VI. THE SAGUNITE EXPERIENCE: ACHIEVEMENT AND ANALYSIS

The naturalist finds it difficult to accept the Sagunite position at its face value. Suradasa has been highly praised for his accurate insight into the workings of the child mind, and his realistic presentations of the frolics and pranks of boys at play. It is, however, doubtful whether Suru himself would have taken any credit for this "realism." Portraiture, the exact representation of things in space or events in time, is never the intention of the traditional artist. All art is the vehicle of meaning; the highest art is the vehicle of the profoundest meaning. This meaning is not perceptible to sense but can be apprehended only by the intellectual soul. The highest theme of art is the Deity. The mediaeval Indian artist, whether he works in stone, sounds or words, is at his best when he is preoccupied with this theme. History itself is a symbol of the way the Divine Providence deals with the world and it is not to the historical process itself, but to what it reveals of the Divine that this hieratic art is dedicated.

The Saguna poet does not thrust the meaning of his symbols on us; that way he would have forfeited his claim to be a poet and would have become the propagandist of sectarian views. The symbol and its referent are made one by the alchemy of his genius.

The communication of mystic experience cannot be effected without the aid of symbols. As a matter of fact, all experience

1. युवा, यौवन रत्नागिरि, प. 467 +, (राश्यार्थी)
   युवा (रस्त्यासार), 'लोक' (युवा, रस्त्यासार), प. 466 +

2. By petichism we understand an attribution of the physically tangible symbol to values that belong really to the reference or, in other words, a confusion of symbol with essential form.
   (Commentary: Figures of Speech in Figures of Thought, p. 171)

3. "Meaning is a manner of inner reception."
   (Commentary: Pragmaticism of Nature in Art, p. 182)
depends for its effective communication on symbols but we overlook this fact in our commerce with the world of sensible reality. All language by its very nature is symbolic. To study an experience means to study the symbols through which it is sought to be conveyed. The word 'sun' is a mere sound; it has no resemblance to the radiant orb seen in the sky during daytime. The sound 'sun' is an audible while the orb we see is a visual object. The sound thus symbolizes the seen object and the symbol is accepted as the sight of the sun as a relatively common experience. The world of experience accessible to the senses is common to all and the symbols which relate to things and events in this world are commonplace and easily intelligible. But it is otherwise with mystic experience. These are experiences which happen in the spiritual realm. Their objects exist in a supersensible plane. To communicate them is not easy for while in the external world the sound-symbol 'sun' and its referent, the day-time luminary, co-exist and can be explained with the help of each other, mystic experiences cannot be made intelligible in that manner. The sentence 'this is the sun' makes sense. But the nature of, say, 'Noksa' or or God's love cannot be pinpointed in this manner.

The proposition 'this is Noksa' remains enigmatic as long as it is not brought within the range of individual experience. Noksa is an event that takes place in the supersensible realm. How can they to be made intelligible? History and the

1. "Humanity and Deity (It is only through the language of religion that we can hope to get to the heart of religious experience)," p. 53.
2. "How can we get to the underlying truth who stops as the enjoyment of the symbol?"
(Herbert Schiller: Judaism Even, pp. 186)
world of sensible reality are resorted to in order to select suitable symbols for the communication of such experience. Symbols thus seek to make manifest what by its very nature is abstruse and beyond the ken of our senses. They are indispensable even in the secular transactions of our daily lives. Thus the common handshake between friends is a symbol; it seeks to make manifest that cordiality which, being a state of mind, is invisible.

Since all language is symbolic it is clear that the precision of the logician or the philosopher is no more enlightening about the nature of the Real than the imaginative discourse of the poet. But poetry being suggestive stirs the heart to wonder while philosophical discussion lies cold on our hands. This means that those who indulge in intellectual debate about the meaning and content of religious poetry are in the end no wiser than those who interpret it literally. The mystics are neither literalists nor rationalists; the literalists and the rationalists deal in information or opinion which by their very nature are mediated; the mystic talks of direct, non-mediated experience. While mysticism stands for experience symbolism stands for its communication and interpretation.

While the experience is immediate the attempt to formulate it renders the mystic liable to the influences of heredity and environment.

1. Urban quote, Hoffding while discussing this aspect of symbolism: "Ideas or images are taken from the narrower or more intangible region of experience and used as expressions for more ideal and universal underlying (Mill, p. 95) but it is unconsciously interpreted in terms of the traditions in which the individual is trained."

We have seen in the Nirgunites how mystic literature abounds in symbols drawn from the domain of love. Love is the sovereign passion of the human heart. It assumes many forms in the world of human action and sentiment. Of all these forms the love of man and woman as lover and beloved is perhaps the most imperious, and is the basis and prototype of all other forms.

The mystic soul is aglow with love, love not for the ephemera of the world but for the Person who sustains them. The sphere of sexual love has something to show of that intensity, that agony and a rapture, with which the soul of the mystic yearns for the Lord. As early as the Upasadgs we find sexual symbology being utilized to shadow forth the state of the soul in theopathic felicity. In India, where the wife in order to fulfill her womanly nature is called upon to forego her separate identity and to merge her will into that of her Lord, the imagery drawn from the conjugal sphere becomes particularly significant of the relation between the soul and her Master. It will be wrong to think as certain Freudians do that in this type of mystic imagery repressed sexual longings and fantasies come to the surface and that mystic experience is but sexual craving in disguise. If the implication is that to relate the mystic experience to sex is to condemn it then such critics have entirely missed the true meaning of this symbolism. The religion of the mystic is not sex-love but sex-love is religious. Everything is holy for the mystic.

1. See Nirmal 63 ff.
2. याहि वधे अग्नि लिखुः नकोर विनाका पद वदिले (विष्य) ब्रह्मचर्य: \( \text{VI.} \text{II.} \text{26} \)
3. "For this natural and inevitable that the imagery of..."
All Nature bears upon its face the imprint of the Divine; there is nothing impure or ignoble throughout the whole realm of manifestation. To regard sex-love as impure is to reveal the ill-developed nature of one's own mind. The mystics, again, are emphatic that sexual delight is but a pale image of the real beatitude. It is only the heart that has been rendered pure by intense discipline that wins the genuine experience; sexual delight is a counterfeit variety. Sexual relation has been traditionally believed in India to be charged with profound significance, "As above so below". The constitution of microcosm and macrocosm is identical. It is wrong to think that Divine love is conceived in the image of the sexual embrace; it is the other way round. The soul and her Master are prior to earthly lovers. The love of mortal lovers is a reproduction, an imitation on a lower plane, of the eternal union of the finite with the Infinite. The 'Oneness' of flesh is an attempt to recapture in an earthly medium the consanguinity of the Jiva and Paramatman.

In Krsna Kavya the full significance of sexual symbolism is brought to light. These poets have no ascetic dread of the sexual. Krsna Kavya is replete with love. The various forms of Vaisnava devotion revolve round the image of love. According to the Vaisnava Sahajiyas human and divine love cannot be sundered from each other. Man and woman in each other's embrace are not merely man and woman; they are when seen 'sub specie aeternitatis' Krsna and Radha. This identity of Jiva and the Supreme is not acceptable to the Krsnavat school of Hindi poets. But the imagery of love is not thereby banished. For them love fulfils itself in the dualism of the lover and the beloved,
Love is self-giving by self-transcendence. Viṣṇu is that aspect of Godhead which sustains the universe. Viṣṇu who is known to the Śrāvasti-Brahmanas Yajña is the great God who by voluntary dismemberment has come to be this universe. It could not be unless Viṣṇu were Love. Kṛṣṇa as an incarnation of Viṣṇu is the embodiment of that aspect of the Supreme which out of love maintains the universe in its perpetual ongoings.

How far is it reasonable to attribute personality to the Divine? Though the Nirgunites, too, conceive the Divine under anthropomorphic forms but they deliberately repudiate the doctrine of Avatāra, and refuse to see the plenitude of Divinity in any single historical manifestation. But the doctrine of Divine personality is the foundational truth of Saguna Śādhana. The limitations of human personality are obvious. It is riddled with imperfections.

It is clear that the Nirgunites deny personality to the Divine because they see in this an attempt to make God in the image of man. Man is limited in space and time but God by definition transcends both. Human knowledge never attains to certitude, but is always relative, dubious and the fool of time. But God, again, by definition, is omniscient and His knowledge is not subject to revision. Human power again is at the mercy of forces over which man has no control but Divine power is not circumscribed by anything alien to itself. Man's happiness is contingent but Divine bliss is self-existent. All this goes to show that human and Divine natures

1. Schief, 214, 61, 2, 1, 2, 53, 7b (407)

2. K. G. 143, 109

3. Husk Ge 1667 notes the unanimity of all spiritual traditions in condemning the assertive character of the human ego or personality and

T. C.
are incommensurable. How can then God be called man unless we
be called gw*
are prejudiced in our favour? The triangle said Spinoza if it
could philosophize would say that the divine nature is triangular.

Kabir is evidently following the logic of this argument when
he says 'that all the world talks of Rama as the son of Dasaratha
but the secret of Rama escapes them.'

Men won't feel thirsty in a world where there was no
water. In a universe where is love the abiding object that satisfies
it must be there too. Love, however, cannot be fed on philosophical
generalities, nor an Absolute that never condescends to stoop
to the world. It demands a Person for its fulfilment. It is no

doubt a psychological need that calls for the personalization of
God. But this does not give the lie to the idea of personality.

This belief in the personality of the Divine is a fact of the
objective universe for mental phenomena are as objective as a
flight of birds across the sky. This psychological need and its
satisfaction under certain forms and conditions are facts with
which the personalistic mystic reckons. The scientist cannot
call these facts in question; he can only proceed to investigate
the conditions under which these appear and seize the heart and
imagination of man.

A modern may say that the personality of the Divine as an idea
only entertained by the mind of a Sura or a Tulsi and that it has
no warrant in the nature of things. But since Reality is one the
minds of Sura and Tulsi are parts of nature. If this fact
reveals the minds of Sura and Tulsi, it at the same time lets us into
the secret of that Nature also of which the minds of these Sadhakas
are a part. As a matter of fact under the influence of the
scientific method we have impoverished nature. We regard her

1. Epistle 6o, ed. Willy
2. supra, p. 93
only as the sum of those qualities which can be computed and measured, and values, intangible as they are, are not the content of nature but are the projection of man. They are so to say superimposed upon the neutral flux of things by our subjective likes and dislikes. It has, however, just been pointed out that no definition of nature can hold for a moment which does not include the mind of man as well; whatever belongs to the mind of man ultimately belongs to nature as a whole. Science can regard man as a compound of chemical elements or a bundle of drives and urges but not as a soul for the soul cannot be discovered by her methods. Nature evacuated of values and the mind of man is no doubt dead, but the nature studied by science is the product of her own abstractive method and is not the nature known to the more integrated mind of the poet. And as we have pointed out, the mind of the poet is no freak but exists in and is tutored by Nature herself.

It is clear that the Divine is the universal reality present in all discrete particulars. But that does not make the Divine impersonal for all persons issue from him. He is the origin of the principle of Personality. The paradox is resolved by the conception of the Divine man. The question of his historical validity is irrelevant for he is significant in the domain of religion and Sadhana only. He may or may not be historically true.

This brings us to a consideration of the nature of the myth.

All forms of expression are symbolic. This is so because no single form of expression can symbolize the whole of Reality which is an integrated whole of matter, mind and values. That science is symbolic is clear from the fact that it abstracts from

"We include in nature all that is, not only the starry heavens above, but the moral law within." - P.T.O.
the totality of a thing's attributes only those with which it can deal. It leaves out those which are not amenable to its methods.

It can analyze the rainbow into its elements but can give no account of its beauty. Since the whole of the rainbow cannot be reckoned with by the scientific method the scientific form is only symbolic and, hence, man-made. For doing justice to other aspects of the rainbow other symbolic forms like poetry are necessary. Now there are facts of the spiritual world which can be neither adequately only by the symbolic form called myth. The myths represent the forces of consciousness in anthropomorphic terms. The truth of becoming, the truth of how Devas or the forces of consciousness operate can be understood only in mythical terms. The myth thus is far more true than history for it represents the way the eternal devas operate. History is only conditionally and temporally true; the myth is true logically. The story of Krsna and Sajama may or may not be historically true. But as a myth symbolic of the way the Lord redeems the soul in bondage it is eternally significant.

It is only when they are read as myths that the tales of Saguna poets recounting the Lila of Krsna or Rama become the records of spiritual experience. Our day lies under the tyranny of two forms of consciousness, the historical and the scientific, and forgets that there are ranges of being and truths of awareness of which neither the dated temporalities of history nor the analytical methodology of science can become aware. There is a fundamental difference between these types of consciousness which deal with these masks under which man appears on the stage of time and the metaphysical or mystical consciousness of these Sadhakas who sought to discover what man is in essence and
strove to find out a practical way whereby the helpless creature of anonymous forces can become the son of immortality.

Now the personality of Krsna is a symbol and the transactions of that personality are myths. Human personality cannot be the measure of the Divine. As a matter of fact it is doubtful whether man in his unregenerate condition is a person at all. Mostly he lives at the sub-personal level where the desires, fancies and passions of the mind hold him in leading-strings. He has no self-existent being but continues to identify himself with the mutations of mentality. A person is a single essence that cannot be merged in the ceaseless becomings of mind or matter. When we emerge from the physical, vital and biological categories and attain to the status of the spirit then we become persons. When we achieve this state we are no longer determined by what is alien to ourselves, be it vital longings or mental prejudices. We are the masters of the lower sheaths. Personality is thus the highest category known to us and to identify the Divine as a person is not to bring Him down to the level of the human. The Personal is thus not the anti-thesis of the impersonal. With the dawn of the spirit all the disquiet of the mind is stilled. The feeling is similar to the one which comes to us when some intense desire is fulfilled. Since spiritual desire awareness cures a man of irritating desires it is regarded as a Dispenser of Grace and is personified such. This side of perfection we have somehow to represent God to ourselves for remembrance and communion. It is better to symbolize Him by means of the highest type of awareness known to us—that of man perfected—than by a creature or object belonging to an inferior order of existence.
We are not to forget that Spirit is awareness of Spirit, that
Self is knowledge of Self. The experience is immediate; the idea
of God, Nirguna or Saguna, is an interpretation. "Short of the
Absolute, God cannot be, and having reached that God He is
lost and religion within him."

We may say that God is not God till He has become all in all, and that a God who is to
all in all is not the God of religion. God is but an aspect,
and that must mean but an appearance of the Absolute. That
being so it is clear that even the God of the Nirgunites is not the Absolute for the Nirgunites too conceive Him as standing
as in some sort of relation to themselves and to creation.

There is, however, an important sense in which the
symbol and its referent are one. To say that Krsna is the symbol
of God explains nothing for we are employing one symbol, that
is Krsna, to refer to another symbol, God. All
language being symbolic, the only way to understand any intuitive
experience is through language, that is, through the terms and
categories through which that experience is expressed. To under­
stand a symbol we have to grant its validity and be in
sympathy with the pre-suppositions of those who employ it. We have
to grant the pre-suppositions of a soldier who salutes the national
flag which is, to a cynic, a rag attached to a pole.

For the fulfillment of the love evoked in the heart of the
devotee it is essential that the Divine be a Person.

1. Bradley, Appearance and Reality, p. 447-8

   (Can only symbolize things by sundry noises and patterns of thoughts.)

3. There is a note at the end: "... And it remains true that the concept of a
The nature of erotic symbolism can be fruitfully discussed with reference to the poetry of Vidyapati, the poet we met at the threshold of the Śrāvaṇa tradition in Hindi poetry. There is a deep controversy going whether Vidyapati is a mystic poet at all. Does the love of Radha and Krishna in Vidyapati typify profound passion or is it symbolic of the love of the soul for spirit? The controversy, however, is based upon a misunderstanding of that aspect of Śrīvīra which records all love as one and sees in the calm of men and women the imitation of the eternal essence of Purna and Prakrti. The dread of the sensuous, so typical of the puritan mind, has not barred these poets from comprehending in their vision all the shades of beauty from the physical to the spiritual as symbolic of our immortal beauty. Those who will bracket Vidyapati with the more secular artists lose sight of an important aspect of aesthetic appreciation. Beauty can no more be grasped by analysing a work of art than sound can be grasped by cutting the drum open. Beauty is what we do to a work of art. The meaning of a work of art is synonymous with its beauty. Beauty is not revealed to our superficial likes and dislikes; it is determined by the level of our intellectual and spiritual culture. A poem is by itself an unconscious assemblage of words, music a particular pattern of sounds, a picture a particular disposition of colours. It is the activity of the witnessing consciousness in the presence of the artifact that awakens it to life and invests it with meaning or beauty, and discovers design, purpose or order from it.

1. प्रर्वस्य प्रवृत्तिः: प्रवृत्तिति ब्राह्मणुर्युक्तम् (प्रवृत्ति ब्रह्मण, प्रवृत्तिति)। 1944।
2. युष्टितं युष्टितम् ज्ञाते: ये ज्ञात तवं युष्टितम् (युष्टितम्, पद 2306)
   युष्टितं ज्ञाते स्रवणं श्रवणं, युष्टितं कथा श्रवणं (युष्टितम् 2343)
3. तथा युष्टितं ज्ञाते: उपनिषद् एव तत् प्रवृत्तिति
This does not mean that meaning or beauty resides in the subject. It resides neither in the subject nor in the object but in the union of the two.

In spite of our insistence on free thinking and our undisguised contempt for asceticism we have come to associate sex with what is ignoble and unedifying. The modern Indian mind has been shaped by the Britishers, and the Britishers inherited a strong Puritan tradition from the nineteenth century. We regard human and divine love as disparate. This was not so with the medieval Sadhakas whom we are wont to dismiss as world-hating ascetics. It was the so-called erotic poetry of Jayadeva and Vidyapati that ravished the heart of Caitanya and transported him to ecstasy. The argument that the women of Mithila still sing the songs of Vidyapati at marriage ceremonies is not a very convincing proof of their profane inspiration. Human and divine loves are not exclusive of each other. Kalidāsa does not hesitate to admit us to the privacy of the bridal chamber of Parvati. We know how Bhakti in its later flowering in astacchāpa and allied schools accepted the motif of love and tried to see the eyes of the devotee on the love-play of the Lord and His energies. Here in Kalidāsa we see the day-break of the erotic forms of Bhakti where love is not a phenomenon of degeneracy but the golden thread that links manifestation to its creative principle. If Kalidāsa can take liberties with Śiva and Parvati without seeking to compromise their divinity, then Vidyapati with his charming vignettes of the love-dalliance of Kṛṣṇa and Rādhā is not in bad company.

1. Purāṇa-Śāstras, Māl. pp. 198, 200

2. Kumāra-Sambhava, Cant. VIII
The Bhagavata had during the age of Vidyapati seized hold of popular consciousness and the name of Kṛṣṇa had become a household word for the Supreme God. The association of the name of Kṛṣṇa with what appear to be the doings of a chartered libertine could not give any violent wrench to popular sensibility for the esoteric Sādhanā of the Tantras was not unknown to the people among whom Vidyapati lived and sang. It was the age of a new resurgence of Vaiṣṇava faith and the cults of Bhakti which took rise in these days sought the sanction of the Bhagavata for their ideology and discipline. The Bhagavata, it is well known, does not shy off from the sexual.

It is a fact that the one of his lyrics addressed to Śiva rings different from that of Kṛṣṇa lyrics. While those addressed to Śiva breathe a spirit of humility and reverence, Kṛṣṇa lyrics are voluptuous. The reason for this, however, is not far to seek. Śiva in popular consciousness has come to be identified with the dread aspect of the Absolute; He is the Lord in an avenging and judging mood. Kṛṣṇa, on the other hand, is the Lord of beneficence. As a Judge Śiva inspires awe and fills us with a consciousness of our sins and frailties. The only attitude that becomes us in His presence is one of humility and repentance. But Kṛṣṇa is the sporting God; He knows no frowns. His kindness and joy sustain the universe. Wherever there is delight and the loosening of the heart in joy, it is His Grace that is in action. Wherever there is the rejuvenating touch of spring, the rise of passion eternal in young hearts, there is Kṛṣṇa manifesting his...
self-delight. No doubt Siva too has been regarded in the light
which is shed upon Krsna by his devotees, the light of a heart
full of tenderness. He too has been identified with the integral
Divine and not merely with an aspect thereof. But for
the popular consciousness, particularly in north India,
the sweetness of the Divine is figured in Krsna and his might
and majesty in Siva.

Vidyapati, however, is aware of the identity of Narayana and
Siva; the power that overthrows and lays waste is secretly the
same that upbuilds. We talk of the flute of Krsna when we
want to emphasize the smile on the lips of nature and of the
wrath of Siva when death and destruction are abroad. But life and
death are interlinked; we cannot conceive the one without the
other. So are Narayana and Siva. In Godhead all paradoxes are
resolved. It is the same God who is Hara and Hari, who now
goes roams the banks of the Yamuna, cowherding, and again
goes a begging, clad in rags. Now He is Govinda accepting
great gifts and in Him He is a mendicant a-smear with ashes.

Alternately He puts on the lion-skin and yellow robes. O,
thou One Body with manifold garments, the Dweller of Kailasa
and Vaikuntha, Vidyapati says that your nature is a paradox!
Indian spirituality is not at all in variance with sensuousness but manifests itself, among others, through sensuous symbols. We have no quarrel with those who regard the poetry of Vidyapati as of the earth, earthy. They, however, should not impugn the intentions of those who discover spiritual nutriment therein. If the profane inspiration of these lyrics is sought to be established on the ground that they are in conformity with the prescriptions of Sanskrit rhetorical tradition which formulates several types of Nayikas it has to be borne in mind that many manuscripts of Sūradasa likewise arrange the Padas so as to bring out the poet's knowledge of the details of this tradition.

"The play of Kṛṣṇa is the pseudo-historical symbol of an everlasting truth of psychology and metaphysics - the fact that in relation to God the personal soul is always feminine and passive." No doubt Vidyapati's imagery is voluptuous but this can be condemned only on puritanical grounds, namely, that sex is associated with what is sub-human. If, on the other hand, we see in the embrace of man and woman an imitation on the plane of time of the primordial union of puruṣa and Prakṛti or Kṛṣṇa and Radha all moral taint attaching to the symbol is washed away.

1. Huxley: The Everlasting Philosophy, p. 34. (Collins)

2. "In India we call not escape the inner. Their sensual love has a deep spiritual significance. . . . They are one flesh, because they have remembered their identity of spirit.

(Commentary: Sense of Sin, p. 140)
Those who think that the association of such amours with Radha and Krsna compromises their spirituality have to revise their notion of spirituality. The spiritual life is not realized by deleting or expunging any element, sexual or hedonistic, from life as it is lived on the normal plane. In the spiritual life it is only the inner man who "rolls over into another position of equilibrium." Spiritual life is not abstention from or non-participation in the ordinary affairs of life. It is only non-attachment thereto. It is not indulgence in sex that makes us unspiritual but the valuation that goes with the experience. On the other hand, the man who deliberately seeks to override the sexual urge, who fears the pleasures of the earth lest they make him over to sensuality, is in bondage, for he is still a wanderer in the realm of Raga and Dvesa. He defines to himself certain states which are to be sought after and thus avoids their opposites. The man who tries to overcome the carnal urges by effort is not spiritual as the one who goes for the experience but without attachment. The Gita says: "He who is not touched by egoism, whose mind is not tainted, incurs no sin even if he were to kill out the entire world."

This is the definition of the spiritual man. Such a one is not tainted even if he goes through all the details of the sexual performance, for action by itself is no index to the spiritual quality of the person who performs it.

पाप नष्ट कृते भावो बौद्धिकत्व न निःविषये।
रत्नाशो ल कमालोदेवा न रति न निःविषये।

कु भाषिक - Gītā Xviii. 17.
If Vidyapati or Suradasa enlarge upon the amours of Krishna it need not cause alarm. The natural man is afraid of pain and the ascetic is afraid of pleasure, but both are in bondage. The spiritual man is free from the bondage of both pleasure and pain. Krishna is safe in situations which augur ill for lukewarm virtue for real virtue consists not in mental discipline but in spiritual awareness. The spiritual man does not lose his grip on life. He does not regard love as a corrupter of man.

Indian spirituality comes to terms with worldliness and transfigures it. The perfect sage is the perfect lover. There are no mean and dirty transactions in life which are mean and dirty we view them from our in the spirit. There are risks on the path but the greatness of this teaching is for those who have meditated much on the nature of life and the destiny of man. It is easy to caricature the profound insight of the ancient seers. We know Tantrism was flourishing in the East when Vidyapati wrote. In this heroic philosophy woman is not the enemy but the ally of man in his spiritual effort.

That the Padas of Jayadeva were widely used in the temples testifies to the purity of the mind that could discover in them a rendering of the eternal love that binds the human soul to the divine. There has been a progressive secularization of symbols down to our times. But the poetry that uses smells of carnality and is dedicated by them to the Divine shows the better integration of the mind of those bhaktes who refused to empty this poetry of its metaphysical reference and its liturgical content.
The Lord is both "Rasa" and "Dharma". He upholds the order of the world and here He is the sovereign whose immitigable majesty is acknowledged by the cosmic order. In the attribute of the Lord which rivets the attention of the devotee is His majesty. But He is not sweetness, too. In Sākya Sādhana it is His power which makes as well as unmakes the worlds that commands the devotional regard of the Bhaktas.

In Pūtimārga the Lord is the Lord of beauty and sweetness. According to the holy rhetoric of the Scholiasts of the Bhakti school the erotic sentiment which stands lowest in the hierarchy of secular flavours comes to occupy the highest station if it is dedicated to the Lord. The Śānta Rasa which is the highest in the reckoning of the puritans becomes the lowest in the regard of God-intoxicated souls. The Divine as love manifests Himself to those who the ardour of whose matches, if it does not exceed in intensity the love of man for woman. It will not be irrelevant to point out that these Śādhana went a long way in preserving the values of religion in an age of political decadence. It, however, failed to emphasize the Divine as power. The result was that with the inevitable relaxation of spiritual effort after the passing away of the great Acaryas the symbolic character of this Śādhana was blurred and less noble impulses of the human heart came to the surface under the guise of Krsna Bhakti. It will

1. 

2. Pāṇḍita, 97, 55, 56, 57. Although there are numerous references to his compassionate nature, emphasis lies on that dynamism which is the active aspect of compassion.

3. But there is also the quieter form of devotion. (ETTH)
however be futile to blame the Vaisāvā gosās for it. It is the fatality of the human situation that no institution, however perfect at the time of its origination, can maintain its perfection for ever. There are critics who lay upon Kṛṣṇa Bhakti the blame for bringing about a certain loosening of the moral fibre. What we have to do is to try to recover the meaning of the symbols. It is only then that our minds can awaken to the beauty and profundity of which they are the vehicle.

A symbol can be explained variously. As a matter of fact the doctrine of plurality of meanings is true of all language. When face to face with such symbolism it is no use saying that either we understand it or we don't; symbols can contain many layers of significance. To understand them is to unravel one or more such knots or layers. The symbols employed by the Saguṇītās can be explained in various ways. While Rādhā can stand for Prakṛti or māyā or the power of the "Lord," she may also symbolize the devotee who has won the grace of the Lord. Such a devotee knows both the "sweet" and the "bitter" of love, union or separation has an important role to play in this Śādhanā. It is Śadhanāvāstha or the period of probation where union with the Lord is the state of one who has reached the goal. It is separation that lays bare the heart of the devotee. He who has not experienced the torture of separation cannot know the transports of union. Śyāma and Śyāma are held in indissoluble bonds. The mystic rapture of their love—

"every end of an is īśāna Kāmaśāla, yielding many meanings."

Commentary: The Dance of Śiva, p. 68

2. (भक्ति : पर 210)

3. सुि गभुि के तीसरे दिन सीधे सुधा जिजिर ले।
   हरिर नाम शीघ्रित लिधिए, सुि सुि तिमलूह निमलूह। भक्ति के फूल मुहर के फूल।
sport is brought out by Sūra, "You should meditate," Kṛṣṇa tells Radha," Purusa and Prakṛti as one. Their difference is a verbal trick. Wherever I dwell, on land or water, my being is nothing without thine. This is the burden of the Vedas and the Upaniṣads that we are one. We are two bodies, no doubt, but the spirit indwelling is one. This apparent difference is for Līla, for joy divine. At the time of Rasā the gītās raise pānams and paise to her. "Syama, those who fall at your feet achieve the grace of Kṛṣṇa. You are the beloved of the Master of the world, the mother of the universe and its queen. Vṛndāvana is your eternal disporting ground where you hold Rasā with Kṛṣṇa. The Vedas and the Purāṇas belaud thee; you are the essence of those who are without refuge. The Śākta could not have chanted hymns more vibrant with the sound of devotion.

The Sagunite of Vallabha school approaches the Lord in the guise of a Gopi, or Gopī. According to Vallabha, the Gopis are the paragon of love. They cast aside all inhibitions, set the injunctions of the scriptures and accept love alone as their guide and companion. In India where illicit love is the one cardinal sin which is the doom of a woman the bold love of the Gopis who go out to where Kṛṣṇa is playing on the flute at dead of night stands upon the ruins of their social standing and joy. The Gopi that is the Bhakta who assumes the guise has to surrender all social ambitions and snap all bonds. One becomes a Gopi only when the mask one has put on in society is cast off.

1. गृहस्त्रियाँ: २२ २३०५

2. गृहस्त्रियाँ २२: १६७३
He who stands before the blissful Presence can afford to discard the scaffolding provided by morality. It is the creative imagination which is the highest endowment of the Astacchāpa devotee. This creative imagination is the form Supernal Delight assumes in the hīmān mind. It fills the mind with ecstasy. While the delightful thrills of sense-delights leave the soul tired and weary, this ānanda, if we have learnt to hold communion with Him, lifts the soul to the plane of ecstatic vision. The Lord of the Astacchāpa is the Sporting God par excellence. Just as no cultivation of thought can lay bare to us the beauty of emotion, so no mere extension of philosophical consciousness can penetrate the mystery of the divine Play as it goes on for aye in the Divine Vṛndāvana. It is the mythopoeic imagination to which the Lord of Bliss and Beauty reveals Himself. The Astacchāpa poet has no separate and labelled pigeon-holes for mythology, poetry and philosophy. His Lord is not the conclusion of an argument, but the very pulse-beat of his thrice blessed life. He is the Eternal Player of the celestial fields of Divine Vṛndāvana. The Divine Gopīs sing and dance round Him in a frenzy of joy. He is of delight compact. He incarnates, no doubt, to wipe out evil but His primary object is to afford a taste of His Divine Līlā to souls that hunger and thirst after Him. The universe is the outbirth of His Divine Joy.

1. 'Yajña' and 'tapas' are part of the moral regimen and they have been rated low by the Bhakti Schools. That the Gopīs defy the moral instructions of Kṛṣṇa in गृहीतायेत (गृहीतायेत) shows that morality is an instrumental value. (नियंत्रणशील) rendered by गृहीतायेत, गृहीतायेत of lex.
The devotees of the Astachhapa too see the Infinite in Infinite. "This ageless, eternal Lord, indwelling every object of the universe, whose secret cannot be probed by Siva and whose multitudes of Gunas are inaccessible to the Veda—it is the same Lord that is a-frolic on the lap of Vasoda. He who is known to the Vedas and the Upasanas as Nirguna, lets himself be fastened with Nanda's rope. He who is beyond the reach of mind and wuxiaks incarnates and becomes the playmate of his devotees. The devotees of the Astachhapa as we know are drawn to the Rasa aspect of the Lord. Though theoretically their Brahman is both Nirguna and Saguna, yet the Nirguna with its transcendence does not stir their hearts. They sing of the Lord as He appears to the creative spirit within for the heart of the Astachhapa devotee is love's bond. To the heart of the devotee Krsna is not a bloodless abstraction arrived at by the logical intellect. He is the very plenum of delight absolute. The joys of the world are but broken fragments of that delight. He is the Delight that haunts us and makes us seek Him in the transactions of the world. It is not left to man to seek God or not to seek Him for He is Ananda. In so far as we are seeking Ananda we are seeking Him. It is a question of whether we are seeking Him in the right way and in the right place. Love and joy are the incantations on the lips of the Astachhapa devotee. Behind their art lies the urge of these twin spirits.

1. शुरुङ्गर, पद 621, प. 255
2. जो रस ब्रजार्दक, तरी पाबे।
    सो रस गोकुले गातरी पाबे॥
    लौकिक 14256, (पद 621
The conception of the Divine in Saguna mysticism is in accord with Orthodox tradition. The Sagunites seem to be casting the Divine in human mould when they describe the frolics of Krsna in Gokula and its environs. This only means that the Divine does not negate the human. There is a triple Krsna, the historical Krsna, the cosmic Krsna, and the transcendent Krsna. To fix one's gaze on the historical Krsna is not to lose hold of the historical person. It is to evaluate the historical aright. The cosmic Krsna enfolds the universe. The seven Patalas are His feet; the firmament is His head and it is His light that pours through sun, moon, and the stars. The transcendent underlies both the historical and the cosmic. "I am the primordial being, spotless and immaculate. I put on these multitudinous forms and I cast them away and I remain the same." The historical is in its depths the Eternal. The transcendent is beyond all grasp. The cosmic form, too, cannot be seized by any creaturely mode of perception. Arjuna in the Gita had to be given Divine eyes to behold the cosmic form of the Lord, the continent of multitude of forms. What then is the resourceless devotee, unknown to the rigours of that Suddha which vouchsafes a vision of the transcendent and the cosmic form to do. The Divine human form of Krsna is there to feed his soul. If the Divine eyes of an Arjuna alone can see the Lord, then are the human eyes of the time-bound soul condemned to a fruitless seeking? For a reply we have to look to the Rupa Suddha (the worship of the form Divine) which distinguishes the Sagunites.

1. A penetrating treatment of the Krsna symbol is that of Dr. V. S. Apparao in his essay "कृṣ्ण का सदनालय" (कालिका, pp. 134ff.) where a somewhat similar classification seeks to bring out the difference between 'human', 'super-human', and 'supra-mundane' points of view.

2. Ibid., p. 370

3. Ibid., p. 388
Vallabha's school regard the ability of the devotee to enter the Divine Lila as the sine qua non of His grace. The highest type of Bhakti consists in singing of the Lila of the Lord and in witnessing its glories as well as participating in its glories. The attitude of the petitioner and the supplicant is the lower stage on the path. There can be no real equality between the donor and the beggar. Secrets are not revealed to those who come and knock at our doors for favours.

To gain admission into the arcana of this Divine sport is the very fulfilment of life. Love is the open sesame to this mystery. This Lila is both manifest and unmanifest. We have had occasion to study the significance of Lila. The Lord as Ananda manifests Himself in the dynamism of Lila. His joy is creative and is to be distinguished both from pleasure and pain which bind us to certain creaturely sensations. In the Ultimate Reality, joy and Beauty are one. Man's hunger for beautiful forms is quenchless and often lures him away from his well-being. The Puritan in his attempt to capture the kingdom of Heaven by heroic force tries to leap over what he regards as the wide-flung snare of earthly beauty, but not often hurts himself. He who feeds on the beauty of the Lord and on that of His Lila cannot fall in with the Puritan's reading of human experience which renders whole tracts of life bleak and cheerless. We can regard the Lila as but another way of elaborating the traditional view outlined in the Purusha Sutras.

1. Purusha Sutras. IV. 4. 1-12.
4. "Love the world in the outbirth of Ananda (धोमलो भूतानं, भूत अनुभवं)"
The unmanifest Lila goes on for aye in the celestial Vrndavana. This Vrndavana is deathless. There is nothing to cast a cloud over the perennial joy of its denizens. The witchery of this celestial Vrndavana cannot be captured by words. Here we find the celestial Yamuna, with its banks inlaid with precious stones; groves of Kadamba trees with their evergreen foliage; ponds with lotuses in bloom and aquatic fowls in sport. Krsna is here engaged in perpetual sport with his powers who are the Gopis. The sub-lunary Vrndavana is an image of that above. One is reminded of the Ideas of Plato that figure themselves forth in objects in time. The temporal show is both transient and enduring. The objects in their individuality perish but the show as a whole is abiding for the heavenly archetypes are eternal and guarantee the duration of the world in time. The Vrndavana is regarded as non-different from the Lord. This is so for the categories of time and space do not apply to the celestial Vrndavana. This our world spread out in time and space is sustained by the inter-play of the three Gunas but these Gunas don't obtain in Goloka. Since it is non-spatial and non-temporal it is just as true to say that God exists in Vaikuntha as to say that He Himself is Vaikuntha.

1. यें यत्र आहुषबन्ध न अर ("जल्घर गरे थाय बृंगलोक प्राप्तियोगर न रोगे से कारे गंगार लोक करी अभिश पूरे"), p. 635
2. Vrndavana has often been celebrated by segments of the Kṛṣṇa school which have denominational affiliation. Note: (२५२२ व मौति) ४-५ (२०२२)
3. वर्षासुत्र, p. 2-43 +, जीवनशक्ति, pp. 200 - 206 (२०२२)
4. WILL DURANT. THE STORY OF PHILOSOPHY, p. 26 (Garden City Publishing Co.)
5. DES GUPTE: A HISTORY OF INDIAN PHILOSOPHY, Vol. IV, p. 15
It will be relevant here to note here the difference in the three terms which have been used in the Bhagavata to denote
the Supreme Reality, Brahman, Paramatman and Bhagavan. The seers say that non-dual knowledge, free from the distinction of
knower and known, is the supreme Reality. This very Reality is
variously designated as Brahman, Paramatman and Bhagavan. In the
history of Indian religious thought and practice these names
have been used by people with different casts of mind and the
way that leads to Brahman passes through a region different
from the one that leads us to Bhagavan. The three names lay
emphasis on different aspects of the self-same reality. When
this Reality is apprehended as pure undifferenced awareness of
whom naught may be predicated except by way of negation and which,
when experienced, is seen to be one with the self, it is called
Brahman. Brahman is the Absolute; it stands absolved from all
relation to contingency. The believer in such a Brahman is the
properly called a Nirgunite for the Nirgunites whom we are
studying here are strictly speaking semi-sagunites for they
address the Highest Reality as Father, Mother and Lord. Brahman
cannot be brought within the range of any such relationship. It
is not possible to know Brahman if knowing implies the empirical
categories of knower, known and knowledge. In empirical knowing
the object known cannot be merged into the knower. But real
knowledge is identical with being. This is what is known as

1. The Bhagavata, I.2.77

   Father: K.6. p-k.10, रामायणं 3.14 and 32
   Lord: K.6. p.51.111

P.T.0
as "Divya Jñāna"; as the other is empirical knowledge. In our common work-a-day speech both the types go by the name of knowledge. If the Gita puts it, Sāṅkhya is one with Yoga, it is because the perfection of knowledge like that of love lies in the identity of knower and known.

The Vedantist of Sankara's school would say that all other knowledge is imperfect, mixed with error, and subject to progressive correction with the lapse of time. But Divine knowledge in which the two are one is timeless. When a Vedantist says that Brahman should be known he does not mean that Brahman can be known as we do. To be a lamp-post. We can know Brahman only by becoming Brahman.

It is not so with Bhagavan. Bhagavan is the Lord in association with His powers. Bhagavan is the Lord in the plenitude and diversity of His powers; Brahman is the fullness of being. Brahman unfeatured sameness which absorbs all into itself and transmutes it into its own stuff; Bhagavan is the multitudinous deployment of energy and love that revels in its own diversity. Brahman emphasizes Divine stasis while Bhagavan brings out Divine dynamism. Brahman stands aloof while Bhagavan is the perpetual Presence that controls and guides the process.

1. (तोदवमन्वी तथापत्तक) अर्द्धमत । युगवृतविषयम्

Bhagavan. Gitā II. 4

2. "अन्द्रावलिक सुमधुर ॥ ६ ॥ तृतीयः पूर्णमानोऽजः ॥

3. "Thus the terms Brahman, Bhagavan, and Paramātha are used for the same identical reality according as the emphasis is laid on the unity or difference between, the possessor of Power, or the transcendent Person."

Was subj. A History of Indian Philosophy, Vol. IV, p. 13
The beauty of Saññākī mysticism is unfolded fully in the 'Rasa'.

The word 'Rasa' has been derived from Rasa and means an "assemblage of flavours". Secondarily, it means a particular dance the prototype of which is the well-known dance performed by Kṛṣṇa in the company of Gopīs on a certain full-moon night in Sarat (Autumn). As a symbol it stands for that sempiternal sport in which the one supreme Rasa revealing itself in multitudinous forms of delight Himself becomes the subject as well as the object of His measureless joy. The fluting cow-herd boy, the trysting Gopīs in a sea of delight, the enchantment of the Sarat night, all these work an incalculable charm on the heart of the devotee. There are three types of Rasa. Firstly there is the eternal Rasa in the Eternal Vṛndāvana which is timeless and knows no break or diminution. Secondly there is the enactment of Rasa which is a part of the biography of Kṛṣṇa. Thirdly, there is the imitative Rasa which consists in the experience by the devotee of the ecstasy of the dance in his own heart and in Rasa by means of gestures. If the Lord can be regarded as a master, a friend, father, and mother, he can also be loved as a husband or paramour. It is only the souls who have themselves to naught in Kṛṣṇa regarding Him as their lover who can know what delight is like. It transcends the joy of liberation; those who win to the shore by means of knowledge remain strangers to this transcendent bliss.

1. Kṛṣṇa distributed Himself simultaneously by the side of each Gopi and between the two Gopīs in the group dance.

[End Note]
Those who cultivate the moods proper to a servant in the presence of his master are not admitted into the innermost sanctum of delight. As is well-known the Gopīs who participate in this dance go to Kṛṣṇa at dead of night when he is fluting rapturously in the wood. But Kṛṣṇa whose call brings them away begins sermonizing; he exhorts them to go back and serve their husbands and mind the duties which their place in society has laid upon them. He wonders how they dared come out to a desert place at midnight. They should not have let their desires distract and misguide them. This advice, however, is not heeded by the Gopīs. The reason is plain. The call of the Divine is more imperious than the call of society. Spirituality does not consist in the deliberate cultivation of generous social impulses. The preachments of Kṛṣṇa would have made sense to the moral consciousness. The moral man seeks to strengthen his self-will by repressing the baser impulses. But the spiritual man transcends the estate of the moral man; in the Vaiṣṇava schools he does not seek to strengthen his self-will but makes an offer of it to the Master. The Gopīs have crossed the realm of good and evil; the discussion of ethical dualities leaves them cold. So they don't return. Suppose a well-meaning teacher had turned up and asked Gautama at the time of Mahāprasthāna to go back and look after his wife and children and help the Sakyas to a better ordering of their civic affairs—that would have been ridiculous. Ultimately we don't suffer because of the actions of others but because of our own ignorance.

1. Śādā, p. 467
our love for "ada Jagat." That is why Krsna when he sees the intensity of their love and the measure of their self-abnegation acknowledges the debt he owes them and tells them that they have laid him under perpetual obligation. The Lila can be enjoyed only by those who have immolated all egoism. The slightest intrusion of egoism precipitates the soul from the plane of beatitude to the sphere of sorrow. This again a re-statement of the truth confirmed by the spiritual tradition of countries that God cannot enter the heart which is ruled by the sense of ego. The ego and God are like darkness and light and the two cannot co-exist.

We cannot lightly dismiss the meaning assigned by tradition to Rasa-Lila. Here too the validity of the Tantric doctrine that poison can be undone only by poison is acknowledged. The Rasa has been regarded as a way of Nirodha, of holding in check the animal side of human nature. Others see in it the manner of Divine operation in the world; the fulfilment in bliss which is the reward of those who in the ecstasy of devotion rise superior to the world and its charms. Vaishnava tradition has tried to anticipate the objections that the puritan or the literalist may bring against the Rasa. Purusa mind too was assailed by doubts when Sruadeva described the Divine

1. New ed. (kärupūrāya tīre utāja pralāpā)ða se (ādīn, p. 21), Sāvarṇīyā, p. 616 ff.
2. New ed. (kärupūrāya tīre utāja pralāpā)ða se (ādīn, p. 21), Sāvarṇīyā, p. 616 ff.
3. New ed. (kärupūrāya tīre utāja pralāpā)ða se (ādīn, p. 21), Sāvarṇīyā, p. 616 ff.
Basa at length. He asks the ascetic as to how the Lord who assumed bodily form to restore virtue to its rightful place could dally with the wives of others like a chartered libertine. Sukadeva replies that the same standard does not both to the weak and the strong. He who cannot stand the pull of pleasure and pain the strong man is not moved from his status in the spirit by the suggestions of the lower mind. Basa is the sport of the One Spirit who is resident in all in the Gopis as well as their menfolk and who incarnates to bring grace to his devotees. The ethical rule does not hold for the spirit and for those who have lost their separate identity in the spirit. The sanction for right conduct does not lie in the rules of morality but in the nature of things. One who has travelled from the mind to the super-mind has left behind him a host of problems which beset the lower planes. Such are the Jivanmuktas. Since what they do is in consonance with their nature they achieve spontaneity of action. All beings must necessarily act in accordance with their nature. Animals, human beings and gods have different dharmas and no blame to the animal if its actions do not come up to the human standard of moral excellence. Similarly the Lord has His own Dharma. It is His Dharma to bring the bliss of His nature to His devotees. There is no questioning His conduct.
The Gopis resist the attempt of Krsna to send them away. There is no confusion in their minds as to means and ends. What they want to say is this: "We have come close to you. No more moral commandments for us. Morality is for purging the mind. It is in the purged mind that love dawns. This love brings the aspirant near you. The fact that we are already standing near you shows that we have crossed the stage of novitiate. Why do you ask us to dabble in the means when we have achieved the end?"

It is Krsna who is the aim of all endeavour. Of all endeavour he is the term. To have won Him is to have put an end to the fever and turmoil of the mind. Krsna is hard cash; all other things—suffering, morality, Yoga, worship—are cheques on the bank.

The Asanga is packed with mystic symbolism. Krsna is the Supreme Lord Himself and His conduct is not subject to human criteria of judgment. He is the Lord of Maya, the power under whose impulsion the universes unroll, stay for the sanctioned span of time and are then re-absorbed into the Divine Essence. He is ever immersed in self-delight and is accessible only to the Love that has triumphed over the egoistic drives of the unreclaimed mind. Vrndavana is His eternal abode, a mass of consciousness. We have referred to the two Vrndavans. Even the earthly one is not subject to the influence of Maya even as Krsna remains superior to Maya in His human garb.

1. Nar. B. 6, 612 (34) 612+.
2. "Nar. B. 6, 612 (34) 612++.
4. "Nar. B. 6, 612 (34) 612++."
The moon-lit night of which echoed to the sound of the flute, the Vṛndāvana with its air laden with the fragrance of flowers new-blossomed, and the ravishing dance of Kṛṣṇa and Gopīs transport the contemplative Bhakta to where the Līlā of the Lord goes on without let or abatement. The human mind freed from the witchery of Māyā—this field of consciousness itself—Vṛndāvana. The moonlight of autumn is the peace that descends upon those who have become free from the magic of worldly attachment and have become established in that unitive knowledge which is love. The scents in the air are the thoughts and emotions which well up in such hearts. The night is symbolic of the stilling of outer and inner noises. It is only when the noises are stilled that the heart can hear the Divine music—the flute of Kṛṣṇa. The call of the flute is the perpetual invitation of the Divine to His mate to come away, leaving the irrelevancies of the lower life, and to join Him in His dance. Many are the Gopīs who hear the call of the flute but not all heed it. There are some who go forth boldly. The injunctions of society and the advice of the worldly-wise cannot hold them back. They are the souls burnished to full purity; they are disrobed of all sin and are clad in the celestial light which is the symbol of the grace of Kṛṣṇa. There are some who hear the call feel

1. New Bh, ed., p. 5

2. i.e. to the nectarini Rāmāvadhī. Vide supra. p. 229

3. । । । । । । । । । p. 461
an unrest within and long to go out to where the Charmer is playing on His flute. But they cannot overleap the hedges of society; the authority of custom and convention is too strong for them. These are souls in the making; they have to go to school with the Bhakti of Rāgānuga type. They are not ripe for the embrace of the Lover. There are still others to whom the woodland music carries no thrill and no meaning. They are the souls completely lost in materiality, who have no knowledge of any level of being higher than their own and are hence without any aspiration.

The erotic symbolism is no bar in the way of those who refuse to sunder experience into the two categories of profane and holy. The literature does not invite all and sundry to be a witness of the glories and raptures of Rāsa. Those with callow minds are excluded from the intimacies of the Ciśa. Those who are suggestible, whose consciousness is yet subject to the hypnotic influence flesh, are not admitted. It is only the strong and tempered souls who have stood four square against the temptations of the lower mind who have the entree here. The suggestible mind is vulnerable enough; it need not witness the Rāsa to kindle its passions. The theologians of the Vaisnava schools, on the other hand, considered the Rāsa as an antidote against the corruptive influence of passion.

Vallabhaṭṭacārya in his Commentary, Subodhini, on the Bhāgavata (X.26.42) affirms the pure character of the Rāsa, which, far from leading to the cult of the voluptuary, begets devotion to the Lord who is beyond all passion.

Also Prāṇātmanuṣya, p. 395+ (transliterated: नवपार्कलकारण: नवनन्दन by G. H. Bhakti)
The basic conception of that Jagat is the manifestation of Divine delight, which is amplified in various ways in the poetry of Astacchapa. Frolics, swings, in shady bowers, Holi, water sports, are symbolic of the carefree superabundance with which this delight pulsates in the world. The dalliance of Radha and Krsna is a rendering of the mystic union and attendant bliss. As is well known, Dvanilala and Girharana symbolize profound spiritual truths. We have to surrender Gorsa or sensual delights before we can qualify for His love. The soul in its probationary career has to make a gift of all creaturely delights to the Lord. In the Girharana we see Krsna playing another pranah. The Gopis have put off their clothes and entered the river to take a dip. Krsna takes them away and climbs a tree on the bank. This means that there is no privacy to be guarded from the Lord. The soul has to strip off all covering before it can discover its true relation to the Lord. The Holi too is a festival of delight; it releases many cooped-up urges and brings colour to life. It too seeks to imitate the way the Divine has gone abroad and mingled with His creation and splashed the earth and sky with abundant colour.

1. जलजली युद्धान रामा कृष्ण आयोजित (Jalajali Yuddha, Ramaka)
2. खेतीधर,  nä 618+; नर्मदा गंगा, 22-25, also 363-86
3. गोपालसिख, 273-76;
4. गोपालसिख, 2380-97
5. गोपालसिख, 23-24; गोपालसिख, 257+; सुनामिनी, 657+.
6. गोपालसिख, 347+; सुनामिनी, 500+.
7. गोपालसिख, 261+; सुनामिनी, 764+.
8. सुनामिनी, 524+.
The Mill or the flute, too, stands for various conceptions, namely, Sabdabrahma, "namalila", Yogamaya, and the inner aspiration which urges the soul to become a pilgrim of eternity. There are two important ways among many others which the cultivated aesthetic sensibility of the Astacchapa poets led them to follow in their efforts to approach the Lord. They are the way of Nāda and the way of Rūpa. All the delights of the senses are faint images, mere shadows of the great Delight or Rasa that is the Lord. But of these the delights associated with beautiful forms and sweet sounds are irresistible.

To follow the way of Nāda is to sublimate our hunger for the concert of sweet sounds; it is to feed it not on the dissonant noises of the earth but on "the music of the spheres", the flutings of Kṛṣṇa. All sweet sounds become messages from the Lord; hence the importance attached to music in this school. The world, as we know it, has names and forms for its most important constituents. Names are the sphere of the organ of hearing; forms that of the organ of sight. It has been pointed that this Śādhānā seeks to convert the pitfalls on the way into stairways to perfection. Music and the delights of flesh so suggestive of each other become remembrancers of things Divine.

The Supreme incarnated as sound is Kṛśṇa.

1. पुरुषसिविदर्शि तामि । श्रृवं-स्वल्पम् ॥ ३४४-४५
2. गंगा तिरुनु भान वम काविर ॥ ७९६-९७
3. असि तिर्यं तिर्यं उषस वसन ॥ ७३३॥७ (सौंध ४३८)
As Yogamaya the sound of the flute draws the soul nigh to the Lord; there is a basal urge in human nature to enter into communion with Him who has spread out this show in time and space. The flute stands for the Divine invitation—the call of the Lover whether it comes from within or without. As a matter of fact 'within' and 'without' are irrelevant here for spatial categories don't apply. The flute has been regarded as a co-wife of the Gopis. Both the flute and the Srutis seek to divert our attention, focussed as it is on the vanity fair of the world, to the Lotus-feet of the Lord.

The medieval mystics are full of praise for the name of the Lord as an agent of emancipation from the futilities of the carnal mind. All other disciplines compare ill with the potency of "Nāma-sadhana". The Flute is but a more poetical rendering of this fact. Those who are enamoured of the charms of Kṛśna find no joy in the profane melodies which seek to inflame our passional nature. It is the flute and its dulcet notes that they try to hear within. In the dedication of the Vaisnava devotee to the flute we can discern the Saguna version of the contemplation of the Supreme Reality as Nāda Brahma. It is on the wings of this celestial melody that we are wafted from the realm of intermittent pleasures and pains to the raptures of Nāda Bhakti.

1. अनु 1601 p. 63 shows how the Gopis have been distracted by the hypnotic notes of the flute. Also pp. 62-09.


In *Rasa pañcadhyāyī* Nandāśa has tried to bring out the significance of the symbols relating to the *Rasa* of Kṛṣṇa. He tells us that *Rasalīlā* is not prompted by erotic longings. It is on the other hand a way to the discipline of desires and the undoing of the carnal mind. The ethical categories of good and evil, moral and immoral, apply only to the soul during her probation; they apply neither to the Lord nor to the soul that has fulfilled her destiny and won to the Presence of the Lord through love. The notes of Kṛṣṇa's flute are the Word that calls the soul from the pinched life of egoistic desire to where the Lord holds revel in the calm of the illumined mind symbolized by the moon-lit stillness of autumnal nights. The call of the woodland reveller resounds through the night and the Gopīs rush forth casting aside all the duties of the household. For these duties are merely instrumental to winning the supreme end of the love of the Lord. Regarded as ends in themselves they are self-stultifying. When the end is at hand, who will linger over the means? They do not want to linger over the charted path of life which has Dharma, Artha, Kama and Mokṣa for its stages. Even the joy of Kṛṣṇa is discarded for this supreme love. This love can be enjoyed only if the bonds of earthly love are undone. Those who think that mere knowledge can work the miracle of Kṛṣṇa Lord's grace are the fools of their thoughts.

2. *淮南 黎冬*, *Pāṇḍavās Šāriṅga, Amma Šāriṅga So Šāriṅa*; *Sāma śāstra āndu ke śāstra*; *नैशा मैत्री ए नैसिका*; *भुतायात, नर्तकरृत, p. 615*. 
3. *Māda, p. 34*. 
4. *भृदु वनसरोऽपि को चोऽकोऽविभत्ति तु को नर्ति अत्यन्तिकर्त्ता*; *भुतायात, p. 133, p. 199*. 

239
Krsna seeks to unbutton the jackets of the milkmaids. On the face of it this shows him to be a rank libertine. But those who regard the incident as a symbolic rendering of the way of the Lord with human souls see in it that Divine gesture which undoes the bonds of mortality. Our ills are due to our identification with the carnal envelope of the spirit. When we are released from this purblindness and realize our true identity in contradistinction from the body and its urges we become the channels of Divine grace. Similarly the music of the flute is regarded as a symbol of the sweetness of His name.

The music of the flute is the channel of Divine joy. The Fesa as we have pointed out comes at the end of hard austerities on the part of the Gopis. But the moral ripens into the spiritual consciousness which pulsing with joy.

The dance of the Gopis is the fulfilment of the ascetic face to face with their Lord who is their own inner self the human souls manifest their joy in a sweet concert of movement.

1. पुलव राज युधिष्ठिर, दर चोदी - डे र तेरो।
   भुक्तर, प.767, प.2079.

2. Sūra dwells at length on the wizardry of that flute the hearing of which is a mystic experience far excellence and is a well-defined stage on the path to supreme fulfilment.

3. Sūrāsāgara, पृ.524-25
   The Bhāgavata, X.22.1-6.
The mystic experience of the "ahamkaruna" consists in beholding the love-scents of Prahlada and Hrdaya in the \textit{amukti}. The experience is essentially one of \textit{ecstasy} or contemplation. We may recall that the model of \textit{vivekaretanma} established in the \"Bhagavad Gita\" of the Lord. The idea thus stated above and in a witness. But the question is what is it that the figure\#1 beholding the face, in the face of the soul is essentially

\textit{avadana} of the face or distinct from the \textit{avidya} or the objective conception of Soul-bound Prakriti. This status of the face comes to the mind as seen the state of the soul of the bliss with which long- and long-lasting, that entered into these, to the physical energy, those that conceal the essential nature of the soul. In the \textit{Advarve Veda} tradition of \textit{astasam Fadon} behold the face of the soul of Prahlada and Vayana. The difference of vision are there. The ultimate end in \textit{vivekaretanma} is not the the achievement of the soul of \textit{Vedanta}. The difference of vision are there. The ultimate end in \textit{Vedanta} is the identity of self and Brahman, in which both subject and object, the witness and the \textit{maya} lose themselves in the Bliss Absolute of Brahman. In the \textit{Advarve Veda} of the \textit{Bhagavad Gita}, however, the final ray of

1. Radhakrishnan. \textit{Indian Philosophy}, Vol. II. p. 163
not look to anything beyond the scene of the Upanishad, with the sight of lances interlaced in a perpetual dance. The "love" which has little use for metaphysical heart-splitting: "Love is the goal, the Life", and love and intellectual endeavors go ill together.

That is the nature of this experience that leads the witness soul to contemplating ecstasy. It is a lucid environment in which Prana and Prakriti appear as one. Coming never apart from these enchanted scenes. The flowers are always expectant in faceless wonder. The "male" breeze lures spell-bound over this land of love's magic. There is the unclassifiable symphony of sights and sounds and colors, the mind in which one so integral a part of Indian love-lure.

And then the ingenuity of the laces lures know no bounds. They go on dwelling apart to the greater glory of love. The "look", or the "sight", or she is called, roams through the interstices of the leaves and flowers to behold the munificence of sight. Thus flowers are out of bounds for the devotees of Vatsala, Kama and Sakti types. The meaning of this prohibition is clear. The logic is the same which prohibits the entry of the dress into the chambers of Kirtimukha. The "Chapayallabhi" is sure that the experience accessible to the devotees is deeper and more own authentic than that available to other types of Saktis. The Saktis qualify for this experience by her constant and exclusive devotion to Shiva.

1. Jñānaśrīmaṇḍana: śrīdharmabikṣaṇa, p.128
Hadhavallabhā is the mysticism of love. Love is for them the sovereign reality. No doubt in the entire Vaisnava movement love is the pivotal principle, but totally discards all other means like philosophical speculation and 'Japa' and 'Tapas' and embraces love and love alone. Moreover, the erotic Līlā of Kṛṣṇa and Rādhā the sight of which constitutes the mystic experience is in a category apart.

The attributes of love and majesty discovered in the Supreme by the Sufis and Allahācārya are not regarded as dissonant in the Hadhavallabhā School. They are reconciled on the ground that without love even majesty cannot be apprehended.

It is love that manifests itself as Lover and Beloved. Here one plus one is still one. This Love dualizes itself as Kṛṣṇa and Rādhā, as the Enjoyer and the Enjoyed. Kṛṣṇa represents the density of desire; hence he is "Śyama". Rādhā gives herself unreservedly to Kṛṣṇa; hers is, therefore, the whiteness of open-heartedness. Love's unity is one pole of its wholeness: the duality of lover and beloved is the other pole.

Love is the arch inspirer of the Līlās of Rādhā and Kṛṣṇa. The Ṛdhākā is one who feasts his eyes on the beauty of this ageless

1. वाजेन्द्रकार कार्तिक: राजपण्डित ज्ञानेश्वर, कामिनी और साहित्य, प. १३२
2. वर्तमानोलोकाभाषी: श्रीनारायणारायण, गीतादय और साहित्य, प. ४७
3. उत्त. प. ११
dalliance. He is not to busy himself with any metaphysical speculation. Just as Buddha denounced all metaphysical speculation on the ground that it is not conducive to the supreme good of deliverance, so the Ṛdhavaḷlabhi is averse to the exercise of intellectual faculties on the ground that it interferes with the enjoyment of the beauty of Ṛdhā and Kṛṣṇa. Ṛdhā and Kṛṣṇa are ever united, and yet this eternal union does not steal their attraction for one another. They cannot brook even a moment's parting. There is always an undercurrent of the sense of separation and this what keeps their desire for another always on edge. This familiarity never breeds contempt. Love and beauty go hand in hand. The two are paragons of beauty. They are eternal adolescents. Adolescence is the season for love's flowering in fun and frolic. It is the contemplation of their eternal springtime dalliance that constitutes the core of Ṛdhavaḷlabhi mystic experience. This love is known as 'Hita' in Ṛdhavaḷlabhi tradition. This 'Hita' is eternally playful. The Ṛdhavaḷlabhi has no fancy for the pale cast of 'Vatsalya' and 'Sukhya' types of Bhakti is intelligible (though they too set a great value on Kṛta Bhava), but for the Ṛdhavaḷlabhi all other 'Bhavas' pale before the red passion of love.

1. विक्रेत्रलाल, श्रंक, प. 136
2. तरसरत्व, श्रंक, प. 10
3. विक्रेत्रलाल, श्रंक, प. 84
4. श्रंक, प. 76

4. श्रंक, प. 76 (सृजः सच्चिधि अवर्गः तत्त्वति)
"The Lord is of 'Rasa' all compact," says the Sruti. The
Bodhavallakhi agrees but this Rasa is not one dense, static
mass of self-contained delight. The movement of the universe,
this cosmic dynamism, is the dynamism of this Rasa which is
but another name for love.

Râdhâ and Mîhâva exist for each other; they are ever anxious
to please each other. This is known as anjana. The pleasure
of the beloved is the measure of all things. All their gestures,
thoughts, actions have this end in view. All self-seeking
is negated. They Their desires are always accordant like swan
and shadow.

There is not the slightest trace of egoism in this
type of love. The love of the Gopis for Krsna so vividly and
enchantingly portrayed by Surâdasâ and Nâmathâsa cannot come
up to the level of this love for even the Gopis' hearts
were for a while tainted by self-conceit. That is why Krsna
disappeared for a while to teach them a lesson for this their
straying from true love.

The Radhâ who is the eternal witness of this sportive dalliance
says: You are like unto black and white swans floating on the
waters of love. This love which has come to fruition in you
is manifest in its fullness in each of you. It can no more
be sundered than water can be sundered from the wave.

1. Bhâgavata Purâna 3.14.2
2. Bhâgavata Purâna, Câd. 1.147
3. Bhâgavata Purâna: Subhâchandra (Tarkatulâsā), 1.13
4. Pitâmâharī 57 end 57
In the fullness of Rādhāvallabha experience the lover, the beloved and the Sahācari do not lose consciousness of their separate identity. Secondly, the wonder of beholding never stales even though the dalliance goes on for eon. The Sahācari is the eternal witness, but she never tires of seeing this play unfold in ever new sequences of pure delight before her eyes. The fullness of this experience is known as "Vṛndavanā Rasa.

Vṛndavanā too, is a mystic entity. It, too, is the manifestation of love. It, too, is the witness of the ageless wonder of the dalliance. Sahācari is the conscious, while Vṛndavanā is the unconscious manifestation. It is the locus of this wondrous Līla of love and is thus both the sustenance and the embodiment of love.

Vṛndavanā is the very metropolis of love, ruled over by Viṣṇu and Śyām. It is drenched from showers from countless clouds. It is the drawer of water here... The sun and the moon are sentinels...... the wind is a henchman...... Lakṣmī is a maid in waiting...... Scriptures are the minstrels...... Time is a royal prisoner...... The pleasure of love is the royal manner...... The floor is inset with gold and emeralds and in the flowering boudoirs proportions are always perfect for making fancy beds for the delectation of the lovers."  

1. अलि सविवेळाली (५७.१७ अलंकरणोऽवसंगीत), पृ. ३६ [५ ५७ (५४२६)]

2. शेष ६४ यानी कोटी बाण तीन-गत जहाँ, पुलिक बोह जहाँ भागा पाने। पूर तप तप पनि तन तन इतारा चलरे-चलरे, भार.विगम-बागे।

कबर सरके पति, कुंभ कुरिंबित दासी महरा शपथगीत नहीं 'भवं' भर, पृ. ७५ (३.२१०, ५४२६)
Mira is a particularly bright pattern in the many-coloured fabric of Sagunite mysticism. The amplitude of her experience is remarkable in that she has come very near achieving a synthesis of Nirgunite and Sagunite approaches. She embraces the entire gamut of this experience from the Nirgunite to the Incarnational. The forms of expression proper to the Hathayogin are taken up and invested with a new potency in the Sagunite context.

Her woman's soul is aflame with love. Her longing for her Lord is unquenchable. Mediaeval 'Sadhana' imaged itself forth in the two contrasted figures of the 'Yogini' and the 'Gopi'. But in Mira the opposition between the two is resolved. The Yogi seems to us to have been a stern figure, alien to the graces of the heart. But we tend to forget that the outward desolation of the Yogi springs from dedication to a quest, the quest of the enduring behind the transitory. This aspect of the Yogic way which is otherwise so completely at odds with the urges of a woman's heart seems to have gripped the imagination of Mira. Mira has discovered an urgent desire behind what appears to be the bleakness of the Yogic way and has thus gladly accepted to be a Jogi. She is the Gopi of Vrindavam too. Unlike the Bengal Vaishnavas - most of whom love to behold the ageless sport of Radha and Krsna from a distance, Mira here-

1. Nirgunite: 22, 72, 150
   Sagunite: 13, 15, 34, 6, 45
2. 12, 15
3. 187, 30, 109, 111
assumes the roles of Radha and Gopi for whom Krishna's love is the sole end of life. It is seldom the agony of love frustrated in separation is a more poignant expression.

Deep is the anguish of Mirā sundered from her love. She is condemned to a fruitless longing; hunger and thirst are gone. When will the interminable night of separation come to an end? She is stretched on the bed of death. All the symptoms of profane love are here "keyed to a higher pitch. She dreams of the Lord and starts up in the midst of her sleep to find Him gone! Her bed is drenched in tears. All joy has taken flight out of her nights and days. Even as the "chātaka thirsts for the shower, even as the fish long for water, even so the heart of Mirā longs for him. The world is asleep but she is weaving garlands of her tears. The image of the Jogi lover is framed within her heart. There is a lot for her to twit the chātaka with. The "chātaka's love-call 'Piu, Piu' awakens her to new agonies. She is smitten with the shaft of separation. This separation is the a-nake that has stung her.

It is at love's call that she is willing to take to the Yogi's lone way and to renounce the world and her charms. There is no end to her questioning but all her questions are but variations on one theme, "When shalt thou meet me, my love, 0 my Lord."

1. शूली ऊष्मि सेरा श्राम लीले निवेल फलि हेरे
    श्री, पर 72

2. रुः चाम वल कु रे, माहले पाहि गाय रे।
   मी भागु बिदल मो, ताक बुध बिलमाल रे।॥ श्री, पर 87

3. रिति ब्रेत केरे, कीत बीते, दुः बिब ब्रेिते, कु रे। श्री, पर 84
   भोजन वनिलाल की भें भें भरवाली, पर 211

4. मीलेबोि के, पर 91

5. मीले माहुले, पर 71 236, 237, 238
She is the maid of Govinda at [xxx] his beck and [xxx] call. Hers is not to question why. In Mira The Nath Pantha, dry as dust as it is to the easy-going, becomes aglow with love. Tricked out in the garb of a Jyotin, she is no wanderer after the immovable stillness of the Absolute, the Samadhi of Siva, or the ambrosial shower from Sahasrara. Here the joys and pangs of love enter and transfigure the land of the Yogi. It was given to Mira to have brought together two divergent traditions and woven them into a garland for her Lord.

Mira is not mere effusion and sentimental yearning. She knows that love [xxx] costs effort. She speaks of the antics of the mind and of how it is to be tamed [xxx] it qualifies for meeting its beloved. The theme is well-known to Nirgunite mysticism. She is bound for the [xxx] Inaccessible Land, where the Hansas or sainted human souls that have attained proficiency in distinguishing milk from water or truth from falsehood [xxx] distort eternally in the bliss of the Self. The path is narrow and hazardous. We hear of the redemptive efficacy of the name of Rama. She also makes mention of the hearing of Sabada as the supreme consummation of experience.

It is, however, as the bride of Girdhara that her [xxx] title to an enduring niche in the Temple of [xxx] is inalienable. She knows both the agony and rapture of love.

1. तेरे कारण आम (भ, नय, य, य) का मुक्त उर नीलांस की पहलेक (व, ज. 293 और)
2. नीलांसुरी, पर 299 (क. 76)
3. मीरेनो ना पहलेक, पर 192, क. 64
4. मीरेनो मुरी, पर 123
5. मीरेनो मुरी समुद्र नापाहर भव, सामान्य मेरे देख मेरे मेरे पहलेक, पर 156
If man is a trinity of body, mind, and spirit, then the views of the Divine accepted by each of the above modalities of consciousness are not exclusive of one another but complementary. The spirit, however, is according to Vedanta not a modality but the fullness of consciousness and is essentially the Divine. In so far as we identify ourselves with the spirit, we become spirit, recover both the self and the non-self in the unity of consciousness, and afford to dispense with symbols like Father and King. But the aspects of Divinity revealed to mental and temporal consciousness are not for that reason perversion of the Real, nor is the use of symbols necessitated by that approach a gratuitous imposition of attributes which the Divine does not really accept. There are passages in Tulsi where the identity of Jiva and Brahman is explicitly recognized, but these do not contradict those others with a bias towards the dualistic position. If the symbols used by the mind and temporal consciousness (like Fatherhood and Kingship) are to be transcended, it does not mean that they are false. This only means that we are to outgrow the mind and the successive consciousness. In Sagunite mysticism the assumption of Jivahood is not a fall from perfection, but is itself an expression of the love which creates the universe.

1. ब्रह्मण्येश्वरस्वभवस्य, युधिष्ठिर 3.2.9.
   ब्रह्मण्येश्वरस्वभवस्य, युधिष्ठिर 3.2.9.
2. केदारलम्बिते शूरज्ञास्वभवस्यो दर्शिष्ठिते तोरु भगवंतं।
   प्रागो अनुवक गुरुगुरुग्मति। तथ अपमूल्य भ्रम भ्रम गति।
   (मानस, उत्तरो 9.145)
3. ब्रह्मण्येश्वरस्वभवस्य, युधिष्ठिर 3.2.13
   (मानस, उत्तरो 9.213)
Tulsi's Rama is an illustration of how the perfected man reacts to the world and its misfortunes. The principle he exemplifies remains true whether or not it is validated by any historical personality.

Again and again the human heart returns to read the secret meaning of the time process and again and again it formulates its findings in myth and parable, in a Ramayana, in Buddhology or Christology. The real problem is not merely what the Divine is but what he does. Tulsi's distinction lies in this that he clearly traced the course and described the marks of the principle in things when this principle assumes human form. We all know how the ambitious or the wrathful consciousness behaves and this theme is illustrated by history again and again (in Caesars and Napoleon). But we also want to know how the divinized consciousness behaves. India has produced greater masters of the evocative powers of language than Tulsi. There have been greater thinkers whose thought spanned infinity. There have been devotees who threw themselves into the arms of the Divine with deeper ecstasies, but few have shown the splendour of the Divine consciousness in the stress of practical life with the same enthusiasm and insight. In Tulsi we thus find the integration of devotional mysticism with the practical aspects of conscience.

1. We might well say that due to the environing influence of the Bhakti cult Tulsi does not accept the implications of the Advaitic positions which is otherwise quite intelligible for him. Rama is Man perfected but Man perfected (पूर्वनिरूपित Man) is not to be distinguished from Man. One can here see the weak point where Tulsi lays himself open to an attack by the Advaitists.
The nature of Tulsi’s Rama is paradoxical. Though son of man, he is yet the Reality that indwells the historical process and transcends it. The actions of Rama do not bring any accession to his glory nor do they mean any detraction from his greatness. We take to action because we are either love-driven towards some end or are repelled by another defined by fear. These are not the impulsions behind the cosmic activity of the Lord. It is not given to man in his ordinary human estate to unriddle this paradox. We cannot comprehend him with the finite and finitising intellect. Our logic is helpless before this supreme mystery. The creature cannot take measure of the Creator. In the paradoxical nature of Rama lies the mysticism of Tulsi. Sukla thinks that it is wrong to attribute any mystic character to the Rama of Tulsi or to discover any mystic strands in his work. According to him Tulsi's Rama does not dwell in recession from the visible world in the loneness of the devotee's heart. It is not necessary to seal the senses in order to find him. The actions of Rama are performed in the broad daylight of history and not in the half-lit chambers of inner consciousness. There is nothing of the mystic about the wielder of bow and arrow who challenges the hosts of evil. He is not a later of man. As an

1. गरुड़, सुधा, दास, श्रावण, जन्म भगवान् - Here he transcends time.
2. तराँ तराँ केवल विभाजन। नामः, तमः, p. 267.
3. सुधा: गरुड़, दास, श्रावण, p. 9

4. इढ़, p. 6
ideal son, brother, husband, master, he is an ardent upholder of values that are being realized in the social process. Sulla is certainly mistaken in his definition as a retreat into the mind and a suspension of activity. He is also wrong in thinking that Kabira and the Mughal saints are mystics because their God is unmanifest while that of Tulsi is abroad on crowded thoroughfares of the world. To think that the God of Kabira is unmanifest because he dwells in the mind is to forget that for Indian thought the ideas of the mind are no less manifest than the grosser forms of matter accessible to eye and ear. To assume a mental form is to become an object and to become an object is to be manifest to a subject. If anything Tulsi is the greater mystic because for him the finite is not distinguished from the infinite, the son of man exhausts the whole of reality, time is not at variance with Eternity and Rama remains actionless in all his actions. These are positions which no merely logical argument can sustain. Mysticism, moreover, does not supervene when we take a holiday from our social pre-occupations. The fundamental fallacy is the thought that the mystic dwells somewhere on the borderland between light and darkness, or that he is a dealer in obscurities. The mystic is essentially a person | | | | | |

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3. Sutapa, p. 120
4. This is the significance of putting \textit{Vedānta and Praksāsa} side by side:

\begin{quotation}
अये न्युत्त विद्वा ब्रह्म ोपायक हिरण प्रज्ञा कर्तव्राय गावे।
करो ेशं सम बिरंगो जोगक सुनि जैसे जाने हैं।
ले पुंजा ग्रंथमें किते पूरा जिस जान जाने होंगे! 
\end{quotation}

\textit{P. T. O.}
in touch with God, indrawing the joy and power of the Divine and
pouring it out upon the world in thought, poetry and action. As
a matter of fact, thought and poetry are no less action than
nursing the sick and crusading against unjust institutions. The
perception of God if it does not embody itself in social action
or ageless verse or thought is a vain affection of the mind. The
Rama of Tulsī is very much of an actor but he does not thereby
forfeit his Divinity or become less of a mystery than the Rāma
Habib finds in his transfigured consciousness.

The crux of theology lies in reconciling the palpable finitude
of the universe with the Infinite. All our efforts to define
the Infinite are self-stultifying because the definable cannot
be infinite. In India the consciousness of transcendence, of the
indefinability of the first cause (if we can call it a cause at
all) has been the recurrent theme of all those who have sung of
the supreme. And yet the acknowledgment of transcendence does not
settle the matter. We are driven by an ineradicable instinct to
link the time-series to that which is beyond time. We cannot
interrogate the Supreme. Others abide our question, Thou art
free.' Tulsī is not scared by logic. He does not hesitate to
make a leap from the Infinite to the finite, The Nameless Transcendence
is also the Love that incarnates in response to the call of the
Shakta. It is also the Truth that becomes manifest for

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disburdening the earth of sin. The Vedas cannot define Him.

He disports in himself and brooks no predicate. Without a rival, Infinite, impartible, beginningless; He is beyond the reach of mind and speech. Beyond this phenomenal variety He is the immortal Brahman, impeccable, invincible, the witness of all time. He appropriates nothing to Himself. Deathless and sinless, He is stirred by no desire. He pervades all and yet that which is pervaded is one with Him. He knows no vicissitudes; He bears no name. And yet if this were all, He who prays chatters to the Vast Nihil. It is a mystery but none the less a fact that this transcendence does not negate love. Behind the manifold movement of the world lies not the self-propulsion of Brahmati but the Love of the Absolute. Tulsi says that cosmic action is the sport of the Lord and that He accepts it for the sake of His Shaktas.

As we have pointed out if reality be merely transcendent, then all prayer and ritual are futile. The nameless Absolute may be metaphysically significant but is of little use in the domain of religion. Those among us who think that the Self is subject to historical embodiment are not qualified to tread the pathway to the Absolute. And yet, according to Sankara the world is founded on this imagination. Even those of us who have

1. अनन्य उपर निपतियो तद गोपीं। तद्रारसी अद्वित्य अद्वीती।

2. विशिष्ट बिनाम बिनावे। बिन्यम बिंत्यं भुत्तलं भुवेन।

3. अनुभववर्दन विश्व अविक्रमी। लक्षणं नारसिंह उपासी।


P. T. Q.
intellectually grasp the nature of the Self as distinct from physiological and psychological processes fail to embody their perception in action. All of us stand identified with some part or the other of what is not our self. That is why Tulsī promises to bow down to him who can tell of the Nirguna without turning him into Saguna. There are three that every seeker after God has to find answers for. These are: what God is, what he does, and what is his relation to the world of space and time. The Absolutist may give an answer to the first question. Nothing that we may do can possibly reveal the Divine as it is, for knowledge and action presuppose relations and the Divine as it is is beyond all relating. We can only know and adore Him in His cosmic form which is related to the world as its sustaining principle. Tulsī has to tell about this cosmic form and this activity.

As the cosmic reality He is the fount of all power. He is the abode of all beauty and power, the supreme principle behind all that charms and energises. The gods wait upon Him; His is the sovereign will that appoints them to their several tasks. Tulsī has described Him variously as Viṣṇu, the incarnation of Viṣṇu, the master of Viṣṇu as well as of the hosts of other gods. This need not confuse us for all although Viṣṇu

1. (शंकर) इवलालुभ भाष्य (सार. वालारे ने संशोधन (शायद), प. 3
2. शंकर से आयतन हिन्दु तथा हिन्दु कहें प्रसाद निहित करूं जो लोग हिन्दु के गुरू तुलसीराज
3. सरल। प. 752-53 (14.1; 14.2; 14.3; 14.4; 14.5) दोहावाहिन. 251 (दोहा)
4. शंकर, प. 435 (126.1) नीतीश
has been identified with that aspect of the Universal Supreme
which upholds the universe there is ultimately no distinction
between the part and the whole in his case for the Real is with-
cut parts (Parabha). Even in the Vedas, as Insuller pointed
out, we find the various gods Indra, Varuna, Braghati being raise-
d by turns to the highest pedestal. To say that is Visnu is
to emphasize the beneficent operations of the Almighty Will that
keeps the stars in their courses, and superintends the moral
order of the universe. To say that is greater than Visnu
means that this beneficence does not exhaust all the activity of
the Supreme Will. He makes the universe and keeps it on the rails
but it is His will again that unmakes it. Brahma, Visnu and
Mahâ, the powers that originate, sustain and dissolve the
universe do his bidding. Again and again Tulsî tells us how the
Lord's will is the sanction behind the activities of the gods in
the cosmos. The world is as slow and you, the sole witness
to all. You, like Hari, Siva and Brahma dance like puppets. Even
they cannot fathom your secret. His secret is hard to tell for
though the only actor in the universe he stands concealed behind
his inscrutability. His action is not confined to the outer world of
physical nature but extends right into the heart of man. Mind and
bodily sense are only the outward signs of the Supreme Steersman is at the helm.
Tâma working secretly in the heart of the devotee strips his soul bare of all egoism.3

1. ललित, ललितचक्राभ्य, कुरुप, गूढक, भन्नाटक, दल, भद्रिरत्न, जामलुबल, विन, बहुदे, धर्मशाक्ति, जातिसंवेदन, धर्मशाक्ति
   परमात्मा 537 व

2. भागवत (रचना), प. 135 (26.1)

3. शुद्ध राम बन तरी, तरी कृपाइया. जन अधिवास न रागलं कान्ता
   प्रथम. उत्तर, प. 937.
into existence? The creature has to undo himself, shed his name
and form, before he can comprehend the boundless Being, but to
shed name and form is to pass out of the sphere of speech. He who
cannot speak cannot report. This explains the bafflement of
Siva. But still he seeks reasons so far as it is possible for
the creature to get to his own roots, and those of the world.
It is the resolve to rid the earth of evil and to bring solace to
the gods and saintly souls. It is, again, the love of his
devotees which draws Him out of His griefsce, and makes
Him unfold into countless forms of Arvada.

We shall now consider the nature of the historical Rama. For,
as if to defy the exponents of Nirguna Rama, Tulsī tells us that
Rama is the Second God, the son of Dvaita Śiva. From the
transcendent, unnameable reality to the cosmic Person, bound to
His creatures, and thence to the sonship of an earthly king, is
a greatest descent indeed. Does this descent mean any diminution
of the reality of the Real? Apparently it does. These doubts are
raised by Parvati also. If Rama is the all-powerful, all knowing
God, why does He range waiting through the woods in search
of Sita? The conception of the Lord of the worlds behaving like
even a helpless creature of the defies understanding. Siva replies
that human logic cannot penetrate this mystery. It is only by
faith that we can hope to gain an insight into the nature and
workings of the Divine. It is the Bhāva, the heart's yearning
of the Bhaktā that summons the Lord from His aloofness.

If the heart's yearning of the devotee lies back of the
incarnation it might well mean the reduction of the Divine to a
mere human fancy. As a matter of fact here Tulsī does and the
devotees of the Deoga School are maintaining the highest traditions of Indian idealism.

1. भाषा, बांद ह, p. 138

2. नरेंद्र राजवंश, श्लोक भोज विश्व, दायपा 1901

3. भारतीय जातीय वर्ग वर्ण वाणिज्य च 1902

4. भारतीय जातीय वर्ण वाणिज्य च 1902.

5. भारतीय जातीय वर्ण वाणिज्य च 1902.

6. भारतीय जातीय वर्ण वाणिज्य च 1902.
Indian thought has been essentially utilitarian. It has, however, never defined the good as that which ministers to our appetites. It urges man to seek his good but according to it the highest utilities or the real goods of life are intangible. The man who leaves all to discover God or himself is also a utilitarian but he claims to find his good there where for most of us there is the privation of all joy. Having discovered that the knowledge of the real is the highest good, the Indian sage sought ways and means to bring it to the doors of the common man. The Vedas had become difficult of access to the common man, and the systems of philosophy, too, were too abstruse for his understanding. To bring down the vivifying waters of knowledge from the Himalayan heights of the Vedas in order to irrigate the soil of the common mind was the task before those who were not content with their private salvation.

The task is essayed partly in the Puranas where interesting tales and merely abstruse philosophical statements have been made the vehicles of simplified truths. Here the written word has been pressed into the service of the questing heart of man.

But there are verbal as well non-verbal means of communication at the disposal of man. He can use not only sounds (as in our common workaday life, in music and in literature), but also stone and metal and colour to embody and convey his thoughts.

1. अनिश्चित तत्त्वोमां नस्य ज्ञानिः संयोजी
   ज्ञानेऽकालम् भूमिष्ठा तानेन परिवर्तनेः
2. अनिश्चित तस्यं बोधिलोके विदिषते

अपानाकर्मण १०.४.२
अपानाकर्मण १०.३८
अपानाकर्मण १०.३८
his sense of the meaning of \( \text{all}. \) Gestures are non-verbal means of communication. Similarly, religious rites are also non-verbal means towards the achievement of certain types of expression not otherwise attainable. बाम-लिला \( \text{and} \) क्र्ष्ण-लिला combine in themselves such verbal and non-verbal \( \text{instrument} \text{ation} \).

Semitic religions frown upon the representation of the Divine in human form. Both Christian and Islamic scriptures refer to God as king and father, to his magisterial wrath and paternal tenderness. But while such metaphorical representation in words is swallowed, non-verbal representation in stone (as in sculpture), or in colour (as in religious rites) or in human flesh and action (as in बाम-लिला \( \text{and} \) क्र्ष्ण-लिला) is regarded as a cardinal sin.

This side of ignorance we are all of us idolaters; it does not matter whether our idols are made of stones or sounds, whether they are apprehended by eyes or ears.

Just as literature is the representation of meanings in words and painting is the representation of meaning in colours, so drama is the representation of meaning in living human flesh, or what amounts to the same thing, in action. There is a profound meaning inherent in Divine Lila. The lillas of the Sagentes God represent that meaning. They show us how the human participates in the Divine and is of kindred essence with the Divine.

1. "Just as the symbolic language we talk in dreams and myths is a particular form of expressing thoughts and feelings by images of sensory experience, ritual is a symbolic expansion of thoughts and feelings by action."
   (From: Psycho-analysis and Religion, p. 115)

2. Duncan Greener: The Gospel of the Mystic Christ, pp. 160 fff:
   Amor Ali: The Spirit of Islam, pp. 156, 157
   Radhakrishnan: East and West in Religion, p. 62
As theology रामा-लिला tells us what God is and what He does.

The world being His लिला or play, the Divine nature is limitless joy for only joy can afford to be playful. This joy is creative and is to be distinguished both from pleasure and pain which are pathological affections of the soul. Whatever gives joy is beautiful and, in the ultimate analysis, joy and beauty are one.

Ian’s hunger for the beautiful is quenchless and often lures him away from his well-being. Those who have thought much on the nature of the real good seek to turn the trap of beauty into a means for the Godward ascent. The Saganite लिला shows us the ascent of consciousness from the beauty of the figure of the Lord to the beauty of His actions.

Why should the cosmic ongoing be termed the play of the Lord? The world process is obviously an action and all action argues some deficiency in the author for the removal of which the action is performed. But the Divine is by definition the fulfilment of all deficiency. What sort of activity is the universe then? We know of only one activity which issues not out of any lack but out of the plenitude of joy. This is play. This pulsing universe comes out of the excessivity of Divine playfulness; it is the लिला of the Saguna o Lord.

1. ब्रह्मचारिनी II.1.32 and II.1.33 (न अयोजनव्यवहारं रोमबंजुरीस्मृतिवैवेकम्). Sankara in his commentary on II.1.33 says that even as breathing is a natural, unconstrained process in a human being, so is creation the spontaneous outbirth of Divine joy, an unhidden manifestation of Divine nature.

Vide Sankara Bhasya on II.1.33
It is wrong to look to historical contingency for the validation of religious or metaphysical truth. The *Lilā* is not an attempt at a visual presentation or re-vivification of the past. The record of human experience in time is by itself of not much moment. As a matter of fact all ego-centred existence is made after the same pattern. The problem before man is how to outgrow the lower naturalism—the automatism of the stone and the instinctual life of the animal. This aspiration too is implanted in the heart of man by nature and is therefore as natural as his descent from the ape. The *Lilā* is thus a dramatization of the effort of man to realize his destiny which is to grow into an image of the Divine. That also explains the comparative indifference of Indians to history for as long as we are in ignorance our experiences are all alike; the inner forces whirling us on the wheel of desire make no distinction between the rich and the poor. As a creature of ignorance I know what the pull of desire, the frustration of hope, and the elation of success are like and these are the strands of which all empirical biography is woven. Since these experiences are accessible to all there is little profit, from the point of view of the devotee or the saint, in recording them for the benefit of posterity.

The *Rāmāyaṇa* is, in short, true not because it describes events which took place long ago but because it can be actualized by each one of us here and now. The deep,
The transporting experience of witnessing the performance is authentic not because we have been in contact with the mind of a historian but because a great artist has created for us an environment which answers to the needs of what is highest in us. This means that the appeal of the Lila does not for the knower depend upon its historical truth. Its truth is guaranteed not by the historian or the archaeologist but by the common man who has been moved even though for a while out of the smugness of his unregenerate life into a new dimension of existence.

The mind is naturally an idolater and myth-maker. It does not matter whether we embody our concept of the Lord in brick or marble or symbolize Him in words. As pointers to Reality the status of words and stones is the same. The actor can draw as near to truth as the imager or the painter. The supreme insight which the Lila figures forth is that the Essence which is beyond time and space also fills time and space with the joy of its manifestation. The of time and space is crowded with the forms of the Lord. We have to realize the Truth that all this movement is but His sportive energy.

"In the Hindu worship is rendered in music and dance, mincemeat offering and petition, fasting and procession, and in elaborate sets of ritualistic getting and movement. In temples, household and temple worship highly consist in participation in the dramatic and creative representation of the deity's life including ritualized ankeny in the morning, offering of food, and pranachar for sleep."

The mystic significance of this Lila is clear to the Saugyota devotees. Its historical enactment at a particular time does not exhaust that significance. This Lila has two aspects. It can be joyous and graceful as well as dreadful and awe-inspiring. Both Kuruksetra and Vrndavana bear witness to it. Ultimately the devotee should behold the processes of this Lila within his own mind. It is in this inner pageant that the fruition of a Sadhana consists. The historical Lila is limited in time and space but no such contingency characterizes the Lila unfolded within the heart. The utility of the physical Lila performed with the help of actors and stage apparatus is instrumental. Just as religion is not merely ritualized worship dutifully gone through at certain fixed hours, so Lila is not the witnessing of certain colourful spectacles on the boards. The aim of religion is to turn all our actions into rites. The aim of this Lila is to turn us into beholders of the dramatic self-deployings of the energy of the Lord both within us and without.

Both the Rams of Tulasi and the Krams of Siva are the playful gods per excellence. That means that Krama plays upon the flute in the same spirit in which Rama slays the redoubtable enemies of man and God. Both of them are at play. The slaughter of the demons is no less a Lila than the rapturous dances in the idyllic environment of Vrndavana.

1. The physically initiated Rama culminates in the mental Rama. (Bh. 398)