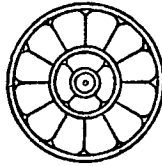


MOTHER INDIA

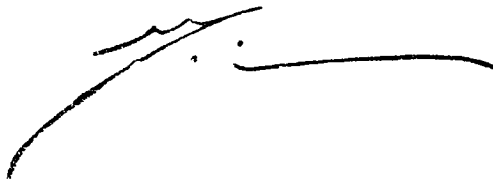
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Lord, Thou hast willed, and I execute.
A new light breaks upon the earth,
A new world is born.
The things that were promised are fulfilled.



MOTHER INDIA

MONTHLY REVIEW OF CULTURE

Vol. XV

No. 2

"Great is Truth and it shall prevail"

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To be had of :
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WORDS OF THE MOTHER

YOU may have been told that certain bodily complaints will give you a great deal of pain. Things like that are often said. You then make a formation of fear and keep expecting the pain. And the pain comes even when it need not.

But in case it is there after all, I can tell you one thing. If the consciousness is turned upward, the pain vanishes. If it is turned downward, the pain is felt and even increases. When one experiments with the upward and the downward turnings, one sees that the bodily complaint as such has nothing to do with the pain. Although the body may suffer very much or not at all, its condition may be exactly the same. It is the turn of the consciousness that makes all the difference.

I say “turned upward”, because to turn towards the Divine is the best method, but what can be said in general is that if the consciousness is turned away from the pain to one’s work or anything that interests one, the pain ceases.

And not only the pain but whatever damage there may be in an organ is set right much more easily when the consciousness is taken away from the trouble and one is open to the Divine. There is the *Sat* aspect of the Divine—the pure supreme Existence above or beyond or behind the cosmos. If you can keep in contact with it, all physical complaints can be removed.

25.11.1962

THE UNPUBLISHED LETTERS OF SRI AUROBINDO

Arya Office,
Pondicherry,
18th November 1922.

...I HAVE been till now and shall be for some time longer withdrawn in the practice of a Yoga destined to be a basis not for withdrawal from life, but for the transformation of human life. It is a Yoga in which vast untried tracts of inner experience and new paths of Sadhana had to be opened up and which therefore needed retirement and long time for its completion. But the time is approaching, though it has not yet come, when I shall have to take up a large external work proceeding from the spiritual basis of this Yoga.

It is therefore necessary to establish a number of centres small and few at first but enlarging and increasing in number as I go on, for training in this Sadhana, one under my direct supervision, others in immediate connection with me. Those trained there will be hereafter my assistants in the work I shall have to do, but for the present these centres will be not for external work but for spiritual training and Tapasya.

The first, which will be transferred to British India when I go there, already exists at Pondicherry, but I need funds both to maintain and to enlarge it. The second I am founding through you in Bengal. I hope to establish another in Gujerat during the ensuing year.

Many more desire and are fit to undertake this Sadhana than I can at present admit and it is only by large means being placed at my disposal that I can carry on this work which is necessary as a preparation for my own return to action.

...I may add that this work of which I have spoken is both personally and in a wider sense my own and it is not being done and cannot be done by any other for me. It is separate and different from any other work that has been or is being carried on by others under my name or with my approval. It can only be done by myself aided closely by those like you who are being or will in future be trained directly under me in my spiritual discipline.

*
**

January, 1923

Among R's experiences there is one paper headed "surface consciousness". What is described there is the nervous or physico-vital envelope. This is the thing observed by the mediums and it is by exteriorising it to a less or greater extent that they produce their phenomena. How did R come to know of it? Was it by intuition, by vision or by personal experience? If the latter, warn him not to exteriorise this vital envelope, for to do so without adequate protection, which must be that of a person acquainted with these things and physically present at the time, may bring about serious psychical dangers and also injuries to the nervous being and the body or even worse.

*
**

2nd April, 1923

What you say about the different vital worlds is no doubt interesting and has a certain truth, but you must remember that these worlds, which are different from the true or divine vital, are full of enchantments and illusions and they present appearances of beauty which allure only to mislead or destroy. They are worlds of "Rakshashimaya" and their heavens are more dangerous than their hells. They have to be known and their powers met when need be but not accepted; our business is with the supramental and with the vital only when it is supramentalised and until then we have always to be on our guard against any lures from that other quarter. I think the worlds of which you speak are those which have a special attraction and a special danger for poets, imaginative people and some artists. There is, especially, a strain of aestheticised vital susceptibility or sentiment or even sentimentalism through which they affect the being and it is one of the things that has to be purified before one can rise to the highest poetry, art and imaginative creation.

*
**

16th April, 1923

What you say about your Sadhana is probably the right interpretation of your experiences. The two things of which you speak are really two sides of one movement. The opening and clearing of the lower strata can only be effectively done in proportion as this relative or mentalised supramental can lay hold on the consciousness and open to and bring down the higher or intermediate supramental from above, and this in its turn can only settle in the being in proportion as the psycho-vital and physical open and clear and change. The

interaction must go on until a certain balance between the two movements is created which will enable the higher to hold the being without interruption and open it more and more to the true supramental activities. The action into which you have been cast was probably necessary because it is the dynamic part of your being in which the defects of the lower nature have the greatest hold and are most prominent.

*
**

28-10-1932

The Mother's advice to Rajani was given more for his period of stay in the Ashram than as an absolute rule for the future. If a sadhak can call down the force to cure him without need of medical treatment, that is always the best, but it is not always possible so long as the whole consciousness, mental, vital, physical down to the most subconscious is not open and awake. There is no harm in a doctor who is a sadhak carrying on his profession and using his medical knowledge; but he should do it in reliance on the Divine Grace and the Divine Will; if he can get true inspiration to aid his science, so much the better. No doctor can cure all cases. You are to do your best with the best result you can.

TALKS WITH SRI AUROBINDO

(These talks are from the Note-books of Dr. Nirodbaran who used to record most of the conversations which Sri Aurobindo had with his attendants and a few others, after the accident to his leg in November 1938. Besides the recorder, the attendants were : Dr. Manilal, Dr. Becherlal, Purani, Champaklal, Dr. Satyendra and Mulshanker. As the Notes were not seen by Sri Aurobindo himself, the responsibility for the Master's words rests entirely with Nirodbaran. He does not vouch for absolute accuracy, but he has tried his best to reproduce them faithfully. He has made the same attempt for the speeches of the others.

This is the twenty-fifth instalment in the new Series which, except on two occasions, has followed a chronological order and begun at the very beginning. The four earliest talks, after Sri Aurobindo's accident, appeared in Mother India 1952.)

JANUARY 22, 1939

SRI Aurobindo surprised N by asking him : "What about D's fast ?" The day before, N had told Sri Aurobindo that D would fast on the following day which would be his birthday. But N had forgotten all about it.

N : In the morning D took bread, butter, tea, etc., and at noon I hear he went in for a light meal.

SRI AUROBINDO : Fasting with bread and milk ?

C : People in Gujerat consider that they can take bread and milk in a fast.

SRI AUROBINDO : That is also the custom in Bengal, isn't it ? It reminds me of a story. Nevinson went to see Tilak and said, "Mr. Tilak received me naked in his loin-cloth." (*Laughter*)

At the end of this talk, P entered.

N : P seems to be bubbling with news.

SRI AUROBINDO : What is the news ?

P : No news today. I read two fine jokes on Soviet Russia in a book called *Inside Europe*. I looked up also what Lindbergh has said on the Soviet air-fleet. He says, "The Soviet air-fleet is not so powerful as is thought."

SRI AUROBINDO : In what way is it not powerful ?

P : He doesn't say anything more.

SRI AUROBINDO : That is very vague. Does he mean that the aeroplanes are not made of sound material or that the aeronauts are not well trained ? If he says nothing more, he doesn't give any knowledge.

In the war between Russia and Japan, the Japanese admitted that the Russian artillery was remarkable : it didn't miss the mark, but the infantry was not so good; for, when they got a good opportunity they failed to take advantage of it. On the other hand, the Japanese army is perhaps the best in the world. In spite of overwhelming numbers against them in China, they have been able to conquer. Chiang Kai-shek had trumpeted that he would defeat the Japanese in a very short time. They didn't give any reply, but at the end of each defeat we find them advanced farther in China than before.

P : They say the Japanese are not good in the air. They missed their targets many times.

SRI AUROBINDO : I don't know about that. The Japanese are good at concentrating on one thing at a time, but aeronautics requires concentration on many points at once.

P : Mussolini is asking all Italians to close down their firms in Jibouti and he does not want to send anything by railway : thus he wants to starve the people. He is trying to cut off the railway also that connects Jibouti with Abyssinia and use another road through Eritrea to Asmara.

SRI AUROBINDO : That would not make France give up Jibouti. Jibouti is a sea-port and a connecting link between France and her eastern colonies. Even if the Premier and Flandin want to give it up, the French people won't.

After this there was a change in the talk. An American lady's visit to the Ashram was mentioned. Sri Aurobindo said : "She was much impressed by our gardens and other things. She considered the Ashram was the work of a genius and probably thought that genius doesn't need any finance." A few other remarks were made and then a new subject came in.

N : We spoke of the inner voices yesterday. Is there any standard by which one can judge that a voice is the right one ?

SRI AUROBINDO : What standard ? There is no such standard. How can you judge whether a voice is right or wrong ?

N : Then is Hitler right when he hears a voice and follows it ?

SRI AUROBINDO : Right in what sense ? Morally ?

P : Perhaps N means spiritually right.

SRI AUROBINDO : How can one say that Hitler's voice is not right ? He has seen that by following it he has been able to get Austria and Czechoslovakia and has been successful in many other things. As I said, the Cosmic Spirit may be wanting him to go that way. Even from the standpoint of ethics, one can't

say Hitler is immoral. He is very restricted as regards food, is supposed to have no wife or mistress and leads a very controlled life in all respects. He shows qualities which are considered moral. Robespierre was also a moral man and yet he killed many people.

N : Then what did you mean when you spoke of a true voice ?

SRI AUROBINDO : Oh, that is the psychic voice. But there can be many other voices from many planes. And how will you say which is right ? What would you say of Lord Curzon's decision ?

N : For the Bengal Partition ?

SRI AUROBINDO : Yes. Was he right ? He thought he had the right inspiration in what he was doing while others thought he was quite wrong and yet but for his decision India would not be half free today. So the Cosmic Spirit may after all have led him to do this in order to bring about that result.

There is a Cabalist prophecy : the Golden Age will come when the Jews will be driven out and persecuted everywhere. So Hitler by his mass persecution of the Jews may be bringing about the Golden Age !

N : Then has one no responsibility ? Can one do as one likes ? One thus becomes a fatalist.

SRI AUROBINDO : No, one can't do as one likes. Everyone is not Hitler and can't do what Hitler does. One acts according to one's nature. Your question reminds me of the story of my grandmother. She said : "God has made such a bad world. If I could meet Him I would teach Him what good laws are." At this my grandfather said : "Yes, that is true. But God has made such laws that if you intend to meet Him you won't get near Him." (*Laughter*)

When we say that Hitler is possessed by a Vital Power, it is a statement of fact, not a moral judgment. His being possessed is clear from what he does and the way he does it.

But the spiritual point of view is quite different from the moral. There is no question of right or wrong there. One goes above all standards and looks from a higher plane. But then it is essential to have the perception and feeling of the Divine in all. One can see the Divine in all behind the veil of the Gunas, the Nature-qualities. From the spiritual plane one finds that the Gita is right about the Gunas and that man is made to do one thing or another by the action of the Gunas. That is why Ramakrishna said about a visiting Sannyasi that he was tamasic Narayana, God inert. But when another Vedantin came along and brought a concubine with him, Ramakrishna could not keep to the same viewpoint. He asked the Vedantin : "Why do you keep a concubine ?" The Vedantin replied : "Everything is Maya. So what does it matter what I do ?" Ramakrishna said : "Then I spit on your Vedanta." But logically the Vedantin was right. So long as you believe everything is Maya, you can do as you like.

P : What is the truth in the Vama Marga, the Left-hand Path, of Tantra ?

SRI AUROBINDO : I don't know. It must have been prescribed with the

idea of taking up the lower forces and pulling them high up. But to go back to our original point about the law of nature.

I remember a young Sannyasi who came to Baroda. He had long nails and used to sit under the trees. Deshpande and I went to see him. I asked him : "What is the standard of action ?" He replied : "There is no standard. The thief may be right in stealing because it is his dharma." Deshpande was very angry to hear that. I said : "It is only a point of view."

But all this doesn't mean that there is no consequence for one's action. As Christ said, offences come, but woe unto him by whom the offence cometh. There is a law of being which throws back upon you the murder, the persecution you carry out. When you inflict suffering on others out of self-will, the suffering will come back to you. That is the law of Karma.

P : Somnath Maitra used to quote to me that sloka of Duryodhana : "I know what is dharma, I know what is not dharma, but I cannot gather force to do what I should."

SRI AUROBINDO : The whole question arises when you want to change yourself or change others. Then you say, "This should not be; that should go" and so on. You introduce a rule of the mind in the vital world; but when you go above the mind, you come in contact with your Spirit and the nature of that Spirit is Light, Truth, Purity. When you observe discipline, it is for the Spirit, not for the sake of a mental rule. If you want to attain the standard of Purity, you have to reject what comes in the way. So also about lying. You have to stop lying if you want the Spirit's Truth; you stop not because of the mental principle of right and wrong but for the sake of the Spirit. There are many parts in nature. One part may try to reject things that contradict one another and that are contrary to the change desired but another part prevents it. As the Roman poet said, "I see the better and approve of it, but I follow the worse."¹

P : The Vedanta says : "There are two sets of teeth in an elephant—one for showing, the other for chewing."

SRI AUROBINDO : All this doesn't mean that there should be no moral standard. Humanity requires a certain standard. It helps its progress. From what Hitler is doing, it is obvious that he is not serving the forces of light. He is serving what the Jews would call "the forces of unrighteousness". But from the spiritual point of view, that may also be necessary. Even the Asuras have a place. Ravana had one. As they say, it takes all sorts to make a world.

But again all this does not mean that one should not recognise other planes. There is the vital plane whose law is force and success. If you have force you win; if you have speed you outrun others. The laws of the mind come in to act as a means of balance. They balance diverse things to make a mental-vital standard.

¹ " Video meliora proboque, deteriora sequor "

If you go above the vital and mental planes, you come to a point where the Gita's "*Sarvadharmān parityajya*", "Abandon all dharmas", becomes the principle. But there if you leave out the last portion of the sloka—"Mamekam śaraṇam braja", "Take refuge in me"—then you follow your ego and you fall, become either an Asura or a lunatic or an animal. Even the animals have some sense of right and wrong. That is very well shown in Kipling's *Jungle Book*. Have you read it?

N : No.

SRI AUROBINDO : Kipling shows how the pack falls on the one that fails to keep up the general standard. By human contact the animals develop their sense of right and wrong more—

At this point the Mother came in with Sri Aurobindo's dinner. So we stopped.

NOTE

Nirodbaran acknowledges A. B. Purani's help in a few sentences.

SPIRITUAL CAUSERIE

2

THERE are many who ask why there is no system of initiation, *dīkṣā*, in our Ashram. There is no ceremony to mark the admission into the Path. No Mantra is given to the entrant. How is it possible to begin the spiritual Sadhana without any such seal of acceptance hallowed by the age-old tradition ? Those who ask this and similar questions forget that *mantric* or any kind of formal initiation is not the only way of inaugurating the *guru-śiṣya* relation in India or elsewhere. Initiation is necessary, true; but there are several kinds of initiation. Initiation marks the establishment of a relation between the Guru and the disciple and this relation is essentially an inner one.

The Guru enters into the being of the seeker, implants himself within him and conducts the Sadhana. Something of the Guru, his consciousness, *śakti*, leaps into the being of the disciple; there is what is called *śaktipāta*, the impact of Power from the Guru. This is the commencement of the *guru-śiṣya* relation on which revolves the whole course of Sadhana.

The means by which this contact is made and the relation established is called initiation, *dīkṣā*. Initiation may be formal, outer, *bāhya*, which may or may not be accompanied by ritual or ceremony. When the means chosen is a Mantra, a ritual like Puja, Homa, etc., it is called *krīyā dīkṣā*. When there is no ritual, the initiation may be based upon touch, *sparsā*. The Guru touches the novice physically on a chosen limb and there is the transmission. It may be based upon sight, *cakṣusi*; the Guru just looks at him and that is enough. Or it may be mental, *manasi*; the Guru thinks of him and the movement is initiated. These three modes of Diksha are compared respectively, in the Tantra Shastra, to the manner of the bird bringing up its young ones by the touch of its warm enfolding wings, the fish nourishing its offspring by sight alone and the tortoise feeding its infant by merely brooding over it. Where the initiation is not outer, it is inner, *abhyantari*; it is subtly effected. It is called the *veda dīkṣā*; just as the arrow of an expert hunter speeds in the direction of the sound even without sight of the object, the Shakti of the Guru strikes at the disciple wherever he be, by his sheer will.

There are many other classifications in the Shastra—some describing as many as ten different kinds of *dīkṣā*—but it is enough for our purpose to know that initiation through mantra or word or ritual is not the only way. The main thing is to effect a subtle contact between the Guru and the would-be disciple by whatever means and each Guru has his own way of establishing this potent relation with others. Through his characteristic means he enters into the being of the disciple and takes charge of his inner life; his Shakti remains there ever vigilant, ever active, ever promoting. It is of course essential that this Guru-

shakti should be helped by every means to function without hindrance by the disciple. It is indispensable that no influence alien or contrary to the Shakti-in-charge should be allowed to enter into the consciousness of the disciple. Such an influence may be good in itself, may be very moral, religious and all that. Yet if it is not fully in tune with the Shakti of the Guru, if the truth that activates it is at variance with the purpose¹ of the active Shakti, it does have an effect of mixing up and to that extent of impeding the workings of the latter. There is even danger of conflict between the two influences with inevitable disharmony in the being of the seeker, physical, psychological and spiritual. That is the reason why one is enjoined to be entirely faithful to one Guru and to give allegiance to none else. You may not meet others as Gurus, true; but the action of influences and forces is so subtle that with or without your knowledge, things take place, especially when you are in the proximity of those who are developed in certain directions. Of course if you are alert and organised in consciousness well enough to prevent these intrusions, it is another matter.

It may be said that this amounts to a prohibition, an injunction contrary to the spirit of catholicity, universality and oneness of Spirit which it should be the first duty of a seeker to recognise and cultivate in himself. Like the bee one can go from flower to flower of spiritual efflorescence, collect honey from every source and fill the jar of one's soul. Certainly this too has its truth and its own application. It can be put into practice only by a chosen few who have so much strength of spirit and will of purpose that they do not need to resort and surrender to a human Guru. They work out the Sadhana by themselves and take whatever help they can, directly from the Divine's creation—animate and inanimate. The Scripture speaks of twenty-four Gurus of Dattatreya and thirteen Gurus of Uddhava. But every one is not a Dattatreya or a Uddhava. For most, it is indispensable to repair to a Guru who has lived the Truth and can launch them on the same Path and lead them thereon. At any rate once you arrive at the stage when a radical decision has to be taken and the path to be trodden clearly chalked out, allegiance to a single Guru becomes imperative. Till then, in the preparatory stages, benefit may be taken from all uplifting company and the aspiration strengthened and godward impulses enlivened.

So far regarding the general bearings of the subject. Coming to the immediate particulars like the oft-asked question how to know who is accepted by the Mother as disciple and who is not, who are the devotees and who the disciples—in the absence of the usual standards of reference like formal *dīkṣā*—it is best to state in substance what the Mother Herself has said on the matter.

All those who accept the Ideal of Sri Aurobindo and his Teaching are accepted by the Mother as Her children. They are always Her children. Of

¹ A power of influence working, for instance, for withdrawal from life, would hardly be compatible with an effort for a divine fulfilment in life.

all who do so, whatever their number, here or elsewhere—maybe in the whole universe—She is the Mother, the Eternal Mother. And as the Mother, She tends the children, gives them wide latitude, bears with them even in their straying. Her love remains the same, unchanged, and She helps them up. Thus everyone who accepts the Ideal established by Sri Aurobindo and believes in his Teaching becomes a child of the Mother.

This relation of Mother and child is to be distinguished from that of Guru and disciple. The Mother has countless children, but disciples She has comparatively a very few. To be accepted as a disciple there are far more stringent conditions. The Mother does not agree to become the Guru of anyone unless Her conditions for a thorough-going inner life are fulfilled. And they are exacting. She Herself says that She is a hard taskmaster as a Guru, whatever may be Her aspect as a Mother. As the Guru She takes full charge of the life of the disciple. She has to link him to the Supreme and help him to achieve his object during his lifetime. It is extremely difficult to achieve it within a single life but She works to make it possible, and naturally She expects that no time is allowed to be lost, no energy directed elsewhere. Deliberately, pointedly, She is 'severe' and corrects and pulls back at every wrong step; for, when She chooses to see, there is nothing that can escape Her. She allows no quarter to indolence, falsehood, ignorance. To be the Guru is less easy and more strenuous for Her than to be the Mother. As the Mother She can always remain in Her supreme state of Divine Benevolence; but as the Guru She has to come down a step, stoop to live with the disciple in active and close charge of his life.

She says that She exacts. But we should not forget that She exerts Herself for the disciple in a manner that has no parallel in the spiritual history of man. Exacting perhaps, but exerting always.

And who, according to Her, is the true disciple ? He who asks for nothing, yet expects everything. That is to say, he never demands anything from Her; he knows and lives in the faith that what is necessary is being done and will be done by Her unasked. She is more solicitous than we in our ignorance can conceive. It goes without saying that for the Mother the disciple is also a child. She not only builds up the inner life for him but showers too all Her Love on him. To him She is both the Guru and the Mother.

Thus, She says, She has many children but only a few disciples. Nobody is accepted as a disciple forthwith though, in the nature of things, as children many are accepted anon. One has to qualify oneself to be taken as a disciple. To so qualify oneself is itself a discipline which one can best start as a child of the Mother. Her help is there from the very beginning and, if one is sincere and persevering, if one is prepared to fulfil the conditions of a single-minded pursuit of the Ideal of Transformation, She is there ready to respond.

A COMMENTARY ON THE FOURTH SUKTA OF RIGVEDA

THE gradual progression of the spiritual discipline takes place by virtue of the bliss-power in the pure mind. It is with that power that a spiritual seeker surmounts all the difficulties on his way and overcomes the downward urge or pull of the lower nature.

In the first three slokas the nectar-emitting light and pure thought-power of Indra have been invoked. Indra is a milch cow, that is to say, the inexhaustible source from which a seeker draws the nectar of immortality.

But why ? Because it is thus that a spiritual seeker can see the manifestation of the All-Blissful in the Vast. In our normal life-activities we have a partial consciousness and our mind remains narrow, degraded and twisted. So whatever we do is bound to fall short of perfection. And if we want to make our creations beautiful, blissful and perfect, we must exceed the boundary of the limited consciousness and rise into the everlasting poise and pure existence of the Vast. We are satisfied with a little, for our happiness and delight and enjoyment are confined to this material world alone. And from this sense-pleasure which is the outer form of the *soma rasa* we shall have to draw true delight and immortality. This is possible only after one has invoked Indra, the Lord of the senses and the presiding deity of the pure intellect. When the mind has become pure, when the Divine Being within it has awakened, the aspirant's delight gets satisfaction no longer in the little imperfect pleasures of the material world. The ecstasy of the divinised mind is surcharged with the divine light. One who has achieved this delight has also achieved all the well-ordained rhythmic play of Truth inherent in the pure mind. It is there that an aspirant must pay particular attention to one thing. If all on a sudden truth and power descend from above into the aspirant's mind in an excessive manner, then there is every possibility of his losing his mental balance; even if it is not so, the manifestation of this truth and power takes place in a very distorted way. That is why the aspirant has been asked to pray in this fashion :

“O Indra, do Thou manifest thyself before me to the extent of my receptivity and, I pray, exceed not the limit.”

The aspirant has to purify first his lower nature before invoking the truth and power in a large measure. Otherwise a reaction may at once take place. The subsequent slokas deal with this matter. The second group of three slokas indicates the process of the gradual ascension of the aspirant. Spirituality is, as it were, a long upward march and the aspirant has to fight and toil faithfully all the way in order to go ahead. It will not do for an aspirant to make an effort to pull the power from above, himself remaining below. He has to raise himself. He

has to look upon the Divine Being that resides in the purified knowledge and mind of Indra, and according to the inspiration and guidance of the Being the aspirant has to proceed. When we shall be fully prepared for the realisation of the Godhead of Indra, the obscure and impure forces of ignorance cannot keep us enchained in the lower regions. They themselves will then open the new vistas for a higher journey and declare, "You have conquered us. Now go up, march onward, conquer all the forces that are challenging you from the higher regions." Even obstacles are necessary and useful. We become stronger when we meet with oppositions in our life. The foundation gets firm only after it has weathered some storms. When we are established in the quiet foundation of Indra, by virtue of strength, vigour and courage, we shall be able to make ourselves worthy of possessing a blissful and perfect divine life.

In the three successive slokas of the third group the forces by which all obstacles in our journey are removed have been described. Vritra is only a name for the obstacles in one's spiritual practice. Vritra means a cover (derived from the root *vr*) that keeps an aspirant in darkness. This blind force of the lower plane does not allow the light of knowledge to dawn on the aspirant. Drinking the nectar of *soma*-delight Indra kills Vritra, *i.e.*, the forces of pure intelligence becomes fiery, as well as acute and sharp, with the pure and intense Ananda by which is expelled the darkness of ignorance. The aspirant gets strength to fight against the attraction of the unregenerated nature and to climb up and move in the higher regions. His conscious being gets intoxicated with the nectar of delight, armoured with a hundred powers. He surmounts all the obstacles of the spiritual adventure and makes the aspirant firmly established in all the glory of a fulfilled life.

In the last sloka the nature of the divine mental being is described. In this divine mental being the vast delight of the Infinite has descended and with the help of its inspiration the aspirant goes on safely and securely from one level to another, from one shore to another and climbs up from the unregenerated lower nature to the divine status.

In the present hymn we can notice one speciality of Vedic spirituality. Vedic spirituality was not something personal and individual. It was essentially collective, *i.e.*, for the community as a whole. That is why we often hear an aspirant of the Vedas calling to his friends to assemble in spiritual practice and bring down the divine force with a collective effort. The communal life of each clan flourished in those days with the help of friends, companions and helpers. The gods too were among their constant companions and helpers in the spiritual endeavour. Hence they were addressed as friends.

NOLINI KANTA GUPTA

(Translated by Chinmoy from the original Bengali)

THE LIFE DIVINE OF SRI AUROBINDO: ITS LEADING PRINCIPLES AND CONCEPTS

(Classified Excerpts)

SECTION VI — THE NATURE OF THE SOUL

(vii) PSYCHIC BEING

It is the psychic personality in us that flowers as the saint, the sage, the seer; when it reaches its full strength, it turns the being towards the Knowledge of Self and the Divine, towards the supreme Truth, the supreme Good, the supreme Beauty, Love and Bliss, the divine heights and largenesses, and opens us to the touch of spiritual sympathy, universality, oneness.¹

. . . . but It (Brahman) is too the self of each individual : the soul or psychic entity is an eternal portion of the Ishwara; it is his supreme Nature or Consciousness-Force that has become the living being in a world of living beings.²

The universe is a manifestation of an infinite and eternal All-Existence: the Divine Being dwells in all that is; we ourselves are that in our self, in our own deepest being; our soul, the secret indwelling psychic entity, is a portion of the Divine Consciousness and Essence.³

A psychic entity is there behind these occult activities which is the true support of our individualisation; the ego is only an outward false substitute: for it is this secret soul that supports and holds together our self-experience and world-experience; the mental, vital, physical, external ego is a superficial construction of Nature. It is only when we have seen both our self and our nature as a whole, in the depths as well as on the surface, that we can acquire a true basis of knowledge.⁴

In the spiritual knowledge of self there are three steps of its self-achievement which are at the same time three parts of the one knowledge. The first is the discovery of the soul, not the outer soul of thought and emotion and desire, but the secret psychic entity, the divine element within us. When that becomes dominant over the nature, when we are consciously the soul and when mind, life and body take their true place as its instruments, we are aware of a guide

within that knows the truth, the good, the true delight and beauty of existence, controls heart and intellect by its luminous law and leads our life and being towards spiritual completeness. Even within the obscure workings of the Ignorance we have then a witness who discerns, a living light that illumines, a will that refuses to be misled and separates the mind's truth from its error, the heart's intimate response from its vibrations to a wrong call and wrong demand upon it, the life's true ardour and plenitude of movement from vital passion and the turbid falsehoods of our vital nature and its dark self-seeking. This is the first step of self-realisation, to enthrone the soul, the divine psychic individual in the place of the ego.⁵

It is the soul-person, the psychic being, that survives and carries mind and life with it on its journey, and it is in the subtle body that it passes out of its material lodging; both then must be sufficiently developed for the transit.⁶

It is that secret spirit or divinity of Self in us which is imperishable, because it is unborn and eternal. The psychic entity within, its representative, the spiritual individual in us, is the Person that we are; but the 'I' of this moment, the 'I' of this life is only a formation, a temporary personality of this inner Person : it is one step of the many steps of our evolutionary change, and it serves its true purpose only when we pass beyond it to a farther step leading nearer to a higher degree of consciousness and being. It is the inner Person that survives death, even as it pre-exists before birth; for this constant survival is a rendering of the eternity of our timeless spirit into the terms of Time.⁷

Moreover, the psychic being, the soul personality in us, does not emerge full-grown and luminous; it evolves, passes through a slow development and formation; its figure of being may be at first indistinct and may afterwards remain for a long time weak and undeveloped, not impure but imperfect; for it rests its formation, its dynamic self-building on the power of soul that has been actually and more or less successfully, against the resistance of the Ignorance and Inconscience, put forth in the evolution upon the surface. . . . As the psychic personality grows stronger, it begins to increase its communion with the psychic entity behind it and improve its communications with the surface : it can transmit its intimations to the mind and heart and life with a greater purity and force.⁸

(viii) PSYCHIC CONSCIOUSNESS

As the crust of the outer nature cracks, as the walls of inner separation break down, the inner light gets through, the inner fire burns in the heart, the substance of the nature and the stuff of consciousness refine to a greater subtlety and purity, and the deeper psychic experiences, those which are not solely of an inner mental

or inner vital character, become possible in this subtler, purer, finer substance; the soul begins to unveil itself, the psychic personality reaches its full stature. The soul, the psychic entity, then manifests itself as the central being which upholds mind and life and body and supports all the other powers and functions of the Spirit; it takes up its greater function as the guide and ruler of the nature. A guidance, a governance begins from within which exposes every movement to the light of Truth, repels what is false, obscure, opposed to the divine realisation: every region of the being, every nook and corner of it, every movement, formation, direction, inclination of thought, will, emotion, sensation, action, reaction, motive, disposition, propensity, desire, habit of the conscious or subconscious physical, even the most concealed, camouflaged, mute, recondite, is lighted up with the unerring psychic light, their confusions dissipated, their tangles disentangled, their obscurities, deceptions, self-deceptions precisely indicated and removed; all is purified, set right, the whole nature harmonised, modulated in the psychic key, put in spiritual order. . . . This is the first result, but the second is a free inflow of all kinds of spiritual experience, experience of the Self, experience of the Ishwara and the Divine Shakti, experience of cosmic consciousness, a direct touch with cosmic forces and with the occult movements of universal Nature, a psychic sympathy and unity and inner communication and interchanges of all kinds with other beings and with Nature, illuminations of the mind by knowledge, illuminations of the heart by love and devotion and spiritual joy and ecstasy, illuminations of the sense and body by higher experience, illuminations of dynamic action in the truth and largeness of a purified mind and heart and soul, the certitudes of the divine light and guidance, the joy and power of the divine force working in the will and the conduct.⁹

(To be continued)

Compiled by NATHANIEL PEARSON

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MEASURES

EACH stepping brought a choice
Which no retirement could stem.

Out of a closed habitual noise
The sudden stop persuaded
Empty fragile shapes
To break their hidden mystery
For colored life.

I owned myself at last,
Secured the title and
Resumed a pledge
Forgotten in the tumult blood.

Now it does course again
Upon broad flats of dim parade.
The closed procession alters
Friezes tuned to smaller claims

And Time submits
Herself to new rewards.

MARILYN

LIFE

I AM life.
I move in my wide spaces,
None catches me there.
O poor mind ! I pity you,
Vain is your labour
To prison me.
I go on my way,
Flee from all constricting walls—
Only smoke remains in your grasping fingers.
Aware of your power
To kill or to dry up in peace,
Never shall I submit to your will.
The peace you have is the peace of dust and ashes.
With me growth and fulfilment—
Infinite beauty and bliss—
To soar higher and higher
Where none has yet reached.
Love is my source and goal—
She alone has power to hold—
She carries me wherever she pleases :
I smile and blossom in her hands.

MOHANLAL

NEW ROADS

Book XII

(v)

THE GOLDEN EYE OF THE DAY

FLOAT back in time—
rest in the primal waters
of the Deep
where the Sun is yet to shine :
back down the steep Road
from where the Race began—
into that ooze
from which life first arose;
the amoeboid being
holding within itself
the unknown future
of the human race :

back farther still
to the Birthday of the Sun,
to the hydrogen cloud
from which the Sun was born—
to that Ultimate which,
our questing age demands :
then shall we know
the secret of Delight ?
will science explain
the labour of the stars ?
do the secrets of Life
lie in the seeds of Night ?

What Darkness taught us
 in the primordial Past
has not been scattered
 in vain down the years of pain,
unless we think
 that *we* have power to change
one atom of 'That'
 which here creates the world.

Down through the eons,
 from Darkness to Delight,
the Mystery shines :
 now Man, the Witness, stands
on the sacred Threshold
 to the Chambers of Light :
we turn to face
 the Golden Eye of the Day.

NORMAN DOWSETT

TIME STOOD STILL

I KEPT awake throughout the night
As we had fixed a rendezvous
In the woods of Brindavan dream-bright :
I sought His heart to woo.
I stood beneath a Codomb tree
In expectation like a flower
Trembling with anxious ecstasy,
Impatient for the awaited hour.
He kept His promise and drew near
And closed my eyes without a sound
And passionately in accents clear
Whispered, 'We are together bound.'
He caught me in His fond embrace.
Time stood still. My soul was free,
Lost in the Moment of His Grace
And all Eternity—.

V. M. MEHTA

THY WINDOW ANSWERS

ALTHOUGH Thou hidest in Thy heaven-room,
Yet all the prayers that from my heart arise,
And calls that seeking Thy Compassion zoom,
Fail not to reach the office of Thy skies.

I roam around Thy window in sun and rain.
I keep awake my cells and senses wide
So when a message comes from Thy Third Plane
Of occult action in its tapping tide,—

Carrying Thy secret silent wireless Word
To alert me to my drowsy being's need,—
My heart-receiver is open to record
Ever Thy call of any godly Lead.

What if Thou hidest in Thy room? I see
In its light's 'off' and 'on' Thy Light; I hear
Thee closely whispering in my silent ear
Sweet message of Thy enveloping ecstasy.

Ever Thy window answers to my calls;
Careless of all world-worry, I am free
Bound by Thy merciless Love that now entralls
My soul and body irretrievably.

HAR KRISHAN SINGH

THOUGHTS

MAY all of you meditate, pray or sing devotional songs as best you can. But note that the meditations, prayers or devotions of no two men can be of the same calibre. Personally, I cannot vouch that my meditations are of the same calibre as the meditations of Dhruva, nor can I aver that my prayers have the nature of Prahlad's prayers. Again I cannot say that when I sing songs I am possessed by the same devotion as was Mirabai when she sang her songs. First of all I bow down to those who already possess the capacity to meditate like Dhruva or pray like Prahlad or adore like Mirabai and then advise the others to be vigilant and active and to see to it that in course of time their meditations, prayers and devotional acts make always an upward progress.

Do not be merely in love with the words. Meditations, prayers and devotions could be both as tawdry as carnelians and as precious as diamonds.

If my words appeal to you then they bring on you the responsibility of making relentless efforts and being always circumspect.

I fail to understand how a man who did not take on himself the responsibility of purifying his senses could undertake sadhana ? Responsible to whom ? To God Himself. Dhruva, Prahlad and Mira took this responsibility first and then God came to their succour and took on Himself the burden of their safe conduct.

GIRDHARLAL

(Translated from the author's Gujarati book "Uparāma")

THE DESERVING ONE

ONE day an iron-piece from the mine said to an abandoned old rusted knife, "Friend, why dost thou slumber in thy grave of sloth, why dost thou not be up and doing so as to be useful to someone ?"

"Of what use can be a petty and foot-trodden thing like myself ? Who has any care for me in this world ?" replied the knife in deep sorrow.

"Instead of sitting so crest-fallen," said the iron-piece, "why not weigh our fate with some expert smith ?"

And towards an iron-smith they repaired. Approaching him they asked, "Can you please make us worthy enough to be of some benefit to someone in the world ?"

The iron-smith looked at the knife with a sharp eye and kept it beside him. After a moment, he turned to the iron-piece and said, "And you ! You go back, there is no hope for you in this life."

"Brother, you are an expert and possess art. You are so renowned ! Have I to go so blank and void even from you ?" broke out the dejected iron-piece with a meek sigh.

The iron-smith kept him too.

Some months passed. The iron-piece became almost flat-beaten with the constant strokes of the hammer. One day he spoke to the knife in private and in pain, "Brother, dost thou see how partial is the iron-smith ? He has turned thee so shining and shapely with a little heating and beating, but I am entirely flattened by endless burning and hammer-strokes, and yet I see little change in me. No, it is impossible, I shall not stay here any longer. I'll leave this place tomorrow only."

From the ante-room arrived the iron-smith who had overheard them. He said, "Didn't I tell you not to come over to this path of self-change ? You are not yet worthy of it. If you seek to be a knife and be useful by changing your inert and crude ore-nature, learn to be beaten not with sighs but with smiles."

NARAYAN PRASAD BINDU

(Translated from Hindi by Har Krishan Singh)

SCIENTIFIC QUESTIONS

HEISENBERG'S PRINCIPLE OF INDETERMINACY

Q. : Heisenberg's principle of uncertainty or indeterminacy has it that we can never measure with accuracy both the position and the velocity of an elementary particle. Why is this principle regarded as most revolutionary?

NOT all scientists regard this principle as effecting a fundamental revolution. All agree that it marks an absolute physical limit to the measurement of two basic quantities together and that, since correct predictions demand the knowledge of both of them at the same time, we can never have anything except a play of probability at the core of our knowledge in microphysics. From these admissions it can further be said that the law of causality which in physics would make for correct predictions from an accurate calculation of the "state" of a system—that is, the position and velocity of all its parts—has no role in the description of elementary particles.

Having agreed so far, scientists start differing. Some hold the law of causality to be still in operation although we cannot make any use of it in our ultimate descriptions. They declare: "No probability without causality." Others take probability to be an ultimate condition. The former believe that position and velocity are associated quantities which are definitely there but we cannot measure them together with definiteness. The latter say that such belief is quite arbitrary, the basic particle being not at all one to which these associated quantities can be ascribed as in the old physics.

Several scientists argue: "If with our instruments we fail to measure two quantities accurately, how does it prove them to be non-existent together in a definite form?" The answer is: "No refinement in our instruments will ever take us nearer accuracy. For the inaccuracy depends on the size of the elementary particle and on the nature of light. The universe is so made that when the light is powerful the particle's velocity is disturbed by the radiant energy and when it is weak we cannot observe the particle sufficiently to note its position. So, when the velocity is untouched, the position remains vague, and when the position may be clear the velocity is altered. There is no way, because of the very constitution of matter and light, to get past this dilemma. So far as observation in physics is concerned, the dilemma is irremediable. The very constitution of matter and light debar us from asserting that beyond a certain point definite position and velocity co-exist. To speak of failing with our instruments to measure them is irrelevant."

The next stage in the argument is : "The co-existence of definite position and velocity is necessary for our thought." To this the answer is : "At one time it was considered necessary for our thought to believe in a space and a time uniform throughout the universe and in a rate of motion which can be called absolute in relation to a perfectly static frame. Einstein showed that in very principle and not only in practice such concepts were for ever removed from observational verification. The constitution of the world put them beyond observation and, since physics has finally to be tested by observation or by observability in principle if not in practice, such concepts are superfluous and have no place in physical formulas. Similarly the co-existence of definite position and velocity is a concept useless in physics : it can have no function in any of our physical formulas."

At this juncture the line of argument runs as follows : "Einstein's relativity theory never did away with causality. Causality is at the bottom of all physics. Even when Heisenberg concludes from his hypothetical experiment with a particle like the electron that position and velocity cannot with definiteness be measured together he is doing it causally, for he is proceeding from premises to a conclusion. So even where causality is unobservable on account of the constitution of things, it must be posited."

Here there is a mix-up between logical causality and physical causality. Logical causality insists that there must be a sufficient reason for every statement and that certain antecedents being given certain inferences must be drawn. All discourse, scientific or philosophic, is based on it. But there is nothing in it to weigh the scales either for or against simultaneous definite position and velocity. What it rules is simply this : "If such position and velocity are there, then calculations of physical causality can be made; but if they are not there, then only the calculus of probability can be employed in physics." Logical causality insists that both accurate calculation and probable calculation should be thought of as resulting from a state of affairs which is sufficient ground for them. In the one case, co-existent definite velocity and position; in the other, definite velocity and indefinite position or *vice versa*. What actually is in nature cannot be decided by merely logical causality : where physics is concerned physical observation is the deciding factor. Logical causality is neutral as between the statements of the two conflicting schools *vis-à-vis* Heisenberg's principle. It is not violated by the dropping of physical causality—and by jettisoning physical causality we do not cease to be scientific, for what is at the bottom of all thought in physics is only the causality that is logical."

Heisenberg's principle is really most revolutionary. The reason why its true character is not at once understood is that its organic connection with the physical research that went before it is not properly seized. Most books start with it the topic whether definite position and velocity co-exist. But this topic did not actually arise from it. We should be mistaken in holding that prior to

degree from the spatio-temporal scheme of our universe. Physics can still deal with it but by a new understanding of the term "state": a "state" in the realm of quanta is an ultimate event which concerns a particle yet extends over more than one point of space and more than one instant of time and can be measured only by probabilities. The introduction of a fundamental probability amounts to an admission that in regard to the elementary particles the spatio-temporal scheme of our universe with its implication of physical causality is exceeded to a small degree.

Could we interpret this admission to mean that the physical universe is no longer a closed and self-contained system and that there is a minute yet highly significant pointer—highly significant because at the sheer basis of things—to a beyond with which physics cannot deal? Most physicists would be disposed to say No—and yet...¹

K. D. SETHNA

POSTSCRIPT

COSMOLOGICAL UNCERTAINTY

(From "Scientific American", September 1960)

On the very largest scale, as on the smallest, man's effort to discover the detailed workings of nature may be frustrated by an essential principle of uncertainty. So argues the British mathematician and cosmologist William H. McCrea in a recent issue of *Nature*.

He begins by assuming that every part of the universe interacts with every other part, and that all interactions propagate at the speed of light. If so, the form in which we see distant parts of the universe is the form in which they are now exerting all their influence on our local region. "Therefore we can, in principle, predict the immediate future behaviour of our own part of the universe."

The situation is quite different for regions remote from us and from each other. McCrea considers two regions, P and Q, each a billion light years from the earth and in opposite directions. We see both P and Q as they were a billion years ago. But the influence that each was exerting on the other at that time depends on their respective states two billion years earlier, about which we have

¹ Recently Bohme has made out a plausible case for a sub-electronic world which would hold the cause of the sub-atomic, even though the indeterminacy principle would be valid on the level of the latter. But no experimental grounds have been offered and scientists have been impressed but not convinced. Conviction, in science, cannot come independently of experiment—and, in the domain of theory itself, Bohme is not so cogent yet as to impress all scientists.

no information whatever. If the universe were finite, the difficulty could eventually be overcome by continuing observations for a sufficiently long time and then making predictions for still later times. However, "we almost certainly have to regard the universe as unbounded. . . . It thus appears that there is an uncertainty in cosmology...occasioned by the fact that the speed of light is not infinite, that is complementary to the uncertainty in atomic physics...occasioned by the fact that the quantum of action is not zero."

McCrea has calculated that the differences between the predictions of "evolutionary" and "steady-state" cosmologies lie within the limits of this uncertainty. Therefore, he suggests, the question of which cosmology is correct is inherently unanswerable. In general, we can assert almost nothing about what the universe is like at great distances (in space or time). This view "seems more satisfactory than the recent trend toward a belief that the nature of the 'whole' universe has already been discovered."

BOOKS IN THE BALANCE

The Culture of South-East Asia (The Heritage of India) by *Reginald Le May*; pp. 226, Price Rs. 4.50:-. Published by The Publications Division, Ministry of Information and Broadcasting, Delhi-6. A National Book Trust Book.

Dr. Le May was Economic Adviser to the Siamese Government for a good many years before the Second World War, having also previously spent fourteen years in H. M. Consular Service in Siam and what was then French Indo-China. He travelled throughout North India and all the countries of South-East Asia. In this book he traces the forces that have gone to mould the culture of S-E Asia.

The author points out that the art of the East is mainly symbolic, that is to say, the artist tries to create something over and above the form or image. His aim is to try and reproduce the idea behind the object. In short, he is the agent of the universal soul rather than of the individual (pp. 1-2).

Fundamentally, no doubt, all mankind is one, but each branch of the human race has evolved its own system of culture and its own modes of expression, chiefly according to its geographical situation and according as it can be influenced by exterior forces or is strong enough to resist them.

Whereas the European, whether Greek or Roman, was content to cling to the earth in his desire to give expression to his aesthetic tastes, and to lavish all his skill on representations of the animal and plant kingdoms, the aim of the Eastern artist was to reach out after something unattainable, to try and define something beyond himself.

Even in technique, the Eastern artist has an innate feeling for economy of line in delineating his subject. The Western artist wishes the spectator to see the form or the scene exactly as he sees it, down to the very last detail, but the Eastern artist is content to give just the very essentials of the subject-matter and to leave it to the spectator to fill in the background and all essential details from the resources of his own imagination and experience.

A spiritual aim and an economy of line, combined with an intense feeling for form, are the main traits of Eastern art.

The Indian colonization overseas eastward goes back a very long way in time through trading and religious teaching, beginning with Aryan-Dravidian times. There are indications that definite emigrations took place in Gupta and Pallava times too, and religious missionaries were being sent right from the Asokan age.

The author rightly concludes : we must study the past if we are to understand the present. It has been clearly shown that the country of South-East Asia have one and all derived their culture from India, each adapting it to its own needs and imbuing it with its own local genius. Now, after a long sleep, Asia is on the march, and it is safe to say that the meeting of the two great civilizations, India and China, embracing nearly half the human race, will prove to be one of the most momentous events of the future. What kind of a synthesis will be the outcome ? (p. 206) But surely there can be no synthesis with the communism of China.

P. V. RAGHAV RAJU

Kaumudi-Katha-Kallolini, by Prof. Rama Sharana Shastri, M.A.,
Chowkhamba Sanskrit Series Office, Varanasi, Pp. 388, Rs. 8.75 n.P.

The book under review is a sort of romance on Sanskrit Grammar. Panini's famous grammatical work, named *Ashtādhyāyī* (about 4th century B.C.) containing 4000 sutras which are like algebraic formulae maintaining extreme brevity, required commentaries. So some good commentaries were written by eminent scholars like Katyayana (3rd century B.C.) and Patanjali (2nd century B.C.). But the arrangement of the sutras in the *Ashtādhyāyī* is such that one had to commit most of them by heart in order to make proper use of them and it proved too difficult a job for normal students. Bhattoji Dikshit (7th century A.D.), therefore, endeavoured to make Panini's grammar easier by a more practical arrangement of its matter in his famous work *Siddhanta Kaumudi*. The work proved to be so useful that it was accepted almost by all pandits of India as a text-book for their regular study. Bhatti (641 A.D.), who is also known as Bhartrihari, made it still easier by writing a Ravanavadha epic or Bhattikavya, in which he gave practical illustrations of the sutras.

The aim of the author of the book under review is to illustrate the rules of Panini grammar through his prose work in a limited sphere. He has selected, from *Katha-Saritsagar* of Somadeva, four interesting stories respectively of Varruchi, Gunadhya, Udayana and Narvahana. The book is divided into two parts. The first gives illustrations of conjugation (Sandhi), cases (Karaka), Compounds (Samasa), secondary suffixes (Taddhita). The second illustrates derivative verbs and primary suffixes (Kridanta). The writer while giving illustrations quotes relevant sutras after them. For instance, *Bhagavantam sudhyupāsyaṃ Bhavam* (To the lord Shiva adorable by wise men); here the words 'ī' and 'u' have joined together and the former has changed into 'y'

according to the sutra *iko yanaci*. Or, *hastamapaśyat* (He saw the hand) : here is the accusative case according to the rule *karmani dvitryā*.

While illustrating the sutras the author has tried successfully to maintain literary beauty by bringing in figures of speech like Pun (*śleṣa*), Metaphor (*rūpaka*) Simile (*upamā*) Alliteration (*anuprāsa*) and certain sentiments (*rasa*). The book is useful for the students of Madhyama or Vishard standard. We should like to suggest to the promising writer to utilise his skill in writing some original work of his own or, following in the footsteps of the great Indian philosopher Vachaspati Mishra, offer it to the service of the Goddess Saraswati flowing dancingly in the writings of Sri Aurobindo and the Mother, so that it may get enlightenment and purity like the street-water falling into the Ganges :

“*rathyodkamiva Gaṅgāpravahapātaḥ pavitrayati*”

The paper, printing and binding are good, the price moderate. The publisher has done commendable service to the Girvan-Vani.

K. D. ACHARYA

Vivekananda Sata-Deepayan, literally, “Illumination by a Century of Burning Lamps”, is practically a symposium of wide range on the life and teachings of Swami Vivekananda, on the occasion of his first birth-centenary. The book was published on the 17th January, 1963, by the Vivekananda Sangha, Budge Budge, 24 Parganas, Bengal, India.

It opens with a short epistle of Swami Jateeshwarananda conveying his blessings in the name of Sri Ramakrishna and Vivekananda, two nice pictures of whom are found in the book. The title-page is decorated with a charming circle of one hundred diminutive burning lamps, symbolic of a hundred years’ illumination cast by the adored hero.

The book contains as many as nineteen articles written in English by the admirers of Swamiji in India and abroad, covering 120 pages; another 247 pages have been devoted to Bengali articles; besides, there are sixteen pages of Sanskrit contributions. In addition to the usual Table of Contents a separate Index introduces the readers to 53 contributors, many of whom occupy high positions in life. The huge efforts reflected in the achievement deserve much credit. We offer our cordial thanks to the Publisher, Sri Nihar Ranjan Samanta, and his team.

Swamiji said, “My ideal is to preach unto mankind divinity and how to manifest it in every movement of life.” “It is my mother,” said he, “who has

been the constant inspiration of my life and work.” On his demise his mother said, “Giving birth to a son having such an exceptional genius I am ever prepared to receive such blows.” This very mother, Bhuvaneshwari, would sometimes say about her son Naren, who in his boyhood was ‘turbulent, tempestuous’ and whose ‘pranks and mischiefs knew no bounds’ : “I prayed to Shiva for a son and He has sent me one of his demons.” She taught him never to swerve from the path of Truth, not to lose prestige and never to hurt others’ prestige. His generous service to men, women and children he laid at the feet of his mother in his address, *Ideals of Indian Women*.

Now to come to his spiritual mother, Sarada Devi. “Had my Naren been alive,” said the holy consort of Sri Ramakrishna, “he would have been put in jail.” She could not help saying this because she had read in her Naren his patriotic heart. “The soil of India is my highest heaven,” Vivekananda exclaimed. However, he was no narrow nationalist, and the cosmopolitan in him declared : “I belong as much to India as to the world.” It is no wonder that Gandhiji should utter : “My patriotism is a thousandfold magnified when I stand before him.” Our Prime Minister Nehru’s high admiration for Swamiji is no less significant either : “He was the tonic of the age.” We can obviously say that Vivekananda roused the nation with his indomitable heart, spiritual and patriotic.

An interesting as well as significant event : Some Texan cowboys wanted to test Swamiji, who spoke on Vedanta, and they asked him to lecture out of doors on a wooden platform and fired shots on either side of him during his lecture. The Swami took no notice of what happened around him. His divinely intoxicated voice ran on : “I am divine; you are divine,” etc. At the end of the lecture the cowboys, won over by his fearlessness and deep power of concentration, lifted him on their shoulders, exclaiming : “That’s our man !”

Swamiji told Sri Ramakrishna that he wished to remain absorbed in Samadhi and the Master said, “Shame on you ! There is a higher state than that.” The disciple learnt and preached that the world does not await our service; we are lucky if we can serve God in his creatures. This is not philanthropy but the service of God in man as a spiritual practice. His message was harmony and universality aiding man to realise his own divine nature. The Hindus neglected the subsidiary goals, aiming only at the Highest. So he said : “You will be nearer to heaven by playing football than by studying the Gita. You will understand the Gita with your biceps, your muscles a little stronger.” To the westerners he preached Moksha, God-realisation, as the highest purpose of life. “Criticism none,” said he, “all creeds have good in them.” He said, “No man, no nation can hate others and live....Love never fails....Love shall win the victory.” According to him, “don’t touchism” is a perverted form of the Vedic caste system. He warned his Indian brothers and sisters, saying, “India will become extinct if she deserts her spiritual ideals....Our life blood is spirituality.”

The book is priced six rupees only. The greatest significance of this publication is the war waged against the tendency of Nature to bury everything, however great, in the abyss of oblivion. A majority of the present-day youths are about to forget the dynamic personality of Swamiji, who had by his tremendous influence paved the way for India's independence and a new Great Age. May the spirit of this Divine Warrior inspire our young men through this thought-provoking centenary publication !

BHUMANANDA

Students' Section

LEARNING FRENCH

TWO LETTERS OF SRI AUROBINDO

Q : I went to X's class to learn French. His method of teaching is to speak all French—conversation, grammar, reading, everything combined—and not a word of English, so that one is compelled to catch up all that one can. At first I could follow it only partly, but I shall be able to follow it better next time. His method seems to be very good.

SRI AUROBINDO : Yes, it is by far the best method. It is as when people send their children to France for a few months where they will hear nothing but French and are obliged to learn and speak. They come back penetrated with the language.

16-12-1934

Q : I find it easier to read French than to speak or write it. I read some French dramas, stories, technical books, etc. and could follow most of them easily. But expressing myself in speech or writing is extremely difficult—almost a hundred times more difficult than reading.

SRI AUROBINDO : Reading is always the easiest, unless one is living or constantly speaking with French people when conversation would be the easiest to learn. As for writing, it is usually difficult to write anything like real French, so it is there that most pains have to be taken.

11-4-1935

THE DESCENT OF THE BLUE

(A Drama)

Act 6

Scene 7

(Bombay. After his address at a meeting of the Bombay National Union, Aurobindo returns to the residence of a friend. Standing on a balcony he looks out on the city.)

AUROBINDO : I see the whole busy movement of Bombay as a picture in a cinema-show, all unreal and shadowy. The entire material world is quite unsubstantial, void. Ever since I had the experience of the vacant state of Nirvana the silent Infinite alone has become real to me.

(Enter Lele)

AUROBINDO *(with a bowed head)* : Quite a success. I made a perfect void of my mind and followed your instructions to the letter after my Namaskar to the audience. Soon a voice from within me started speaking. Immediately there were thundering cheers.

LELE : Arvind, I was fully aware of it. Your inner Guide spoke through you.

AUROBINDO : Quite so, Lele Maharaj. Before I had got your assurance I was in a terrible fix. Not even a semblance of thought flashed across my mind. How could I usefully address a big gathering ? But it all turned out wonderfully well. Lele Maharaj, you may read my heart and see how grateful I am to you.

LELE : And in my heart I am profoundly proud of you.

Scene 8

(Calcutta. Aurobindo's residence. Aurobindo and Sudhir Sarkar, a young revolutionary and a great admirer of Aurobindo, living as a member of his family.)

AUROBINDO : Can you do one thing for me ?

SUDHIR : Certainly. Please tell me what.

AUROBINDO : Take this note to Sundari Mohan Das. Just read it.

SUDHIR *(reads aloud)* : "The bearer is my friend, Sudhir. Kindly give him your opinion by word of mouth or in writing." *(Turning towards Aurobindo)*

I am not your equal. How on earth could I ever be called your friend ? In learning, in intelligence and in age, in what respect am I your equal ?

AUROBINDO : Why can't you be my friend ? You love the country, so do I. Our ideal is one. So we are friends.

(Young Sudhir has the first taste of the humility of the great, and his admiration for Aurobindo grows a hundredfold.)

Scene 9

(Dighirya Hill, Jessidih. Five crack revolutionaries: Barindra Kumar Ghosh, Ullaskar Dutt, Nolini Kanta Gupta, Prafulla Kumar Chakravarti and Bibhuti Bhusan Sarkar. Nolini Kanta, who has carried all the way a live Bomb in a handkerchief, passes it to Prafulla. The latter takes his position behind a steep rock facing a slope. Ullaskar stands at his side. Barin and Bibhuti take their positions on two sides. Nolini is some way afar on a tree to command a full view. From Prafulla's hands the missile flies towards the slope. It was expected to explode after touching the ground. But its passage through the air causes a deafening explosion scattering splinters. A cheerful voice comes from the tree : "Successful ! Successful !" Next moment there is sombre silence. The bright faces darken. All assemble round the prostrate figure of Prafulla. His skull is broken, letting out grey matter.)

BARIN : All's over. No hope left.

(Any form of cremation, burial or covering up the body is quite out of the question.)

The first casualty in our first battle. Let it remain as it is. Our next step is our immediate return.

(Young Nolini's grief breaks the silence.)

NOLINI : Five we came. Four we go.

BARIN *(snapping back at Nolini)* : Nolini, no sentimentality, please.

ACT 7

Scene 1

(May 4th, 1908. Aurobindo's residence—48 Grey Street, Calcutta. Aurobindo is asleep. It is 5 a.m.)

(Sarojini rushes into Aurobindo's room.)

SAROJINI (*waking up Aurobindo*): Sejda, Sejda ! Police ! Police !

(*Aurobindo gets up.*)

(*Enter Police Superintendent Creagan and party.*)

CREAGAN : Are you Mr. Aurobindo Ghosh ?

AUROBINDO : Yes.

CREAGAN (*pointing to the police*): Handcuff and tie him up, ransack the whole house. (*turning to Aurobindo*) They say you are a B.A. Is it not beneath your dignity to sleep in such a small, unfurnished room ?

AUROBINDO : I am poor, and live a poor life.

CREAGAN (*at the top of his voice*): Then to become rich you have done all this ? Now take the consequences. (*To the police*) Wait, I'm coming back.

(*Exit Creagan*)

AUROBINDO (*to himself*): Poor obtuse Englishman, how can you appreciate the values of self-imposed poverty and of self-dedication to the cause of one's Motherland ?

(*Enter Krishna Kumar Mitra, Editor of 'Sanjibani', uncle of Aurobindo, and solicitor Bhupen Bose. His uncle is unable to resist his tears.*)

(*Re-enter Creagan*)

BHUPEN (*addressing Creagan*): You are not entitled to treat Aurobindo like that. Take off the handcuffs and the rope.

(*Creagan orders removal of the handcuffs and the cord.*)

Scene 2

(*Alipore Central Jail. A solitary cell 9' x 5' with a small courtyard in front. Aurobindo in contemplation. A column of blue light from above descends and illumines his cell. A god-like figure emerges from the Light.*)

FIGURE : How do you find your jail life here ?

AUROBINDO : To me it's no jail. It is my Yogashram.

FIGURE : Yogashram ?

AUROBINDO : Decidedly.

FIGURE : Your enemies have put you here.

AUROBINDO : I was striving hard to see Narayana within me as Friend, Master or Providence, but could not. Family ties, attachment to work and a

number of other things stood like a wall between Him and me. Now those whom you call my enemies have peremptorily broken those attachments and whisked me away as if from my moorings and put me here in this splendid isolation where I can, quite undisturbed, dive into my depths and see my Lord, my Friend, my Guardian, my Guide, my All-in-all face to face. That is why I find in this solitary cell my precious seclusion for union with the Self of my self. He gave me an affectionate family, loving relations, friends, well-wishers, admirers countless in number but more than any one of them, more than all of them put together my so-called enemies have done me the greatest good. They are no longer my enemies. They are the best of my friends. And this is not the only instance. It is one out of many. Hence, I say, enemies I have none.

Scene 3

(Statement of Barindra Kumar Ghosh before L. Birley, Magistrate of the first class at Alipore.)

Birley : Do you wish to make a statement before me ?¹

BARIN : Yes.

BIRLEY : Do you understand that your statement being made before a Magistrate will be admissible as evidence against you ?

BARIN : Yes.

BIRLEY : Is your statement being made voluntarily or has any pressure been put upon you to make it ?

BARIN : It is quite voluntary.

BIRLEY : Will you tell me what you have to say ?

BARIN : Whatever I had to say I have said in a written statement.

BIRLEY : Have you any objection to making that statement to me here ?

BARIN : Shall I begin from the very beginning ?

BIRLEY : Yes. . . . When were you arrested ?

BARIN : The day before yesterday, early in the morning.

BIRLEY : Where ?

BARIN : At 32 Muraripukur Road.

BIRLEY : Who else was there ?

BARIN : Ullaskar Dutt, Upendra Nath Banerji, Indra Bhusan Rai, Bibhuti Bhusan Sarkar, Paresch Chandra Mallick, Nolini Kanta Gupta, Kunja Lal Saha, Sachindra Nath Sen, Purna Chandra Sen, Hemendra Nath Ghosh, Sisir Kumar Ghosh, Bijoy Kanta Nag and others.

Please take down my motive for disclosing these names. Our party was divided as to the propriety of disclosing these names. Some thought they would

¹ *Alipore Bomb Trial* by B. C. Chatterjee.

deny everything and take the consequences but I persuaded them all to give written and oral statements to Inspector Ramsaday Mukerji because I believe that as this band was found out, it was best not to do any other work in the country, and because we ought to save the innocent.

Scene 4

(The court of Mr. Birley. Prior to the identification parade Sudhir Sarkar, an accused, whispers to Nohm Kanta Gupta that in the parade he will be posing as one afraid of being identified, while Nohmi, the real accused, in connection with the Jeshidih bomb affairs should keep standing quite unconcerned. The accused are brought out into the open and made to stand in a line in front of the prosecution Counsel Mr. Eardley Norton. Prosecution witnesses are brought in one by one.)

(Enter the 1st witness)

NORTON *(asking the first witness)* : Have you seen any of them ?

1ST WITNESS : Yes, I have.

NORTON *(cheerfully)* : Point them out.

(The witness slowly passes along the line, points out one or two and then withdraws.)

(Enter the 2nd witness)

NORTON *(to the 2nd witness, the signal cabinman of Jeshidih Railway Junction who is expected to identify the persons involved in the local event)* : Look at these men. Point out those you saw over the crossing on their way to Dighiriya hill.

(The witness passes by the accused including Nohm. And befooled by his cleverly studied movements, the witness fixes upon Sudhir as the culprit amidst a roar of laughter by the visitors and the accused.)

(Enter the 3rd witness)

NORTON *(to the third witness)* : Whom among these have you seen ?

3RD WITNESS : I know nothing, I know none of them. Neither do I know why the police have brought me here. *(Side-splitting laughter from the accused and the visitors)*

CHINMOY

(To be continued)

THE GREATNESS OF POETRY

IN ancient times, during the Roman ascendancy, there was a great rhetorician Longinus by name. According to him, the worth of writing lies in the echo of the inner Self. The more developed is the soul of a poet the higher will be the poetic genius. An immature soul can hardly soar very high.

A modern English critic,¹ who appreciated this view, remarked that the present-day artistic creations are mostly insignificant and futile, for the modern world is wanting in highly developed souls.

Not to speak of a really great soul, we have almost forgotten in these days the meaning of creation by the inner Self. The source of inspiration nowadays is the brain or the nerves or a mixture of the two in different proportions. Intellectual curiosity, nervous excitement and hungry emotion have enveloped the whole sphere of life, consciousness and being. Anything else of deeper significance has sunk into the abyss of oblivion. In one word, 'Art for Art's sake' has been the present-day principle in the field of artistic creation. The artist does not care for any fixed ideal or aim. He finds his ideal and aim in himself. He grows of himself, he establishes himself and he realises himself in his own creation. Far from seeking an ideal, even beauty is no longer the aim of art. What is art? The creation of the artist. Who is the artist? He who creates himself. Very well; but what does the word 'self' signify? There's the rub. Everything depends on this. In ancient times the word 'self' used to signify either the Psychic Being, which is the delegate of the Supreme Self, or the Supreme Self Itself—"Know Thyself". In modern times 'self' signifies something exoteric, the surface consciousness acting through the brain and nerves.

No doubt, the moderns hold that the essence of art and artistic creation consists in complete expression of one's own self, but like the Virochana of the Upanishad, who took the body for the Self, they have applied the word 'self' to mean the consciousness acting through the nerves. But it must be admitted that they have exceeded Virochana by one step going either within or above. They have discovered an intermediate link between the physical sheath and the higher supra-physical. In ancient times 'self' would always signify the Psychic Being and never the self-centred body.

The moderns may ask: "Is it obligatory that one should have a great soul in order to be a great poet?" In the hoary past it was almost so. Valmiki, Vyasa and Homer rightly deserve to fall into that category. But the ancient Latin

¹ F. L. Lucas, *The Decline and Fall of the Romantic Ideal*.

Catullus, the French poet Villon of the medieval age, most of the 'Satanic' poets of the Romantic age, and Oscar Wilde and Rimbaud of the present age—none of them possess anything special or remarkable in their nature. On that score can we ever deny or belittle their poetic genius? True, ethics and aesthetics are two radically different things. At times these two may act together. Aesthetics may come into prominence from time to time under the guidance of ethics or take its support. But there is no indivisible relation between the two.

It is here that a great confusion arises for the admirers of ethics and those of aesthetics. Ethics signifies morality, an ideal life and a correct conduct in one's dealings with others. But, as a matter of fact, we do not look upon the nature of the Psychic Being or the inner Self in that way. It is something deeper and higher than morality. Even in the absence of morality and good conduct the virtue of the inner Self can remain unimpaired. The virtue of the inner Self does not necessarily depend upon the good qualities of one's character. The Psychic Being is the true nature of the inherent consciousness in the being. Its manifestation may not take place in one's outer conduct or one's day-to-day activities, but it can be discerned in a peculiar mode of one's conduct. Byron, in his outer life, was very uncomely and violent. But it was that self-same Byron who stood forth for the oppressed and offered his life for their freedom. Byron here represents the inner magnanimous heart. It is here that the urge of his inner Self has manifested itself.

Jehova's vessels hold
The godless heathen's wine !

In his artistic creation the poet's inner Self comes to the fore. That is why it is said that the subject-matter and the way of expressing it are nothing but the real Being in the poet. The outer manifestation of this Being is diverse and manifold. The inner soul of Shakespeare is wide and magnanimous. It has, as it were, the quality of water. It takes up the form of that very vessel in which it is put, and assumes the colour thereof. Milton's inner Being represents height, density, weight and seriousness. Dante's inner Being represents intensity, virility and Tapasya (askesis). Kalidasa's inner Being represents beauty, while that of the Upanishadic seers represents luminosity.

The truth of the inner Being escapes both character and morality. It can be grasped only through one's manners which reflect the innate nature of the inner Being. In the absence of decorum vulgarity looms large. For countless mistakes a man may be pardoned. But the vulgarity in one's manners takes man away from his status of manhood. Similarly if manners—the influence of the inner Being—are visible in the artistic creation then despite many minor flaws it will look beautiful, great and precious.

In fact, we never find vulgarity in the artistic creation of any true artist. Baudelaire, Verlaine, Oscar Wilde—these creators who dived deep into the very

core of natural experiences never for once lost the manner of their inner Being. Vulgarity has no place in their language, in the expression of their creativity. The style Baudelaire adopted was purely classical—'aristo'. On the other hand, there are moralists and religious people who badly lack the virtue of the inner Being. In all their activities rusticity and lack of culture are in abundance. The influence of the inner Being can neither be learnt nor acquired. It comes down with man from another world—"cometh from afar"—its manifestation takes place only in man's refined taste. Vulgarity is always wanting in genuine taste. It is, as it were, a gross tongue that gives almost an equal value to the juice of a grape and that of a corn-seed.

It is really deplorable that the ideal of vulgarity, the King of kings in expressing vulgar ideas, is an Indian. His name must needs be mentioned, for his creations are replete with vulgarity and they are spread all around like poisonous air. It is not that at present he lacks disciples and worshippers. Now who is that notability? He is our Ravi Varma. Curiously enough, his themes are mostly taken from the Puranas, that is to say, his heroes and heroines are the gods and goddesses. But what of that? He has seen them in his own light—with the eyes of an ultra-modern vulgarian. Just recollect to your memory his painting, *The Descent of the Ganges*. What does Mahadeva look like? He is a great wrestler like Gama or Kikkar Singh but with matted hair, wearing a tiger skin; he stands gazing at the sky with his legs apart. And the river Ganges? A film star with her hair dishevelled jumps out of an aeroplane and glides down! And colour? It is sheer gaudiness. I do not know if the vivid expression of vulgarity has attained a better perfection anywhere else than in the works of Ravi Varma. No doubt, there is a plebeian literature as well as a plebeian art which is simple to the extreme. These are the immature creations of the immature creators, who do not make a high claim to display in their creations. Neither do they have any ambition to do so. They express perfectly what they are. But in the painting of Ravi Varma there is an extravagant endeavour to display something infinitely more than what one actually possesses. So the presence of vulgarity is simply unbearable, nay, past correction.

Verily the greatness of the poet is the greatness of the inner consciousness. And the expression of his inner consciousness is the essence of his poetic creation. So long as this inner consciousness is vigilant and active in the poet, his creations and activities never suffer in manners. His creations will not be vitiated by gross touches. He alone is a great poet whose consciousness is hardly clouded. Although it is said that even 'Homer nods', to me the lesser poet is he who at times breaks through the cloud. And a non-poet is he who is ever strongly shrouded with indelible cloud.

NOLINI KANTA GUPTA

(Translated by Madal from the original Bengali.)

ROBERT FROST*

I

A BUCOLIC POET

(1)

THERE are two schools of criticism regarding the poetry of Robert Frost. One school considers him a poet of the woods and the intervalles, the pastures and the barns, talking of 'Country things'. The other school considers him a poet who terrifies, a poet who urges his countrymen to see the emptiness of thier existence. In this article I shall dwell on the first school which holds : 'Frost is the poet of the country, of man in nature, as Eliot is the poet of the city, of man in the metroplitan desert' (Matthiessen).

Frost has 'a thin but authentic vein of poetic sensibility'; and he has his claims to a first-rate farm poet, a bucolic poet, with his remarkable technique in diction. An examination of a poem, popular with the anthologists, will suffice the scope of this chapter.

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and the frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

* Robert Frost died in January this year.

The woods are lovely, dark and deep.
 But I have promises to keep,
 And miles to go before I sleep,
 And miles to go before I sleep.

The specific meaning of the poem is clear. The rider stops by a wood on a snowy evening, the darkest evening of the year. These woods belong to some man by legal title; yet they are Nature's, hence 'I think I know'. The rhyme in the second stanza, the linking rhyme and the interlocking rhyme are in keeping with the dream-like quality of the poem. The horse thinks it queer to stop by a wood, where there is no farmhouse near, and wants to get back to its domestic arrangements. The rider too remembers his human obligations to fulfil in town, and hence he does not want to identify himself with the aesthetic object of the woods. "The woods are lovely (though the word is a pardonable blemish), dark and mysterious as human nature itself with its dark sides. The rider has to go many miles before he dies—this thought runs through the repetition in the last two lines" (Tate).

The poem moves up on a little action which approaches the climax of an experience, real or imagined. With the extension of the metaphor, the reader becomes aware of the implied meaning. In this short lyric we have words and phrases which face at once two ways. The words 'promises,' 'miles,' and 'sleep' denote more than one meaning. The rider's journey denotes life with its duties and distances, promises and obligations. The darkest evening of the year has a tragic implication. "The reluctance to leave becomes an expression of the endless hunger for holding and making permanent a dark moment of pleasurable discovery in a transient experience. But we are impelled forward and away by other and inevitable commitments. There are the promises which we have made to ourselves and to others, or which others have made for us. And there are the 'miles' we must travel through other kinds of experience before we yield to that final and inevitable commitment : sleep in death."

Frost has employed one of the favourite images of the English poets to suggest that we have to remember our direction and home and we cannot tarry too long by the wayside tavern, inn, or woods. There will be many more miles to go, many more taverns and woods to pass by and many more promises to keep. The horse which is governed by habits and instincts thinks it queer (like the man of common-sense) to stop by a wood where there is no farm-house near.

In the capturing of the incident, the poet comes upon an experience in the present which gives him an emotional recognition. This emotional tension or crisis impels the poet to record the details of the moment in the physical world and also the details of the experience in the world of his own reverie. "And as this emotional tension finds its gradual resolution in the poem, the emotion

finds its thought. In other words, the mental recognition of meaning in this emotional experience gradually asserts itself on a new plane of metaphorical experience. This is one of the two kinds of recognition which Frost has experienced as one part of the poetic impulse" (Lawrence Thompson).

(2)

The second kind of recognition which Frost has experienced in the poetic impulse occurs when the sudden mental perception of a thought leads him to an emotional experience or results in an emotional afterglow. In illustration of this, we may cite the poem : *For once, then, something*.

Others taunt me with having knelt at well-curbs
 Always wrong to the light, so never seeing
 Deeper down in the well than where the water
 Gives me back in a shining surface picture
 Me myself in the summer heaven godlike
 Looking out of a wreath of fern and cloud puffs.
Once, when trying with chin against a well-curb,
 I discerned, as I thought, beyond the picture,
 Through the picture, a something white, uncertain,
 Something more of the depths—and then I lost it.
 Water came to rebuke the too clear water.
 One drop fell from a fern, and lo, a ripple
 Shook whatever it was lay there at bottom,
 Blurred it, blotted it out. What was that whiteness ?
 Truth ? a pebble of quartz ? For once, then, something.

Obviously, this is a dramatic lyric with a single actor. The brief monologue presents only the familiar rural pastime of looking down through the water in a well, to see to the bottom, or to see how deep the well is. Yet the metaphorical undertones and overtones are cunningly interwoven. We see this, when we reach the first word in the last line, Truth. In the light of this word which stands out like a sore thumb, the metaphorical preoccupation in terms of the two opposed ways of searching for truth becomes certain. "Then the opening lines imply that the poet's emphasis is on ultimate truth; and he has acknowledged his own limitations to others, in regard to the perception of this ultimate truth. The first line has an indirect reference to the poet as a skeptical relativist and to others, collectively, his antagonists as believing absolutists. Others taunt him because he 'knelt' (figuratively identified ultimate truth with a form of worship) 'always wrong to the light'. Then, we see that he has been ridiculed for letting his own image, Narcissus-like, get between him

and the object of his search, so that he can 'see' only 'Me myself in the summer heaven godlike...' A further metaphorical correspondence is suggested between the specific search below the well-water and the general search below the surface of human experience, which will satisfy human yearnings for certainty. This justifies the taunt of even his religious friends, for taking his position 'always wrong to the light'. But once, however, he has been allowed to have a glimpse of the truth or the hidden mystery."

The next moment, a rebuke as though from some intelligence which intended that this human being should not have more than a glimpse, came and interrupted his search.

Therefore the tone of the poem reflects the poet's pleasure in presenting an antithesis between the smug certainties of the orthodox views and his own skeptical, boastful, unorthodox tendency to approach truth with caution and the full awareness of the limitations of human knowledge. The poem also reminds us of the aphorism of Democritus : "Of truth we know nothing, for truth lies at the bottom of a well." Thus the poem moves on an epistemological plane of reference. The momentary experience is illuminated with richer value by that which his past experience accidentally brings to the present. The mental perception, brought to a sharp focus with a momentary experience, gives rise to an emotional afterglow; and when it transforms it into a metaphor, it has beauty and meaning.

C. SUBBIAN

AMI AND ANUP

AMI and Anup were sister and brother, but Anup who was only six could not understand why their mother treated Ami so badly and why she did not allow them to eat together. He often heard his mother say that Ami was not his real sister, she was his step-sister; but how could he dislike Ami who was so good, so gentle, so sweet ? It was Ami who made him understand that he should not insist on eating with her as it used to hurt their mother.

Ami was seven and a half but had grown too wise for her age because of the very strict, or rather cruel, step-mother. But she was very fond of Anup who in return loved her immensely. They were usually found together when the mother was away.

It was on one such occasion that they were sitting on their verandah and talking. Ami stopped suddenly and sat motionless. After a few moments she seemed to come back from somewhere and she asked Anup, "Did you hear some music ?"

"No," replied Anup, "what music ?"

"Well, when the wind blows into my ears, sometimes I hear a kind of music in it which is so rhythmic that my feet want to dance."

"Oh," exclaimed Anup, "can you dance like the girls in the theatre ? Come, I will put the record on in Father's study room and you can dance to it. Come, we have a good chance to-day."

"No, Anup, listen please, I am not a dancer who can dance to that music as others do. I said I feel like dancing when I hear this special type of music in the air."

"Then, I have an idea ! a bright idea ! When I grow up, I will learn to play some instrument. You can describe the music that you hear and I will play it exactly as you say. You can then go on dancing without the fear that the music might stop."

This conversation came to an end with their mother's arrival, but it remained for both the children a memory worth preserving.

A few days passed and Anup came and told Ami, "Ami, do you remember I had told you about a lot of instruments that had come to our school for us ? Well, today we were asked to choose the instrument that we wanted to learn. We are getting a new teacher to teach us all these instruments. I looked at all of them and found that the flute was the smallest. So I told my teacher that I would like to learn the flute. Besides, I feel that as it is the smallest it will be the easiest to learn. Don't you agree ?"

Ami smiled and said, "Yes ! learn the flute and try to learn it very well."

So Anup started learning the flute at school and, on week-ends when he brought the flute home, he would insist on Ami describing the music that she heard and he would try to play it; though, of course there was no rhythm or coherence in his trials. Still he persisted and the brother and sister derived infinite joy out of it, though they had to be very careful not to be seen together when the mother was around.

This went on for about a year. Then, once in Anup's school the teachers decided to have an annual variety programme by the children. Even the music for the programme was to be provided by the children's orchestra. When they were fixing the programme a hitch arose about the special Radha-Krishna dance that they wanted to do. There were several children who could dance but they felt that none of them could do Radha's part well. Anup, who was present with other children concerned with the programme, spoke out, "My sister Ami dances very well."

"Your sister ? Is she in our school ?" asked the anxious teacher.

"No, my mother says she should not come to the school as she has to learn household work. But she likes school very much. Can she not come and dance for our programme ?"

"Well, I shall speak to your father about this," replied the teacher.

Next day the teacher visited the father and explained to him the advantages of his daughter's joining the school. The father told the teacher his difficulties and of Ami's step-mother's undesirable attitude towards any such proposal. He also explained how badly the child would be treated every day on her return from school. The teacher had a solution for this. They had boarding and lodging arrangements for the girls. Ami could stay there and attend school. The father thanked the teacher heartily and agreed to the suggestion.

Ami started her progress in the school whole-heartedly. She was full of loving gratitude to Anup. Her dance as Radha with the accompanying orchestra in which Anup played the flute went on surprisingly well. As the day of the performance drew near the teachers found this dance to be the best item. So to make it a big success they decided to call for the final day a famous musician to play only the flute as the background music. The day of the function arrived with hopeful parents forming the audience. The first few items before the dance were pleasing. The audience appreciated the work of the teachers in developing in the young artists the confidence which they showed in presenting the programme.

Everyone's attention was drawn to the stage by the opening notes of the flute and the rising of the curtain for the Radha-Krishna Dance. Ami as Radha and another child as Krishna were on the stage posed for the dance. With the changing notes of the flute Krishna started dancing. The audience was rapt in the music. But they were soon surprised to see Radha standing motion-

less. The young Krishna was also puzzled finding Radha still. The teachers in the wing were shocked and did not know what to do as the audience had started creating an uproar. But a small figure ran across the stage, snatched the flute from the musician and put it to his lips. At the first notes Radha broke the pose and started dancing; Krishna joined her. The audience were hushed as they witnessed Radha's lucid, rhythmic, graceful and expressive movements. The teachers breathed a sigh of deep relief with smiling eyes.

That evening at home, when Anup was enthusiastically describing how various people had congratulated him on his sister's success, his mother was busy deciding not to send Ami back to school after she had come home for the vacation. She could not bear so many people at a time praising Ami. After three months Ami was back home having had great success even in studies.

She was extremely happy with Anup and told him that she felt certain that one day he would be able to play the same type of music that she was hearing from the air. Anup, highly encouraged by these words, practised his flute regularly. The mother, however, could not bear Ami's sight and no difficulties that she put in Ami's way were good enough for her. Ultimately she stopped giving food to Ami. but Ami did not breathe a word about these cruelties. Even when Anup asked her about her food she gave evasive answers.

One day when her hunger had become intolerable she went out in the garden, pacing quickly up and down, thinking about food. She had not had even a piece to eat for several days. Just then she saw a small half-eaten piece of bread under a plant. She seized it instantly and chewed it up and swallowed it ravenously. But no sooner did the bread reach her throat than she felt an irresistible thirst and a tremendous heat in her body. She ran into the house for water, but seeing her mother in the kitchen she had to turn back from the door. She ran to the tap and hurriedly put her mouth to it. She drank in big gulps.

When she felt a little relieved she went into her room where she found Anup with his flute. To their great horror they found that Ami could not speak. The piece of bread that she had eaten was poisonous and meant to kill mice in the garden. Anup's sorrow knew no bounds. His tears were so pathetic that Ami in spite of her own sorrow had courageously to comfort him. His loud sobs brought their parents there too. The mother had her revenge. And the father stood helpless, in the midst of the pathetic Ami, the indifferent mother and the deeply stricken Anup.

The school re-opened. Anup went to school while Ami remained at home. Days passed, months passed and years passed with Anup learning the flute. Ami could not now describe the music that she heard, but her eyes sparkled when Anup touched the notes similar to her own music and thus Anup knew from the expression of her eyes where and how to correct his faults. He had very strongly told his mother not to meddle with him and Ami. When-

ever he played beautifully Ami danced happily and as she danced she loved her brother more than ever. Her dancing became a well-known feature in their town. Soon the time came for Anup to go to the city to give his final exams. When he returned, he found Ami missing.

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The circus which had bought Ami from her mother sent her into the arena for a dance but found her obstinate. When they scolded her, she would not answer. They tried on various occasions to make her work, but to no avail. Finally they lost all hope and started neglecting her. One day she evaded their attention and ran away from them.

After a long time she came to a forest where she heard a deep pathetic roar of some animal. She was afraid. But in the air that blew around her, she heard the familiar musical notes and this music gave her a kind of courage to go forward. She went in the direction of the roar and when she reached near enough she saw a big lion stretched under a tree with an arrow in his back. Once more she was afraid, but she heard the music more vividly and went down on her knees, slowly parted his mane and pulled out the arrow. The lion growled but soon reconciled himself to his saviour by purring and rubbing himself against her legs gently. She lifted his big head and put it in her lap. After some time the lion got up and led Ami to his cave. In the cave the lioness became furious on seeing the stranger. But the lion explained Ami's goodness to the lioness and to his three cubs in their language. Next day the lion, the three cubs and the lioness walked with Ami to the forest. As the lion with his instinct found out that Ami had not taken her breakfast with them, he took her to a fruit-tree where she gathered some fruits for herself and ate a few.

She heard the music and, seeing open Nature around her, started dancing. The lion family watched her with great surprise. Ami was in a very happy mood. She felt free—free to dance, to her own music without any compulsion or obligation. As she was dancing, other wild animals came near and felt an urge to wait there and watch her. When she finished the dance there were practically all the wild animals around her. Into this one dance she had put something which touched them all alike. After the dance all of them dispersed.

This way Ami stayed with the lions and daily danced with them. In the beginning only the wild animals came, but slowly the timid animals like deer and rabbits were also attracted towards her. Sometimes the attraction was so great that they came slowly and stopped at a safe distance; and when they saw that the otherwise ferocious lions and wolves were fully absorbed in the dance, they came nearer. Finally when one day an elephant caught with his trunk the mischievous monkey which was jumping on his head, and put him

gently on the ground, all the fear of these timid animals vanished and from that day they came regularly to watch Ami's magnetic dance.

Most of the time when Ami moved in the forest these animals followed her round. All of them wanted to be helpful to her. She was dumb and they were dumb. Yet they understood each other's needs. The elephants would shake the fruit-tree for her food and she would dance for them when she saw the longing in their eyes.

Once she danced for a longer time than usual. Towards the end of the dance she looked so tired that the lion looked very concerned. When she stopped, she saw the deer pricking up their ears and looking in all directions with a puzzled expression. Just then she heard the same familiar music again coming from a particular direction. She looked amazed because even the animals around her seemed to have heard it. When she found out clearly the direction from where it came, she ran towards it. The lion followed, still looking worried. When she had run for a few furlongs, she saw a boy with torn clothes and overgrown hair, playing upon a flute from which issued forth this wonderful music. She recognised him and ran to him with wide-open arms. The boy was so lost in his playing that he saw her only when she was very close.

"Ami, Ami, at last I have found you. How I have been searching for you ever since you were found missing! This flute was worn out by my playing. I took two more so that I could go on playing, until all of them were worn out." He pulled out one worn-out and one new flute from his belt. When Ami was affectionately looking at the three flutes—the worn-out, the new one and the one which was being used—Anup grasped her arm in terror. Ami laughed aloud, went to the lion and stroked his mane. When Anup saw all the fierce animals of the forest so calm and quiet and Ami moving among them like a queen, he understood the harmony that Ami had spread in the animal world.

Ami and Anup stayed in the forest with the animals that had listened to this enchanting music and had seen the harmonious dance which taught them to love one other, help one other, and to live like one family.

SCIENCE AND SPIRITUALITY

THE LECTURES OF DR. RAYNORD C. JOHNSON

UNDER the auspices of Sri Aurobindo International Centre of Education at Pondicherry, Dr. Raynord C. Johnson of the University of Melbourne, the noted scientist and thinker, gave a series of lectures on Science and Spirituality.

I

In his first talk he said : “The materialist regards the world which his senses disclose as real and fundamental, all else being dependent upon this world. The studies of Western science are abstracted from the whole and in these studies much of that greater whole is neglected. Within the limits chosen, science has had amazing success, but this does not qualify it to assume the role of philosophy and pronounce upon the whole.”

The lecturer first reviewed the case for materialism and then showed its inadequacy to explain such phenomena as memory and embryological development. He said that in all fields of Natural Science there are unsolved problems which will remain insoluble so long as a materialistic attitude is maintained. He cited the facts of radio-activity and of interference patterns in light to illustrate his point. He took as a biological example the fact that yeast cells placed in glucose break down the sugar by an interaction which is as precise as a lock and key mechanism. Yet, if these cells are placed in a different sugar solution, they will, after a short time, produce a new key to fit the new lock. If we are unwilling to ascribe high intelligence to the yeast cell we must postulate a psychical field which controls all yeast cells—and this psychical field stores within it memories of countless experiments and resources on which to draw.

Behind all the phenomena of Nature, the lecturer insisted, psychical fields are in existence, preserving the knowledge acquired through the experiments of the past. Science will be compelled to recognize in the end that its domain is not a closed and complete one. It has many achievements to its credit of an impressive kind, which everyone recognises today, but its very success in the specialized field has led to its ignoring the qualities of the greater Whole. If we want answers to the fundamental questions, the biggest questions about the world, we should listen to the person who can speak from the highest level of wholeness, and this man will presumably combine the qualities of artist, sage and saint.

In his second talk he said that there are strange facts concerned with the mind which have been carefully studied in the last thirty or forty years. They fall into two groups. In the first group the observer paranormally acquires information about the world, and in the second group the mind acts paranormally upon the environment. Dr. Johnson selected from a wide range of phenomena—telepathy, clairvoyance, precognition, object-reading, and psychokinesis—for consideration. It was pointed out that if any one of these so-called paranormal phenomena was proven the materialist outlook was undermined.

Telepathy provides evidence that events in the mind of a percipient may be caused by events in the mind of an agent. Since two minds could maintain the same rapport while the brains associated with them were thousands of miles apart, it looks as though mind functions in its own right and not as a poor dependent upon brain.

The lecturer did not regard clairvoyance as essentially very different from telepathy. In each case there is the acquisition of knowledge without the use of the senses, but in one case it is presented to consciousness verbally and in the other visually.

The lecturer said that object-reading shows conclusively that material objects are more than the physicist and chemist suppose them to be and can be the bearers of definite mental-emotional impressions. He was not able to suppose that there is any clear-cut division between mind and matter, but thought that this convenient distinction referred to the higher and lower levels of one psychical continuum.

Speaking of pre-cognition as the most startling and important of all paranormal phenomena, he said it had been established beyond all reasonable doubt by the work of Rhine, Soal, Carrington and Tyrrell. Its implications are profound. First, it was pointed out that there must be a sense in which future events exist NOW, if they can be precognised. If the future was blank there would be nothing to see. He thought that there is a faintly-imaged plan or pattern sustained by the Cosmic Mind, and that it is not static, but constantly capable of modification by the interaction of higher intelligences and the free will which man can exercise. He stressed that in his opinion it is not future *events* which are foreseen but the faintly-imaged pattern sustained by the Cosmic Mind. Every precognition holds within it the possibility of being fulfilled wholly, partially or not at all. In the latter case it would not afterwards be identified as a precognition at all. Precognition, for these reasons, does not imply fatalism, and free will as well as determined events co-exist in each self in all circumstances. We possess a measure of free will to an extent determined by our spiritual evolution, but the bounds of this are limited by determined factors which are the product of *karma*. This net-work of *karma*

exists on some level of the mind, not merely as frozen history but as a living creative force. It is the chief task of a soul's evolution to enlarge its freedom by using it rightly.

The lecturer spoke finally about psycho-kinesis as a phenomenon also proven. This means that the mind can act in the world to do things other than directly through the neuro-muscular system. While the effect is small, in so far as it has been demonstrated statistically, it was pointed out that if it could be fully and reliably brought under control of the conscious will it could alter the whole pattern of civilised life. The speaker said that he regarded psychical research as a bridge between Science on the one hand and spirituality on the other. It throws great light on the nature of man himself.

3

The subject of the third talk was "Mystical Experience". The lecturer said that it is one with which language is ill-fitted to deal.

Man has to be recognised as participating in different levels of reality, physical, mental, intuitive and spiritual. In relation to the spiritual level which is the ultimately real he is in a peculiar position. A seed of this level is sown at the centre of Man's soul but in this sowing it is exiled from its source. It is sown in order that it may unfold or disclose the latent divinity within it. But until this realisation is achieved, man remains cut off from Reality.

There are transcendent experiences given from time to time to ordinary people and in these the isolated ego seems to be once more in its native country and able to see with the eye of the Spirit. When this happens, the experience is ecstatic, blissful and happy beyond words. It is aware of its unity with the whole. Sometimes the experience brings with it a flood of knowledge beyond anything the mind could have acquired by its normal processes. It always conveys a sense of profound certainty and authenticates itself. The person who experiences spiritual reality says such things as : "I was aware of all pervading and illimitable love; I felt one with all living creatures and things."

The lecturer said that language cannot convey something that in its very nature is beyond the highest of the processes of mind, but he believed that individuality is retained without separateness. When the Buddhist said, "the dewdrop slips into the shining sea," it could equally be maintained that the shining sea slips into the dewdrop, for it was not a spatial experience that was being described.

The language of the ordinary man is in marked contrast with that of the mystic. The ordinary man, describing the world, speaks of conflict, unrest, suffering, chance and separateness. The mystic speaks of harmony, peace, perfection, meaningfulness and unity. These views are not contradictory as they at first sight seem to be : they are both true, but they are views from different

vantage points. The life of the whole may be likened to that of a tree. If each leaf on the tree were self-conscious it would look out at ten thousand other leaves without any sense of meaning, doing similar things. But, if the roots and trunk were self-conscious, there would be awareness of the life of a living organism to which all were fulfillers of a function.

All mysticism, said the lecturer, should lead to practical service. It is the aim of the highest to redeem and uplift the lowest, and the balanced life of meditation and service is the highest wisdom.

CELEBRATION OF THE MOTHER'S BIRTHDAY

21st February 1963

Speech of Sri P.C.Sen, Chief Minister read by Sri Saila Kumar Mukherjee, Minister of Local Self Government, on the occasion of the Mother's Jayanti Celebration at the Mahajati Sadan Hall, Calcutta, on the 21st February 1963.

RESPECTED Swamiji, Friends, I deem it a great privilege to be able to join you in offering our humble worship to the Mother on her birthday—an auspicious day for all of us. As a politician beset with the various urgent problems of the state, my presence here, in this altogether different atmosphere, may seem rather surprising. I have, however, readily responded to the invitation of the organisers because I believe politics or statecraft in our country has never been entirely separated from spirituality, holiness or high moral ideals. If we are to solve in a realistic and practical manner the problems of the state and the country then we must hold before us some shining and exalted Ideal to inspire and guide us. For the Ideal is after all the truly Real. I have, therefore, come here not so much in the vesture of my office but in a questing spirit to learn from Sri Aurobindo and the Mother true wisdom, as the Upanishadic saying goes :

तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् ।
समित्याणि श्रोत्रिय ब्रह्मनिष्ठम् ॥

I have come here also to receive the Mother's blessings which will be to us a fresh source of energy and inspiration in our works. For in their teachings lies the hope of recreating a new India and reconstructing the true Man—the divine Man.

I am not a philosopher but as a student of living history permit me to place before you certain observations. You know that in the 19th century in India the impact of the West brought about a great cultural renaissance and a national awakening. Men rose up with great ideals and steered the course of India's destiny to new directions and achievements. But for this national awakening or rebirth as the word "renaissance" means, our achievement of freedom would have been a distant ideal only. These great individuals, pioneers of the renaissance, taught us that freedom is our birthright and that we are not a race of mendicants but within us lie great potentialities of the human spirit. We also learnt—perhaps for the first time—that our civilisation

was great and in no sense inferior to the past glories of ancient Greece or Rome. This discovery fired the imagination of the people and initiated movements that ultimately led to our freedom. I mention this to prove to you how potent and dynamic are ideals in moulding the forms of life.

Today, after 15 years of our independence, we have to brave another impact, no, not an impact but an aggression against the very soul of India. In this hour of crisis and national emergency which threatens to destroy and lay waste the rich treasures of our cultural heritage we have to rise to the occasion and accept the challenge with a bold invincible front. Military and economic aids, industrial and technological progress will no doubt strengthen the limbs and sinews of Mother India but we need the soul-stirring message of the great sons of India to fortify our hearts and souls. Spirituality has always been the master-key and strength of the Indian mind. In its Light we come to love our country not merely as a geographical and national unit but as a living being—a loving Mother. That, I believe, was Sri Aurobindo's message to us politicians. As he once wrote: "the sap which keeps alive the love of our country is the realisation of the Motherhood of God in the country, the vision of the Mother, the perpetual contemplation, adoration and service of the Mother."

Unfortunately it has almost become an inhibition, a deep-rooted *saṁskāra* in our mind, to associate spirituality with a sort of escapism, a running away from life into some beatific region of delight. It is the distinguishing message of Sri Aurobindo and the Mother, a message which they have exemplified by their sadhana, that "True spirituality is not to renounce life, but to make life perfect with a Divine Perfection. This is what India can now show to the world." They ask us to take a whole and comprehensive view of life—to place things in their true order, correct arrangement and proper harmony. Industrial development, technological progress, scientific inventions are not ends by themselves but the means to provide the proper environment and condition for the full manifestation of the soul of man. We have to gain in all-round strength, even in muscular and physical strength, to defend our country against hostile attacks, strength to feed hungry mouths, strength to provide a secure roof and a decent living for our people. Then only can we celebrate the advent of the true Man and a new consciousness in humanity. I am told by my friends that at the Ashram in Pondicherry the Mother, who has long chosen India as her mother country, is working out with selfless devotion and infinite powers of organization a miniature model of such a society. Her birthday celebrations here would be truly creative if we collectively put our shoulders together and emulate her example. Then only will we be worthy to enjoy the fruits of the accumulated *tapasyā* of the past, to participate in the unique *sādhana* of the present and look forward to the hopes of the Future.

SANSKRIT SIMPLIFIED

BOOK I

LESSON VIII

I. परस्मैपद and आत्मनेपद.

We have already spoken of the two sets of terminations for each Tense and Mood.

The Present Tense terminations for the two sets are as follows :-

Parasmaipada			Atmanepada		
1. मि	वस् (वः)	मस् (मः)	1. इ	वहे	महे
2. सि	थस् (थः)	थ	2. से	इथे	ध्वे
3. ति	तस् (तः)	अन्ति	3. ते	इते	अन्ते

Let us note that these Present Tense terminations, added on to the Future Tense base of roots, give us their Future Tense forms.

Paradigms

वद्—१. प. to speak
c.b. वद, F.b. वदिष्य

वन्द्—१. आ. to salute
c.b. वन्द, F.b. वन्दिष्य

Present Tense

1. वदामि	वदावः	वदामः	1. वन्दे	वन्दावहे	वन्दामहे
2. वदसि	वदथः	वदथ	2. वन्दसे	वन्देथे	वन्दध्वे
3. वदति	वदतः	वदन्ति	3. वन्दते	वन्देते	वन्दन्ते

Future Tense

1. वदिष्यामि	वदिष्यावः	वदिष्यामः	1. वन्दिष्ये	वन्दिष्यावहे	वन्दिष्यामहे
2. वदिष्यसि	वदिष्यथः	वदिष्यथ	2. वन्दिष्यसे	वन्दिष्येथे	वन्दिष्यध्वे
3. वदिष्यति	वदिष्यतः	वदिष्यन्ति	3. वन्दिष्यते	वन्दिष्येते	वन्दिष्यन्ते

All other conjugational verbal bases (c.v.b. or in short c.b.) and Future Tense bases can be conjugated similarly. The student may practise it himself.

NOTE :-

(a) Before terminations beginning with म or व (मि, वः, मः, वहे, महे, etc.) the preceding अ is lengthened, i.e., it becomes आ.

(b) Before terminations beginning with अ (अन्ति, अन्ते etc.) the preceding अ is dropped.

(c) Terminations, beginning with इ, ई (इ, इथे, इते, ईय, etc.), undergo the usual vowel sandhi with the preceding अ of the base and both together change to ए.

Thus we have

- (a) वद् + अ + मि = वद् + आ + मि = वदामि
 वद् + अ + वः = वद् + आ + वः = वदावः
 वद् + अ + मः = वद् + आ + मः = वदामः
 वन्द् + अ + वहे = वन्द् + आ + वहे = वन्दावहे
 वन्द् + अ + महे = वन्द् + आ + महे = वन्दामहे

similarly

वदिष्य + मि-वः-मः = वदिष्यामि-वः-मः
 वन्दिष्य + वहे-महे = वन्दिष्यावहे-महे

- (b) वद् + अ + अन्ति = वद् + अन्ति = वदन्ति
 वन्द् + अ + अन्ते = वन्द् + अन्ते = वन्दन्ते
 वदिष्य + अन्ति = वदिष्य् + अन्ति = वदिष्यन्ति
 वन्दिष्य + अन्ते = वन्दिष्य् + अन्ते = वन्दिष्यन्ते

- (c) वन्द् + अ + इ = वन्द् + ए = वन्दे
 वन्द् + अ + इथे = वन्द् + एथे = वन्देथे
 वन्द् + अ + इते = वन्द् + एते = वन्देते

similarly

वन्दिष्य + इ = वन्दिष्ये; वन्दिष्य + इथे = वन्दिष्येथे; वन्दिष्य + इते = वन्दिष्येते ।

2. We have learnt the declension (विभक्ति) of words (nouns and adjectives) ending in अ, masculine and neuter, and also of feminine words ending in आ and ई. Now we can take up the declension of some of the Pronouns of the Third Person. The following four go together : यद् (relative) who, which; तद् that (person or thing, etc.); एतद् this; किम् (interrogative) who ? what ? which ? etc.

The bases which these pronouns assume in their declension are य m.n. and या f. for यद्; त- m.n. and ता- f. for तद्; एत- m.n. and एता- f. for एतद्; क- m.n. and का- f. for किम्.

These bases are declined like words ending in अ and आ, the only peculiarity being this that there are about five forms which are special to these and some other third personal pronouns. They will be underlined to attract the attention of the students.

यद्-m. (base य)			यद्-n. (base य)				
प्र.	यः	यौ	ये	प्र.	यत्-द्	ये	यानि
द्वि.	यम्	यौ	यान्	द्वि.	यत्-द्	ये	यानि
तृ.	येन	याभ्याम्	यैः	तृ.	येन	याभ्याम्	यैः
च.	यस्मै	याभ्याम्	येभ्यः	च.	यस्मै	याभ्याम्	येभ्यः
पं.	यस्मात्	याभ्याम्	येभ्यः	पं.	यस्मात्	याभ्याम्	येभ्यः
ष.	यस्य	ययोः	येषाम्	ष.	यस्य	ययोः	येषाम्
स.	यस्मिन्	ययोः	येषु	स.	यस्मिन्	ययोः	येषु

No सम्बोधनम्

No सम्बोधनम्

There is no सम्बोधनम् in these pronouns. The masculine and neuter forms from तृतीया to सप्तमी are exactly similar. The difference exists only in प्रथमा and द्वितीया.

तद् -m. (base त)			एतद् -m. (base एत)				
प्र.	सः	तौ	ते	प्र.	एषः	एतौ	एते
द्वि.	तम्	तौ	तान्	द्वि.	एतम्	एतौ	एतान्
तृ.	तेन	ताभ्याम्	तैः	तृ.	एतेन	एताभ्याम्	एतैः
च.	तस्मै	ताभ्याम्	तेभ्यः	च.	एतस्मै	एताभ्याम्	एतेभ्यः
पं.	तस्मात्	ताभ्याम्	तेभ्यः	पं.	एतस्मात्	एताभ्याम्	एतेभ्यः
ष.	तस्य	तयोः	तेषाम्	ष.	एतस्य	एतयोः	एतेषाम्
स.	तस्मिन्	तयोः	तेषु	स.	एतस्मिन्	एतयोः	एतेषु

No सम्बोधनम्

No सम्बोधनम्

तद् -n. (base त)			एतद् -n. (base एत)				
प्र.	तत्-द्	ते	तानि	प्र.	एतत्-द्	एते	एतानि
द्वि.	तत्-द्	ते	तानि	द्वि.	एतत्-द्	एते	एतानि

From तृतीया to सप्तमी, the विभक्ति forms are exactly similar to the corresponding masculine ones.

किम् -m. (base क)			किम् -n. (base क)				
प्र.	कः	कौ	के	प्र.	किम्	के	कानि
द्वि.	कम्	कौ	कान्	द्वि.	किम्	के	कानि
तृ.	केन	काभ्याम्	कैः	तृ.	केन	काभ्याम्	कैः
च.	कस्मै	काभ्याम्	केभ्यः	च.	कस्मै	काभ्याम्	केभ्यः
पं.	कस्मात्	काभ्याम्	केभ्यः	पं.	कस्मात्	काभ्याम्	केभ्यः
ष.	कस्य	कयोः	केषाम्	ष.	कस्य	कयोः	केषाम्
स.	कस्मिन्	कयोः	केषु	स.	कस्मिन्	कयोः	केषु

No सम्बोधनम्

No सम्बोधनम्

We shall deal with the feminine forms of these pronouns in the next lesson.

3. Now we make use of these pronouns; they are demonstrative adjectives also.

१. यः पठति सः ज्ञानम् लभते। (ज्ञान—न. knowledge; लभ्—१. आ. to get : c.b. लभ, F.b. लप्स्य) २. यम् पर्वतम् त्वं तत्र पश्यसि तस्य नाम हिमालयः इति। (नामन्—न. name; इति—अ. this particle is generally used to report the very word or words spoken by someone, as represented by the quotation marks in English)

३. कस्मात् नगरात् त्वम् आगच्छसि ? ४. केन हस्तेन वयं लिखामः ? ५. यस्मिन् आश्रमे ते वसन्ति तस्मिन् आश्रमे अहम् अपि वसामि। ६. यः ईश्वरः भक्तेषु सदैव वत्सलः तस्मै ईश्वराय नमः। (वत्सल—वि. affectionate; नमः used with the चतुर्थी of the one to whom salutation is offered) ७. एतस्मिन् गृहे के वत्स्यन्ति ? ८. कस्मात् तडागात् त्वं कुमुदानि आनेष्यसि ? ९. येषाम् हृदये ईश्वरः वसति ते धन्याः सन्ति। १०. तस्मै कृष्णाय नमः येन गीता गीता (गीता—स्त्री. the gospel Gita; गीता— p.p.f. sung) ११. एतेन हस्तेन अहं लिखामि। १२. कस्मिन् क्रीडाङ्गणे एते बालाः क्रीडिष्यन्ति ? १३. केन वीरेण व्याघ्रः मारितः ? वीर—पुं. hero; मारित p.p.m. killed) १४. एतयोः बालयोः मित्राणि त्वम् अधुना एव द्रक्ष्यसि। (मित्र—न. friend) १५. यस्मिन् सरोवरे मकराः वसन्ति तं सरोवरं कः प्रवेक्ष्यति ? (प्र-विश्—६. प. to enter) १६. यस्मिन् वने व्याघ्राः वसन्ति तद् वनम् प्रदोषे मा विश। १७. एतस्मात् वृक्षात् नागः निःसरति। (नाग—पु. cobra, निस्-सृ—१. प. to move out, c.b. निःसर or निस्सर F.b. निःसरिष्य or निस्सरिष्य) १८. केषाम् देवानां कथाम् त्वं जानासि ? (कथा—स्त्री. story; जानासि knowest) १९. एतस्य वृक्षस्य नाम वटः इति। (वट—पुं. banyan tree) २०. यस्य स्वयंप्रज्ञा न अस्ति तस्य शास्त्रं किम् करोति ? (यस्य नास्ति स्वयंप्रज्ञा शास्त्रं तस्य करोति किम् ?) (स्वयंप्रज्ञा—स्त्री. self-intelligence, शास्त्र—न. scripture)

Translate into Sanskrit :-

1. He who studies gets knowledge. 2. The name of the mountain that you see there is "Himalaya". 3. From which town do you (sing.) come ? 4. With which hand do we write ? 5. I too live in the Ashram in which they live. 6. Salutation to that God who is always affectionate towards (his) devotees. 7. Who (plural) will live in this house ? 8. From which pond will you (sing.) bring lilies ? 9. Blessed (धन्व-वि.) are they in whose heart dwells God. 10. Namaskar to that Krishna by whom the Gita (was) sung. 11. I write with this hand. 12. In which play-ground will these boys play ? 13. By which hero (was) the tiger killed ? 14. You (sing.) will see just now

the friends of these (two) boys. 15. Who (sing.) will enter that lake in which crocodiles live ? 16. Do not enter at nightfall that forest (द्वितीया), in which tigers are living. 17. A cobra moves (out) (creeps out) of (from) this tree. 18. The stories of which gods do you (sing.) know ? 19. The name of this tree is 'Banyan'. 20. What can scriptures do for (of) him who has no self-intelligence ?

4.

श्लोकः १९.

(वसन्ततिलका)

रात्रिर्गमिष्यति भविष्यति सुप्रभातं
 भास्वानुदेष्यति हसिष्यति पङ्कजश्रीः ।
 इत्थं विचिन्तयति कोशगते द्विरेफे
 हा हन्त हन्त नलिनीं गज उज्जहार ॥

सार्थपदच्छेदः— रात्रिः— f. the night, गमिष्यति will pass, भविष्यति will come about, सुप्रभातम् n. bright and beautiful morning, भास्वान् the sun (भास्वत् m. sun), उद्-एष्यति will rise (उद्-इ—2. p. rise, F.b. उदेष्य), हसिष्यति will smile, पङ्कजश्रीः the beauty of the lotus (पङ्क-म. n. mud ज born=lotus, that which springs out of mud, श्री—f. beauty, Goddess Lakshmi), इत्थम्—ind, in this manner or way, वि-चिन्तयति thinking (सप्तमी ए. व. of विचिन्तयत् pr. participle of वि-चिन्त्—१०. उ. to think), कोश-गते entered the lotus-bud (कोश—m. n. the cup-shaped inside part of the lotus— गत p. p. gone to), द्विरेफे (while) the bee; हा—Oh ! हन्त—alas ! हन्त—alas ! अ.—ind. नलिनीम् the lotus-creeper, गजः an elephant, उद्-जहार Uprooted (उद्-हृ Perfect लिट् 3rd person sing.).

“रात्रिः गमिष्यति, सुप्रभातम् भविष्यति, भास्वान् उदेष्यति, पङ्कजश्रीः (च) हसिष्यति” इत्थम् कोशगते द्विरेफे विचिन्तयति (सति) हा ! हन्त ! हन्त ! गजः नलिनीम् उज्जहार !

Translation :-

While the honey-bee, imprisoned in the interior of the lotus was thinking (hopefully) that the night would pass away, (and) there would be a bright morning, (and) the sun would rise, (and) the beauty of the lotus would be smiling, O ! alas ! alas ! an elephant uprooted the lotus-creeper !

(अनुष्टुप्)

श्लोक २०.

कृपणेन समो दाता न भूतो न भविष्यति ।
 अस्पृशन्नेव वित्तानि यः परेभ्यः प्रयच्छति ॥

सार्थपदच्छेदः—कृपणेन समः Like a miser, niggard (कृपण—m. niggard, सम—adj. equal to—used with तृतीया or षष्ठी), दाता a donor (दातृ—m. a giver, a donor, a liberal man), न not, भूतः p.p. become, existed, been born, न not, भविष्यति will be born; अ-स्पृशन् without touching, एव at all, वित्तानि riches, money (वित्त—n. wealth), यः who, परेभ्यः to others, प्रयच्छति gives over (प्र-दा—I. p. to give, c.b. प्रयच्छ, F.b. प्रदास्य)

कृपणेन समः दाता न भूतः न (च) भविष्यति, यः (कृपणः) वित्तानि अस्पृशन् एव परेभ्यः प्रयच्छति ।

Translation :-

There never was born nor shall ever be born a donor like a miser, who, even without himself touching his wealth, gives over all of it to others.

(अनुष्टुप्)

श्लोक २१.

हरो हिमालये शेते हरिः शेते महोदधौ ।

कमला कमले शेते मन्ये मत्कुणशङ्कया ॥

सार्थपदच्छेदः—हरः God Shiva, हिमालये on the Himalaya mountain, शेते rests; हरिः God Vishnu, शेते rests, महा-उदधौ in the great ocean (of milk); कमला Goddess Lakshmi, कमले in the lotus, शेते rests; मन्ये (I) think (मन् 4. A. to think, suppose, c.b. मन्य F.b. मंस्य), मत्कुण-शङ्कया due to fear of bugs (मत्कुण—m. bug—शङ्का f. fear, doubt, suspect).

(यद्) हरः हिमालये शेते, हरिः महोदधौ शेते, कमला (च) कमले शेते (तद्) मत्कुण-शङ्कया (एव इति अहम्) मन्ये ।

Translation :-

I suppose it is out of fear of bugs that God Shiva rests on the Himalaya mountain; Hari, God Vishnu, in the ocean; (and) Goddess Lakshmi in the lotus. (The reason being this that bugs cannot make inroads into the ice, the ocean and the lake in which the lotus grows.)

(अनुष्टुप्)

श्लोक २२.

शतेषु जायते शूरः सहस्रेषु च पण्डितः ।

वक्ता दश-सहस्रेषु दाता भवति वा न वा ॥

सार्थपदच्छेदः—शतेषु in or among hundreds (शत—n. one hundred), जायते is born (जन्—4. A. to be born, -c.b. जाय F.b. जनिष्य), शूरः—m. a valiant man; सहस्रेषु in or among thousands (सहस्र-n. one thousand), च and, पण्डितः a learned man; वक्ता an orator (वक्तृ-m. orator), दश-सहस्रेषु in tens of thousands (दश—ten) दाता a donor, a liberal man, भवति is born, वा or, न not, वा or,

शतेषु शूरः जायते, सहस्रेषु च पण्डितः (जायते), दशसहस्रेषु (च) वक्ता (जायते), (परन्तु) दाता भवति वा, न (भवति) वा।

Translation :-

Among hundreds one valiant man is born, among thousands is born a man of knowledge, and among tens of thousands an orator is born; but a liberal donor may or may not be born (even among lacs).

5. We give here some examples of स्वरसन्धि for the student to study for himself and find out the rules that govern coalescence. The ending vowel of a word undergoes Sandhi with the initial vowel of the following word.

In the next lesson we shall give the rules governing these सन्धिस.

- | | | |
|---|--|--|
| १. पीत + अम्बर = पीताम्बर, | २. नील + आकाश = नीलाकाश, | |
| ३. शाला + अन्त = शालान्त, | ४. सुधा + आकर = सुधाकर, | |
| ५. रवि + इन्द्र = रवीन्द्र, | ६. मुनि + ईश्वर = मुनीश्वर, | |
| ७. श्री + ईश = श्रीश, | ८. शची + इन्द्र = शचीन्द्र, | |
| ९. परि + ईक्षा = परीक्षा, | १०. हरि + इच्छा = हरीच्छा, | |
| ११. बहु + उदार = बहूदार, | १२. अनु + उक्त = अनूक्त, | |
| १३. साधु + उक्तम् = साधूक्तम्, | १४. वधू + उत्तमा = वधूत्तमा | १५. रघु + उद्वह = रघूद्वह, |
| १६. गुरु + उपदेश = गुरूपदेश, १७. मधु + उत्सव = मधूत्सव, | १८. पृथु + उपदिष्टाम् = पृथूपदिष्टाम् | |
| १९. पितृ + ऋण = पितृण, | २०. ध्यातृ + ऋषि = ध्यातृषि, | २१. भ्रातृ + ऋजुता = भ्रातृजुता, |
| २२. अध्येतृ + लृकारः = अध्येतृकारः, | २३. सुर + इन्द्र = सुरेन्द्र, | २४. महा + इन्द्र = महेन्द्र, |
| २५. राम + ईश्वर = रामेश्वर, २६. धरा + ईश्वर = धरेश्वर, २७. रम. + ईश = रमेश, २८. शुभ + इच्छा = शुभेच्छा, | २९. सूर्य + उदय = सूर्योदय, ३०. सर्व + उदय = सर्वोदय, ३१. उत्तम + उत्तम = उत्तमोत्तम | ३२. ऊर्ध्व + ऊर्ध्व = ऊर्ध्वोर्ध्व, ३३. पुरुष + उत्तम = पुरुषोत्तम, ३४. राष्ट्र + उद्धार = राष्ट्रोद्धार |
| ३५. महा + उत्सव = महोत्सव, ३६. मन्द + उत्साह = मन्दोत्साह, ३७. देव + ऋषि = देवर्षि, ३८. राज + ऋषि = राजर्षि, ३९. महा + ऋषि = महर्षि, ४०. ब्रह्म + ऋषि = ब्रह्मर्षि, ४१. सप्त + ऋषि = सप्तर्षि, ४२. देव + ऋण = देवर्ण, ४३. महा + ऋक्ष = महर्क्ष, ४४. वर्षा + ऋतु = वर्षर्तु, ४५. ग्रीष्म + ऋतु = ग्रीष्मर्तु, ४६. तव + लृकारः = तवलृकारः, ४७. एक + एकम् = एकैकम्, ४८. महा + एषणा = महैषणा, ४९. राष्ट्र + ऐक्यम् = राष्ट्रैक्यम्, ५०. मम + एतद् = ममेतद्, ५१. च + एव = चैव, ५२. न + एव = नैव, ५३. न + एजति = नैजति, ५४. तव + एव = तवैव, ५५. दिव्य + ऐश्वर्यं = दिव्यैश्वर्यं, ५६. आत्म + ऐक्य = आत्मैक्य, ५७. आगता + एकादशी = आगतैकादशी, ५८. सा + एकला = सैकला, ५९. सदा + एव = सदैव, ६०. तथा + एव = तथैव, ६१. दृष्ट्वा + एव = दृष्ट्वैव, ६२. मा + एवम् = मैवम्, ६३. मम + ऐच्छिकः = ममैच्छिकः, ६४. न + ऐकान्तिक = नैकान्तिक, ६५. दिव्य + ओषधि = दिव्यौषधि, ६६. महा + ओषधि = महौषधि, ६७. बिम्ब + ओष्ठ = बिम्बोष्ठ, ६८. महा + ओजस् = महौजस्, ६९. उत्तम + ओजस् = उत्तमौजस्, ७०. वन + ओकस् = वनौकस्, ७१. स्वर्ग + ओकस् = स्वर्गौकस्, | | |

७२. तव + औत्सुक्यम् = तवौत्सुक्यम्, ७३. आत्म + औपम्य = अत्मौपम्य, ७४. अस्य + औरसः = अस्यौरसः, ७५. माया + औपाधिकी = मायौपाधिकी, ७६. सुवर्ण + औशीरम् = सुवर्णौ-शीरम्, ७७. अति + अन्त = अत्यन्त, ७८. अति + आचार = अत्याचार, ७९. अति + उत्तम = अत्युत्तम, ८०. प्रति + उत्तर = प्रत्युत्तर, ८१. त्रि + अम्बक = त्र्यम्बक, ८२. द्वि + अशीति = द्विचशीति, ८३. प्रति + एक = प्रत्येक, ८४. परि + आय = पर्याय, ८५. अभि + आस = अभ्यास, ८६. प्रति + आहार = प्रत्याहार, ८७. अभि + उत्थान = अभ्युत्थान, ८८. परि + उत्सुक = पर्युत्सुक, ८९. अभि + अन्तर = अभ्यन्तर, ९०. अधि + आत्मन् = अध्यात्मन्, ९१. अभि + आगत = अभ्यागत, ९२. नि + ऊन = न्यून, ९३. प्रति + अय = प्रत्यय, ९४. नदी + आ = नद्या, ९५. अनु + अय = अन्वय, ९६. अनु + अर्थ = अन्वर्थ, ९७. तद् + अन्तिके = तद्वन्तिके, ९८. मनु + अन्तर = मन्वन्तर, ९९. कुरु + अन्ति = कुर्वन्ति, १००. चिनु + आन = चिन्वान, १०१. गुरु + आज्ञा = गर्वाज्ञा, १०२. पृथु + ई = पृथ्वी, १०३. तनु + ई = तन्वी, १०४. अनु + एषण = अन्वेषण, १०५. सु + अच्छ = स्वच्छ, १०६. अनु + एति = अन्वेति, १०७. पितृ + आदेश = पित्रादेश, १०८. मातृ + इच्छा = मात्रिच्छा, १०९. भ्रातृ + आज्ञा = भ्रात्राज्ञा, ११०. दातृ + ई = दात्री, १११. नेतृ + आ = नेत्रा, ११२. विधातृ + ए = विधात्रे, ११३. विधातृ + ई = विधात्री, ११४. लृ + उच्चार = लुच्चार, ११५. ने + अन = नयन, ११६. शे + अन = शयन, ११७. भे + अ = भय, ११८. जे + अ = जय, ११९. गै + अन = गायन, १२०. रै + अः = रायः, १२१. म्लै + अ + ति = म्लायति, १२२. आश्रे + अ = आश्रय, १२३. रै + इ = रायि, १२४. स्तनंघे + अ = स्तनंघय, १२५. गो + आ = गवा, १२६. गो + इ = गवि, १२७. स्तो + अन = स्तवन, १२८. भो + अन = भवन, १२९. गौ + औ = गावौ, १३०. नौ + इक = नाविक, १३१. श्रौ + अण = श्रावण, १३२. कौ + एतौ = कावेतौ, १३३. बालौ + आगच्छतः = बालावागच्छतः, १३४. ब्रो + आम = ब्रवाम, १३५. अब्रो + अम् = अब्रवम्, १३६. एतौ + उन्नतौ = एतावुन्नतौ, १३७. वने + अथवा = वनेऽथवा, १३८. ज्वलिते + अग्नौ = ज्वलितेऽग्नौ, १३९. सो + अहम् = सोऽहम्, १४०. को + अपि = कोऽपि ।