Chapter VI

DR. SARVEPALLI RADHAKRISHNAN (1888-1976)

Introduction

Dr. Radhakrishnan is one of the outstanding idealists of the modern world. His usage of the term 'Idealism' is very wide. His idealism asserts that the universe has meaning, value. Ideal values are dynamic forces; they are the driving power of the universe.

Radhakrishnan has made immense contribution to the modern Indian thought. He tries his best to reconstruct the traditional Indian thought. He is influenced by Shankaracharya, Tagore and Gandhi.

Radhakrishnan is one of the great stylists in the history of philosophy. He by his scholarly presentation raised philosophical prose to the level of creative literature.

Radhakrishnan has a notion of unity in diversity. He is of the opinion that a sound philosophy must take its stand on the organic unity of the universe and of human life. In Radhakrishnan's philosophical writings, this requirement is fulfilled. He sees things in their entirety, comprehensively. It is because of his faith in unity and wholeness that he has been described as the "Thomas Aquinus of the twentieth century." Dr. Radhakrishnan observes that real, spiritual
beauty lies in this wholeness, in unity and aesthetic joy is acquired from this spiritual beauty. The realisation of this wholeness or oneness we can have through art. Art relates us to the mystery of nature. Art quickens the perceptions of wonder, surprise and beauty of the mystery and miraculousness of the world. He puts emphasis on the function of aesthetic experience as a revealer of reality.

In fact, when Radhakrishnan speaks of aesthetic value what he really means is spiritual beauty, more specifically, beauty of the soul. The purest aesthetic experience is an aspect of the highest reflection of the spirit on our empirical consciousness. 2

In the highest spiritual experience, we have the sense of rest, eternity and completeness and here lies aesthetic joy. This we can have through intuitive insight.

Thus Radhakrishnan talks of the soul or spirit but he has not forgotten the miseries of the world. He sees beauty even in suffering. According to him, art and science have to work as partners in a common endeavour.

To go into the details of his aesthetic thought, we discuss in this chapter, Idealism specially with reference to aesthetic thought, how art helps in having the spiritual light which is aesthetic, significance of intellect and intuition on art, aesthetic review of his poetic truth and
Radhakrishnan's Aesthetics and Religious Experience:

Man has a natural admiration for beauty. He seeks pleasure through beautiful presentations. Beauties of the world compel him to forget at least for the time being the worries and anxieties of his life. At the same time, he develops a moral instinct to abide by the truth. Of course, hindrances are there on the way in abiding by the truth. But it is an undeniable fact that to be moral, he is to be truthful at any cost. Again, as a moral human being, he wants to love others and at the same time to be loved by others. Truth and love join hands with beauty and develop a serene atmosphere around. Radhakrishnan says, "In all of us, in the small as well as in the great, in the humble as well as in the lofty, there is an instinct for beauty, a desire for truth, an infinite need for loving which makes us divine. Even errors and weaknesses have a touching beauty of their own."³

According to Radhakrishnan, over and above the consciousness of value, religion has a mystical element in it referring to the real. It has its own charm delivering serene pleasure. Therefore, religious beings, being able to commune with the Real, earn the fortune of enjoying spiritual pleasure.
As soon as a religious soul arrives at this position he realises that this is due to divine love and this divine love is after all disinterested love. Religious souls develop such disinterested love. To quote Dr. Radhakrishnan, "religion is not mere consciousness of value. There is in it a mystical element, an apprehension of the real and an enjoyment of it for its own sake which is absent in the moral consciousness."⁴

All true religions are to develop this disinterested divine love. Mystical experience and love are having reciprocal relationship to each other. Mystical experience together with love make our souls spiritually rich. Differences amongst individuals are being overcome by mystical experience and as such a unity of souls is attained. Spiritual beauty is the outcome of this unity of souls and this spiritual beauty is the source of aesthetic delight. Radhakrishnan states, "Religion means conscious union with the Divine in the universe, with love as its chief means."⁵

We may infer therefore, that in Radhakrishnan's thought, Aesthetic and Religious experience are found to be interrelated. We may contend that Radhakrishnan's aesthetic intuition is indistinguishable from spiritual insight. It is therefore, very clear that he is not dealing with what we ordinarily understand by aesthetics. When Radhakrishnan speaks of aesthetic value, what he really means is spiritual beauty, more specifically beauty of the soul. As such, Radhakrishnan regards the greatest
mystic, who contemplates and reflects the beauty of the Divine, as the greatest artist. Neither Amos nor Gautama nor Jesus is regarded in aesthetic circles as the greatest of artists or as artist at all, whereas, in Radhakrishnan's aesthetic thought, they are the greatest of artists. Radhakrishnan explains, "religion in the mystic sense is something which our entire self feels and does, it is the concurrent activity of thought, feeling and will. It satisfies the logical demand for abiding certainty, the aesthetic longing for repose, the ethical desire for perfection."  

The activities of man are really not independent of each other. Man's yearning for truth, moral endeavour and artistic craving are relative to each other. Individually, none of them can give us religious insight, but together, they may perform something tremendous. Radhakrishnan declares, "while art or beauty or goodness in isolation may not generate religious insight, in their intimate fusion they lead us to something greater than themselves." Under such circumstances, man realises the wholeness of life. Souls attaining the wholeness of life have ecstatic experience. It endows us with the spiritual life, which itself is light and freedom, peace and power enriching our personality. Radhakrishnan says, "spiritual life is not inertia or indifference but is light and freedom, peace and power." This spiritual wholeness is the spiritual beauty and it is the source of aesthetic joy.
Religious experience is endowed with the sense of rest and fulfilment, of eternity and completeness. Definitely these aspects require the conception of a being whose nature is not exhausted by the cosmic process. This particular character of religious experience demands the conception of the supreme as self-existence, infinite freedom, absolute light and absolute beatitude. Radhakrishnan concludes, "religion is like the string of a violin, if removed from its resonant body, it will give the wrong tone, if any."9

Thus it becomes evident that religion is, in essence, experience of or living contact with ultimate Reality - the spirit of truth, love and beauty. Whenever in religion, the oneness of man with the spirit of truth, love and beauty is earned, the mind becomes irradiated with the divine light and as a result inward peace is attained. Such peace can never be disturbed by any passion. Under such circumstances, religious man's mind becomes enlightened and heart becomes joyous. Here lies the spiritual beauty and this spiritual beauty is the source of aesthetic delight. Thus aesthetic thought arises from religious consciousness. Radhakrishnan states, "In the east, religion is more the life of the spirit. It is the perception of the oneness of man with the spirit of truth, love and beauty in the universe."10

Truth, beauty and goodness are not subjective fancies but objective facts. They are not only ultimate values but
supreme realities. The bodily aspect, although real, is only a stage that has to be superseded. The embodied individual is somehow aware that he is capable of going higher than the bodily stage. Radhakrishnan's assessment is, "man's inability to achieve perfect contentment in the finite, his unquenchable longing for consummate happiness may be taken as indicative of his supernatural destiny."¹¹

Thus it becomes clear that, according to Radhakrishnan, although the finite aspects of man are not illusory, the distinctness or the uniqueness of man consists in his spirituality. Man has the spark of spirit and is not completely reducible to objective nature. He is an 'amsa' or fragment of the Divine and as such is a principle of light and power. To realise this is to have the higher insight, spirituality. Whenever, he realises this higher insight, he becomes superior to the forces around him. Therefore, salvation would mean the realisation of complete spirituality. Salvation or the highest destiny of man is attained through the realisation of all great values including the aesthetic value.

So the goal of life is the union with God, the realisation of the complete monistic character of reality. This ultimate state is the state of self-realisation, as it is the fullest expression of the highest nature of self. Self-realisation is the basis of a new kind of experience - the experience of the universal - of the one which expresses itself
everywhere. In this state of religious consciousness the distinction between subject and object disappears and the individual self realises in itself the universal self. In the realisation of unity one feels the presence of one spirit in all minds, lives and bodies, and therefore, the life of the self becomes almost as comprehensive as the universe itself. Radhakrishnan states, "The privacy of the individual self is broken into and invaded by a universal self which the individual feels as his own."^{12}

Man who attains self-realisation becomes a spiritual man with all his powers exalted to the highest degree. Light, joy, peace, satisfaction, blessedness and power, the individual earns as a result of this experience. All his worries, tensions, cravings and earthly aspirations cease and the individual is rapt in contemplation with God. The communion with God sheds all darkness, ignorance and attachment. Radhakrishnan expresses, "The tension of normal life disappears giving rise to inward peace, power and joy. The experience is felt as profoundly satisfying, where the darkness is turned into light, sadness into joy, despair into assurance."^{13}

So, we may definitely infer that salvation can be attained only through religious experience. But to have this experience is not an easy affair. It involves a struggle within, a fight against oneself. "It is easy to fight non-human nature, forests, floods and wild beasts, but it is
difficult to fight the passions in our heart, the illusions that we embrace.  

All passions and illusions are the outcome of the over-emphasis of the personal will; so the fight is, in fact, against that will, against egoism, against the undue assertion of the individual self. To be at peace, one must renounce narrow and selfish interests. Renouncing narrow and selfish interests, one may develop an inward change, a persistent endeavour to dwell in the divine. Silent meditation and quiet contemplation help us to reach this stage. It is a stage of concentration - dhyana - in which the soul withdraws itself from the senses and the ego and meditates on the supreme. Radhakrishnan writes, "the individual now withdraws his soul from all outward events, gathers himself together inwardly, strives with concentration."  

Therefore, it is observed that the religious way intensifies our thoughts, purifies our emotions and creates conditions for the growth of the spirit which is the precondition of aesthetic consciousness. Growth and upliftment of spirit enforces spiritual beauty. Radhakrishnan's aesthetic view concerns itself mainly with spiritual beauty.

Art and Idealism:

Man is a self-conscious being. He is able to look before and after. He is able to dominate nature and increase
his knowledge. Of course, he is not absolutely individual. He is organically related to his environment. His true progress lies in employing his own unique gifts for the benefit of all. As we have already found in our previous discussion, he has to realise his destiny as a member of a spiritual fellowship. Realisation of this spiritual fellowship of man endows man with ananda or joy. The feeling that we all belong to the same Reality, i.e., disappearance of the distinction between the subject and the object is bearing ananda to us. As this joy or ananda is spiritual, it is aesthetic according to Radhakrishnan.

Radhakrishnan’s idealism leads him to pantheism. As soon as the present man reaches the stage known as ananda or joy, he would be able to see the identity between the perceiving subject and perceived object. For him, the unity of humanity is the greatest of all values. Salvation of any particular individual will not yield any fruit unless and until all individuals of the universe attain salvation. Radhakrishnan has given an analogy of a musical instrument for the proper understanding of the harmonious existence of the humanity as a whole. It is found that in the case of a musical instrument, to produce perfect tune, all the strings of the instruments have to function in right and just way. Salvation, according to Radhakrishnan, is not the end of life but spiritualization of life, which uplifts the human soul from mere ego-consciousness. In such an elevated spiritual state, aesthetic pleasure has been attained. Radhakrishnan explains this as
such, "each of us is like a stringed instrument which will not yield its proper music until the tensions of the strings is just."\textsuperscript{16}

Following the ideals of the classical Indian thinkers, Radhakrishnan observes that the empirical self is not all. Behind it, there is the infinite self, the real self. The real self is the very basis of the empirical self. The real self is compared to a great flame. Sparks cannot altogether be differentiated from the flame. Likewise, individuals belong to the real self, get differentiated within the body of the cosmic spirit. The empirical self and the real self are only distinguishables but not separables. Radhakrishnan says, "It is the universal self active in every ego, even as it is universal source of all things."\textsuperscript{17}

If reality is ultimately one and if man as man is finite-infinite, then the ultimate human destiny can be nothing else but the realisation of oneness. This realisation of oneness we can have through art. Artists and poets are enamoured of art not just because it is a delight but more because the delight is peculiar. The peculiar character of the delight is more important for aesthetic enquiry. Thus, first of all, the delight of art is such that it is full. Poets and artists are unanimous and emphatic that in their art-activities, they find themselves lost in an unending, all-engrossing sea of pleasure. Radhakrishnan says, "arts do not
so much reproduce as create aesthetic emotion. They are interested in the spirit of men and things rather than in their material forms. In all arts we have imaginative creation."\textsuperscript{18}

In all the processes of conceiving, expressing and communicating, there is a forgetting of one's self. This forgetfulness gives pleasure, as the truth that individuality is unreal is then realised. The artist while expressing, evokes similar mental states in other men. Thus he realises himself in others. The source of pleasure, the beautiful, is found everywhere to the extent to which one is able to look beyond the unreal limitations of appearances or to negate the sense of difference and duality. These are the requisites of aesthetic thought.

It is the mark of great art that its appeal is universal and eternal. Great art remains stable, because the feelings that it awakens are independent of time and place. Arts, whether it is music and literature, dance and drama, sculpture and painting purify the soul of its defects and only then the soul can have a vision of the eternal. Art touches not merely the outward semblance but the inner spirit. Radhakrishnan says, "The function of art is to stir the spirit in us, humanize our nature, refine life and produce profoundly satisfying states of mind which gradually become fashioned into more persistent attitudes."\textsuperscript{19}
It is the nature of art to express a spiritual element even in pain, even in scenes of tragedy, art manifests a purity and blessedness of the soul. Art makes beauty a transcendent experience. It does not merely imitate reality, it interprets it, it generalizes and transfigures reality. On this particular point, Radhakrishnan boldly departs from Plato and Aristotle.* The purpose of art is not mere decoration but the expression of something immanently beautiful and moving. According to Radhakrishnan, "it is by integral insight or spiritual intuition rather than by observation and analysis of given objects that the sculptor or the painter attains to the highest power of artistic expression."20 Radhakrishnan says, "a true work of art is an unanalysable one comparable to a lightning flash flung from heaven, which strikes the earth and lifts it into a blaze."21

As soon as man has the vision of beauty, he is set free from himself. He develops in himself a feeling of

*To Plato, art is only imitation. It is the copy of an object of the senses and this again is only a copy of an idea. Hence a work of art is only a copy of a copy. Plato does not recognise the creativeness of art. (A Critical History of Greek Philosophy, by W.T. Stace, p. 231).

Aristotle uses the same word - imitation but his meaning is not the same as Plato's. According to Aristotle, art is a copy of the original. Its object is not this or that particular thing, but the universal which manifests itself in the particular. Imitation has a wider meaning for Plato than Aristotle.

(ibid., p. 327).
disinterestedness. This disinterestedness is the specific character of aesthetic contemplation. Under such circumstances, the human spirit is not disturbed from the inconsistencies and confusion of temporal life. Radhakrishnan lucidly expresses it as thus, "He who attains the vision of beauty is from himself set free. In the disinterestedness of aesthetic contemplation, the human spirit is momentarily freed from the inconsistencies and confusions of temporal life."  

An artist is a man of exceptional sensibility to experience. He possesses to an infinite degree the power to guess the unseen from the seen, to trace the implications of things, and to organise his experience more meaningfully, more coherently, more vividly than ordinary life permeates. The principal aim of the artist is to produce a work which has balance, rhythm and pattern. Radhakrishnan holds that it is through art that our mind is raised to a higher altitude and eventually our mind beholds the vision of things far above sense knowledge or discursive reasoning. Art has the rare capacity of reconciling the differences. It provides peace, the crying need of the modern critical age. Radhakrishnan declares, "the greatest gifts of art are peace and reconciliation. In these rare moments when we are moved by some beautiful poem or a great work of art, we are not only absorbed by it but our mind is raised to a higher altitude when it beholds the vision of things far above sense knowledge or discursive reasoning. Every beautiful statue has a certain
air of repose, a great poem conveys a sense of peace.” It seems as if this peace takes us into the unending sea of pleasure, but that is not sensual pleasure, rather that is spiritual pleasure. Therefore, aesthetic joy is their outcome.

Indian art demands a sharing and re-creation of absolute values viewed by the artist. The artist has the rare experience of depth and meaning and the highest degree of intensity of feeling. We share the artist's sense of harmonious proportions, liberation and wholeness, his delight in the lawfulness and perfection and his heightened sense of humanity. The artist is not oblivious of the stern realities of the world. He admits both the sorrows and sufferings of the world along with the virtues and victories. Radhakrishnan says, "the wrongs and cruelties are there but there is no need for alarm. The universe is sound at the core.”

Art, by its subtle suggestiveness, enters directly into one's heart and makes one feel it as if it is something born in one's own self. The value of art lies in that imaginative insight which ebbs from within and liberates the mind. It is a cognitive triumph and to that cognitive triumph joy is integral. This joy or ananda is aesthetic according to Radhakrishnan.
Art and Spiritualism:

We should be whole man before we can be artists. "To be whole man means to be spiritually great. True art is the manifestation of spiritual unity. In it, we have a breath of sublimity which lifts us to the universal and eternal. Such elevation we never experience in perceptual or intellectual level of life. Works of genius express our whole being and life. In their great works, we lose ourselves and realize an identity with the works of creation. We witness ecstasy.

"True music lifts you out of your ordinary routine of life, takes you away from the prosaic character of your existence, raises you to a plane of true poetry, true exhilaration, true ecstatic development." So with the sculpture and painting. In all literary or artistic creations, the revelation of spiritual consciousness is traced.

For Radhakrishnan, the whole world is a manifestation of benevolent spirit, where evil is considered as error and is destined to be swallowed up in good. The end of human existence is perfection which is not ascent to a heaven above but is ascent to the spirit within. The establishment of spiritualised humanity is, therefore, the aim of evolution and art is the vehicle of expression of this spiritualised humanity. The aim of art is to capture the inner and informing spirit and not merely the outward semblance."
In order to understand Radhakrishnan’s account of the nature of the soul, it is essential to take note of two things. First, Radhakrishnan tries to remain faithful to the Indian tradition and as such, is convinced about the ultimate spirituality of man. Second, he is realistic enough to be impressed by the present-day conditions of man. He is aware that man, as we find him in the world, is a biological and psychological individual, who is determined by his instincts, drives and motives. Thus he is aware that man is a peculiar combination of egoism and transcendence, of selfishness and universal love. Therefore, he tries to develop his views regarding the nature of the soul in this light.

Man is conscious of a beyond, which impels him to surge ahead and to transcend his bodily aspects. The bodily aspect is determined in terms of naturalistic conditions, but the awareness of one’s hidden capacity of self-transcendence cannot be so determined. Radhakrishnan says that this is ‘the spirit’ in man. Art captures this inner spirit. The spiritual must be of the nature of self-consciousness, in which the dichotomy between subject and object is negated. One very significant fact relating to self-consciousness is that in the case of man, self-consciousness is like a chord which is able to bind and keep together all the discreet experiences of an individual.
The present age is in need of self-realisation. It is apprehended that in self-realisation the ideal and the real will be reconciled satisfying our whole being. In this stage, our mind is endowed with intuitive capacities. As soon as we contemplate an object, we project ourselves into it and feel its inward rhythm and as a result art is created. "The mind concentrates on the material, becomes thoroughly possessed by it, gets as it were fused into it, absorbs it and remoulds it according to its own ideals and thus create a work of art."  

This is the act of free contemplation and only perfectly free minds are able to have this pure contemplation. In perfectly free minds energies are heightened and sublimated and in such state whatever we do, whether we draw or paint or sing or dance, we do with our whole blood and being. Only such artistic performance becomes complete and perfect. In listening to the melodious notes of a sweet music we seem to forget everything about this mundane world; we, for the time being soar high up in a different world and thus the aesthetic experience has the unique power of exaltation and it is due to the presence of spirit in us.

After the spiritual contact, the person concerned is entirely transformed to a new being altogether, as if it is a new life, or a new birth. Such spiritualised being devotes their time in transforming the rest of the fallen humanity.
Man can develop his moral nature by cultivating love for his fellow beings. Love means renunciation of one's own ego-centric self, of one's own narrow standards. All the great religious systems signify the importance of love and sympathy through which alone human spirit can be developed. A morally developed man becomes identical with the eternal spirit which is the soul of all phenomena. "The seeking for our highest and inmost self is the seeking for God. Self-discovery, self-knowledge, self-fulfilment is man's destiny." So, according to Radhakrishnan, these spiritualised beings or perfected souls are artists in the real sense of the term as art is the study of the beauty of the soul.

So, it may be stated that art is the utterance of life, expression of the soul's vision. The artist witnessing the burden of mystery in all things tries to pluck the mystery out of the thing and present it to us. This he does with the help of intuitive power. Intuitive power is the nexus, the connecting link between the appearance and the reality, the flesh and the spirit. So the subtle interpretation of the spirit through the whole man is the primary condition of creative art. Great art is possible thus only in these rare moments when the artist finds himself in a spiritually transformed state. At this state, the artist reveals the fragments of the secret plan of the universe. Radhakrishnan states, "Mathew Arnold said that, when Wordsworth and Byron were really inspired, Nature took the pen
from their hands and wrote for them. In other words, they are activities of the pure spirit, manifestations of human consciousness at its highest, purified by detachment and disinterestedness."

When we realise the supreme experience, we have bliss, truth, perfection and everlasting peace. We also realise the qualities of holiness, love, mercy and justice. Pain and suffering cannot afflict us. "To bear pain, to endure suffering is the quality of the strong in spirit." Such spiritualised men by the strength of spirit can alter pain into pleasure, suffering into happiness. So, aesthetic pleasure is always there in such men as they develop the beauty of the soul because of which to them pleasure is as good as pain, happiness is as good as suffering. Such spiritualised being gets delighted in expressing his aesthetic thought through artistic creation.

Spiritual development is thus the source of artistic creation. It negates the feeling of differentiation between mine and thine, a sense of equanimity prevails then.

So, art, according to Radhakrishnan, is an actual and veritable transfiguration of the world and of life. True artistic perception is akin to that of "seeing God". It is an act which demands the "whole being". Hence it may be stated that aesthetic experience or artistic knowledge is a special
mode of self-realisation. In this heightened state, empirical life in its totality is suffused with the vibrations of the spirit. The released individuals are artists in creative living.

Thus the artists earn spiritual vision and they make others also to have it. Radhakrishnan considers art as an expression of individuality and at the same time he suggests that the self, of which individuality is a mode, has also another mode, namely universality. Radhakrishnan says, "no two men can ever produce the same work of art, for art is the expression of the whole self ... ", again, he writes, "even art is self-expression, the self that is expressed is not the narrow particular one." Emerson says that all poetry is written in the heavens, meaning thereby that a self deeper than what appears in normal life is the source of incentive to write poetry or to perform any work of art.*

For Radhakrishnan, art is valuable because it is a way of perceiving and expressing reality. On the whole, the main emphasis of art is on the function of aesthetic experience as a revealer of reality. Aesthetic experience reveals to us

*It is this very self which is referred to in Platonic philosophy as "offspring of the eternal world-mind", in Aristotelian language as "active reason" at the apex of the soul, which is divine and creative and in Kant's terminology as synthetic unity of apperception.

(Radhakrishnan, S., Idealist view of life, p. 193).
that it is not the ego but the universal self or spirit in man that works as a whole.

The replacement of the idea of uniformity by harmony:

Uniformity means the state or quality of being uniform. Uniform means overall sameness or homogeneity, indirectly indicating the absence of diversity or variation.

Harmony means orderly or pleasing arrangement of parts. Concord, amity, peace, friendship are the returns of harmony. So the fact is that harmony does not indicate the absence of diversity rather it indicates the presence of unity in diversity.

We find that the very idealism of Radhakrishnan is a path leading to a harmonious relation between the physical and the spiritual worlds and by such approach Radhakrishnan intends to establish peace or 'shanti' in us. This 'shanti' is the base of aesthetic enjoyment. Reversely, aesthetic joy is the expression of peace.

Our prime endeavour is to arrive at a stage of life where desires of the body and mind fail to tempt us, rather we begin to realise that we belong to something more deeper than the body and the mind. Detachment from ego is the pre-condition to realise this state. Sympathy with all sentient creatures will arise then. Wholeness, i.e., harmonious
relation with all will take place. Aesthetic delight is the outcome of such wholeness or harmonious relation. "We begin to grow only when we break down our clinging to the envelopes of the body and mind and realise that we have our roots in a state which is untouched by the familiar dimensions of this world. Detachment from ego means a gentler, profounder sympathy with all sentient creation. It is the recovery of wholeness, of an ordered nature in harmony with the cosmos."  

It is only by attaining this highest spiritual experience that the real purpose of aesthetic experience is fulfilled. It is then only that there can be joy in the beautiful - "Raso vai sah". According to the Vedanta interpretation, Ananda is equated with Brahma. Brahma represents the inner universal harmony. Brahma is termed Ananda because of the restful bliss that results from realizing that harmony. Common experience takes for granted that variety is the ultimate truth. According to the Vedanta, the final truth lies in the unification of this variety through a proper synthesis. True beauty, according to the Vedanta is not what we see or experience outside. True beauty consists of that inner harmony underlying all diversities of beauty.

Radhakrishnan has a notion of unity in diversity. This notion enables Radhakrishnan to move from the positions of distinctions to the position of unity. This becomes possible as deep down, beneath all distinctions, there is a ground of
unity. This is the base of Radhakrishnan's integral experience. Integral experience is the unity of continuity and discontinuity, and therefore, going above both, a synthesis of the two. Integral experience, thus, represents the ideal of Jivan-mukti. In this supreme state of life, individuals are united by a perfect cooperation of mind by mind. Such a perfect state of spiritualized harmony is the ultimate end of the cosmic process. This spiritualised harmony brings peace to humanity and peace is the source of aesthetic delight. "Man is a being, who is straining towards infinity, in quest of eternity, but the condition of his existence, finite and limited, causes the suffering. When he attains integrity, there is harmony in his life and the expression is joy." 33

As soon as integrity is attained, the notion of diversity is reconciled with that of unity. Unity in diversity is harmony, i.e., pleasing arrangement of parts. Peace is the outcome of such harmony and joy is the expression of such peace. This joy is the joy of the wholeness or compactness. Radhakrishnan says, "when we experience the harmony, the discord with which we are familiar seems unreal." 34

Everything, in a sense, is an expression of the Absolute, but these expressions do not in any way, affect the monistic character of the Absolute. The same Absolute reveals itself in many but differently in each. "The ultimate Reality sleeps in the stone, breathes in the plants, feels in the
According to Radhakrishnan, the world is an ordered whole, as the world is also the manifestation of Brahma, the Absolute, who Himself is the symbol of harmony. Nature is a system of relationship intimately interdependent. Again, there is a tendency towards a greater inter-relatedness, a greater interaction between the organism and its surrounding environment. Molecules, atoms and electrons are parts of a unity interacting with one another not fortuitously, but in relation to the material system of which they form parts. Every matter particle in every material system acts in unison with others; the adjustment and interrelatedness are even greater in life and consciousness. Thus Radhakrishnan intends to refer to the fact that there is harmony already in the world - in nature, life, mind and consciousness. The only thing is this that we are to recapitulate it. As beauty is in harmony according to Indian thought, so beauty is already existing in our harmonious world. What are we to do is to develop our mind from ego-centric consciousness to enjoy the beauty of wholeness. Egoism is the main hindrance to have aesthetic delight, whereas altruism is the gateway to enjoy it.

The balance between self-expression and social duty is of course, difficult to attain. In the opinion of Dr. Radhakrishnan, a balance of liberties, an organised harmony of
individual freedoms is ideal. Unrestricted freedom, whether of the individual, or of a class, or even a nation, is a danger for other individuals, for other classes, for other nations and so for the whole community. Here as elsewhere, the truth lies in the union of opposites, in a reconciling synthesis. "We should strive for a socialized individualism and a world community of free states."\(^3\)\(^6\) If that becomes possible, harmony will be there and organised harmony of such liberties will naturally bring peace to all. Man will feel as if an enveloping beatitude is there around the world where no dichotomies are given emphasis. Feeling of compactness, wholeness, oneness endow us with aesthetic experience. So we find that harmony within the self as well as harmony with environment are the essential conditions of aesthetic life. "For complete liberation implies not only harmony within the self but also harmony with the environment."\(^3\)\(^7\)

According to Indian thought, aesthetics is characterised by a state of compactness which is felt as beatitude. This type of beatitude cannot be enjoyed in practical life where things external to the subject are always desired. This we find in Radhakrishnan's aesthetics too. Radhakrishnan further states, "India's historic mission has been to forge unity among different races of men, different religious beliefs not by obliterating them but by harmonizing them."\(^3\)\(^8\)
So far as the evolution of man is concerned, Radhakrishnan points out that in the stage of samadhi or identification, i.e., in wholeness, the conscious division and separation of the self from the other selves, of the self from the divine being, the object from the subject are broken down. At that state, a man becomes what he beholds. Tasting nothing, comprehending nothing in particular, holding itself in emptiness, the soul finds itself as having all. A strange quietness enters the soul, a great peace invades its being. The aesthetic delight is the outcome of peace and harmony.

Thus we find that in its most essential aspects, life has aesthetic qualities. Life is aesthetic when it is lived fully and deeply, free of narrow utility, commercialism and mechanization. It is aesthetic when it is lived intensely and passionately, yet with control and proportion. Life is aesthetic in its awareness of creative potentialities, when it has style and unity, a unity that is dynamic, imbued with tension and passion, yet integrated into a coherent whole.

As art exhilarates our aesthetic experience with the highest degree of intensity, it plays an important role in the aesthetic education of man. We share the artist's sense of harmonious proportions, liberation and perfection and his heightened sense of humanity.

In Indian thought, the aesthetic knowledge is dependent on the experience of the whole man and not on a part.
of him. The peculiarity of the aesthetic is not consequently in terms of that which isolates it from other experiences but that which elevates it to a different level.

Creative Freedom:

The essence of spirit is freedom. Freedom means the power of determining one's own action without constraint from within or without. Also freedom means to say or do the right, regardless of praise or blame. By its exercise man can check and control his natural impulses. His acts to be free must not be expressive of the mere force of habit or shock of circumstance, but of the freedom of the inner soul.  

Man's freedom is to a certain extent limited by his connection with his own past. Life is a continuous growth through deaths and births. The Hindu Law of Karma affirms this. While it is true that Karma connects man with the past, it is also true that human life is an organic whole where each successive phase grows out of what has gone before. It must also be remembered that "the pervasive features of all nature, connection with the past and creation of the future are present in human level."  

We are free to do differently. We can turn our eyes towards the light in prayer, make an effort of genuine attention to empty our mind of selfish desires and let the thought of the
Eternal fill it. The time the Eternal fills our mind, we develop a firm faith in our activities, in our creations. It helps us to remake our environment and realise new types of achievement which will enrich the experience of the human race. According to Radhakrishnan, "faith is an attitude of will, the energy of soul, the response of the entire self." 41

If we follow false lights and seek for finite and relative progress, which is often precarious and disappointing, we do not further our own evolution. If on the other hand, we overcome the narrowness of our ego, open out to others, overflows and communicate love and joy, we foster our growth. Whenever it is found that the individual employs his whole nature without being motivated by any self-interest, his act becomes free. If Karma is done properly and sincerely with disinterested attention, it can bring aesthetic delight to us. According to Radhakrishnan, aesthetic delight does not originate from negation of action rather it springs from action done freely with the whole self for the good of all. Radhakrishnan says, "Human freedom is a matter of 'degree'. We are most free when our whole self is most active, and not a fragment of it." 42

Thus, according to Radhakrishnan, freedom and karma are not incompatible. Freedom has found its most vocal manifestation in the realm of aesthetic expression. Creative spontaneity which is an indispensable condition of art is really freedom in an aesthetic reference. A work of art is the
result of creative freedom. We cannot think of the creative activity of the poet or the musical composer as something done to meet a demand in the ordinary sense. Such activity is free and spontaneous, the outgoing of some creative impulse, a kind of overflowing of ideas. Ideas to be creative must be rooted in life. It seems to him like an inspiration. Art transports us from the world of man's activities to a world of aesthetic exaltation, where distinction of subject and object is abolished, a serene atmosphere of equanimity prevails. Radhakrishnan says, "The calm of vision should precede the tumult of creation. All creation is realization of an idea. It is essential to all creation that we form right ideas." 43

A close resemblance is suggested between the creative artist or poet and the creator of the universe. Both are artists out to create something fresh, interesting, varied and pulsating with life. Now, if the world is the actualisation of one of the infinite possibilities, it follows that it is a result of a 'free' act.

In the Upanishads, creation has been described as the lila of the Absolute. Lila is described as a joyful and sporting game in which certain limitations are imposed upon oneself for the sake of joy. The fact is that creation done with disinterestedness brings spiritual pleasure with it which is aesthetic according to Radhakrishnan.
According to Radhakrishnan also, creation is lila, but he adds that lila is real. Now, Radhakrishnan has to face a logical difficulty. If creation is real lila, then it follows that creation is necessary to the Absolute, and here the free character of the Absolute or reality is affected. But it is not necessary for the Absolute to have this very creation, in that sense creation is an accident.

Thus we find that there is no complete freedom in man's action, it is only God, who is absolutely free. If men were free from past deeds, there remains no moral responsibility on them. Therefore, no action is absolutely free either in the human or in the external world. There is continuity of the past in the present and the present conditions the future. We may not cancel the past but we can utilise it for self-development. Continuity is not mechanical reproduction, but creative transformation. "Life goes on", as Radhakrishnan observes, "not by reproducing the past but by accepting it and by weaving it into the future in which the past undergoes a rebirth. The main thing is to remember and create anew."  

We are determined in our actions by our past habits, character, mode of thinking, sentiments and inherited tendencies but we are also free to play our parts by making the best of what we have in possession. "Free acts cannot negate continuity. They arise within the order of nature. Freedom is
not caprice since we carry our past with us."

So, true freedom is divine where man does not think of himself alone but thinks for all. "True freedom is the freedom of the human spirit." Without that creative spirit in man, nothing great can be achieved. Such freed disciplined creative spirit lies at the root of aesthetic thought. Individuals developing such freed disciplined creative spirit may better be termed as sanyasin. Such sanyasin does not live in the forest coming away from the world. Rather, he goes on pursuing his duties freely, of course, not without discipline. By his disciplined free activities, he does whatever is beneficial to all. That is his spirit's call. Such an individual is a real aesthete. He finds delight in all creative activities which are nothing but spiritual. This is also the view of ancient Indian aesthetic thought. To put it in the words of Dr. Radhakrishnan, "to be free, to say or do the right, regardless of praise or blame, to be free to love all and forgive all, non-attachment is essential. Freedom is only for the unconfined who enjoy the whole world without owing a blade of grass in it."

We have a habit of speaking exaggerately of sorrows and sufferings. Hence the most common query is how can there be creative freedom when there are sorrows and sufferings in the world. Radhakrishnan says, "suffering is not punishment
but the prize of fellowship. It is an essential accompaniment of all creative endeavour. In the depths of sorrow we receive light. So creative freedom does not mean the negation of sorrows and sufferings, rather they are necessary to have proper perspective of life. Therefore, we are to realise the fact that aesthetic thought which follows from free disciplined power creates such an atmosphere where we rise to great spiritual heights. It seems as if sorrows and sufferings are part and parcel of life; they instead of disturbing us help us in spiritualising ourselves, in bestowing us with aesthetic delight.

The significance of intellect and intuition on Art:

The more deeply we advance and penetrate, the more the intellect gives way to the universal and infinite consciousness, namely intuition. The intellect is one and continuous with intuition. The former advances and ultimately consummates itself in the latter. When we become more and more rational, we advance towards intuition. To become more rational is to renounce the egoistic ideas and by so doing to come into contact with all and so with the primeval spirit. Radhakrishnan observes, "intuition is experienced when we break down the shell of our private, egoistic existence and get back to the primeval spirit in us from which our intellect and our senses are derived."
Intellect gives us superficial knowledge of reality, intuition reveals the truth of it. Intellect gives us limited and relative knowledge of things but intuition reveals to its inner and holistic knowledge. There is no break of continuity between the human intellect and intuition. In fact, "both intellect and intuition belong to the self. When the former involves a specialised part, the latter employs the whole self."\(^50\)

In fact, intuition leads intellect for the expression, elaboration and justification of its results. Intuition in itself is dumb. Its results, in order to be communicated to others have to be put in understandable and intelligible forms, - and for this purpose intellect is needed. Intellect, on the other hand, presupposes intuition, without which its deliberations cannot start. The function of intellect is 'analysis' but there must be something to be analysed and that something must be a 'whole'. The whole as a whole can be grasped by intuition alone. That gives to intuition its primacy. Intuition and intellect are thus complementary to each other. Radhakrishnan observes, "Mere intuitions are blind while intellectual work is empty. All processes are partly intuitive and partly intellectual. There is no gulf between the two."\(^51\)

Creative work is not due to the intellect, nor due to application of trial and error methods of reason. One can
perform creative work only when one is having a flash, a lightning of intuitive consciousness. "Creativity in cognitive, aesthetic, ethical or religious activity springs from thought which is intuitive or spiritually quickened."\(^5\)

Art is creative work and such creative work becomes possible only due to intuitive experience. Without intuitive consciousness man remains poor in thought. All great thinking is the result of insight or intuition. It is by the inspiration of intuitive insight that one becomes a creative artist, a philosopher. Radhakrishnan states, "We see, feel and become in obedience to our whole nature and not simply measure things by the fragmentary standards of intellect. We think with a certain totality or wholeness."\(^5\)

Art does not cut us away from nature, rather through art we become acquainted with the mystery of nature. Here Radhakrishnan's view is same as that of Tagore. According to Radhakrishnan, the function of art is "to quicken the perception of wonder and surprise, of strangeness and beauty, of the mystery and miraculousness of the world that surrounds us."\(^5\)

Art is to know and to present the mysterious quality of our common universe. Radhakrishnan tells us: "This he is able to

*Even Croce admits that art is intuition and intuition is always of the real or the individual. (Radhakrishnan, S., An Idealist view of life, p. 152).
do, not by means of his reason, but by a riper reason, his intuitive power." Therefore, the mysterious nature of the universe can be perceived only by intuition.

A great writer on aesthetics, Theodor Lipps, regards artistic intuition as an act of 'Einfühlung' which has been translated as "empathy" on the analogy of sympathy. If sympathy means feeling with, empathy means feeling into.

Art is the expression of the soul's vision. The artist's attitude to the universe is one of acceptance than of understanding. All great artists, who have the subtle, spiritual appeal, convey a stillness, a remoteness, a sense of the beyond, the far away. This becomes possible only due to the intuitive insight. It is the intuitive experience or the experience which gives the vision of the self in its truest perspective. It claims to accomplish a union of the mind with that which is ultimate in the nature of things. So it involves an oneness between the knower and the known of a sort which never occurs in ordinary experience. It is absolute and indubitable and utterly transcends the power of concepts to

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*Einfühlung means "the emotional and dynamic understanding of nature as the operational field of living forces." (Dictionary of Philosophy, edited by Runes, p. 88).

**Empathy is "the projection by the mind into an object of the subjective feeling of bodily posture and attitude which result from the tendency of the body to conform to the spatial organization of the object. The phenomena is of particular significance for aesthetics. The term was introduced to translate the German 'Einfühlung'. (Ibid., p.89)
convey. This intuition is in some sense a synoptic grasp of totality. So intuition is the consciousness of the reality as a whole. It gives us the whole view of things. Radhakrishnan writes, "This intuitive knowledge arises from an intimate fusion of mind with reality. It is awareness of the truth of things by identity. We become one with the truth, one with the object of knowledge. The object is seen not as an object outside the self, but as part of the self."56

The true aim of the artist is not to extract beauty from nature, but to reveal the noumenon within the phenomenon, the Reality behind appearance and the soul within matter. When that is revealed, beauty reveals itself. This is akin to intuitive realization which is the passage to salvation. Radhakrishnan states, "intuitive realization is the means to salvation. He who knows is saved directly and immediately, and by means of that knowledge. Intuitive insight is identical with freedom."57 So aesthetic thought culminates in intuitive insight and attains maturity, as intuitive insight endows us with the knowledge of wholeness, which is spiritual.

Art and Science - Poetic Truth and Scientific Truth:

A noteworthy advance in science and technology in the modern world is admitted by some idealists. Within the bounds of idealism, the idealists support the advance of science and
technology. Their sincere intention is to synthesize idealism and science. Such an attitude is especially noticeable in the writings and speeches of Dr. Radhakrishnan.

Dr. Radhakrishnan accepts the ultimate spirituality of the self but asserts the reality and value of the biological life also. His idea is that the two are not incompatible with each other. Dr. Radhakrishnan maintains that the physical aspect of man being real does not contradict his ultimate spiritual nature.

According to Dr. Radhakrishnan, emphasis should be given on spiritual need as well as on biological need. Spiritual need is satisfied by intuition, whereas biological or natural need is managed by instinct and intellect. So art of different kinds meets the demand of spiritual need and biological or natural need is met by science. Therefore, it is evident that art and science are equally necessary for the individual soul to be complete. To be complete means to be perfect. While a man transcends his ego-consciousness, he is no more with himself alone, he is then with all. Such a man attains beauty of the soul. This is the spiritual enlightenment which endows man with aesthetic consciousness. This we may have from the fusion of art and science. The whole process of nature is one, interrelated, dependent and continuous. Dr. Radhakrishnan writes, "If the world is a process, it cannot be divided into
parts but only phases." As such no phase can be annihilated and so naturally art as well as science being phases of nature are to be comprehended.

In one of his speeches in 1965, Dr. Radhakrishnan stated, "All must be provided with the elementary necessities of food, clothing and shelter, if their self-expression and development are not to be impeded. The only way by which we can set these things at rest is by the development of science and technology, the application of them to agriculture, industry, medicine etc." In the same speech, he said, "Man is not to regard himself as a mere item in a series of objective happenings. There is something in him which is beyond nature, which makes him sit in judgement on nature, which makes him understand what exactly it is that nature reveals. That something is to be called the spirit of man. It is that spirit which is responsible for all the achievements which we have in this world."

There have been many religious philosophies both in the west and in the east which favour the complete annihilation of the bodily propensities so that the real nature of the soul may get full expression. In India, some ascetic seers of the past supported this. Dr. Radhakrishnan is not at one with them. He says that the psycho-physical embodiment constitutes one aspect of the integral personality of man. Dr. Radhakrishnan
says, "the realm of spirit is not cut off from the realm of life. To divide man into outer desire and inner reality is to violate the integrity of human life ... ... the two orders of reality - the transcendent and the empirical are closely related."61

However, it is not easy to account for the complex world of perpetual change on strictly scientific principles. Our search for the reality of the world, for the structure of the cosmos, reveals the presence of something invisible and eternal which is working within the visible and the temporal world. Science offers explanations for particular events of the temporal process as a whole. The meaning of the mystery, the origin and the end of the world, cannot be scientifically apprehended. They require to be investigated metaphysically. Here we are to depend on art. Dr. Radhakrishnan says, "the artist's mind discerns within the visible world something more real than its outward appearance, some idea or form of the true, the good or the beautiful. Yet this idea or form, this meaning or value is the very heart of the object. Poetic truth is a discovery, not a creation."62

It may be asked - what is truth? Truth is indivisible. It is the understanding of nature and its mysteries. Approaches differ in artistic or literary truth and scientific truth, but ultimately what we do is exactly the same. Both artistic
truth and scientific truth intend to know nature. The difference is - science can give us truth about the events in the world whereas art gives us truth about the inner reality of the world. In Dr. Radhakrishnan's words, - "Poetic truth is different from scientific truth since it reveals the real in its qualitative uniqueness and not quantitative universality."\(^{63}\)

Artists, by discovering something beautiful in the inner reality, entertain spiritual pleasure and also make others to entertain that pleasure. The spiritual pleasure is aesthetic delight or joy according to Dr. Radhakrishnan. So, we find that science cannot minister to the needs of the soul which is fulfilled by art. Dr. Radhakrishnan says, "while science comprehends the law that sustains the universe, art yearns to reveal the beauty that is worked into the world."\(^{64}\)

Poetry comes out of the intuitive insight, where the subject and the object get fused together. The externality of the individual consciousness to the objects is transcended in the intuitive apprehension. In every intuitive knowledge, man's whole being is at work. Scientific knowledge also has such characteristics. Radhakrishnan says, "in every form of cognition, including scientific, the whole self comes into play."\(^{65}\) The thing is this that in some, the whole self is not realized or expressed. That is the difference between the higher and the lower forms of knowledge.
In poetry, this is more explicit. Whatever be the object to which our energies are directed, the poet puts his whole being in the centre of the object contemplated. It is utterly spontaneous.* In real music or true poetry, the individual is lost in what he plays. Radhakrishnan comments, "Poetry's essential quality is that emotional fervour, that strength of passion, that intensity of life which bursts out in ecstatic utterance." Ecstasy means to lose oneself or to stand out of oneself. That is the source of serene pleasure. Ecstasy is the most ideal component of man's aesthetic experience.

Radhakrishnan rejects the ancient view of matter as atomic, static, substantial, inert, indivisible, unchangeable and eternal event in space and time. Radhakrishnan incorporates the scientific view of matter. He says, "Matter is a form of energy or action. Physical objects are events, happenings, occurrences. They are not self-contained, but only moving points in a continuous passage. Nature is complex of events, a structure of processes." The changes in an atom occur in a discontinuous way. The electron jumps through intermediate ones. "It jumps regularly and discontinuously from one

*Keats says of the poet, "if poetry comes not as naturally to him as the leaves to a tree, it had better not come at all." (Radhakrishnan, S., An Idealist view of life, p. 146)
definite orbit to quite another definite but different orbit."68
Thus changes in an atom take place in a discontinuous, spontaneous and unpredictable manner. The spontaneity of natural phenomena is traced in all modes of creative activities. An artistic creation is also spontaneous. Radhakrishnan says, "A new law in mathematics is just as much a bit of spontaneous intuition as is a composition in music by Mozart."69

So scientific changes are as spontaneous as artistic creations. Scientific changes can give us the truth of the formal structure of existence, whereas artistic creation acquaints us with the truth of the inner reality of the cosmos. So artistic creation, may it be true poetry, music, sculpture, enlightens us and provides us with ananda. This ananda is aesthetic. We may have ananda from impersonal works which lead to the extinction of the ego. Thus the aesthetic experience entertains the transcendence of the consciousness of the ego, a complete fusion of the subject and the object and a serene spiritual pleasure which is nothing but aesthetic delight.

Conclusion

In the aesthetic thought of Dr. Radhakrishnan, it has been observed that the most striking characteristic of human life is that it is permeated with value. Philosophy must understand, conserve and promote value. To be worthwhile,
philosophy, instead of remaining as a "purely cerebral activity" must grow into a "therapy of the soul". This becomes evident from interpretation of 'idealism'. He declares that different forms of idealism agree in the conception of the common spirit. The realisation of this common spirit, i.e., oneness we can have only through art. He himself is a keen admirer of Absolute Idealism. Commenting on his position, Charles Moore says: "His theory is that which any sound absolute idealism must hold, namely that the Absolute is the only ultimate and complete reality, and that the empirical world is clearly a secondary reality, relative and dependent, but that the empirical world is not for that reason unreal." Radhakrishnan makes a fervent call for the replacement of the idea of uniformity by that of harmony. True harmony belongs only to the spirit. His voice has always been raised in favour of accord, unity and harmony as against all that is divisive and discordant. Beauty, i.e., spiritual beauty lies in this unity, harmony and wholeness and aesthetic joy arises out of spiritual beauty. Art is one of the sources of exploring unity, harmony or wholeness wherein lies the aesthetic delight.

Intuition is the most comprehensive of all the sources of knowledge, because only through intuitive insight we can have spiritual vision. Intuition is defined as thinking "with
a certain totality or wholeness. Spiritual beauty lies in this wholeness. Aesthetic joy springs from it. Dr. also recognizes the importance of intellect in its own spheres.

About religion, he says: "it is spiritual certainty offering us strength and solace." This solace or peace makes us entertain aesthetic joy as aesthetic joy itself is spiritual.

Traditional continuity is not mechanical reproduction, it is creative transformation, an increasing approximation to the ideal of truth. As soon as man rises to the spiritual status, he earns creative freedom and this helps him in exploring the beauty of the spirit.

The end of human existence is perfection, which is not ascent to a heaven above but is ascent to the spirit within. Spiritualised humanity is the goal to be achieved.
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