CHAPTER III

TREATMENT OF NATURE IN SRI AUROBINDO'S LYRICAL POETRY

Sensuousness in the Beginnings Under the Initial Western Influence

Sri Aurobindo's Songs to Myrtilla, a collection of lyrics on Nature, reveals Sri Aurobindo's love for the physical beauty and charm of Nature. There are no allusions to Indian Philosophy or Conceptual thought on Nature in any of these songs. The poet sees the beauty of Nature and sings out in ecstasy like a young lover exulting in the beauty of the beloved. Form more than essence is in focus.

Each song exudes a unique lyrical charm in exact rhyme-schemes and measured beats executed with hitherto unseen neatness of touch and utterance in Indo-Anglian Poetry. Sensory experiences is rendered in audio-visual imagery. A contrived search for stylistic form and voice rather than ideation or insight is of primary concern at this initial stage. As such, his initial lyrical poetry concerns with articulation of sensation at physical contact with Nature rather than voicing any spiritual quest for meanings and revelations. Sensuous charm more than any deeper
meaning; or significance of Nature allures the young poet at this stage:—

Men rack for meanings; yet I find
No rubric in the scarlet rose,
No moral in the murmuring wind,
No message in the snows.¹

Beauty is rubric enough. And beauty is sought in form and not essence. Form is sought to be refined. The rhyme schemes exhibit a rare perfection of execution. The first line in the eight line—stanza rhymes with the third but the natural movement and flow of utterance is maintained well. In the first line, 'men and meanings'; in the second, 'rubric and rose'; in the third, 'moral and murmuring'; and in the fourth, 'message and snows' create a musical effect of measured beats and a light rhythm feeds the ear, and a clean, aesthetic atmosphere exudes joy and charm to the responding eye.

In "Glaucus"², too, no symbolic character or significance is attributed to the 'night'. It is "sweet and cool/As to parched lips a running pool"³. 'Rasa' or beauty of Nature intoxicates the young poet and he continues describing the beauty of the night, in an imitation of the romantic fashion:—
Sweet when the flowers have fallen asleep
And only moonlit rivulets creep.4

The image of the "flowers fallen asleep" is weak.
The simile will not work. Are the flowers rambunctious while awake in the day? The flowers are quiet during the day as well as at night. Embelishment is taking precedence over spontaneity and essentiality. In "Aethon" the day is found sweeter:-

But day is sweeter, morning bright
Has put the stars out ere the light,
And from their dewy cushions rise
Sweet flowers half - opening their eyes
O pleasant then to feel as if new born
The sweet, unripe and virgin air,
the air of morn.5

Sri Aurobindo, in seeing flowers as awakening from "dewy cushions" is using visual imagery in the romantic fashion to recreate a morning scene. But the metaphor of dewy cushions is too poetic. Use of the image of "Cushions" for drops of dew is far fetched if not inappropriate. And how can the poet see "the half opening eyes of the flowers? In this contrived style the Romantic influence is too pronounced. Sri Aurobindo, has yet not found his own voice or idiom. Element of intellect also bears too heavily on visual imagery forfeiting any real effect. Far from projecting pure perception,
these songs at best, are specimens of contrived and well executed rhyme schemes in lyrical form. Even these songs, however, depict a gradual progress in art and perception. Sensuous Imagery is by and by beginning to assume metaphoric and symbolic proportions:—

Love's feet were on the sea
When he dawned on me.6

Image, idea and rhythm together provide a new poetic metaphor. Keatsian (and Greek) influence is visible. Love god, Cupid descending on the poet's mind, is almost visualized in this couplet of new imagist verse. Love emerging from the sea awakens the poet's mind to the beauty of the beloved Nature. The description of the love god that follows this couplet in the lyric is, however, another typical example of loaded diction and heavy style:—

His wings were purple-grained and slow;
His voice was very sweet and very low;
His rose-let cheeks, his eyes pale bloom
Were sorrow's anteroom.7

How cumbersome is the style! Imagination turns descriptive but the use of loaded metaphors to project such a collage only provokes humour when such lines collocate as "his eyes" pale bloom / Were sorrow's anteroom.8 Use of
the metaphysical figure 'sorrow's anteroom' for blind Cupid's eyes, recalling John Donne's conceits of humour, is rather incompatible with the aim and atmosphere and the central motif of the lyric 'Glaucus' as a whole.

But intensity of feeling of love for Nature in its physical form prevails all through lyrical Songs to Myrtilla. Song after song brings out the poet's sensuous response to Nature:

O Coil, honied envoy of the spring,
Cease thy too happy voice, grief's record, cease:
For I recall that day of vernal trees,
The soft asoca's bloom, the laden winds
And green felicity of leaves, the hush,
The sense of Nature living in the woods.9

Heavy epithets 'honied envoy', 'too happy Voice', etc. continue to be used though with a lesser frequency and with increasing transparency of expression. Description of birds, woods, flowers, nights, days, sea and rivers, seasons, sounds and colours remains the substantial concern of this lyrical poetry. Inanimate objects are attributed human qualities and concrete images are qualified with abstract epithets and abstractions are concretised as, for example, 'listening sky', 'noonday flowers', 'reluctant rocks', 'melodious leaves', 'divinest greetings', 'red-rose briar'.
"Sun-kissed wall" etc. Diction is acquiring a spiritual hue; a new idiom is shaping up.

PROGRESSIVE MOVEMENT FROM PHYSICAL TO SPIRITUAL VIEW OF NATURE

Later lyrics composed between 1895 - 1908, show a remarkable improvement both in Sri Aurobindo's style and approach. Returning to India, Sri Aurobindo discovers his native sensibility, no border-lines divide the animate and the inanimate and the poet soon grows out of the early Greek and Romantic influences. In his own idiom and authentic voice, the poet declares :-

With wind and weather beating round me
Upto the hill and the moorland I go.15A

In this powerful voice he calls upon all and one to accompany him in spirit to regions unexplored and pastures new :-

I sport with solitude here in my regions
Of misadventure have made me a friend.
Who would live largely? Who would live freely?
Here to the wind-swept uplands ascend?16

This lyric marks the beginning of search of the Self in dynamic harmony with Nature. Divinity of Nature is unquestion-
able or else :-

In the blue of the sky, in the green of the forest,
Whose is the hand that has painted the glow?
When the winds were asleep in the womb of the ether
Who was it roused them and bade them blow?17

In this lyrical poetry, of the second phase of his poetic career, colour imagery as in the 'blue of the sky' and 'green of the forest' is free from unnecessary collocations and superfluous additions of poetic diction. Nature is now perceived as spiritual immanence and abode of the Creator in the way of the Vedanta.

The second stanza of this lyric reveals the development of vision and the growing maturity of his style :-

He is lost in the heart, in the cavern of Nature,
He is found in the brain where He builds up the thought:
In the pattern and bloom of the flowers He is woven,
In the luminous net of the stars He is caught.18

The first line above though reminding of Wordsworthian Pantheism is, in fact, akin to Upanishadic concept of divine Immanence. Wordsworth goes to Nature, enjoys the presence of the spirit in Nature, but remains separate from even Daffodils. They please him as a separate entity. He is not one of the daffodils. He is not the lonely cloud that floats
in the sky. He is the watcher of things of Nature. But here the same spirit is lost in the human heart and in the caverns of Nature. There is no dividing border line here between the animate and the inanimate, between man and flower, between lover and star. All are in One and One is in all. This is Vedantic and not Western or Wordsworthian Pantheism. God is everywhere, within and without:—

We have seen Him amuse on the snow of the mountains,
We have watched Him at work in the heart of the spheres.19

The unseen is in the seen. The Unmanifest Absolute is manifest in Nature. And again:—

All music is only the sound of His laughter,
All beauty the smile of His passionate bliss
Our lives are His heart-beats, our rapture the bridal
Of Radha Krishna, our love is their kiss.20

The Supreme Self is immanent in the snow on the mountains in the heart of man and in the order of the Cosmic spheres. He laughs in all music and smiles in all beauty in passionate consciousness - Bliss. All life in Nature pulsates with consciousness as His heart - beats. Life - Consciousness - Bliss emanates from the divine union of Radha and Krishna, as Purusha and Prakriti as soul and body and as the unity principle of the male and female in Nature. All creation emanating from Him
manifests Him everywhere. Lyrical poetry of this phase shows that the poet views Nature as 'Sat - Chit - Ananda' or 'Schchidananda.' Sri Aurobindo like a Vedic seer now looks upon Nature as living manifestation of the Supreme Self. Having left far behind the initial Western influences, the poet is initiating a journey to self-discovery and evolution towards the ultimate goal of reunion with Him in consciousness.

Sri Aurobindo reverberates the Rig Vedic 'Creativity Hymn' in viewing creation as the Divine Life appearing in the Void of Darkness:

It is He in the sun who is ageless and deathless,
And into the midnight His shadow is throwing;
When darkness was blind and engulfed within darkness
He was seated within immense and alone.21

The Unmanifest Absolute, 'immense and alone', the Supreme Unborn and Omnipresent appeared in Self-manifestation in the dark Void. He is the light of the sun. Lord Krishna says in the Geeta: "Just as one Sun illumines the whole world, so also the Lord of the "Field" (Paramatma) illumines the whole world, O Bharata."22 (The Geeta Chapter XIII). Sri Aurobindo takes up this concept of Light from the Vedic conceptualization of Light and like Vyasa and the Upanishadic Rishis
develops it to a new symbolic significance just like Lord Krishna saying in the Geeta: "The Light, the Light - all lights, is said to be beyond darkness; (It is) Knowledge, the Object - of - Knowledge, seated in the hearts of all, is to be searched by Knowledge". In the Vedic Hymn to 'Ushas,' Light is deified as the god of creation and beauty. Vedanta holds all Light as Effulgence of God. Night and darkness are His shadow. His shadow is the night. His Light is the day. Sri Aurobindo, seeing the Supreme Self engulfed in darkness treats here the Vedic and the Vedatic view of Light as the Divine Creativity Principle and as symbol of Knowledge (Vidya) in the modern idiom of English verse. Nature is 'Aditi' and 'Ritam.' Heaven, gods, man and all things are the offspring of Nature:

Our souls and heaven are of an equal stature
And have deathless birth;
The unending seed, the infinite mould of Nature,
They were made on earth.24

Human soul (atman) and Heavenly or Cosmic Self (Atman) are unborn and equal, Soul being the essence as the micro cosmic unit of the macro cosmic whole, is immortal. The self (atman) being the deathless seed, Brahma, the manifesting Self of the Absolute Unborn (Atman) is immanent in "infinte mould of Nature".
Neither the self (atman) nor the unending seed (manifesting Brahman) are alien or rootless or perishable. They are His manifestation. Nature, and its infinite mould is the un-ending seed' i.e. Brahman manifesting as 'Seed', Purusha with egg of Prakriti, that is universal Light, air, water, earth and ether. These five elements combining with the un-ending seed of Divine Consciousness mould up infinite forms of Nature. According to Purusha Sooktam:—

the Supreme is the Lord of the universe:
From the Purusha (Tasmaat) was born the Virat, the Universe-in-seed (Brahmānandam)
and identifying with Virat the 'Universe-in Seed' condition, the Virat Purusha was born. The new born becomes manifest (Sa-jaato) into the Plurality. Then He created the earth and the bodies.25

All things reveal One. Nature as His seed' is Divine Unity and Divine Manifestation. According to Vedanta it is all in One and One in all. As One creates the 'seed' in creative ecstasy it is Sat - Chit - Ananda i.e. existence (or Being) Divine Consciousness and Divine Bliss. In viewing Nature as Sachchidananda Sri Aurobindo comes a long way nearer home from the Western view of Nature, Source of Creation, Atman is immortal. Only body or form perishes not the source, the (atman) according to the Vedanta. Body is the changeable
house. 'Atman' lives in one house. For a while and then
shifts to another house. 'Atman' as the source cannot perish :-

I shall not die.
Although this body, when the spirit tires
Of its cramped residence, shall feed the fires,
My house consumes, not I.26

Death can cause a change in form and name but not in
soul. On Power of 'Atman' Mandukya Upanishads says :-

This (Atman) is the Lord of all, this is the
knower of all; this is the inner controller,
this is the source of all. And, this is that
from which all things originate in which they
finally dissolve themselves.27

(Mandukya Upanishad - 6)

And body is only the house of 'Atman' according to Viveka
Choodamani :-

Know this gross body to be the "shelter"
for the individual to conduct all his
dealings with the world outside just as a
house is to a householder.28

Human soul is like a tree with its roots in the Cosmic Self :-

I am a tree
That stands out singly from the infinite blue;
I am the white falling often dew
And am the unmeasured sea.29

The tree of human life grows out of the unending 'seed'.

Images of 'seed', 'tree', and 'sea' suggest the immortality
of the self (atman) for its relationship to its Source, the
Cosmic Self. And 'Atman' is the Supreme Source of all
existence. Existence as such is immortal. Microcosmic self and the macrocosmic Self are inseparable and unperishable. Microcosmic self is like a drop of water in the Cosmic Sea or it is like a tree growing out of the seed of the Creative Self. Seed, Sea and tree as Nature images suggest Nature as Creativity and continuity Principle under which life may take new forms but not perish.

Only the Vedanta can reveal this Truth of Reality. Science alone is inadequate. Looking at the way of science for the comprehension of reality, the poet says:

That Force in us is body, that is mind,
And what is higher than the mind is He.
This was the secret Science could not see;
Aware of death, to life her eyes were blind.

Through chemistry she seeks the source of life,
Nor knows the mighty laws that she has found
Are Nature's bye-laws merely, meant to ground
A grandiose freedom building peace by strife.30

Science cannot see the whole truth. It limits consciousness only to a level of the fact of physical existence or physical aspect of reality. Science studies merely 'Nature's by - laws'. Mind makes for higher consciousness of truth than mere matter - level consciousness in things. But 'higher than the mind is He' and science has not cared to see this secret and this divine essence of existence. Science, in keeping
itself in dark of the essential aspects of Ultimate Reality, is 'Aware of death, to life her eyes were blind'. Science is not rejected as utterly wrong. But its inadequacy of method, vision and aim is counterpointed in comparison with the Vedantic way of seeing Reality as a whole. Sri Aurobindo, in seeing Reality as (a whole) Divine manifestation of the Unseen, beyond the sight of the Science, is making a unique contribution in the evolution of new consciousness providing that pure perception in which Science, religion, poetry come together in unity interpreting Reality even in this age of science. He points out here that ignorance of science is responsible for pain and suffering. Man can overcome this 'avidya', darkness, ignorance, evil, sorrow and suffering only, if he will see the truth and reality in the guiding light of the soul, the pilot within.

NATURE AS AN EVOLVING PRINCIPLE

Even in his lyrical verse, Sri Aurobindo views Nature as dynamic - evolving principle like the Rig Vedic seer's conceptualization of it as 'Rta'. He holds that Nature as creativity principle will bring about a new awareness of Truth and evolution and will ultimately lead to transformation.
and salvation :-

The old shall perish; it shall pass away,
Expunged, annihilated, blotted out;
And all the iron bands that ring about
Man's wide expansion shall at last give way.

Freedom, God, Immortality, the three
Are one and shall be realised at length;
Love, Wisdom, Justice, Joy and utter Strength
Gather into a pure felicity.

It comes at last, the day foreseen of old,
What John in Patmos saw, what Shelley dreamed,
Vision and vain imagination deemed,
The City of Delight, the Age of Gold.

The Iron Age is ended. Only now
The last fierce spasm of the dying past
Shall shake the nations, and when that has passed,
Earth washed of ills shall raise a fairer brow.

This is man's progress; for the Iron Age
Prepares the Age of Gold. What we call sin,
Is but man's leavings as from deep within
The Pilot guides him in his pilgrimage.

Such lines express the hope of an evolutionary trans-
formation of all Nature as well as the fate of man asserting
Sri Aurobindo's faith in the gradual evolution of all life
into divine life - free from evil, sorrow, limitations and
death. In fact, Sri Aurobindo's poetry projects his vision
of gradual transformation of life on the earth. Human evolu-
tion at the head of all creation of Nature is certain.

The image of the 'iron bands' ringing about man's
potential expansion in spiritual evolution is treated in
contrast with the images of hope and evolution in metaphors such as 'City of Delight', 'Age of Gold' and 'fairer brow'. In this metaphorically symbolic imagery 'Iron Age' is viewed as preparing for the 'Age of Gold'.

The problem of sin is also briefly touched upon in the last stanza of the lyric quoted above. Sin "Is but man's leavings as from deep within. The pilot guides him in his pilgrimage". Human life is seen as pilgrimage of spiritual evolution through salvation from 'iron bands' of sin, (caused by mere materialistic perception of Reality in divisions of form and names) to a spiritual perception of Nature the "City of Delight". Sin will be left behind when man achieves a spiritual insight into the unity and divinity of things as Ultimate Reality. So long as man lets himself bound and chained in the iron bands of matter - consciousness, he will suffer the pangs of sin. Matter viewed as 'Iron' and its shackles as 'Iron bands' in contrast with the truth and freedom of "the age of gold" suggests of the inevitable change for the better in life or evolution in Nature which is viewed as a Creativity process as the becoming of the Being. It is also implied that when one treats of others as
different from one's own self, a sense of discrimination, advantage and disadvantage arises. For material gain one commits sin in acts of oppression and repression on other beings. But when the consciousness of Unity of Ultimate Reality will dawn on man, he will outgrow pursuits of wealth of matter i.e. 'iron'. Iron age, the age of sin and greed, will then give way to the age of gold. Sin will be left behind as the 'leavings' when man will evolve himself in the guidance of the 'Pilot' within. Soul, as Vedanta holds, is the true guide of man to the City of Light and Delight.
The poet aspires for freedom, immortality and for the Divine's descent on the earth and this poem projects his prophetic vision. All falsehoods of convention, erroneous perception and fragmentary findings of science are rejected as being causes of suffering and pain. On the other hand, faith is upheld in the spiritual consciousness of truth and reality of life which evolve life gradually towards Freedom and Divinity. Sri Aurobindo's lyrical poetry offers vivid glimpses of his widening vision and evolving consciousness in dynamic harmony with Nature which is viewed as cosmic creativity principle in an ongoing process of evolution for ultimate salvation i.e. a spiritual reunion with the Cosmic Self. An evo-
lutionary procession Nature is the becoming of the Being. As Divine Existence consciousness Bliss it is Divine. As phenomenon it shows the unseen and manifests the Unmanifest Self or 'Atman' which is the source of all and absolver of all forms of the Being. As 'Atman' it is immeasurable. Beside the lyrics already reviewed songs like, 'Parabrahman', 'God', 'The Mahatama', 'The Meditations of Mandavya', 'Hell' and 'Heaven', 'Life', 'A God's Labour', 'Bride of the Fire', 'The Blue Bird', 'The Mother of God', 'Silence is All', 'Is This the End', 'To The Cuckoo', 'Rose I Loved', etc., bring out the poet's world-view and treatment of Nature as Cosmic Creativity metaphor and as the becoming of the Being and as Sat-Chit-Ananda. The procession of the becoming will continue till all Nature becomes Consciously comprehensible and realized Being of the Divine Spirit or God according to this great seer and prophet of Divinisation of life on the earth.

EVOLUTION OF NATURE AS VIEWED IN SONNETS

Nature in Sonnets too is seen as Divinity manifesting the Supreme Spirit. The sonnets, too affirm Sri Aurobindo's belief in the evolution of the self from the physical to the
spiritual in harmony with Nature. As the vision goes gnostic Nature is discovered as 'Sat - Chit - Ananda' and all gaps and differences between the within and without disappear. With the evolution of self, Lower Consciousness of materialistic allurements sensuous urges and physical pleasures can no longer confine the inner self. The inner self evolves in dynamic oneness with the moving force of the larger Cosmic Self in Nature:

I am no more a vassal of the flesh,  
A slave to Nature and her leaden rule;  
I am caught no more in the senses' narrow mesh.  
My soul unhorizoned widens to measureless sight,  
My body is God's happy living tool,  
My spirit a vast sun of deathless light.35

The goal of self-evolution is unity with the unmanifest Absolute (Atman) through dynamic harmony with evolving Nature, as becoming of the Being. In the evolution the poetic self records its ascent from the previously held physical plane to a new spiritual plane, to new enlightenment to new awareness of the glory and bliss of universal existence.

Nature at the physical level is not ultimate Reality i.e. its Supreme Source, the Supreme Spirit, the higher plane from which it emanates manifesting the Supreme Spirit. The poet is moving to that plane of Supreme Bliss. No longer is he slave of the senses or 'sensations'. He is determined to
ascend higher and explore farther the regions of the soul in pursuit of dynamic oneness with the universal Soul. Conscious realization of divinity of all existence and resolution of contradictions which are the cause of origin of evil, pain and suffering is the aim. These contradictions (or evil) are misperceived to be reality of Nature at the lowest levels of consciousness. Contradictions are natural for as Nature awakes matter out of its inertia and moves it forward to higher stages and forms of life consciousness, resistance and conflicts appear and so visible discords inevitably accompany this change. If one confines one's view to these divisions and contradictions in the evolutionary process of Nature and deems it as the only reality, ignorance takes its toll, blinding the vision, it creates hurdles, divisions evil and pain. As the evolutionary process sets in, consciousness gets free of discord and disharmony and moves towards its divine goal in a dynamic harmony with evolving Nature towards peace, bliss and beatitude. Physical-bodily existence should help and not hinder this evolution. Sri Aurobindo asserts that evil and death are illusions created by one's ignorance being neither ultimate reality nor the final aim of creation. The spirit is the real guide, it is the divine sun in whose light all
ignorance and illusion and falsehood and darkness vanish at once. Man must see things in the light of this divine sun within. Only the sun of the spirit in the soul is the true pilot to guide man out of the sensuous mesh of ignorance, discord, evil and pain, and darkness and falsehood of death.

In consciously evolving the self from physical opaqueness the poet can realize a sense of salvation in the measureless light of the sun of the Spirit. Evolution in existence is self-evident. All things want to live longer and see more and more of light. The entire world is trying to progress towards a state of immortality and supreme happiness. This process has continued since times immemorial and the world has been evolving itself into higher and higher states of realization of truth and spiritual consciousness. Nature is ceaselessly evolving itself towards perfection. But the process can neither be too smooth nor super-fast. Matter exists at various levels. Gradation in evolution and inbuilt conflicts are natural. But man must ascend higher to achieve the ultimate goal which is Light and 'Ananda' and realization of immortality of the spirit and salvation of the self. Man can conquer evil through spiritual evolution in harmony with
Nature to the higher levels of consciousness of universal Divinity. But to solve the problem of general evil, death ignorance and limitation, a universal evolutionary movement towards perfection is indispensable. Men can consciously work for the removal of limitation of darkness, ignorance, evil and death by accelerating the development of the human mind and life throughout the whole world.

Sri Aurobindo would see the world of Nature in the light of the soul and would not stop short at the perceptive level of the senses, or sensuous mind and reason. If soul is not unhorizoned in harmony with spiritual progress of creation towards the realization of unity with universal self, instead of ascending it is caught in inertia of physical existence, spiritual ignorance and darkness, as Acharya Shankara has said:

Due to his ignorance man identifies the Self with non-self (anatman). This is the bondage of man, and it brings in its wake the miseries of birth and death. Through this he considers his perishable body as real. He identifies with it and nourishes, bathes and preserves it with the help of sense-objects. Thereby he becomes bound, like the silk-worm in its cocoon woven by its own threads.134

(Viveka Choodamani - 137)
Sri Aurobindo has freed himself from the 'senses narrow mesh' and widened his vision to "measureless sight". His body, he says, "is God's happy living tool" reverberating Shankara who says :-

The body is essentially an instrument for realizing the Paramatman. He who does not constantly use it for liberating himself from the bondage born of beginningless ignorance but struggles to nourish it is destroying himself.

The implication is that the human body, "God's happy living tool", should not confine the soul like a prison confines a prisoner or an illusion of sense objects allures the mind. Discriminating intellect should use the human body properly to serve the ego as an efficient vehicle to take it to the supreme Goal of evolution by transforming it (ego) into "a vast sun of deathless light".

Evolution of the self in dynamic harmony with Nature is the main theme of Sri Aurobindo's poetry. His sonnets and lyrics describe this process of evolution as :-

All is not finished in the unseen decree; A Mind beyond our mind demands our ken, A life of unimagined harmony Awaits, concealed, the grasp of unborn men.

The crude beginnings of the lifeless earth. The mindless stirrings of the plant and tree Prepared our thought; thought for a godlike birth Broadens the mould of our mortality.
A might no human will nor face can gain,
A knowledge seated in eternity,
A bliss beyond our struggle and our pain
Are the high pinnacles of our destiny.

O Thou who climbest to mind from the dull stone,
Face now the miracled summits still unwon.36

This sonnet shows improvement both in style and vision. Such felicity of expression and rhythm of voice could not be found in Songs to Myrtilla. Diction is now free from unnecessary collocations. Syntax, though complex does not hinder the flow of thought. Like the Vedic masters the poet has found a universal vision and a forceful spiritual voice to sing home the, irrepressible truths of the vision of the soul. Vedantic idea of evolution of the self in dynamic harmony with Nature is the subject of this song. Man has yet not reached the preordained goal in the ongoing march of the self to toward the Self. The unseen 'decree', the unseen will is yet to be fulfilled. Human mind has to evolve in recognition and response to the Super-all-Creative-Mind. Human mind is only a middle term of consciousness, the mental being is only a transitional being. Supermind and Superman must evolve and emerge and manifest in dynamic harmony with the Super-Mind of the Creator to lead His Creation towards the Supreme Self. The prophetic Voice in apostolic succession from the Upanishadic
seers, seeing through the super design and scheme of universal creation, can forecast that a "life of unimagined harmony awaits the yet not born future children of man". Evolution of life is just a natural corollary of the evolving march of life from "Crude beginnings of the lifeless earth".

Evolution of mind begins in the "mindless stirrings of the plant and tree" and continues to express in the thoughts and intelligence of the contemporary man. Human thinking as well as morality has the potential to manifest in 'godlike' light that emanates from the Super Mind of the Supreme Light that manifests in the whole Creation.

Divine Power, Knowledge and Bliss are the 'high pinnacles of our destiny'. And the last couplet issues a powerful, inspiring call to man who has "climbest to mind from the dull stone" in the process of evolution of Nature to face now "the miracled summits still unwon".

This is prophetic poetry charged with forceful spirit, scientific fact, mystic fervour and an irrepressible faith in human evolution. Both in content and spirit it is in line with the Vedantic view of Nature as the becoming of the Being. Rhyme and rhythm enhance the force of the prophetic voice.
Diction is too simple and imagery too plain to obscure the text. Rather than suggesting of any imitation or reminding of any English Romantic Poem, it recalls Vedic simplicity of style in the rendering of complex secrets of Nature. Mystic and prophetic thought carries scientific conviction like a Vedic hymn. A little off beat rhythm and off colour imagery and commitment to a too imposing didactic optimism, however, turns this sonnet a bit monotonous. But this is an exception rather than a rule of Sri Aurobindonian lyricism. Harmony reigns here. Goal may be too far. Darkness may seem unending. Yet the poet will not give into pessimism that "the small and the person's mask / Are all that God reveals in our life scheme". Ego-centric man is certainly not the "last result of Nature's cosmic plan". "A greater Presence" is immanent in Nature". Even in the stone and beast godhead lurks" and works for the evolution of all in accordance with the cosmic scheme of progress of all into One and One into all in an endless procession of the becoming of the Being. The world-wide and immortal spirit in man will manifest even in inert blind matter of Nature. Nothing, in fact, is spiritless. Purusha pervades even if being dormant in superficially lifeless (looking) forms of Nature. Nothing is
lifeless. Even a stone conceals His Power and Spirit. Everything is moving forward to fulfill the grand design of evolution of all Nature into Original Divinity. Salvation in reunion with the Self is the supreme Goal of all Creation.

NATURE AS SACHCHIDANANDA

In 'Bliss of Identity' the poet looks upon Nature as Sachchidananda:

It is Thy rapture flaming through my nerves
And all my cells and atoms thrill with thee;
My body Thy vessel is and only serves
As a living wine-cup of Thy ecstasy.

All through existence, every nerve of man and every atom, says the poet, "Thy rapture runs. To put it in Vedantic parlance all existence is Sachchidananda i.e. Sat i.e. Unmanifest One's manifestation in Existence or Being, Chit i.e. Divine Consciousness and Ananda i.e. Divine Bliss in which the Unmanifest Absolute One reveals Himself in the Void as Brahma or Purusha in Prakriti. No English or American poet has viewed Nature as 'Sat - Chit - Ananda'. In fact, existence for the Western poets and thinkers is either the creation of personal God or a fact of physical
phenomenon which is interpreted by way of analytical dissection. They seek to transcend the border line between themselves and the phenomenal existence and between themselves and God who dwells apart only in Heaven and controls everything from there. To the Indian mind Spirit is immanent in Nature. Its rapture flames through "nerves", "cells" and atoms of man as well as all other objects in Nature. Spirit becomes body; body is Nature and Nature is Spirit or flame of "repture" of God. Spirit assumes bodily form to manifest itself in infinity of forms at different levels of consciousness. In certain forms consciousness is more awake or evolved than in others. But its flame in repture in the form of Brahma as Purusha in Prakriti produces and moves everything. All things are in One and One is in all. But to the Western mind things are as different as their forms and names are. Such divisionist vision of reality is the root cause of the Western man's isolation and alienation.

Even a poet like Wordsworth feels "lonely" in Nature. He too suffers from a sense of loneliness, isolation and disunity in his individualistic and separatist consciousness. His 'Daffodils', for instance, expresses such a sense of loneliness:

I wandered lonely as a cloud
That floats on high o'er vales and hills.38
The key-word here as in the whole lot of Wordsworthian and Western poetry is "lonely".

In the Aurobinonian Vedantic view neither man nor a cloud can be "lonely" or sad or rootless in Nature. One "repture" flames through all and all are in One. Nothing is in significance or "lonely" or alien.

Wordsworth, like many other Western poets, expresses a sense of pleasure in the company of beautiful objects of Nature. But pleasure is not 'Ananda'. In "Daffodils", for instance, Wordsworth makes use of three of four words to express his pleasure or bliss at the sight of daffodils:

'A poet could not but be gay,
In such a jocund company . . . . .
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils."

'Gay', 'jocund', 'bliss' and 'pleasure' have been used indiscriminately to express sensations of pleasure. The final state to which these Western poets attain through sensational experience is of "pleasure" as in lines quoted above Wordsworth's heart "dances with the daffodils". But pleasure
and 'Ananda' have entirely different connotations. Pleasure is driven through sensuous contact. 'Ananda' is a state of spiritual ecstasy which is not short-lived but denotes an eternal state of mind in ecstasy. Such a state of mind is attained through the awakening of the Consciousness to the Infinity and Eternity of Bliss in an experience of reunion (inconscioussness) with the Supreme Spirit i.e. the Unmanifest Absolute One (Atman).

Even Wordsworth's Pantheism is disturbed by his religious philosophy and faith. He admits:-

It moves us not - Great God I'd rather be
A Pagan suckled in a creed outworn;
So might I standing on this pleasant lea,
Have glimpses that would make me less forlorn.40

Sri Aurobindo will never say that he is "forlorn" in Nature. This sense of "loneliness", and separation emanates from divisionist perception of surface-reality, called 'avidya' by the Vedantans. It, in fact is the root cause of human sufferings, conflicts, feuds and problems. That is why the Western poets have neither seen man, God and Nature as One, nor have they attained to salvation in consciousness of divine "repture", "ecstasy" or eternal Bliss or 'Ananda' in unity with Nature, as Sachchidananda.
Sri Aurobindo, on the other hand, like the Vedic poets and Vedantic seers sees the Supreme Spirit immanent in all animate or inanimate things and there is no border line dividing the animate or the inanimate in Aurobindonian and Vedantic vision. This is made quite unambiguously clear in the sonnet entitled 'Cosmic Consciousness':

I have wrapped the wide world in my wider self
And Time and Space my spirit's seeing are.
I am the god and demon, ghost and elf;
I am the wind's speed and the blazing star.

All Nature is the nursling of my care,
I am the struggle and the eternal rest;
The world's joy thrilling runs through me, I bear
The sorrow of millions in my lonely breast.

I have learned a close identity with all,
Yet am by nothing bound that I become;
Carrying in me the universe's call
I mount to my imperishable home.

I pass beyond Time and life on measureless wings,
Yet still am one with born and unborn things.41

The Supreme Self, like Krishna revealing the secret of all existence to Arujana in the Gita, declares that He has "wrapped the wide world in His wider self" and that "All Nature is the nursling" of His care. He is in Time and beyond Time and "one with born and unborn things". He is One in all and all in One. The Vedantic concept of Reality as 'Sachchidananda' is the theme of this sonnet as in those discussed earlier in this study.
Each and every sonnet articulates universal and Vedantic Truth (of Existence) as Divine Immanence or 'Sachchidananda'. There are so many of these sonnets that it is difficult to avoid the temptation of quoting from all of these sonnets. Of these, 'Life Unity', 'The Golden Light', 'The Infinite Adventure', 'The Greater Plan', 'The Universal Incarnation', 'The Godhead', 'Lila', 'Surrender', 'The Inner Sovereign', 'Creation', 'The Miracle of Birth', 'Liberation', 'I' and 'The Cosmic Spirit', emphasise the idea of ongoing Divine evolution in Nature for universal consciousness of its as 'Sat - Chit - Ananda'.

Sri Aurobindo's philosophy emerges out of his poetic vision of reality just as light emanates from the Vedic 'mantras' and conceptual thought and vision of the Vedanta. For example, the following lines from the sonnet entitled, "Surrender" read just like a Vedic 'mantra' bringing to light spiritual unity of existence:

O Thou of whom I am the instrument,
O secret Spirit and Nature housed in me,
Let all my mortal being now be blent
In Thy still glory of divinity.
This tone of reverence to Nature is rare in Western literature and Poetry. Only the Vedic seers have spoken of Nature as the Immanent Divine Spirit in such supplicating faith and intuitive conviction. No Western poet would like or pray to Nature to be dissolved into it. Even Wordsworth has never said like Sri Aurobindo saying here, "I am the Instrument" of Nature and the secret Spirit. The transcendentalists all over the Western world would like to transcend the bonds of existential separateness and personal individuality to seek unity. But they are basically and irrevocably separate individuals.

Nature is a separate entity, a phenomena, for them. Not is it so for Sri Aurobindo, the Vedantist who believes that there is no separation or egoistic individuality, no division in existence, and that true salvation lies in realization of this truth. 'The Miracle of Birth' reveals the evolutionary process of Nature from inconscient matter to life consciousness in a worm into the higher beings called gods:

I saw my soul a traveller through Time;
From life to life the cosmic ways it trod,
Obscure in the depths and on the heights sublime,
Evolving from the worm into the god,

A spark of the eternal Fire, it came
To build a house in Matter for the Unborn.
The inconscient sunless Night received the flame,
In the brute seed of things dumb and forlorn.

Life stirred and Thought outlined a gleaming shape
Till on the stark inanimate earth could move,
Born to somnambulist Nature in her sleep,
A thinking creature who can hope and love.

Still by slow steps the miracle goes on,
The Immortal's gradual birth mid mire and stone.43

This is the evolving self, under the law of Karama,
through various life-forms towards the Supreme Self. Life
goes on evolving from almost inconscient matter to divinity.
Darwin's theory of evolution of species is not denied or con­
tradicted. And Sri Aurobindo's thought will not break down
at the initial levels of superficial perception or dialectics
of philosophical rationale but go far ahead projecting a comp­
lete truth of imaginative perception of unity of reality in
the Vedantic way.

Seeking God as Love the poet finds Him in the immanent
Light and unity in Nature :-

What is this Love that I have never found?
I have imagined in the skies a God
And seen Him in the stirring of the leaves
And heard Him in the purling of the brooks
And feared Him in the lightning's flashing tusk
And missed Him in the mute eternal night
And woke to Him in the returning Dawns.44
God is seen "in the stirring of the leaves". God is heard "in the purling of the brooks". God is feared "in the lightning's flash". But God is missed "in the mute eternal night" (symbolic) of ignorance.

And God is found in "the returning Dawns" illuminating the 'Night' into effulgence of the day. This is Vedic way of seeing the Divine as the Light of the 'Dawns'. Dawn is personified here like the Vedic Ushas and brings light of knowledge of God. Darkness hiding the Light and causing ignorance makes man blind to ultimate Reality. Conflict between doubt and faith, light and darkness, ignorance and knowledge as such is eternal. The Vedic seers saw through this conflict and resolved it by seeing Divinity in the eternal Light of the Dawn.

Imagery in the lyrics of this phase assumes symbolic significance making all abstract ideations concrete. Diction is free from excessive collocations and loaded double adjectives or superfluous epithets as was the case with lyrics studied earlier in Songs to Myrtilla. Accent shifts visibly from contrived meter and rigid rhyme schemes to presentation of valuable perceptions and freedom of movement of the lyrical song. Of course, musicality and measurement of beats
receives great attention even in these lyrics but this no longer is the exclusive concern of the poet. He is now mainly concerned with the unveiling of secrets of Nature to bring Ultimate Reality to Comprehensible light.

Critics like Jesse Roarke, A., N. Dwivedi Nirmalaya Ghatak seem to hold that Sri Aurobindo's lyrical poetry lacks the depth and substance of his narrative verse of Savitri or Ilion. Jesse Roarke, for example, underrates the quality of Sri Aurobindo's lyrical verse when he says:

But his lyrical work of this period could hardly give him more than a respectable minor place in English poetry. Flowers and the loved one and the songs of birds are not contemptible subjects, but they were not his true metier.45

Lyrical poetry of early period, as already seen does suffer both from stylistic blemishes and lack of insight. Yet lyrics of the later phase of Sri Aurobindo's poetic career reveal maturity of outlook, as well as better craftsmanship and stylistic treatment of subject matter which in essence compares well with the Vedic seer's vision and mantric verse. The Mother of God, for instance, may be reviewed along with all the sonnets already explored in this study:-
THE MOTHER OF GOD

A conscious and eternal Power is here
Behind unhappiness and mortal birth
And the error of Thought and blundering trudge
of Time.

The Mother of God, his sister and his spouse,
Daughter of his wisdom, of his might the mate,
She has leapt from the Transcendent's secret breast
To build her rainbow worlds of mind and life.

Between the superconscient absolute Light
And the Inconscient's vast unthinking toil
In the rolling and routine of Matter's sleep
And the somnambulist motion of the stars
She forces on the cold unwilling Void
Amid the work of darker Powers she is here
To heal the evils and mistakes of Space
And change the tragedy of the ignorant world
Into a Divine Comedy of joy
And the laughter and the rapture of God's bliss.
The Mother of God is master of our souls;
We are the partners of his birth in Time,
Inheritors we share his eternity.46

The title of this poem refers to the Vedic term
'Aditi', the mother of Gods which is Nature. 'Aditi' and 'Ritam' are the female and male principles of all creation (as discussed in chapter - I of this study). The first line of this poem on Nature is the articulation of Sri Aurobindo's concept of Nature which is "the force or energy of Conscious Being which produces and moves everything in the universe".48

In the first line of this poem, Nature, 'The Mother of God', is introduced as "A Conscious and eternal Power is
here". This Consciousness has been described as 'Chit' in the Vedanta and the eternal 'Power' is the Power of 'Atman' (Self) which pervades all existence and makes it 'Sat'. That is why, Vedanta knows all existence as 'Sat'. It is "here" means it prevades all existence. It is continuously working to "Change the tragedy of the ignorant world / Into a Divine Comedy of joy / And the laughter and the rapture of God's bliss". 'God's bliss' has been called 'Ananda' in the Upanishads. It is evident from this description of existence that to Sri Aurobindo existence is Sat - Chit - Ananda or Sachchidananda. This poem of Sri Aurobindo on Nature or 'Aditi' or Consciousness Power reverberates the Vedantic view of reality. This conscious power pervading matter is constantly working to bring about its transformation by waking up the dormant consciousness Power in it(matter) to its own divinity, thereby, effecting its total evolution into 'Divine Comedy of joy'. Besides enunciating Nature as creativity principle this poem is the description of the process of continuing evolution in Nature, as viewed by Sri Aurobindo in line with the Upanishadic tradition. The poem begins with the Vedic concept of 'Aditi', illustrates the Upanishadic concept of
Nature as Sat - Chit - Ananda and enunciates Nature's process of evolution from the physical to the spiritual. Besides, it is the ballad of the poetic history and evolution of poetic and conceptual thought right from the Rig Veda through the Upanishads to Sri Aurobindo in the modern age.

Evolution in Nature, according to this lyric, begins as "Between the superconscient absolute Light / And the Inconscient's vast unthinking toil / In the rolling and routine of Matter's sleep / And the somnambulist motion of the stars / She forces on the cold unwilling Void / Her adventure of life, the passionate dreams of her lust". Besides viewing existence as unity, Sri Aurobindo clearly states in these lines how Nature as consciousness Power forces "on the cold unwilling Void / Her adventure of life". Consciousness (Atman) works on the 'cold Void' of darkness and forces it into life. This Consciousness is awake in Light and dormant in darkness causing gradations and variety and diversity in forms and appearances in matter. Light is His knowledge and darkness is His mask. Those who can't see through this mask of 'Maya' and darkness suffer due to ignorance. His Light can turn Pain into joy. There is suffering and tragedy in life because of this 'error of Thought and blun-
dering trudge of Time". Since evolution is not linear but
gradual, Nature as consciousness Power or 'Aditi' the Mother
of Gods continues to work to "change the tragedy of the igno-
rant world / Into a Divine Comedy of Joy". By implication,
ignorance is the cause of tragedy and suffering. And knowledge
or superamental Consciousness at the human level will change
this tragedy of ignorance or 'avidya' to Divine Comedy of
Knowledge or 'Vidya'. In this way, this short poem is a lyric
of introduction to Sri Aurobindo's thought in verse of Nature
and its (evolutionary) interpretation in his narrative and
epic poetry. It gives the poet's world - view and perception
of Nature as a fluxionary procession towards its original
Divinity and as mother of all Creation including gods and Gods.
Nature as such is 'Aditi' the mother of man and gods and of
all life. In "Liberation" the poet views all Cosmic
existence :-

This universe is a vanishing circumstance
In the glory of a white infinity
Beautiful and bare for the Immortal's dance,
House-room of my immense felicity.49

All Cosmic existence is viewed as Sachchidananda i.e.
'the glory of white infinity' manifest as "the immortal's
dance House - room of my immense felicity".50 This is the
Vedantic view of Cosmic creation emanating from the Immortal's
dance in a state of bliss.

NATURE AS THE MANIFESTATION OF THE UNMANIFEST

Sri Aurobindo views Nature like a Vedic seer as the
manifestation of the Unmanifest :-

I am a single Self all Nature fills.
Immeasurable, unmoved the Witness sits:
He is the silence brooding on her hills,
The circling motion of her cosmic mights.51

Nature is viewed here as the form or manifesting aspect of the
"single Self". This Supreme 'Self' manifests Himself in the
'silence brooding' on her hills' and He is 'The circling
Motion of her (Nature's) Cosmic mights'. Nature to Sri
Aurobindo, like to the Vedantists, is the manifestation of the
Supreme Self.

That Sri Aurobindo does not reject Nature as an illu-
sion or 'Maya' is made evident in a host of his lyrics and
sonnets. Some people, mistaking the Vedantic concept of 'Maya'
have said that Nature is just an illusion, a form of dream-
play of Brahma. But to Sri Aurobindo Nature is Divine Reality,
Consciousness Power, 'Aditi' the mother of Gods. He has the
following advice for those who hold that the world is a mere
dream, an illusion and therefore unreal :-
Divinity immanent is Nature. Form (Existence) manifests the Unmanifest (Atman) the same Absolute Unborn One. The finite is the microcosmic of the Infinite Macrocosmic. Matter and Spirit are One. Matter manifests Spirit (Atman). Those who worship the Infinite, Unmanifest are advised not to reject forms of life and existence. Each finite form in Nature manifests deep "Infinity". And His veiled soul of pure delight dwells in all things and forms. Behind the visible diversity is the same Divine Spirit. The visible form is therefore the manifesting aspect of Divine Infinity and existence "as his veiled soul pure delight" is as the Vedantists say, 'Sachchidananda', The Infinite, dwells in all finite forms and objects of Nature.

"Rose of God", above all, is the finest specimen of Sri Aurobindo's lyrical poetry :-

Rose of God, great wisdom-bloom on the summits of being,
Rose of Light, immaculate core of the ultimate seeing!
Live in the mind of our earthhood; O golden Mystery, flower,
Sun on the head of the Timeless, guest of the marvellous Hour.
Rose of God, damask force of Infinity, red icon of might,
Rose of Power with thy diamond halo piercing the night!
Ablaze in the will of the mortal, design the wonder of thy plan,

Rose of God, smitten purple with the incarnate divine Desire,
Rose of life, crowded with petals, colour's lyre!
Transform the body of the mortal like a sweet and magical rhyme;
Bridge our earthhood and heavenhood, make deathless the children of Time.

Rose of God, like a blush of rapture on Eternity's face,
Rose of Love, ruby depth of all being, fire-passion of Grace!
Arise from the heart of the yearning that sobs in Nature's abyss:
Make earth the home of the Wonderful and life beatitude's kiss.53

"Rose of God" is a metaphorical image of Cosmic manifestation of God. His manifestation has five aspects for the poet. These five aspects of His manifestation are like the five petals of His flower - the universe. These five aspects, bringing Him to light, manifest the five lamps showing Ultimate Reality in 'Light'. Each aspect of the Rose of God, or Cosmic manifestation of God, is poetically delineated in a separate stanza. But the Rose of God is One.
At first, the aspect of Bliss or 'Ananda' of creation is delineated in a four line stanza. The first two lines are devoted to the invocation of this aspect of God as Divine Infinity. Stars and planets are seen as 'saphires of heaven'. These 'saphires of heaven are stained with vermillion of bliss. 'Fire-sweet', 'seven tinged with the ecstasies seven'! This invocation of the aspect of Bliss of the Ultimate Reality culminates in a spiritual prayer in the second two lines of the stanza. The poet prays for heavenly Bliss to "Leap up in our heart of humanhood". This humanhood becomes earthhood in the second stanza in a prayer for the descent of the Divine Light on the earth. Execution of invocation in the first two lines ending with a sign of exclamation and prayer in the last two lines in each stanza evinces Sri Aurobindo's interest in experimentation both in forms and metrics at this stage in his poetic career.

In the third stanza the aspect of Power of the Divine Infinity is addressed in the first two lines. The second couplet in this stanza also articulates the poet's prayer to set ablaze the human will in order to initiate the outbreak of the 'Godhead in man'. The fourth stanza visualizes the
blooming of the Rose of God into Life, "crowded with petals, colour's lyre"! The poet prays for the elimination of the gap between earthhood and heavenhood.

In the final stanza God's manifestation is realized in Divine Love symbolized in Rose of Love in this stanza. Love, the fire - passion of Grace is prayed to 'arise from the yearning that sohs in Nature's abyss' and 'make earth the home of the Wonderful and to make life "beatitude's Kiss".

The entire poem projects the poet's vision of Divine Reality. God is visualized in this poem as manifest in existence in five aspects of Bliss, Light, Power, Life and Love. Even as the poet reverberates the Vedic poet's views on Nature, the poem brings out Sri Aurobindo's holistic vision of Ultimate Reality in its different aspects. This is a perfect poem in all its aspects. In its sound quality, rhyme and rhythm, imagery, metaphorical ideation, use of quantitative meter, in symbolizing the imagery and in projecting the depth of thought and clarity of the poet's world - view, this specimen of artistic Nature-poetry has no peer in all Indian Poetry in English. A symbolic poem, with the central symbol of rose, it projects God's Bliss, Light, Power, Life and Love manifest-
ing Him in universal existence as five Lamps of His Light.

Its verification shows that the poet is still experimenting with new meters in this poem. Each line of this five four line stanza - poem consists of six stresses in pure stress meter. But the arrangement of feet varies in each line to felicitate the movement of thought and feeling within the line and from line to line. The poem has a unique pattern of expressionistic imagery which helps conversion of abstractions into concrete imagist descriptions as well as in the poetic rendering of the central transcendentalist ideology. Images drawn from Nature are collocated with phrases or qualifying or modifying epithets like "passion flower", "bud", "Wisdom bloom", "flower", "damask", "Petals", "Rose" of Bliss", "Rose of Light", "Rose of Power", "Rose of Life", "Rose of Love", etc. Visual imagery of colour, fire and light creates a halo of radiation about the poem reflecting the glory of the Supreme Self as 'Sachchidananda'. In fact, the poem is a supplication of "The Rose of God", symbolizing the manifestation of the creator, to bring about the transformation and salvation of entire Nature from the state of inertia of dormant-matter - Consciousness state into Divine Consciousness. The
sound quality and rhythmic patter of the poem with its brilliant content, spiritual appeal and radiatory atmosphere, at once, places it in the tradition of spiritual and mantaric Nature poetry of the Vedas and Upanishads.

There are many other poems of this category in the lyrics and sonnets of Sri Aurobindo like "Ascent", "Soul, my soul", "Bride of the Fire", "The Vedantan's Prayer" which make for and project the evolving upward movement of the human spirit from sense-mind consciousness to Supermind Consciousness. On the other end, there are poems of supplication and prayer for the descent of the Divine Light and Super-Consciousness to the earth, like "Descent", "The Golden Light", "A God's Labour", "Divine Sense", "Divine Sight and of Course", "The Rose of God", which explicate the poet's idea of evolution as ascent of the self in evolution and descent of the Supreme Self which in Sri Aurobindo's view, is imperative for rapid divinization of all consciousness in man and Nature. Sri Aurobindo's concept of evolution is two dimensional upwards from below and downwards from above. As man aspires for gnostic transformation of the self, the Spirit Supreme reciprocates the human effort and aspiration for divinization i.e. conscious realization of divinity of existence.
NOTES AND REFERENCES


2. Sri Aurobindo 1.


4. Sri Aurobindo 1.

5. Sri Aurobindo 1.


10. Sri Aurobindo 1.

11. Sri Aurobindo 1.


15. Sri Aurobindo 3.


17. Sri Aurobindo 40.


25. Sri Aurobindo 103.
27. Swami Chinmayananda 257.
28. Swami Chinmayananda 125.
29. Swami Chinmayananda 53.
30. Sri Aurobindo, "In the Moonlight", 60.
31. Sri Aurobindo 61.
32. Sri Aurobindo 61.
33. Sri Aurobindo 33.
34. Swami Chinmayananda 72.
35. Swami Chinmayananda 138.
37. Sri Aurobindo 142.
41. Sri Aurobindo, "Cosmic Consciousness", 144.
44. Sri Aurobindo, "The Meditations of Mandavya", 89.
45. Jesse Roarke,
47. See the Chapter I
49. Sri Aurobindo, "Liberation", 159.
50. Sri Aurobindo 159.
52. Sri Aurobindo, "Form", 167.