



*Arunachal! Thou dost root out the ego of those
who meditate on Thee in the heart. Oh Arunachal!*

The Mountain Path

Vol. 14, No. IV, October 1977

Unite with me to
destroy (our separate iden-
tities as) thou and me, and
bless me with the state of
ever vibrant joy, Oh
Arunachala !

—*The Marital Garland
of Letters, verse 56*

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THE MOUNTAIN PATH

(A QUARTERLY)

"Arunachala ! Thou dost root out the ego of those who
meditate on Thee in the heart, Oh Arunachala !"
—*The Marital Garland of Letters, verse 1.*

Vol. 14

OCTOBER 1977

No. IV

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— Editor.

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The Mountain Path

(A QUARTERLY)

The aim of this journal is to set forth the traditional wisdom of all religions and all ages, especially as testified to by their saints and mystics, and to clarify the paths available to seekers in the conditions of our modern world.

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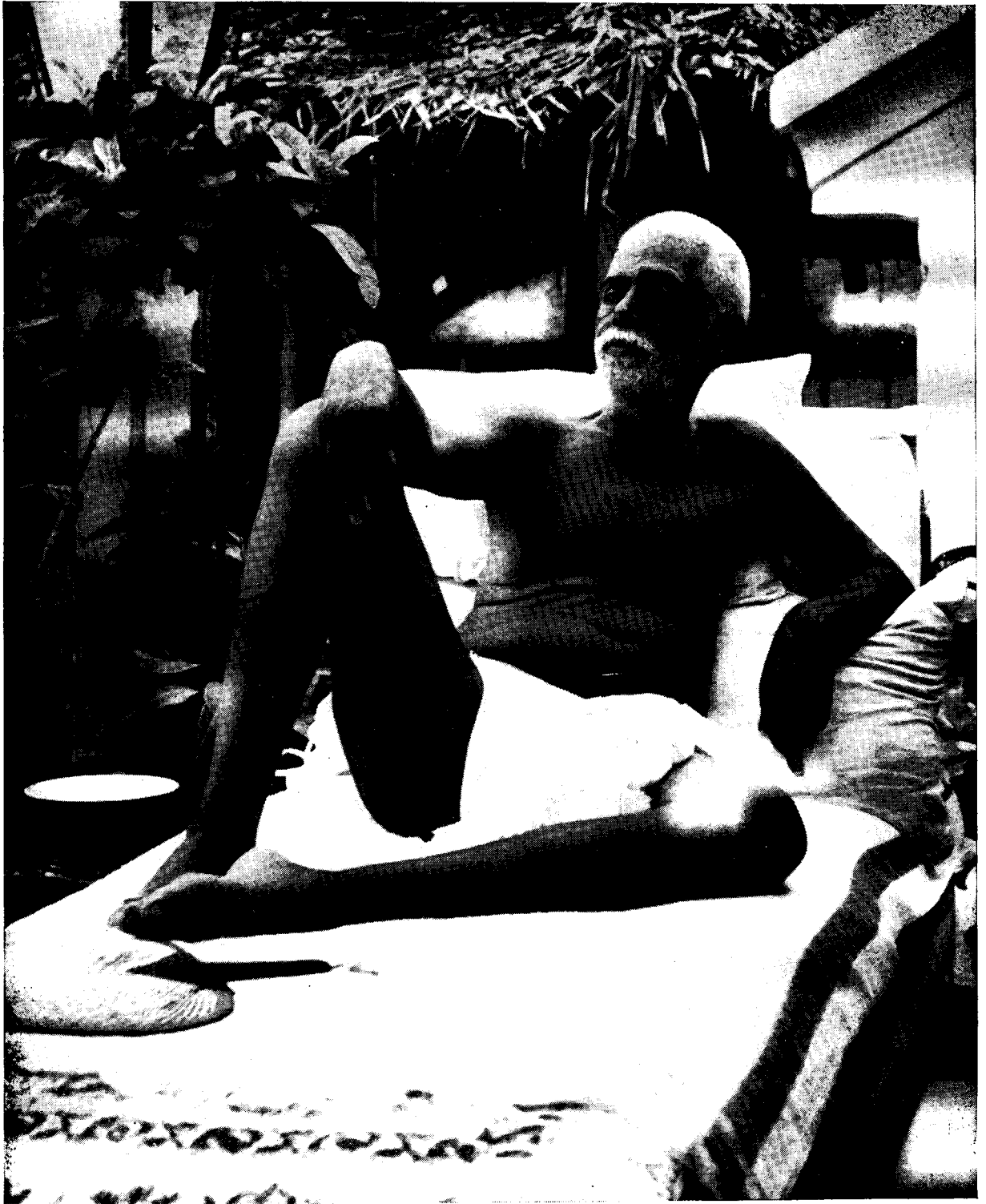
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THE MOUNTAIN PATH

is dedicated to

Bhagavan Sri Ramana Maharshi



The Mountain Path

Vol. 14. No. IV, October 1977

EDITORIAL By
T. S. Parthasarathy

MUSIC AS SADHANA

HERBERT SPENCER thinks that music must take its rank as the highest of the fine arts ; as the one which, more than any other, ministers to human welfare. Thoughtful westerners feel that ' Music is more intimately connected than any other art with the hidden soul in us ; the incognisable part of our minds which it stirs into activity that at once fills us with delight and passes understanding '. A Hindu philosopher would have accepted this as a description of what is known as *brahmānubhava*.

In any society, the influence of music is salutary and it is perhaps the only art that does not corrupt the mind, while poetry can be licentious, dances lascivious, and writing obscene. Even in the West, where music is not so widely esteemed as an *upāsana* to attain the Supreme, music and devotion to God went hand in hand. Composers like Bach were intensely religious men and the bulk of their work was church music. Bach's music, for example, is precise in feeling, delicate in form and rings with a certain kind of serenity that comes of firm faith in God and eternal salvation. This common feature between the master-composers of Western and Indian music is remarkable.

India had a magnificent system of art music when elsewhere the art was still in the stage of folk song. But there is hardly any secular music in India. Music was never looked upon as a form of popular entertainment ; not even as a fine art. It was esteemed primarily as a means for attaining eternal beatitude

(*moksha, apavarga*). Hence the number of saints, evolved souls and devotees among the best known exponents and composers of our music.

The origin of Indian music is traced to the Sama Veda and music itself is styled as the *Gandharva Veda*, one of the *Upa Vedas*. From time immemorial, God has been conceived as *Nada Brahman* (embodiment of sound) and the practice of music as spiritual *sadhana*, as *nada vidya* or *Nada Upasana* (worship of God through sound). In one of his *kritis* Tyagaraja calls it *sangita upasana* (worship through music).

The *Yajnavalkya Smriti* is perhaps the oldest treatise which declares that a mere votary of absolute music (music without words) attains salvation. The sloka runs thus :

" He who knows the mysteries of playing the *vina*, he who has mastered the knowledge of *sruti* and *jati* and is an adept in *tala*, attains *moksha* without effort "

Another verse equally oft-quoted is attributed to Lord Narayana Himself :

" Narada ! I dwell not in Vaikuntha nor in the hearts of Yogins, nor in the Sun ; but where my devotees sing, there I am."

Even before Sarngadeva wrote his *Sangita Ratnakara* (13th century), devotees like the Alvars and the Nayanmars of the Tamil country, several of whom were qualified vocalists and instrumentalists, conceived of God as ' the embodiment as well as the fruit

of music, (*Isaiyāy Isaiyyayanāy*). In the very first *sloka* of his monumental work, Sarngadeva pays homage to Lord Sankara as *Nāda Tanu* or 'one whose body is sound'. This led to music itself being described as *Brahma-naada* or 'the voice of God'. Sarngadeva proceeds to give a long list of gods and goddesses who were votaries of music and adds :

"Brahma created this music from the Sama Veda."

Nāda vidya or *Nadopāsana* is the worship of *Nāda* which is not mere sound but musical sound. The whole subject of music relates to *nāda*. *Nāda* gives rise to *srutis* which give rise to *svaras* and they in turn become the source of *ragas*. *Nāda* admits of the division of *aabata* and *anaabata*, the former being the sound produced by the conscious effort of man, and the latter, the *nāda* that is heard without his conscious effort.

Anaabata nāda is the music of the spheres and the music of nature and includes the *nāda* emanating from the *mulādhāra* part of the human body. Tyagaraja, the greatest *Nāda Yogin* of recent times, refers to the *mulādhāra nāda* in his *kṛiti* '*Svara rāga sudbā*'. The cognisance of *anaabata nāda* is the object of *yogopāsana*. *Anaabata nāda* transcends aesthetic experience by the human mind. Hence, *aabata nāda* alone is studied and meditated upon in the realm of music.

An interesting description of how *nāda* is caused in the human body is furnished by Sarngadeva and other writers. The Atman or soul, desiring to speak or sing, stirs the mind ; the mind strikes the fire abiding in the body ; the fire strikes the wind ; the wind abiding in *Brahmagranthi*, rising along the upward path, manifests sound in the navel, the heart, the throat, the head and the mouth. *Nāda* is thus produced by the combination of *Prāna* and *Anala* (Agni). This description may appear somewhat fanciful to moderns, but Tyagaraja, who must have experienced the emanation of *nāda* in this form, describes the process graphically in his *kṛitis* '*Mokshamu galada*' and '*Sobhillu saptasvara*'.

According to *Tantra*, not only musical sounds but every particle and object of the world also, evolve out of the causal fire known as *Kaamakalaa* or *Kundalini* (latent divine energy). The *kundalini* is the base of the causal sound or *nāda*, which is the fountain-head of music. When the manifested subtle sound comes out through the medium of the vocal cord, it is known as music or *rāga*.

The supreme aim of music is to realize the essence that shines behind music. So, the *rāgas* have been conceived as the media for the realization of that essence which is the source of all knowledge, all intelligence and all bliss. Tyagaraja describes it as "the ocean of Supreme Bliss called musical knowledge." The seers of music felt within themselves the necessity for animating the material structures of the *rāgas*. They conceived tonal forms as possessed of flesh and blood like human beings and thus deified the *rāgas*. Then the invisible *rāgas* became visible in material forms. This idea is developed in a poetic manner by Tyagaraja in his *kṛiti* '*Naada sudba rasambilanu*'. "The ambrosia of sound has assumed a human form", he exclaims. "It is the basis of *Vedas*, *Puranas*, *Agamas* and *Sastras*. The seven notes are the bells of His bow, the *kōdanda*, which is none other than *rāga*. *Ghana*, *naya* and *desya* are the strings, *tala gatīs* the arrows and *bbajana* the supreme reward". All true musicians desire permanent peace of mind through the practice (*sādhana*) of music and through meditation upon the Ideal of music.

Highly abstruse descriptions of the source and the nature of sound are found in Matanga's *Bṛihaddesi* (5th-6th century), in yoga treatises and tantra works. Sarngadeva, who synthesizes all these doctrines in his *Sangīta Ratnakara*, has elaborately discussed the divine nature of the causal sound. He says that when the causal sound manifests in the level of the heart, it is known as *Mantra* ; in the level of the throat as *Madhya* and in the base of the tongue as *Tāra*. The three levels are known as Brahma, Vishnu and Mahesvara. Such descriptions have a deep philosophical meaning and spiritual significance.

According to the philosophy of music, the divine psyche or Atman is the foundation (*adbishthana*) of music. The psyche sings eternally the immortal song of absolute music, which is formless and colourless in essence and yet it manifests as phenomenal music with the gross raw materials of tone, tune, rhythm, grace. Rabindranath Tagore, to whom song was *sādhana*, says, "Music, though it comprehends a limited number of notes, yet represents the infinite. The feeling distilled in sound becomes itself an independent object. It assumes a tune form which is definite but a meaning which is indefinite".

Thus music is looked upon as a spiritual *sādhana* which elevates and animates the level of man's consciousness and kindles, in the cave of his heart, the perpetual light of divine knowledge. The intuitive authors of the music of India were fully conscious of this secret and have made music the best and purest means for attaining God-realization.

Among the composers of Karnatic music, Tyagaraja alone has composed a group of fifteen *kritis* dealing exclusively with the art and science of music and prescribing it as a sadhana to attain the Supreme. Other composers like Purandara Dasa and Dikshitar have, no doubt, made passing references to music like the ten *gamakas* and twenty-two *srutis*, but have not devoted an entire group of *kritis* to music, as Tyagaraja has done.

A scrutiny of these songs shows that Tyagaraja was a confirmed votary of absolute music and his object in composing these *kritis* was to impress upon mankind that *nadoposana* was spiritual *sādhana*. He naturally relies upon old texts but presents his ideas in beautiful musical garbs and with unshakable conviction.

In order to get the full picture that Tyagaraja tries to paint, these *kritis* should be arranged in their logical sequence and studied. *Nāda*, naturally, comes first for treatment, but besides repeating what Sarngadeva has said earlier, Tyagaraja adds much more. He first pays his homage to the divine sage Narada whom he describes as the 'bee that

hovers round the lotus called *nāda*' (*Naada saraseeruba bhringa*). He calls the seven notes 'beautiful deities' who shine in the Vedas like *Rik* and *Sama*, in the *Gayatri Mantra* and in the hearts of Gods and Brahmins. He asks his mind to drink deep the nectar of *rāga* and get edified. To him, *rāgas* are not mere groups of notes but have an ethos and, to those who do *sangita upasana*, 'they assume the most pleasing forms and dance before them with their anklets jingling' (*Sripapriya*).

Svara rāga sudhā is a full-length *kriti* which epitomizes Tyagaraja's views on music. He opens with the statement that 'only a combination of the nectar of *svara*, *rāga* and *bhakti* can lead one to heaven and final beatitude'. Developing this, he makes a few assertions: (1) The mere realization of the *nāda* emanating from the *mulādhara* and a knowledge of the seven notes can lead one to Moksha. (2) One who has inborn *bhakti* and a knowledge of *rāga* becomes a liberated soul. (3) It is futile to beat a drum (*maddala*) without a knowledge of rhythm. (4) These secrets were revealed by Siva to Parvati and later mastered by Tyagaraja from the *Svarārnava*. A unique piece composed in what is perhaps the grandest raga of Karnatic music, viz. *Sankarabharana*!

It may be asked why, if sound (*nāda*) alone can constitute music and ensure salvation, we have thousands of musical compositions with *sahitya* in almost every Indian language. Why has *bbajana* or *sankirtana* or Hari Kirtana, as it is called in different parts of India, been prescribed as an unfailing *sādhana* for spiritual elevation? The answer is that the worship of pure *nāda* as emanating from the *mulādhara* can be done only by duly initiated Yogins and, if music is to serve the aspirations of the uninitiated multitude, it should be combined with devotion (*bhakti*) and made accessible to every aspirant. Tyagaraja himself gives this answer in several songs. He avers that 'righteous conduct is possible only when the *sādhaka* practises music and *bhakti*'. How is *bhakti* to be combined with music which consists of *Nāda*, *Svara*, *Rāga*, etc? It can be done by combining devotional poetry with music and he explains this in a few

kritis. In *Sangita Sastra Jnanamu* he says that 'a knowledge of musical science will yield the desired results only if combined with the story of Rama, replete with the essence of *rasas* like *sringāra*'. This would be possible only if *kritis* are composed in poetical form observing the rules of prosody and *alankāra* sastra. Emphasizing this Tyagaraja spells out the grammar of a *kriti* in *Sogasuga*: 'A *kriti* should have *yati* (caesura), *visrama* (repose), *sadbhakti* (devotion), *virati* (pause) and all the nine *rasas*'.

The earliest music throughout the world was sacred music, which was in the form of chants like the *saman* chant, the Samaritan chant and the Gregorian chant established by Pope Gregory I (560-604) for church service. *Valmiki Ramayana* was the earliest post-vedic composition to be set to music and sung in the seven pure melodies known as *jaditis*.

The religious renaissance in South India from the fifth to the seventh centuries called forth a torrent of musical compositions; the Alwars and the Nayanmars composed thousands of verses in Tamil which were set to music and sung. Jayadeva's *Gita Govinda* is a landmark in the history of Indian music. From the devotional angle, it occupies an honoured place in the *bbajana sampradāya* of South India, in the Chaitanya school of Bengal Vaishnavism and in Orissa. More than a dozen poets wrote works in Sanskrit on the model of Jayadeva's work. Narayana Tirtha of South

India wrote his celebrated *Krishna Lila Tarangini* in Sanskrit and Vidyapati Thakur of Mithila wrote hundreds of sonnets in Maithili following the footsteps of Jayadeva.

Bhajana is the sphere where music reigns supreme. The composers of *bbajanas* include devotees, saints, poets, mystics and founders of religious sects. *Kirtana*, which means 'praise', appeared in its embryonic form in the 14th century with the writings of the early Dasa Kuta composers of Karnataka Desa. Purandara Dasa, who appeared on the scene in the 15th century, flooded the music world with more than eight different types of composition. The Tallapakkam composers, who were contemporaries of the Dasa, wrote thousands of *kirtanas* which are excellent specimens of early Telugu musical pieces. But it was the immortal trio, Tyagaraja, Muthuswami Dikshitar and Syama Sastri, who gave body and shape to the *kirtana* in all its glory of musical excellence, felicitous language and inspiring devotion.

The philosophical foundation of music rests upon the solid rock of the realization of the immortal soul of music. Commercial exploitation of this divine art has vitiated the taste and temperament of both the artistes and the public. Music should, therefore, be rescued from degradation. The real aim of Indian music has always been to reach the goal of Self-realization. Through music, practised as a *sadhana*, this achievement is brought nearer and made easier.

Blessed are the does that sacrifice their very lives for their love of music. (The hunters allure them by the sound of music). Fie upon the man, who, in spite of his human birth, does not know the taste of music.

What the holy rivers Ganga and Saraswati do for those who bathe in them, Music does for those with a knowledge of the *svaras* — i.e., leads them on to Liberation.

— *Devi Bhagavata*.

RAMANA SAT-GURU

(Free rendering of a Tamil Song by Satyamangalam Venkatarama Iyer)

By

Professor K. Swaminathan

Satyamangalam Venkatarama Iyer, a ripe secker of exceptional spiritual calibre, composed the five songs named by Bhagavan Himself as *Ramana Stuti Panchakam* during his first and last visit to Sri Bhagavan while He was in the Virupaksha Cave on the Hill. The devotee was in an ecstatic state during the whole visit lasting a week and the hymns composed by him bring out the superb aspects of Sri Bhagavan's personality.

The hymn that follows carries special significance. The refrain of the hymn *Ramana Sat-Guru* was repeated by Sri Bhagavan Himself at least on two occasions while the devotees were singing it in a group.

A. Devaraja Mudaliar records the following in *My Recollections of Bhagavan Sri Ramana* (pp. 68-69) :

"Once when the devotees were singing Ramana Sat-Guru while going round the Hill Bhagavan also joined in and when someone expressed surprise that he should, as it were, sing his own praise, he replied : 'Why not? There is only one Ramana Sat-Guru for all'."

On another similar occasion when the same question was asked, Sri Bhagavan's answer was : "Why limit Ramana to one figure five or six feet tall?"

What follows is a free rendering by Professor K. Swaminathan of the Tamil original.

Hail, hail, Ramana *sat-guru*
Royal Ramana *sat-guru*.

He whom the gods of heaven adore
Was born a babe in Tiruchuzhi.

When Beauty did with Beauty blend¹
The formless One took human form.

Within a cave in Aruna Hill
Where wisdom dwells he came to dwell.

He mastered *maya* and destroyed
The senses' false alluring bonds
And all the coils of circumstance.

The Father to His bosom clasped
The Son beloved, His guru and mine.
Earth and Sun in unison
Brought forth the fine fruit, Grace divine.

The threefold body quite forgotten,
He is at home in all three states.
Thus like a child, but unbeguiled,
He lives in this phenomenal world.

Master of the microcosm
And of the macrocosm both,
He tastes the oneness of the two,
The sweetness of the ripened fruit.

Gold-hued son of the mighty Lord
Whose matted locks hold waters pure,
His dear guru and ours you are,
The being and import of all things here.

¹ Bhagavan's mother was named *Azhagu* (Tamil for 'beauty') and his father *Sundaram* (Sanskrit for 'beauty').

The elements five you fill and stretch
Beyond the five-fold body. To such
As come for comfort to your feet
You give the knowledge that ends grief.

Unfettered by the *gunas* three,
First, last, supreme and ever-free.
His state is such that those who know
Find at his Feet their journey's end.

All-awareness comprehending
The origin and end of things,
He is the death of dire delusion
With its grim brood of evil power.

All the gods attend on him
And sing the glory of his Feet.
First cause he is and sovereign ruler
Of the bright kingdom of awareness.

The Vedas' word and import too,
Their theme and hero is himself.
Swift he soared to heavenly bliss
And there abides as love supreme.

Embodied *turiya*, pure as light,
He dances in the spirit's space
Untouched, unhampered by the grossness
Of the seven-fold universe.

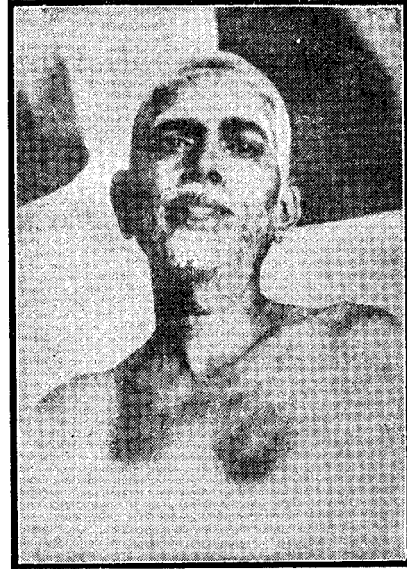
Sweet fruit ripening on the branch
Of the good tree of pure awareness ;
Self absolute, entire, alone,
Abiding ever as knowledge-bliss.

Master pervading my heart's cave
As salt dissolves and spreads in water,
Dear as one's father or one's mother,
Yea, dearer yet, how wonderful !

Set free from the three common states
Of waking, dreaming and deep sleep,
He speaks through silence meaning-filled
A plenitude beyond mere words.

Seer who stands for Truth eternal
Transcending bounds of caste and creed ;
Pure awareness unbeginning,
Living Sun whose light is love.

Virtuous One by good men praised
For virtue born of knowledge true,
Sweet as honey, purest Being,
He is the "Art" in "That Thou Art".



Devotees to him surrendered,
He takes across illusion's flood
To the other shore where Freedom reigns.
Such is his pledge and he will keep it.

Call to yourself and make your own
This wayward mind to sin inclined,
Saving me from the wicked wiles
Of the senses five and their heinous deeds.

Lovely flame of pure awareness,
Raise aloft your sword of knowledge
And straightway slay this reprobate
Ego-ridden in every limb.

Rama, jewel of the solar race,
Lotus-born Brahma, Lord of life,
Siva, with the deer and trident,
And Kumara, the Son beloved ;

Praise to you who has come to dwell
In the temple of my heart ;
Praise to your face, your mind, your feet,
Grateful praise to you, O Lord.

Even in this prating tongue
Your name's sweetness deigns to dwell.
May your lotus-feet, reposing
On my crown, my being bless.

MUSIC AS A COSMIC AND SPIRITUAL POWER

By

Sir George Trevelyan

THE material world is essentially a picture of the formative realm of the Spirit. "All that is transitory is but an allegory", wrote Goethe. Our earth plane is but the lowest, slowest and densest frequency and is interpenetrated by planes of higher frequency up to the sphere of spiritual light. Music in its archetypal form is part of the workings of the Logos, the creative Divine Imagining. Every thing on our earth plane is formed out of spirit. First it existed in Divine Idea: then in celestial rhythm, colour and sound until, passing down through the ethers, it can be materialised on the earth plane. In this sense everything IS music. The human organism itself is made up of musical relationship and harmonics, as was well known by Renaissance architects. Music is the soul-stuff of the Universe and on higher planes is inseparable from colour.

The great composers are to be seen as channels for this free formative music to enter the earth plane. They did not so much INVENT their symphonies as record them. They 'found out beautiful tunes'. Here I quote Ernest Newman on the 'Eroica', from 'The Unconscious Beethoven':

"Here, more than anywhere else, do we get that curious feeling that in his greatest works Beethoven was 'possessed' — the mere human instrument through which a vast musical design realised itself in all its marvellous logic. . . . We have the conviction that his mind did not proceed from the particular to the whole, but began, in some curious way, with the whole and then worked back to the particular. . . . The long and painful search for the themes was simply an effort, not to find workable atoms out of which he could construct a musical edifice according to the conventions of symphonic form, but to reduce

an already existing nebula, in which that edifice was implicit, to the atom, and then, by the orderly arrangement of these atoms, to make the implicit explicit".

Mozart records that he would hear a whole symphony as a single form in an instant of time. Cyril Scott in his interesting book 'Music, Its Secret Influence Through The Ages' contends that the composers are to be seen as channels for soul-formative power. They all seem to appear two generations BEFORE the corresponding psychological developments in society. They are not so much the reflectors of society as inaugurators of new soul quality. They actually make the psychology of the coming age. They are handling the soul stuff of the world. Steiner as mystic describes the plane of the archetypes. It is a realm of creative being, where beings of sound and colour and light are perpetually weaving and forming and experimenting in new patterns, any of which can be selected to be materialised into the forms in the material plane. Thus behind every form of plant, animal or crystal we can see the weaving forces of creative spirit and, conversely, realise that a sphere of Divine music interpenetrates the cosmos on an exalted frequency. Music pre-exists, and the composer is one so constituted in his earth incarnation that he can reflect it and shape it creatively. We know well that music and architecture are closely linked. On the heavenly plane souls released from bodily limitations find themselves in temple structures of light which are also formed out of living music. It is these which are apprehended and in some sense experienced by our architects and reflected in shadow forms into man's earthly temples. We are in these realms in meditation and in sleep and they will, therefore, colour our creation on this plane.

Here I wish to speak about the phenomenon of Sir Donald Tovey. It was said truthfully when he left Oxford after reading Classics that he could write down from memory every note that Bach and Beethoven had ever written. In later life he seemed to have read all Western music from the earliest plain-song to the music of his own life-time, and once read it was remembered. His pupils could never find a work he did not know, and in such detail that he could tell them they should have a sharp in bar 172. If you told him you knew a work, his answer was "Can you write it down?" He could. Here we are simply up against a phenomenon. It is easy to say Tovey had a photographic brain. This materialistic explanation is not good enough. He had not time in his life to turn the pages of every work of music written since 1300, let alone study them. Surely we must feel that in him is a faculty which supervenes our normal powers of study. He could somehow apprehend all music directly. Somehow, as a Being, he WAS all music.

I suggest that Donald Tovey stands before us as a phenomenon inexplicable in any normal mechanistic way. In some way beyond our comprehension he is the incarnation of an exalted being who is one with the whole sphere of music. He IS the music. Imagine an archangelical being, close to the Logos, identified with the sources of music, who chooses to enter an earth body. He would never have to learn a work. He would simply direct his attention to that part of his own great being and consciousness, which WAS the symphony, and it would pour through him afresh in conscious knowledge. Every time he would tap the symphony afresh at its source, not digging it up out of his memory.

Tovey must be such a being. Many of the wonderful stories about him suggest how ill-adjusted he was to ordinary life. It is as if he hardly belonged to our sphere.

We know that every human thought, feeling or will impulse is impressed indelibly on the Akashic Record, that celestial 'tape recorder' of spiritual substance surrounding

the earth plane. Thus each symphony once realised and recorded is available for re-experience by every one who knows how to tune in to it. The great composers are the channels for recording eternal musical form in the earth vibration. Tovey may be an example of the yet more exalted being who is the total sphere of music. His incarnation at the turn of the century is significant.

Steiner came then to show a new way of lifting human thinking into the wholeness of knowledge. His thinking is also inexplicable on a mechanistic level. He showed in his series of lectures on so many different subjects, that the human faculties of enhanced thinking, once lifted beyond the limitation of the senses, could so unite with the Thought Processes of the World that there were no limits to knowledge. In like manner Tovey showed that the entire framework of music could be available to pour afresh through one human consciousness.

Now consider the significance of all this for the New Age which is breaking upon us. The urgent need is that man should awaken to the fact that matter is interpenetrated by Spirit, that the higher worlds exist. Man in the 19th and 20th centuries has gone through the stage of being so closely identified with the material world and the five senses that he loses all knowledge of higher worlds, and even denies the existence of the Divine. This is, of course, a critical stage in the evolution of consciousness since, through this separation from his Divine source, he attains freedom. Then in full consciousness he may now 'return to his Father'.

Here the concept of Teilhard de Chardin is magnificent. The 'noosphere', having enveloped the earth and discovered its unity, now, particle by particle, soul by soul, begins the triumphant surge towards unity with the Divine source, 'homing' at last on the Omega point, which is, of course, the Christ Being. It is in precisely these years that this process is being consummated. A great acceleration is taking place. Consciousness is being raised. A realm of higher frequency is impinging upon our human awareness. The spiritual world is

'raising the pressure', turning on the heat. Evidence pours in from all parts of the world and from all religions suggesting that some sort of Advent is imminent. Many believe that a heightening of consciousness is likely to manifest in the near future. Such an event would be immensely disturbing and disruptive!

Those who have no recognition of spiritual reality would feel they were going mad and be bewildered. Those who knew would recognise in it the coming of the Christ. The world situation is so critical and man has, through his ignorance, brought the planet so near to disaster, that the realms of spirit are watching and preparing to intervene, in ways, which, however, will not interfere with freedom. Great soul-changes may be expected. In the plane beyond bodily limitation, beyond so called 'death', is truly a society, a civilisation, a culture based on creativity, love and affinity, not on acquisitiveness. Communications show that groups of soul-entities are striving to work

with and through man. We know that there are groups in the 'Beyond', who are working for a break-through, so that their knowledge may be received into the thinking of scientists on our plane. Once this is achieved, the importance for the salvation of man would be enormous. Doctors who have passed over are also groping to help in healing. So also with music. There must be groups on the higher planes working to release the formative power of music into our consciousness. As the soul-stuff of the Universe, a flood of music, rightly used, would break up and disperse false thought-forms and lift the spirit of man. In the New Age, and in the apocalyptic changes which are upon us, the power of music is absolutely primary. It will be a creative bridge towards understanding of spiritual reality and of lifting human consciousness. Thus, we must expect that the great souls who were the composers, would be working together as another of these soul-groups, seeking to make their breakthrough as part of the cosmic plan for the redemption of mankind.

Sri Bhagavan Listens to *Bhajan*

.....

"On 8th December, 1945 at about 3.45 p.m., I saw a Gujarati lady aged about 50 years sitting in the Hall with two girls of about eight and ten years in the front row on the side reserved for ladies. I could see that she was in *samadhi*.

After a few minutes she fell on her back quietly in *samadhi* posture without stretching her legs. People in the Hall thought that she was in a hysterical fit, but those two girls said that she was in *samadhi* and that it often happened to her. Then those two girls started singing a Gujarati *bhajan* song in a nice tune (the song being *Haji mare gher thaya lila* (er).

Bhagavan was all the time attentively looking at the lady and enjoying the tune, keeping time by beating his knee with his hand. I had never before noticed Bhagavan so interested in any song."

— A. Devaraja Mudaliar in *Day by Day with Bhagavan*.

SONGFUL SILENCE

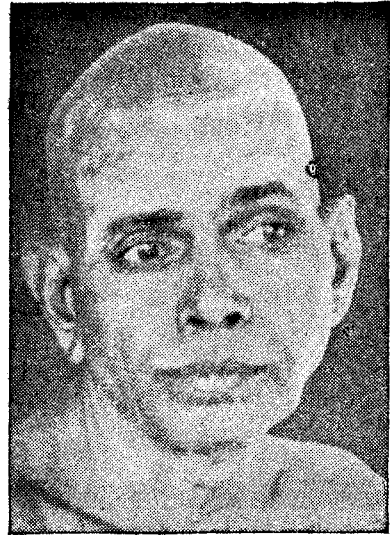
By
Ra. Ganapati

IS it not incongruous, one might think, that the *Mountain Path* should plan an issue on *Music as Sadhana*? What did Ramana have to do with music?

Great Advaitins there are and have been, like Sankara himself and Samartha Ramadas, Sadasiva Brahmendra, Ramakrishna, Vivekananda, Bodhendra, Govinda Dikshita, Kanchi Periyaval, Sai Baba — who have been singers, *gita-kartas*, *sangita-rasikas*, even authors of treatises on the science of music. Ramana comes nowhere near this circle.

Surprising this is, because Ramana did not lack the perception of the artist. The *Vyāvahārika* Ramana was a supremely sensitive artist who *appeared to* play many a role manifesting the beauty of this world of diversity. He was the poet who poured forth the *akshara-mana-malai*. He was dramatist, director and actor, all in one, when recalling Sekkilar's hagiology. He could subtly distinguish the tastes of the two kinds of 'aviyal' — one, when all the vegetables were boiled together for the same length of time, and the other, when the easily cookable and the hard-to-cook vegetables were given different durations to boil so that the former was not over-cooked and the latter was not under-cooked. Ramana knew how and when to laugh sunnily. He knew too the depths of human pathos wherefrom welled up His sacred tears in a copious stream.

In short, the *vyāvahārika* Ramana was *rava-rasa-bharita*. Yet, He seemed to be immune to the *rasa* of *rasas*, the charm of music. He was not a singer, nor was He a connoisseur of music. His verses, though high poetry, are not songs. Besides this negative aspect, there is also Sri Ramana's positive statement, "Why listen to the manifold play



of different *svaras*? Be merged in the one, single, basic note of the *advara Sruti*".

But then, He has these words of approbation on *Nada-upasana*: "Meditation on *nada* is one of the several approved methods. The adherents claim a very special virtue for this method. According to them it is the easiest and the most direct method. Just as a child is lulled to sleep by lullabies, so *nada* soothes one to the state of *Samadhi*; again, just as a king sends his state musicians to welcome his son on his return from a long journey, so also *nada* takes the devotee into the Lord's abode in a pleasing manner. *Nada* helps concentration."¹

However, all this is only about *meditation* on *nada*, and not the artistic elaboration and diversification of *nada* into the manifold play of *sapta svaras*. Even this *nadōpasana*,

¹ Talks with Sri Ramana Maharshi, p. 131.

according to Ramana, "should not be made an end in itself . . . it is better if associated with investigation (*vichara*)". He was not attracted to the *kōtābala sapta svāra*. A concrete instance in point: When Ariyakkudi Ramanuja Ayyangar left Ramana's *sannidhi* after giving a concert for a couple of hours, the ashramites, waxing eloquent over the performance, asked for Ramana's comments. He coolly remarked: "Did he sing for two hours? I saw him sitting for the recital; then I saw him rise up after its conclusion. Whoever knew what passed in between?" There was no time, no listener, no music, only bliss. Yes, Ramana had nothing to do with music, if we take music to be "the art of combining sounds so as to please the ear" (Chamber's Dictionary).

But He was and knew the very heart of music, if we realize that heard music is only an echo of the cosmic harmony (*sruti*) and rhythm of Order or *charm* Rtham (*laya*). The sonant art of music is but one of the manifestations of the art of God's Creative Restfulness. As 'creative' it has to be orderly. It is orderly, with a difference. Normally orderliness implies rules, regulations, limitations. But art is the beauty conferring expansive freedom. Every art has rules, regulations, limitations, yet by an inexplicable process this rigidity melts in an impersonal freedom in every art. Anything and everything that has the freedom-conferring beauty of spontaneous orderliness is musical.

There's music in the sighing of a reed ;
There's music in the gushing of a rill ;
There's music in all things, if men
had ears.

— Byron

To hear all this music one must be all ears ; therefore, must have no ears, when all songs merge in Silence. Ramana was the very personification of this Freedom and Silence.

In the *vyāvahāra* stage He seemed to manifest this Freedom in every one of His beautifully ordered actions. One cannot find

a more musical life than what Ramana led every second in this *vyāvahārika* world. It is as though freedom condescended and descended to our level, to present Itself to us in His every action, and thus to guide us into ever wider harmony and freedom.

While Freedom manifested Itself thus in the seemingly limited, His Silence did not express itself in song, i.e. 'combining sounds so as to please the ear'. For some unknowable reason this Silent Master never became a *Veenadhara* Dakshinamurti !

Silence it was ; but Ramana's Silence was not void, it was fullness. The Peace of Wisdom, He categorically asserted, was not powerless. "He is ignorant who thinks that Wisdom (Peace of Oneness) is devoid of Power" — *Sri Ramana Gita*, X, 1-26. The Jnanin, says Ramana, is *sarva-sakta*. His Silence then is pregnant with all the sounds and songs.

Ramana had nothing to do with music, according to the dictionary meaning of the word, but all music was in Him, it derived from His Silence.

The primordial *spanda* (vibration or movement) within Brahman is *Nada*. Out of it came all these endless movements of what appropriately is called *Jagat*. In Brahman as Iswara, or Over-lord of *Jagat*, we see movements alone. Yet, according to Ramana, He is movementless—*chalannapyachalah* (*Sri Ramana Gita*, XII, 15). The Sage of Arunachala too in the *vyāvahārika* life (in the eyes of the *jagat*) manifested the *rasas* of *chalana*, with the single exception of music—which is the diversified resultant of the original movement of *nada*—is it to imprint on us His immaculate immovability, *achalatva* ?

The reeds on Arunachala sigh in songs, and the rills too flow musically, but Arunachala itself remains silent. Can there be the music of the reeds and rills without the silent Arunachala ?

That is why in the *Mountain Path* — even here — one dwells on *Sangita-sadbana*.

WORK WITH DETACHMENT

By
Arthur Osborne¹

SRI BHAGAVAN explained that it is not the work done that is an obstacle to *sadbhava* but only the attitude of mind in which it is done, and that it is possible to continue one's normal avocation, only without attachment. "The feeling 'I work' is the obstacle," He said in *Maharshi's Gospel*; "Ask yourself who works. Remember who you are. Then the work will not bind you. It will go on automatically." Again, "It is possible to perform all the activities of life with detachment and regard only the Self as real."

Many were puzzled at first by the injunction to work with detachment and wondered whether their work really could be carried on efficiently in such a way. And yet they had before them the example of Sri Bhagavan himself, for whatever he did was meticulously accurate, whether correcting proofs or binding a book, whether preparing food or cutting and polishing a coconut-shell spoon. And in fact, even before the 'I-am-the-doer' illusion has been dissipated, an aloof attitude to work does not impair but enhances efficiency, so long as it is combined with conscientiousness, for it does not imply indifference to the quality of the work done but only non-intrusion of ego into it; and it is the intrusion of ego that causes both friction and inefficiency. If all people were to perform their work simply because it is their work, without vanity or self-interest, exploitation would cease, effort would be rightly directed, co-ordination would replace rivalry, and most of the world's problems would be solved. That the efficiency of the work done would not suffer is apparent if one remembers that the ages of faith in every religion have produced the most exquisite art, whether in Gothic, cathedral or in



mosque, whether Hindu sculpture or Taoist painting, by artists who regarded themselves as instruments and preferred to remain anonymous. Examples can be drawn from other professions also. A doctor works more efficiently when he is unemotional and indeed, for this reason, often prefers not to treat his own family. A financier works more coolly and efficiently where his own interests are not at stake. Even in games, fortune favours one who is unconcerned.

Sri Bhagavan exemplified full outer normality and participation in the daily routine of life and this he enjoined upon his followers.

¹ Extracts from *Ramana Maharshi and the Path of Self-knowledge* by Arthur Osborne, pp. 74-76 (Indian edition by M/s. B. I. Publications).

Spiritual Significance of Music

By

Dr. V. Raghavan

“ . . . The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate unfathomable speech, which leads us to the edge of the Infinite, and lets us for moments to gaze on that!”

CARLYLE, *The Hero as Poet*.

ACCORDING to Indian thought, all arts are oriented towards the religious or spiritual goal. The arts are aids, *sadbhava*, for communion with God or Self. There are two ways in which they play this role or fulfill this purpose, first, their theme or subject matter is of a religious or spiritual character; and secondly, as aesthetic experience, they bear a direct kinship with religious or spiritual realisation. In the first, they help to sublimate the human emotions by giving them a divine object; in the latter, in the experience of the beauty and the bliss engendered thereby, they give a glimpse, a taste of the ineffable repose that belongs enduringly to the *summum bonum*. Therefore, all art is ‘sacred’.

This philosophy of art, so far as music is concerned, starts with the very beginning, the *Sāma Veda*, which is said to be the source of music. The hymns of the *Rigveda* are praises of the gods, but the gods are more pleased when the same *Riks* are sung in *Sāman*. The *Chandogya Upanishad* says that *Rik* or the hymn is the essence of speech (*Vak*), and that, of the *Rik* the essence is song (*Sāman*). That even without the physical performance of the various rites and rituals at which the *Sāmans* are to be sung either by voice or with *Vina*, their mere singing itself brings forth all the blessings that the rites and rituals are intended to produce, is the burden of the *Sāmavidbana Brahmana* which sets forth the various mundane and spiritual benefits for which different *Sāmans* are to be sung. Among the spiritual benefits mentioned in Vedic literature

is the final liberation from the cycle of birth and death. This idea that music bestows both *bbukti* and *mukti*, persists to the times of the great Karnatic composers, one of whom, Tyagaraja, repeats it in several of his songs.

The same *Chandogya* declares that it is the Supreme Being of whom they sing on the *Vina*; and Sankara adds, in his *Bhasya*, that this is so not only in *Vaidika-gana*, but in all *laukika-gana* too. This can be so only if the Supreme Lord is the object of the singing; and what else could the theme of good music be? Has not the *Gita* said that whatever is great, good, beautiful and enduring is but an aspect of the Lord?

Parallel to the *Sāmans* there was a body of ancient songs on Siva composed by Brahma and hence called *Brahma-gita*, and having a notation as immutable as the *Svaras* of the *Rik* or *Sāma Vedas*, whose singing with instruments and rendering in dance were deemed to produce non-worldly merit, *adrishta-phala*. These songs comprised different forms and bore different names, *Rik*, *Gātha*, *Panika*, *Aparānta*, *Ullopya*, *Madraka*, *Rovindaka* and so on. The classical pronouncement on music of voice, of instruments like the *Vina*, on the mastery of *Srutis*, *Svaras* and the various rhythmic measures, is in the *Smriti* of Yajnavalkya who is esteemed as a Yogin. He says that the practice of music leads one to *moksha*, or liberation, without strain, i.e., without going through the rigours of yogic discipline or of the path of *jnana*. “One should clear one’s mind of other ideas and with the mind and faculties in

concentration, contemplate on one's Self, shining like a lamp within oneself. By singing the *Sāmans* in the proper manner, without interruption and with concentration, one attains by practice the Supreme Being. *Aparantaka*, *Uḷlopya*, *Madraka*, *Prakari*, *Ovenaka*, *Rovinda*, *Rik*, *Gatba*, *Panika* composed by Daksha, the *Gītas* composed by Brahma, must be sung; by constantly doing so, one attains *moksha*. One who has known correctly the playing on the *Vina*, the subtle varieties of the *Srutis* and the rhythms reaches the path of *moksha* without strain". (*Yaj. Smṛiti*. 111.5). In our temples of South India, there is now the image of Yoga Dakshinamurti teaching *jnana*, but in the earlier temples it is Siva as *Vinadbara*, playing on the *Vina*, that is found in that place, emphasising thereby what Yajnavalkya said about music being a means of liberation. All this is condensed by Tyagaraja in his songs: *Svararagalayajñulu* in *Chenchu-Kambhoj* and *Mokshamu gāḷada* in *Saramati*.

The practice of music, involving as it does the control of breath and concentration and mental absorption, partakes of the character of *Yoga*. In *Yoga* and *Agama-Tantra*, *Nāda* represents a stage nearest to the Supreme Being. The seven notes are emanations of the *Praṇava* or the mystic syllable OM, which is the symbol of Brahman. Brahman has two aspects, both of which have to be known, *Para Brahman* and *Sabda Brahman*, it is one established in the latter that reaches the former. The *Nāda-anta* is the Supreme One. "By singing or by listening to singing or the sound of the *Vina*, one gets absorbed, *tanmaya*, in *Nāda* and by constantly practising this absorption of one's mind in the sweet sound of music and prolonging it, one gets released from obsessions of the mind and becomes one, as it were, with the limitless ether" says the *Vijñanabhairava Tantra*.

Like the *Yajnavalkya Smṛiti*, the *Sangitaratnakara* of Sarngadeva, forming a bridge as it were between the ancient and later music and enjoying a high position in the history of music, enunciates in its opening chapter all aspects of this sacred, divine and spiritual character of music. Sarngadeva says, 'Siva

is the embodiment of *Nāda*' (I.i.1)-*Nāda-tanu*. 'Music is the *sadbhava* which gives all the four *purusharthas*' (I.i.30). 'It is consciousness (*chaitanya*) that takes the form of the universe and is itself the *Nāda Brahman* and *Ananda*; by adoring *Nāda*, Brahma, Vishnu and Siva are adored, because they are of the very form of *Nāda*' (I.iii. 1-2). All these ideas are embodied by Tyagaraja, mostly in the very words of Sarngadeva, in his *Kritis* like 'Nadatanum' (*Chittaranjani*).

The Puranas stress further this divine origin, basis and purpose of music. The *Viṣṇupurana* says that poetry and music are aspects of the Lord in his form as sound. The *Lingapurana* narrates the story, found also in the *Adbhuta Ramayana*, of a musician-devotee of the Lord refusing to sing of any one other than God and the local king victimising him for that. The story exemplifies the idea that music should not be abused by employing it for *nara-stuti*, an idea which Tyagaraja, Dikshitar and Syama Sastri have celebrated in their songs and also demonstrated in their own lives. (*Nidbisala*, *Hiranmayim* and *O Jagadamba*). Somesvara, a music authority, says in his *Mānasollasa* "one should sing of the manifestations of God like Vishnu and Siva. Out of desire for wealth or honour, one should never sing of ordinary mortals; if he sings of them, he is to be condemned." (16.560.566).

This high esteem in which music is held has been sustained by sacred associations. Not only is *Nāda* the body of the Supreme Being; but the various aspects of the art are believed to have been promulgated by Gods and Goddesses and semi-divine beings and by sages and seers. The seven *Svaras* emanate from the five faces of Siva (*Nāda-tanum*, Tyagaraja); Siva is the author of the *Tāndava* dance and Parvati of the *Lāsya* dance. Devi is forever playing on the *Vina* (*Manikya-vallakidharini*, Dikshitar). In Siva's *Tandava*, Vishnu with his four hands plays the three-faced *Pushkara* drum and Brahma keeps time (*Tala-dhara*). Siva's chamberlain Nandi is the exemplar of *Mridanga* playing. Kambala and Asvatara are two Nagas, adorning Siva, and adoring Him always with their songs called *Kapala*. The

Goddess of speech and learning, Sarasvati, is also the Deity of music and the arts, and in her hands holds the Vīna called *Kacchapi*. The different types of Vīna have each its sanctity and aura ; *Ravana-bastaka* was the Vīna with which Narada roams the world singing the glory of the Lord, and so on. No one can think of the flute without recalling the image of Krishna. All the early texts on music and dance are attributed to different gods, goddesses and sages.

Not only is *Nāda* the primary and vital energy created in the physical system by the interplay of the forces of breath and fire (*Prana* and *Agni*) at the navel region and the basic plexus (*muladhara*) (*Sangita Ratnakara*, I.iii. and Tyagaraja, *Svararagasudharasa. Mokshamu galada* etc.) ; the seven *Svaras* are seven resplendent goddesses of surpassing beauty (*Sobhilla saptasvarasundarula*—Tyagaraja) ; *Svara*, which is *Pranava* and the heart of the great *Gayatri* (*Sripapriya*) is so called because it is self-luminous (*Svato-rajate*), that is, each one is a flash of the Soul's own immortal light, and also the source of ineffable delight (*Sarvato ranjayati*), a peep hole revealing the great expanse. One will have this thrill when the *Susvara* of a musician touches one's inner chord and immediately lifts him out of the world. The outward involuntary sign of this is horripilation, or a tear or a mild moan ! Each Raga is a celestial damsel, vibrant and dancing, whose limbs get mutilated when it is not correctly evoked, says the story of Narada, the *Ragas* and Lord Krishna (Cf. Tyagaraja, *Sripapriya*, Athana).

Who are our greatest composers ? Brahma at their head ; nearer history, the Nayanmars, Alvars and Siddhas ; the Saint-singers of still later times, and even recently great bhaktas and sannyasins. To them song was an aid to devotion. Narada was their exemplar. With *chitra* in one hand and the *tambura* on the other, Purandara or Tyagaraja went about on their *unchavritti* or following the procession of the Deity of the temple, doing *bhajana* and *sankirtana*, alone or with a following. What a 'far cry' from today's *kutcheri* platform ! The *Srimad Bhagavata* says that sing-

ing and dancing before the Lord should be done daily like the other *nitya-karma* of the Brahmanas. It is in this tradition that the *Bhagavata* and *Bhajana Sampradayas* had grown and flourished and it is that tradition that put forth flowers like Tyagaraja. Their songs are not only expressions of their own faith and longing, but veritable treatises on the twin paths of *bhakti* and *Jnana*. They embody in the very words of the Upanishads the essence of *bhakti* and *vairagya* (Tyagaraja, *Sogasuga*, *Sriranjani* and *Ragaratnamalike*, *Ritigoula*).

To Dikshitar also, Godhead is embodied as *Nada* or music, with its *Svaras* and *Srutis* (*Dvavimsati-sruti-svara-svarupini*), delighting in *Bhava*, *Rāga* and *Tāla* ; he also disdained the mortal patron (*Hiranmayim* and *Vinapustakadharinim*) and offered all the sweet nectar of his songs to Guru Guha sitting in the thousand-petalled lotus in his head. But it is Tyagaraja who brought into his songs the whole body of ideas set forth above. His many songs on the art of music are the latest and most homely presentation of the philosophy of music, of its role as both a *sadbhava* and the *summum bonum* itself. 'The mere knowledge of music, void of devotion, will not lead to the good path.' (*Sangita-jnanamu*, Dhanyasi). 'Devotion mingled with the ambrosia of *Svara* and *Raga* and the knowledge of the places in one's body wherefrom the seven glorious *Svaras* manifest themselves, bestow heaven and liberation ; the *Nāda* that emanates from the *Muladhara* is itself bliss and salvation ; one attains *Moksha* through knowledge after innumerable births, but he who has the twin endowments of *bhakti* and *ragajana* is a liberated soul. (*Svgraragasudharasa*, Sankarabharana). One who has this 'music realisation' is a *jivanmukta* (*Sitavara*, *Mokshamugalada*). Music gives one the bliss of oneness with God (*Sangitasastrajnanamu*). 'Nāda and *Svara* form the bejeweled pedestal on which you worship the Supreme Being with the flowers of His Names ; if you do so, this human birth is itself the best.' (*Namakusumamalake*). 'One who delights in music delights in the bliss of the Brahman' (*Nāda-loludai*). 'If one does not float on the billows of the bliss

of musical realisation, one's body is a burden to the earth' (Anandasagara). 'Drink the ambrosia of Raga and delight ; he who knows the *Svara*, *Omkara* and *Nāda* is a *jivanmukta*.' (Ragasudharasa).

Music is there before us, open like a full blown lotus, the very embodiment of Brahmananda ; let us revel in its delight like

Narada, the bee in the lotus of *Nāda* ! (Sri *Narada nada-sarasiruba-bbringa*) ; purity of mind (*suddhamaina manasuche*) is as necessary as the purity of the Notes (*svara-suddhamuto*). Let us not be content with our 'reserved seats', like the crane or frog, near the lotus of the Supreme Beatitude that is music (*Paramanandamanu Kamalamupai baka-bbekamu*) !

ONE

By

Ka. Kavana

do you believe in words
of the human tongue ;
in thoughts of elevations
in such a place as
a world.

a world....
i believe in its unreality.
i believe in only the
response of humans
in human understanding.
to believe in values....
have you not looked at
your values,
and found therein
but the complexes of the world,
born of misunderstanding
and subjugated minds.

a world....
i believe in a world ;
a world where there
is no belief, and
no myriad "realities"....
where the song of Man

is not lost
with the coming of his voice ;
without a coming of a Son of Man,
as all men are sons unto themselves
and unto others.

i would record of a world
which has no history....
and shall not.
i would live in a world
where this is the only reason.
i would live in a world
where the only memory is Peace.

i would live in a world
where the only realization
is of Life,
in its freedom and harmony.
i would live in a world,
that when i lie in sleep
at the end of the day,
there is no knowing
of ends....
even so,
would i lie
in my greater sleep
of death.

"Of all things in creation, earth is the essence ; of earth the essence is water ; of water, the herbs are the essence ; of herbs, man is the essence ; of man, speech is the essence ; of speech, poetry is the essence ; of poetry *music is the essence*. Of Music, *pranava* is the essence".

— Chandogya Upanishad.

STAY-AT-HOME VERSES

By

'At Home'

1. Taking whatever is given (without distinction) ; giving whatever is asked (without distinction) ; not offering or asking for anything (unless it is really needed). That is the beautiful way of life for do-nothings, and stay-at-homes like me.
2. One who has no presumption is called poor in spirit. Such a one may still be a wretch, but he would not presume to be otherwise. Such a one has the makings of a stay-at-home like me.
3. Yogis, and other religious folk, seek to become virtuous persons. Some even want to be elevated into Persons. But, no matter how one writes it, can it be ? Are we people ? As the Sixth Patriarch might say, "The poison has already been distilled." Will it fail to kill at last him who has taken it ? Seeing this, I say, it is better to stay at home.
4. Leaving home ; trying to make a place for oneself in the world ; becoming a worldly person ; being disappointed and betrayed by other worldly folk, in whom one has placed one's trust ; forgetting from whence one came ; forgetting that once one did not live like this, one did not have to get up in the morning to plough the field, and feed the swine, and milk the cows — just to earn a shabby living.
Eventually, it is true, one remembers the simple place one left behind, but
5. this takes a long time and many good blows over the head. But, having seen all this, I ask : Is it not yet time to go back home ?
5. When one is young and one discovers that certain things cause one to suffer, one resents these things and seeks to escape from them. One tries, as it were, to break one's cross. But this is not to be. Later one learns to bear one's sufferings patiently. One even finds a kind of pleasure in bearing one's cross, and great liberty of mind in not resisting life. Truly, the way of the cross is the one sure way, while one is yet on the road, to stay at home.
6. One who at all times and at all places renounces the ego-sense, is ever-attuned to his real nature. Such a one is a stay-at-home.
7. No matter how many things you see or do, you will eventually have to come back home. So why not come home now, and end the nuisance of seeing and doing ? You will find life simple, as a homely home-body. You will find life easy, as a carefree no-body.
8. The worldly flower is colourful indeed. And sometimes it is very beautiful, so that to leave it can almost break one's heart ; it takes a great deal of courage to forsake the world, and stay at home.

Na denotes *prana*, and *Da* fire. Therefore that which is produced by the conjunction of *prana* and fire is called *Nada*.

— *Sangita Ratnakara*.

Music for Spiritual Growth

By

'Sangitprem' (Dr. David Teplitz)¹

MUSIC or sound is the Universal Force of non-verbal communication of the Divine Vibration ; a synthesis of movement, imagery and meditation. It explores Transcendental Realities and Altered States of Consciousness, having the power to ease tensions within the Heart and loosen the grip of obscure emotions.

The polarity of Unity (union) is a constant interplay of positive and negative forces. Just as on the scientific chart of electromagnetic vibration, at the lower scale appear perceivable sounds and, as the frequency mounts, there appear colour vibration, heat (diathermy), pain, and so on. Organized sound is called music, whereas disorganized sound is noise. The various cultures have categorized music in their own particular ways. What appears to some as music could easily be called noise by others.

The subjectivity of tonal measurements are in many instances arbitrary. The western system of music is subjected to an historical heritage of sound progressing in either a whole or half tone, whereas in many eastern cultures sound is more "Nature" oriented, permitting semi-tones and microtones of minute movement. A tree in India grows as beatific as a tree in North America. The wood has its psychic vibration no matter where it grows. The pentatonic (5 tone) scale is as prolific as the Greek tetrachord 4 tone form, the well-tempered scale, and the scientific scale of pure mathematical vibration. Each culture conditions itself to its own spiritual and aesthetical interpretations, but in our age communications are instantaneous and distances shrinking. In America the "Schwann" phonograph catalogue makes readily available such a cross section of music that now one can obtain music from any part of the world with very little effort.

Sri Bhagavan's message of "silence" is the polarity of sound and no-sound, or perhaps the unstruck sound. As the AUM is sounded externally, its reflection is internally audible. The 20th century composers are at a stage where electronic sounds meet in an explosion of Divine Forces. In America "Rock-Music" is to be felt instead of heard. The amplification reaches a threshold similar to "one-pointedness" for meditation. (Let all thoughts, ideals, etc., go past and empty the mind of extraneous impulses to open to the Divine Inpouring). The positive cannot exist without the negative, as in mathematics addition cannot exist without subtraction.

The various media of sound production stem from Nature. We utilize instruments made of strings, reeds, brass, and use percussive devices, but the human voice ranks next only to the Divine, and above even the drum or the flute. The Eternal chants have lasted centuries and are as energetic in communion today as in the past. Languages are subject to decay through usage, but in Sanskrit we find the verbal root forms quite constant i.e., trying to explain either "Dharma or Karma" is a verbose academic sport as opposed to really feeling the energy of *dbri* or *kri*. In the powerful vibration of these root forms, *shakti* is awakened and communicated.

Bach's intense sounds of "faith" fill the world as do the *ragas* of ancient transmission. Childlike, man holds and toys with each artistic creation until the next level of growth is made available.

¹ Persons interested in further elaboration of my theses are welcome to write directly to me. I have worked with and taught in these areas of sound and spiritual growth both with normal and disturbed persons in schools and hospitals. Dr. David Teplitz, 136, Blackstone Dr., SAN RAFAEL, California-94903, U.S.A.

Comparing Ernest Bloch's "Sacred Service" to Leonard Bernstein's "Mass", one can see how things never really change. Until a culture absorbs and learns, there is an obstinacy that holds up the Divine's new outbursts. Like the Avatars, the non-verbal sound forces play an intense counterrole. The Penderecki "Passion According to St. Luke" via the media of aleatoric sound (chance-system-music) parallels the "folk-mass" syndrome sweeping the entire world. These are media of utter-childlike simplicity conveying the non-dualistic bliss of structured faiths. "My God and I are One — AUM". All is One being, power, joy.

Terms like sacred and profane, classical and popular music, are two sides of the same coin: the suchness — the thatness — *Om Tat Sat*, etc. It matters not which road you take as long as you take the first step. He is known by many names, many ways, but He Is One! As Sri Bhagavan said: "As I look upon thee, I only see a reflection of the Self."

The therapy (curative power) of music is noted in many scriptures, its ability to alter states of consciousness and explore Transcendental Realities. One must let music flow through one and not just listen with trained discriminating ear. Good music is never heard, it is felt. Silence is more powerful than any sound. When examining musical scores one cannot help wondering how a composer could have communicated with musicians in graphic symbolic writing that has no equal. The music of Bach, Beethoven, Brahms, Mahler, Schoenberg, Debussy and others, had vibrations far ahead of what was known or understood at their time of inception historically. Many times the gift of a composer must withstand the test of time before it can be loved and fully understood. Messiaen, Taussinger, Henry, Carlos have dramatically transcended the macrocosmic spheres of sound contacts, but again, time must test their validity of Divine Communication.

The four elements of music, pitch, rhythm, timbre and volume, are closely related to the four asramas. Pitch and rhythm resemble the bodies within our corporeal being, i.e. heart-beat, body, temperature, blood type, cell regeneration and the aging process. As we gradually mature, we are constantly changing: our conscious and subconscious behaviour directly related to our media of the inner and outer world — the struck and unstruck sound! As the mountain wears down with age and time, the person perceives his environment differently than at an earlier stage. (The hyperkinetic, boisterous youth mellows and quiets down with time. The impatient running slows down to a walk and gradually a standing still — for as "it" has always been there before, now "it" becomes visible and Real!)

Music which is felt and which synchronizes with our spiritual functioning brings forth a pattern of "holistic-Reality"! We can enter the realms of "peak-experience" and communion when a second of time can be cons of living. Terry Riley's *A Rainbow In Curved Air* projects one into an ecstatic communion that can be expanded and absorbed into a functional state. The Penderecki "Cosmogony" typifies the breath of life: before-now-and for future time! Alan Hovhaness symphony #6 "The Celestial Gate" is an auric-experience of dimensions beyond what man can understand or verbalize. The Beaver and Krause "Gandharva" synthesizes the inner and outer realm of Love, Peace and Hope.

We must try to avoid judgements and classifications of "His" gifts of Celestial Vibration. Like the earth's flowers and gifts of food to man, the variety is infinite and readily available. Our needs and perceptions are constantly changing and we demand variety for growth. Let us realize the spiritual and therapeutic value of sound and no-sound, which can ease tensions within the heart and express Transcendental Realities and altered states of consciousness.

Guide to Spiritual Progress

By

Rabbi Moshe Leib of Sassov

Realize well that you are a stranger on earth and therefore hold both the good and the not good as equals.

Why worry over a world that is not yours ?

Realize well that it is man's lot to gain his bread by the sweat of his brow.

Your heart must be prepared to meet the day of oppression and let not your heart get weakened by it, G-d¹ forbid.

Remember well the saying of the holy Person, "What are we ?"

Accept the shame and abuse, for really what are you, and what is your life ?

There is no better barrier against defilement than closing one's eyes. It is good to be in solitude — *with* other people.

The holy Man once said, "Be a holy people in all your deeds facing G-d, thus you can raise all earthly things to G-d."

To love your neighbour as your own self is a great principle of Torah.

If you do not fully and truly love your fellow-man, you have not yet tasted the true taste of the Awe of His Holy Name.

If you really believe that your soul is a part of the sublime G-d, then you realize how all Israel is one, and if you do not realize

this in love, then, G-d forbid, you are "cutting saplings".

If you truly believe and have decided in your soul that both the good and evil come from His Blessed Name and that nothing else can be done without Him,

Then it is impossible that you should have pain and anxiety due to the fact that things are done against you.

If you believe and fully decide in your mind that G-d created a world only for His Glory, then you realize that all that you can do in your strength for His sake, you are duty bound to do.

If you will truly burn after repentance and forsaking of sin and remorse, you will not find the yoke of austerities too great for you.

For, without your consent, your heart cannot take to eat or to drink or fulfil any of its desires.

Establish that the Service of G-d is the important thing in your life and the life of this world only an auxiliary to it.

When this will have become decided in your mind, you will see with your eyes the greatness of His Holy Name.

¹ In the Hebrew tradition the word 'God' is not written in full.

"All deep things are song. It seems somehow the very central essence of us is Song ; as if all the rest of us were but wrappings and hulls."

— Carlyle.

DAG HAMMARSKJOELD

By

Dr. K. Subrahmanyam

DAG HAMMARSKJOELD came of a very distinguished Swedish family. His father was the Prime Minister of Sweden for some time. Dag was born on July 29, 1905. He entered Uppsala University in 1923 and took his law degree in 1930 and his doctorate in political economics in 1934. He held a number of important posts, the most distinguished one being the Secretary General of the United Nations. He lost his life in an air crash. Hammarskjöld was awarded posthumously the Nobel Prize for Peace.

Dag Hammarskjöld was one of the few really remarkable men of the twentieth century. When he was alive, very few realised that this civil servant was also a poet and a mystic. He combined devastating charm with unimpeachable integrity.

He constantly turned the searchlight inwards. He tried at all times to be utterly impartial. He said: "Politics and diplomacy are no play of will and skill where results are independent of the character of those engaging in the game. Results are determined not by superficial ability but by the consistency of the actors in their efforts and by the validity of their ideals. Contrary to what seems to be popular belief there is no intellectual activity which more ruthlessly tests the solidity of a man than politics . . . Those who are called to be teachers or leaders may profit by intelligence but can only justify their position by integrity".

To him work was worship. 'In our age, the road to holiness necessarily passes through the world of action.' He accepted life unreservedly and performed his duty unhesitatingly. He faced many crises as Secretary-General of U. N. and, under them all, he was calm and collected.



Dag Hammarskjöld

He had the courage to be himself. 'International service requires of all of us, first and foremost, the courage to be ourselves and this implies 'maturity of mind' which is reflected in an absence of fear, in recognition of the fact that 'fate is what we make of it'.

The Congo operations sorely tried his peace of mind. He toiled on and on, doing his best. The plane he travelled in to bring peace to war-torn Congo crashed on September 17, 1961, and he died, as the Tunisian delegate to the U. N. said, 'on the battlefield of peace'. His agony about the Congo affair must have been intense. In his diary for 6 July, 1961 (two months before his death) one finds the following :

Tired
And lonely,
So tired
The heart aches
Meltwater trickles

Down the rocks,
The fingers are numb,
The knees tremble.
It is now,
Now, that you must not give in.

On the path of others
Are resting places,
Places in the sun
Where they can meet.

But this
Is your path,
And it is now,
Now, that you must not fail.

Weep
If you can,
Weep,
But do not complain.
The way chose you —
And you must be thankful.

He died doing his *dharma* or duty. He did not choose the smoother, softer path of others, where there were resting places, but trod on his own thorny pathless path.

He recorded his thoughts in a diary, which he considered 'a sort of white book concerning my negotiations with myself — and with God'. The diary called *Markings* contains his profound thoughts on men, faith, fate and God and contains the landmarks in Hammar-skjoeld's spiritual pilgrimage.

The following are some of the gems from his diary:

* * *

'Life in God is not an escape from this, but the way to gain full insight concerning it; it is not our depravity which forces a fictitious religious explanation upon us, but the experience of religious reality which forces the 'Night Side' out into the light.

'It is when we stand in the righteous all-seeing light of love that we can dare to look at, admit and consciously suffer under this something in us which wills disaster, mis-

fortune, defeat to everything outside the sphere of our narrowest self-interest. So a living relation to God is the necessary precondition for the self-knowledge which enables us to follow a straight path, and so be victorious over ourselves, forgiven by ourselves'.

* * *

'It is not sufficient to place yourself daily under God. What really matters is to be only under God: the slightest division of allegiance opens the door to day-dreaming, petty conversation, petty boasting, petty malice — all the petty satellites of the death-instinct.'

* * *

'You are not the oil, you are not the air — merely the point of combination, the flash-point where the light is born.

You are merely the lens in the beam. You can only receive, give and possess the light as a lens does.

If you seek yourself, 'your rights', you prevent the oil and air from meeting in the flame, you rob the lens of the transparency.'

* * *

The longest journey
Is the journey inwards.
Of him who has chosen his destiny,
Who has started upon his quest
For the source of his being
(Is there a source?)
He is still with you,
But without relation,
Isolated in your feeling
Like one condemned to death
Or one whom imminent farewell
Prematurely dedicates
To the loneliness which is the final
lot of all.

Between you and him is distance,
Uncertainty —
Care.

* * *

'Prayer, crystallised in words, assigns a permanent wave-length on which the dialogue has to be continued, even when our mind is occupied with other matters.'

MUSIC AS YOGA

By

S. Y. Krishnaswamy

THE art-forms of a culture are part of its general philosophy of life. Every civilization postulates its own ideals, and the forms that it forges in life are but the proliferating expressions of these ideals. When Aristotle called man a social animal, he meant that the finest faculties of the human mind are best developed in society, in the company of other human beings. The sages of India felt that man rises to the highest levels of his inherent potential only in isolation, away from the distractions of society and the marketplace, alone with the awesome majesty of the primeval forests. The Greek ideal has logically led to an emphasis on the relation of man to man as a worthy goal of human endeavour. Hence the development of Greek and modern democracy, the struggle for representation in the affairs of the State, for freedom of speech and association, and the evolution of dynamic legal systems. In the field of music it naturally leads to harmony and orchestration, to group effort in which each person plays an individually incomplete part towards a composite summation of harmonic beauty. The Indian ideal has led to the establishment of a proper relation between man and his Maker as the only worthy pursuit for the human mind. Hence the stratification of mundane and political institutions and their relegation to the place of providing the climate and the opportunity required for the pursuit of the highly individualised *purusharthas* or human goals of *dharma*, *artha*, *kama* and *moksha*, the first and the last going together as the goals for which the second and third are preparatory and subordinate. Such an ideal evolves a concept of freedom which is related to eternity and not to a single life. Indeed, it cannot countenance the possibility of there being only one life. It supports dogma by reason. It relates the present to the future as

a link in a chain of continuity, and is permeated with a pessimism which hopes for a better future, a kind of transmundane eugenics for which one has to strive. In the field of music, the principle is applied by making it one more method for reaching God, a procedure for salvation, and not an end in itself. Not art for art's sake is the Indian ideal, but art for God's sake.

In contrast to the visual arts, music has no external frame of reference for stratifying a visioned concept. It depends for its picture of beauty on certain combinations of sounds which can be experienced but not seen. Thus, every time an artist sings or plays, he creates music afresh. Although his vision is conditioned by the gathered disciplines of the art, yet the momentary creation makes the vision and its expression an almost simultaneous act. In this sense, music is the most subjective and the most artificial of all arts, and its creation as well as its appeal depends on a culture which has grown through centuries. How Indian music, in consonance with Indian values in life, serves as a procedure for reaching God may be explained in two ways. Firstly, the inherence of Divinity in a pattern of sound is a recognised principle of the art. If God can be envisaged as a human form, He could also be envisaged in the "form" of a melodious sound. So what is exquisite melody is Brahman. The Mother Goddess is shaped as melody (*nada-rupa*). At the same time, she is accessible through melody (*nada-priya*) and the art of singing becomes a yoga, a means of reaching the Divine. It partakes of all the characteristics of Yoga by being a discipline of the mind, which, during its exercise, gradually enables the personality of the singer to be submerged in the stream of sound, the ego losing itself in the Brahman of melody (*Nada Brahman*). The fact that Indian music

has developed along the lines of melody and not harmony is significant in this context. A multiplicity of simultaneous sounds is a hindrance to concentration. The search for perfection in melody is a mental effort that rejects distraction, is introspective rather than expressive, a perpetual quest after tonal perfection whose consummation is elusive. These characteristics inhere in the Raga system which is the acme of melodic subtlety. The artist pursues a single thread of sound, and what he expresses is just a particle of what lies buried in the recesses of his mind. The shades and nuances are infinite, with limitless micro-tunes in the intervals between one note and another of the octave. So, it is said : "The *sritis* are numberless". There are set compositions which every musician has to render, but even here, the *kritis* and *padams* of Karnatic music are not iron-clad structures, but allow a latitude in interpretation which belongs to the exposition rather than to the original creation. Further, each set composition is preceded by the development of the *raga* and often followed by the singing of *neraval swaras* which bring out the creativity of the artist. This is much more so in Hindusthani music, where

the *khayal* has a tenuous wording, which is used as a basis for the elaboration of the raga.

The search for the infinite through melody, the raga system, the yogic and introspective character of musical effort, are part of the cultural pattern of man to reach his Maker. One more aspect of Indian music which supports this spiritual quality is that the saints of India have also been singers who have 'sung' the praises of the Lord. Indeed, this tradition is so strong that all the compositions of classical music are devotional in content, and even the so-called lighter songs that deal with love and romance use the gods as their subject. It is said in the *Bhagavata* "Where my devotees sing, there I linger".

As a result, each has gained from the other, music being yoked to the highest aim of man and religion filtering down to the people in the form of recitable and rememberable songs. This is perhaps not a pure "musical experience", but the elevation of the sensuous to spiritual levels is part of the culture of the country.

Sri Bhagavan Elucidates *Kirtana*

"When Sri Bhagavan had read the literal translation of Namdev's 'Philosophy of the Divine Name', a certain musician came into the Hall and began to sing Tyagaraja *kirtanas* in Telugu. One of them says : "Find the source of the sound which is transcendental (*mooladbara sabda*) by diving deep like a pearl-diver diving for pearls." Then again another song was : "For a man who has controlled his mind where is the use of *tapasya* ? Give up 'I-am-the-body' idea and realise 'I am not : Thou art all'."

Later on Sri Bhagavan referred to the song and said : "Tyagaraja says well. The mind should be controlled. The question arises "What is mind ?" He himself answers in the next couplet, saying that it is the 'I-am-the-body' idea. The next question is how the control is effected. He answers again, saying "By complete surrender. Realise that I am not and that all is He". The song is fine and compact. He also mentions the other method, namely, control of breath".

— from *Talks with Sri Maharshi*.

STORIES FROM YOGA VASISHTHA—XIV

STORY OF SIKHIDHVAJA AND CHUDALA

Translated from Sanskrit by

M. C. Subramanian

VASISHTHA said to Rama : One must be indifferent to this world, make the bird of the mind still and, like Sikhidhvaja, abide firmly and calmly in the Self.

Rama asked : Who was Sikhidhvaja and how was he able to do this ? Please tell me.

Vasishtha replied : Sikhidhvaja was a king of the Malavas. He lived during the time of the Manu in Dvapara Yuga. He was brave, generous, truthful, patient and self-controlled. In short he was an embodiment of all good qualities. He married Chudala, the daughter of the king of Saurashtra, a maiden who was a good match for him in every way. By their looks, words and acts they pleased each other. They were devoted to each other. Like two friends they practised various fine arts (like singing and dancing) together. They lived in this manner for many years spending much of their time in amorous pastimes. The years, with their seasons, passed and their youth began to wane slowly like water kept in a leaky pot. Death seemed inevitable like the falling of a ripe fruit from a tree. Old age began to creep upon them like snow falling on lotuses. They said to themselves : "Life is constantly slipping from one like water that is poured into one's hands. Desire alone grows like the creeper of a gourd in the rainy season. Youth passes away as quickly as the current of a mountain stream. Pleasures fly as swiftly as the arrows shot from a bow. Worldly activities are as worthless as the pith of a plaintain tree and make one disgusted with them. There is nothing in samsara which is good. It does not contain that by attaining which one's mind can obtain peace for ever".

They thought for long over the choice of a scripture dealing with the Self which would be a medicament for the ills of samsara, and

ultimately realized that the cholera known as samsara could be cured only by the mantra of Self-Knowledge. Accordingly they began to seek Self-Knowledge. Their minds were set on it, they found support in it, they remained steadily in it and they adored it. They practised diligently, enlightening each other. They began to love it (Self-enquiry). Their undertakings and activities were all directed towards it. They frequently listened to the words of Self-realized men who expounded the scriptural truths which would lead to release from samsara. Thus they pondered over the Self day and night.

One day Chudala said to herself : "I shall continue my enquiry until I find out who I am and what is causing my delusion (ignorance). The body is inert ; I am therefore certainly not the body. The organs of action which are not distinct from it are also inert. The organs of knowledge are likewise inert since they are driven by the mind like a clod of earth by a club. The mind also with its power of imagination is inert as it is driven by the intellect (*buddhi*) like a stone thrown from a sling. The intellect also with its faculty of discrimination and reasoning is inert as it is affected by the ego like the banks of a river by its bed. The ego is mere appearance. It is imagined by the finite self like a ghost imagined by a boy. The jiva also is mere imagination. It is like air and has its abode in the heart. It is ephemeral living by the grace of another. Ah ! I have now understood. The jiva is activated by the eternal Consciousness which is the Self of all and is reflected in all objects of perception. But the jiva is under a delusion that it is intelligent. It depends upon pure Consciousness just as fragrance depends upon air and the flow of a river upon its bed. Just

as fire dipped in water loses its quality, so also Consciousness, as it comes into contact with the unreal and the inert, seems to lose its real nature and becomes inert. It imagines what is unreal and inert and seems to make it intelligent. Now let me see what makes Intelligence intelligent? Ah! I have, after a long time, known what is to be known. The mind, the intellect, the senses, all are the play of Consciousness. They are unreal and seem to exist only because of lack of discrimination. There is only the Great Consciousness. It is what is known as the Great Existence. It is pure, taintless, homogeneous and devoid of the notion 'I'. It is self-luminous, eternal and absolutely pure. It is known by the names: Brahman and the Supreme Self".

Thereafter Chudala remained constantly absorbed in the Self, and found great joy in it. She became dispassionate, unattached and calm. She was unaffected by opposites (like heat and cold). She neither accepted nor rejected anything. She led a natural life. As a result of all this she attained the indescribable and transcendent state of the blissful Self. Her persistent enquiry led her to Self-realization and this made her look particularly charming, like a creeper bursting into flowers. Sikhidhvaja wondered at her unusual beauty and one day said to her: "My dear, you seem to have regained your youth. You are more beautiful than ever. You look as if you have drunk nectar or accomplished something impossible. You seem to be enjoying great bliss. Moreover, you have become broadminded, serene, profound, equanimous and extremely tranquil".

Chudala said: "I have renounced this world and gained that which is formless and, at the same time, has a form. That is why I appear lustrous. I have renounced all this and found my support in something else which is existent as well as non-existent. That is why I appear lustrous. I know what truly exists and what does not. I also know how things come into existence and how they perish. That is why I appear lustrous. I am equally pleased with the sense-pleasures I have enjoyed and those which I have not and are beyond my

reach. I neither rejoice nor get displeased. That is why I appear lustrous. I find my delight solely in the heart which is the Space of the Self. I find no joy in royal pastimes. That is why I appear lustrous. I am the Lord of the world though I have no form. I delight in myself. That is why I appear lustrous. I play with my friends, namely scriptural truths and subdued attachments and hatreds. That is why I appear lustrous. My Lord, I do not perceive anything with my eyes or other organs or the mind. I perceive inwardly something different (from the objective world). I see things truly (as they are). I am therefore happy".

Sikhidhvaja could not understand the significance of the words spoken by Chudala who had found peace in the Self. He laughed at her and said: "You are talking nonsense like a silly girl. You are the daughter of a King. Therefore enjoy royal pleasures as I do. How can one who ignores what is before oneself and goes in for something which is not perceptible, be called wise? One who foregoes pleasures thinking that one will be happy without them is a poor and pitiable creature. How can such a one be called wise? One who says that one cannot see what is before one and that one is seeing something else is not speaking the truth. How can such a one be called wise? Do not talk like an ignorant and fickle child. Continue to enjoy life".

Sikhidhvaja spoke these words and laughed at her loudly. He then left her apartment and went to take his bath. Chudala was sad. She said to herself: "What a pity that the King has neither found repose in the Self nor understood my words". But she went about her work as usual. And she and her husband spent many more days in kingly pastimes. Chudala had no desires whatever and was always contented, but it once occurred to her that it would be good if she could learn the secret of travelling through space. So she resorted to a solitary place and, unmindful of all pleasures, sat erect and made the breath rise steadily upwards. She practised this for a long time.

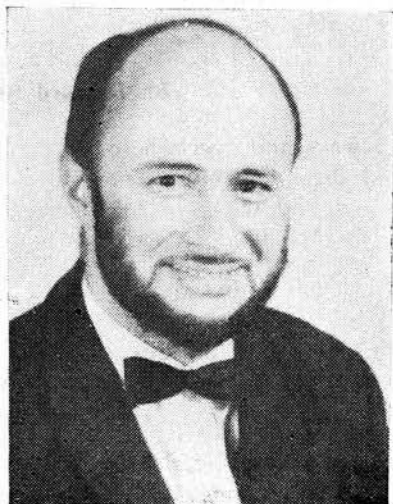
(To be continued)

How I Came to Bhagavan

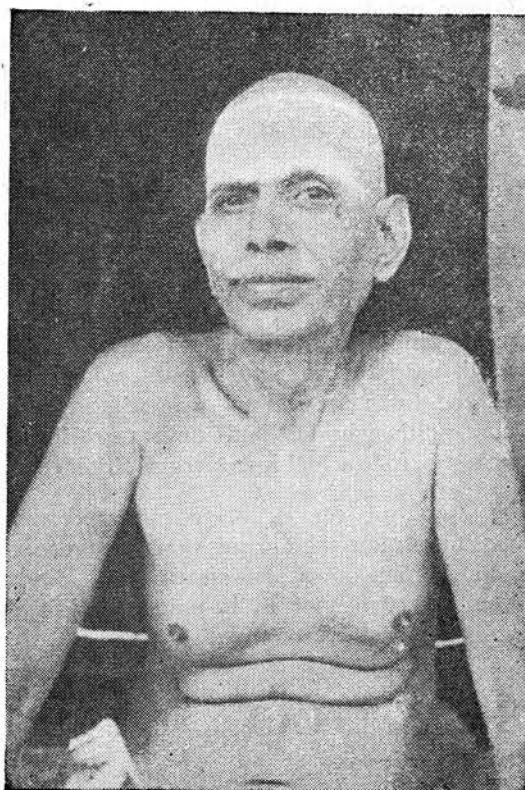
By
Sadhu Mahalingam¹

ON becoming aware in childhood that my father had been baptised by a bishop and my mother had initiated a baptismal tank ; that my birth had been on the eve of a feast of The Holy Virgin ; and that I had been given two Biblical names and circumcised, I had received the impression that God required of me to be exceptionally religious. These factors cannot of course be a source of pride, but it shows that, if we have a spiritual awareness as children, our dough in later years will be activated by a most potent yeast.

The spiritual setting for my growth was that of the Catholic church and the most vital moments as a teenager were those as an altar boy. Sunday was definitely the pivot of the week, the Mass being an incomparable experience. During the week, the informal company of the priests and nuns was simply joyous, and although I usually fell short of my own aspiring in prayer, there was a compelling urge to be on the



Sadhu Mahalingam



knees. Catholicism was both a second mother and a second father during the teenage period and the pilgrimage to Palestine-Rome-Lourdes a marvellous climax.

As with any inquiring young man, the search started for 'the wisdom of the East' — not as a substitute for Christianity, but in the expectation that it would reveal new facets of 'God in the world', strengthen the prayer-life and assist me to understand what God required of me. As a result of the search,

¹ Mr. Mark Joseph Morrison, an Australian Life-Member of the Ashram, referred to in our issue of October, 1971, p. 273.

Vedanta emerged as the indicated path and in particular, I was attracted to Bhagavan, when the Sankarite Swami who initiated me into the Eastern spiritual path, and the tantric yogi who invested the Gayatri Thread, and the Mahatma who conferred Brahmachari *diksha*, all spoke very highly of Sri Ramana Maharshi, His teachings and Sri Ramanasramam.

I have not known Bhagavan in the body, but His presence is definitely still at His Ashram and still on Arunachala. It is still possible to 'sit at the feet of the Rishi and have His Darshan'. May I give one illustration of this. It was the afternoon of the Arunagiri festival and before taking leave of the Ashram I meditated on Bhagavan, and arose refreshed and strengthened. On reaching the *Satsang*, much fuss was made over the 'western sadhu' and he found himself a 'prisoner in lotus posture exposed to view'. Seven hours later when the *Satsang* came to a close, the 'western sadhu' was still in lotus posture, although he had never previously managed it for such a long period of time!

It is not, of course, being suggested that every westerner who reads this testimonial should become a Christian in the Hindu setting. Every one of us is unique and it is

conceivable that God deals uniquely with each one of us. But one can remain a loyal member of the Mother-Church whilst following Bhagavan's technique of meditation; as Thomas Merton, the celebrated spokesman for Catholic Monasticism, has shown, one does not compromise one's Christianity either by enriching one's understanding through a study of Eastern philosophy or by developing one's prayer-life through Eastern meditative techniques.

Thus have I come to Bhagavan. Thus have I been given the Sadhu name of Mahalingam as Arunachala-Bhagavan-Ramanashramam has deepened my awareness of my Christian understanding. As a bhakta I would also like to stress that Sri Ramanasramam is not only for detached intellectuals; Bhagavan's teachings are definitely suited to the path of devotion — despite those theorists who say that one cannot be both an Advaitin and a devotee. Nor does one need to have mastered the teachings before one is welcomed at the Ashram.

Come, therefore, to Sri Ramanasramam and know yourself at a deeper level; come and get your spiritual batteries charged. Come, for not only are the inmates waiting for you, but Bhagavan Himself is waiting for you

ONLY THAT

By Bernard Sealstan

When people speak
the soul is far away
When Atman asks
Brahman answers

Liberation
is to strike out
the I
in all things

The essence of an image
lies in looking
The pith of looking is consciousness
The substance of consciousness is emptiness

God is always and everywhere
Here and there and always now
In me — around me — in all things
As long as the 'I' doesn't exist — only That

A deep sleep is sufficient
to efface the I — the world
the body — in short all things
What is it then — That — what remains

What is the purpose of life
To become a very old carcass
To play a role and increase the appearance
Or trying to reach the Background

THY WILL BE DONE

By Dilip Kumar Roy

(Translated by D. K. R. from his own Bengali Poem)

They say : " You, Lord, are a poet's fancy,
A void where naught is seen ;
In a world of maya how can there be
An Elysium evergreen ? "

But I have heard your Flute and know :
You are the supernal Light
And, shining undimmed for aeons, still
You quell the demon Night.

'Tis only because you bless us with
Your strength to challenge the Fate,
That our soul, even at the Zero hour,
Declines to capitulate.

I know, because you called to me
That I answered : I'd be vowed
To dedicate my life to your Quest
And faith in my child-heart glowed.

And that is why I visioned beyond
The horizon your sun of bliss
And became a minstrel of your lore
Your hallowed feet to kiss.

Today, you hark to my last prayer :
That I may, at every turn,
At your altar offer all I have
And for you alone, Lord, yearn,

And grant : I may, draw my last breath
Imploring : " Open my eyes,
So I may hail in your love sky
My new birth's new Sunrise."

And may I, trusting to your Grace,
O my Pilot, Friend and Master,
Sing to and for you, who transcend
All shipwreck and disaster.

Limitations of Philosophy

By IRA

1. There is no help for the philosopher as long as he remains so, and none for those who follow him and his ceaseless trains of thought with the hope of finding an end.
2. For he has made a science out of Liberation, and he demands that in that day when his understanding should reach perfection, he remains to enjoy the experience of total knowledge.
3. But how can it be so. For observe how up his ladders of logic he climbs, rung by rung, until he sees that one more step will result in the elimination of he who climbs.
4. At this he demurs, not knowing that this impending 'annihilation' he fears is in fact final release and bliss unending.
5. And so he laboriously extends the ladder that he may continue to climb, little noticing that he builds in a circle. Therefore, mark the end of the philosopher's path, and use it only as the beginning of your own.

Dialogue with Mr. Wu

By
Wei Wu Wei

How I wish I were you, Mr. Wu!

Alas, Madame, that is not possible.

How is that so, Mr. Wu?

Because, Madame, in saying it, 'you' are I.

But that is all I seek, Mr. Wu!

Madame, in hearing my reply you become 'you'.

How very awkward, Mr. Wu! And do you become me?

No, Madame, there is no 'me': the term is only a grammatical convenience.

Then, Mr. Wu, whoever is speaking is I, and whoever is addressed is you?

That is so, Madame, both actually and factually.

But how can that be, Mr. Wu?

Madame, every time you speak or act, you are what you are seeking.

Is that really so, Mr. Wu? No matter what I say or do?

Whenever you speak or 'do', Madame, it is I who AM acting.

Then since there is no 'me', Mr. Wu, there are only you and I. How happy that makes me!

Alas, Madame, there is not even any 'you' either.

Then how can we converse at all, Mr. Wu?

Madame, there are no 'we' to converse!

You mean, Mr. Wu, that there is only I?

Alas, no, Madame.

But how ever can that be, Mr. Wu?

That, Madame, is because I neither AM nor AM-not.

Reading

By L. P. Yandell

The more you know yourSELF
the I to be
the less the need
to read —
What's written by and for
the "me".

Music and Bhakti Sadhana

By

Dr. M. Sadashiva Rao

THE path of *bhakti* involves devotional music in adoration of God with Name and Form. According to the Sages, *bhakti sadhana* consists of *nine* steps to take the devotee nearer to God and finally to Liberation. The first step is *shravana* or hearing of devotional singing which moves the novice so deeply that he is drawn to the path of devotion. The second step is *kirtana* or devotional singing by the novice, along with other devotees, which in due course subdues his ego and places him firmly on the path. The third to the eighth steps of the *sadhana* involve, in addition to devotional singing, other graded forms of adoration of God to deepen devotion. They are in the order: *smarana* or allowing the mind to dwell constantly on the name and form of God; *padasevana* or adoring the Feet of God (humble form of worship); *archana* or worship of God with or without ritual; *vandana* or expressing joy and gratitude for His Grace which begins to flow into the heart of the devotees; *dasya* or making oneself an instrument of God; and, *sakhya* or developing an awareness of being close to God.

When devotion has fully matured, the devotee takes up spontaneously *nama smarana* or uttering the Name of God, first aloud and then within his inward-turned mind, in one-pointed concentration forgetting all his mundane cares. This takes him to the final step of *atma nivedana* which is dedicating his full being to God or Total Surrender to God. Bhagavan Ramana Maharshi has pointed out that Total Surrender on the *bhakti* path is the sinking of the mind of the devotee in the Heart and its merging with the Self. This may be called God-Realisation or Self-Realisation. The devotee becomes a *jnani*.

Shri Ramakrishna Paramahansa has stressed that the path to God through devotion is the

easiest in the present *kaliyuga* or age of materialism. It is a path to God through devotional music and appeals to the common man. Devotion to God with Name and Form, worshipped in the homes and in the Temples, comes more easily to the common man than devotion to an abstract Self or Formless God. Through devotion he acquires discrimination (*viveka*) and dispassion (*vairagya*) more easily than through intellection and mind control of the *jnana* path. The two paths, which are apparently divergent, are in reality close to each other and meet at the end. They are not mutually exclusive, as some may think. An element of *jnana* may be found in the *bhakti* path and of *bhakti* in the *jnana* path. This depends on the temperament of the *sadbaka*. The first step of the *bhakti* path corresponds to *shravana* of the *jnana* path, steps two to eight correspond to *manana* and *atmanivedana* to *nidhidhyasana*. The graded steps of the *bhakti* path corresponding to *manana* are, undoubtedly, easier for the common man than the steep *manana* step of the *jnana* path. The path of devotion is said to have been developed by the ancient Sages, Narada and Sandilya, specially for the spiritual needs of common people steeped in *samsara* (world) and ignorance. In the past seven centuries of our history, many great devotees who were also *janis* of a high order have propagated this path through devotional songs composed in the language of the masses explaining the path of *bhakti* in simple language for their spiritual uplift. These have been popularised by their disciples and followers and have been preserved for the benefit of posterity. To mention a few names of these Saints: Saint Kabir and Saint Meera (*Hindi bhajans*); Saint Namdev, Saint Jnaneshwar and Saint Tukaram (*Marathi abhangas*); and Saint Tyagaraja (*Telugu kritis*). They are sung

by devotees in their homes even to this day. Marathi *abbangas*, which are prolific in numbers, expound the *bhakti* path fully and in great detail and are exquisite poetical compositions.

A devotional song should contain two essential components. One of the components is *bhakti rasa*, the appeal of the music, which evokes emotion in the hearts of the audience. The other is *bhakti bhava*, the meaning conveyed by the words of the song. Indian classical music is unique in that it is rich in spiritual overtones. *Bhakti rasa* is the overtone which many *ragas* (melodic patterns) convey. In addition, classical *ragas* also convey many other types of *rasa* which are appropriate for the *bhava* of devotional songs. A few examples, which also illustrate the types of *bhava*, may be given : *shanta rasa* to evoke peace ; *karuna rasa* for evoking compassion ; *vivahini rasa* for expressing the pangs of separation from the beloved (God) ; *vatsalya rasa* evoking the love of the child to the mother

(God) or the love of the mother to the child (God) ; and *vairagya rasa* evoking renunciation. In all cases *Rasa* must be matched with *Bhava*. The devotional compositions of the first five saints named, who lived a few centuries ago, have come down to our time in the form of words only. If they have to be sung today, music with appropriate *Rasa* has to be composed. For the *kritis* of Saint Tyagaraja who lived nearer to our time and who was a great musician and saint, the compositions are available with the musical score. They have a perfect blend of *Rasa* and *Bhava* and are therefore a rare spiritual treasure.

Nama smarana or uttering the Name of God, taken up by the devotee towards the end of his *sadhana*, is full of *rasa* and *bhava* in their subtlest form. It is a powerful *mantra*, whose constant repetition, with intense devotion and with an inward-turned mind, takes it deep within until it merges in its Source (Heart) in perfect SILENCE.

Truthful Pilgrim

.....
By Pavan Khanna¹

Up the slope I slowly climb
Forgetful of both space and time
In the company sublime
Of Bhagavan, my God.

Because His tender feet once trod
This Hill, I feel here, now, beside me
His tangible presence, near and dear.

And I am certain He will guide me
And sustain me like a friend
Till in the end we safely reach
The mountain summit where He dwells,
The joy of light and nothing else,
The Bliss beyond all thought and speech.

¹ Aged 14.

The Creative Sadhana of Tyagaraja

By

M. Anantanarayanan¹

THIS is a difficult and subtle subject. A certain person of the *Illuminate* once asked — “Must everything be written out on the black-board?”; that is pertinent in matters of spiritual comprehension. We are vouchsafed only hints, glimpses; we have to work out the rest for ourselves by flexible, delicate perception, by the ardour of Meditation. Perhaps a good instance is Bhagavan’s own Teaching that nothing was simpler, easier, than inherence in Being, which is our inalienable, natural state. Buffeted by such a statement, the intellect is bewildered, unsure of itself, of its arrogant assumptions of finality. It is good to be bewildered, lost. “Sell your cleverness and buy bewilderment,” said Jalaluddin Rumi.

Tyagaraja was one of the greatest Masters of Melody-Music that the world has known. But he was far more. He was a great lyric poet, and a Master of the inner Melody-Sound (*Nada-Siddhi*). The very purpose of his birth was the celebration of this delight, this freedom. But the great poet, even though he has a message for men, does not categorise or preach. That message is conveyed in subtle, delicate hints of lyrical outpourings. I feel that most of the singers of his *Kritis*, even inspired musicians, have not been able to grasp this essence, this most elusive fragrance. *Nadopasana*, the sole activity of the life of Tyagaraja, remains mysterious and obscure.

In this relatively terse analysis, I do not propose to be dogmatic. There is no end to the war of opinions, conclusions; they create heat, not light. I have lived with the *Kritis* of Tyagaraja for years, and sought to discover the delicate under-tones, the *nuances*, in the fused splendours of Meaning and Melody, which are the actual *Kritis*. Also, I had the great good fortune of contact with a *Nada-*



Sri Tyagaraja

Yogi, many years ago. This delectable path does appear to need some kind of an initiation. I shall not say any more on that. My views, such as they are, have to be offered tentatively with that diffidence and humility which the subject requires.

Perhaps, at the outset itself, I must make it clear that, to me, there is a valid distinction, between *Nada-Yoga Nadopasana*, and *Nada-Siddhi*. There are treatises on *Nada-Yoga*, but they are descriptions, not the reality. It is interesting that Bhagavan perceived the profound advantage of this delectable path. (*Talks* — No. 148, 27-1-1936). In every other discipline, whether *Nama-Smarana*, *Japa*,

¹ Former Chief Justice of Madras High Court, and author of *The Quintessence of Wisdom*, published by Sri Ramanasramam,

or even inward search (*Vichara*), the meditator has to sustain the meditation. A critical mind will necessarily be assailed by this doubt — am I not sustaining this *Rupa*, this *Japa*, this *Vichara*, and if I cease to sustain effort, does it not lapse into nothingness? But when the inner Melody-Sound is awakened, it is distraction which is difficult, the mind is held by the Sound, as the iron-filing by a magnet. Bhagavan says that it is like a bridegroom being taken to the Marriage, with sweet music as the accompaniment.

Nadopasana is greater than *Nada-Yoga*, for it is an inheritance. It has nothing to do with fame, with stirring concerts that bewitch *Rasikas*, with ambition, success or fortune. True that a gifted singer could turn to this path with ease, for it merely demands the inward consecration of such gifts, but this occurs very seldom or not at all, for the temptations *en route* are overwhelming. As Sri Krishna said, His divine *Maya* is impossible to pass through.

Again and again, Tyagaraja sings that he was born with this very inheritance, that *sad-bhakti Sangita* was the true meaning of his birth. He was thus a *Nada-Siddha*, a Master of the *Melody-Sound*. There is the lovely simile in *Kalaharana (Suddha Saveri)* that, as birds search restlessly for a tree-perch, he caught hold of the feet of the Lord, as soon as he was born. This interpretation is reinforced by *Patti-viduva (Manjari)*, where he sings that the Lord put the seal of Devotion on Tyagaraja, on the very day of his birth. Tyagaraja was conscious of a divine mission. In a *Kriti* he sings that though *Valmiki* and the great devotees had celebrated the Lord before Tyagaraja, “does not quench my passion to celebrate your glory?” In *Etha Dorikithivo (Vasantha)* he wonders what past austerities, what ancestral virtue, made Sri Rama his own, in this birth.

It is clear enough that not only was Tyagaraja a profound mystic, but also that his communion with Sri Rama was from his boyhood itself — Sri Rama blessed him, and promised

him protection and Redemption in this very birth. Study such pieces as *Chinna Nate (Kalanidbi)*, *Chalakalla (Arabbi)*, *Nadadina (Janaranjani)*, *Adbaya (Abiri)* and *Nadimaba (Devakriya)*. Even when Tyagaraja was ill-used as a boy, abused and beaten, perhaps by elder-brothers, Sri Rama assured him that it was as if Sri Rama himself had sustained that ill-usage (*Charana* of *Adbaya*).

To Tyagaraja, this *Nada-Siddhi*, this utter absorption in the inner Melody-Sound, in which the whole universe is as but its manifestation, the manifestation of *Pranava*, was itself liberation — in birth, *Jivan-Mukti*. Nothing else is needed. This strange unorthodox declaration of his *Anubhava*, has perplexed many, particularly scholars of the *Advaita Vedanta*. But how can we measure the immeasurable, the infinite? Tyagaraja himself does not answer the question whether utter absorption, or union-in-separateness (*Bhedābheda*), is the creative Ecstasy (*Dwaitamu-Sukhama*). He asks Sri Rama to unravel this, and in the *Kriti* there is no reply.

The *Nada-Siddhi* experience of Tyagaraja as Redemption itself (*jivan mukti*), is reflected in several *Kritis*, but there is little benefit in cataloguing them — I shall merely indicate certain leading gleams of light. They are to be found in *Swararaga (Sankarabharanam)*, *Mokshamu (Saramati)*, *Ragasudha Rasa (Mayuradhvani)*, *Vara Raga (Chemu-Kambodbi)*, *Nadaloludai (Kalyana Vastham)* and other *Kritis* echoing such feelings, such assurances. Again, to Tyagaraja, the very divinities are timelessly immersed in this joy of *Nadopasana*. One may refer to the famous *Begada Kriti* and to *Ananda (Garuda Dhvani)*, for this affirmation.

If this brief analysis has awakened the interest of a few readers in treading this most delectable path to the Divine, I shall be more than satisfied. Leaving aside name, fame, ambition and wealth, the talented musician should seek and can well hope to find this inward Ecstasy.

“The enquiry of *Who Am I?* is the master-key to all perfection.”

— Swami Sivananda in *Waves of Ganga*, p. 68.

Garland of Guru's Sayings

By SRI MURUGANAR
Translated from Tamil by
Professor K. Swaminathan

610.

If one stays as one's primal being
True and whole, then how can others
Bring disgrace to one?
Only a lock snipped off the head
Loses all worth.

611.

Through delusion seeing and accepting
This mind-projected world as real
And swerving from the truth sublime
Of one's own being as pure Awareness,
One proves oneself a mad man.

612.

Undeluded by whatever else
May come or go, unwinking watch
The Self, because the little fault
Of forgetting for a moment one's true being
As Awareness brings tremendous loss.

613.

The grovelling mind which is a sequence
Of remembering and forgetting is *samsara*,
The world of birth and death, our bondage.
The still mind free from every wave
Of remembering and forgetting is itself
Pure *mukti*, free from the delusion
Of birth and death.

614.

Samsara is but the deluded mind
Filled with the darkness of ignorance
Which, letting go one's own true being,
The measure and substance of all truth,
Perceives amiss through the body of flesh
And dotes on objects merely apparent
Like the blueness of the sky.

615.

Beside the Self nothing in truth exists.
But the deep delusion that the body
Is oneself makes one let go the solid,
Non-dual bliss of immortality
And fall into birth and death.

616.

Samsara is nothing but thoughts.
Those who live spontaneous and thought-free
May seem to have a body bound and moved
By Fate, but they in freedom revel
As infinite space of true Awareness.

617.

Why should like thunderbolts afflictions fall
On God's good servants? Not at all to hurt
Those pure hearts, but rather
To strengthen and make steady their
devotion.

618.

Unshaken by Fate's painful darts,
The excellent, ripe heart knows and accepts
Them all as grace divine sent down
To fortify the mind and fit it
For final freedom.

619.

As without grinding hard the gem
Dug from the mine does not shine forth
So without trials and tribulations
The truth of *tapas* is not revealed.

620.

To roll along the streets and reach
Its stand at last, the *rath*¹ requires
Not only a strong linch-pin, but the blocks
Indispensable obstructing
Its dashing against one side or another.

¹ Chariot.

621.

From ancient times down to this day
The One unborn alone appears
As manifold ; seeming to be born
In four ways into seven species,
To experience both good and evil,
And then at last win *moksba*.
How wonderful is this !

[Four kinds of birth : from seed, sweat, egg and womb.
Seven species : God, man, animal, bird, reptile, fish and plant.]

622.

Though we are ever That and That
Alone, how wonderful it is
To watch the paths we tread, the pains
We take, for winning This, as if
It were something alien and remote.

623.

Because Praise helps the grievous error
That one is but this wretched body,
Not the Self supreme, all Praise
Is with firm mind to be rejected
And not welcomed by the wise.

624.

He who becomes an eager target
For other's praise erects himself
A needless obstacle in the way
Of the *sadhana* he has begun.

625.

The separate ego, that reign of Hell,
Is the gross mistake to be avoided.
The face of that disgusting devil,
Who but a fool would fail to hate ?

626.

That people come into the presence
Of the steadfast seer, and sit erect,
Then yawn and snore in slumber deep,
Such unmeet behaviour is
Painful, tragic in this place.

627.

Our natural being is pure bliss.
And yet we writhe in the scorching heat
Of birth and earthly life, because
The mad, deluded ego-mind
Fabricates the pain it suffers.

628.

Of all demonic qualities
The basis is the ego, the wrong
Notion that the body is oneself.
Those whose false "I" is further fattened
By arrogant "mine" and its desires,
Can never know Peace and contentment.

629.

Like one who runs out in the sun
And sweats and pants and comes again
To the cool shade, the foolish *jiva*
Rushes out into the world
And growing tired turns within
And in the heart finds rest.

630.

Having felt the sun's fierce heat
The wise man tarries in the shade.
And those who know the triple fire¹
Raging in the world will never
Leave the Heart and turn again
Towards the world.

631.

Even as a bird may fly afar
In the wide sky and yet must find
On earth alone its resting place,
The body and soul which rose from Being
Needs must, despite all hindrances,
Come back and settle at last in Being.

632.

Returning to the source from which
We have emerged, we are restored
To our true Being. And there enjoying
Bright and clear our natural bliss,
Still, unmoving, we abide.

[¹ Triple fire : Lust, greed and desire for fame.]

THE EGO MUST GO

By
'Raga'

MUSIC and character go hand in hand. Inner purity must precede the purity of notes, according to Tyagaraja : *sudbhama* *manasuce susvaramuto*. The Sastras caution the *sangita-sadbaka* to be wary of any lapse in character, the gravest and subtlest of them bring the pride of proficiency in the art itself. The *Linga Purana* drives this truth home through a parable.

Narada, the spotless Nada-Yogin, too began to develop this 'spot' of pride!

The all-knowing Lord Narayana wanted to prick the bubble. Assuming mischievous innocence He asked Narada to accompany Him in His *sancharas*. Which Narada did.

On their way Narada was horrified by what he saw at one place. There he saw a host of celestial damsels. But the pity of it! Each and every one of them was lying maimed and mutilated.

Narada asked the Lord who the damsels were and how their limbs came to be so terribly twisted, contorted and injured.

The All-knowing Lord sported ignorance. Seemingly guileless He told Narada : "Yes, I too am puzzled to see these damsels in this ghastly plight. But I don't know anything

about them. So you please go to them and get first-hand information."

Narada approached them and asked, "Mothers, who are you? How is it that your limbs are so deformed and twisted?"

The damsels replied with a sigh : "Sire, we are the Raginis, i.e., the personalised forms of the various Ragas. You must have heard of one Narada. We too have heard of him, but have not seen him. May we not see him ever. For it is because of him that we are undergoing this great suffering."

Narada was flabbergasted.

The celestial maidens continued : "See, this Narada conceitedly thinks that he has mastered the art of music to perfection. But it is verily because of his mis-handling of the Ragas, that we, the personalised forms of those Ragas, have become so misshapen, maimed and twisted."

A shame-faced Narada returned to Narayana and stood silent.

"Now what is your information?" the Lord asked — not teasingly, tauntingly, but in pretended innocence.

Narada fell crest-fallen at His lotus-feet.

The bubble got pricked!

"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone."

— Keats.

Glory of Arunachala

Arunachala Mahatmyam

Translated from Tamil by
M. C. Subramanian

CHAPTER XXIN

VAJRANGADA ATTAINS SALVATION

Markandeya said :

“**BHAGAVAN!** I have listened to your nectar-like story. I have also listened to the story of the Vidyadharas. How long and in what manner did Vajrangada worship Siva? How did the Lord of Aruna bless him?”

When he asked this Nandisa replied : “Vajrangada abandoned the idea of returning to his kingdom and erected a dwelling place for himself at the foot of the Aruna Hill. His army consisting of elephants, cavalry, chariots and infantry and his spiritual advisers, ministers, commander-in-chief, friends, relatives and servants came to see him. He received them with a steadfast mind, stopped them outside the city and dedicated the entire wealth of his kingdom to the Lord of the Sona Hill for his service.

He built a hut of leaves for himself near Gautama's asram and, along with his spiritual advisers, engaged himself in devout worship of Siva. He crowned his son Ratnangada king. He worshipped the Lord of Sona with the numerous articles sent by the latter. He dug ponds round the hill, founded villages for Brahmins, planted gardens and made gifts to Brahmins. As the country round the Aruna Hill, the column of fire, was a dry area he dug hundreds of ponds and built numerous reservoirs in it. He ordered the beautiful ladies in his retinue to render service to the Lord of Sona.

He took delight in worshipping the Lord of the Aruna Hill in the company of Agastya who had arrived with Lopamudra. Every day he bathed in the Navanithatirtha, bowed devoutly to the Lord of Papanasaprayala, worshipped Durga, the slayer of Mahishāsura and the destroyer of evil, and collected the articles required for the worship of the Primal Lord who is constantly adored by Brahma and Vishnu. He went round the hill on foot twice daily, repeating the mantra of five letters all the time. He celebrated on the full moon day of the month of Kartik the great festival of the beacon famous in all the three worlds.

He had the three-eyed Lord bathed with water kept in golden pots and scented with fragrant flowers and camphor. Every month he raised the flag and celebrated festivals like *teerthavari* and the festival of chariots to the delight of the three worlds. He levelled the *three yojana*¹ long road round the Aruna Hill and made it fit for even rolling round the Hill (*anga-pradakshina*). Every now and then he cried “Lord of the Aruna Hill, Ocean of the Nectar of Compassion! Lord of the goddess Aruna!” and became immersed in an ocean of bliss. In this manner he pleased the great Lord.

He anointed the Lord of Aruna every day with various unguents, poured *panchamrita* (a mixture of five sweet ingredients) over him, offered camphor and other fragrant substances to him, worshipped him with fragrant flowers, adorned him with garlands and anointed him with civet. In this manner he worshipped him the whole day for three years. The Lord of Aruna thereupon appeared before him.

¹ A *Yojana* varies from 3 to 10-12 miles. The road around Arunachala is 8 miles.

He was mounted on a bull majestic like the Himalaya mountain, was accompanied by the Goddess Uma and rishis and followers (*Siva ganas*) shouting jai ! jai ! (Hail ! Victory !). The nectar of compassion which flowed from the glances of his lotus-eyes rose like an ocean of rolling waves. They relieved the distress of the world. On seeing the God of Gods Vajrangada fell at his feet on the ground and prostrated with all the eight limbs touching the ground (*ashtanga vandanam*). Overcome by joy he clasped his hands respectfully and spoke as if he would make the darkness (ignorance) of the world vanish by the light of his words. He said, "Lord of the Devas ! Kindly forgive the offences committed by me, an ignorant man under the influence of his great sins." When he prayed very humbly in this manner the Lord of the Aruna Hill, the embodiment of the ocean of mercy, said :

'Child ! Fear not ! You are blessed. I assumed eight forms solely for the sake of all beings. Formerly (i.e. in your previous life) you were Purandara (Indra) on the Kailasa mountain. As you were very arrogant you scorned me. I therefore paralysed you. Immediately you ceased to be proud, you were ashamed. You prayed for the wisdom of Siva which is the source of all kinds of glory. I said : " Indra ! Bearer of the Vajra weapon ! You shall be born on earth as Vajrangada and obtain my grace ". Therefore you were born in this place which is sacred to me. As you were ignorant you were instructed by the Vidyadharas and others. You are (now) my great devotee. I am pleased with your worship and service. I shall now instruct you. Listen.

'This world of moving and stationary beings is made up of my eight forms, namely ether, air, fire, water, earth, sun, moon and the individuals (*jivas*). I, as Time, bring together objects, individuals and way of action (*gati*).

As for me I transcend the fundamentals (*tattvas*) ; there is nothing beside me who am Siva.

'Brahmā, Vishnu, Rudra, Indra and other Devas are a few waves which have arisen from me who am an ocean of effulgent bliss. Vani, Lakshmi, Kshama, Sraddha, Prajna, Svaha, Svadha and others are a few of my unlimited powers. Goddess Gauri, the Mother of the world, is my great power known as Māyā. It is through her that the universe appears and disappears. Creation, sustenance and destruction take place through her. I display, out of my free will, this wonderful world which is like a picture. Your delusion has disappeared. You shall, by my grace, hereafter investigate (the truth). You are not separate from me even as the waves are not different from the sea. Therefore you obtained a kingdom. You shall enjoy these luxuries as tokens of my grace. Afterwards you shall become Purandara (again) and enjoy the celestial luxuries for a long time. Finally you will certainly become united with me." Saying this Siva disappeared. King Vajrangada continued to worship the Lord of Sona and enjoy everything.

I have (thus) described to you the glory of Siva, the importance of devotion and the benefits of circumambulation of the Hill. What more is necessary ? Circumambulation of the Sona Hill is more meritorious than a hundred horse-sacrifices. When it is made at auspicious times it will confer immeasurable benefit. There is no other place except Arunachala, no God except the Lord of the Aruna Hill. The circumambulation of this hill is more meritorious than all austerities.

On hearing Nandikesvara speak thus, the son of Mrikandu (i.e. Markandeya) shed tears of joy and became immersed in a sea of bliss.

(To be Continued)

" Music is a higher revelation than philosophy ".

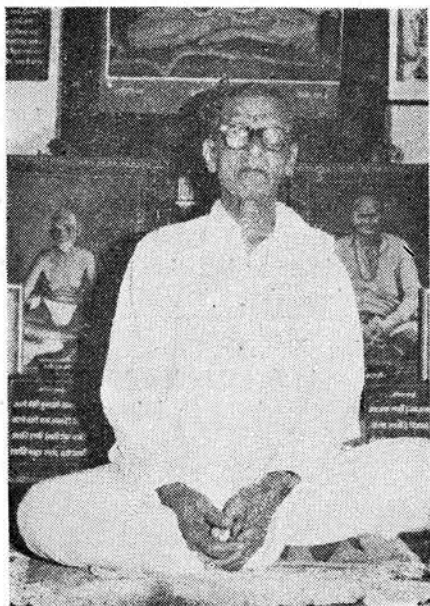
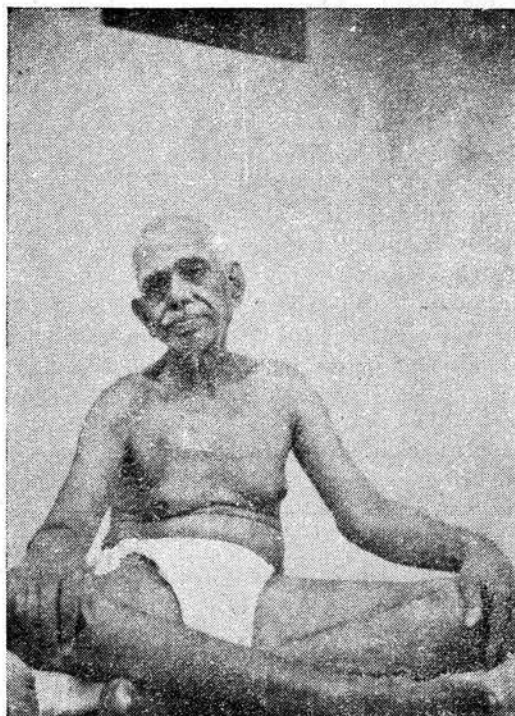
— Beethoven

INTRODUCING....

.....Sri Bhausaheb Y. N. Athavale

Sri Athavale hails from an illustrious family with a rich religious background, at least three of his ancestors having been *sannyasins*. His grandfather came into contact with Swami Narasimha Saraswati of Alandi, guided by Sri Akkalkot Maharaj. Ever since, the family have been inspired and blessed by the Swami. The family have a special trait of devotion to Dhyaneswar Maharaj, the famous Maharashtra saint and author of *Dhyaneshwari*.

Sri Athavale had the intense longing to see a living realized *Mabatma* and he soon had the good fortune of seeing Sri Bhagavan in a vivid dream. He came to Sri Bhagavan in 1942 and by His Grace was cured of his physical ailments as well as the mental one of unrest which he had been experiencing. His attachment to Maharshi grew stronger after the first visit and Sri Athavale moved to Bangalore so as to be nearer to the Ashram.



Bhausaheb Y. N. Athavale

He once had a dazzling vision of Sri Bhagavan while reciting mentally a *stotra* on Skanda in the presence of the Master. He saw Sri Bhagavan's body smeared by thick layers of *vibbuti* which gradually fell off and turned into flames till the whole body became a mass of glowing fire.

Sri Athavale also had the rare opportunity of touching Sri Bhagavan's Feet, which is normally prohibited. When he managed to do this to his heart's content and in spite of an attempt by the attendant to prevent it Sri Bhagavan did not object but stopped a while graciously. Sri Athavale now asked for a *taraka mantra* from the Master. Sri Bhagavan graciously uttered '*Rama*'. His getting

the *Rama Mantra* from the Master proved a turning point in the life of Sri Athavale.

During Sri Bhagavan's lifetime Sri Athavale used to sing Marathi songs in the Hall which arrested the gracious attention of the Master. Even after the *Maha Nirvana* of Sri Bhagavan, Sri Athavale has been visiting the Ashram regularly and helping its cause chiefly by way of publishing translations in Marathi of works on and by Sri Bhagavan.

Now in his eighties, Sri Athavale acts as a friend and guide to those who are spiritually inclined and gives a fund of authentic information particularly on Sri Maharshi. No wonder his house in Poona is a haven of peace for devotees !

We pray to Sri Bhagavan that He showers His blessings on this sincere *bhakta* for many more years of dedication and useful service.

SAT-CHIT ANAND

By

Ka. Kavana

... countless shadows
wandering in the living death
of a misfit mundane "existence"
... never knowing where Peace
may BE !

— to long, to know,
to be, to go !
Somewhere in the shadows
of this un-Love illusion
lies the shadow of
a fleeting Thought
of Truth !

... the Truth of Being !
— where shadows disappear
to become Illumination !

... Beyond the Duality
of "you" and "me",
of "this" and "that".

— where ...
the "identity" polarities
of all things
are absolved
in the Oneness of All.
The Resolution is
the Revolution of the "I"
whereby Delusion sinks
into the Ocean of Omniscience,
and the Being rises
with the Joy of Consciousness
in Living Harmony.

Freedom and Truth

By IRA

1. Know that Freedom and Truth are not accomplishments, but the absence of any thought of accomplishment.
 2. And do not think that the absence of the thought of accomplishment can be accomplished.
 3. Truth is silence. The very language of the mind is bondage.
-

BOOK REVIEWS

RAMANA MAHARSHI : By Dr. T. M. P. Mahadevan. Pub.: A Mandala Book published by Unwin Paperbacks — (copies available with Blackie & Son (India) Ltd., 2/18, Anna Salai, Post Box No. 3724, Madras-600 002). Pp. 186. Price : £ 1.95.

Sri Ramana Maharshi shone as pure awareness for over 50 years at Arunachala (Tiruvannamalai). He lived like any other human being but like a star dwelt apart. He spoke little but his silence was most effective. Others read voraciously and sought the experience. Sri Ramana Maharshi experienced bliss and subsequently found description of the state of Bliss in books. He advocated the path of Self-enquiry as he considered it the simplest and the best.

This is a fine, well-written book on the Maharshi. The first part deals with His life. All the salient details of Sri Maharshi's life are given.

The second section deals with the works of Sri Bhagavan. The author has written succinctly about the genesis of each one of the works.

The last section deals with the teachings. This excellent summary of Sri Maharshi's teachings is lucid and illuminating. It is a little surprising that *Sri Ramana Gita* which Sri Bhagavan himself chose to translate into Malayalam has not been mentioned. *Ajāta-vāda* is referred to as *ajāli-vāda* throughout. This may be corrected in the next edition.

The get-up and printing of the book are excellent, though the price is very much on the higher side.

DR. K. SUBRAHMANYAN

FIVE HYMNS TO ARUNACHALA AND OTHER SONGS OF BHAGAVAN SRI RAMANA MAHARSHI : With musical notation, English translation and notes. Pub.: Ramana Kendra, New Delhi and available at Sri Ramanasramam Book Depot, Sri Ramanasramam, Tiruvannamalai-606 603, Tamil Nadu. Pp. 181. Price : Rs. 5.

The literary genius of an elderly and eminent devotee and the musical expertise of a younger but no less dedicated devotee have been well utilised by the *Ramana Kendra*, New Delhi, in bringing out this interesting and highly useful publication.

For the first time all the five hymns of *Arunachala Stuti Panchakam*, important poems like *Self*

Knowledge, as well as other stray verses of Sri Bhagavan have been set to music.

In giving an English translation (along with notes) Professor Swaminathan is but continuing his long record of invaluable service in the cause of the devotees of Sri Bhagavan.

Srimathi Sulochana Natarajan herself a good singer, who often thrills devotees with her devotional singing at the Ashram, is eminently qualified to handle the intricate job of setting the poems to Carnatic music and she has done an excellent job. The division of *Arunachala Aksharaman-malai* into nine portions and the choice of well-known ragas of pure Carnatic origin (*Bhauli*, *Nilambari*) as well as Hindustani (*Yamuna Kalyani*, *Sindhu Bhairavi*) for singing each of the portions is interesting.

The *Ramana Kendra*, New Delhi, deserves congratulations.

RAMAMANI

SRIMAD BHAGAVATA : (Condensed) : By S. S. Cohen. Pub.: Sri Ramanasramam, Tiruvannamalai-606-603. Pp. 360 + XIV. Price : Rs. 10.

The first edition of this book published by Chinmaya Mission was out of print for several years and Sri Ramanasramam has now brought out the second to meet the pressing demand for this nicely written, popular book. It will be remembered that Sri Bhagavan often quoted from *Bhagavata* during His talks with devotees and also advised some earnest seekers to read it, as it is one of the few books which instill and inspire intense *bhakti*.

King Parikshit, the grandson of Arjuna of the Mahabharata, was under a curse to die of snake bite in seven days and in these circumstances, the sage Suka gives him the Teaching of the Absolute to prepare him for the inevitable end and final illumination. *Srimad Bhagavata* contains what sage Suka spoke during these seven days.

Though purported to be woven around the life and teachings of Lord Krishna, it is verily a mine of the highest spiritual thought, and is venerated as a scripture on par with the *Bhagavad Gita*. Indeed, saint Ekanath's *Bhagavata* in Marathi which is an elaborate commentary on the eleventh canto of the *Bhagavata* — "*Uddhava Gita*" — can be

found in most houses in Maharashtra. *Bhagavata* has been translated in prose or verse in every language in India, and recently has been translated in Russian.

The original Sanskrit text contains 18,000 verses and as the translation of such a bulk would be tedious for the younger generation and busy persons, the present fine abridgement fully meets their need. We would urge students in schools and colleges in India to read this book which is an introduction to the ancient Indian philosophy and thoughts.

L. P. KOPPIKAR

GAYATRI: By I. K. Taimini. Pub.: Theosophical Publishing House, Madras-600 020. Pp. 192. Price: Not given.

A rational exposition of the ancient institution of *Gayatri*. The author deals at length with the theme of *Gayatri* as a Deity, *Gayatri* as a Mantra and *Gayatri* as a metre. He develops the philosophy behind the *upasana* of *Gayatri*, explains each word of the mantra and the manner in which it is to be adored and repeated for its many-sided efficacy. He cites and explains the other mantras that constitute the full invocation.

Speaking of the Solar Splendour that is invoked, the author cites from the *Yajnavalkya Samhita*: "The Spiritual Light which is hidden within the Sun is the most excellent light. It is shining through the hearts of all living creatures in the form of consciousness. The spiritual Light which is shining within the physical Sun also shines within the heart of every *jiva*."

MANTRAS: By John Blofeld. Pub.: A Mandala Book. Unwin Paperbacks. Pp. 106. Price: £ 1.95.

In the present book John Blofeld speaks of his experiences in the field of *mantra-sadhana*, especially of the Tibetan variety, but he also touches upon the Indian and other approaches to the *Mantra*. He discusses whether the potency of the *mantra* is due to the faith of the practicant or to some inherent power in the *mantra*, whether that power lies in the sound or the meaning. He mentions differing views on the point and seems to feel that there is something in each viewpoint.

His analysis of the institution of 'fierce divinities' and the role they play in the inner *sadhana* of the seeker is worth noting. Among other things he says that the force that is emanated by these ferocious entities is just what is needed to eliminate the wrong elements in one's nature. Also they cancel the human preference for 'pleasant' deities.

He narrates many anecdotes. He speaks of a "Tibetan with great faith in the wisdom of Indian gurus, but with little knowledge of Sanskrit. Traveling to India and calling upon a famous guru at an inauspicious moment, he was met with a shouted 'Go away!' and a sweeping gesture of dismissal. These he mistook for a powerful *mantra* with its appropriate *mudra* and, practising them in a mountain retreat, he soon reached a high level of attainment. On returning to the guru to give thanks, he learnt of his ludicrous mistake; but the guru, instead of upbraiding him for folly, congratulated him on having achieved valuable insights from an unconventional practice by reason of his unswerving faith!"

THE VIMALAKIRTI NIRDESA SUTRA: Tr. and Ed. by Charles Luk. Pub.: Shambala Publications. Pp. 157. Price: \$ 3.95.

The *Vimalakirti* is the one basic text indispensable to students of Zen and Mahayana Buddhism that has not so far been available in English. The present work fulfils that need. In 14 chapters the discipline that leads to 'inconceivable liberation' is laid down in the form of narrative and dialogue. Some of the passages bear an echo of the Patanjala thought e.g. "Bodhi springs from kindness (*maitri*) towards living beings; the salvation of living beings springs from compassion (*karuna*); the upholding of right Dharma from joy (*mudita*); wisdom from indifference (*upeksa*)." (p. 45).

The writer refers to the "three gates to the city of Nirvana which can be entered by meditation on *voidness* which empties the mind of the idea of the self and others; on formlessness which wipes out form or externals; and on inactivity, which puts an end to all worldly activities while appearing in the world to deliver all living beings."

A text of considerable importance to seekers who believe in the efficacy of meditations for the dissipation of layers of ignorance.

M. P. PANDIT

THE SECRET OF SELF-REALIZATION: By I. K. Taimini. Pub.: The Theosophical Publishing House, Adyar, Madras-600 020. Pp. 98. Price: Rs. 12.

This is a translation and commentary in English of the occult treatise; *Pratyabhijna Hridayam* of Ksemaraja.

Pratyabhijna means a return to recognition and *Hridayam* indicates the heart, metaphorically the heart of the matter. The treatise goes to the heart of the matter of returning to the recognition of one's self. The theme is dealt with in twenty aphorisms in an extremely condensed form.

Consciousness, free and self-dependent is the cause of the manifested universe. It becomes diversified corresponding to the perceiver and the perceived. It gets contracted into self and in its descent of involution becomes the mind. The mental man, though one, like the consciousness, becomes diversified in his various planes and parts of the being. As long as he is unaware of this, he is deluded and bound in Samsara. Once he recognises, turns inwards, his mind ascends to the state of consciousness. On attaining the delight and consciousness and affirming oneness with it he becomes a *jivan-mukta*, liberated even as he lives. This state is attained by the blossoming of the middle *madhya-vikasa* that is an opening of the heart-centre. Then he acquires the state of an ever-active *Samadhi*, *nityodita samadhi*, preserving at the same time his lordship over his unique self.

This is the purport of the whole treatise. The aphorisms are very terse and pithy and do not easily convey to the lay reader their intended sense. Shri Taimini has done a signal service in bringing out the wealth of knowledge stored in these ancient aphorisms by his learned and lucid commentary in English. His observations stem from an intuitive insight and the learned preface gives a proper setting to the whole commentary. Commenting on the last aphorism, the author rightly remarks: "In spite of the expansion and unification of consciousness, the liberated individual retains his individual uniqueness which is inherent in the very nature of the Monad".

S. SHANKARANARAYANAN

SHRI JNANESWAR — COMPARATIVE AND CRITICAL STUDY OF HIS PHILOSOPHY :

By R. N. Saraf. Pub.: Academy of Comparative Philosophy and Religion, Belgaum, Karnataka. Pp. 78. Price : Not given.

This book shows with evidence that the philosophy as propounded by Jnaneshwar is independent and most satisfactory both metaphysically and as a practical guide to seekers. It is different from the philosophy of *samkhya*, *Advaita Vedanta* of *Sankara*, *Shaivagama* and *Yogavasistha*, though Jnaneshwar is indebted to them in certain respects.

The book is full of relevant quotations from various works (e.g. a verse from *Upadesa Sara* of Ramana Maharshi on P. 48) and bears testimony to the deep scholarship of the author. In spite of differences with other philosophies he shows respect towards them, which is a true sign of maturity (P. 54).

It must be remembered, however, that the ultimate goal of all philosophies, especially those mentioned above is one — Self-realization — and

the exponents of these philosophies were realized persons. Their expressions and explanations may differ, which is natural, and they are suited to seekers of different 'adhikara'. *Sankara Advaita* mainly follows the negative approach (*vyatireka*), whereas Jnaneshwara's philosophy mainly follows positive approach (*anvaya*). *Vyatireka* emphasizes 'I am Brahman and the world is relative' and *anvaya* emphasizes 'Every thing is Brahman'. That is why Jnaneshwara and most of the mystics including the seers of the Upanishads refer to both of them for their ultimate purpose.

Sri Saraf is to be congratulated for his lucid exposition. It is all by the grace of Jnaneshwar which he truly deserves. This is a book worth reading and assimilating.

G. V. KULKARNI

VOICE OF SAMANVAYA : Published by the C. P. Ramaswami Aiyar Foundation, 'The Grove', Teynampet, Madras-18. Annual subscription Rs. 15.

The C. P. Ramaswami Aiyar Foundation serves as a centre for studies in tradition, thought and culture of India, and its activities are published in this half-yearly publication. It carries articles contributed by specialists like Smt. Rukmini Devi on the spiritual significance of art and S. Sankaranarayanan on the rationale of temple worship. In addition, there are select extracts from the speeches and writings of the late Dr. C. P. Ramaswami Aiyar and also the texts of the lecture series on *The Heritage of Hinduism* delivered by the editor, Prof. K. Seshadri.

The latest issue carries an impressive and exhaustive exposition of Sri Bhagavan's teaching by Professor K. Seshadri along with other interesting articles.

EXISTENTIAL STRUCTURES : An Analytic Enquiry : By Roger A. Kenyon. Pub.: The Philosophical Library, New York. Pp. 63. Price : \$ 6.

A book of depth and lucidity, it starts off with a vindication of the claims of existentialistic philosophy from primitive times as exemplified in the myths. Although existentialism has been latent in the age-old literature, it is only during the last century that it has swelled into a fully compelling philosophical movement.

According to the author, the basis of one's *Weltanschauung* and hence of his existential predicament lies in an ontological myth; and to prove it, he cites the instance of the common cold, which at one time was regarded as the curse of an evil

spirit, and today as a vital infection. In either case, it is a myth, the latter being only a remythologisation of the former. Analysing the existential structures of every idea and every individual as a composite of subject, object and project, he traces out the framework of being from an existential rather than logical or absolute point of view. This is not an easy book, as it makes considerable demands on the reader's intelligence, as is only inevitable, the subject matter being an analytic investigation into the personal situation of being in and with the world.

ARGUS

HARA : By Karl Von Dürck Heim. Pub.: Unwin Publishers, London. Pp. 205. Price : £ 1.95.

Hara is the Japanese word for inner search and integral way of living in tune with the greater Transcendant Self-I which is the Divine Spirit in

man. It aims at the higher state of harmony in empirical as well as spiritual life. The author Karl Von Dürck Heim is a well known Zen-Master. He has clearly brought out in this book the inner journey of the human life in search of the Self-equipose by meditation and Self-reflection. "The moment man says I am I" maintains the author, "he experiences the dichotomy between the entrenched I latent in him, and his being which strains towards transformation and development." Hara accords unity of consciousness in the integrated inner relatedness of the Greater Self-I. Hara fulfils the inner motive of human life which is discovery of the transcendent *I am*, the all — embracing Spirit. Ramana Bhagavan's *Vichara Marga* clarifies this method of looking inward. Hara leads to the total awareness of the inner Reality. "Man can regain the lost Paradise by inner Reality" says the author.

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Letters to the Editor

TOTAL DEDICATION

Surrender is the method I believe best suited for me. However there is confusion. For example, does daily mental *japa* of the words 'The Lord God' help? What practices will help surrender grow? Is compliance with the wishes of all who want me to do something, necessarily a part of surrender to God? If a person insists that I eat although I have already eaten to surfeit must I comply? When I see somebody hurting me or some one else should I regard it as God's Will and so remain silent? There are other confusions. Please explain to me the path of surrender.

— STANLEY PEARLMUTTER, Ft. Lee, U.S.A.

There are no special works on surrender published by the Ashram. 'Surrender' is a constant attitude of mind and heart, based on the decision, to surrender oneself completely to God or the Guru. Of course, that does not imply giving up your commonsense. You need it to perform your daily duties properly. However, you should work for work's sake, as best you can, but leave the result to God or Guru. 'You have the right to work, but not to its fruits' (Bhagavad Gita). Accept with a serene mind everything which comes your way and let it go, when it leaves you. Help those who need help, when you can, but know that you are only the instrument of a Higher Power. Yielding to each and every demand of others even against common sense is not surrender. Your question about the wrong doing of others has nothing to do with your surrender. It cannot be answered in a general way; one has to know the details about the situation. If you can, show the wrongdoer his mistake; if not ignore him. Everyday life is full of strife and struggle. You cannot change it; you can only adjust your own attitude towards men and things with an under-current of patience and compassion.

Japa with utter faith will certainly help. It will deepen your surrender and still your restless mind. Try and see.

In the Talks with Sri Ramana Maharshi, you will find His teachings on what real surrender means in Nos. 49, 115, 175, 176, 195, 284, 285, 322, 334, 369, 405, 420, 487.

* * *

MANTRA, MEDITATION, AWARENESS

I read the book, *Ramana Maharshi and Self-Knowledge* by Arthur Osborne and want to have clarification on a few points and shall be grateful if you will kindly enlighten me on these points concerning Bhagavan's path.

1. I read that "*Self-enquiry (Who am I?)*, though a mental operation, destroys all mental operations including itself." Self-enquiry is said to be the direct-path. In meditation on God's form or in *japa* of God's Name also, one keeps on to one thought viz., of God's Form or Name. Will not this thought get destroyed in the end like the thought 'Who am I'? Kindly explain where lies the difference between Self-enquiry and meditation on form or *japa*?

Should mind be focussed on the spiritual centre on right side during Self-enquiry? In that case the method will be an exercise in concentration on a spot or point.

Can enquiry be practised while lying down or has one to sit with spine and neck in a straight line?

2. It is mentioned 'turn the mind inwards to the awareness beyond thought'. In the beginning one has no glimpse of awareness or the state beyond thought. So how to proceed and where to start with? What is actually here meant by 'inward' and 'awareness'?

Similarly one is advised to turn the mind inwards constantly. How to keep the mind constantly on a particular thing as it wanders from moment to moment and on what?

3. I read "*Watch the source of the mantra sound*". One is unaware of the source and so how to practise it? Has one to imagine the source as being on the right side and that Sound is rising from there? This will be in the realm of thought only.

4. Kindly let me know whether Bhagavan has taught any *method to remove physical ailments* and troubles. My mother has been suffering from severe pain in the back and sides. Medicines have not given her any relief.

For my own ailments I have tried homoeopathic and Ayurvedic treatments but with no result.

5. Is there any technique whereby one can draw cosmic energy to heal or strengthen the body?

6. The book mentions "Ask yourself who works? Remember who you are. Then work will not bind you". Kindly explain clearly. Asking and telling oneself that one is the Self and so is not affected by the works will be at thought level only. But Bhagavan has said thought is one thing and realisation is another thing.

H. D. VASWANI, Bombay.

Your first question and answer to it are found in verses 9, 10 & 11 of Sri Ramana Gita — Ch. III :

Question : 9. Does repetition of Mantras bring about the same result as the steady practice of pure non-objective enquiry?

Answer : 10. Success attends the earnest seekers who, incessantly and with steady mind, repeat Mantras or pranava.

11. By repetition of Mantras or of pure pranava alone, one's mind is withdrawn from sense-objects and becomes identical with one's own real Being.

"The mind of one meditating on a single object becomes one-pointed. And one-pointedness of mind leads to abidance in the Self" — Sri Ramana Gita Ch. VII, v. 23.

Regarding your second question, it is only recognition of the spiritual heart-centre on the right side of the chest according to Sri Bhagavan's own authentic experience and the experience of every one when one refers to one's own identity and says : "It is I" and not focussing or concentrating the mind on a point.

Just as sight, hearing and other faculties have their respective centres, even so the feeling of 'I' has its own centre and that is the heart. But the moment you touch it there is no more any thought of centre or circumference. Indivisible pure Awareness alone prevails. Watching the source of the 'I'-thought or the mantra-sound or whatever it is, it is by dint of earnest practice, things reveal themselves to us and not merely by intellectual questions and answers. 'It is by abhyāsa and vairāgya you get control of the mind and experience what is beyond it', says the Gita. If you have with you Talks with Sri Ramana Maharshi you may please go through the passages in it dealing with Heart for further clarification — also Ch. V. of Sri Ramana Gita.

Then, Sri Bhagavan has not said anything regarding the cure of physical ailments. According to him, the notion 'I-am-the body' (dehatma-buddhi) is the root of all ailments and suffering; and one has to get rid of it by constant Vichara and the preliminary practice of japa.

But there are many Mantras prescribed by Mantra-Sastras for getting rid of ailments and achievement of reasonable aims of life (purusharthas).

Siva-nama and Rama-nama are famous as removers of all pains and the conferrers of all blessings.

Why not you try this : "Arunachala Siva (pause) Siva, Siva, Siva Siva" Many have benefitted by this japa. It is the sound Arunachala that began to vibrate in Bhagavan's heart from his early childhood. Arunachala means A-Sat, ru-Chit, na-Ananda and Acha'la is infinity. And Siva is blessedness pure.

I may point out to you one tantric Mantra also revealed by Ganapathi Muni, the famous disciple of Bhagavan. It is known as Renuka Panchākshari ; Om- Sreem - hreem - krōm - I'm.

Om is well-known ; Sreem is Lakshmi-bijakshara ; hreem is Uma ; I'm is Sarasvati and krōm is the bijakshara capable of warding off of everything impure and undesirable.

For hunger and thirst, there are well-known remedies, food and drink. And for the achievement of other aspirations and removal of suffering there are remedies in the relative sphere, which could not be ignored. More than anything else brahmacharya is the sine qua non of all-round well-being. It is constant spiritual aspiration along with control of the mind and senses.

* * *

J. KRISHNAMURTI AND BHAGAVAN

I am writing this letter to you to get clarified on one or two questions as you are one of the closest devotees of Sri Ramana.

(a) I am rather surprised that some devotees of Ramana attempt to compare the teachings of Bhagavan with those of J. Krishnamurti. In fact the latest issue of *The Mountain Path* contains an article on the latter. I do see that Krishnamurti raises some fundamental questions and rejects many formalities such as Japa, Puja, worship of Guru in human form, as totally wrong. He seems to imply that the so called Gurus do nothing more than brain-wash the devotees' mind. But Ramana did not do these. All He did and said if I understand Him aright, was that these are preliminaries and the end is something else. He did not condemn these stages ; he rather considered them necessary for persons on various levels of development. May I request you

to give me your views? Krishnamurti demolishes and condemns many things and Ramana does not. Secondly Krishnamurti does not clearly advise one to attain the state of 'Being' whereas Ramana does. I am rather surprised to see the article on Krishnamurti in the valuable journal of Sri Ramanasramam.

(b) If Advaita does not allow one to think in terms of *Avatars*, how is one to look upon Krishna and Rama? I think Ramana did not encourage questions regarding the *Avatars*. Can you tell me something about it?

K. VENKATESAN, Bangalore.

We approve of what you have said regarding the difference between Sri Bhagavan's Teachings and J. Krishnamurti's. You may find the following at the end of the Editorial on 'Tradition' in the July, '74 Number of The Mountain Path.

"Various steps are needed to help aspirants forward in various stages of spiritual growth. It is true that the earlier steps become unnecessary and drop off by themselves as one progresses but it will be the height of folly to dismiss the whole of tradition as nonsense." The Editor had Krishnaji in mind when he wrote this.

We receive articles for publication but it is not as if we approve of what all the writers say.

Re: Avatars, it is said that it is the sum total of Nishkamya Karma that causes an Avatar for the establishment of Dharma when adharma gains the upperhand. But as you say, Bhagavan has not said

about or encouraged any speculation regarding Avatars. He was always dealing with the practical side and the elucidation of ultimate Reality. Regarding Iswara and Jiva, Sri Bhagavan has said in his Upadesa Sara :

"The difference between Iswara and Jiva is only regarding their knowledge and attributes. In their intrinsic nature as Being they are One. . . . And so self-realisation is God-realisation."

* * *

AN APPRECIATION

The *Arunachala Ashrama* here in New York City generously gives copies of *The Mountain Path* and after reading just one or two articles I feel a great inner strength and closeness to all at Sri Ramanasramam.

On the July, 1977 issue; Volume 14, No. 3; I wish to express my heartfelt thanks and appreciation for one of the most spiritually moving issues I have ever read. The editorial on 'Spiritual Awakening' did just that for me.

It was like drinking from a cool deep reservoir of water, as the awareness deepened within while reading that article.

Salutations to the Honourable publisher, and the editorial board. Thank you for publishing the words and glorious truth of Sri Ramana Maharshi.

ELLEN WILSON, New York City, U.S.A.

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ASHRAM BULLETIN

CELEBRATION IN CANADA OF SRI BHAGAVAN'S ADVENT AT ARUNACHALA



The Shrine at 'Arunachala Ramana Mandiram' in Bridgetown, Canada. In addition to pictures of Arunachala and Ramana, SRI CHAKRA, sent from the Ashram, is seen at the bottom.

ARUNACHALA ASHRAMA Receives Sri Sundara Ramanan

The 81st Anniversary Celebration of Sri Bhagavan's advent to Arunachala was jubilantly celebrated at *Arunachala Ashrama*, in Bridgetown, Nova Scotia, Canada, on September 4, in the midst of devotees gathered for the occasion from different parts of America and Canada.

On September 1, 1896, a boy of sixteen arrived at the Holy Hill of the Beacon Light, SRI ARUNACHALA. The event marked the beginning of an epoch which paved the royal spiritual path of Self-enquiry to be available to every one in the world. Venkataraman became one with His Father, ARUNACHALA. Arunachala-Ramana glowed with spiritual brilliance shedding pure rays of beatitude and Bliss.

The following is the report that we have received from SRI JIM GRANT and SRI DENNIS HARTEL, devout children of *Arunachala Ashrama* about the function:

"Though Sri Bhagavan's advent to Arunachala was on September 1, we had to perform it on September 4 to make it more accessible to working

people who thus were enabled to attend the function in large numbers. A week ahead arrived SRI ARUNACHALA BHAKTA BHAGAWAT and his wife, YOGAMAYA, together with ARTHUR, EVELYN and others, from New York to Nova Scotia and joined DENNIS, DARLENE and PAUL, who were already there. About the same time, a young couple from Califor-



Deeply engrossed in devotion to Bhagavan, SRI SUNDARA RAMANAN (left) is singing 'Arunachala Siva' and 'Upadesa Sara'. Next to him is DR. LAKSHMINARAYANA.

nia arrived, who had, unfortunately, misunderstood the date, and had to return home before the actual celebration. Darlene's parents from Chicago arrived, as well as a carload of devotees which included JIM GBANT, driving from the Boston area.

"During the week, regular practice continued at the temple (*Arunachala Ramana Mandiram*, at Bridgetown), morning and evening, sometimes a little off the usual times because of the extended warm fellowship of devotees. On Fridays and full-moon-days, Sri Chakra Puja¹ is performed in this *Mandiram*. A complete recording of the Sri Chakra Puja chantings at Sri Ramanasramam is being played to the joy of participants.

"On Thursday, the day of the actual advent (September 1), we were pleased to welcome SRI SUNDARA RAMANAN, the eldest son of Sri T. N. Venkataraman (President, Board of Trustees, Sri Ramanasramam), at the airport in Halifax — Bhagavan's own grandson arriving in His stead on that auspicious day!

"As he arrived Sri Bragawatji led the enthusiastic *bhaktas* with *Arunachal Ki Jai, Bhagavan Sri*

Ramana Maharshi Ki Jai, Sundara Maharaj Ki Jai. He was profusely garlanded during the chanting. It was a thrilling event to receive Sri Bhagavan's grandson at *Arunachala Ashrama*. SUNDARA RAMANAN was remarkably gracious and kind to everyone and endeared himself to one and all. We were blessed by what he was able to convey to us of Sri Bhagavan's life from his own personal reminiscences. But most of all we were blessed by the depth of his own devotion, which flowed so sweetly through him, in his words, expressions and his singing of Bhagavan's verses in Tamil and Sanskrit.

"At the *Arunachala Ramana Mandiram* he was taken round and showed every nook and corner by Sri Bhagawatji. This visit by SUNDARA RAMANAN is a significant event in the history of Sri Bhagavan's tiniest of abodes.

"About 70 people attended the celebration which began at 11.15 a.m. and continued until nearly 1.30 p.m. It was truly a great success. We asked SRI YASHWANT RAI, who has been an old and sincere friend, to conduct the programme. MRS. RAJ was busy with Yogamaya preparing delicious food. Sri Bhagawatji was asked to first welcome all the guests. In a very short and lucid speech he welcomed them and pointed out the directness of our Master's teachings. Many were anxious to sing *bhajans* and so much of the time was taken up with that. DR. J. S. S. LAKSHMINARAYANA was asked to recite the 108 Names of Sri Bhagavan (*Ramana Ashtothara*) while Bhagawatji worshipped with flowers the *sanctum sanctorum* of Sri Bhagavan. Afterwards, one by one all the devotees came forward and offered flowers to Sri Bhagavan. Then DENNIS HARTEL gave a short speech about his recent visit to Arunachala. SUNDARA RAMANAN lead us in the chanting of 'Arunachala Siva'.

"As SUNDARA RAMANAN stood up to give his speech he got choked with emotion. The following is his speech :

"A hundred years hence it would be hard to believe that a realised soul of the highest spiritual attainment lived amidst us, like us and as one of us, easily approachable and available at all hours of the day and night. Utterly simple and gentle He was free even with little children; and no task was beneath Him: in the early days He used to join the inmates of the Ashram in cutting vegetables, grinding and cooking. At the same time He was extraordinarily far above all. He was not a scholar or learned man in the

¹ Installation of *Sri Chakra* sent from Sri Ramanasramam, at the *Arunachala Ashrama* in Canada was performed in 1976.

restricted sense of the term; so those who were not learned took him to be their own. His words corroborated the most authentic scriptural statements, and hence scholars found Him to be their own. Thus, every one from every walk of life claimed Him to be their own. He was thus in every one, as every one was in Him! This closeness felt by devotees was only an expression of the Light that was latent in the boy, Venkataraman, at his birth itself. Scriptures say that the Guru reveals Himself to the ripe, mature disciple. ARUNACHALA revealed Himself to this teen-age boy through His very Name, the like of which humanity has scarcely come across.

'The sudden DEATH experience of the boy Venkataraman was unique. Arunchala being Lord Siva, the aspect bringing about dissolution, how else could He reveal to His child — Ramana — His Presence except through 'death experience' — the dissolution of everything that is manifested outside? The miracle instantaneously happened! The boy, Venkataraman, became the great Sage RAMANA in a trice, though it took some years for it to be publicly announced by the celebrated scholar-seer, KAVYAKANTA GANAPATI MUNI, who acclaimed Him as BHAGAVAN SRI RAMANA MAHARSHI. The Light began to shine and shower its Grace far and wide.

'The Light that was within concentrated and latent in Ramana, started pouring out to all who came to Him, or even thought of Him! The Light which was within Him from His birth, was only that of Arunachala. He lived in Arunachala as ARUNACHALA, sang on Arunachala, spoke on Arunachala and was never tired of looking at Arunachala. He advised all to go round Arunachala, setting the example Himself. Finally He completely merged in Arunachala, while the chanting of 'Arunachala Siva' was going on at its highest pitch. Thus, Venkataraman got entirely transformed as ARUNACHALA-RAMANA. It is not the end of the story (with his physical disappearance), it is only the beginning of it!

'Arunachala-Ramana lived what He taught and so His life itself was and is His teaching. Arunachala Itself is His teaching. Arunachala expressed Itself through Ramana. It may be said that there is nothing new in Ramana's teachings. How can there be anything 'new' in that which is ever-new, ever-fresh and eternal?

'Bhagavan was compassion-incarnate. He wants us to find out the Source — the 'I'-'I', which is within us all. Ramana found it out within Him as 'Arunachala' — 'I'-'I'. After finding it out, He lived it 'as it is', i.e., as



Sri C. Subramaniam with Ashram President
Sri C. R. Ramaswamy is in extreme left.

SRI C. SUBRAMANIAM VISITS THE ASHRAM

Sri C. Subramaniam, ex-Finance Minister of Government of India and President of Ramana Kendra, New Delhi, visited the Ashram on September 13, accompanied by Sri C. R. Ramaswamy and Sri R. M. Kumaraswamy.

Sri Subramaniam has visited the Ashram during the life-time of Sri Maharshi which he happily recalled when he wrote the following in our *Visitors' Book*: "I am privileged to visit this holy place once again. I was blessed by Maharshi forty-seven years ago when I was a student in Madras. It is fortunate the Ashram is kept in good state for the benefit of devotees."

The Ashram President, Sri T. N. Venkataraman, took him round the Ashram and narrated to him the developments effected after the Mahasamadhi of Sri Maharshi. Sri Subramaniam and Sri Ramaswamy evinced keen interest, particularly in the afforestation of Arunachala.

'Ramana' in Arunachala. Thus, He wants us all also to live as 'Ramana' in Arunachala. It is only the simple, straightforward and supreme Reality. Ramana is Arunachala that is, the 'I'-'I' of every one of us. To experience it by inward search as the Living Presence within is what He taught us.

'It has given me great pleasure to be amidst you all and join in your prayers to Lord Ramana, on this day the 81st anniversary of His arrival in Arunachala. I shall cherish this intense experience of spiritual vibration all my life. By associating myself with you all, I feel, I have done Ramana-seva, for, who else are you all except the chosen children of Ramana-deva ?

'May the Master Ramana reign supreme in our hearts and guide us, protect us, and lead us unto Himself! May He shower His choicest blessings on the ARUNACHALA ASHRAMA and its members and may your sincere efforts succeed in carrying on His teachings to every nook and corner of the New World! May He protect all mankind, animal kingdom, plants and all animate and inanimate objects! Please permit me to pray to RAMANA MAHESWARA in the words of Kavyakanta Ganapati Muni:

"I worship the great master, Ramana, who pierces through the dense darkness prevailing in the human heart not only by word of mouth but also by virtue of Grace imparted by His beneficent glance.

"O Lord Ramana! Thou art that which is beatific, whereas Thy devotees, thrown headlong into the ocean of unending births and deaths and sinking again and again at endlessly recurring intervals, are struggling in despair, and being thoroughly exhausted are reaching up to Thy two Lotus-Feet as the only Haven in the ocean of samsara and clinging to them. Merciful Lord! Kindly turn Thy gracious glance towards Thy refugees and save them.

"Sri Ramana Maharshi is an Ideal held out before mankind because of His great depth of Peace, His supreme Power, His marvellous Dispassion, His immense Love, His beatific Life and His genuine Wisdom."

(Sri Ramana Chatvarimsat, v. 33, 34, 40)

"After this illuminating talk, some more bhajans followed. Then the thrilling movie of Sri Bhagavan was shown. After the arati, everyone present was served the prasada (meals) outside in the Temple lawn. Though half of the guests had departed the remaining thirty or so of us gathered in the Temple once again and continued singing bhajans for several hours. Earlier we recorded Upadesa Saram recited by Sundara Ramanan and again we recited it with this large group with fervour. Then Sri

Lalita Sahasranama Stotra was recited and it was the first time that so many recited this divine Litany before Sri Bhagavan in His Mandiram. At the end we again served all our dear friends their evening meals and it was nightfall before all the guests departed. Then again we sat together into the night as friends in Sri Bhagavan's time used to do. On the whole the function was a great success, solemn, serene and blissful.

"The next morning we took Sundara Ramanan to the airport for his return trip. It has to be recorded that he was on an official visit to the States. His visit, not an ordinary event by any means, is but a sure sign of the Master's grace in our lives. Jai Sri Arunachala! Jai Sri Ramana!!"

* * *

We are very happy to know that Sri Bhagavan is taking such care of His children so far away, with such motherly love and affection.

* * *

POET-SAINT ARUNAGIRINATHA FESTIVAL

Arunagirinatha² who hailed from Tiruvannamalai is one of the most famous saints of Tamil Nadu, whose ecstatic songs in praise of Lord Subramanya contain valuable metaphysical expositions, practical guidance on all aspects of yoga and other rare features.

These songs, running into several thousands, are collectively known as *Tiruppugazh* and have been set to music by the Saint himself. He has introduced many new innovations over the usual pattern of classical music. And so, an accurate knowledge of the intricate time-measures used is essential for a singer.

The songs of Arunagirinatha serve as *Mantras* as well, conferring all blessings of life. Such is the potency of his inspired utterance. Sri Bhagavan has been seen intensely moved whenever *Tiruppugazh* was sung in His presence.

It is but fitting that there should be an annual celebration honouring such an illustrious saint. It is well-known that August 15, every year, is *Saint Arunagirinatha Day* at Tiruvannamalai.

Thousands from all over Tamil Nadu gather at the big Temple of Arunachaleswara to attend this festival. From many parts of South India *bhajan* groups come and sing and musicians of repute participate in this function. There are absorbing talks, as well, on spiritual topics by eminent scholars.

² for an article on whom, see January and April, 1971 issues, pp. 20 and 92.

ARUNACHAL PRADESH GOVERNOR'S VISIT

Sri. K. A. A. Raja, Lt. Governor, Arunachal Pradesh, Himalayas, accompanied by his wife, son-in-law, daughter and grandson, visited the Ashram on August 4 and 5. They were received and taken round by *Sri T. N. Venkataraman*, Ashram President and *Dr. K. Subramanyam* who had specially come from Hyderabad to receive *Sri Raja*, who is a good friend of his. The Lt. Governor was immensely moved by the places consecrated by *Sri Bhagavan*.



Sri K. A. A. Raja with his grandson and Ashram President.

Sri Raja is a great devotee of Lord Muruga and performs puja every morning for two hours. Recently he has been drawn to *Sri Bhagavan* and as he himself put it, "inspired by His life and works". He became a Life Member of the Ashram about two years ago.

During their stay, *Sri Raja* and his family spent most of their time meditating in the Old Meditation

Hall. They talked with the old devotees about *Sri Bhagavan*, with great emotion. The devotees on their part were greatly touched by his humility and utter devotion to *Sri Bhagavan*.

Sri Raja has written thus about his visit: "It is indeed my good fortune that I have had an opportunity to surrender myself at the holy feet of *Bhagavan Ramaneshwara* and *Arunachaleshwara* and I have been blessed beyond measure. May I continue to get *Bhagavan's* blessings for ever and ever as a continuous stream of Bliss is my prayer."

Sri Raja hopes to visit the Ashram for a longer stay later. May *Sri Bhagavan* shower His Grace on him and his family!

* * * *

PILGRIMS

We were very happy to receive *Dr. M. K. Goel*, Lucknow, on September 11. He has been longing to visit *Sri Ramanasramam* for a number of years. His devotion to *Sri Bhagavan* is such that he knows *Who Am I?* by heart. Though he spent only a day at the Ashram he was so moved and attracted by the spiritual atmosphere that he wrote the following before he left:

"I was extremely fortunate to get the inspiration and great urge to come to *Sri Ramanasramam* where I met *Sri Bhagavan Ramana*. Every particle of this place is charged with His vibration. He Himself is present and taking personal care of every visitor, giving them spiritual elevation. One can really see Him, feel Him, listen to His vibrations. He tells everybody 'do not be deluded by the perishable physical body but try to know *Who Am I?*'"

— *DR. M. K. GOEL, Lucknow.*

* * * *

Some time back our *Managing Editor* received small photos of *Sri Bhagavan's* bust — 2 cm. square — and they were so good, the donor *Sri Giulio Marigo* of Italy, had to be requested to send more! He himself came to the Ashram in the middle of August and spent a happy fortnight at the abode of *Sri Bhagavan*, to whom he is totally dedicated. He brought a few hundred copies of these small photos. On his return to Italy he writes:



Sri Giulio Marigo

"I would like to express my pleasure and gratitude for my visit and stay at Sri Ramanasramam, where I have found what I sought, that is the inner certainty that Bhagavan Sri Ramana Maharshi is my own Guru. I had this deep feeling several times during my stay here. During meditation in Old Hall I felt calm and my mind became still very easily and this feeling continued (and still continues) throughout.

"Moreover, I had the opportunity to read the back issues of *The Mountain Path* and they have been very enlightening to me. I have enjoyed every moment of study and now look forward to receiving each new issue.

"I hope I will continue to strive that I may feel better the Presence of Bhagavan and give my love to Him. Those days of my stay brought to me — and I am sure, to many other pilgrims visiting Sri Ramanasramam — blessings that will remain within my heart for ever."

GIULIO MARIGO, Venice Italy.

* * *

There has been a regular flow of visitors during the last three months and it continues as ever. The hot summer did not detract them from paying homage to their Master, Ramana Bhagavan :

Deepak Rakshit, Purulia
 V. S. Raman, New Delhi
 Dr. P. S. Rao, Suratkal
 Prof. R. Bhatia, Delhi
 Capt. K. P. Reddy, Visakhapatnam
 D. S. Sastri, Madras
 N. S. Mani, Madras
 Jayarama Reddy, Cuddapah
 G. V. Sundara Rajan, Madras
 G. S. Koppikar, Madras
 Rajkumari Prabhavati Raje and
 Dr. Chandrasekhar, Madras
 Kanwal Jit Sikander, Patiala
 S. Ramaniah, Anantapur
 Maragathamayee, Ongole
 Mr. & Mrs. N. J. Kharakodia, Bombay
 N. V. Anantaraman, Madras
 G. Ramamoorthy, Jamshedpur
 B. P. Pandit, Londa
 B.K. Nallaswamy, Bhavani
 Mrs. V. Achutamma and sister, Bangalore
 S. T. Arunachala Iyer, Madras
 L. Surya Prakash and family, Bangalore
 N. Balarama Reddiar, Vutukuru
 G. N. Murthy, Madras.
 R. Sethurama Iyer, Madras
 Dr. S. S. V. Krishnan, Shertally

Dr. M. S. SWAMINATHAN FELICITATED

Some years ago the Government of India conferred on *Dr. M. S. Swaminathan* the award of PADMA-BUSHAN³ in recognition of his service in the field of agriculture.



Dr. M. S. Swaminathan

He has worked in collaboration with colleagues and students on a wide range of problems in basic and applied plant genetics over a period of thirty years. He is the Director General of the Indian Council of Agricultural Research and Secretary to the Government of India from 1972 onwards. He has occupied high Offices in various International Scientific Committees.

in various International Scientific Committees.

He has recently been accepted as the Foreign Associate, National Academy of Sciences of the United States of America. This he holds in addition to the Fellowship of the Royal Society of London (F.R.S.). Many more laurels await this scientist.

He is a great devotee of Sri Bhagavan. We convey our heartiest congratulations to this *bhakta* of our Master!

³ see p. 114 of our April, 1973 issue.

Swami Paresananda, Trivandrum
 S. Mehta, Madras
 Dr. Mahintura and family, Bombay
 V. Guruswamy Iyer and family, Madras
 A. R. Natarajan and family, Bangalore
 R. Sankaranarayanan and family, Bangalore
 H. Krishnamurthy, Warrangal
 S. Chandrasekharan and family, Madras
 T. S. Krishnan and family, Madras
 Mr. & Mrs. C. N. Bhatt, Madras
 T. Raman, Madras
 The Greek Royal family
 K. Tirumenia Pillai, Tiruchuzhi
 Pradeep Kumar Mehrotra and Rajesh Kumar
 Mehrotra, Sitapur
 P. Lakshmanan, Bombay
 Mr. & Mrs. M. R. Kulkarni, Miraj
 Brahmachari Subha Chaitanya, Tanjore

K. Achutha Shency and B. Mohan Rao,
Anandashram, Kanhangad
Jayanti Ayachit, Bombay
Mr. & Mrs. K. C. Sastry, Bangalore
N. V. Karthikeyan, Sivananda Ashram, Rishikesh
Swami Pranavananda, Kumta
Mr. & Mrs. Balsekar, Bombay
R. Subramanian, Madras
Ravi, Bangalore
Mohan, Bangalore
K. Ramaswamy, Madras
R. Venkatakrishnan, Madras
John Gibson, U.S.A.
Douglas Allen, England
Veerasingam, Malaysia
Gaunti Glovammii, Italy
Sico J. Ekkers, Holland
Wolfgang Heidinger, Germany
Friedrich Karl Herrmann, Germany
Dr. Med Georg-Werner Gross, Germany
Mr. & Mrs. Albert Raisbeck, Australia
Maria Macek, Jugoslavia
Jeffroy God, Canada
M. M. Patel, London, England
Miss Elisabeth Griener, Germany
Sharon Guasman, Germany
Shingo Nagase, Japan
Joseph Garland Anderson, U.S.A.
R. F. Smith, England
Bubba Free John, Crane Montano and
Williams of Dawn Horse Communion, U.S.A.
Rev. W. R. Satya de Stegtes, Australia
Luis Miguel Brito, Portugal
Mr. & Mrs. Shulamith Hama, Israel
Piers Elkins, England

* * * *

Mrs. OSBORNE

We are concerned to inform friends that *Lucia Osborne* is yet ailing and not fully recovered; but at the same time we are glad to note that she is calm and courageous by the Grace of Sri Bhagavan.

* * *

THE MOUNTAIN PATH LIBRARY

New Additions

The Wisdom of the Sufis: By Kenneth Cragg: Sheldon Press, Marylebone Road, London-NW-1 4-DU. Pp. 95. Price: £ 1.50 net.

The Church's Neurosis & Twentieth Century Revelations: By C. Edward Barker. Pub.: Rider & Company, 3, Fitzroy Square, London-W-1. Pp. 272. Price: £ 3.75.

The Myth of Freedom: By Chogyam Trungpa. Pub.: Shambhala Publications, 68, Carter Lane, London-EC-V 5EL. Pp. 176. Price: \$ 3.95.

A Primer of Soto Zen: By Rliho Masunaga. Pub.: Routledge & Kegan Paul Ltd., 68-74, Carter Lane, London-EC4 VEL. Pp. 119. Price: £ 1.25.

SRI MURUGANAR DAY

The fourth anniversary of the passing away of the great Tamil poet-saint, *Sri Muruganar*, was celebrated on September 13, at his Samadhi situated within the Ashram premises at the foot of Arunachala. His songs in praise of Sri Bhagavan and on His teachings⁴ were sung. Puja was performed and the devotees who participated in it recalled their memories of Sri Muruganar and his utter surrender at the Feet of Sri Bhagavan.

OBITUARY

SRI PREGA GOPALLAKISHNAH CUTTAREE

Sri Preaga Gopallakishnah Cuttaree of Bromma, Sweden, passed away on July 10, at the age of 30. He has been blessed in this life by the Grace of Sri Bhagavan. Even during his last week of illness he was able to have his thoughts fixed on Sri Bhagavan. The last reply his wife, *Savitri Cuttaree*, could have from him through a nod of approval was for her query whether he could think of Sri Bhagavan. May this sincere devotee ever abide at the Feet of our Master.

⁴Some of his verse-renderings of Sri Bhagavan's teachings are being translated into English and published in each number of *The Mountain Path*, under the title: *Garland of Guru's Sayings*.

SRI RAMANASRAMAM FREE DISPENSARY

Donations in kind and in cash are invited from philanthropists and devotees for running the Ashram Dispensary.

Cash Donations are exempt from Income Tax. Please send them to:

The President,
Sri Ramanasramam Charities,
Sri Ramanasramam P.O.,
Tiruvannamalai-606 603, Tamil Nadu.



Sri Bhagavan's Birth Centenary

The Birth Centenary of Sri Bhagavan coming off in January, 1980 is to be celebrated in a fitting manner.

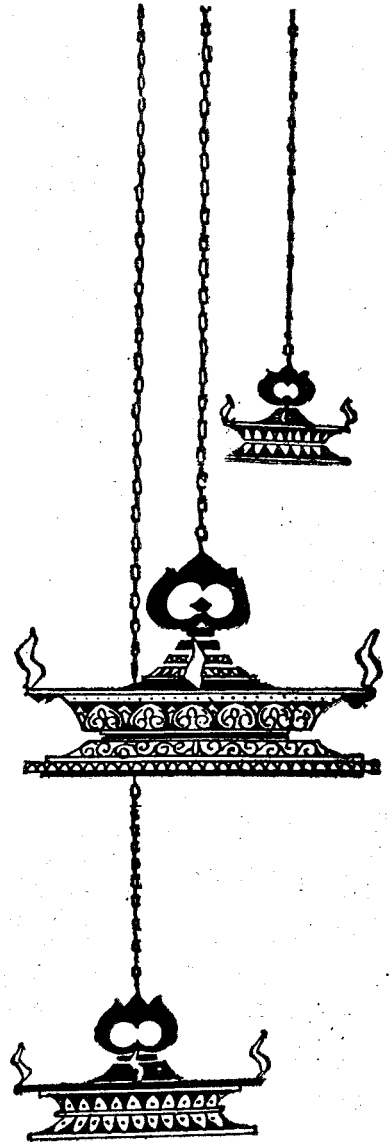
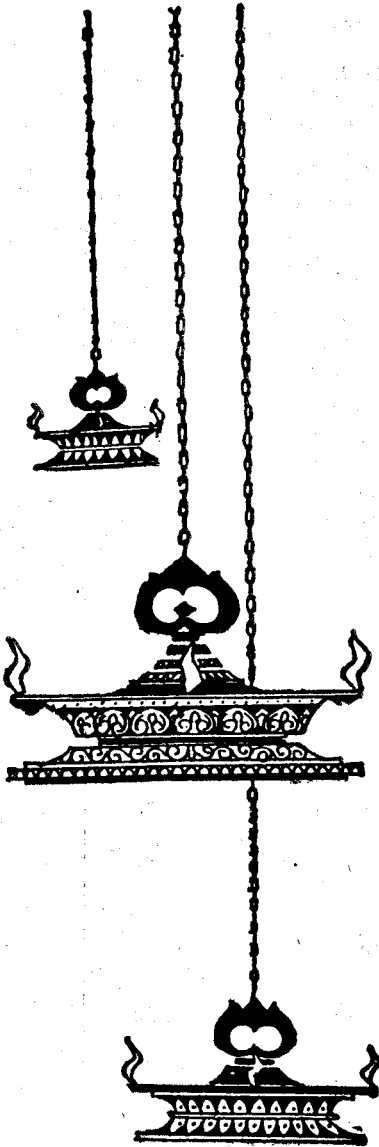
The event is to be commemorated by something concrete apart from publishing a Souvenir, which is also contemplated as one project. Any other project such as new publications, reprints, or fresh translations of works on and by Sri Bhagavan or even any charitable activity, will be appropriate to the occasion.

Devotees are requested to send suggestions so that a consensus can be arrived at and activities planned in time.

We are also planning to form a Committee to be entrusted with this laudable work.

Suggestions may please be sent to :

Sri T. N. Venkataraman,
President, Board of Trustees,
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Tiruvannamalai-606 603, South India





THE MOUNTAIN PATH

(QUARTERLY)

VOLUME 14 - 1977

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