CHAPTER TEN

THE MYSTIC APPROACH

Mysticism is "a phase of thought, or rather perhaps of feeling, which from its very nature is hardly susceptible of exact definition", observes A.S. Pringle Pattison, Professor of Logic and Metaphysics, University of Edinburgh, in an article of the Encyclopaedia Britannica (vol. xvi, p 50). The same authority further says that mysticism "appears in connection with the endeavour of the human mind to grasp the divine essence or the ultimate reality of things, and to enjoy the blessedness of actual communion with the Highest". Thus mysticism is concerned with the direct intuitive realisation of the divine essence by one who is engaged in such an endeavour and is technically called the mystic. Prof. Pringle Pattison further observes: "The thought that is most intensely present with the mystic is that of a supreme, all-pervading, and indwelling power, in whom all things are one. Hence, the speculative utterances of mysticism are always more or less pantheistic in character." (op. cit.). Walter T. Stace, Emeritus Professor of
Philosophy, Princeton University, in an article of the Encyclopaedia Americana (vol. xix, p 672) says that "the essence of all mystical experience is that it is the direct apprehension of a Unity, a Oneness, or a One, which is without internal divisions or distinctions, without internal multiplicity."

This mystical experience is often found to be expressed in the form of poetry — which we call the mystic poetry; and even when not branded as mystic, some poetry may be found to be characterised by a mystic approach to the truth or beauty or, so to say, to the Highest. Helen C. White, Professor of English in the University of Wisconsin, admirably observes that "the mystic and the poet have so much in common in their devotion to the contemplation of Reality that it is easy to minimize their difference. The most important difference concerns the basic matter of expression. For the mystic, expression of his experience is, if not irrelevant, secondary. But the poet's very excuse for being is expression, giving shape and form to his experience." (Encyclopaedia Americana, vol. xix, p 674). The same authority raises a moot question as to why the mystic writes poetry at all, and observes: "The mystic, if he is anything like as good a poet as he
is a mystic, may use his poetry as a means of taking possession more fully of his experience, but he is more likely to write of his mystical experience to express his gratitude for the divine beneficence. Often, too, it is social concern that moves him - the desire to share with his fellows the privileges that he has been vouchsafed." (loc. cit.,) But a mystic experience is something so private and personal that it can hardly be expected to be communicated in its entirety. In poetry we may, at best, have a glimpse of the 'mystic approach'. But the mystic experience of the poet is so sublime that even whatever percolates through the lines of the poet makes a poetry per excellence. Helen C. White also rightly concludes:

"No mystic will ever think even his sublimest poetry adequate for his vision. It will always seem but a shadow of the light that he has seen. But literature has been his most responsive tool, and to mysticism the world owes some of its noblest and most moving poetry as well as prose." (Encyclopaedia Americana, vol. xix, p 674 ff.)

In English literature we have the mystic approach in the poems of the poets like Richard Rolle,
John Donne, Andrew Marvell, Henry Vaughan, Wordsworth, W.B. Yeats, T.S. Eliot and Thomas Merton etc. A typical English poem, embodying the mystic approach is 'The Land of Heart's Desire' of W.B. Yeats; and here we present a passage from another oft-quoted mystic poem, viz., The Hound of Heaven, by Francis Thompson:

0 world invisible, we view thee,
0 world intangible, we touch thee,
0 world unknowable, we know thee,
Inapprehensible, we clutch thee!

Does the fish soar to find the ocean,
The eagle plunge to find the air -
That we ask of the stars in motion
If they have rumour of thee there?

Not where the wheeling systems darken,
And our benumbed conceiving soars -
The drift of pinions, would we hearken,
Beats at our own clay - shuttered doors.

In the field of Romanticism and certain other trends we notice a good deal of influence of English or Western poetry on Assamese poetry. But so far as the Mysticism of Assamese poetry is concerned it is a legacy of the
age old Indian tradition. Mystic poetry in India dates back to the sublime lines of the Upaniṣads. As observed by N. Macnicol in his learned contribution to the Encyclopaedia of Religion and Ethics (vol. ix, 1917 edition, p 115), according to J. Royce, the Upaniṣads 'contain already essentially the whole story of the mystic faith' (Vide, J. Royce: The world and the Individual, New York, 1900, p 156). N. Macnicol further observes that in the first place, the Upaniṣads "seek undeviatingly the changeless One, the reality of all that is; and, in the second place, they find him, as has so often been the experience of mystic thinkers, in a region beyond the reach of finding, a place of contradictions and negations. 'All this is Brahman .... He is myself within the heart, .. smaller than a mustard seed, smaller than a canary seed, or the kernel of a canary seed. He also is myself within the heart, greater than the earth, greater than the sky, greater than the heaven, greater than all these worlds' (Chāndogya Upaniṣad iii. 14). And yet at the same time, 'He, the self, is to be described by No, no.' 'He is incomprehensible, for he cannot be comprehended.' (Bṛhadāraṇyaka Upaniṣad iii. ix. 26, iv. 4. 22)" This mystic trend of the Upaniṣads continued unabated and appeared in a more passionate form in the writings of the bhakti cult.
With reference to the bhakti school, N. Macnicol observes:

"While the mysticism of the Upanisads was sometimes too cold, that which we find here is sometimes warm with a too earthly passion. The method of all mysticism is love, and in the whole bhakti movement this is the accepted means by which the worshipper and the object of his worship are brought together." (Ibid.,)

With reference to the mysticism as evident in the Indian writings of the present century, N. Macnicol says:

"That mysticism has not yet dried out of India is evident when we hear the old cry for the one echoing through the writings of Swami Vivekananda. And we find the same passion for oneness with God expressing itself again and again in the finest and most truly Indian hymns of the young Christian Church, those, e.g., of N.V. Tilak, the Marathi poet, thus:

'As the moon and its rays are one,
So may I be one with thee!
This is my cry to thee; my Lord,
This is this beggar's plea! (Ibid., p 117)"

The mysticism of Assamese poetry is bathed in the glow and exuberance of this age-long tradition of Indian mysticism itself.
One of the earliest poets of the modern period of Assamese poetry, who gives evidence of a mystic experience, in some of his poems, is Lakhsmimath Bezbarua. In his poems Mahāprayaṇār yātri (The Traveller to the Eternal), Īśvar āru bhakat (The God and the Devotee) Bāhī (The Flute) and Avāsēg (The Last Remains) the poet feels the presence of a divine being to whose grace the poet surrenders himself. He feels and harkens a rapt invocation from Him to join with (Him).

Come, come ye all from wherever you are,
With your devotion as the sole capital.
As the Lord summons us,
1
Come, Let us go together.

Bezbarua's mystic vision is dominated by a strong religious sense; rather it might be said, that his deep religious insight had pushed him to the height of mystic realisation. A vastly read man in Indian religious philosophy and an ardent follower of the Vaisnava Bhakti cult, Lakhsmimath possessed that transcendental logic which had made him realise a near-call from God. Bezbarua in his Tattva kathā has opined, "Blessed is the soul that listeneth to the voice of the Lord." And we have now no hesitation
to say that Bezbarua himself was such a blessed mystic who listened to the voice of God.

DURGESWAR SARMA

The mystic sensibility is too high in the poems of Durgeswar Sarma (1885-1961). His poems are full of highly elevated thoughts and a strong religious feeling. He feels the presence of God-head in every object of nature. The poet has realised the immense power of the Almighty. He feels that this beautiful world is His sport. In the poem Ākāś (The Sky) the poet says:

For whom this endless sky is merely a sport,
How many endless universes are under His control,
Is it Your play, I cannot understand;
Really You are great, You are the Almighty.

Like the sages of the Upaniṣad, Durgeswar Sarma too realizes that this world is a mere illusion, as we learn from the poem Mahāsvapna. (The great Dream). The poet takes this life on earth as a great dream. Perhaps, Durgeswar Sarma is guided by the Vedantic opinion—'Brahma Satya Jagat Mithyā'. In the poem Viśva Bhāwanā (The theatre of the universe) the poet visualizes the living beings
as the actors and the great God its only director.
Durgeswar Sarma, as natural for a divinely inspired heart, writes a very simple diction. His language is less ornamental and his rhyming pattern is all easy.

JATINDRANATH DUARA

A completely never sentiment flourishes in the mystic poems of Jatindranath Duara. Chiefly a poet of love Jatindranath in his later years took to mystic poetry being presumably inspired by the Sufistic philosophy. Duara realises that God is the centre of this universe and he is the controller of both the immanent and the transcendental aspects of it. The poet, like the Sufi mystics, visualises God as Pure Good (Khayr-i-mahd) and Absolute Beauty and considers Him as his Eternal Darling. He feels an intense pain for his separation from that Darling and cherishes an acute longing to meet Him.

Maññavi niñat michākaiye mor
Karilā parān cenehe pūr,
Vīśād bāhiti tuli di mukhat
Ātari yoṛala dukhar sur. * * *
Kon sudūrar acin ālahī
Ketiya āhibā nejāno mai
Ajān desār najāna bātedi
Nivā ketiyāno laqat lai.

= In the moon-lit spring night,
in vain,
you have filled my heart with love;
Now, giving me the flute of eternal pain
you have left me,
Leaving beside the doleful song of separation.***
I wait and wait but don't know,
When you would come, my distant darling
When you will take me with you
to the distant land
Through the unknown paths and avenues?

The love for Him is a very troublesome affair. Whoever
bears love for Him gets an irresistible pain as a reward.

Tomār cakur cenehī cāvane
Pāte parānat māyār jāl,
Premar parāse kapāy hiyāk
Āvari dhare yen ananta kal.
Poet Jāmi too had realised the same torturing aspect of God's love. Jāmi speaks:

"Thy world captivating Beauty,
To display its perfections,
Appears in thousands of mirrors,
But it is one.
Although Thy Beauty accompanies
All the beautiful,
In truth the Unique and Incomparable
Heart enslaver is one.
All this turmoil and strife in the world
Is from love of Him:
It hath become known
That the Ultimate source of
The Mischief is one.

Like other mystics Duara too, realises that the human being is a detached spark from the Divine. This detached spark-Jīvatma always longs to have a return
to the Divine Self — Paramātma. The Sufists advocated an annihilation or a total merger of the Jīvatma in God. "I have made a search for Thee with intense suffering in my heart" (Vicārī phuriho ka't tumī mor bethā bēdanā bukt lai), the poet Dura says. Till this life lasts, the pain of separation from the Divine partner too lasts. The poet knows that some day the life as well as the separation is bound to go. Duara is a master artist; he has arranged his words in a lovely manner. His words are suggestive and they have the power to direct the understanding. 'Ceneh phulani hal marisāli' (The garden of love turned to a grave); 'Jvali jvali mor hiyār cākiṭi āponā āpuni numāi gal' (My heart's lamp burnt, burnt and burnt till extinction); 'Dhananit mātho sukān narār dukhār pepāti bājoā hai' (I simply played on the pipe made of the dry stubble plains in the rich paddy field) and the like have the power to fill our hearts with delight.

Duara's lines are less ornamental and his style is free from all sorts of artificiality.

NALINI BALA DEVI

The Upaniṣadic search for God and the sense of His realisation in the objects of the universe highlight
the mystical poems of Nalini Bala Devi (b. 1897). The yearning for the unknown is too great in her poems. An ardent believer in the Vedantic ideas regarding the state of the soul in life and thereafter, the poet has imagined a kingdom of bliss to which man passes at the end of this life on earth.

Nalini Bala’s poetical background needs certain illumination. She was the daughter of the illustrious Karmavir Nabin Chandra Bardaloi of Gauhati. She had her schooling in home. She was married to Jiveswar Changkakati at the age of eleven. But unfortunately she lost her husband after eight years of marriage. The death of her husband cast a serious gloom over the life of this nineteen year old girl. The widows at that time had to undergo rigorous religious and social discipline. Nalini Bala’s life had been too miserable, had not the kind father Nabin Chandra arranged some solace for her. Nabin Chandra advised her daughter to seek relief in the study of the ancient scriptures and the Vedas and the Upanisads. At this time her mind grew restless to know the mysteries of life and after-life, the relationship between Jivatma and Paramatma, and the whys and wherefroths of life. With her deep introspection Nalini Bala derived
a mystic experience regarding the essentials of this universe. This mystic realisation brought some relief to her. She tried to find the presence of her lost husband in the experience of God. This inspired her for an union with the Divine Self. Nalini Devi's mystic temperament saw its reflection in her beautiful mystic poems. Sandhiyar Sur (The Even Song), Saponar Sur (The Dream Song) and Parasmani (The Philosopher's Stone) are the collected works of her mystic poems.

The Sandhiyar Sur poems record the poet's desire to get united with the Universal soul or the Divine Self. To her this Divine Self is Cirasundara (The eternally beautiful one) and Param priya (The Supreme Beloved). She, in her moods of deep meditation, finds His presence everywhere, in every object of nature.

Jagatar prati reñu mäje
Acha tumi jano bhalkaiye,
Tathäpi, tathäpi mor
Hiya bharä akul vasana
Viyapiche tomar kasale.

= I know well,
That you are present in
Every atom of this world,
Still, still my heart's
deep longings spread
unto Thee.

The longing for union with the Divine Self is more accurate in the poem Samādhi (The Final Union). The poet thinks herself a ray of the ray eternal and likes to link herself with the Divine Self. The poet has received the blessings of God in all situations and at all times, whether she has asked for it or not; the God does not count but like a faithful friend extends His help to her. Nalini Bala sees the reflection of God in every object of nature. "The lightning, the Keteki's lenitive song, the gentle zephyr of the dawn, the profound silence of the night, the smell of the wild jasmine—all these give her intimations of the Supreme Deity." The poet firmly believes in the teachings of the Gita, that it is God who creates His ownself in different forms throughout the universe. The Lord had said to Arjuna: "Though unborn and immortal, and also the Lord of all being, I manifest Myself through My own yogamaya (divine potency) keeping My nature (Prakṛti) under control."
Nalini Bala believes in the undecaying powers of the soul, the immortality of the soul as well as its invincibility. She says:

Atikrami jara-marṣṭyu
sukh-dukh maram dahan,
Aṇāndat sthiti ha'ī
ātāmār asim spandam.

= Beyond the compass of old age and death,
Sorrow and happiness, love and pain,
Oh the limitless state of the soul
You have settled in bliss.

The soul's power to supersede the old-age, death, love, pain, happiness and sorrow is nicely narrated also in the Gītā. "For this soul is incapable of being cut; it is proof against fire, impervious to water and undriable as well. This soul is eternal, omnipresent, immovable, constant and everlasting." Nalini Bala seems to have been deeply influenced by this and the like teachings of the Gītā. Another aspect of Nalini Bala's mystic vision is the belief in the theory of re-birth. The poet has a firm conviction that men come to this earth life after life. The cycle of birth and death is too deep in her
mind. The poet says in the poem Param Trṣṇā (The Eternal Thirst):

Katavār janamilo tomār kolāte
Gaichilo aṅkau ubhati,
Apuṛaṇ kāraṁ bāśr bāндhi lai
ghūri ghūri aṅhilo ubhati.

And,
Kiya aṅhilo vāru
kiya gaichilo
Kihalai ghūri ghūri
ubhati aṅhilo.

= I took so many births on your lap
0 mother,
And returned so many times (to the unknown)
But once again I had to come back
With a burden of unfinished tasks.

And,

Why did I come?
And what for the return?
Why? What for? I had to return
Birth after birth?
The Gita also testifies to the belief of the poet. Lord Kṛṣṇa has said to Arjuna that every birth is only a rebirth.

Jātasya hi dhruvo mṛtyu-dhruvaṁ janma mṛtasya ca,
Tasmād aparihāryārthe na tvaṁ sócīturhasi.

= The born one is sure to die and the dead one is sure to obtain rebirth; so, for these inevitable things, you should not lament.

Apart from the doctrines of the Gita, there are other theories regarding this rebirth. Another theory advocates, "that a man had had to pass through more than eight millions of plant and animal lives before he was born as a man." In some of her mystical poems, she speaks of a silent repose at the feet of God. The poem Vṛndāvanata (In Brindāban) records such a silent repose at the feet of God. The state of the sublime repose makes her more a devotee (bhaktā) than a mystic visionary. The poet visualises her cherished God as the Śrī Kṛṣṇa of the old saga and as such she says:

Oh, the eternal abode of Beauty,
In my cottage, I hear your foot-steps,
You have played upon the mute Vīṇa of my heart;
Distributing the jewels of your love.
Nalini Bala writes with a crafty hand. Her style is artistic and ornamental. The frequent use of the upama, rūpak, atisayokti and samāsokti Alamkāras make her poems more appealing. Her diction is fine and her choice of words is unique; word by word, phrase by phrase and line by line the total impression stealthily enters the reader's heart. We illustrate here a few examples of her fine poetic diction.

(i) Dehar bandhon chihi uri yāy prāṇ parimal,
   Māṭir saponkhini sākhī lai jīvan samal.

(ii) Sau dur nil gaganat
    Sandhiyar tarār lagat
    Ei var tomār kāṣat
    Phuli ram jeuti carāi
    Māṭir hepah āru nai.

(iii) Jilike smṛtir rekhā smaran pārār,
    Pāhari prabhed sāta yug bacharar.
    Saratar madhumayī jonākī niśat,
    Maram pārāi bajā vyākul vīnat
    Hiyār guput ciṣā tar edālit
    Rai yāy res ēti vyathār smṛtī.
The musical cadence of her verses, too, deserves commendation:

Jonākī niśār
mṛdul malaī vai,
Tomār bātari
Kāne kāne gal kai.
Bakul talere
Tomār caraṇ dhvani,
Sunilo madhur
nupurar riṇi-jīni.

IV. NILMANI PHOOKAN (Sr.)

The transcendental realisation of God and beauty is focussed bright in the poems of Nilmani Phookan (Sr.). His Jyotikanā and Manasi lyrics are full of the fervour of mystic experiences. Bathed in a warm glow of transcendental aesthetics Phookan's poems elevate the readers also to the height of perception of a Divine being. Like the Vedic sages he has caught the vision of the unity of all life in his poems. From the very fine particle of an atom to the biggest particle there is an essential unity. Through all the objects of nature, only the Divine self
gets manifestation. To poet Phookan, Beauty is an object
of spiritual experience. He views beauty with a supra-
conceptual realization. The poet's psychic expansion
embraces all the terraces of beauty and a novel vision of
things can be derived by us through his poems.

Srṣṭikhan sundarar mātho
Upāsā kariye hay
īmān sundar;
Sundareī ārādhya devatā
Srṣṭir ārṣṭit kato
34
nāi asundar.

Only by meditating on the Beauty
The Universe has become so beautiful;
When Beauty itself is the object of worship
There's no scope for the ugly
in this world.

"If you get simple beauty and naught else" says Browning,
"You get about the best thing God invents." This idea of
Browning finds some reflection in Phookan's admiration
for beauty. To his Beauty never dies but changes; in his
poem Ṭumati (The maid of Seasons) the poet observes:
Till this play of the Universe exists,
Who is there to destroy
The glory of the seasons?

The poems of Nilamani Phookan, however, are not so rich in their structural beauty. His constructions are sometimes uneven and forced. Phookan's sharp philosophic intellect, at times devours up his poetic imaginations.

V. AMBIKAGIRI RAYCHOWDHURY

Ambikagiri Raychowdhury is a notable mystic poet. His two books, Tumi (Thou) and Aina (The Lute) speak about his mystic sojourn in the realms of Beauty. Beauty and the universal Self are experienced by this poet to be inseparably combined. The poet has perceived the presence of God in every object of nature. Each beautiful object reminds him of God. According to the Gita, one who can see every object of nature in Him and Him in every object is never out of sight of the Lord.

Yo ma mushroom sarvatra sarvam ca mayi pasyati / 37
Tasyaham na pransasyami sa ca me na pransasyati //

Ambikagiri has said: 'Sakale tumiyenath, jagatat dekhiyo yima': You are all my Lord, whatever we see in this world.
The growth of the mystic sentiments in this poet is interesting to note. Raychowdhury in his late teens was in deep love with a teenage girl Rūprāṇī by name. This boyhood Beatrice Rūprāṇī endowed the poet with a deep inspiration and a new vision. The poet was so sincere in love that he one day cut a finger from his left hand and presented it to Rūprāṇī. Rūprāṇī was incidentally married to a gentleman of Calcutta, and the young lover Ambikagiri had to suffer the pangs of separation. The sorrows of separation made the poet introspective. He tried to search his lost love amidst the objects of this universe. The object of his love too changed from the girl to God. "All love is simply the stepping stone towards the Higher Love of God", and it so happened with Ambikagiri. He climbed the ladder of love and one day climbed to the height of mystic union with God. The poet feels the presence of God in every beautiful object of nature. The poet has travelled much in the realms of beauty and has come to the conclusion that the grace of a Divine love dominates the whole world.

Yeti yiphāle cāe
Premakehe dekhā pāo
Asimar virāt añcal
rañjita premat. 39
Nature and the works of art are beautiful only as reflecting the Supernal Beauty, that is Brahman. The Godhead is all; it is the beginning, middle and end of all things. It is the splendour of God that gets manifestation in the universe, His creation. He is the very life and light of the universe. Rayshoddhury has realised and has made the readers realise the all pervading warmth of affection of this God. But this realisation of God is not easy. The greatest obstacle in the path of realisation is the desires — kamanās. If a man cannot discard his kamanās he cannot feel the presence of the Divine Being — The Brahman or the Godhead. At the very outset, the poet too could not get the glimpse of the divine.

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Kamanār talatiya
Kamanāt mataliya
Sei prem maha parādhīn
Indriya bhogar.
Tātehe tāhāni khan
Nāpālo tomār man
Nakarilā prākās tomār
Vimohani rūp.

God came to him, only when he was able to discard his passions and desires. The poet's satisfaction knows no
bounds at his receipt of the cherished object; i.e., his keen intimacy with the Absolute Beauty - Brahman or God.

To-day, my flower garden,
At His inspiration,
Radiating the whole universe,
Is smiling with delight.

The idea of discarding the desires for the realisation of the Universal Self reflects the Vedantic conception of Kāmavilayavāda. According to it, one cannot realise the supreme non-duality, if his mind is defiled by desire and if every desire has not been fulfilled. Non-attachment to worldly things and objects is the key to this realisation.

Ambikagiri's mystic poems are built on a better craftsmanship than his patriotic poems. The diction here is softer and the words are more photographic. The words like 'Śaradīya Candramār vai ahā rūpāli Jonāi;' 'Pūrnimār poharat bhāhi yoā seuji vanani;' 'Simār mājat rākhi asim lukāi' are full of loveliness and rich in imagery. Ambikagiri's mystic realisation has enabled him to earn a high distinction in the field of Assamese poetry.
VI. DHARMESVARI DEVI BARUANI

A sincere submission at the feet of the Divine Self marks the poems of Dharmesvari Devi Baruani (1892-1959). Pantheistic in tone and temper her books, Phulara (The bouquet of flowers) and Pranar paras (The Soul's Touch) are full of mild and pleasant search for God. Dharmesvari like the mystics of her time hoped to experience the unity of the personal soul with the Universal Soul. She felt the presence of God everywhere and she at times wondered to perceive the Divine Presence around her:

Art thou the sweet azure sky,
The moon, the sun and the little star?
Art thou the play of lightning between clouds
In the lap of space?
Art thou the enchanting hope that
Dwells in the bosom of men?
Art thou the bright glow
Of the beloved's sweet enjoyment?

She like a devoted worshipper in the temple of God realizes the God's presence in her heart.
A religious faith, like a humanistic one, is something that helps man in the living of life; helps him to face the weariness, the fever and the fret that any active living in the world will often bring. The humanist finds his help in the sense of creative powers latent in the natural world of which he is a part, and alive in human love. The religious believer, in general, finds it in the faith that a divine order exists in which all apparent human disorder has certain meaning in it. Dharmesvari Devi Baruani was guided by a sincere faith in the Divine Soul, a thing which had inspired her to reconcile with her own misfortunes as a grace of God. Dharmesvari Devi wrote all her poems from the sick-bed. She has been suffering from rheumatism all throughout her life.

VII.

Tara Prasad Barua, Kamalesvar Chaliha and Dibya Prabha Bharali too show some mystic sentiments in poetry. From these poets we have poems with mystic approach till the middle of the fifties. But since then, the mystic
trend in poetry has become completely out of vogue yielding the whole field to new modern poetry. Tara Prasad Barua echoes the mystic sense of Rabindranath Tagore. Kamalesvar Chaliha like his predecessors seem to be guided by the wisdom of Indian philosophy. Nibya Prabha Bharali (b. 1937) shows a definite yearning for the Infinite and a love for God. Built on beautiful diction, her poems exhibit a deep mysticism which is the result of her transcendental visualization of the Universe. The opening description of God in her Malañcha is brilliant and rich in emotional effects. The rapt adoration for God in this poem has the power to stir the soul. In her intensity of feeling she reminds us of the illustrious devotee (bhaktā) Mīrā.

Aha nayana nāvāgha
Nava-jalada gabhira chande
Preme adhira palakāmada.  
Aha jyotanā dhaival bhāti
Amal Sarada rāti;  
Aha nayana Nidrākari
He citta gagana dāri.***
Aha Satya-Diva sundaram  
Cira vānottā anuvatvān.
NOTES AND REFERENCES

1. Bhakati samal kari
   Kon acha Kat pari
   Aha yae lag dhari
   Svamiye pathaiche mati. Madam Kali, p 101

2. Tattva Katha, Assam Sahitya Sabha, 1963; p 111

3. Isvarare maya matho toore sakalo,
   Brahmanda lilar sire amiy saamsar.
   Anjali, 1st edition, p 1
   It is interesting to note that of the western mystics
   Meister Eckhart (Johannes Eckhart, 1260? - 1327) says:
   "All blades of grass, wood, and stone, are one", and
   Jacob Boehme (1575-1624) says: "In this light my spirit
   saw through all things and I recognised God in grass
   and plants." (Vide, Walter T. Stace, Encyclopaedia
   Americana, vol. 19, 1966, pp. 672-674)
   Cf. also, L.N. Bisharua's: "batar dubariban gacakat
   parah / taho aiti yate diye svargar batarah" //

4. Anjali, p 67

5. Ibid., pp. 68-71
6. Āmi bhāo lai lai viśva bhāona
   Sadāy pāṭiba lāgice,
   Āmi thik bhāoriya āahi-kāndi-nāci
   Nij bhāo dibā jānicho.

Cf. Shakespeare:
   All the world's a stage,
   And all the men and women merely players;
   They have their exits and their entrances;
   And one man in his time plays many parts,
   His acts being seven ages.

As you Like It, II. 7

7. Milanar Sur, 1958; p 8
8. Ibid., p 15
9. Ibid., p 6
10. Quoted in Brown's Literary History of Persia, vol. 1, 1929; p 441
11. Milanar Sur, p 13
12. Ibid., p 1
13. Ibid., p 2
14. Ibid., p 8
15. Sandhiyar Sur, 1st edition; p 13
16. Ibid., p 3
17. Ibid., p 6
18. Sandhiyar Sur, pp. 36-36

19. Ibid., p 2

20. History of Assamese Literature, p 126

21. Ajopi samnavyyatma bimtanamisvaropi san, / Prakrtita svamadhisthaya sambhavamyatmanayay //

Gita, IV. 6

22. Saponar Sur, 1938; p 61

23. Gita, II. 24

24. Sandhiyar Sur, p 19

25. Ibid., p 22

26. Gita, II. 27

27. L.W.Palmes : The Theory of Rebirth, 1962; p 1

28. Ho cira sundar

Kutirat mor

Vaigiehe tomor nespur dhvanii,
Supta hiyar
Hirav binat
bulalai premar parasmani.

Saponar Sur, p 44

29. Ibid., p 36

30. Ibid., p 80

31. Sandhiyar Sur, p 9

32. Ibid., p 66
33. Refer to Jyotikarna poems.
Kabir also says: Ghate ghate Rama viyapaka hui,
Atam Rama vine naahi koi.

34. Manasi, p 62
35. Browning: Fra Lippo Lippi
36. Yata din Lila, saliba erstir,
Konono kariba rtu saa’bar. Manasi, p 20

37. Gita, VI. 30
38. Tumi, p 14
39. Ibid., p 57
40. Ibid., Canto VII
41. Ibid.,
42. Refer to Sambhandhavartikā,
T.M.P. Mahadevan (tr.)  University of Madras, 1968,
p 176

43. Phular Sarāi, Gauhati, 1938; p 45
44. Ibid., p 54
45. Ibid., preface
46. Such poem are presented in the form of a book viz.,
Mālaṅaḥa; (Jorhat, 1954)
47. Mālaṅaḥa, 1st edition, p 1