if we do not understand correctly the nature of moral obligation, our understanding may be clarified by examining the meaning of obligation in the non-moral contexts.

A close study of language reveals that 'obligation' is a term which is not limited merely to the sphere of morality; it has a wider application. It is applicable to the spheres of religion, law, logic, aesthetics, etc. with as much propriety as in the sphere of morality. When we use the term 'obligation' in our ordinary language, we may be appealing to the dignity of a man as a moral being, or a religious being, or a thinking being, or a being capable of aesthetic appreciation and discrimination. To whatever dignity we are appealing, we are using the word 'obligation' in that particular sense.

As a support for our assertion, we may refer to the remark of the English philosopher John Laird, who distinguishes moral from logical and aesthetical obligation. He says: "The terms 'ought' and 'obligation' may be used in a logical or in an aesthetical context without any obvious moral implications' (*An Enquiry into Moral Notions*, p. 102). He uses two sentences to exhibit the unique character of logical and aesthetic obligation: 'From the evidence, you ought to conclude that Byang was not a coward.' 'You ought to prefer Paul Potter to Landseer.' The former use of obligation refers to the dignity of man as a thinking being, whereas the latter appeals to his dignity as an aesthetic being. It seems that obligation in its moral sense is more closely related to obligation in its legal and religious senses, which have been thought of as historically derived from, or dependent upon, obligation in the moral sense. Even in the present state, both religious and legal obligations have their sanction through obligation in the moral sense. We in common language

sometimes say that we have moral obligations 'to follow our state laws' and 'to pay homage to our gods'. These linguistic usages are ample proof to show that, without the existence of moral obligation, the existence of religious and legal obligations becomes impossible.

It seems, from the analysis of 'obligation' in its various senses, that 'moral obligation' is a species of obligation in general, and being the species of the same genus, it exhibits a common character with other kinds of obligations. The common character is the *binding force* which every instance of obligation expresses. All the cases of obligation, moral and non-moral, are such that they *bind us to react in a certain way, rather than the other*, if we are conscious enough to recognize the facts presented to us. In the sphere of moral action, obligation binds us to choose a given action in preference to others. In the sphere of logic or mathematical thinking, it binds us to infer or conclude through a given way. In the sphere of aesthetics, in the same way, it binds us to feel or have a particular attitude, rather than the other. It is evident that the binding force is inseparable from obligation. To clarify further, we can take the instance of rational thinking. Here our thought is related to propositions in such a way that it perceives their real relations, i.e. rejects the false inferences by mere inspection. In the sphere of moral activity, we are concerned with acts in such a way that we are forced to reject certain acts in the same way in which a mathematician rejects a false equation, such as $2+2=5$. In the moral sphere, we feel obligation only when a right action is presented, i.e. we reject the wrong action as a mathematician rejects a false equation. Our move in morality is as objective as our move in mathematics.

The fact that the word 'obligation' has a unique meaning, though it has different applications, is important to be kept in mind, since men are prone to doubt moral obligation, whereas they do not doubt other forms of obligation. The sceptical question 'Why should I do what is right?' is a senseless question. For nobody

asks such questions about the word 'obligation' in its non-moral contexts. Nobody says, 'Why should I calculate $2+2=4$?' or 'Why should I feel pleasure at the sight of a beautiful object?' To question the obligatoriness of a right action is just like questioning the inference of a true mathematical equation or the appreciation of a beautiful object.

We see that the definition of man in terms of rationality is an incomplete definition. It refers only to one aspect of obligation. Man possesses not merely logical consciousness or capacity to think consistently, but also the power of discriminating beauty from ugliness, of selecting a right action from the wrong ones. As a matter of fact, man is a centre of various forms of obligation, such as moral, logical, aesthetic, etc. Therefore, the definition of man in terms of 'rationality' or 'logical obligation' leaves out much from consideration. Man is an improvement over children, imbeciles, and animals, not only in the sense that he has the capacity to think consistently, but also in the sense that he behaves in a chosen way and bestows his praises and blames on the objects around him. To exclude morality from his nature is to exclude a major subject for calling a man 'man'. It is clear that the question of the sceptic 'Why should I be a moral being?' is just like the question 'Why should I be a rational being?' No doubt, one can live without being a moral agent, as one can live without being a rational agent, but, then, he would have no right to be called a man. In the definition of man, morality is a necessary constituent. We do not call children, animals, and imbeciles men, because they lack moral, rational, and aesthetic capacities. It is these capacities in one which lead us to say that a particular living being is a man.

We have seen that obligation is not a binding force reserved for a being possessing moral consciousness; only moral obligation is a binding force for a being possessing moral consciousness. There are various spheres in which obligation is realized. One has obligation only so far as one has the capacity to entertain beliefs

about the facts which lead him to be obliged. For example, one has no moral obligation if one does not have the capacity to discriminate right from wrong in actions, or good from bad in motives, or does not believe that this discrimination is of any use. We do not use the word 'obligation' for babies, animals, and imbeciles, since they do not possess the notions of right and wrong. Only morally developed human beings have moral obligation, because only they have the capacity to perceive moral distinctions. The case is analogous to the logical obligation. If one has no logical capacity, or does not have in one's mind the power and training to infer a conclusion from a given set of premises, one has no logical obligation. This is also true of other forms of obligation; they all refer to the capacities in human beings of recognizing the objective truths or capabilities to entertain beliefs about these truths. This is the same thing as to hold that obligation in any context has a binding force till the beliefs about that context are held to be true and valid. Their falsehood and invalidity imply the absence of obligation. An atheist would have no religious obligations, as a lawless man would have no legal obligations, or an imbecile would have no legal, moral, logical, or aesthetic obligations.

The above discussion implies that a man who doubts the fact of moral obligation behaves like a baby, who has no proper knowledge and understanding as to the distinction between right and wrong. He is a double baby, for a baby simply does not have the capacity to know these distinctions, whereas the man who doubts these distinctions knows fully well their nature and still wants to maintain that there are no distinctions. Once the ideas of right and wrong are impressed on our mind, it is absurd to deny that we have moral obligation. To deny that we have moral obligation is to assert that we do not know whether an action is right or wrong, i.e. to contradict the existence of our own ideas. Human beings are endowed not merely with such ideas as 'To withdraw our hands from fire', but also with such moral ideas as 'To withdraw ourselves from doing what is wrong'.

Those who go against the moral principles spoil their moral self in the same way in which those who put their hands in fire spoil their physical self. It is not the defence of physical self, but the defence of moral self which is necessary. Even animals possess physical self; so its destruction does not count for much. But the destruction of moral self is the destruction of man.

SPIRITUAL PRACTICE IN JUDAISM

BY RABBI ASHER BLOCK

One of the central problems that have always confronted religion is that of combining *intensity* with *liberality* in spiritual practice. How can one be utterly committed to the worship of God, and at the same time be understanding and accepting of other human beings who are not thus committed or who are differently committed?

One hears much nowadays about religious tolerance, but one suspects that at least one reason for it is that many feel religion is not worth getting excited about. The very person who is nonchalant about the way his neighbour worships may become quite aroused about his neighbour's financial or social status, or the political party to which he belongs. That simply means that economics and politics are vital concerns for him, while religion is not, though ostensibly he, too, may be practising religion. From this point of view, one must at least give credit to those religionists of old who took their religion seriously enough to do battle for it, though we feel revulsion at the thought that a religion which preaches love should practise violence, or that a religion whose aim is unity should prove so divisive.

This is the dilemma that we face: Can we be intensive and tolerant at one and the same time? Before attempting to suggest a possible solution to this dilemma, I should like to point out a number of significant parallels between Judaism and Vedānta in these very areas of which we speak.

First, in the matter of intensity, it is note-

worthy that, in the life of both classical India and classical Israel, there was no marked distinction between the secular and the sacred. The assumption seemed to be, 'The earth is the Lord's in all its fullness'.¹ This is not to say that the ordinary person was God-conscious all the time and saw the divine everywhere. But it does mean that even the ordinary person was expected to recognize *that* as the highest truth and ideal of his life. In both traditions, the concept of holiness was never confined to scriptures or to persons alone. Everything—history, language, geography; family life, civic life, national life—came within the sphere of religion; all were subject to sanctification.

A second area of intensity is that of religious discipline. In normative Judaism, almost every act of daily life is to be enveloped with religious consciousness. As soon as one awakes in the morning, one is to say: 'Praised be Thou, O Lord, who hast given the mind understanding to distinguish between day and night.' Then, according to each of the early acts of the day, thoughts are expressed, such as: 'Thou, O Lord, openest the eyes of the blind; Thou raisest up those that are bowed; Thou guidest the steps of man; Thou providest for all my needs.' Each of these expressions is called a *berachah*—a blessing.

And this process continues throughout the day. There are eighteen benedictions for each of the three set periods of prayer—morning, noon, and night. There are benedictions for

¹ Psalm 24:1.

the clothes one wears, the food one eats, or the sweet fragrance one enjoys. There is a blessing at the sight of the sea, or the sound of thunder; a blessing when in the presence of a lofty mountain, or when beholding a rainbow, or trees in bloom. There is a blessing when in the presence of a sage or deeply learned person.² Indeed, one renowned rabbi of the Talmud declares: A person should habituate himself to express a hundred blessings every day!³

I cannot speak with equal knowledge of the practices in India, but my impression is that the approach is altogether similar. Corresponding to the *berachah* is the frequent and dedicated use of *mantras*—verbal formulas of devotion, or salutations to God. Also the numbers of ceremonials, for daily use or special occasions, are rich and varied, while the obligations of the devotee (even of the ordinary householder) are minutely prescribed.

Now there is a danger, of course, that lurks in both these areas of intensity. One is the danger of provincialism. That which starts out by being intensive in an 'ethnic' sense, namely, extending the domain of the holy even to places and things, may end up by being exclusive, namely, *this* place and not another, *this* thing and not another. We find this happening in misguided patriotism. The greater the loyalty a citizen develops for his country, the more indifferent, or even hostile, he oft-times becomes towards the welfare of other countries. This has happened to religions too.

Similarly, we run a risk when rituals are multiplied, the risk of dogmatism. With excessive ceremonial, there is likely to be a stultification of thinking and initiative. We go through many forms and forget the meaning. Moreover, authority tends to become strong at the expense of the individual.

Now, according to what we have described

² *Daily Prayer-Book*, edited by Dr. Joseph Hertz, pp. 988-93, or any similar Jewish prayer-book.

³ Rabbi Meir, *Tractate Berachot*.

above, one might expect that Judaism and Vedānta would be particularly prone to these dangers. It is surprising therefore—and heartening—to find that, in both these traditions, there are other elements which, by and large, have tended to offset the possible ill effects of intensity.

One of these is intellectual freedom. Nowhere in Judaism is there, for example, any insistence upon a uniform creed. In the twelfth century, the great teacher Maimonides did draw up what he termed 'Thirteen Articles of Faith', and these did gain a wide acceptance, but never did they become mandatory as Jewish doctrine to the exclusion of other formulations or of no formulation at all. One may note with sadness a breach of this record in the case of Spinoza, who was excommunicated for his beliefs. However, the very rarity of such an occurrence in Jewish history tends only to highlight the broad intellectual freedom that otherwise prevailed. One need only point to the Bible itself, where such outspoken and divergent works as Ecclesiastes or the Book of Job are included along with Proverbs and Psalms. In the Talmud, there is a striking phrase applied to a situation where different religious viewpoints, earnestly expressed, are apparently irreconcilable. That phrase is: 'Both these and these are the words of the living God.'⁴

And not only in terms of theory, but in actual practice, there was a large measure of freedom for expression. As one views Jewish history on a broad canvas, one can discern at least four major emphases. One was *halacha*—the study and development of Jewish law and ritual. Another was *musar*—a training for ethics and sensitive human relations. A third was *kabbala*—a search for philosophical doctrine, or a probing into the ultimate Reality of things. And the fourth was *hasidism*—the attempt to call forth a maximum of devotion and love in religious living. By means of these distinctive

⁴ Erubin 13b; Gittin 6b.

movements, it was possible to accommodate various tendencies and temperaments of the people, and thereby obviate a rigid uniformity.

In Vedānta also, one is constantly impressed by the amazing latitude of intellectual scope and forms of practice. One can be a monist or a dualist; one can believe in an Impersonal or a Personal God, or hold any position in between. And as for practice, a man is assured that, as long as he is striving to manifest the divine that is within him, he can 'do this either by work, or worship, or psychic control, or philosophy, by one or more or all of these—and be free'.⁵

The most convincing evidence of basic tolerance, it seems to me, is found in that vital characteristic which Vedānta and Judaism have shared in common—that neither has been a proselytizing religion. Both evidently perceived that no group can rightfully claim a monopoly of Truth, and hence no group should seek to exalt exclusiveness in approaching God. The prophet Micah expressed this beautifully when he said: 'Let all the peoples walk each according to his name of God, and we shall walk in the name of the Lord our God.'⁶ That is to say, it does not matter by what name we call Him, or what path we take, so long as we walk with God.

How shall we account for this 'curious phenomenon' in religion? Surely, it would be helpful to us, in our own religious life, if we could discover how such a combination becomes consistently possible. What must one have, or do, in order to be dedicated yet inclusive in spiritual practice? One of the possible clues to answering this question may be the placing of stress upon principles, rather than personalities. With the exception of Hinduism, Judaism is perhaps the only major religion that is not built around one central person. To be sure, there have been many seers and prophets—such towering figures as Abraham, Moses,

Isaiah, Hillel, and the Baal Shem Tov⁷—yet nowhere in Jewish teaching is it stipulated that one must pay allegiance to any one of them. Rather the emphasis is upon the *truth* they taught and exemplified in their lives. This is expressed in the great affirmation of Judaism: Hear, O Israel, the eternal is our God, the eternal is one.⁸

Swami Vivekananda, in one of his lectures, expressed this idea as follows: 'In Vedānta, the chief advantage is that it was not the work of one single man. . . . The Upaniṣads speak of no particular prophet, but they speak of various prophets and prophetesses. The old Hebrews had something of that idea. . . . We can very much agree as to principles, but not very much as to persons. The persons appeal to our emotions, and the principles to something higher, to our calm judgement. Principles must conquer in the long run, for that is the manhood of man. . . . When principles are entirely lost sight of and emotions prevail, religions degenerate into fanaticism and sectarianism.'⁹

A second clue as to how intensity may be combined with liberality may be found in that commandment of Judaism which, in the Bible and in our daily prayers, immediately follows the central affirmation of the eternal unity of God. That commandment is: 'Thou shalt love the Lord thy God with all thy heart, with all thy soul, and with all thy might.' Now, it is obvious that a person cannot love God with all his heart, unless his heart has first been cleansed and purified of all extraneous loves and attachments. Hence, Judaism prescribes a variety of *mitzvot*—religious forms or practices—in order to achieve this goal.

⁷ Rabbi Hillel was a liberal Talmudic authority of the first century B.C., one of whose famous dicta was: 'Do not unto your neighbour what you would not have him do unto you; this is the whole law, the rest is commentary.' *Baal Shem Tov* (literally, 'Master of the Good Name') was the popular title given to Rabbi Israel Ben Eliezer (c. 1700-1760), who was the founder of the Hasidic movement.

⁸ Deuteronomy 6:4.

⁹ 'Religion, Its Methods and Purpose', *The Complete Works of Swami Vivekananda*, Vol. VI. pp. 5, 6.

⁵ *The Complete Works of Swami Vivekananda*, Vol. I, p. 119.

⁶ Micah 4:5.

Essentially, all the *mitzvot* are intended to do two things: to free us from the domination of the physical senses, and to free us from the domination of our limited, individual egos. To put it affirmatively, the *mitzvot* are intended to strengthen our relationship with God, the spiritual Reality of our lives, and to strengthen our relationship with our fellowmen. Thus the Decalogue, for instance, is built around these two major motifs. And throughout classical Hebrew literature, this twofold theme recurs again and again. One illustrative text in this connection is 'The Ethics of the Fathers'. This small book—an excerpt of the Talmud—has won an honoured place in Jewish homes, where, for many centuries, its teachings were read regularly and avidly. Here are some of its exhortations:

Do not judge your neighbour before putting yourself in his place.

With increased possessions comes anxiety; but the more righteousness, the more peace.

Who is wise? He who learns from everyone.

Who is strong? He who can master his passions.

Who is rich? He who appreciates what he has.

Who is honourable? He who honours his fellowmen.

Revere a spiritual teacher as you would revere heaven.

The world stands upon three foundations: religious learning, spiritual striving, and deeds of kindness.

Jealousy, lust, and the seeking of honour destroy human life.

Know that the physical end of man is dust and worms.

When a person departs this life, neither gold nor silver accompany him, only spiritual knowledge and righteous deeds.

Thus, we can see that the main objective was the freeing of human life from materialism and self-centredness. A well-known statement in Jewish tradition pin-points this objective in these words: 'All the *mitzvot* were given only for

purifying mankind.'¹⁰ It is most instructive that the Hebrew word used here which means to *purify* also means to *unify*.

This is a great truth about the nature of religious practices. If such practices are directed towards their proper goal, namely, the purification of our hearts, then there is little danger that these practices will prove restrictive or divisive. This is vividly shown in modern science. When a chemist or physicist takes an ordinary object and reduces it to its constituent elements, or further still, to atoms and electrons, that is to say, when he learns to see this object in its essential or purified form, then he realizes that this object is fundamentally not different from any other object. Externally, they are particularistic; internally, they are one.

So it is in human life. The purpose of worship and spiritual practice is to enable us to see ourselves as we really are, to see our true Self. When we have achieved that, then we cannot but perceive that that which is our own essence is also the essence of others. This is the true meaning of the Biblical precept: Thou shalt love thy neighbour as thyself.¹¹ In Hebrew, the last phrase literally says, 'thy neighbour who is as thyself'. If our neighbour were really different, it might be impossible to love him. But since he is only another form of 'thy Self', then love for him is only an extension of the love a person has for his own Self.

A student once asked his teacher, who was a Hasidic sage: We are bidden to love our neighbours as ourselves. How can I do this when my neighbour does me ill? The teacher answered: 'You must understand the command aright. Your neighbour is a spark from the Original Soul, and that Original Soul is in all mankind, just as your soul is in all the limbs of your body. It may sometimes happen that your hand slips and strikes you. Would you then take a rod and beat your hand because of its blunder, and thus add to your pain? So it is if your neighbour, whose soul is part of your soul, does you

¹⁰ Midrash Rabbah, Genesis 44:1.

¹¹ Leviticus 19:18.

ill in his blindness. If you retaliate, you merely injure yourself.¹²

This, of course, is a lofty ideal, and may be possible for only those who have been fully purified, but none the less it is a beacon which guides us on our way towards ever greater heights.

I should like to describe briefly the spirit of *Yom Kippur*, which illustrates the attitude and the approach which I have just outlined. There can be no question in anyone's mind that it is for Jews the most sacred day, both in terms of religious tradition and in terms of popular observance. Also, there can be little doubt as to its utmost intensity and utmost universality.

As to intensity, it encompasses a twenty-four hour period of prayer and devotion, from sun-down to sundown, with abstention from all physical pursuits, including eating and, in some instances, sleeping. It should be pointed out that this is not primarily a form of mortification. If, for instance, fasting should jeopardize one's health, it is forbidden. The story is told of a famous rabbi who, on the Day of Atonement, during the time of an epidemic, had a meal in the synagogue in the sight of the whole congregation, and then urged his people to go home and do likewise.

The prime motivation for this form of austerity is a desire to give one's self wholly to affairs of the spirit, with a minimum of distractions. It is, in a concentrated degree, nothing other than an effort at self-purification. Various prayers reflect this quite clearly. Two, at the start of the observance, read:

May our liberation rise at nightfall,
Our cleansing from all guilt come from the
dawn,
And let Thy grace, O God, be manifest at
dusk.
As silver are we, with metal dross alloyed,
That lies within the fingers of the smelter,

¹² Lewis Browne, *The Wisdom of Israel* (Random House, New York), p. 573; Newman and Spitz, *The Hasidic Anthology* (Bloch Publishing Co., New York), p. 221.

At his will he fuses or refines,
Retains the slag or keeps it pure and precious.
So are we in Thy hand, God of mercy.

Further evidence of the will to love God whole-heartedly is found in the prayer, or meditation, in which the worshipper tries to see himself in various endearing relationships to God:

We are Thy children, and Thou our Parent.
We are Thy faithful, and Thou our Beloved.
We are Thy subjects, and Thou our King.
We are Thy flock, and Thou our Shepherd.
We are Thy vineyard, and Thou our Keeper.
We are Thy word, which Thou hast spoken.

Alongside this articulation of the *spiritual* is a corresponding accentuation of the *universal*. In one of the central prayers of the day, we are called upon to renounce various wrongs and weaknesses, as we seek reconciliation with God. There are, in all, forty-four such areas that are enumerated, and it is amazing that not one of them is of such nature that it could not serve as expression for pious Christians or Moslems or Buddhists, or devotees of any faith, on their holiest days. So fundamentally human are these prayers in their sentiments.

Here are some of the things that must be avoided: Hardening our hearts, wronging our neighbour, associating with impurity, spurning parents and teachers, committing violence, profaning God's name, or, engaging in impure speech, unchastity, idle gossip, pride, slander, envy, contentiousness, vain oaths, breach of trust, and so on.

And not only through implication is this universality expressed. Time and again, it is affirmed in the most positive terms:

O Lord our God, let Thine awe be manifest in all Thy works, and a reverence for Thee fill all that Thou hast created, so that all Thy creatures may know Thee, and all mankind bow down to acknowledge Thee. May all Thy children unite in one fellowship to do Thy will with a perfect heart.

We hope for the day when the world will be perfected under the Kingdom of the Almighty,

and all mankind will call upon Thy name. . . .
 Before Thee, O Lord, may all bow in worship,
 giving honour unto Thy glorious name, . . . as
 it is written: The Lord shall be King over all
 the earth; on that day the Lord shall be One,
 and His name One.

I shall end with a poem which is part of our
 High Holy Day Service, and was written more
 than 1200 years ago by an unknown author.

All the world shall come to serve Thee
 And bless Thy glorious Name,
 And Thy righteousness triumphant

The islands shall acclaim.
 And the peoples shall go seeking
 Who knew Thee not before,
 And the ends of earth shall praise Thee,
 And tell Thy greatness o'er. . . .
 With the coming of Thy Kingdom
 The hills shall break into song,
 And the islands laugh exultant
 That they to God belong.
 And all their congregations
 So loud Thy praise shall sing,
 That the uttermost peoples, hearing,
 Shall hail Thee crowned King.

THE MOON: VEDIC AND SCIENTIFIC

BY MR. JUSTICE P. B. MUKHARJI

The rockets are in the air and in the mind of man. Sputniks and Luniks of the present age have fired the imagination of man for the moon, the proverbial planet of fancy and mental imageries. If touch of the moon in the past age suggested lunacy, the present interest in the moon is no longer regarded so, but on the contrary is acclaimed as a sign of progressive mind impressed with the hallmark of modern scientific knowledge.

In this atmosphere of new enthusiasm for the moon of the modern science, it is a fascinating study to rediscover the knowledge of the moon in the Vedic and the scriptural writings in India. Such study is not merely fascinating as an intellectual stimulus, but may also perhaps be a very practical guide for modern science about the moon. The Vedas and the Upaniṣads and, indeed, some of the scriptures in India contain a lore of highly advanced technical scientific knowledge which waits to be re-explored. It will be the most unscientific attitude to ignore it and dismiss these Vedas, Upaniṣads, and scriptures as purely metaphysical abstractions containing religious instructions

for the soul of man. It is their beauty and wonder that their metaphysics and religion are not divorced from physical and natural sciences. Therein lies also their strength and durability to stand the challenge of modern science and, if need be, as I think there is, to guide it.

The Vedic science about the moon is worth retelling in brief in the present age of modern science. The darker and the lighter half of the moon is an observed fact. It is also an observed fact that it takes fifteen days for each half to mature. But the Vedas say that the moon has sixteen *kalās* (aspects), and it gains or loses light by one aspect on each day until the climax at either end is reached in the full moon or the new moon. The Vedic science then poses the question, Where does the sixteenth aspect lie and what is it? It answers by saying that this aspect of the moon is invisible and is in 'Rohiṇī Nakṣatra'. More will be said about it after we have briefly indicated the cause and consequences of the fifteen visible aspects of light and darkness in the moon.

In the fifteen lighted aspects of the moon, the Vedic science declares that the moon draws

cosmic energy and electricity from the solar system governing this earth and condenses them. In the fifteen dark aspects of the moon, it releases that energy to the earth in a form and in a manner suitable for use and consumption by the earth. That is the cause and purpose of the lighted and dark aspects of the moon.

Then the Vedic science proceeds to analyse the terrestrial consequences of this acquisition and release of solar energy through the medium of the moon. The first result is stated in the observed fact that, during the lighter fifteen aspects of the moon, there is contracting or lessening of the waters of the seas and the oceans, while there is expansion of them during the darker fifteen aspects of the moon, a thought akin to Einstein's expanding and contracting universe. The result is that the seas and the oceans are never dried up completely. The conclusion drawn is that the ultimate function of the moon in relation to the earth is to turn the solar energy into liquid or water. It is therefore characteristically and yet paradoxically said in the Vedas that the seat of energy is water. The proposition put in that form may sound naive, but when it is taken as indicative of the theory that hydrogen and carbon are the active principles of energy, then it at once wears a most advanced scientific look. According to Indian scriptural writings, one of the elements is *ap* or *rasa*, which, in the absence of any better terminology in English, is incorrectly translated as 'water principle'. It is said that this *ap* is the *prāṇic* energy immanent in and activating the universe, including this earth. So *rasa* or *ap* is associated with energy and electricity, which may be compendiously called by the Vedic term of 'Vaiśvānara Agni'. The first conclusion drawn by the Vedic science is therefore that the moon acts as the great medium of this solar system to condense and release the vital solar energy, the activating essential principle, in the usable form of liquid or water (understood in the above sense) for the earth. Apart from the effects of the moon on seas and oceans, its effects on the human, animal, and vegetable bodies are the subject of

close study and analysis by the Vedas. The conclusion really, then, is that the moon is the very basis and substance of life and living on this earth. Without the moon, the earth will not be in a position to utilize the solar energy and revitalize itself, and therefore to continue as a habitation for mankind and life in general.

Now, this water or *rasa* as the substance or food of life is either saline or fresh. Here the Vedic science asserts that, when the moon releases the condensed solar energy during the darker aspects, it imparts salinity to the water, because, according to it, the taste of electricity or energy or fire is saline. That is why it asserts that the sea water is saline. No doubt, the modern science says that the sea water is saline due to the presence of many salts and minerals therein. But that is not an ultimate analysis, because the question is, Where does the salt or mineral come from? The Vedic conclusion about fresh water being created by large evaporation, clouds, and final distillation is practically the same as that of the modern science. The three elements of Indian metaphysics, namely, *kṣiti* (earth), *ap* (water), and *tejas* (energy or electricity) are co-ordinated by the Vedas to explain the emergence of the earth with reference to the sun and the moon. The sun represents the solar energy (*tejas*); the moon turns that energy into the life-principle of 'water' (*ap*); and from *ap* comes the slush or the solid representing the earth.

The moon therefore plays an indispensable part in the economy of life, production, and vegetation of this earth. P. D. Ouspensky, a European mystic who was not unacquainted with the Indian scriptural doctrines on the point, says in his book *In Search of the Miraculous* (pp. 84-85):

'In our system the end of the ray of creation, the growing end so to speak, of the branch, is the moon. The energy for the growth, that is, for the development of the moon and for the formation of new shoots, goes to the moon from the earth, where it is created by the joint action of the sun, of all other planets of the solar

system, and of the earth itself. This energy is collected and preserved in a huge accumulator situated on the earth's surface. This accumulator is organic life on earth. Organic life on earth feeds the moon. Everything living on the earth, people, animals, plants, is food for the moon.

'... The moon could not exist without organic life on earth any more than organic life on earth could exist without the moon. Moreover, in relation to organic life the moon is a huge electromagnet. If the action of the electromagnet were suddenly to stop, organic life would crumble to nothing.'

Not all of Ouspensky's theories on the point are in accord with the Vedic science, but the above extract is only intended to show the integral place of the moon in the economy of life, production, vegetation, and decay on this earth.

Now the Vedic science goes into great intricacies to probe and analyse that aspect of the moon which is not visible to the earth. This invisible aspect is in the 'Rohiṇī Nakṣatra'. This is the indestructible aspect which, unlike the moon's other fifteen aspects, knows no differentiation between light and darkness, and does neither wax nor wane. 'Rohiṇī' means the top and ascendant. It is said to represent the eternal time (Mahākāla), within whose envelope the spatio-temporal manifestations work out their patterns. The mind, the intellect, and the ego (admittedly a bad translation of *manas*, *buddhi*, and *ahaṅkāra*) owe their origin to this indestructible and invisible aspect of the moon. It is the universal mind, the universal intellect, and the universal ego which ultimately break into individual patterns. That is why, perhaps, popular belief not incorrectly associates moon with the mind. The individual patterns and bodies are caused by the fifteen other waxing and waning aspects of the moon and the mind remains the invisible aspect. In other words, according to the Vedic science, the moon is the very substance out of which this earth—its life, plants, vegetation—is formed; and not merely the body, but also the mind is moulded by the moon,

The *R̥g-Veda*, in a particular context, beautifully sums up the whole analysis of the origin, function, and purpose of the moon. The seventeenth chapter of the *Mārkaṇḍeya Purāṇa* also speaks eloquently on this point, specially on the dark aspects of the moon. In the sixth chapter of the *Chāndogya Upaniṣad*, there are two passages (IV.7.1, 6) whose free exposition means this: The subtlest part or essence of food taken produces the mind, which remains itself invisible and becomes known only by its symptoms divided into fifteen visible aspects of light and darkness.

The major interest of the modern world of science in the attempt to reach the moon lies at present in the conquest of space and firmament and the knowledge that it brings. The Vedic science has a wealth of analysis on the nature of air, atmosphere, and stratosphere, and the functions they fulfil. A short reference, however inadequate, to that discussion is relevant to complete the Vedic concept of the moon.

According to the Vedas, *marut* or *vāyu* (in the absence of a better terminology in English, it can only be incorrectly translated as air or wind) is one of the governing and most powerful elements in the construction and constitution of this solar system, including the sun, the moon, and the earth. This is expounded in the *R̥g-Veda*, I. 19. In the *Brahmāṇḍa Purāṇa* (V. 2), broadly speaking, it is described that this solar system lies in an envelope or nebula of *vāyu* extending over three crores of *yojanas* (Indian measure of space), roughly about 24 crores of miles, i.e. 240 millions of miles. It is maintained and sustained by *vāyu*. The sun and the cosmic energy of this solar system operate through the instrumentality of *vāyu*. This *vāyu* or the atmospheric or stratospheric nebulae are divided into layers or tiers, each with respective properties or qualities for transforming and transmuting the solar energy. This indispensable connection between *vāyu* and the sun, or the atmosphere and the cosmic energy, or air and fire (energy), is expressed in the Vedic expression 'Prati tyam Agni-Mārutam'. These columns or tiers of *vāyu* therefore represent the

very basic scaffolding of the universe, and are known as the 'Sumeru' in the Vedas; they are figuratively described as mountains of air. These columns of air known as 'Sumeru' are mapped out by the Vedas and the Purāṇas in great detail, the consideration of which will be out of place here in a short article. It is enough to state that these columns of air have three main peaks (*śikharas*), which alone are said to be responsible for the phenomena of night and day, light and darkness, or twilight, and they are also responsible for the refraction of colour and transmutation of cosmic energy. The darkness or the twilight is essential for the moon, as, without it, the moon is not in a position to release to the earth the cosmic energy it absorbs from the solar system. These columns are mainly divided into seven layers, named Parāvaha, Āvaha, Udvaha, Parivaha, Pravaha, Vivaha, and Saṁvaha, and each of these, again, has seven subdivisions, thus making a total of forty-nine *maruts* impregnated with the life-principle of *ap* (water) and *agni* (cosmic energy), where the role played by the moon has already been briefly indicated. The *Rg-Veda* has illuminating 'Vāyaviya' *sūktas* dealing with the atmosphere and the stratosphere, some of whose telling examples are:

*Vāyavā yāhi darśateme somā arañkṛtāḥ,
teṣām pāhi śrudhī havam* (I. 2.1) and
*Rtena mitrāvaruṇāvṛtāvṛdhāvṛtasprṣā
kratum̐ bhantamāśāthe* (I.2.8).

In the second verse, the Vedic expression 'Mitra-Varuṇa' emphasizes the essential unity between solar energy and water or fire and liquid, as forming the warp and woof of the texture of the universe. The Vedic exposition of the co-existence of cosmic energy and water, as exemplified in the concept of 'Mitra-Varuṇa', explains the hydrogen bomb of modern science, because hydrogen is a constituent element of water and energy is released from a water principle. Similarly, the Vedic theory of Vaiśvānara Agni, the combination of *ksiti* (solid) and cosmic energy, explains the atomic and nuclear fission for atom bombs.

The purpose of this discussion is not to pro-

duce a technical scientific dissertation on the moon. Its modest purpose is to indicate in ordinary language that the Vedas, the Upaniṣads, and indeed, some of the Purāṇas contain a wealth of materials and detailed analysis of the moon, the space, and firmaments, which, in the modern world of science, have today acquired a dominating influence on the mind of mankind. The Vedic methodology may or may not be different, it may or may not have adopted the present-day scientific instruments, but its conclusions are such that they demand careful study and observation and test by the modern scientists. They may give them not only original ideas worth exploring, and which can guide and inspire modern science, but may also helpfully caution modern scientists against making avoidable errors, whose price might involve the destruction of this earth and its entire economy, purpose, and function in the scheme of creation. Even if it acts as such a caution and warning, then a study of the Vedic science will not be in vain.

In conclusion, it is suggested that, on the subject of the moon, the modern science can get some answers from the Vedas on (1) the final cause of the waxing and waning of the moon and their effect on the earth; (2) the method and technique of how the acquisition and loss of light are caused by the moon by its fifteen visible aspects, which are not sufficiently explained by modern science by its theory of impact of light from the sun due to the change of respective movements of the moon and the sun; (3) the part played by the moon with the atmosphere and the stratosphere and other layers of air to transform and transmute solar energy; (4) the invisible aspect of the moon, its nature, and its function, as representing the eternal time and universal mind; (5) the character and property of the different layers and columns of air, atmosphere, and stratosphere in the scheme of condensing and releasing the solar and the cosmic energy through the medium of the moon; and (6) finally, whether any imbalance of this delicate scheme by random experiments may lead to the failure of such

a scheme and consequent destruction of the planet earth. The recent photographs of the moon in its visible and invisible aspects may lead to the fuller discovery of the nature and character of the moon and its interrelation with the sun and the earth. Such discovery may or may not confirm or deny the Vedic knowledge about the moon. But, nevertheless, in this

significant age of science, our space and moon scientists can ill afford to ignore that vast body of knowledge, learning, and facts found in the Vedas. If a spirit of true enquiry and experiment is the virtue of science and the scientific mind, then the moon may very well be, in the present age, an excuse for the revival of world-wide interest in the Vedas.

THE SIX SYSTEMS OF HINDU PHILOSOPHY

BY DR. HAROLD BARRY PHILLIPS

Philosophy is an 'insight' (*darśana*) into the nature and meaning of the universe ; and just as the breadth of a view depends on the altitude of the viewer, so the depth of an 'insight' depends on the mental and spiritual development of the philosopher. Thus the validity of the traditional systems of philosophy will obviously vary. Traditionally, there are said to be six 'insights', and these may be grouped into three entirely distinct groups: (i) the Nyāya-Vaiśeṣika ; (ii) the Sāṅkhya-Yoga ; and (iii) the Pūrva and Uttara Mīmāṃsā.

(I) THE NYĀYA-VAIŚEṢIKA PHILOSOPHY

The Vaiśeṣika system is traditionally ascribed to Kaṇāda, and is named from the adjectival form of '*viśeṣa*', meaning 'particularity' or 'individuality'. This is because it starts off with three eternal principles (actually there are more, but I simplify), atoms, souls, and ether (*ākāśa*), of which the first two comprise an infinite number of individuals, each possessing its own particular characteristics (*viśeṣa*). This philosophy starts off by taking a lump of something (say, chalk), crumbling it, and observing that it can be reduced to very fine particles, each of which is a minute (*anu*) fragment of the original whole. This word '*anu*' we translate as 'atom', although Kaṇāda's atoms have little in common with Democritus's

or Dalton's : they are really nothing more than minute particles of the original substance which had been crumbled. As one substance differs from another, so does each atom have its particularity ; hence the name of this philosophy.

Now any observer knows that a unit volume of feathers is much lighter than a unit volume of lead, and this difference admits of an explanation by supposing that the latter contains more particles or atoms than the former. Hence, substances are composed of atoms joined into a structure by means of ether, which keeps them apart, so that different units of volume will have a different number of atoms. Basically, there are five categories of atoms, termed earth, water, light or fire, air, and ether. This classification is based on the following observation. From the vantage point of a high mountain, one sees the earth below as a sort of bowl, and in the distance is observed the circumambient ocean. An upward look reveals what appears to be a concave lid to the said bowl, before which move, by day and by night, various lights such as sun, moon, and stars. Experience reveals that the space in between the bowl and the lid is not empty, but is filled by winds. Hence, we have the earth floating on water, the crystalline bowl of the sky (conventionally translated 'ether', but having nothing at all

to do with the ether of modern science), and lights or fire moving and wind blowing in the interspace. Each of these five substances is supposed to be constituted by a predominance of a different type of atom, whence the five-fold classification referred to.

Earth smells, whereas normally water and air do not. Most liquids, which are taken to be forms of water, have a taste, and the Sanskrit word for 'taste', *rasa*, primarily means 'juice', a liquid. Light is obviously the source of colour, and air can only be distinguished by its touching the skin as the wind blows. Hence, allowing that all the elements are present in all substances, and that each is primarily distinguished by the quality (*guṇa*) mentioned, we can account for the full range of qualities displayed by substances as follows: Earth possesses smell, taste, colour, and tangibility; water possesses taste, colour, and tangibility; light or fire possesses colour and tangibility; air possesses tangibility; the first quality predominating in each case. As the universe is supposed to have come into existence by the word of God, and as ether is all-pervading, ether is made the substrate of sound. In this respect, it must be remembered that colour and sound as vibrations were unknown to the ancients; these qualities were regarded as subtle or extremely fine substances.

Besides these five elements, there were other four substances, namely, everything occurred in time and space; and besides inanimate nature, with which we have till now been dealing, there were also souls and minds, to account for life and consciousness. Souls were regarded as all-pervading, minds as atomic; and when any soul was in conjunction with a mind (*manas*), it had its distinctive individuality and became conscious. This combination suffered rebirth again and again, this rebirth being determined by the result of one's deeds (*karma*), deeds being the inevitable effect of desires. When, by an applied knowledge of the true nature of the universe, we are able to conquer desire, the soul becomes separated from the mind, is liberated from the cycle of rebirth,

and exists without any consciousness, and so without pain and sorrow.

With only unimportant differences in detail, the above system was adopted by the Nyāya Darśana, which concentrated on the question how we can know what we claim to know. The Nyāya is ascribed to Gautama (no connection with the Buddha), and the word means 'analytical investigation', since that is the essence of the system.

The Nyāya allows four sources of valid knowledge or *pramāṇas*:

(i) Intuition (*pratyakṣa*), which includes sense-perception and the apprehension of universals. This was explained by distinguishing two types of perception: when we look at something, we first see it as a simple whole without any subtle distinctions—indeterminate perception. A closer inspection reveals subtle distinctions (i.e. qualities, relations, etc.) which enable us to analyse and classify the conceptual elements in the thing—determinate perception.

(ii) We then pass from the perceived to the unperceived by means of inference (*anumāna*). The classical method of doing this is by means of the five-membered syllogism. In this, we commence by making a statement as the result of our perceptions, and say, 'The hill is on fire'. Then we justify our statement by adducing a reason: 'Because it smokes.' Then we express the basis of our reasoning, which is a generalization from a particular instance: 'Whatever is smoky has fire, like the kitchen.' Next we apply this generalization to the case in point: 'So is this hill.' Finally, we draw the conclusion, which corroborates our initial statement: 'Therefore the hill is on fire.'

(iii) Verbal testimony (*śabda*) is accepted either as based on the perceptions and inferences of others, or as based on scriptural revelation.

(iv) Comparison (*upamāna*), or argument from analogy, is included for the sake of completeness. Other systems, however, reduce this to a type of inference. The Vaiśeṣika follows this, but narrows verbal testimony down to memory (*smṛti*), thus denying revelation,

and adds yogic perception (psi-phenomena!), which is accepted by some and rejected by other philosophies.

(II) THE SĀṆKHYA-YOGA PHILOSOPHY

This philosophy proceeds from an entirely different basis. Instead of observing nature, it observes man's own self, and makes three initial assumptions: (a) the fact that there is knowledge entails the division of the entire universe into two categories: Subject or Knower, and Object or Known; (b) the principles of Man are the same as the principles of the Universe—termed Microcosm and Macrocosm respectively; (c) the true nature of man and the universe can be found by introspection into the process of awakening from sleep. As man awakens, the *seen* universe comes into existence, just as the *real* universe comes into existence from the Creator.

The Sāṅkhya is ascribed to Kapila and is named from its 'enumerating' (*saṅkhyā*=number) 25 principles, thus: There are two primordial principles, (25) Puruṣa (with which we shall deal presently) and (1) Prakṛti, representing subject and object respectively. Prakṛti is a kind of continuous stuff which is imperceptible, much like the modern concept of the luminiferous ether, I suppose. This has three constituent powers or *guṇas* (used differently from the atomistic sense of 'qualities') termed *sattva*, *rajas*, and *tamas*. When these are in a state of equilibrium, we have the cosmic equivalent of the state of deep sleep. When Prakṛti is illumined by Puruṣa, the equilibrium of the *guṇas* is disturbed, and a cosmic consciousness or (2) *māhat* comes into being; this is found also in the microcosm, where it is termed *buddhi* (intellect), and it represents the dawning consciousness as one begins to awaken. The next stage in awakening is the sudden realization that one is oneself, that is, the realization of one's individuality. This is represented on both cosmic and individual planes by (3) *ahaṅkāra* (ego). The cosmos does not evolve further, but the individual develops (9) *manas* or mind, (10-14) the five

sense-organs (*jñānendriyas*), and (15-19) the five organs of action (*karmendriyas*) from the *sāttvic* side of *ahaṅkāra*, and from the *tāmasic* side, known as *bhūtādi*, (4-8) the five *tanmātras* or subtle elements. These evolve as follows: From the *bhūtādi* emerges the *tanmātra* of sound; from this plus more *bhūtādi* emerges the *tanmātra* of touch, with the attributes of sound and touch; and so on. Then from the combination of these *tanmātras* come (20-24) the five groups of gross atoms: ether, air, fire, water, and earth. These possess penetrability, pressure, light and heat, viscous attraction, and cohesive attraction respectively. The five sense-organs are obvious, and the mind is what correlates the data from the various senses to present the apprehension of an object. The mind also is needed to explain dreams, and why we can have the eyes open and yet not see, as in reverie. The organs of action are tongue, feet, hands, and organs of evacuation and reproduction. From the various combinations of the gross atoms appears the manifold variety of cosmic existence.

There is an infinite number of Puruṣas, and when these come into conjunction with a body, the Puruṣa becomes a *jīva* or individual soul. Actually the *jīva* is the Puruṣa associated with a subtle body consisting of *buddhi*, *ahaṅkāra*, *manas*, five sense-organs, five organs of action, five *tanmātras*, and rudiments of the five gross elements, from which it 'grows' a physical body in accordance with its past desert (*karma*). Liberation consists in freeing the Puruṣa from the subtle body, so that it remains a mere witness, solitary, indifferent, passive. The means of achieving this are not important, since the Sāṅkhya has been superseded by the Yoga system.

Now when an object excites the senses, the mind arranges the sense-impressions into a percept; the *ahaṅkāra* refers this to the self; and the *buddhi* forms therefrom a concept or modification, which, being illumined by the Puruṣa, gives rise to thought. In dreams, the connection is severed between sense-organs and the *buddhi*, and the *buddhi* operates spontaneous-

ly, stimulated by its past impressions (*sam-skāras*) to cause dreams. In sleep, the connection between *buddhi* and Puruṣa is broken. Valid knowledge comprises perception (indeterminate, determinate, and yogic); inference, with the five-membered syllogism; and scriptural testimony.

The Yoga system is the work of Patañjali. *Yoga* usually means 'union', *sc.* with God; but in this case, it is said to refer to the 'effort' which is required to achieve liberation by isolating the Puruṣa from Prakṛti. The Yoga follows the Sāṅkhya in all essential respects, except that *mahat* is termed *citta*, and its microcosmic counterpart embraces *buddhi*, *ahaṅkāra*, and *manas*; and that there is no subtle body, but the Puruṣa contracts or expands in association with various types of physical body, resulting in a contracted or an expanded consciousness. The main contribution which has been made by the Yoga is the eight-limbed or *aṣṭāṅga yoga*, usually called the 'King' or 'Rāja' *yoga* technique.

The theory on which this rests is roughly that there are seven *cakras* or psychic centres placed up the spinal column or *suṣumṇā*, and there are two narrow channels ascending and descending on either side of this, termed *idā* (on the right) and *piṅgalā* (on the left). Of these *cakras*, the most important are the *mūlādhāra* at the base of the spine, the *anāhata* or lotus of the heart, the *ājñā* between the eyebrows, and the *sahasrāra* at the crown of the head. By controlling the *prāṇa* or life force in its passage up and down the *idā* and *piṅgalā*, pressure is exerted on the *kuṇḍalinī* or hidden energy, which lies at the base of the spine; and by raising this up the *suṣumṇā*, various states of superconsciousness or *samādhi* are attained.

But first, the aspirant must be prepared by an ethical discipline comprising *yama* (non-violence, truthfulness, honesty, continence, non-acceptance of gifts) and *niyama* (external and internal purification, contentment, austerity, and devotion to God); then having adopted a steady posture (*āsana*), the aspirant practises control of the vital force (*prāṇāyāma*) by means

of rhythmic breathing until he is able to direct it at will (which takes some doing); the next stage is to shut the mind against all outside impressions (*pratyāhāra*), fix the mind on a particular spot (*dhāraṇa*), and when this has been mastered, to induce an even current of thought on one particular object with all other thoughts being excluded (*dhyāna*), until this culminates in the ecstatic condition (*samādhi*), in which the aspirant passes over into another plane of consciousness. When one considers that these practices may lead to suspension of breathing and heart-beat, it will be realized that it is dangerous to attempt this discipline without the guidance of a properly qualified teacher (*guru*).

(III) PŪRVA AND UTTARA MĪMĀMSĀ

The Vedas or Hindu scriptures are not easy books, especially since the language in which they are written (Sanskrit) is no longer spoken. Hence arose the need to interpret them correctly. This gave rise to the Pūrva Mīmāṃsā (Earlier Investigation), associated with the name of Jaimini. His main preoccupation was not with questions of philosophy at all, but with details of ritual. But the whole concept of ritual performance rests on the assumption of *devas* or gods, to whom sacrifices are offered, and an enduring soul to reap the results of the sacrifices performed. Hence, from the philosophical point of view, we find here a number of gods, a number of souls, and a world consisting of nine substances: five elements—earth, water, fire, air, and ether; time and space in which the world and all its works are situated; souls and minds. In association with a mind, the soul becomes subject to the round of birth and death; due to merit (*dharma*), the soul separates from its associated mind, and resorts to the *Brahmaloka* or highest heaven, where it dwells until the end of days. But this is not so much a philosophy as a religion.

Philosophy is rather represented by the Uttara Mīmāṃsā (Later Investigation), later both in time and in the part of the Vedas investigated. Hence, it is generally termed

Vedānta, which means the end (*anta*) of the Vedas, viz. the Upaniṣads, on which this type of philosophy is based—the *jñāna-kāṇḍa*, in opposition to the *karma-kāṇḍa* with which Jaimini had been chiefly concerned. This reached its culmination a little more than a thousand years ago; and since then it has expressed itself chiefly in three systems of thought. I shall reverse the chronological order of these three systems and represent them as an evolution.

Vedānta, then, begins (logically) with a dualism or Dvaita as represented by Madhva. In the beginning, there were Īśvara (identified with Viṣṇu), Prakṛti, and the *jīvas* or souls. This is called dualism, because the ultimate Reality is conceived broadly as two (dual): God and the world. Nearly all religious books deal with God and with God's creation of souls and the world, and so this dualism gives what is essentially the religious aspect of philosophy stated in its simplest terms. In the beginning was God; God created the world and men to live in the world; righteousness (*dharma*) leads to heaven, sinfulness (*adharma*) leads to hell. In all essentials, this *darśana* does not differ from Jaimini's: the real difference lies in this, that Jaimini inculcates the observance of ritual performances or sacrifices in accordance with the instructions of the Vedas, whereas Madhva goes beyond this in urging us to attain a direct intuitive realization of God by means of meditation—*bhakti-yoga* or devotion.

Various modifications were introduced into this simple scheme in order to achieve more unity in the conception of the universe. These are best represented by Rāmānuja's qualified monism or Viśiṣṭādvaita. A sort of monism is achieved by making the world (*jagat*) the outer and souls (*jīvas*) the inner body of God (Īśvara, as identified with Viṣṇu—or with Kṛṣṇa, according to Nimbārka and Vallabha). Then creation is reduced to God's supervision of the evolution of Prakṛti (which follows the lines of the Sāṅkhya) and His assigning souls to the resultant bodies in accordance with their desert.

Liberation from the round of birth and death is attained by means of *prapatti* or resignation to the will of God. The valid sources of knowledge are the standard ones of perception (both indeterminate and determinate), inference (but now we have a three-membered syllogism, approximating to the Western form), and scriptural testimony.

But the most influential line of thought in Vedānta has been that worked out by Śaṅkara or Śaṅkarācārya. This is called Advaita (non-dual) Vedānta, to stress that the ultimate Reality does not admit of any qualifications, not even that It is One. This *darśana* accepts the evolution of the world from the Prakṛti (nature) of Īśvara along the traditional lines, but insists that the resultant world and universe of souls is not really real, but is Māyā (illusion); the really real is Brahman alone; and Brahman is absolutely without any attributes, is quite beyond the power of our intellects to comprehend. But the human intellect aspires to worship God, and cannot find any satisfaction in what seems to it a void. Hence it frames a symbol, a personal God, to represent the divine qualities which it vainly seeks to find in Brahman. The symbol is unimportant; only the symbolized is real. Hence, all religions are valid, as they represent so many different conceptions of the same ultimate Reality. But the worship which is associated with the various ethnic religions leads only to heaven, and when the reward for the worship that brought the individual there has been enjoyed, he returns to earth. Only the intuition or realization of Brahman (*Brahmānubhava*) can give liberation from the cycle of rebirth. This superconscious state is attained by a long discipline, of which the essence is meditation; and the whole discipline is called *jñāna-yoga*. The difference in the content of meditation between *rāja*, *bhakti*, and *jñāna yogas* is of course fundamental, but roughly speaking, the *rāja-yogin* meditates on parts or aspects of his own body; the *bhakta* meditates on the personal God of his choice (*iṣṭa*); and the *jñānin* meditates on the impersonal God, Brahman.

Advaita Vedānta can be summed up, I think, by three aphorisms: (a) I am Brahman; (b) the world is Māyā; (c) liberation is obtained by knowledge (*jñāna*), or by the destruction of ignorance (*avidyā*). Let us expand these. (a) The soul of man is enclosed in three bodies: the physical body which it assumes at birth; the subtle body which accompanies the soul throughout its various incarnations; and the causal body which remains with the soul in *pralaya* (the state of virtual non-existence between any two world epochs or *kalpas*). The causal body consists of the bliss (*ānanda*) of God. The subtle body includes this, and the consciousness (*cit*) of God, which uses as its instruments the *buddhi* with its modifications such as egoism (*ahaṅkāra*), the *manas* coupled with the five sense-organs, and the five *prāṇas* or manifestations of vital force (such as breathing, circulation, digestion, evacuation, etc.) coupled with the five organs of action. And the physical body consists of the five gross elements, the existence (*sat*) of God, in which is located also the subtle with the causal body. Behind all these shines the Ātman or real Self, the Witness (*sākṣin*), which must be realized. 'I am Brahman', then, is explained by saying that the real 'I' is the Ātman, and that this is Brahman; It appears to be individualized or pluralized because of our ignorance (*avidyā*); in actual fact, there is only one Ātman, just as there is only one electric current that shines in thousands of electric bulbs. In association with the three bodies mentioned above, the so-called *upādhis* or limitations, it becomes the *jīva* or individual soul. (c) When these *upādhis* are removed, i.e. when ignorance is destroyed, the Ātman shines out by its own light, and the Self realizes

its true nature, and is freed from the round of birth and death, because (b) it now realizes that the world is not real, but is the product of Māyā (God's power of creating illusion). This is illustrated by the rope that one might mistake for a snake in the dark. When one realizes the true nature of the rope, there is no longer any snake; there is only the rope. So Brahman appears to us as the manifold universe, but when we realize Brahman (God) in *samādhi* or superconsciousness, the world vanishes and Brahman alone remains. As there is no longer any body, any world, there can be no more rebirth for that soul.

This can be made clearer, I think, by setting forth the extreme view of Gauḍapāda, Śaṅkara's spiritual grandfather. Brahman is the witness behind the three states of sleeping, dreaming, and waking, and so is the Fourth (*turiya*). When Brahman sleeps, Its consciousness is termed *prājña* in the individual, *Īsvara* in the cosmos; when Brahman dreams, this consciousness, from which the world as Māyā is evolved, is termed *taijasa* in the individual, *Hiraṇyagarbha* in the universe; and when Brahman awakens, Its consciousness is *vaiśvānara* in the individual, *Virāṭ* in the universe. So the whole universe is merely the effect of imagination. There is, in fact, no creation at all; it is only imagined; and this gives the name *Ajātivāda* (No-Creation Theory). In contrast to this, Śaṅkara accepted the world as empirically real; he denied only its transcendental reality. This can be illustrated by dreams. To the dreamer, they seem real enough, but when the sleeper awakens, the dream is realized for what it is—the product of the mind. So the world is the product of *avidyā*, nescience.

The philosophic attempt to determine the nature of reality may start either with the thinking self or the objects of thought. In India the interest of philosophy is in the self of man. Where the vision is turned outward, the rush of fleeting events engages the mind. In India 'Ātmānam viddhi', know the self, sums up the law and the prophets. Within man is the spirit that is the centre of everything.

— DR. S. RADHAKRISHNAN

HASTĀMALAKĪYAM

BY SRI M. K. VENKATARAMA IYER

Prabhākara Mīśra, the founder and leading exponent of one of the schools of Mīmāṃsā known as 'guru mata', had an only son by name Hastāmalaka. The boy was mute, and he was brought to the presence of Śrī Śaṅkara, when the latter, in the course of his peregrinations, visited the place where Prabhākara was living. Śrī Śaṅkara realized that Hastāmalaka was not an ordinary mute, but a great *yogin*, vowed to silence, like Jaḍabharata. When Prabhākara implored Śrī Śaṅkara to bless the boy, Śrī Śaṅkara asked Hastāmalaka who he was. The boy burst into a poem of twelve stanzas, which has come to be known as *Hastāmalakīyam*.

The poem describes the nature of the Ātman or the Self as pure, unconditioned Consciousness. This is the Advaitic Absolute. The poem thus deals with a grand theme in a grand style. It is one of the priceless gems of the Advaitic literature. As a mark of his appreciation, Śrī Śaṅkara himself has written a remarkably lucid commentary on the poem. It is rather unusual for a *guru* to write a commentary on a disciple's work. On this ground, some scholars have questioned Śrī Śaṅkara's authorship of the commentary. But a close study will show that it is in the authentic manner of the other great commentaries of Śrī Śaṅkara. There are two other commentaries on the poem, one by Ānandaprakāśa and another by Svayamprakāśa. In the Government Oriental Manuscript Library, Madras, two other commentaries on the poem are to be found, but their authors are unknown.

Hastāmalaka is one of the four direct disciples of Śrī Śaṅkara, the other three being Padmapāda, Totāka, and Sureśvara. The name Hastāmalaka is significant. It means one who has immediate and direct experience of the highest Reality. In this poem, which goes by

his name, he speaks of the Ātman with a sureness which is born of personal experience. It is not known whether he has written any other work ; even if this poem is his only contribution to Advaitic thought, he has still earned an abiding place for himself.

The question that was put to him by Śrī Śaṅkara was, 'Who are you?' This is the central question of all philosophy. A similar question is said to have been addressed to Śrī Śaṅkara himself when, as a tender boy, he approached Śrī Govinda Bhagavatpūjyapāda for instruction as regards the nature of Brahman. Tradition has it that Śrī Śaṅkara came out with an answer which has come to be known as *Daśaślokī*. The substance of the teaching of Socrates also was 'Know Thyself'.

To know one's real nature, a process of analysis has to be gone through. All that is adventitious to the Self has to be rigorously eschewed. What remains when the Self is stripped of all its wrappings must be treated as its real nature. This negative process has not been set forth in this poem. Hastāmalaka, on the other hand, states straightway that he is the Ātman which is of the nature of permanent cognition : *Nityo'palabdhi-svarūpo'hamātmā*. This statement occurs as a refrain in eleven out of the twelve *ślokas*.

Permanent cognition is different from fleeting cognitions. The judgements that we make from time to time, when objects present themselves to our sense-organs, for example, 'this is a table', 'that is a chair', 'this is a tree', 'that is a cow', and so forth, are instances of fleeting and impermanent cognitions. These come and go. One cognition makes place for another. We are also conscious of them. At one moment, we are conscious that we are seeing a cow ; and at the next moment, we are aware that we are having knowledge of a horse. This means that

these cognitions are presented to a higher consciousness. They are therefore objects like cows and horses. The higher consciousness, to which these particular judgements are presented, is not itself presented as an object either to itself or to any other consciousness. All the cognitions may fall away, and yet this 'witness consciousness' (*jīva sākṣin*) will not suffer extinction. It is the light which illumines all our experiences. In the waking and dream states, it lights up our experiences ; and when we pass to the state of dreamless sleep, it is still there to show that there are no experiences. It is like a lamp which reveals the various objects in a room and which continues to burn even when all the objects have been removed and shows that there is nothing in the room. We need not suppose that, when there are no objects presented to consciousness, the latter also gets eclipsed. Surely, the lamp does not go out when the room becomes empty. This line of thought is set forth most brilliantly in Yājñavalkya's discourses to King Janaka in the fourth chapter of the *Bṛhadāraṇyaka Upaniṣad*. Śrī Śaṅkara also has developed this idea in several of his treatises.

We have said in the foregoing paragraph that the Ātman is unfailing consciousness. But the further question is whether the latter is an attribute of the former or its very stuff. In his commentary on the second *śloka* of this poem, Śrī Śaṅkara discusses this question. An attribute may be either something different from the substance or non-different, or both different and non-different. If it is something non-different, it becomes identical with the substance and the question of relationship does not arise at all. The third alternative is untenable, as it is self-contradictory. One and the same quality cannot at the same time be both different from, and identical with, the substance. We are therefore left only with the first alternative. Granting that the attribute is something different from the substance and yet stands in relation to it, what can the nature of this relation be? It must be either *saṃyoga* or *samavāya*. The former is an external relation, which can

be terminated at any moment. A crow sitting on the terrace of a house is an instance in point. The crow may fly away at any moment, and the terrace of the house will not be affected in the least by the departure of the crow. A relationship which does not affect the two things related in any way is really no relationship at all. We have therefore to believe that the Ātman and consciousness are related by means of *samavāya*. This is said to be an internal relation, but really it is not so. Like *saṃyoga* it is also external. Before it can connect consciousness with the Ātman, it must first get into relationship with consciousness, on the one hand, and the Ātman, on the other. This will require another *samavāya*, and that, in its turn, will stand in need of another *samavāya*. The process is endless, and does not solve the problem of relationship. We have therefore to dismiss the notion that consciousness is an attribute of the Ātman. The only other alternative is to suppose that consciousness is the very nature, the very stuff, of the Ātman. In the *Bṛhadāraṇyaka Upaniṣad* (II.4.12), it is said that the Ātman is '*viññāna-ghana*', consciousness all compact. As heat is the very nature of fire, so also cognition is the very nature of the Ātman : *Agnyuṣṇavannityabodhasvarūpam*.

It follows that everything else shines in borrowed light. The mind and the sense-organs have no light of their own. They are insentient like pots and jugs. If they seem to reveal pots and jugs, it is not by their own light, but by the light of the Ātman. Just as the light of the sun is the necessary condition for all our actions, even so the Ātman is the necessary condition for the functioning of the mind and the sense-organs.¹ Even the sun is not a self-luminous body. It shines in the borrowed light of the Ātman. Just as the eye is enlivened by the sun,

¹ निमित्तं मनश्चक्षुरादिप्रवृत्तौ

निरस्ताखिलोपाधिराकाशकल्पः ।

रविलोकचेष्टानिमित्तं यथा यः

स नित्योपलब्धिस्वरूपोऽहमात्मा ॥

even so the sun is enlivened by the Ātman.²

One may be tempted to ask, By what light is the Ātman illumined? The answer is that the Ātman, being of the very stuff of consciousness, is self-luminous, and therefore does not require to be enlivened by any other source. It shines by its own light. While it reveals objects, it stands self-revealed in the process. It is like a lamp which manifests objects, but itself does not require to be manifested by another lamp. The very presence of the Ātman is equivalent to its manifestation. While all else is presented to it as objects, it itself is not presented to itself or to any other: *Ya eko vibhāti svataḥ śuddha cetāḥ*.

This is the epistemological nature of the Ātman, and from this follows its metaphysical nature. It is one and distinctionless. There is nothing to limit it from outside. It is, consequently, limitless and without a second. It is homogeneous and without any diversity within itself. *Nirastākhilopādhirākāśakalpaḥ*. There is no urge within it to manifest itself in the forms of the world. It stands by itself. It is *sui generis* and hence utterly unclassifiable. It is beyond the reach of the categories of the understanding. Neither the sense-organs nor the mind can comprehend it: *Manascaḥsurādeḥ agamyasvarūpaḥ*. As the principle of existence (Sat), it pervades the entire world, though nothing in the world can touch it.³ It is pure like ether. It is through our ignorance that we think that it is either bound or liberated. It is ever free. Just as it is mere folly to imagine that the sun is without lustre when it is only overlaid with clouds, even so it is wrong to think that the Ātman is bound by identi-

fying it with the *buddhi* and transferring to it all the miseries which afflict the *buddhi*.⁴

The conclusion arrived at so far is that the Ātman is the sole reality and that it is of the nature of consciousness. But we are also aware of other finite centres of consciousness known as *jīvas*. What is the relation between the Ātman and the *jīvas*? All schools of Advaitins are agreed in thinking that the *jīva* is a false creation, and in its ultimate essence, it is no other than the Ātman. But they differ as to the mode by which the Ātman appears as the *jīva*. In later Advaita, there are two views as regards this question. One is known as Avacchedavāda and the other as Pratibimbavāda. According to the first view, the Ātman appears as the *jīva*, when it is artificially delimited by suitable adjuncts. Just as infinite space appears as so many rooms owing to the partition walls, even so the infinite Self appears as so many *jīvas* or finite centres of consciousness owing to the presence of adjuncts—*avidyā* or *māyā*. This is the view of the Bhāmatī school. According to the Vivaraṇa school, the Ātman, when viewed through the *buddhi* or the intellect, appears as the *jīva*. There are two standpoints of looking at reality—the intuitive and the intellectual. What to intuition and integral experience is the Ātman becomes the *jīvas* to the intellect. It is the nature of thought to break up the original unity and present it as subject and object. The subject of knowledge is the *jīva*. Our author has illustrated this idea by means of the example of the image of the face appearing in a mirror and the image of the sun appearing in different pools of water. In stanzas 3 and 4, he states that the Ātman appears as the *jīva* when it is conditioned by the *buddhi*. 'Just as the image of the face reflected in the mirror has no reality apart from the original face, even so the *jīva*, which is a reflection in the medium of the *buddhi*, has no being apart from the Ātman.'

² विवस्वत्प्रभातं यथारूपमक्षं
प्रगृह्णाति नाभातमेवं विवस्वान् ।
यदाभात आभासयत्यक्षमेकः
स नित्योपलब्धिस्वरूपोऽहमात्मा ॥

³ समस्तेषु वस्तुष्वनुस्यूतमेकं
समस्तानि वस्तूनि यन्न स्पृशन्ति ।

⁴ घनच्छन्नदृष्टिर्घनच्छन्नमकं
यथा निष्प्रभं मन्यते चातिमूढः ।
तथा बद्धवद्भाति यो मूढदृष्टेः
स नित्योपलब्धिस्वरूपोऽहमात्मा ॥

In stanzas 6 and 9, he says that 'just as the one sun appears separately in different pools of water, even so the single infinite Consciousness appears differentiated in diverse centres of consciousness'. 'Just as the sun remains separate from the images which are reflected in the waters, even so the Ātman remains separate from the various finite centres of consciousness which are its reflections.'

It is not the purpose of this paper to discuss

the relative merits of these two views as regards the relation of the Ātman to the *jīvas*. It may be permissible, however, to state that the Prātibimbavāda, which is our author's view, is more acceptable from the purely logical standpoint. It is based on the well-known difference between the intuitive and the intellectual approach to Reality. While the Ātman is one, the *jīvas* are many. That is because we descend from the intuitive to the intellectual level.

ŚRĪ BHĀSYA

BY SWAMI VIRESWARANANDA

(Continued from previous issue)

CHAPTER III

SECTION I

In the last two chapters, it has been shown that the Vedānta texts establish Brahman, the First Cause, which is free from all imperfections and endowed with an infinite number of good qualities and so different in nature from all other beings, as the proper object of meditation for attaining final release. In this connection, all objections based on the Smṛtis and reasoning against the Vedāntic view have been refuted and shown to be incorrect, and it was also shown that the so-called scriptural contradictions do not exist with respect to the Vedāntic view. The remaining two chapters prescribe the means and mode of attaining Brahman. This chapter particularly deals with meditation which is the means of attaining Brahman. But without a spirit of dispassion for the world and a desire for Brahman, no one would be inclined to meditate on Him. In the first two sections of this chapter, the imperfections of the soul and the characteristics of Brahman, which is beyond all imperfections, are shown in contrast in order to create this dispassion for the world and the desire for Brahman.

TOPIC 1

THE SOUL, WHEN PASSING OUT OF THE BODY AT DEATH, IS ENVELOPED WITH FINE PARTICLES OF THE GROSS ELEMENTS.

तदन्तरप्रतिपत्तौ रंहति संपरिष्वक्तः
प्रश्ननिरूपणाभ्याम् ॥३१११॥

1. (The soul) goes (out of the body) enveloped (with subtle parts of the gross elements) with a view to obtaining another of that (viz. a fresh body); (so it is known) from the question and answer (in the scripture).

The *sūtra* discusses whether in transmigration the soul takes with it subtle parts of the gross elements as the seed, as it were, for the future body or not. The opponent holds that it does not take them, for it is useless, because the elements are easily available everywhere. This *sūtra* refutes it. The words 'another of that' in the *sūtra* refer to the form or body mentioned in II.4.17. The soul, when it goes out of one body and takes another, goes out with the subtle parts of the gross elements; that

this is a fact is known from the question and answer that occurs in the scripture in the *pañcāgni vidyā*—the knowledge of the five fires. ‘Do you know why in the fifth oblation water is called man?’ (*Chā. U.*, V. 3.3). This is the question, and the answer is given in the subsequent texts which, after explaining how the five oblations in the forms of *śraddhā*, *soma*, rain, food, and seed are offered in the five fires (i.e. objects imagined to be fires for the sake of *upāsana*)—the heavens, *parjanya*, earth, man, and woman—end thus: ‘For this reason is water in the fifth oblation called man’, i.e. comes to be designated as man. From this, we understand that the soul goes out enveloped with water (same as *śraddhā*).

आत्मकत्वात् भूयस्त्वात् ॥३११२॥

2. But on account of (water) consisting of three elements (all these elements are present and not merely water); (water alone is, however, mentioned) on account of its preponderance.

An objection is raised that the text mentions only water and not the other elements as accompanying the soul. The *sūtra* says that, as the gross element of water contains the other two elements also according to the tripartite creation, all the three elements accompany the soul. As the watery portion in the body, however, preponderates, it alone is mentioned.

प्राणगतेश्च ॥३११३॥

3. And because of the going of the organs (*prāṇas*) (with the soul, the elements also accompany the soul).

‘When it departs, the vital force follows. When the vital force departs, all the organs follow’ (*Br. U.*, IV.4.2). Since the organs follow the soul, they must have a material base; hence also it is inferred that the elements follow the soul, thus forming a basis for the organs.

अग्न्यादिगतिश्रुतेरिति चेत्, न, भाक्तत्वात् ॥३११४॥

4. If it be said (that the organs do not follow the soul), for the scriptures declare their entering into fire etc., (we say) not so, on

account of its being so said in a secondary sense.

‘When the vocal organ of a man who dies is merged in the fire’ etc. (*Br. U.*, III.2.13)—this text shows that the organs are resolved in their presiding deities, and hence it cannot be said that they accompany the soul. This *sūtra* says that these statements are to be taken in a secondary sense and not literally, for the same text later says, ‘The hairs of the body enter the herbs, the hairs of the head enter the trees’, and this is obviously not true in the literal sense. Hence the text must be taken in a secondary sense.

प्रथमेऽश्रवणादिति चेत्, न,
ता एव हि उपपत्तेः ॥३११५॥

5. If it be objected on account of (water) not being mentioned in the first of the oblations, (we say) not so, because that (viz. water) only (is meant by the word ‘*śraddhā*’), on account of the appropriateness (of such an interpretation).

An objection is raised that, as there is no mention of water in the first oblation, it is not correct to say that the soul goes out enveloped in subtle parts of water. The text mentions only *śraddhā* and not water as oblation, and *śraddhā* is a mental attitude. ‘On that altar the gods offer *śraddhā* as oblation’ (*Chā. U.*, V. 4.2). The *sūtra* refutes this and says that by *śraddhā* in the text water is meant, for in that case alone, there would be consistency between the question and the answer. The question asked is, ‘Do you know why in the fifth oblation water is called man?’ and the answer at the very beginning is that *śraddhā* is mentioned as the oblation in the fire of heavenly world. So *śraddhā* denotes water, otherwise there will be no syntactical unity of the whole passage. The word ‘*śraddhā*’ is also used for water in the scriptures: ‘*Śraddhā* indeed is water’ (*Taittirīya Saṁhitā*, I. 6.8.1).

अश्रुतत्वादिति चेत्, न,
इष्टादिकारिणां प्रतीतेः ॥३११६॥

6. If it be said that on account of (the soul) not being mentioned in the text (the soul does not depart enveloped in water etc.), (we say)

not so, for the *jīvas* who perform sacrifices etc. (are understood).

An objection is raised that, in the *Chāndogya* text cited (V. 3.3), there is mention of water only, but there is no reference to the soul. So how can it be said that the soul departs enveloped in water, and is born again as man? The *sūtra* refutes this view, for there is reference to the mode of departure of the souls who perform sacrifices etc. Later in the same chapter, it is said that those who have performed sacrifices attain the world of gods and become Somarāja (King Soma) and, on the exhaustion of their meritorious deeds, are reborn again as men. 'But they who, being in the village, practise sacrifices and works of public utility, and give alms, go to the smoke, from smoke to night, ... from *ākāśa* to the moon. This (i.e. this moon) is King Soma. This is the food of the gods. This the gods eat' (*Chā. U.*, V.10.3-4). Earlier, we have the text, 'Out of that oblation King Soma arises' (*Chā. U.*, V.4.2). This King Soma is recognized in *Chā. U.*, V.10.4, which also mentions King Soma as quoted above. By the word 'water', therefore, the individual soul enveloped in

water, and having the water for its body, is understood.

भाक्तं वाऽनात्मवित्वात्तथा हि दर्शयति ॥३११७॥

7. But (the souls' being the food of the gods in heaven is used) in a secondary sense, on account of their not knowing the Self; because (the Śruti) declares like that.

In the text cited in the previous *sūtra*, it is said that that which goes by the path of smoke etc. becomes the food of the gods; and as the soul is not a material edible thing, how can those texts be taken as referring to the soul? 'This is King Soma. This is the food of the gods. This the gods eat' (*Chā. U.*, V.10.4).

The word 'but' is used to remove this doubt. In the text quoted, the word 'food' is not used in the primary sense, but metaphorically, meaning objects of enjoyment; and the souls, in turn, enjoy in their company. That the souls become objects of enjoyment to the gods is known from texts like, 'He is like a beast to the gods' (*Bṛ. U.*, I. 4.10).

Therefore the soul goes out of the body at death enveloped in the subtle parts of the elements.

(To be continued)

ŚRĪMAD-VISṆU-TATTVA-VINIRNAYA OF ŚRĪ MADHVĀCĀRYA*

(A REVIEW)

BY SRI KOWLAGI SESHACHARYA

In the evolution of Indian philosophic thought, Madhva appeared as an uncompromising critic of the Advaita of Śaṅkara in the thirteenth century. His system of thought is popularly known as Dvaita, in view of the fact that it maintains difference between the finite

and infinite even in the last analysis, though the correct appellation of his system is 'Tattvavāda'. Śaṅkara and Madhva are poles asunder in their systems of thought. If the essence of the former's philosophy is 'so'ham', the latter's is 'dāso'ham'.

Besides his commentaries on the Upaniṣads, the *Gītā*, and the *Brahma-Sūtra*, Madhva wrote ten treatises on various philosophical subjects known as *prakaraṇas*. Including works on

* EDITED AND TRANSLATED BY S. S. RAGHAVACHAR. FOREWORD BY SWAMI ADIDEVANANDA. Published by Sri Ramakrishna Ashrama, Mangalore-1. 1959. Pages xxiii+98. Price Rs. 3.

Tantra and *stotras*, Madhva wrote in all 37 works. To him Viṣṇu, who is flawless and abounds in all excellent attributes, is not only the God of religion, but the metaphysical absolute as well.

The book under review is the most important of his *prakaraṇa* works. This gives all the essential features of his system of thought in a brief yet stimulatingly forceful way and serves as a good introduction to those who would like to read his major works. The work, as suggested by the title, establishes the thesis that Viṣṇu is the highest metaphysical principle on which the entire structure of thought is built up. Madhva opens his work with a salutation to Śrī Nārāyaṇa by enumerating His three attributes, each forming the theme of a chapter of the work.

The first attribute, viz. *sadāgamaikavijñeya* (Nārāyaṇa is to be known only through the instrumentality of the good and reliable Āgamas), represents the main plank. Considerable portion of the work is devoted to a full and comprehensive treatment of the scriptures as a competent means to reveal the nature of the Supreme. After detailing the right and reliable scriptures, Madhva argues that the Vedas have no human authorship; they are *apauruṣeya*; their validity is intrinsic. Non-postulation of these would render determination of *dharma* and *adharma* impossible, resulting in chaos. Madhva contends that the scriptural texts proclaiming identity between the finite and the infinite need careful interpretation, in view of the other texts which emphatically affirm difference and the deliverances of perception and inference which unmistakably establish difference between the finite and the infinite. Moreover, the validity of the scriptures depends upon their compatibility with experience. Otherwise, they have no validity at all. Hence the texts proclaiming difference between the finite and the infinite are not only not repetitive, but also confirm the truth revealed by the other *pramāṇas*. Hence, difference between the finite and the infinite is the fundamental import of the scriptures.

Madhva recognizes only three fundamental sources of knowledge, viz. perception, inference, and scriptures. The other sources of knowledge, such as presumption (*arthāpatti*), analogy (*upamā*), and conjecture (*sambhava*), are all varieties of inference. The supreme purport of all the scriptures, according to Madhva, is the transcendent greatness of Viṣṇu over every other entity. Liberation is possible only through the grace of Viṣṇu. Next follows a vigorous vindication of the concept of difference. Difference is the very form of object (*dharmisvarūpa*). When an object is perceived, its difference from others is also perceived. No logical quibble can dismiss difference as illusion. Difference is foundational.

The theory of error known as '*anirvacanīyākhyāti*', propounded by the Advaitin, is subjected to trenchant criticism and ultimately scouted as logically untenable. Illusion is explained as misperception of the non-existent as existent and of the existent as non-existent. Next comes the consideration of some of the important passages of the scriptures, which are held by Madhva as proclaiming only difference and not identity between the finite and the infinite. Words such as *mahāmāyā*, *anṛta*, *asatya*, *avidyā*, etc., which apparently admit of Advaitic interpretation, are explained by Madhva as conveying some fundamental attributes of the Lord. Even the texts '*Aham Brahmasmi*' and '*Soh'am*' do not convey identity between the self and the Brahman. They refer to the Lord as the inner ruler.

The interpretation of the famous text '*Tattvamasi*' may be cited as an instance of Madhva's magnificent interpretative insight. Without violence to the canons of grammar, Madhva takes the text as '*Atattvamasi*' (Thou art not-that), so as to fall in line with his doctrine of difference and to do justice to the section of the Upaniṣad as a whole. Ekajīvavāda and Anekajīvavāda and the illusoriness of the world are all repudiated as illogical. The contention of the opponent that the world is the superimposition of the non-self on the self is challenged by Madhva, and it is successfully shown that

the opponent's theory of illusion would, unmistakably and inescapably, land him (the opponent) in a distressing dualism, because the very theory of illusion has to admit two reals without which no illusion can arise. At the end of the chapter, Madhva concludes by saying that all the scriptures aim at revealing Nārāyaṇa, who is supreme and different from all else by His uniqueness, and that He is known only through the right scriptures.

The next chapter establishes the supremacy of Nārāyaṇa over both sentient and non-sentient entities (*samatītakṣarākṣara*). The concluding chapter declares that Viṣṇu is free from imperfection, and is full of infinite auspicious attributes. He who knows Viṣṇu thus gets rid of this *saṁsāra* and enjoys bliss in proximity to Viṣṇu. Madhva maintains hierarchy among the emancipated selves, so that each enjoys bliss according to its own inherent capacity. Madhva ushers in an ontological principle known as *viśeṣa* to account for the possibility of conceptual and verbal distinction between the attributes of Viṣṇu and His substantive essence, which are not different.

The language of the *Viṣṇu-tattva-vinirṇaya*, though it looks simple, is difficult to grasp in its full significance sometimes, unless one has the aid of Jayatīrtha's commentary. In some places, Madhva uses well-known words as bearing quite a different meaning, for instance, *āgama* means the individual self. As an instance of Madhva's revolutionary etymology, the reader's attention is invited to page 71, where the word '*prapañca*' is explained as that which consists of the great five kinds of difference (between God and matter, God and self, matter and self, matter and matter, and self and self). The style of the work no doubt suffers from extreme brevity, but even brevity beacons a beauty when one gets into its spirit. Madhva nowhere indulges in florid expressions, never deflects from the decorum of the debate by using vituperative vocabulary against the opponent. The way he silences his opponent by exposing his own logical inconsistencies is remarkable. Madhva hardly advances an argu-

ment or introduces an idea without effective and proper substantiation. His arguments are not merely persuasive, but bear the stamp of demonstrated assertion. These qualities mark him off as a philosophical debater *par excellence*.

It is significant to note that some of the ideas of Madhva have parallels in modern thought. The grand idea that God is to the world what the sun is to the rainbow (page 57 and also footnote) finds cent per cent echo in Carlyle. The doctrine that the individuality of the finite selves is not lost in God at any level of their existence, so ably advocated by Madhva, finds a pre-eminent place in the personalistic metaphysics of modern America (*Vide* Brightman, *The Problem of God*).

Sri S. S. Raghavachar, Reader in Philosophy, Mysore University, who is well known throughout the philosophical world by his scholarly contributions to various journals and editing of *Vedārtha-saṅgraha* of Śrī Rāmānuja with introduction and translation, has added one more work to his credit. Sri Raghavachar's rendering of the original is not merely a translation, but mostly an exposition closely following the commentary of Śrī Jayatīrtha. His massive erudition in both Western and Indian philosophies, his intimate knowledge of the intricacies of Indian philosophical polemical language, his mastery over the English language have all combined in equal measure in the preparation of this work. Sri Raghavachar commands a stimulating style, which is in keeping with the dignity of the diction of the original. The critical presentation of Madhva's thought, which he has undertaken in his introduction, is refreshingly original. The entire text has been carefully edited and split into 464 convenient paragraphs. Each paragraph carries with it the English rendering. The joy and the relief that this text brings to those who have had the hardship in handling the Dvaita Vedānta texts printed purely to subserve orthodoxy can be better felt than expressed. Sri Raghavachar richly deserves our warmest appreciation for this distinctive service.

The Ramakrishna Ashrama, Mangalore, com-

mensurate with its catholicity of outlook, has placed all lovers philosophy in general and the Mādhva public in particular under a deep debt of obligation by offering Śrī Madhva's *Viṣṇu-tattva-vinirṇaya* in a neat, handy, and attractive volume, at a time when printing of such books has become almost a luxury and a risky venture. The printing and the get-up are excellent. The paper used, the types selected, both English and Sanskrit, simply reflect the meticulous care and aesthetic sensibility which the publishers have bestowed on the publication. The manifestly low price can only be explained on the ground of love of labour. Though Dr. R. Nagaraja Sarma has given an exhaustive treatment of the ten *prakaraṇas* of Madhva in his *magnum opus*—*The Reign of*

Realism in Indian Philosophy—yet this book does not savour of superfluity, in view of its serving entirely a different purpose. Hence this book will be another authoritative welcome volume on the philosophy of Madhva in English.

The reviewer wishes to conclude with the hope that the Mādhva pontiffs, who owe a spiritual duty to their Master Śrī Madhvācārya, would fully exploit the genuine interest aroused in non-Mādhva circles about Śrī Madhvācārya and his philosophy by bringing out cheap editions of all the works of Madhva, together with renderings in English, Kannada, and Hindi languages, and resuscitate Śrī Madhva from the unmerited oblivion to which he is subjected.

NOTES AND COMMENTS

TO OUR READERS

Our frontispiece represents Mahāprabhu Śrī Caitanya in rapture, near the *Garuda stambha*, in front of Jagannatha at Puri, from where he used to watch the deity everyday. His birthday falls on the 13th of this month. . . .

Swami Vivekananda's lecture on 'Breathing', published in this issue, is one of seventeen which Miss Ida Ansell noted down at the time of their delivery, and which she transcribed for publication a short time before her death in 1955. The Swami gave this lecture on March 28, 1900, in the San Francisco Bay Area, and it was first published in *Vedanta and the West*, No. 134 (November-December 1958). Releasing the lecture for publication, its editor says: 'In the interest of accuracy, Miss Ansell made no alterations or additions in her somewhat incomplete shorthand notes when she transcribed the lectures. Where omissions were left because of obscurity or missing phrases, in the printed version these are indicated by three dots. Matter

added for the purpose of clarification has been placed in square brackets.' . . .

In 'Sri Ramakrishna and Bankim Chandra', Sri Dayamoy Mitra, formerly Reader in English, Lucknow University, describes the memorable meeting that took place between the Paramahansa and the great novelist of Bengal, 'which brought into sharp prominence the values the Master stood for, pitted against those that Bankim, the protagonist of a new outlook on Hindu faith, was striving to disseminate'. . . .

In 'Śivānandalaharī: The Wave of Divine Bliss', Swami Vimalananda, of the Ramakrishna Order, gives a scholarly 'analysis, interpretation, and appreciation of the poetic form and spiritual content' of this well-known hymn of Śrī Śaṅkarācārya. In this issue, only the first part of the article is given, and we hope to present the second part in the next issue. . . .

Tulasīdāsa's *Vinaya Patrikā*, considered to be second only to his famous *Rāmacaritamānasa*, is a book of songs depicting the glory and splendour of Śrī Rāma and the humility and devotion of the saint-poet himself. Srimati Chandra Kumari Handoo, M.A., of Bombay, who has made a deep and devout study of the works of the saint, describes in 'The Vinaya Patrikā of Tulasīdāsa' the special features of this precious religious book and gives a few select songs from it dealing with the traits of devotion, dispassion, and humility that a seeker after God should develop. The article forms a chapter of Srimati Handoo's forthcoming book on Tulasīdāsa. . . .

A connoisseur of art and author of several books on Indian art, Sri Ajit Mookerjee, M.A., F.R.A.I., is Director of Crafts Museum, New Delhi. In his illustrated article on 'The Art of India', Sri Mookerjee makes a masterly survey of the diversified development of Indian art, beginning from the very dim ages of antiquity right up to our own times. . . .

Buddhism in the beginning was not a 'religion of grace'. Gradually, however, the elements of *bhakti* and *pūjā*, resembling those of Hinduism practically in all details, entered into its religious spirit. Under the aegis of Mahāyāna Buddhism, these two elements found their fullest and grandest expression. Dr. S. Dutt, M.A., Ph.D., a Senior Research Fellow in the Department of Buddhistic Studies at the University of Delhi, and author of several books on Buddhism, traces their evolution in his illustrated article on 'Bhakti and Pūjā in Buddhism'

The common characteristic underlying all kinds of obligations is the 'binding force' that makes one react in a certain way, rather than in any other. Moral obligation urges man to discriminate 'right from wrong in actions, or good from bad in motives'. The implications

of 'Moral Obligation' are elaborately discussed in the thoughtful paper by Sri Suresh Chandra, M.A., Research Fellow at the Indian Institute of Philosophy, Amalner. . . .

Can we be intensive and tolerant at one and the same time in matters religious? An affirmative answer to this question from the standpoint of Judaism is provided by Rabbi Asher Block, of the Jewish Centre at Little Neck, L.I., New York, in his instructive paper on 'Spiritual Practice in Judaism'. The text of this article is based on a lecture he gave at the Vedanta Society of New York in October 1959. . . .

In the context of what is going on now in the scientific world with regard to the moon, Mr. Justice P. B. Mukharji's article on 'The Moon: Vedic and Scientific' will be read with interest. A distinguished judge of the Calcutta High Court, Mr. Justice P. B. Mukharji gives in his article some very significant ideas concerning the moon, found in the Vedas and other sacred scriptures of India, which may 'perhaps be a very practical guide to modern science about the moon'. . . .

A keen student of Indian philosophy, Dr. Harold Barry Phillips, D.Litt., Ph.D., of Johannesburg, South Africa, gives in his article a very lucid exposition of the fundamental concepts of 'The Six Systems of Hindu Philosophy'. It gives us real pleasure to present to our readers this popular study of Indian philosophy by a Western student. . . .

'Hastāmalakīyam', a poem of twelve stanzas by Hastāmalaka, who was one of the direct disciples of Śrī Śaṅkara, is a priceless gem of the Advaita literature. It describes the nature of the Ātman in a grand style. In the article by Sri M. K. Venkatarama Iyer, M.A., we have an illuminating exposition of the philosophical ideas contained in this well-known poem.

REVIEWS AND NOTICES

LORD MAHĀVĪRA: HIS LIFE AND DOCTRINES. BY PURANCHAND SAMSOOKHA. *Published by Jaina Swetambar Terapanthi Mahasabha, 3 Portuguese Church Street, Calcutta-1. Second Edition. Pages 107. Price Rs. 2.*

We are undoubtedly passing through an age of terrible stress and strain. The world is, as it were, torn by greed and grab, malice and hatred, combativeness and corrupt practices. Dehumanizing forces seem to permeate the entire fabric of society. In such a context as this, when the whole human race is threatened, a rational mind would naturally seek a way out of it. The life and teachings of Lord Mahāvīra, an elder contemporary of the Buddha and a preacher of *ahimsā* (non-violence), will be a source of solace and succour to the maimed humanity. The author has very succinctly portrayed the life and teachings of the last Jaina prophet and the founder of modern Jainism. By a flaming ardour and an unrelaxed rigour of self-discipline, Lord Mahāvīra clove through the meshes of *karma* and attained absolute liberation. His is a religion of love, purity, and non-violence, beckoning the suffering humanity to lead a life of self-control dedicated to truth and universal beneficence.

The root of all suffering is the gross selfish desire and attachment to unmerited possession. He who rises above it is delivered from all suffering, physical and mental. To be equal-minded to all creatures is the cardinal teaching of Mahāvīra. 'He who conquers his own self wins a greater victory than he who conquers a hundred thousand warriors in a dreadful battle.' The three principles of Jainism—*ahimsā*, *triratna*, and *anekāntavāda* or *syādvāda*—stand out with an arresting appeal to the agonized humanity. *Ahimsā* does not consist in non-violence alone, but in love and kindness, fellow-feeling and forbearance for all sentient beings. *Triratna* embodies right faith, right knowledge, and right conduct in their synthetic content. *Anekāntavāda* means that Truth is all-pervasive, 'which comprehends within its orbit all sides and aspects of a thing, reconciles all apparent contradictions, and welds all disparities into harmonies, ... fosters wideness of view, largeness of heart, and an unprejudiced, tolerant, receptive attitude to Reality and its multiform manifestation'.

In this small book, the author has been successful in presenting a short life-sketch of the last Tirthānkara and his essential teachings, against the background of the social, economic, political, and religious conditions of India during the seventh and the sixth century B.C., together with a list of the twenty-three Tirthān-

karas who preceded him, a brief survey of Jaina metaphysics, philosophy, and ethics, and some parables, with a view to generating in the minds of general readers of today an urge for an attitude of life which may lead to abiding peace and liberation of the soul. We sincerely appreciate the aspiration of the author and hope that this handy compendium will serve the purpose for which it is written, though within limited compass.

PROFESSOR SAMBHUNATH BASAK

RENAISSANCE CAVALIER. BY JOHN S. WHITE. *Published by Philosophical Library, 15 East 40th Street, New York, 16. 1959. Pages 66. Price \$ 3.50.*

It is a study in contrast of the two archetypes and character ideals of the European Renaissance period—Castiglione's Courtier and Machiavelli's Prince. The first part sets out the background and structure of the individualist, and the second gives an analysis of the two Italian classic works in which they are developed. The hypothetical value of the ideal of a perfect stylized personality based solely on individual values is discussed *en passant* and in the epilogue. The courtier or cavalier appears to have stood at the head of a typological lineage extending over five hundred years of Humanist Europe and manifested in the French '*Honnête Homme*', the English 'Gentleman', the '*Schöne Seele*' of German Classicism, the nineteenth-century 'Society Man', and the degenerate 'Dandy'. Human psychology having changed but little in historical times, the persistence of the traits and motives of the two character-structures in present-day society naturally stirs and satisfies the curiosity of the student of ethico-aesthetic sociological evolution.

PROF. BATUKNATH BHATTACHARYA

MENTATION. BY MOHENDRANATH DUTT. 1957. *Pages 110. Price Rs. 2.*

THEORY OF VIBRATION. BY MOHENDRANATH DUTT. 1958. *Pages 100. Price Rs. 2.*

FORMATION OF THE EARTH. BY MOHENDRANATH DUTT. 1957. *Pages 84. Price Rs. 2.*

All published by the Mohendra Publishing Committee, 3 Gour Mohan Mukherjee Street, Calcutta-6.

The late Mohendranath Dutt, a brother of Swami Vivekananda, was a well-known writer and thinker

himself. The first book mentioned above is a compilation of six lectures delivered by him in 1918. He contends that the individual soul can realize the ultimate Reality through mentation—not all at once, but step by step. Believers in the spirit and in matters spiritual will be benefited by a perusal of the volume.

The author contends in the second book that the universe owes its origin to the vibration in atoms and that the 'creation is evolved out through modes of vibration of atoms in different amplitudes out of energy which is the prime source, the basic principle of creation, and homogeneous all through'. There is nothing new or original about this theory of creation. It was preached centuries ago by Kaṇāda in his Vaiśeṣika system of philosophy. The author, however, deserves praise for his lucid exposition of abstruse philosophical principles in a language not his own.

The learned author gives in the third book noted above his views on the formation of this planet of ours in different *kalpas* (aeons). He has read a lot on the subject. But he has perhaps thought and observed more, and bases his conclusions on his personal observation of the crust of the earth, of metals, and of stones in different parts of the world. Students of geology will read the book with interest.

PROF. S. B. MOOKHERJI

BUDDHA AND BASAVA. BY SHRI KUMARASWAMIJI. *Published by Navakalyanamath, Bhuspeti, Dharwar. 1957. Pages 207. Price Rs. 4.*

Every religious teacher has a message for the community amidst which he is born and brought up and also for the humanity at large. The same is true of Buddha, the founder of Buddhism, and Basava, the founder of Viraśaivism or Liṅgāyatism. In the course of thirteen essays contained in this book, the author, who is a well-read scholar, particularly in Viraśaivism, makes a comparative study of the respective contribution of these two religious leaders for the regeneration of India and Hinduism, as well as for the betterment of mankind. Although separated by nearly eighteen centuries, both Buddha and Basava strove for the same end, viz. to unite mankind by a bond of love, sympathy, and understanding. Both of them were uncompromising opponents of caste prejudices, priestcraft, unmeaning ritualism, and sacrifice of animals. Both stood for freedom of thought and equality of men and women. Both wanted to lift humanity out of its misery and worldly bondage and lead it along the path of spirituality. But there were differences too in their approaches. Buddha renounced the kingdom in search of the higher Reality; Basava continued as Prime Minister to the Jain King Bijjala, who ruled over Kalyana in the twelfth cen-

tury. While Buddhism is world-negating, Viraśaivism is world-affirmative. The latter is theocratic, while the former is not. From this basic difference arise the other differences in the methods advocated by them for the amelioration of society. While comparisons between religious teachers, each great in his own sphere, are always dangerous and usually not desirable, yet a comparative study is useful if done free of all bias or prejudice. Generally speaking, the author has tried to steer clear of controversies, though in places there is a tendency to exalt one above the other. The author has attempted in these pages to apply the teachings of both the leaders, particularly Basava, for solving the problems arising in a modern welfare state. Very few Hindus could dispute the author's plea that 'the life and teachings of Basava should find a proper and fitting place in the history of Hinduism, to which he has made valuable contributions'. The value of the book would, however, have been enhanced by a more direct treatment of the subjects dealt with, instead of straying into the opinions of so many western authors, and by the addition of a few chapters on the mystic side of both the teachers.

S. K.

WORLD TEACHERS ON EDUCATION. EDITED BY T. S. AVINASHILINGAM AND K. SWAMINATHAN. *Published by the Ramakrishna Mission Vidyalaya, Coimbatore District. 1958. Pages 187. Price Rs. 4.*

A wise precept, included in this book, says: 'Learning is imperishable and flawless wealth; other kinds of wealth as gold and property are not so real. . . . Let your learning be perfect; and the test of your learning is that you follow it in your daily life. . . . Listen to the wise and fill your mind with lofty thoughts, for they will stand you in good stead in adversity. . . . Wisdom is a mighty armour against all adversaries; let not the mind roam at will; it is wisdom to curb its wayward course and direct it to useful ways. Wisdom consists in being able to decipher the truth from whatever you may hear or see. Go behind the veil of things you may come across in life and learn to see the truth behind it. Therein lies wisdom.' The real aim of all education could not perhaps have been better stated. The precept states it succinctly, but most beautifully, and the other sayings contained in the book reiterate the idea in different language, elaborate it, and describe the true nature of that wisdom and the ways of acquiring it. The book is published to commemorate the Silver Jubilee of the Vidyalaya, and contains excerpts from the Upaniṣads, the *Bhagavad-Gītā*, the *Dhammapada*, the *Tirukkural*, the Bible, the Koran, and from the sayings and writings of Sri Ramakrishna, Sri Sarada Devi, Swami Viveka-

nanda, and Gandhiji. The collections are representative.

The publication of the book is most timely. The exigencies of the time make many more books of the kind most welcome. The changed values of the present age, dominated by science and technology, have shifted the emphasis to 'gold and property' as the objects to be pursued in life, and the education that is imparted today is, to the students and teachers, nothing more than a means to better their material condition. Learning nowadays signifies only the intellectual accumulation of material knowledge. The disastrous consequences of such an attitude are reflected in the indisciplined conduct of the students and the growing discontent everywhere. Such a state of affairs can be rectified only by drawing the attention of the people to the higher spiritual values of life, on the firm foundation of which alone the character-building work of the nation should take place. Viewed against this background, the value of this book is great indeed, and the editors and publishers are to be congratulated on their commendable enterprise.

The get-up and printing of the book are fine.

S. K.

LIGHTS ON THE TANTRA. BY M. P. PANDIT. Published by Ganesh & Co. (Madras) Private Ltd., Madras-17. 1957. Pages 71. Price Rs. 3.

Written in the 'light of Sri Aurobindo's thought', this book serves as a good introduction to the study of Tāntric literature. The first six chapters deal with the following topics: what the Tantras are; their relation to the Vedas; their conception of the Reality and the four steps—*jñāna-pāda*, *yoga-pāda*, *kriyā-pāda*, and *carya-pāda*—leading the aspirant to It; the significance of the *kuṇḍalinī-yoga*; the different aspects of the spiritual discipline and worship, such as *guru*, *mantra*, *devatā*, and *japa*; and the spiritual meaning of the secret ritual involving the five *makāras*—*madya*, *māmsa*, *matsya*, *mudrā*, and *maithuna*. The last chapter is an estimate of the place of Tāntric discipline in the general set-up of the Hindu religion. Three review articles, written by the author some years ago, are also included, forming the second part of the book. The books reviewed are: *The Hymn to Kālī* by Arthur Avalon (Sir John Woodroffe), *The Occult Training of the Hindus* by Professor Ernest Wood and *Kāmakalāvīlāsa* by Arthur Avalon (both reviewed together in the second article), and *The Great Liberation (Mahānirvāṇa Tantra)* by Arthur Avalon—all published by Ganesh & Co., Madras. Explanatory notes at the end add to the usefulness of the book.

S. K.

GLANCES AT ISLAM. BY VALJI GOVINDJI DESAI. Published by Navajivan Publishing House, Ahmedabad. 1959. Pages 72. Price 60 nP.

'Vahdat in the Vedas', 'Ahimsa in Islam', 'Toleration in Islam', 'Conversion in Islam', and 'We Are All Brothers' are the titles of the main subjects dealt with in the book. The author says: 'What a Hindu may find upon dipping into Islam in a sympathetic spirit, it is hoped to exemplify in the following pages.' The followers of Islam, more than the Hindus, are to read this book 'sympathetically'; there is much that they can learn from the book.

S. K.

BIRTH-CONTROL: THE RIGHT AND THE WRONG WAY. BY M. K. GANDHI. COMPILED BY R. K. PRABHU. Published by Navajivan Publishing House, Ahmedabad. 1959. Pages 59. Price 40 nP.

Elaborate plans for family planning through artificial methods are under way in India, which acclaims Gandhiji as the Father of the Nation and grows eloquent in paying tributes to him. But the methods advocated are the very ones which Mahatmaji condemned in no uncertain terms. 'Artificial methods are like putting a premium upon vice', he said. 'The use of contraceptives is likely to produce evils of which we have no conception. But the worst danger is that the use of contraceptives bids fair to kill the desire for self-restraint. In my opinion, it is too heavy a price to pay for any possible immediate gain.' His own 'infallible sovereign remedy' was based on the ancient Indian ideal of *brahmacarya*, 'conduct adapted to the search of Brahman, i.e. Truth'. To the people who thought that it was impracticable, Mahatmaji's answer was: Birth-control through self-control is no doubt difficult, but not impossible of attainment. Only we have to create the proper social conditions for it. The booklet deserves to be closely studied by one and all, particularly by the men in charge of the family planning schemes.

S. K.

IN THE COMPANY OF THE SAINTS. COMPILED BY MUKULBHAI KALARTHI. Published by Navajivan Publishing House, Ahmedabad. 1959. Pages 56. Price 40 nP.

This is the English version of *Sant Samagam*, a Gujarati book published by the Gujarat Vidyapith, Ahmedabad, and adjudged worthy of a price by the Government of India, under their scheme for encour-

aging social education literature in the different national languages. The lives of six saints—Narasimha Mehta, Dadu Dayal, Kabir Nanak, Sant Tukaram, and Swami Ramdas—are narrated in simple language, and a few of their compositions are given as samples, with the originals included in the appendices. The translation is done by Gurdial Mallik.

S. K.

A NATION BUILDER AT WORK. BY PYARELAL. 1959. Pages 69. Price Re. 1.

GANDHIAN TECHNIQUES IN THE MODERN WORLD. By PYARELAL. 1959. Pages 66. Price Re. 1.

Both published by Navajivan Publishing House, Ahmedabad.

In the first book, the author gives us an intimate picture of how the magnetic personality of Gandhiji was able to attract and bring under its influence an 'odd assortment' of people, of diverse temperaments, 'different in their background, ways of life, and ways of thinking', and of how Mahatmaji yoked them all together in the cause of India's freedom. He also describes the different phases of that freedom-struggle, based on truth and non-violence, and discusses how the application of the technique of action, evolved by Gandhiji, can enable us to realize the fruits of freedom and to sustain that freedom. The second book explains how the same technique of action can save the present age of 'mounting tensions' from the predicament in which it finds itself today.

S. K.

CHRISTIAN MISSIONS : THEIR PLACE IN INDIA. BY M. K. GANDHI. *Published by Navajivan Publishing House, Ahmedabad. 1957. Pages 239. Price Rs. 2.*

Gandhiji's writings and utterances as well as the reports of his speeches and conversations, recorded by Mahadev Desai, Pyarelal, Amrit Kaur, and Chandrasankar Shukla, on the subject of the Christian Missions in India have been brought together in this book, edited by Bharatan Kumarappa. Mahatmaji's advice to the Christian Missions is summed up in the following words: 'Just to forget that you have come to a country of heathens, and to think that they are as much in search of God as you are; just to feel that you are not going there to give your spiritual goods to them, but that you will share your worldly goods of which you have a good stock. You will then do

your work without a mental reservation, and thereby you will share your spiritual treasures.'

S. K.

A PHILOSOPHY OF INDIAN ECONOMIC DEVELOPMENT. BY RICHARD B. GREGG. *Published by Navajivan Publishing House, Ahmedabad. 1958. Pages 232. Price Rs. 2.50.*

The subject of Indian economic development is discussed here in the light of the Gandhian philosophy of economics. The author says in his introduction to the book: 'Buddha pointed out that right means of livelihood is of vital importance for leading and attaining a good life. Marx, too, showed in detailed historical studies that economic activities play a very important part in shaping society and civilization. This book tries to develop some of the implications of the ideas for modern India.' The first part is devoted mostly to the economic aspects of the question, and the second to the philosophic aspects. The author has given valuable statistical and other evidence, where found necessary, to substantiate his point of view.

S. K.

INDIA OF MY DREAMS. BY M. K. GANDHI. COMPILED BY R. K. PRABHU. *Published by Navajivan Publishing House, Ahmedabad. 1959. Pages 339. Price Rs. 2.50.*

Free India is undoubtedly making rapid progress in various fields. But it is evident that she is drifting farther and farther away from the India of Gandhiji's dreams. Whether the India of Gandhiji's dreams would ever come into being or not, it would be well for us to pause now and then and remind ourselves of what Mahatmaji has told regarding the course of development that India should take. And R. K. Prabhu, who has already to his credit many compilations of this nature, is to be congratulated for having brought out this revised and enlarged edition of the book, first published in 1947. The book fulfils a great need.

S. K.

EVOLUTIONARY SPIRITUALISM. BY SWAMI RAMANANDJI. *Published by Sahu Kashinath Mittal, Sadhana Karyalaya, Bisalpur, N. E. Rly., U.P. Pages 160. Price Rs. 2.*

There is a spiritual view of the phenomenon of evolution as opposed to the materialistic view of it. 'The materialist explains the evolution of conscious-

ness as a bye-product of the evolution of form. . . . The spiritualist holds that it is the evolution of consciousness which necessitates the evolution of form.' In this book, the author expounds the spiritual view. The language is simple, the presentation is lucid, and the arguments are clear.

S. K.

BENGALI

BHAKTISĀDHANA KUSUMAÑJALI. *Compiled, edited, and published by Pandit Goswami Damodar Mahapatra, P.O. Supkarsahi, Dt. Puri. Pages 96+31.*

Man is the highest and greatest manifestation of God. The blissful God is enshrined in every human heart. Nevertheless, this eternal divine bliss is the desideratum of man, who misses it because of his true vision being blurred by unending mundane desires. Hence the lifelong quest of man is to attain and enjoy perpetually the divine bliss in him.

From time immemorial, prophets and seers, saints and savants have shown various ways and means of liberation and realization of God in man. In this little book, the writer has laid down a code of spiritual practices based on the *bhakti* cult propounded by Śrī Kṛṣṇa Caitanya. In *kalīyuga*, the span of life is short; as such, the easiest and the best form of *sādhana* is *bhakti-yoga*—complete surrender to God and realizing "Him through the repetition of His glorious name. This book is a guide and a compendium of practices which a spiritual seeker needs to follow from dawn to dusk and dusk to dawn with a view to realizing God in him. God reveals Himself only in a pure and sincere soul. Thus purity of heart and serenity of mind are the prerequisites for a voyage to the realm of Divinity. *Āsana, niyama, prāṇāyāma, svādhyāya, saṅkīrtana*, etc. are all spiritual practices meant for the purification of heart and for attaining the serenity of mind. Mechanical repetition of the name of God will lead us nowhere; it must be tintured with devotion, dedication, and the spirit of self-surrender.

The book contains a detailed programme of spiritual practices which, we believe, will be of immense use to every *sādhaka* aspiring to attain godhood through *bhakti-mārga*.

PROFESSOR SAMBHUNATH BASAK

MARATHI

YOGA SAṅGRĀM. BY SHEKH MAHAMAD BABA SHRIGONDEKAR. EDITED BY W. S. BENDRE. *Pub-*

lished by P. P. H. Book Stall, Bombay-4. Pages 242. Price Rs. 6.

Sri W. S. Bendre is a well-known writer in Maharashtra, who has to his credit a number of books in Marathi and English. He has laboured hard for securing the works of Shekh Mahamad Baba, and the book *Yoga Saṅgrām* is the outcome of his strenuous research work. It presents the philosophy of this great Mohammedan saint in verse form. The saint, like the Hindu saints of Maharashtra, was also a poet of great repute, and as was the usual custom in those days, he expressed his thoughts in the form of poetry. Though he was a Mohammedan, he was thoroughly conversant with the Marathi language, and this is quite evident from the sweet diction of his poetry.

Shekh Mahamad Baba belonged to Shrigonda, a village in Maharashtra, and the historical details of his life are not yet fully known. He was well versed in the Vedānta philosophy. He was blessed by his Hindu *guru* Sri Chandrabhat Bodhle, and he practised *sādhana* under his *guru's* guidance and attained various kinds of blissful spiritual experiences.

The present book contains eighteen chapters, which deal with various ethical and religious topics. The name of the book, *Yoga Saṅgrām*, itself suggests the *saṅgrām* or struggle that goes on in the heart of a spiritual aspirant for the attainment of yogic consciousness. The *sādhaka* has to fight constantly with his internal enemies in the form of lust, greed, anger, ego, and other passions always trying to hinder the onward march of the soul towards the goal supreme, which consists in the realization of the oneness of the individual self and the supreme Self. Shekh Mahamad Baba has graphically described this internal war between the divine and the demoniac forces, and has illustrated it by giving various quotations from the *Gītā*, the *Bhāgavata*, the *Purāṇas*, and the *Koran*.

Throughout his works, he has emphasized the great truth that the ideal of God-realization or Self-realization cannot be achieved unless one pays special attention to one's own moral and ethical development. Without inner transformation and the annihilation of the little ego, no one can ever reach the highest state of spiritual or yogic consciousness. This is the essence of the philosophy of this saint, which he has elaborately enunciated in this book.

Sri W. S. Bendre, the editor of the book, has done a great service to Marathi literature by bringing out this valuable religious and philosophical treatise on *yoga*.

SWAMI VYOMARUPANANDA

KANNADA

NANDĀDĪPA. BY PRABHUDASI NIVEDITA. *Translated from the original Marathi and published by Vineet Ramachandra Rao, Editor, Pradeepa, Dharwar, Mysore State. 1958. Pages 188. Price Rs. 2.*

The book contains eight allegorical stories having some moral, religious, or spiritual import behind them. The first story, *Parājaya*, for example, may be regarded as pointing out the futility of attempting to imitate Nature and the failure of objective scientific research to fathom the deeper mysteries of Nature, life, and the world; the second and the third stories, *Parivartane* and *Abhayadeva*, as showing that love is the supreme force which is at the background of every human or animal activity, even the most cruel, and that the most abject sinner can be transformed by the kindly touch of a saintly person; the fourth, *Dīpotsava*, as teaching that real worship is the worship of the Divine in man and the lower animals and that the Lord is pleased more by such worship than by a mere formal ritualistic worship in the image. The

seventh story, *Saundarya Sāmrāt*, to cite another example, may similarly be said to illustrate the fact of how everyone is attracted by the beauty and glory of external creation and is carried away by the momentary joy it gives, but never thinks of the Creator behind, whose glory and beauty are immeasurable and who is of the nature of infinite bliss. The eighth story, *Nandādīpa*, after which the book is named, emphasizes that real peace can be attained by giving up our desires for worldly objects and realizing the Divine. So also the other two stories, *Adhiṣṭhāna* and *Ratnahāra*, may be interpreted according to the resourcefulness of the readers. The style is highly figurative. The readers will perhaps find the use of similes and metaphors at every step rather wearisome.

However, the attempt of the author to convey to the public the higher values of life embedded in our scriptures, through the medium of stories, is a laudable one, quite in keeping with the Indian puranic tradition.

S. K.

NEWS AND REPORTS

THE RAMAKRISHNA MISSION CALCUTTA
STUDENTS' HOME
P.O. BELGHARIA, DT. 24-PARGANAS
REPORT FOR 1958

This students' home was started in a rented house in Calcutta in 1916, and became a branch of the Ramakrishna Mission in 1919. In October 1932, the institution was shifted to its own residence in Dum Dum. In 1941, the students' home had again to be shifted to a rented house, as its premises were requisitioned by the government and later on permanently acquired by it in March 1947. The present site, measuring about 36 acres in area, was purchased in 1950, and the construction work of the new building was started in 1951. The students' home moved to its permanent residence on the new plot in April 1954.

The students' home is mainly a charitable institution, specially meant for meritorious students of slender means, who are helped through their collegiate course of studies with board, lodging, fees, books, clothings, etc., free of all cost or at partial cost, according to their requirements. A few paying

boarders, eager to undergo the training imparted to the inmates, are also admitted. The home is run on the ancient *gurukula* system, and the training imparted is intended to develop their all-round personality, based on the highest religious and spiritual traditions of India. The boys perform all the household duties, according to a routine drawn by themselves. They are given some practical lessons in agriculture, animal husbandry, pisciculture, and small-scale home industries. They bring out a manuscript magazine. There is a gymnasium; also there are two full-size playgrounds for outdoor games and sports, and two large tanks for swimming and rowing. A library, observance of the birthdays of religious leaders, scriptural classes and discourses, excursions, and the paternal care and guidance of the Swamis are the other features of the institution.

Needs of the Home:

- | | | |
|--|-----|---------------------|
| 1. To increase the number of boarders | .. | Rs. 1,500 per month |
| 2. Furniture, utensils, etc. | Rs. | 2,000 |
| 3. Rest houses, quarters for cooks, etc. | .. | Rs. 11,000 |

SRI RAMAKRISHNA VIDYARTHI MANDIRAM GAVIPURAM, BANGALORE

This hostel is a non-communal institution run by Sri Ramakrishna Ashrama, Bangalore, a branch centre of the Ramakrishna Math, Belur, for the benefit of the students coming to Bangalore from outside for technical and other higher education. Besides providing board and lodging to the students, it endeavours to create in them an interest for moral and spiritual life, in keeping with the ancient ideals of India. The Mandiram was started in 1943 in a humble building attached to the Ashrama, with six students on the rolls to begin with. Soon, there was an ever-increasing and insistent demand from the students, studying in the various colleges in Bangalore, for admission into the Mandiram. The kindness and generosity of a local devotee, who placed his dwelling place, situated near the Ashrama, at the disposal of the Ashrama, free of rent, made it possible to increase the admissions from six to thirty-five students during 1944, after shifting the Mandiram to that building. It continued to function there for eleven years, until 1955. The Mandiram is now housed in a building of its own, towards the construction of which the Government of Mysore have sanctioned Rs. 1,44,000 from the Mysore University funds. The new building contains 18 rooms on the ground floor and 19 rooms on the first floor, besides the store room, prayer hall, reading room, etc., and can accommodate 85 students. A sum of Rs. 1,00,000 is urgently needed for the equipment of the library, and to provide indoor and outdoor game facilities. Funds are also required to maintain poor and meritorious students on full or half concessional rates. The Management of the Mandiram appeals to the generous public for liberal contributions towards these.

The Ashrama depends on public help for its maintenance and looks forward to receiving it in greater measure to enable it to carry on its useful work.

THE RAMAKRISHNA MISSION SEVASHRAMA LUCKNOW

REPORT FOR 1956-1958

The following are the activities of the Sevashrama:

Medical: The Outdoor Charitable Dispensary: It has an allopathic and a homoeopathic department. Total number of patients treated in both the departments: 1956: 1,48,460; 1957: 1,72,175; 1958: 1,58,223. In 1957, three new departments—radiology, electro-therapy, and dentistry—were added to the allopathic section. The Central and State governments contributed Rs. 14,000 and Rs. 2,000

respectively towards the cost of these departments.

Powdered milk and butter oil were distributed to under-nourished children below 12 years of age.

Educational: The Sevashrama maintains a public library and a free reading room. Total number of books in the library: 7,060. Dailies in the reading room: 8; periodicals: 30; average daily attendance: 27; members: 141.

Religious and Cultural: Daily *pūjā* and *ārātrika* in the Ashrama shrine, daily *bhajanas* and discourses by the Swami-in-charge as well as outside scholars, and celebration of the birthdays of great religious leaders and observance of other religious festivals.

THE RAMAKRISHNA MISSION SEVASHRAMA RANGOON

REPORT FOR 1958

The Sevashrama in Rangoon is a charitable hospital, started in 1921. At present, it has the following departments. In 1958, a well-equipped surgical unit was added to it.

Outdoor: Total number of cases treated: 2,22,827. New cases: 68,686 (male: 30,050; female: 20,616; children: 18,020); repeated cases: 1,54,141 (male: 67,853; female: 57,336; children: 28,952).

Eye Department: Number of cases treated: 5,851.

E. N. T. Department: Number of cases treated: 4,680.

Dental Department: Number of cases treated: 7,714.

V. D. Department: Number of cases treated: 2,375.

X-ray Department: Number of cases X-rayed: 1,570; deep X-ray: 2,214.

Minor Operations: 4,221.

I. M. Injection: 42,520; *I. V. Injection:* 2,767.

Physiotherapy Department: Diathermy: 2,059; ultra-violet ray: 885; electric massage: 802; infra-red ray: 292; radium heat: 285; torch bath: 68; galvanic current: 104; faradic current: 298; sinusoidal current: 100; total: 4,893.

Clinical Laboratory: Urine: 3,970; stool: 3,021; blood: 2,822; sputum: 290; smear: 875; gastric analysis: 150; section from malignant tumour: 148; total: 11,275.

Indoor Department: Total number of cases treated: 3,683 (male: 2,350; female: 1,105; children: 228).

Cured and discharged: 2,226; relieved and discharged: 871; continued under treatment: 160; discharged otherwise: 456; died: 130; death rate: 3.5%. Major operations: 2,470.

Some of the Needs of the Sevashrama:

1. Reconstruction of wards damaged during the war K. 10,00,000
2. Quarters for doctors, nurses, and other auxiliary staff .. K. 4,25,000
3. Cost of an additional 600 mgm. of radium required in the Cancer Department K. 85,000
4. Accessories for the deep X-ray therapy unit. K. 20,000
5. Other departments K. 1,40,000

SRI SARADA KUTIR, BARLOWGUNJ

REPORT FOR 1958

Sri Sarada Kutir, Barlowgunj (Mussoorie Hills), is a branch centre of the Ramakrishna Math at Belur (Howrah), and is situated in the Himalayas at an altitude of 5,500 feet above sea level. In 1958, it completed the fourteenth year of its existence. Surrounded by a calm and peaceful atmosphere, it serves as a suitable place of retreat for the monks of the Ramakrishna Order, who, owing to their old age, or physical ailments, or overstrain due to continuous hard work in the other branches of the Order, wish to have temporary rest, or want to carry on spiritual practices undisturbed after a period of strenuous humanitarian service elsewhere. In the year under review, thirty-two such monks stayed at the Ashrama at different times.

The Ashrama possesses a small library, containing books of the Ramakrishna Order; and scriptural classes are held almost daily for the inmates as well as the monastic guests and friends.

**THE RAMAKRISHNA MISSION SISTER
NIVEDITA GIRLS' SCHOOL
AND SARADA MANDIR, CALCUTTA**

REPORT FOR 1957-58

The Primary Section: This free primary school fol-

lows the kindergarten method of teaching, with great stress on oral instruction.

The Higher Secondary (Multipurpose) Section: The secondary section was upgraded into a multipurpose higher secondary school in 1957, with humanities and home science as the subjects.

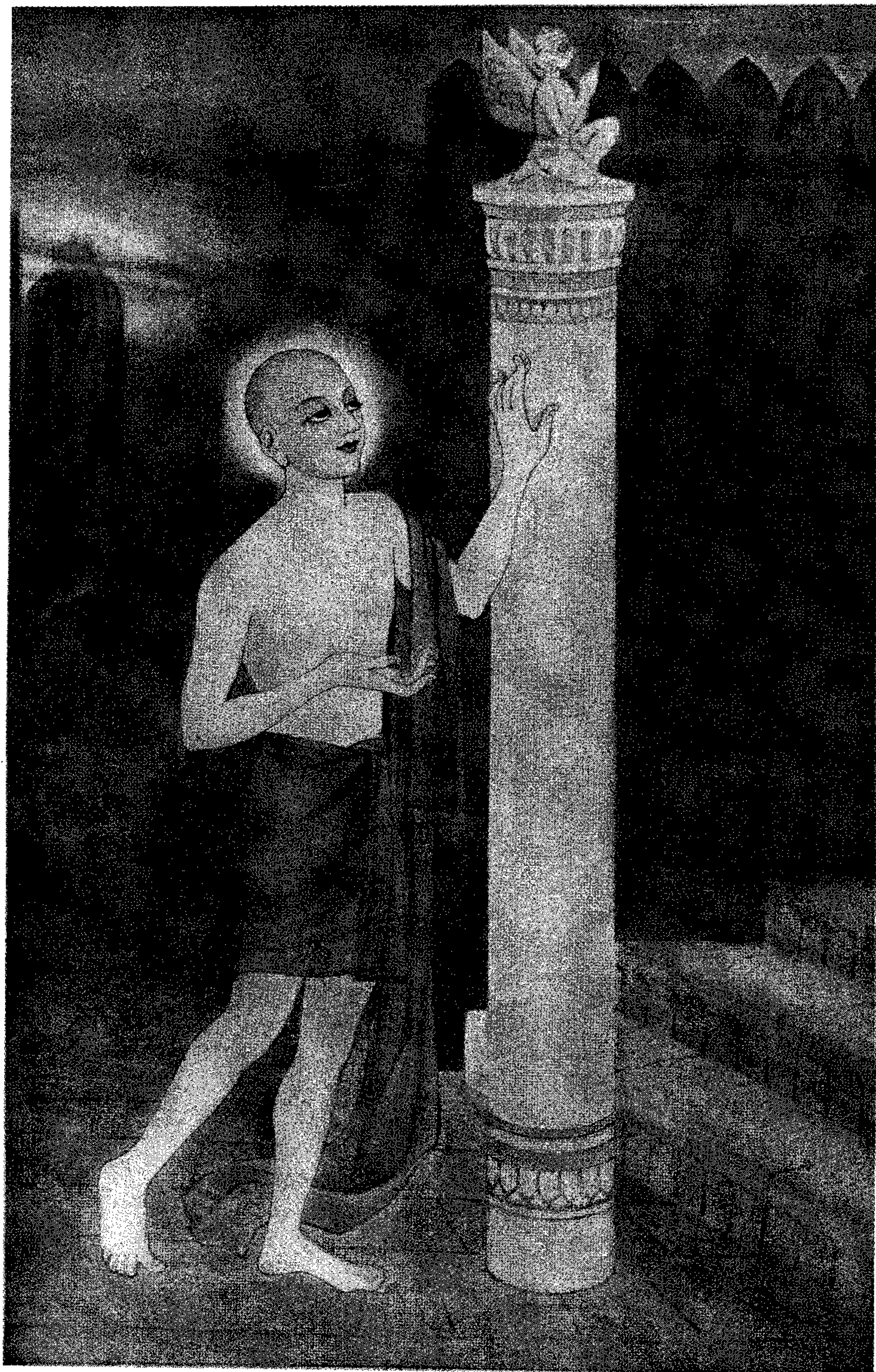
In both the sections, great care is bestowed to inspire the girls with the ideals of religion and spirituality, and special attention is given to the teaching of Sanskrit. Debates, symposiums, competitions in recitation, music, essay-writing, excursions to places of interest, etc. are the extra-curricular activities of the institution. Total number of students on rolls: 1957: 563; 1958: 600.

Nivedita Chatri Sangha: It is a union of students. It organizes meetings, debates, various competitions and variety entertainments, etc. A wall paper is brought out on special days by the Sangha.

The Library: Total number of books: 6,443. The reading room received 2 newspapers and 16 periodicals in 1958.

The Industrial Section: This section was started in 1904 by Sister Nivedita herself under the name of *Pura-stri Vibhaga*, with the aim of helping poor ladies to become self-supporting. In 1949, it was recognized by the government, and has been receiving a recurring grant since then. Students appear in the Lady Brabourne Needlework Diploma examination every year. Embroidery, tailoring, knitting, toy-making, weaving, leather work, and clay-modelling are some of the crafts taught in the section. The section also organizes an exhibition every year. It is free of tuition fees. Total number of students: 1957: 58; 1958: 67.

Sarada Mandir: Started in 1914, it has been serving a very useful purpose as a home for the *brahmacāriṇīs* dedicated to the cause of women's education, and also as a residential boarding-house for students living away from their parents. At present, there are nineteen monastic members working in the different departments of the institution. Besides performing all the household duties and looking after the work in the shrine, the boarders bring out a manuscript magazine annually. Occasional visits to holy places and scriptural classes are arranged for the girls. Physical exercise and games are compulsory.



MAHĀPRABHU ŚRĪ CAITANYA
AT THE JAGANNATHA TEMPLE, PURI

Artist : Sri Biswanjan Chakravorty