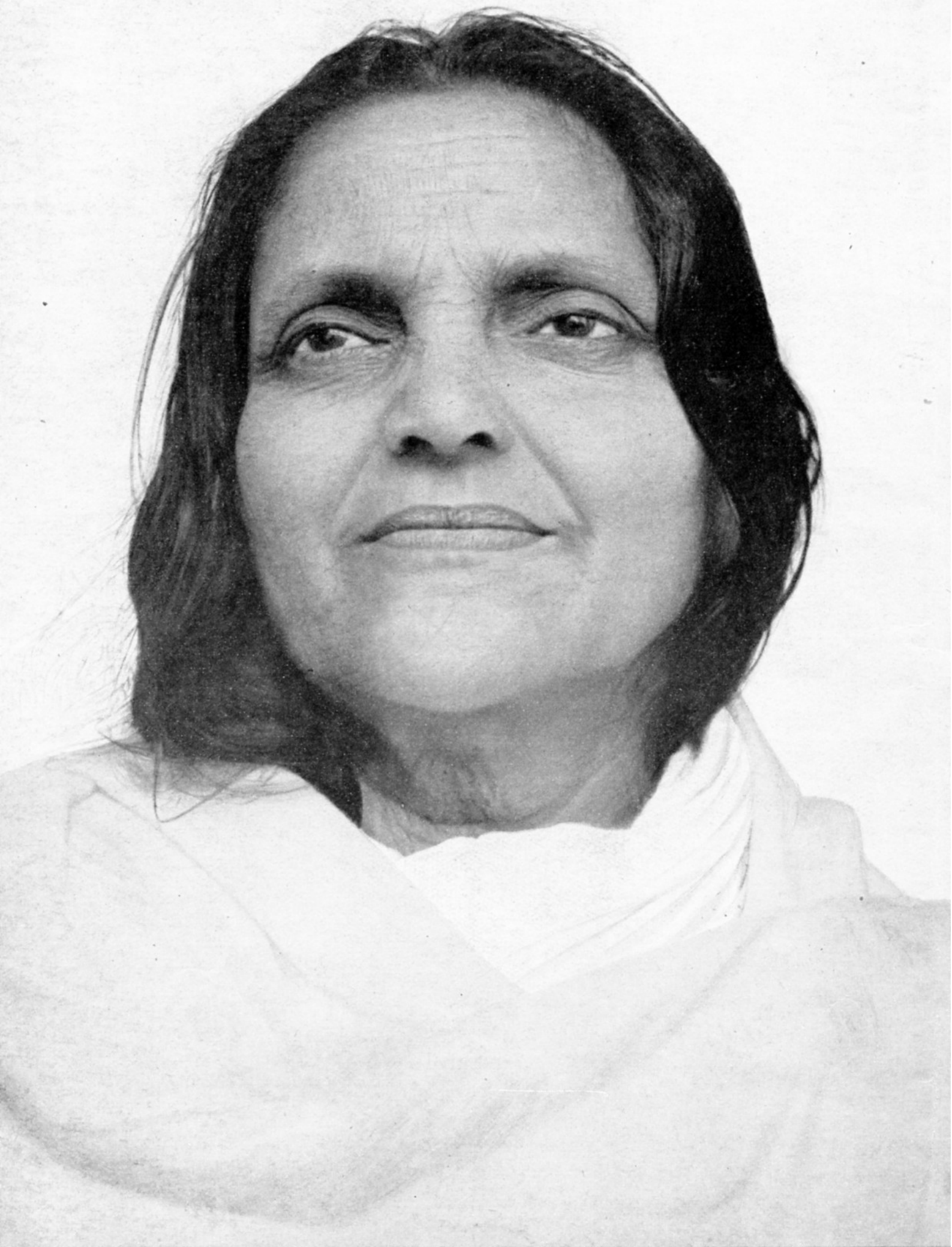


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*The Self, self-contained,
calling to Itself for its own Revelation—
this is happiness.*

MATRI VANI

To live according to the Guru's instructions is the means to Self-realisation. When, prompted by desire to find God, one attempts to awaken *Kundalini** it is impossible that He should not respond. If one really and truly yearns for God, can it ever happen that He will not reveal Himself? Practices that aim at arousing *Kundalini* should be undertaken for the sole purpose of finding God. It is impossible that this should remain fruitless; be convinced of this.

* * *

Full of patience—which is so important for *Sādhana*—and anchored in endurance one should cheerfully forge ahead with untrammelled speed in the quest after God. HE who resides in the heart must be revealed within and without.

* * *

* *Kundalini* The Serpent Power that is said to lie coiled up slumbering at the base of the spine of the ordinary person. By *yoga* it can be roused and made to rise up through the spine. When it reaches the crown of the head there is enlightenment.

To be always in a happy mood helps spiritual endeavour. Dejection creates obstacles on the Path. If one is to abide in His presence one has to be free from bondage. Driving the mind inwards one must be intent on the Revolution of the Supreme One who pervades all.

* * *

By idle and vain talk stumbling blocks are created on the path that leads to Him; going in that direction you have already spent ages and ages. Now retrace your steps and return to your Home. When one lingers on the road, one merely prolongs the troubles and hardships that are the pilgrim's lot. One who faces in God's direction, engrossed in His name and in the love of Him, advances, no matter what his condition may be; always remember this! To say: "I have not felt His touch" and therefore to pursue worldly enjoyment can never be for your real Good—keep this in mind.

* * *

One must endeavour to remain constantly engaged in the contemplation of THAT. All other thought engenders anxiety. HE is already holding your hand, so why worry? Do not allow yourself to be overwhelmed; ever be steeped solely in the contemplation of the Supreme.

Pages from my Diary

GURUPRIYA DEVI

(Translated from Bengali)

Hoshiarpur, 11th March, 1961.

For the last five or six days Mataji has been in Hoshiarpur in the Ashram of Sri Haribabaji Maharaj. In the evening after Mataji returned to her room from the *satsang*, she talked to us while lying on her bed. The Maharani Satya Prem Kumari of Mysore had sent some *tulsi* leaves to Mataji on which she had written one of God's names. Before this the Rajmata of Charkhari also had two or three times sent to Mataji similar *tulsi* leaves with God's names inscribed on them. Mataji had distributed them to everyone with the words : "To this body everything is brought right to the house where it happens to stay; and so it passes it on again to be kept in all peoples homes. Those who feel like it, may repeat the names written on the leaves." In this connexion Mataji said : "Look, as regards these *tulsi* leaves the following comes to my *kheyāla* : Once at Benares I was lying in the room upstairs. Sant Das babaji's brother (the cousin of this body) Upenbabu, who died long ago, came and said : "Please give me a present." This body replied : "There is nothing here." This was long ago—at that time nobody had as yet sent any *tulsi* leaves, they arrived much later. Pointing to you he indicated by signs : 'Ask her to write something on *tulsi* leaves. "This body then had the *kheyāla* : "If Didi comes I

shall tell her to do so.' And sure enough you just then for some reason entered the room and were thus asked to write something on *tulsi* leaves and bring it. Upen babu had been a Vaiṣṇava. You wrote and brought the leaves. Vishu was then busy with something in the Viraja Mandir. This body went there and said to you : "Give one of the *tulsi* leaves to Vishu." And then added : He should throw it into the Ganges for him who asked for it. But Vishu almost danced with joy as soon as he received the leaf, exclaiming : "It is four months today that I asked Ma for something. Now I have got it, my wish has been fulfilled."

I told Mataji : "Ma, Ashu's father also came to you at Kashi asking you to give him something." Ma replied : "Yes, of course, and he took the *mantra* with him as well as a rosary of *tulsi* beads." It has to be made clear that all this occurred on a subtle plane of consciousness. Ashu's father died long ago. Today Mataji disclosed a lot in connexion with the aforesaid, for Mataji does not speak about such things in public.

Hardwar, 19th March, 1963

The day before yesterday Mataji arrived here from Hoshiarpur. Buni's* health has become extremely precarious during the last few days. Due to heart trouble her whole body has become swollen and hard. Everyone feels very anxious for her. Mataji constantly goes and sees Buni. She

*Buni is the nickname of Kumari Juthika Guha of Calcutta, the daughter of Sri Jatish C. Guha, a devotee of many years' standing. Buni has been with Mataji since her childhood.

herself is making all arrangements for Buni's treatment and diet. It looks as if her condition was critical indeed. Civil Surgeon Dr. S. Bose and Major General A. N. Sharma (I.N.A.), both eminent physicians are prescribing medicines in consultation with each other. In spite of this there is no improvement. Her condition is such that only by Ma's grace can she hope to turn the corner.

Today when Ma came to see Buni, she said: "I saw first a goddess who seemed to give something to this body and then a terrifying apparition—like death himself. Usually he does not appear with three eyes, but this time his third eye was blazing. This body accompanied him up to where the road turns at Hardwar station and told him to turn in the opposite direction." Having said this, Mataji muttered, as if to herself: "This time he has gone. But whether he will return or not—who can tell?" We all exclaimed emphatically: "No, no, he won't come again." Ma, however, said slowly: "One can't be too sure."

These last few days Mataji has been giving Buni the juice of *punar nava** leaves in frequent small doses. There is some history to this. At Hoshiarpur, before Buni's condition became serious, Mataji suddenly one day said to me: "Didi, as soon as we reach Hardwar feed this body with some *punar nava*." We were rather surprised, wondering why Mataji should have to eat *punar nava*. Now the meaning of Mataji's words has become clear. Mataji is taking *punar nava* herself and also giving it to Buni.

* *Punar nava* is a plant with curative properties.

Kankhal, 12th April, 1961.

A few days ago Mataji has shifted here and is staying in 'Santiniketan', the house of Nitai.* It is a quiet and peaceful abode, being the last house of Kankhal, adjoining a temple called 'Dakshalaya', a very ancient place on the bank of the Ganges. For a long time it had been Nitai's keen desire that Mataji should bless his house by staying in it for some time. Repeatedly he had begged of Mataji this privilege and at his urgent request it has been decided to celebrate Didima's *Sannyāsa Utsava* there. Everyone was highly pleased with Nitai's management. He took great care to see that nobody was put to even the slightest inconvenience.

Nitai's house consists of two separate buildings, one opposite the other. In the smaller one his wife used to live; this is why Mataji does not enter that portion of the house. The larger house was built afterwards. Nitai stays in it and practises *sādhana*. Occasionally a *sādhu* or *mahātmā* comes and shares it with Nitai. This is where Mataji is putting up at present. It is Nitai's wish to present one portion of the building to the Ashram, to be used by grown-up girls who are practising *sādhana*.

Near the *Dakshālaya* temple there is a very old banyan tree. Many years ago Mataji and Bhaiji sat under that tree for a whole night and Mataji replied to Bhaiji's questions on various topics. At the suggestion of Mahamahopadhyaya Sri

* Sri Nitai Chand Basu Mallik—a son of the well-known Basu Mallik family in Calcutta. Being a widower he has taken seriously to religion. He lives in Kankhal the life of a *Vānaprasthi*.

Gopinath Kaviraj*, photos have been taken of Mataji sitting under that tree. On that occasion Mataji related many things that took place at the time when she had been there with Bhaiji. Much was disclosed that had not been known so far.

Gwalior 17 th April, 1961.

At the special request of the Maharani of Gwalior we have arrived here today and are expecting to remain for about four days. The consecration of some temples will be performed and many *mahātmās* have come to grace the functions with their presence. Our kirtan party from Delhi has also arrived as the Maharani is eager to have 'Nāma yajña' (perpetual kirtan of one particular *mantra*.) In the evening the Maharaja came and did obeisance to Mataji. He is very ill; but on having Mataji's *darśana* he became radiant like a child. Due to his bad health the entire burden of the arrangements fell on the Maharani. Maharani Vijaya Raje is extremely efficient and has many great qualities. She is also a Member of Parliament.

Gwalior 21st April, 1961

One day Mataji was taken to all the Maharaja's temples. In the Siva temple, a statue representing the Maharaja's mother was installed on this occasion. It is a fine piece of art—as if the Rajmata were sitting there alive. The second temple is dedicated to Radha-Krishna and the third contains the sculptured images of Rama, Sita and Lakshman. In the large

* The greatly revered scholar Dr. Gopinath Kaviraj, D. Litt., formerly the Principal of the Government Sanskrit College, Varanasi.

temple in the centre an extremely beautiful image of Satyanarayan has been consecrated on this occasion. By Mataji's grace the whole function proved a great success. In spite of his poor health the Maharaja attended the entire ceremony standing. Everything proceeded like clock work. Mataji remarked several times : "What a wonderful atmosphere."

Another day the Maharani took Mataji to see the Scindia Public School. Mataji was shown round the whole place by the Principal himself. There are very few schools of this kind in India. All arrangements are perfect to the minutest detail. I hear the guardians of the boys have to apply at least three to four years in advance to secure a seat for their ward. We were immensely impressed by the school.

Today Mataji is leaving for Allahabad where her 66th birthday is to be celebrated in Nirajdada's residence.

Allahabad, 3rd May, 1961

Yesterday, on the 19th of Vaisakh Mataji's birthday puja began. The Puja was performed in the open air on the raised platform in front of Mataji's room. Brahmachari Sailesh officiated as the priest. A great number of people from the Ashram of late Sri Gopal Thakur were present. They had brought with them the image of their Ashram and were celebrating Gītā Pūjā at the same time.

Today is the last day of the function and arrangements for the Tithi Puja have been made in the Pandal. Sri Hari babaji, Sri Krishnanandaji Avadhuta, Mahamandaleshwara Sri Chaitanya Giri, Sri Yogesh Brahmachari of Calcutta and

* Judge Niraj Nath Mukerji was a very great devotee of Mataji. His whole family is singly devoted to her.

other Mahatmas have gathered for the occasion. The whole of the celebration has been carefully thought out and proceeded in great beauty and harmony. The chanting of the *Durga Sapta Sati* by 100 Pandits, a feast for 108 kumaris, a dinner for small boys (*Bāla gopāla bhojan*) were items of the programme. Bindu, Renu, Bithu, Subodh and others had done their utmost to make the function a success. Their spirit of service is really quite unique.

This morning Pandit Jawaharlal Nehru arrived in Allahabad. "Anand Bhavan," his ancestral home is quite close to this place. On hearing that Mataji was here and that her birthday was being celebrated, he came after sunset for Mataji's *darśana* together with Srimati Indira Gandhi and his Secretary Sri Upadhyayaji. First he and Indiraji met Mataji privately in her room for about half an hour. Then they all sat with Mataji in the pandal. At that time Swami Sri Chaitanya Giri was giving a talk. Then a young boy a member of the *Rāsālīlā* party, performed a very artful play with *ārati* lights. This was followed by songs by the famous radio artist Chabi Bannerji of Calcutta. Mataji also sang for a short while. After about an hour's stay Pandit Nehru took his leave.

Poona 9th June, 1961

For over a month Mataji was in Bombay because of Dr. Gopinath Kaviraj's sickness and operation. Now his health has much improved and he will probably be able to leave the hospital within three or four days. Thus Mataji has left for Poona today. It is hoped that Dr. Kaviraj will join her here as soon as possible.

Yesterday afternoon Mataji went to the hospital to see him. When saying good-bye, Mataji stroked his head and back with her gracious hand. Putting her head on his pillow, she remarked : "To how many people has not this bed and this pillow given leave to go. Now it has made you, father, well." With how much affection Mataji embraced the Anglo-Indian nurse, saying again and again : "By indefatigable service you have nursed father back to health." All who witnessed this expression of Mataji's great motherly love for Sri Kavirajji had tears in their eyes. The care and understanding with which Mataji made all arrangements from the beginning of his very serious disease to his treatment in the hospital is quite beyond description. Every one is of the opinion that Dr. Kaviraj has been brought back to life solely by Mataji's grace.

As Mataji was leaving the hospital, her attention was drawn to an Arab Mohammedan who was suffering from incurable cancer. He lay on his deathbed, reduced to a mere skeleton. Ulcers were scattered all over his body. Mataji was about to walk away, but suddenly stopped. Out of her own *kheyāla* she went to his bed and with her compassionate hand stroked his whole body. Pointing upwards she exhorted him by signs to put his mind on God. What more striking illustration can there be of Mataji's divine grace? Who is able to fathom the magnitude of the blessing which Mataji thus conferred upon that dying Mohammedan?

World Unity Through World Religions

SWAMI SIVANANDA SARASWATI

It is time the United Nations gave serious thought to real religion as the greatest common factor and universally unifying force in the world. Religion is the unconquerable impulse in every man for peace, happiness and perfection. It is the urge to realize the highest value that God or Truth is. This religious impulse makes all mankind one and united.

All world religions point to the same central Divine Aim. All religions place before us the same ideals: love for all beings, service of humanity, conquest of the baser passions and of animal nature, striving after perfection and attainment of peace and unity. They teach man the life of tolerance, forgiveness, harmlessness, mercy, charitability and divine attainments.

Fundamentally there subsists absolute unity among all religions, all faiths, all beliefs. With one voice, all of them persuade man to the realization of the Infinite Presence of the Divine Being. Unanimously they declare: SERVE. LOVE. GIVE. PURIFY. MEDITATE. REALIZE.

The beautiful anecdote of Abu-ben-Adam, the moving story of Ranti Deva, the Biblical narrative of the good Samaritan and the sublime depiction of Gautama the Buddha at the sacrifice of King Bimbisara—all serve to bring out most beautifully and effectively the universal nature of true religious consciousness.

The religious sense enfolds all mankind in the warm embrace of spiritual oneness. Such unification alone could be vital, effective and abiding. Any unity or oneness of mankind based upon economic or social or political foundations will

not last. Through the means of the awakened religious sense we link up one man with the other at the deepest levels. When religion is seen and understood through this universal religious sense that exists in every man, then the Christian, the Muslim, the Hindu, the Buddhist, the Jain and the Parsee will feel themselves not as any particular religionists but as brother souls proceeding together in total harmony along the pathway to perfection and joy.

All religions teach man to cultivate a sense of oneness, the spirit of brotherhood, to become divine by discipline, sacrifice, service. They teach man not to be deluded by the lure and glitter of the perishable objects of this world, not to be deceived by the senses, not to forget the real goal of life—the attainment of God-Vision. Religion, therefore, is the foundation of society, the source of all goodness and happiness, the basis of virtue, perfection and prosperity of the individual, and through the individual, of the nation and through nations, of the whole world.

May you all ever bear in mind the grand Upanishadic declaration, *Isāvāsyam Idam Sarvam*—all this is pervaded by the Supreme. May you all realize this great truth, *Eko Devah Sarva Bhuteshu Gudhah sākshichetā kevalo nirgunascha*—the one Supreme Being is hidden in all beings; He is the eternal inner Witness and Energiser, the ever-pure, non-dual Being. May the Governments of the world abandon the hideous manufacture of nuclear weapons and let the law of love and the spirit of spiritual Oneness expounded by all religions prevail amongst nations and races.

OM SHANTI, SHANTI, SHANTI !

Mother's Music

PROF. S. C. DAS GUPTA

Why and how does divinity cast its splendour of aroma all round Mata Anandamayi? Why and how does the holy stream of light sweetly flow out of Mother's sparkling eyes and the sacred waves of light envelop the surrounding crowd to take them to a higher plane? Why and how do Mataji's melodious words enchantingly play on her listeners' minds to bring about an imperceptible transformation? I do feel bold enough to trace the answer to the above queries to the action and reaction of the eternal Music which Mother ever sings for the greatest good and widest welfare of the world. Our revered Rishis of the hoary past solemnly declare that the origin of Music is out of 'The *Nāda*'—the *Sabda Brahma* "Om", which rings and ever rings to awaken the slumbering "Kulakundalini." What is needed is only to receive a clear and lucid broadcast of the music, is just to tune up the machine correspondingly at our own end. Anybody approaching Mata Anandmayi's Ashram where-ever it be, whether on the high hills or on the murmuring rivers or on the seaside, does so at the faint response of the inner call and with respectful urge "मातृशरणं गच्छामि, धर्म शरणं गच्छामि" "Mātrisharaṇam Gachhāmi, Dharmam Sharaṇam Gachhāmi". A *darshan* of Mataji or even a visit to any of her Ashrams brings out the musical prayer in every heart, be it uttered explicitly or not—

असतो मा सद्गमय, तमसो मा ज्योतिर्गमय, मृत्योर्मांमृतं गमय ।
आविराविर्ममृषि रुद्र यत्ते दक्षिणमुखं तेन मां पाहि नित्यम् ॥

“Asato Ma Sadgamāya, Tamaso Ma Jyotirgmaya,
 Mrityormā Amritam Gamaya
 Avirabirma Edhi Rudra Yat e Dakshinaṃmukham
 Tena Mām Pāhi Nityam.”

May I present to you a new interpretation of the nectar (*Amrita*) which was miraculously found out of the churning of the mighty ocean by deities and demons which the Lord Vishnu so pleasantly served to the deities in the guise of Mohini and which was drunk with deep delight by deities in order to be immortal, Lord Shiva having swallowed every drop of poison coming out in course of the straining struggle, as allegorically representing the birth of Music out of the fathomless depth of the wide mental region through the joint efforts divine and demonic, the turmoil of the evil in the attempt of going down only to make way for weal and welfare, bliss and delight everlasting. शृण्वन्तु विश्वे अमृतस्य पुत्राः (Shrinwantu Vishwe Amritasya Putrāh) Hark thou children of Immortals to the voice of the ancient sages.

ॐ रसो वै सः रसं ह्ये वायं लब्ध्वानन्दी भवति, तृप्तो भवति, अमृतो भवति,
 ॐ यत् प्राप्य न किञ्चिद्वाञ्छति न शोचति न रमते नोत्साही भवति
 ॐ यत् ज्ञानान्मत्तो भवति स्तब्धो भवति आत्मारामो भवति ।

“Om Raso vai Sah. Rasam Hi Evayam Labdhvanandi
 Bhavati, Tripto Bhavati, Amrito Bhavati
 Om yat Prāpya Na Kinchit Vanchhati, Na Shochati
 Na Ramate Na Utsahi Bhavati
 Cm yat Jnanat Matto Bhavati Stabdho Bhavati
 Atmārāmo Bhavati.”

“Music is Divine. Music is *amrita*.” Humanity derives peace and bliss from the fundamental musical sweetness and

gets converted to *amrita*—perpetual bliss—which leaves nothing else to be desired, nothing at all to lose, nothing further to be attached to, nor anything else to be striven for. As a matter of fact the summum bonum of life and fulfilment of activity come through the intangible effect of Music. Success is assured if we only feel work is worship and our every move is in tune with the eternal music. Its knowledge and realisation make humanity forget all external ties—be they of flesh and blood or of iron or gold. Divinity of the soul manifests itself through the lyrical chyme and rippling rhythm of Music. Mata Anandamayī is the living example in this respect.

The message of the forest still reminds me of the altitude reached with the help of Music.

यं ब्रह्मा वरुणोन्द्र रुद्र मरुतः स्तुन्वन्ति दिव्यैः स्तवैः
 वेदैः सांगपदक्रमोपनिषदैः गायन्ति यं सामगाः ।
 ध्यानावस्थित तदगतेन मनसा पश्यन्ति यं योगिनः
 यस्यान्तं न विदुः सुरासुरगणाः देवाय तस्मै नमः ।

“Yam Brahmā Varunendra Rudra Marutah Stunwanti Divyai
 Stavaih

Vedaih Sangapada kramopanishadaih Gāyanti Yam Sāmagāh
 Dhyānāvasthita Tatgatena Manasā Pashyanti Yam Yoginah,
 Yasyāntam Na Viduh Surāsuraganāh Devāya Tasmai Namah.”

[Salutation to the God who is worshipped by Brahma, Varuna, Indra, Rudra, Maruta and other deities in holy prayers, who is devotedly sung in the Sāmaveda and other branches of Vedas and Upanishads, whom the sages realize in their deep meditation and whose limit has never been traced.]

The first and foremost usher of these sentiments was heralded on this holy soil of ours in the expression of the Vedic

hymns. Since then the melody echoed and re-echoed in the songs of our immortal saints, sages, seers and others coming from all strata of society. They contributed in no small measure to the revelation of Music. In their songs they represented the music of the sun and the moon, of the planets and stars—in tune with which dances the whole universe from the minutest particle of dust to the gigantic mountain. The delightful dance of nature is nothing but sympathetic synchronising ripples in the same pulsating resonance declaring the same truth and generously giving immense joy to those who have eyes to see and ears to hear. Not only the presence of Mata Anandamayi but also her remembrance evokes the same feeling. How beautifully she personifies the similar splendid touch in the heart of hearts. She stands as the living contribution to the same lofty ideas.

द्वन्द्वतीतं त्रिगुणरहितं स्वप्रकाशस्वरूपं
शान्ताकारं गगनसदृशं निर्विकारं वरेण्यम् ।
भक्तैर्जुष्टं विमलनिलयं योगिभिः ध्यानगम्यं
नित्यानन्दं परम सुखदं चेतसा तं स्मरामि ॥

“Dwandwātītam Trigūṇa rahitam Swaprakāsha swarūpam,
Sāntākāram Gagana sadrīsham Nirvikāram Varenīyam,
Bhaktairjushtam Vimala nilayam Yogibhīrdhyānagamyam,
Nityānandam Paramasukhadam chetasā Tam Smarāmi.”

It is well within every body's knowledge that the music of Lord Krishna's flute and the dance of Natarāja Shiva are almost irresistibly attractive. Our scriptures bear full testimony to the reponse of not only living beings but also of inert matter. Mata Anandamayi has been granting overflowing inspiration throughout the country wherever she has been

pleased to go. At her darśana every head bows down in profound respect chanting all the while—

तमीश्वराणां परमं महेश्वरं तं देवतानां परमं च दैवतम्
पतिं पतीनां परमं परस्ताद् विहाय देवं भुवनेशमीड्यम् ॥

“Tam Ishwarānām Paramam Maheshwaram Tam Devatānām Paramancha Daivatam, Patim Pateenām Paramam Parastād Vidāya Devam Bhuvaneshamīdyam.”

[Thou art the Emperor, god of gods, it is thy strength which grants vigour to others, it is only a speck of thy knowledge which enlightens others.]

Mataji in her pure whiteness like Goddess Saraswati represents the excellence of supreme Music and influences all cultural developments.

Modern science has mathematically proved beyond any shadow of doubt that matter also, just as light and heat, is a form of energy and thus a condensation of waves of minute phases. Philosophers have gone even a step further to propound that mind and soul are similar to electric waves and as such susceptible to the impact of Music. It is not unknown in our country that Music invokes conflagration, invites rain, birds and beasts, snakes and crawling insects respond to its charm and even a plant thrives in Music. What wonder is there when Mother's Music spreads superhuman tendencies. Apart from the wave motion it is difficult to explain how Music transcends all limits of space and time.

Our everyday experience shows that a piece of stone or brick thrown into a pool of water creates a never-ending series of waves. Similar ripples are produced in the ocean of ether by the vibration of sound. The same principle may be

extended to waves of thought particularly of powerful persons alike, such as Sri Anandamayi Ma. It is not impossible to imagine that the strong current of waves pulls down all barriers and crosses over so-called difficult hurdles. It certainly goes to the credit of modern science and technology that sound waves are caught, transmitted and even reproduced as we have in electronics, radios, transistors, tape recordings, etc. etc. Who knows that it does not await the advent of some future scientist to catch and to reproduce to our ears the still existing waves set in motion by the ancient master minds of hallowed memory. As for the nature of motion of thought—we may only say that there are still many more things and much of the realization beyond the dream of science and philosophy.

Breathes there a man with soul so dead as not to respond, not to vibrate, to the call of Music? Of course, the receptivity varies directly as the application of and adherence to the requisite discipline, i. e., culture or *Sādhanā*. Mata Anandamayi has herself proved in her exemplary life that the attainment of divinity through Music is not at all beyond human reach. May it not therefore be said that it is our birth-right to be divine. Parallel to the lines of a famous poet Mata Anandamayi asserts: "Divine thou art, to divinity thou returnest," which is no small encouragement for the pilgrim's progress. Music not only reigns over humanity but also furnishes fillip to every human feeling—love and affection, duty and devotion, hope and heroism, peace and patriotism—bereft of all geographical boundaries, bereft of caste, creed and colour, transgressing all demarcations of society, economic and educational. Music solidifies national and international

integration which is so frantically sought these days to make one World and to form one Government.

Who can deny that there is nothing sweeter than Music which is at the sametime more powerful than pen and sword? It is the only instrument to conquer baser elements, to exercise an all-pervading influence over culture and civilization in all ages and in all countries. The influence of Mother's music has overwhelmed the lands beyond the seas.

Blessed are those who are true devotees of Music. More blessed are those who lead and guide through Music the onward march to a Life Divine. Mighty Herculean efforts are needed to make a road-way in a mountainous region and to bridge a wide gulf, but once it is made, even an ant takes long strides and crosses over. Mother has built up the shortest cut, an easy smooth path in the spiritual domain. You can never miss the goal if you proceed along it. Mother's blessing is there—

“शुभास्ते पंथानः सन्तु”

“Shubhaste Panthanah Santu”

Mother's loving care will see that everybody is happy and healthy, everybody finds everything congenial and nobody suffers more than absolutely necessary. Continuous, unceasing Music is going on—Mother sings while she sits; Mother sings while she moves; Mother sings while she is awake, the song does not stop even when she is asleep. Catch that tune, hold the same string by winding up the Radio-set inside your mind in the same metre and in the same kilocycle and you will hear a clear and distinct voice. Automatically everything round us becomes sweet and holy, the approach to a life divine is easily accessible and you will

find that heaven is nowhere else but on this mundane earth, nay within yourself.

ॐ मधु वाता ऋतायते मधु क्षरन्ति सिन्धवः

माध्वीर्न सन्त्योषधीः मधुनक्तमुतोषसः

मधुमत्पार्थिवं रजः मधु द्यौरस्तु नः पिता

ॐ मधुमान्नो वनस्पतिः मधुमानस्तु सूर्यः

माध्वीर्गवो भवन्तु नः

ॐ मधु ॐ मधु ॐ मधु

“Om Madhu Vātā Ritāyate, Madhu Ksharanti Sindhāvah,

Madhwirnah Santyosadhih, Madhunaktam utoshasah

Madhumat Parthiwam Rajah

Madhu Dyaorastu Nah Pita, Om Madhumanno Vanashpati

Madhumanastu suryah, Madhwirgavo Bhavantu Nah

Om Madhu, Om Madhu, Om Madhu”

A thing of beauty is a joy for ever. A piece of Music is an everlasting blissful delight.

A Life in Zen*

TAKASHI HIRATA†

(Translated from German)

The Monk in a Zen Monastery.

Many books by Japanese and western authors have given the occident a definite idea of Zen Buddhism. The next step would be to introduce Zen practice in the West. In this paper I shall describe life in Zen.

First of all I shall write about everyday life in a Japanese Zen Monastery. I should be happy if my readers could get some insight into Japanese life in Zen.

I. Life in the Zen Monastery.

Nowadays three Zen sects exist in Japan : *Rinzai Sodo* and *Obaku*. The monastery in which I am living and which I shall try to describe belongs to the *Rinzai* Sect. There are seven main Rinzai Zen temples in Kyoto, a town with many ancient temples. Each one of those temples had its own monastery where young monks, aged usually between 18 and 30, practise Zen exercises. The daily life of the monastery is based on the "Rule of the Pure" that was formulated in the 8th cen-

* The following essay appeared in the German book "HÖ HLEN, KLÖSTER, ASHRAMS, GEMEINSCHAFTEN IN INDIEN und JAPAN" Published by U. W. Barth Verlag, Weilheim, Oberbayern.

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ture by the Chinese Zen Master Bai-Dshang. The general principles of this rule were outlined in Bai-Dshang's epigrams. For example : 'He who is lazy for one day and does not work, should also not eat on that day.' In a life regulated in this manner, the monk practices Zen under the guidance of a Zen Master. When the disciple has been slack, the Master may reproach him with words like : 'Walking ricebag.'

The year is divided into two terms : the winter term from October 1st to March 1st, and the summer term from April 1st to August 1st. After such a term has begun, no new monk will be admitted into the monastery, nor is any monk allowed to interrupt his practice until the end of the term.

Now I should like to speak about the rules and regulations of the monastery. On the 1st, 3rd, 6th, 11th, 13th, etc. of every month the monks have to go to town to beg. They proceed in groups of three, walking one behind the other with their begging-bags slung over their shoulders. They are allowed to halt only if someone who wishes to give them something, calls out to them. They receive rice, money and other things. The special characteristic of this begging is the spirit of *dāna*, that is to say, the begging has to be accomplished in such a manner that everyone is aware of the fact that the giver and the receiver are essentially within the void. This is the significance of the saying : '*Mukudoku*' (no merit). The donor does not know to whom he is giving, the monk does not know from whom he has received the gift. The monks wear large hats made of bamboo grass, so that their features cannot be distinguished. By 11 a. m. the monks have to return to the monastery for their midday meal. The abbot takes charge of the things which the monks have brought.

On the 2nd, 5th, 7th, 10th, 12th, etc. of every month the Zen Master delivers a lecture on the Zen doctrine. From his talk the students learn something about the wisdom of Zen.

On the 4th, 9th, 15th, 19th, etc. of every month the monks sweep the *Zazen hall*, the large hall, the bathrooms and the garden. They also cut their hair and have a bath.

On the 14th and 29th they rest until 3 p. m. They write letters, mend their clothes or go to town to do shopping. They rise daily at 3 a. m. In front of the statue of the Buddha in the large hall, they recite *Sutra*, such as the *Prajña Paramita Hridayam Sutra* or the *Saddharma Pundarika Sutra* and some *dhāranis*. During the recitation the monks have each individually to enter the room of the Master in order to reply to their *Koan*. This is called '*Sanzen*.' I shall later explain it in detail. At 5 a. m. they take their breakfast. Complete silence has to be observed in the dining-hall. This is why wooden bowls are used for eating. The begging, the lecture and the cleaning work usually start at 7 a. m. At 11 a. m. the bell rings for the midday meal. In former times the monks used to eat only twice, but now-a-days three times, namely at 5 a. m. 11 a. m. and at 4 p. m. Meat and fish are forbidden. The main meal consists of boiled rice and *miso* soup, which is prepared from soya beans. According to the work the days are called 'begging day,' 'lecture day' and 'cleaning day.' From 1-4 p. m. the monks work in the flower or vegetable garden. Sometimes they climb on a hill behind the temple to collect fire wood for their kitchen. Every term two monks take turns in cooking. At 4 p. m. a wooden clapper calls for the evening meal. At dusk the monks gather in the *Zazen hall* to practise the Zen posture. At 6 p. m. *Sanzen* starts again, that is the reply to

their *koan* questions. On both sides of the *Zazen* hall there are long verandas where the monks sit facing one another. They meditate until 1 p. m. in winter and until 10 p. m. in summer. The man in charge of the *Zazen* hall is called '*Jikihitsu*,' which means 'the sun of the hall.' On his shoulder he carries a staff called '*Keisaku*.' He walks about in the hall and watches whether the monks are really practising. If someone falls asleep he is beaten by the *Jikihitsu* with the *Keisaku*. For a beginner it is very strenuous and difficult to practise *Zazen* for three or four hours on end. While the term is in progress a very intensive practice is observed for one week of each month in every Zen monastery. This is called '*Sesshin*.' During the *Sesshin* the monk has to do *Sanroen* three times daily. The other activities, such as begging or cleaning are suspended during that week. The monk is not allowed to leave his seat, except for the three meals and for his rest of five hours at night. From 3 a. m. to 10 p. m. he has to concentrate on his *koan*. The *Sanzen* which is held from December 15th to 22nd is specially severe, for during that week the monk is not supposed to sleep at all. Until the beginning of the winter he must constantly be absorbed in his *koan* and to *Sanzen* four to five times a day. Such practice almost surpasses human strength.

The monk who lives in the monastery is called '*Un-sui*.' *Un* means cloud and *sui* river. The inner attitude of the monk may be compared to the fleeing cloud and the ever flowing river. He must not stop anywhere. This metaphor also shows why the daily life of the monk is very simple. He possesses two sets of clothes, a rice bowl and a small knife for cutting his hair. Like a cloud or river he travels all over Japan in search of his Zen master. A newcomer must first of all for two days sit in

