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Seventeenth Samyam Saptaha Mahavrata

(Devotional Week)

We have great pleasure to announce that the 17th *Samyam Saptaha Mahavrata*, organised by Shree Shree Anandamayee Sangha will be held this year from 20th to 26th November at Mata Anandamayee Ashram, Vrindaban.

The aim of the *Saptaha* is the realisation of one's own Self and the Supreme object of one's love. By observing the vows of truthfulness, continence and non-violence during the period one should try to further one's spiritual development. Such observance, it is hoped, will help the spiritual advancement of all concerned.

Mother is expected to be present in Vrindaban during the period.

Those who are unable to participate in the function at Vrindaban may follow the programme in any of our Ashrams, or in some sacred place, or in their respective homes, according to their convenience.

DURGA SINGH

(Raja of Baghat)

President

Shree Shree Anandamayee Sangha

Note:—

1. Those who intend to participate in the function in the Ashram at Vrindaban are requested to send an intimation by the Second week of November at the latest to :

Swami Paramananda

Mata Anandamayee Ashram

P.O VRINDABAN, MATHURA

2. There is no restriction to any one, even if he cannot participate in the entire programme of the function, joining the *Sat-Sang* subject to its rules of discipline.



—Vrindaban, September, 1966.

*Just as there is a veil of ignorance for the individual,
so there is also a door to Knowledge.*

MATRI VANI

It is necessary to try and dedicate every action of one's life to Him. You are indeed a tool in His hands and therefore whatever is being done by you must be consecrated to Him. If you continue to do this, you will gradually come to feel : how can I offer such hideous things as greed, anger, possessiveness, etc. to Him who is so very dear to me, who is my own ? Does one give anything undesirable to one's beloved ? By thinking in this strain one will become incapable of engaging in anything that is not impeccable. Then, when you have poured out at His feet every bit of the strength and capacity that you possess, so that nothing remains that you may call your own, do you know what He does at this blessed moment ? He makes your littleness whole. Then nothing at all is left to be desired or fulfilled. At the instant in which your dedication becomes complete, at that very instant that which is eternally revealed, unimpaired perfection flashes into being.

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The fact that you are aware of your incapacity to concentrate on God's name is also His grace. Even though not interested take the name as a medicine. This also will have a good result. You will improve. God's name is not like worldly medicine that acts at times and at other times fails ; God's name invariably bears fruit. This is why it is said, either get yourself admitted into the hospital, take the medicine prescribed by the doctor, regulate your diet and your illness will be cured. Or use the doctor's medicine and diet while remaining at home. That is to say, either

renounce everything and seek refuge solely in His name, or else, while remaining with your family, act according to your Guru's instructions and live a regulated life. Thereby also you may hope to get rid of your disease. Who ever likes to take injections? Yet they are beneficent. Which child enjoys learning to read? All the same, by studying regularly with the assistance of one's parents and teachers one becomes an educated person. This is where learning is concerned that serves worldly ends. Again, if you can acquire *brahmavidyā*, the Knowledge of Reality, there is hope of your recovering Supreme Wealth. What is Supreme Wealth? None but God Himself.

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It you can love God there will be no more sorrow. Even the feeling of separation from Him is joy. It is because of your love for Him that you are aware of the anguish of being apart. Only the man in whom God abides in a very special way is capable of this painful awareness (*viraha*) of separation from Him.

Question : What actually is a festival (*utsava*) ?

Mataji : Nārāyaṇa, what according to the *Śāstras* is a festival ?

Nārāyaṇa Swāmī : There are various kinds of festivals, such as a birthday celebration, the festival of Durga, a wedding and so on. The manifestation of joy created by a reunion of people is a festival. A function held in order to call forth this joy is styled festival.

Mataji : Where there is no more question of festival or function, there is the *puṇnāhuti* (final offering) of a festival and therefore it is called supreme festival.

Question : At what level does a festival become more than a rite ?

Mataji : Where levels are, the question has not been solved. When questions cannot possibly arise anymore, then ! Where there is no more difference between diving deep and floating on the surface, where there is only one constant state.

Question : Are spiritual experience (*anubhāva*) and remembrance the same ?

Mataji : These two different words express two different states. When remembrance (*smṛiti*) is roused, the question of forgetfulness does no longer exist. Once remembrance is awakened, forgetfulness cannot arise, because forgetfulness is due to ignorance while remembrance is due to Knowledge. When supreme remembrance awakens, the experience and the experiencer merge into one. To be roused to the remembrance : I am eternal and indivisible is indeed called supreme remembrance. Then divided experience ceases—in the realization of supreme Knowledge the threefold division of knowledge, the object of knowledge and the knower is annihilated.

Nārāyaṇa Swāmī : Ma, today it was discussed with Sri Gopinath Kaviraj, how while the child is in its mother's

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Nārāyaṇa Swāmī : Ma, today it was discussed with Sri Gopinath Kaviraj, how while the child is in its mother's

womb it has knowledge of its true being, but the moment it sees the light of day, forgetfulness supervenes. How is it that at the moment of birth breathing becomes divided into four parts ?

Mataji : It is for you to know what your *Sāstras* say. This body speaks in its own higgledy-piggledy way. When, the other day, I went for a drive, air was pumped into the tube of a wheel. When there was no air in it, the tube seemed shrunk, as if divided into bits, but when it was blown up again it became round and everywhere equally full of air. Similarly, by practising God's name, kirtan, meditation and so forth, in the case of some aspirants, *prāṇāyama* comes about of itself and the body suddenly trembles and becomes straightened ; a divine power begins to have its play and yogic postures, etc, manifest spontaneously. When this condition becomes permanent, the breath is no longer divided into four parts, everything merges into one undisturbed bliss, and Knowledge is awakened.

Not only by *haṭhayoga* and similar kinds of *tapasyā* can this be accomplished, but also by the practice of the name of Hari. The Name is itself God. One should give serious attention to God's name. By continuous *kirtan* of 'Hari bob' other mantras also are uttered spontaneously and one's manner of sitting changes. When this body played the play of *sādhana*, something like this happened. When bhakti arises, a purified body may—nay, does have a similar experience. If one proceeds exactly according to the rules, the body will certainly experience vibration and shivering. Thereupon follow other divine realizations. The subtle *nādis* of the body will not each be separate anymore, one force will flow through all of them. So as to break all bondage, the knots of the heart will open automatically, each in the way that is needed. No matter what line of *sādhana* you may have adopted, when the 'switch' is pressed at the *mūlādhāra*, there will first of all be vibration and shivering

and then visions of light may be seen and divine sounds of various kinds heard.

While the child is in its mother's womb, its inner power is united with that of his mother and thus there is knowledge of Reality. By the *yogas* of meditation or inquiry or by *krīyāyoga*, and other *yogas* one must again reach the state of the child in its mother's womb. The *sādhaka*, the *bhakta*, the *yogi* must become the child-yogi in the womb of the Divine Mother. Then the breath will not be cut up anymore. All along there will be only one goal, one aspiration, one inner experience, one Realization.

No matter from what point the wrinkled tube may be filled, it will become straightened and equally full of air in all its parts. When by practising *prāṇāyama*, *kīrtana*, meditation in the right manner the mind becomes one-pointed, body and life-force are steadied, or one may also put it the other way round and say, when the movement of the life-force is stilled, the mind becomes one-pointed, Then the life-force flows evenly through the *sushumna nādi*. At that moment remembrance is awakened, the state of Knowledge is achieved.

While in its mother's womb, the individual has no connection with the outer world ; there is thus no impediment and the blood circulation is not conditioned by the functioning of the breath but evenly flows straight in and out of the mother's blood stream. By the sight of outer things and by breathing the outer air, man's concentration is destroyed and the remembrance of his true nature vanishes. It is necessary for the aspirant to hide himself from the obstacles of the outer world by entering the Divine Mother's womb in the cave of his own heart. Thereby lost remembrance will be restored. Then the Mother will take on Herself all his burdens.

Today rather much has been disclosed by this body, even though the secret has been merely hinted at in broad outlines. He who is ready for it will understand it rightly.

From the Diary of a European

Melita Maschmann

(*Translated from German*)

Varanasi, November 1963.

Mataji does not assume the role of a Guru for anyone, in any case not in the formal sense. She does not give initiation and therefore, in the strict sense of the word, has also no disciples. But she does not contradict if someone declares : "I see in you my Guru." Many of her friends and followers have taken *dīkṣa* (initiation) from Didima, Mataji's mother. Sometimes in the early morning, I see Didima sit in a corner of the Ashram temple, giving instructions to a disciple. The disciples are mostly young men. They sit at Didima's feet and listen intently to the penetrating whispers of their master.

The other day I asked someone why Mataji did not herself give initiation. I do not know whether the reply covered the most important reason. It was as follows : "Where Mataji dwells, namely in the oneness of the *Brahman*, the distinction between Guru and disciple does not exist anymore. The relationship between Master and pupil still belongs to the realm in which we think there is duality."

In the records about Mataji's sayings, I find the following : "Since this body has no personal will and no fixed ideas or plans, there can also not be any such thing as initiation for it. On occasions *mantras* are suddenly pronounced by this mouth. It may then happen that someone hears these *mantras* and makes use of them. That is to say he adopts the *mantra* and considers himself as initiated, although no initiation has been intended or taken place. It even happened at times that people who knew very little about me, were convinced that everything had been prepar-

ed beforehand. Actually there was nothing of the sort. Only what is meant to be, comes about."

As to my relationship with Mataji : I feel, in her I have found the most important 'partner' of my life. Yet I cannot talk to her directly about anything essential. It is a relationship which has to forgo almost hundred percent the exchange with the help of words. For what are conversations through the mediation of an interpreter ? A miserable makeshift. Even if the interpreter is good. How much misunderstanding will not be caused by translation. All subtleties are lost at any rate. Because English is, for my translator as well as for me, a foreign language. Thus it may be said that I am dumb for Mataji and Mataji is dumb for me. Sometimes this is intensely painful to me, at other times I feel that it is good and salutary. In any case, that I am unable to talk to her is surely beneficial. To be for once entirely reduced to what one is without the masquerade of speech. Not that Mataji could be deceived by beautiful phrases ! But I could deceive myself through my words. How much does one not conceal by chattering, without noticing how superficial one is. To be forced to renounce language is healthy asceticism, at least for a time. We owe almost all our deceptions and lies to our dexterity in the use of words.

However, this is only one side of the medal. For on the other hand, I receive here an impressive lesson about the divinity of the word. "In the beginning was the word"—this has its counterpart in Hindu philosophy : the *Śabda Brahman*, explained by Sri Gopinath Kaviraj as follows : "*Śabda Brahman* is the eternal sound that is the first manifestation of the Supreme Reality and lies at the root of all subsequent creation." (Not by mistake does it say 'is' instead of 'was', and 'lies' instead of 'lay'. For the Hindu, creation, preservation and destruction are processes going on side by side eternally without beginning or end). The divinity is not only invoked but actually represented by the

word. By the *mantra* divine power can be transferred from the Master to the pupil. Not the knowledge expressed by the ideological meaning of the *mantra*, but the spiritual power inherent in the word itself is communicated to the disciple. To this category belongs also the mystic sound embodiment of the Supreme Reality (the Brahman) in the syllable 'Om'.

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Something which I can note in my diary really only with three crosses (the crosses that the illiterate puts instead of his name, because he has not learnt to write it) : Nowadays it, at times, overwhelms me, in the street, or while sitting here in the Ashram, or while dressing, or in the middle of the night. I then wake up suddenly and it is there : A joy without rhyme or reason, with no content except the Name of the Nameless ; annulling all physical limitations, extinguishing all desire. A joy that radiates by its own light. One single jubilant affirmation. Unconditional consent, embracing in the Now everything that ever was or will be.

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Since we have come to Varanasi, Mataji has stayed in five different rooms. Or, may be, even more than five without my noticing it. In this number rooms in Gangadi's Ashram and in her brother's house are also included. Isn't it strange : For the last forty years she has travelled the length and breadth of the country. Occasionally, but only very rarely, as for instance when she falls ill, does she remain in one place for several months. But even while in the same place or at the same Ashram she changes her rooms. Yet she never gives the impression of restlessness. On the contrary everywhere she rests equally well. I have now seen, her in seven different rooms and always had the feeling that it was the same room. Of course, all these rooms have some-

thing in common : their simplicity. They contain hardly anything except the couch on which Mataji sits in the day and sleeps in the night. All the same, they are distinct from one another. Windows and doors are situated differently, the couch is placed in various ways, occasionally there is a shelf or a cupboard.

How we hesitate to suggest a change of residence to a person aged nearly 70 ! And how often do these 'old trees' not actually perish due to such a belated transplantation. But Mataji's detachment is complete. There is no room, no house, no street, no town, no landscape that she would prefer to any other. She never has to tear herself away, since she never binds herself to anything. This holds good for rooms and people as for anything else. But it does not mean that she is equally aloof from everything, rather is she everywhere equally at home.

This is an actual fact. When we arrived here she went all over the Ashram, looking radiant. I had a similar impression when watching her after her arrival in Kishenpur last year. She slips into the constantly changing localities of her environment as one slips into a dress that one likes especially but has not worn for a while. It fits her as if made to measure. She is at home everywhere, because even in this quite material realm, duality does not exist for her. There is only one single home—the *Brahman*. But everything is that *Brahman*.

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A long, important private interview with Mataji. I am reporting only part of our conversation in broad outlines.

Mataji says : "If a man is able to do *sādhana*, this is due to the functioning of divine grace."

"Prayer is a kind of meditation. If you can concentrate well while praying, stick to this kind of *sādhana*."

Question . Would you agree if I declared that within

the hierarchy of the spiritual world, Christ is something like an elder brother to you ?

Mataji laughs and then remains silent for a long time. At last she says : "One can find everything in Christ. He is brother, father, son and beloved. Ma also is contained in Christ."

Question : Do people—or at least some people come to you with a mask or with their true face ?

Mataji (laughing) : A mask would not be of any use to you. I see you as you really are.

Myself : At times it seems to me that here in your immediate presence I am becoming from bad to worse. I never knew how much envy there was hidden in me. My selfishness is growing steadily, that is to say : I desire more attention from you than I am receiving.

Mataji : It is wholesome if your negative impulses are brought to light. They have to come out. Only in this way can you get rid of them. But I cannot see that you are bad. I only see your divine Self.

When taking leave I receive a vigorous slap from Mataji. It was probably meant to hit my head, but nearly becomes a box on the ear, which amuses us both.

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Mataji's *darsāna* this morning surpassing by far everything communicable or describable. For more than an hour she kept us waiting on the veranda in front of the temples. When she finally emerged, she seemed as if enveloped by a cocoon of invisible light. I can express it only in this paradox manner. May be, others could even perceive that light. One had the impression that her body was surrounded by a veil of air that was not of the same quality as the air that usually surrounds us. It was of course transparent, but at the same time seemed an impenetrable, protective mantle

not of glassy rigidity but rather pervaded by fluent animation. Mataji sat down on the low stool between the two temples. As a rule, a lively conversation at once ensues with the visitors who pose questions. Today she seemed plunged in such an aura of stillness that nobody dared to utter a word.

She made a sign to Pushpa who began to sing without delay. I have often observed that Mataji gets someone to sing when her radiation is specially intense. In this way she eludes a general discussion, the spiritual value of which cannot be foreseen.

Never have I heard Pushpa sing as today. Mataji sits perfectly relaxed, leaning against the wall. She listens with her eye-lids half closed.

Pushpa begins with a great many variations of the jubilant invocation : "Jai Ma, jai Ma." A song follows of which every verse starts with : "*Mahārāni, Mahādevi.*" (Great queen, great goddess.)" To begin with there is a slight disquiet in Mataji. Her shoulders and hands are moving. Then even this unrest subsides entirely. Mataji's eyes are now shut. Her head is almost imperceptibly tilted to one side. Suddenly the expression appears that struck me so forcibly when I saw Mataji for the first time about a year ago. That day I wrote into my diary : "Sometimes one has the feeling as if Mataji revered herself, but this attitude has something absolutely impersonal". Last year I did not understand what I perceived. Now I know its significance : she, who embodies holiness in front of our eyes, joins us in the reverent contemplation of this sanctity which is herself. *Aham Brahmāsmi. The Brahman am I.*

Mahārāni, Mahādevi : the Mother of the Universe am I, Durga am I. Whatever you see in me, that I am; for *Brahman* am I, the One who is All in All. Mataji's eye-lids raise themselves, the irises glide away and return. Her glance is now—beyond our heads—focussed into the far distance and remains there. But it perceives more than we do.

We can only divine that it must be inexpressible. Light that would blind us? A beauty for which we have not been created? Radiance and transfiguration on Mataji's countenance. Even this bearable only behind the veil of tears.

Then nearness and presence can be felt again in Mataji's gaze. Not suddenly, but gradually. Hesitant recognition. Wandering about like a search-light that is rotating in all directions. A smile, still very distant and without object. But it starts filling itself—with remembrance: Yes, you are here, my friends. A spark leaps into her eyes; love. Her mouth remains closed and encircled by shadows, but her eyes are speaking: for your sake I let It go again. I am remaining with you. *Mahārāni*: the great queen that lives with beggars. But it is no sacrifice to her, The pain of letting It go is not more constant than a gliding shadow.

For your sake I let It go! This is expressed as we understand it. There, where Mataji is, there is neither grasping nor letting go, neither leaving nor remaining, neither love nor melancholy, neither beggars nor Kings—only That, *TAT*.

Svayam Prakasha

GAURIDASI

A state of being exists where it is immaterial whether He assumes a form or not—what is, is THAT. In this case what is there to express in words? Furthermore, at a certain level, the Self may reveal Itself to Itself. At the same time He does not reveal Himself at all. To whom is He to reveal Himself? Where there are neither form nor attributes, what is to be put into language? Where nothing is excluded, how can Oneness be obstructed? In this state of complete poise, nothing at all is any longer apart from Him. What is, IS. So what can be said or left unsaid, since it is entirely beyond words. Obviously, each one speaks from the level at which he finds himself. Yet whatever is uttered are His words—His song, addressed to Him.

—Mataji

How often I think that I would like to be able to write something about Mataji for the West. But it is so very difficult to say anything at all about her. Even the *Pandits* are at a loss to define or explain her to their own countrymen. One cannot seem to make satisfactorily clear to oneself what she is, how then to convey her adequately to another! To try to draw a simple, objective word-picture of her as she appears to us, proves to be not possible. One loses all perspective; for the most ordinary act of her daily life will suddenly assume in the mind of the observer such inexplicably overwhelming proportions as to become fraught with both meaning and mystery, any attempt to explain which results only in providing a distorted or totally false picture.

It is not without significance here that no artist has ever been able to complete a successful portrait of Mataji. From "Sitting" to "Sitting", may be from moment to moment,

she can, and does, appear so different that to catch her with a brush, as with a pen, is impossible. This difficulty is most evident on looking at a number of her photographs. Each one is so unlike the next that it might be of another person. Yet at the same time Mataji's own strong and unique personality reaches us through them all. While each may be a true picture of her it is only that of an instant. And though we may be thoroughly delighted with a previously unseen photo of her, who, curiously seems at first to be wholly present to us in it, we very soon become dissatisfied. Every image of her, we find, is like beholding only a tiny fraction of what we have known, a brief and fleeting moment out of that Timelessness to which she calls us.

There are today, perhaps many, spiritual aspirants who are unable to accept a traditional concept of the deity with form, but who are as yet unable also to contemplate the Self or God as such. Some of these seekers, attracted by Mataji, attempt to make her the focus of their concentration. If such concentration is found to be extremely difficult, we can see that there are obvious reasons for this. Even as Mataji herself appears to us to be constantly changing before our very eyes, so also, naturally, our mental images of her are continually shifting. She can be caught neither by paints, nor words—nor by our thought. While a traditional form or symbol of deity—at least until we have acquired strong powers of concentration and perhaps some degree of mystical experience—tends to remain static and retain definite characteristics on which to fix the mind, Mataji seems to be ever moving away from the mind that would hold her in any one attitude for the length of a *dhāranā*! As soon as we have formed some mental image of her in any way large enough to contain her and small enough to be contained by us, she gets up from her seat, as it were, and runs off—laughing. She does not easily lend herself to any kind of fixity of conception. However, for this very reason, in spite of the difficulties, contemplation of

her, of her life and her words must be pregnant with exalting possibilities.

There are other problems as well. Apart from the ever present and sometimes disturbing question: "Who, what is Mataji?"—Many another queries arises in the mind regarding her, questions to which we know that we shall probably never learn the answer but with which the mind insists upon distracting us.

For instance: Why does she never enter the living quarters of a householder? This is, so far as I know, unique in the religious history of the world. No other of the great teachers of mankind has behaved in this way. It can be easily seen that such a rule might be of very real value to the life of a *sādhaka*, but what can its significance be in regard to Mataji? Making this consideration more enticing, therefore, is the fact that she does not—except perhaps in particular cases for a specific period—object to her *sādhakas* going into the homes of householders, while she herself is unable to do so. What can it mean?

Then there is the equally mysterious question of her complete inability to take food with her own hand. This, as in the above instance, is the result of no volition of her own. The body simply will not feed itself. She once said to me, "My food is dedicated lives." There is perhaps some profound connection between these words and the fact that since many years ago she has had to be fed, like a tiny child, by someone else. However, I do not think that the connection is as simple as it might at first seem or that it is anything to be understood by the intellect. For just as the significance of her actions is seldom to be seen on the surface, so also the meaning of her utterances lies deeper than the words alone.

What is most extraordinary, and perplexing in Mataji—whatever she may be in herself—is the evident and simultaneous manifestation in her of both the personal and the impersonal. Her personality is strongly individual

and quite definite, notwithstanding the constant play of change. There is about her a unique and very intense sense of personal presence. She is extremely observant of everything that goes on around her; and this awareness extends not only to externals but to the inner needs and thoughts of her devotees as well. No detail of the requirements of the Ashram escapes her. She gives the impression of being wholly present to, fully, highly conscious of the here and the now. And, paradoxically, this seems to be equally true when she appears totally unresponsive and withdrawn from our world. However it may seem to us, I do not think that the modes of the personal and impersonal are alternating states in her; they are simultaneous and continuous. And even in those moments when we sense a great and unconcerned Impersonal Presence shining through her, we can also feel that complete conscious awareness which excludes nothing whatsoever. It is then that we are aware that Mataji does not experience this world as we do, through the instrumentality of mind and the individual senses. Rather with the whole of her being she "perceives" the whole of existence. To think, when her eyes have that withdrawn or faraway look, that she does not "see" us is a mistake. But to believe that she sees us as we see others is to be equally in error. She seems to be the veritable embodiment of consciousness, of conscious—and highly self-conscious—awareness, the very epitome of man's nature. Yet how much more than that! For of what is she conscious? Even when her attention seems to be fully directed to us and she speaks with us, of whom is she aware? To whom does she speak?

Here is obviously something for which the mind can give no explanation. Yet our minds go on raising such questions, just as they continually present impossible queries regarding the nature of the universe, its origin and purpose, as if deliberately to divert us from "the one thing necessary" the unbroken contemplation of the Divine Fact—even though we have been told again and again, by the Scriptures and

the Gurus of the world, that our questions regarding the Ultimate cannot be answered within the realm of mind and that beyond it they do not arise.

Whatever Mataji may be, she is certainly, for us, a living symbol of the Living God. To ask questions aroused by her extraordinary life and state of being is useless. However, to hold lightly the mysteries of her existence in our minds in an attitude of prayerful meditation will surely one day result in "fruits" far beyond anything our intellects could conceive.

"One may see the events of thousands of one's former births, but when the realization has come of what creation with its ascending and descending currents in reality is, what will he see then? He will see, and also not see; neither will he not see, nor see. Where everything that exists is revealed in its fulness, this is called Self-revelation, THAT **Itself, the Self-luminous One—call it what you will.**"

[The following text is extremely faint and largely illegible due to the quality of the scan. It appears to be a continuation of the philosophical or spiritual discourse.]

Psychosynthesis and the Ishopanishad

PROF. Bireswar Ganguly

II

We have already considered the central idea of Dr. Roberts Assagioli on Psychosynthesis and have got glimpses of the correlation between his thesis and the main philosophy of the Ishopanishad. In the words of Prof. Max Muller, "The Upanishads are the...sources of...the Vedanta philosophy, a system in which human speculation seems to have reached its very acme." Among one hundred and twelve Upanishads the Ishopanishad is one of the earliest, being the fortieth chapter of Shukla Yajñasamhita. The first thirty-nine chapters of this Samhita deal with *Karmakānda* or the path of spiritual action and the fortieth deals with *Jñānakānda* or the path of synthetic knowledge. Though one of the shortest Upanishads, consisting of only eighteen *mantras* or aphorisms, the Ishopanishad is one of the best from the point of view, the very essence of *Karmkānda* of the Vedas and the Tantras and the *Jñānakānda* of Vedanta philosophy.

This Upanishad reconciles the apparent contradictions between Being and Becoming, *Nirguna Brahman* and *Saguna Brahman*, the path of action and the path of knowledge and asserts the goal of a synthetic, integral development of the personality, which is tantamount to liberation. In other words, psychosynthesis or the synthesis of all the levels of consciousness, is the main concern of this Upanishad. All the eighteen chapters of Srimad Bhagavat Gita may be said to be the extended commentary on the philosophy of the Ishopanishad.

In this Upanishad the first mantra speaks of *Brahman* as pervading the universe and that after knowing this, one should experience pain and pleasure of life in a detached

way. The purpose of the second mantra is to give a philosophy and art of synthetic living for the yogi, who performs works of life with a God-consciousness, whereby he is not bound by the evil effects of action. He becomes liberated in life and the conflict between *Jñāna* and *Karma* does not arise. The third *mantra* narrates the fate of the faithless, self-destructive men, who suffer a life of darkness and ignorance after mortal death. The fourth mantra speaks briefly of the *Nirguna* and *Saguna* aspects of *Ātman* (the Self), who is the seat of all actions. In the fifth mantra, the two aspects of *Ātman* are more clearly set forth. The sixth and the seventh *mantras* speak of the monistic knowledge and mental purity of the liberated soul, who has known the *Ātman*. The eighth mantra speaks of the primary characteristics of *Ātman* as the *Kūtastha* (original) consciousness and of his secondary characteristics of the *saguna* creator.

From the ninth to the thirteenth *mantras* we get an exposition of the central theme of this Upanished, viz. the reconciliation of the apparent contradiction between *Vidyā* (Knowledge) and *avidyā* (ignorance), between *Nirguna Brahman* and *Saguna Brahman* and between *Jñāna-Kānda* and *Karmakānda*. It is asserted there categorically that action without knowledge leads to blinding darkness but that knowledge without action leads to even more blinding darkness. Real liberation does not come without the psychosynthesis of the lower self and the higher self, of the individual consciousness and the collective unconscious.

The *mantras* from the fifteenth to the eighteenth show, in the guise of the prayer of a dying *Rishi* (integral yogi), the function of the external Sun God as an external unifying centre and helper in the liberation movement for the yogi. The Sun is the abode of *Gāyatri*, the deity worshipped by all Brahmins in India and the worship of the Sun, the visible external representative of God, has a secret spiritual significance not only during the life-time of the Brahmin, but also after physical death in the '*devayana*' *marga*' or the

path of divine ascent for the subtle body of the soul. The conscious self or the empirical "I" has to attain the Higher Self (*Ātman* or *Brahman*) through the external unifying centre, *Surya* (Sun), who is at the centre of our solar system. Similarly for the beings of other solar systems, till the last Sun (*Bharga* of *Gāyatri* mantra) is reached and finally there is *Brahmaniroṭna* (final merging with *Brahman*).

III

Let us now consider a textual translation of the mantras of the Ishopanishad for getting a first-hand glimpse of the Upanishadic philosophy of psychosynthesis.

ॐ ईशा वास्यमिदं सर्वं यद्विद्ध जगत्यां जगत् ।
तेन त्यक्तं मुञ्जोथा मा गृधः कस्यस्विद्धनम् ॥१॥

All this is for habitation by the Lord, whatsoever is individual universe of movement in the universal motion. By that renounced thou shouldst enjoy ; lust not after any man's possession.

— Sri Aurobindo

By *Iśa* is to be covered all this, that which is changeful in the changing world. Hence by renunciation it should be enjoyed. Do not crave for anybody's wealth.

— Satyananda

Comment :— *Iśa*, the Lord is referred to as *Purushottama*, *Paramātmā* in the *Srimad Bhagavad Gītā*. Both *Kshara Purūsha* (the manifested universe) and *Akshara Purūsha* (transcendental *Ātman*) are within Him and manifestations of Him.

The wise man should always live in this faith and should perform *nishkāma* Karma (work done without attachment and offered to the Lord) and while thus performing duty, he should welcome joy and suffering, as they flow automatically from *prārabdha karma* (past action,

which has begun bearing fruit). But there should be no craving for wealth possessed by others according to their own *prārabdha karma*, for the wise man who lives in God-consciousness feels that he is an instrument in the hands of God and cannot take initiative in any new work bound by desire.

कुर्वन्नेवेह कर्माणि जिजीविषेच्छतं समाः ।
एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे ॥२॥

Doing verily works in this world one should wish to live a hundred years. Thus it is in thee and not otherwise than this ; action cleaves not to a man.

—Sri Aurobindo.

It is by doing work in this way that one may desire to live here a hundred years. To you man, there is thus no way other than this by which Karma will not stick.

—Satyananda.

Comment :—The whole philosophy of *nishkāma karmayoga* (performance of duty without desire for deserts) in Srimad Bhagavad Gītā is an exposition of the truth contained in the first two mantras of the Ishopanishad. Lord Krishna exhorts Arjuna, to perform duties according to one's respective station in life and as prescribed in the religious scriptures. By offering the fruit of work at the feet of the Lord one can perform duties, which are ethically categorical imperatives, and yet attain the highest state of Self-realization, sometimes in this life and sometimes just before physical death. The Gītā prescribes 'स्वकर्मणा तम् अभ्यर्च्य सिद्धिं विन्दति मानवः', i.e. a man can attain psychosynthetic self-realization, not by renunciation of work, but by worshipful performance of work. Hence we find in Vedic civilization such an emphasis on sacrifice and duty and such an enthusiasm for worshipful creative activities.

(to be continued)

Parsis—Do they believe in God ?

(2)

PROF. A.N. Ghose

In my previous article I have tried to show that the Parsis are not a race, apart from Hindu religion, which does not believe in God. I should rather prove that the Mazdian religion (The Parsi religion) is also a sublime type of Hindu religion and stands on the same plane as the other world religions. It believes in God—His Divine Will—in the word "Logos" (reference "*Pranava*" of the Hindus) and considers Him to be the Omniscient Source of Existence (*Ahura Mazda*). For the Parsis fire, as I have already explained, is the most active and dynamic of the elements, as it coalesces many flames into one just as our souls join in God's unity. It purifies all it touches as does the Grace of God... Being everywhere equally pure, it shows God's Omnipresence. Shedding light all round it is the Wisdom of God. The source of fire is the sun and thus it is the source of Divine Love.

A pure and undefiled flame is certainly the most sublime natural representation of Him who is Eternal Light.—The birth of the Parsi Prophet Zoroaster recalls the birth of Krishna, their *Avatārbād*, Soul, the Vedic Nature-Gods (Mithra like Mitra of Rigveda). Their conception

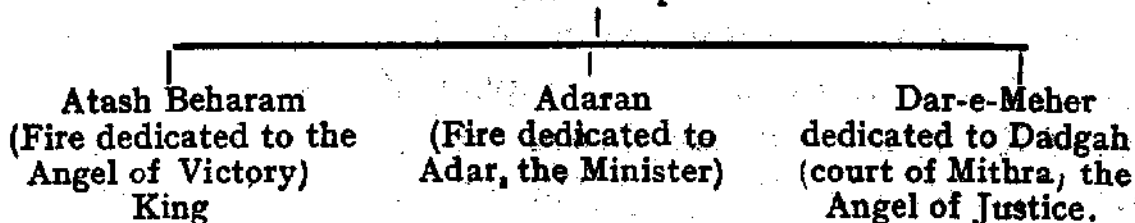
* In the article under the same title in the last issue of Ananda Varta, p. 74, 3rd line, it should read "Iranian prophet" instead of "Indian prophet". Editor.

of Divine elixir, the juice of Haoma (soma of Vedas) their spirit of worship in the temples¹, their idea of mind-control, "Bhakti" and worship and prayers, their attainment of God through righteousness (*Asha*), their faith in *Karma* (past and present deeds)². The custom of reading out the Zend Avesta (like the Hindu *Gītā*) to the dying—all these speak of their relation with Eastern religions (specially Hindu religion). The Parsis are not idolators, as they say God is many but without a second. Their duality (*Dvaitavāda*) means *good and evil*. God is the only "Good", other things are non-God. Their duality means *Life and Non-life* i.e. *whatever is subject to decay is devoid of Eternal Life*. God is thus everlasting, without decay, and all else is transitory and therefore evil. 'Satan' is evil yet not in revolt (cp Christianity, Hinduism) against God but does his work as assigned to him. God is as great as the Jehova of the Old Testament.

The Divine Hierarchy of the Parsi religion (God and His Angels) does not mean that He is many. He is the Supreme Head and the other members of His council are either under Him or are simply His qualities. God is All-Good, and evil is the negation of good. It is self evident that good and evil are not throughout parallel ideas of equal values but *the latter has a purely relative existence*.

1 They have three grades of temples :—

Parsi Temple



There are 8 Temples in India, 4 in Bombay, 2 in Surat, 1 in Udwada and 1 at Navasari.

2 They say "Industry is better than asceticism". To sit in a dark corner of a temple with doors all shut or to pass the whole day in *Namasankirtana* would not be a virtue to a Mazdian.

They believe in agriculture as a religious demand. "Food must be earned as otherwise man cannot live and worship God. The cow is the best friend of man. She appears first when the dead cross the Bridge of Judgment and she guides the purified soul to the garden of Paradise (cp Islamic picture of the world after death). Only good work is the passport for the abode of God—and this milk of the cow is immortal drink as *cow is nothing but His own virtue*". Free will of man creates evil (cp Adam and Eve) and man may attain salvation by repentance and reparation of sin if he confesses it to the priest. Mazdianism is a dualist creed. It teaches that God and the soul are distinct as opposed to Christian, Muslim and Hindu dualists". They surrender to God wholly and solely by forgetting their littleness and egotism. God is found through worship. Prayer draws a man near to God.●

Further we find in their religion and philosophy, great scope for "Oracles" (vide *The Chaldaean Oracles*, edited by Ande). The oracles are epigrammatic utterances in order to enforce the idea of their profound and deeply mysterious nature. This Chaldaean (Persian) culture was first introduced in Greece by Beresius and the "philosophy and astronomy of the Greeks are being influenced by the Parsis." Taylon consider that some of their mystical utterances are the sources whence the sublime¹ conceptions of Plato were formed. The Chaldaean Prophet Zoroaster was famed for these divine oracles and the Persian oracles, respected all over Christendom, are marked with the alphabet "Z". Although our destiny may be written "in the stars" yet it was the mission of the Divine Soul to raise the human soul above the circle of necessity and the oracles give victory to that Masterly Will which—

* Some of the ethical ideas as above described have been taken from "The Gospol of Zarathushtra" by Greenless.

“Hews the wall with might of magic,
Breaks the palisade in pieces,
Hews to atoms seven rickets,
Speaks the Master’s words of Knowledge.”

The *Indian Parsis*, being tortured by the Mohammad-an kings of Persia, fled to the Ormuz island at the entrance of the Persian Gulf from there they came to India and first settled at Sanjan under a Hindu Rana. The Indian Parsis started their life at Surat from the 6th century, when they began to take a leading part in the trade of the East. The Parsians not only visited India but sailed to China, where they were found as missionaries, traders and refugees. The Gazettier of the Bombay Presidency writes: “About the Year 795, there were many Parsi Fire Temples at China.” In India we do not only find them as “middlemen and agents in foreign business, but we know them as warriors (ref. Ardeshir who was a famous general fighting against the Mohammadans in favour of the chief of Sanjan) and engineers (ref. the Parsis as expert shipbuilders under the East India Company). They were favourites in the Court of Akbar (1548-1605), the contemporary of the Queen Elizabeth and were in the good books of the English people and could thus form into a group of people designated as “half Hindu (Gujrati) and half European (English).” For their imitative nature and sociable temperament, they could adjust with others’ customs and manners and this was the clue of their place and position in India. It is found that “The English Government in India has no more faithful servants than the Parsis.”*

The Parsis are divided into two sects, the Shahensais and the Kadmis, the former meaning “imperial” and the latter “ancient”, though the number of the Kadmis is very low. They form into a small group and are linked to each

*Mr. Karaka says this in 1875 in the Preface of his book-History of the Parsis, Volume I,

other. The modern Parsis of India are not of a martial bearing and do not take to military profession from religious considerations. They cannot *defile fire* by shooting etc. But this idea does not always court support from the Parsis.

Both the sexes wear head-dresses, the "topis"* for men and the "mathabana" for women. They are non-vegetarian, temperate in food and do not smoke. They are rigid in caste. "A European Doctor cannot touch any patient, neither can any Parsi shake hands with him". Their naming is done with the name of their father after their own names. Their family life is happy. Their boys and girls have to undergo "investiture" by "Sudra" and "Kusti."† They wear "Pichori" during funerals.

The funeral rights of the Parsi—The dead body is first bathed with Narang (consecrated bull's urine) and water, laid on a stone slab. Seven circles are marked around the body with a nail (to isolate the body *ring-pass-not*) Fire is kept burning with incense all the time. The funeral is arranged before sunset. They believe in exposure to sunshine. The body is then placed on an iron bier and is shown to the dog 3 to 4 times‡ The corpse is then carried by the bearers to the "Dokhma"|| The Tower of

* Skull-shaped.

† "Sudra" is a shirt and "Kusti" girdle." Pichori is a several yards long cloth passed round the waist.

‡ They have the belief that dog is a sacred animal and its sight will carry the soul of the dead to heaven. Another belief is that the dog (4 eyed) finds out whether the body is dead or under suspended animation. In preventing hasty disposal the dog gives a "howl of terror" if the etheric body is under suspended animation. Dogs or cat's etheric sight produces emotional storm and insulates us from etheric defilement.

|| It is a long circular gasometer like chamber as found in the gas works, the difference being that the Dokhmas are *open at the top*. The Parsis believe in resurrection i.e. rising of the dead and so they keep the Dokhma open at the top for exit of the revived dead). The circular walls are built of the hardest stone, plastered with lime. The walls are 20-30ft high, the diameter of the largest Dokhma of Bombay is 90ft.

Silence) where the dead body is allowed to be eaten by hungry birds, generally vultures. Friends and relations do not touch the body or the bier but wait outside till the bearers return. The dead body is kept exposed in the tower and the vultures soon denude it of flesh.*

They say "we come naked and we must go naked. The decaying particles of our body should be dissipated as rapidly as possible (not by fire or electric current from religious considerations) and in such a way that neither mother earth nor the beings she supports should be contaminated in the slightest degree". His R.H. Albert Edward, on the occasion of his visit to India (1875) spoke in approbation of the sanitary precautions adopted by the Parsis for the disposal of the dead. After the bones are reduced to atoms, there remains nothing but lime and phosphorus which are neither offensive nor injurious to health.*

Conclusion :—

The Parsi religion, as the High Priest of the Bombay Fire Temple writes, "is the most ancient faith, which not only influenced the Greeks and the Romans but also Judaism and through it Christianity and through Christianity the Islamic religion....."

* They do not burn the corpse like the Hindus for fear of defiling Fire by the impure dead body.

Evolution of Matter

III

COSMIC MATTER

D. S. Mahalanobis

The birth of our universe as inchoate matter was a start, its ageing into an ordered cosmos had yet to be. How did order come out of this undifferentiated chaotic mass ?

We have seen that matter evolved in five marked stages, viz., *ākāsa*, *vāyu*, *tejas* and *kshiti*. Each of these terms denotes a new formation. They are graded products in the process of evolution, and are perhaps unstable except the last, which is the finality of material involution or grossness. The first term *ākāsa* is a basic stuff with only one constituent in it. The rest are binary, ternary, quaternary and quinary products, respectively. Now, if in the course of evolution, the first term in the serial order gradually becomes the fifth, taking one constituent at each step, then nothing seems to remain of them save the last that is, quinary *kshiti*. Thus, the transition of *ākāsa* would look like this :

$$\begin{aligned} \text{Ākāsa} + 2\text{nd constituent} &= \text{Vāyu} \\ \text{Vāyu} + 3\text{rd constituent} &= \text{Tejas} \\ \text{Tejas} + 4\text{th constituent} &= \text{Ap} \\ \text{Ap} + 5\text{th constituent} &= \text{Kshiti} \end{aligned}$$

But, things did not shape out exactly like this. What actually happened was not an integration of the two combining terms in their entirety. For example, the two constituents, *ākāsa* and second constituent, did not merge *en masse* to produce an equal volume of *vāyu*. We are assured that only a part of each product was subjected to this integration

at each stage, leaving out plenty of stuff from each grade to preserve the series : mono-*ākāsa*, binary *vāyu*, ternary *tejas*, quaternary *ap*, and quinary *kshiti*, or in other words, atomic Ether, binary Tactile Energy, ternary Luminiferous Energy, quaternary Differential Energy, and quinary Matter, respectively.

The Purānas describe this evolutionary process in an illustrative way¹. The different products, according to them, occupy successive inner layers and concentrate on the central mass, which is *kshiti*.

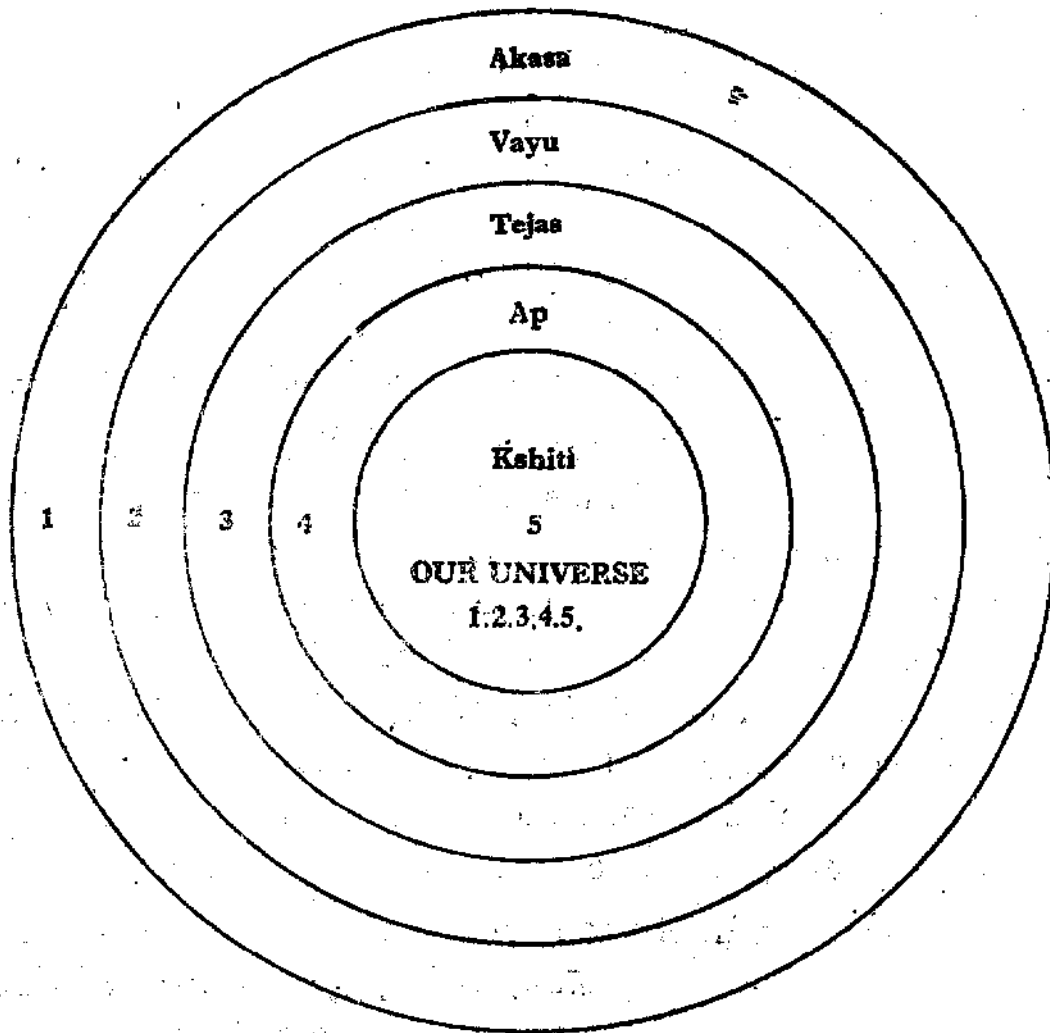
Each constituent *tanmātrā* evolved, one after another, in course of time, as a new central force within its predecessor's larger sphere and converted the central volume into a grosser stuff (see diagram overleaf). Thus, every transformation left out around it a vast layer of unconverted region, which retained the *status quo* in the conversion process. Hence, when binary *vāyu* was formed, a vast envelop of ether (*ākāsa*) was left out; and when ternary *tejas* was formed, a deep layer of binary *vāyu* was left back between it (*tejas*) and *ākāsa* as interspace, and so on. Quinary *kshiti* evolving last occupied the central core, which is our universe. That is, our universe occupies only the inmost part of the super-spheres. The four other envelopes of our world are never known to us. Our immediate outer neighbour is the layer of quaternary *ap*; next to it is the layer of ternary *tejas*; surrounding *tejas* is the region of binary *vāyu*; and beyond is cosmic *ākāsa*, i.e., ether. This is a stupendous system, dizzying to imagine.

OUR UNIVERSE. Our world², we have seen, is a quinary stuff since its birth, that is, it is all matter, the end-product at the termination of the fifth stage of evolution. Every sample of it is composed of the same five constitu-

1. Referred to by Dr. B. N. Seal.

2. The Hindu cosmology recognizes the existence of numerous universes besides our own.

ents (*tanmātrās*), but not in the same proportion. Nonetheless, the whole thing is matter of some kind, contained within the sphere of *ap*. We call one specimen of it energy, another matter, a third ether, etc., according to their physical behaviour. These terms are misnomers. The ancients had a better set of terms for them.



The Super-World

1. *Ākasa*—Mono-ether
2. *Vāyu* —Binary Tactile Energy
3. *Tejas* —Ternary Luminiferous Energy
4. *Ap* —Quaternary Differential Energy
5. *Kshiti*—Quinary Matter (Undifferentiated)

Our Universe : Differentiated form of Quinary Matter (Kshiti)

1. *Ākasa*—Quinary Ether (matter), i.e., Ether of the Physicists.
2. *Vāyu* —Quinary Tactile Energy (matter), i.e., Primary form of Kinetic Energy (Non-periodic).
3. *Tejas*—Quinary Luminiferous Energy (matter) i.e., Energy of Light and Heat.
4. *Ap* —Quinary Differential Energy (matter), i.e., Electricity.
5. *Kshiti*—Quinary Inertial Matter (grossest matter), after differentiation.

The contents of our world were, at first, undifferentiated, a nondescript mass of varied density, as we must assume on the basis of the ancient evolution theory. Modern space-scientists have been collecting data to give us an outline of this early phase of our world. And we have several theories in the field. Abbe Lemaitre's is one of these theories in vogue. He claims that the universe started as an "atome primitif", a sort of primal atom of enormous density, and somewhat of the size of a few suns of our day. This primordial atom was highly unstable and short-lived. It exploded and swelled the volume of the spatial universe. A phase of further disintegration and expansion was followed by the formation of gases, reaching the stage of Einstein Universe, which was later superseded by other types. The ancient cosmogony traces the genesis from much further behind.

The undifferentiated mass at the centre of the Super-world evolved in time out of chaos into an ordered cosmos. Its contents are no longer an undefinable miscellany now, we have in their place, as the result of differentiation, five categories of matter, viz., *ākāśa*, *vāyu*, *tejas*, *ap* and *kshiti*. But, these categories, it must be noted, are not just the same things as their ancient namesakes, i.e., are not identical with the earlier evolving series bearing the same names.

A confusion is likely to occur at this point. Are there, then, two series of *ākāśa*, *vāyu*, *tejas*, *ap* and *kshiti*? Yes, The ancient series stands for the five concentric spheres, with our nascent world at the centre, undifferentiated and chaotic. The later series represents a further development of our inchoate world into an ordered cosmos the contents of which can be classified into five types of matter as shown. The two series are not identical in composition, or in their lay. Our universe is only a part of the vast world system.

If the two series are not duplicates of each other, how do they differ then? The first series, as evolving stuff in the pre-matter stage, stands for mono-ether, binary Tactile Energy, ternary Luminiferous Energy, quaternary Differential

Energy, and undifferentiated quinary matter. The last term of this series underwent further changes by differentiation and evolved as the second series. The second is a post-matter series. Each term of this series is matter of one sort or another and denotes a category of matter. The whole contents of our universe can thus be sorted into these five categories. Our stars, planets, nebulae, ether (space-stuff), air, water, gas, light, electricity, chemical elements or compounds, in short, all kinds of energy and matter, have been classified on this basis, i.e., according to their material characteristics of *tanmātrīc* origin. Even so, the two series, pre-matter and post-matter, have striking similarities, as is evident from the theories of the different schools of philosophy. This is perhaps due to the fact that the extra constituents in each term of the second series corresponding to the first, occur in such negligible quantities as not to affect the general make-up categorically or manifestly. To cite an analogy, our atmospheric air consists of : nitrogen, 78 per cent., oxygen, 21 per cent., and argon, carbon dioxide, helium, etc. together 1 per cent. If this last 1 per cent. be replaced by either oxygen or nitrogen, we shall even then call the mixture air, because the two mixtures are very much alike. That is the reason why the pre-matter and the post-matter series bear the same names. But our world contents are not, and cannot be, concentrically arranged in the manner of the Super-world. Yet, there is a basic plan in nature to reproduce its decided patterns everywhere, for example, an atomic structure and the solar system represent the same pattern. Hence, our planet is likely to exhibit characteristics of the Super-world in respect of the planet's outer space, and our earth has already been found to be surrounded by an ionosphere, which is Differential Energy in ancient terminology. Beyond this zone there may be a layer of Luminiferous Energy, etc. It is for the scientists to discover.

Modern scientists have computed the radius for our

world as 210,000,000,000,000,000,000 miles*. Its succeeding outer layers are, therefore, far more enormous. If the topography of our universe were to be surveyed, we should find at the centre of a Superworld in a vast spherical region, masses of condensed or diffused matter here and there representing the stars, comets, planets, nebulae, and the galactical systems that our astronomers visualize with their giant telescopes. This is our world as reconstructed by our space-scientists. Nevertheless, none of them has seen its outer rim. Surrounding this central sphere, No. 5 in the diagram, the ancient authorities say, we should find a layer of Differential Energy, *ap*; beyond it should be a layer of Luminiferous Energy, *tejas*; next to it we should come across a large envelope of Tactile Energy, *vāyu*, surrounded by ether or atomic *ākāśa* spreading to unknown beyond, growing more and more rarefied as it extends and merges imperceptibly into the subliminalā *kāśa*, which is non-atomic and all-pervasive. The outer we go from our centre, the less substantial seem to us the envelopes, for each outer layer is shorter by one constituent in its composition than its inset neighbour. Of course things are not as simple as that. Regional variations are likely to be, specially at the overlapping borders. Nonetheless, this is an impressionist picture of our world and beyond on the basis of the ancient cosmogony.

A question remains. We know that the contents of the five concentric spheres are not equally dense. Why did not the different spheres then spread out into their neighbours' more tenous territories. They did, we presume. Perhaps they have been spreading ever since at a tremendous speed inherited from Tactile Energy. This is in accord with modern conception perhaps, and relativity supports the belief that we live in a finite expanding universe. Abbe Lemaitre in his interesting theory, tells us that our world had passed through several stages and reached the Einstein stage of

cylindrical universe five billion years ago. "The Einstein stage came to an end some three billion years ago, and the universe has expanded ever since and is still expanding, evolving towards and expanding de Sitter Universe."⁴

We have noted that there is a similarity between the two series of *ākāsa*, *vāyu*, *tejas*, *ap*, and *kshiti*. Let us look more carefully into them and compare the two sets of terms, the pre-matter set and the post-matter set. The two series are here put side by side :

	<i>Ākāsa</i>	<i>Vāyu</i>	<i>Tejas</i>	<i>Ap</i>	<i>Kshiti</i>
First Series	Mono— Ether	Binary Tactile Energy	Ternary Luminiferous Energy	Quaternary Differential Energy	Quinary Matter (Undifferen- tiated)
Second Series	Quinary Ether (matter)	Quinary Tactile Energy (matter)	Quinary Luminiferous Energy (matter)	Quinary Differential Energy (matter)	Quinary Iner- tial Matter (Differen- tiated)

The terms in the two series have been arranged in order of increasing complexity and density. The two sets are different in material composition, as can be seen from their names and epithets. If we scrutinize them, we shall find that all the properties of matter are increasingly present in the quinary series, that is, second series, just as we find, in our empirical world, gradually increasing properties of matter in denser and denser masses if we come down along ether, kinetic energy, light energy, electricity, to gross matter, in that order. Though classical ether is now a hypothetical medium, it should show material properties though in negligible quantities, if it exists. Kinetic energy is still a vague term in modern science; but ponderability has been found in light, and in a greater degree in electricity. It is probable that the first series does not exist now, for it

4. Based on A. d'Abro's note on Lemaitre's Lecture.

was unstable due to the absence of gravitation in all terms except the last, which has lost its identity due to differentiation.

At any rate, the first set does not exist for us except as a topic of theoretical interest, because its first four terms—mono-ether, binary Tactile Energy, ternary Luminiferous Energy, quaternary Differential Energy — are the four outer spheres, and the last *kshiti* (undifferentiated matter) has evolved out of recognition to become our universe. Nevertheless, the first series is the basic pattern, which is reflected in the second. We shall now study the post-matter group better to understand its characteristics.

The Seer-physicists of ancient India tell us that all the material of our world is quintuplicated matter (*panchikritia bhuta*), i. e., matter as known to our physicists. The ancient classification of the contents of our universe into five categories shows an amazing insight into the mysteries of nature. We significantly notice, as a characteristic of this remarkable classification, that gravitational principle falls off gradually in the series as we recede back from *kshiti* (Inertial Matter) to the other categories one by one, in the reverse order. It is similar to our experience of the weakening effect of gravitational forces as we go into outer space from molar matter, say, our earth. In the series under discussion, *kshiti* presents to us the maximum effect of gravitation ; and quinary ether (*ākāśa*) exhibits the least characteristic of matter so much so that ether remains to us undetected yet. The other categories are intermediate terms. A little analysis will show us other notable features of this classification.

(to be continued)

Matri Lila

(August 1st—October 15th, 1966.)

In the last issue we reported that Mataji had stayed in Dehradun since April 20th. She continued at Kishenpur (Dehradun) until August 14th when she proceeded to Vrindaban. Before leaving Dehradun the bruises on her body and the wound on her hand (due to the car accident) had healed completely. During the last few days Mataji often would come out on the veranda upstairs at *darsana* time, as she does when she is well. From August 6th morning until 7th midday the whole of the *Rāmāyana* was recited in the Ashram hall, followed by 24 hours of uninterrupted kirtana of : 'ज्योति से ज्योति जलाओ राम राम' (Kindle light by light, O Rama). From the beginning of August preparations for the various festivities to be held at Vrindaban went on vigorously and advance parties were sent there from August 2nd onwards.

Mataji remained at Vrindaban from August 15th to September 30th. Not less than three *Bhagavata Saptahs* were held during that time, besides the *Jhulan* and *Janmastami* celebrations, and the consecration of the new temple on September 7th, which proved the climax of all functions. The first *Bhagavata Saptah* took place from 18th to 25th of August. On the 26th (*Ekādasi*) the *Jhulan* festival began, ending on the 30th, full moon day, which is also the festival of *Raksha Bandhan* and the anniversary of the memorable night in 1922 when Mataji gave herself *dikṣa*. This night is always celebrated by silent midnight meditation in Mataji's presence, with religious music before and after. We have in the pages of this journal described in more or less detail these various celebrations for the last fifteen years. This time Sri Krishna-nanda Avadhutaji (who resides in our Ashram) had taken it upon himself to arrange for the decorations of the swing

festival and so they were done in a different style from former years, when the Ashram girls used to be responsible. The beautiful, large hall of the Vrindaban Ashram provides an ideal setting for such an occasion. Sri Avadhutji has also arranged for *Rāsa līlā* to be performed every evening on the veranda of the hall, the audience sitting in the wide open space in front. On *Jhulan Purnima*, *Mahārāsa* was performed in the hall in the morning and outside in the evening up to 11 p. m. Mataji graced both performances with her presence.

From August 27th to September 7th *Akhanda Kirtan* of various Krishna mantras was kept up from 5 a. m. to 9 p. m. At the time of other functions the *mantra* was sustained by one person silently. The same *mantra* continued for the whole day. From September 2nd the preliminary ceremonies for the temple consecration started. They were executed for several hours daily by a number of pandits in the square of the hall between the three temples. A number of prominent Mahatmas, not only of Vrindaban but of distant places, had responded by their presence to the invitation for the temple consecration. Some of them, such as Swami Sri Akhandanandaji of Vrindaban, Mahamandalshwara Sri Maheshwaranandaji of Bombay, Swami Sri Sharananandaji and Sri Chakarpaniji of Vrindaban, delighted the large audience by their talks for several days before September 7th. For the last several months Mataji had urged devotees to come to Vrindaban for this occasion if they possibly could. The attendance therefore exceeded even that of the 60th birthday celebrations in Varanasi. Great numbers flocked from Calcutta, Ranchi, Varanasi, Bombay, Ahmedabad, Poona, Dehradun etc. not to speak of those who came from places nearby, such as Delhi, Agra and so forth. The grounds and the hall of our Vrindaban Ashram are spacious indeed, but in the days round *Janmastami* the whole place truly resembled a bee hive. Accommodation had been reserved months before in *dharmakalās*,

temples and guest-houses, some at a distance of one or two miles. Even so, it was difficult, for a few days, to house and feed everyone. Among our guests there were also a few Parsis and Europeans.

As is the case with all the temples in our Ashrams, the new Radha Krishna temple also has an extraordinary history of its own, may be even stranger than most of the other temples.

When the Vrindaban hall was built several years ago, it had been planned that it should contain three temples, namely one for Radha-Krishna in the centre, and Nitai-Gouranga and Shiva temples to its left and right. Raja Durga Singh of Solan wanted to be responsible for the erection of the Radha-Krishna temple, because his grandmother had (before he was born) died with the unfulfilled wish to build such a temple. However, one difficulty after another arose and so, while the other two temples were completed and consecrated long ago, this temple did not materialise until now.

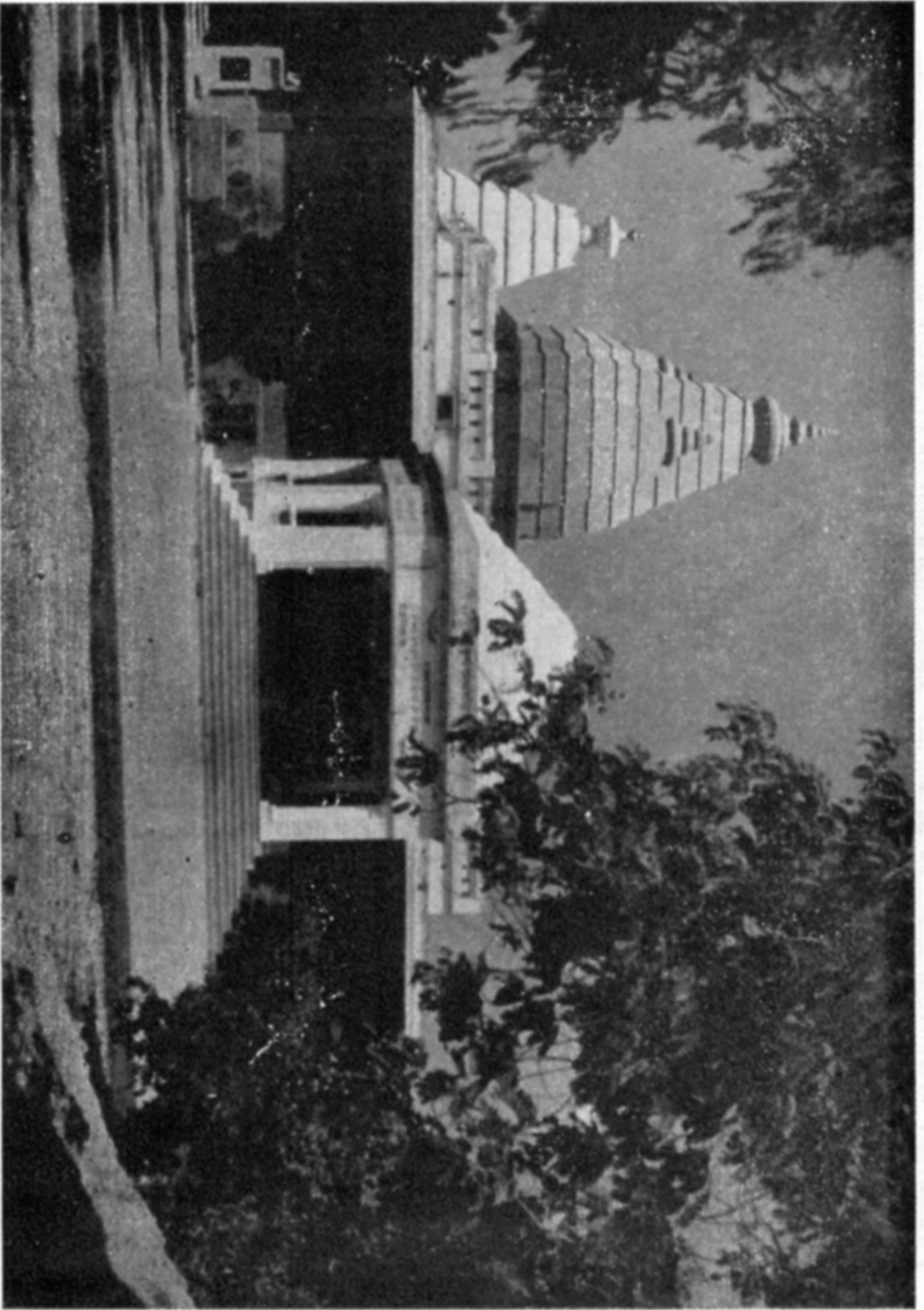
Many years ago, the present Rajmata Sahiba Vijayaraje Scindia of Gwalior had vowed to build a temple for Krishna if she had a son. Soon after her only son was born, she had a temple built in Gwalior, but was unable to find a statue of Krishna to her liking. When she visited our Vrindaban Ashram, she was greatly impressed by the beauty of the *vigrahas* of Gouranga and Nitai and therefore decided to place an order for a sculpture of Krishna with the sculptor of those images, Sri Nitai Pal of Calcutta, who had also created the statue of Kali for our Ranchi temple. However, when the statue arrived she was disappointed. She told Mataji that something had gone wrong with the position of Krishna's feet. The statue was therefore, not installed in Gwalior. It was subsequently sent to our Vrindaban Ashram.

Several years ago Mataji had "seen" Sri Krishna standing just at the place where his temple is now. He was

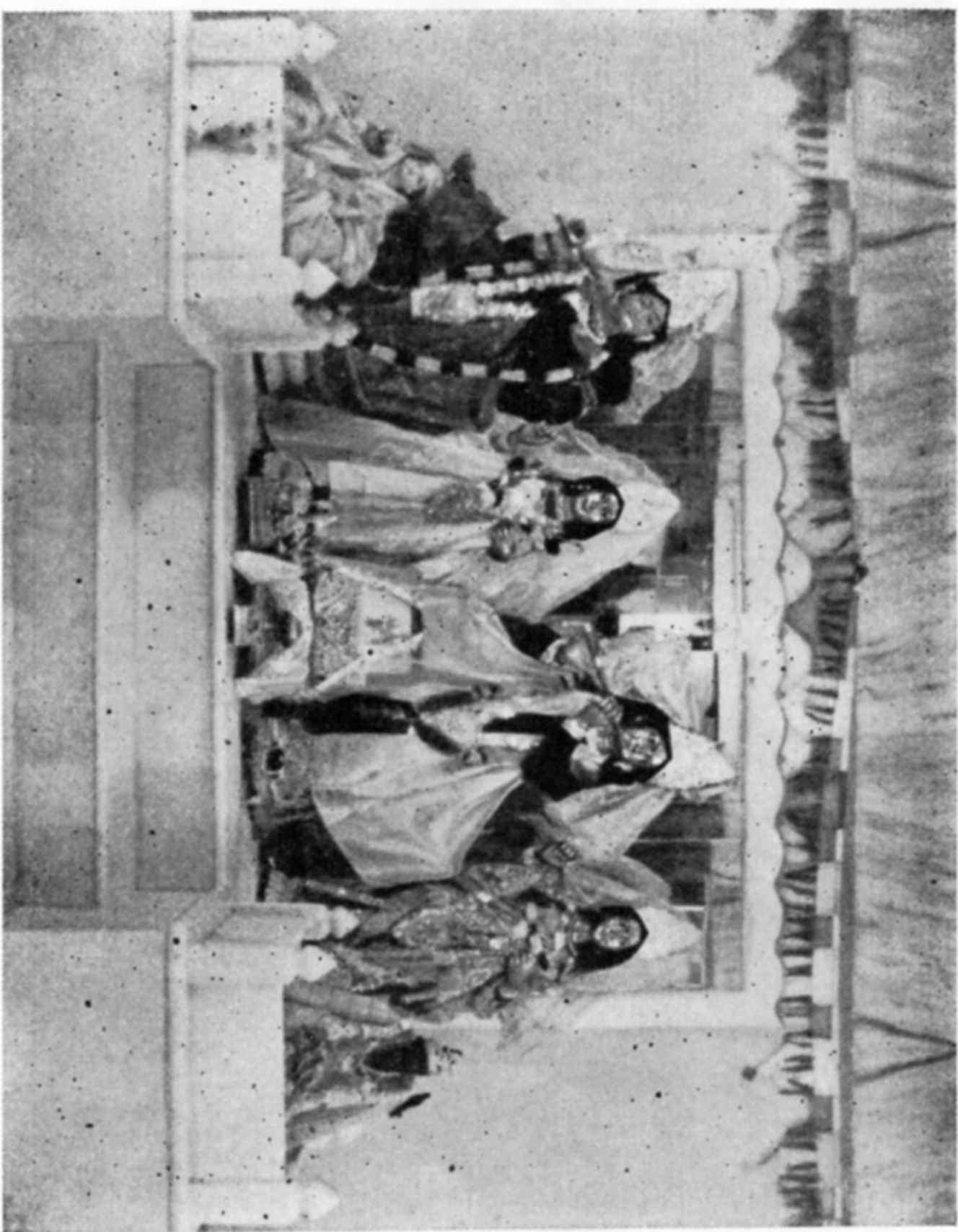
quietly watching the current of the Jamuna river. His feet were not crossed in the traditional manner, but he was digging the sand with one foot. Our Ashram is situated at a distance of several miles from the Jamuna. Nevertheless, when the foundations for the new temple were dug, no solid earth could be found for a long time, there was only sand. It therefore had to be concluded that in ancient times there must actually have been the river, where Mataji had seen Krishna stand. Another very strange thing was, that Sri Nitai Pal, an ardent bhakta of Lord Gouranga, had fashioned Sri Krishna exactly as Mataji had seen him, with one foot digging the sand, although the artist did not know anything about Mataji's vision. Soon after he had modelled Sri Krishna he passed away. It was his last creation. Perhaps, while working at his master piece he had succeeded in entering the consciousness of Krishna who accepted him unto Himself ?

Two years ago, when the present Rajmata Sahiba Vijayaraje came to Vrindaban Ashram on the occasion of Durga Puja, she wished to present the statue of Krishna to Ma ceremonially. She dressed up Mataji as Radha, exclaiming : "Mataji is my Radha. The Raja of Solan and I will share in the building of the Radha Krishna Temple. "This proposal was accepted. In the course of the conversation she told Didi : "*Chheliya* has been extremely naughty. He has given me no end of trouble. I am really fed up." Didi listened with amazement. "You also call him '*Chheliya*' ?" she said.

In May 1952, Mataji had spent a few days in Simla, in a cottage belonging to the Raja Sahib of Solan. One morning, while Mataji was still in bed, Didi heard her sing again and again in a most enchanting tune and voice : "आओ मेरे सलोना छेलिया रे बनवारी रे." (*Āo mere Salona Chheliya re Banwari re.*) Didi had never before heard the words "*Salona* and '*Chheliya*," which were soon recognized as belonging to "*Braja bhāsha*," the language of the countryside round



Front view of the Vrindaban Ashram temples.



Inside view of the new temple at Vrindaban Ashram.

Vrindaban, Mataji afterwards explained that on that morning she had seen Radha picking flowers and heard her sing this song full of deep yearning for Krishna. Mataji declared that what she had perceived belonged to a different world altogether and could not adequately be expressed or described down here. ("chheliya" means mischievous, deceptive). This is how the Krishna sculptured by Nitai Pal has been named "chheliya." In Vrindaban, Mataji now composed a song that was sung for three days running before the consecration of the temple and again for 24 hours two days after the consecration. "कृष्ण छलिया आनन्द लाल, ब्रज रमण प्रणामोपास." (*Krishna Chheliya Anandalal, Brajeramana Pranagopai*). Both the above songs have, together with some of the history of the temple, been engraved on the wall of the hall near the entrance to the temple.

The original plan had been that the Radha Krishna temple should be of about the same size as the other two temples. But due to the difficulty in touching solid earth when digging the foundations it became necessary to considerably enlarge the size of the building. Mataji then said: "Let the temple be strong, build with stone. I shall see to the extra cost." Various devotees shared in paying for the additional expense. Since the temple had turned out much larger, its tower had to be proportionate and therefore about twice as high and broad as those of the two other temples. As the Raja of Solan wanted to build the temple on behalf of his grandmother, it was decided that beside Krishna Chheliya, another pair of statues of Radha Krishna according to her idea should be placed in the temple. And since it is the custom at Vrindaban to always have a Radha by the side of Krishna, another statue of Radha was also ordered to be placed next to *Chheliya*. The Rajmata Sahiba of Gwalior, having said that Mataji was her Radha, the Radha of *Chheliya* has been named "Ananda." The two pairs have therefore been given the names: "Ananda Chheliya" and "Radha Krishna."

Some twenty years ago, when Mataji was staying at Uriababa's Ashram at Vrindaban, two sisters named Rama and Kamala presented to Mataji two tiny models of Radha and Krishna. Nobody had upto then given any *vigrahas* to Mataji. She said to the images: "I cannot do puja and moreover I travel about incessantly. Do, please, make your own arrangements. I shall not remove you from Vrindaban." And she passed Radha Krishna on to Pandit Yogendranath. When, much later, the Nitai-Gouranga temple was completed, Mataji suggested that those tiny images should be given a place in that temple. But Pandit Yogendranath demurred, saying that his daughter had taken a liking to the *vigrahas* and was not willing to part with them. The matter was thus dropped. On the occasion of the recent consecration, Mataji had at first no *kheyāla* to ask for the images. One night she was lying awake and she felt as if the images were reminding her that now at last they had been able to make their final arrangement: they wanted to live in the new temple. The next day, Pandit Yogendranath most gladly responded to Mataji's request and brought the images. It was thought fit to place next to them also the presentations of Radha Krishna that Raja Durga Singh's grandmother had worshipped. There are thus four pairs of Radha Krishna on the spacious alter of the new temple, two very large ones weighing several mounds, and two very small ones.

On September 5th the ceremonial bath of the deities took place. An adequately large basin had specially been constructed in a corner of the hall and filled with Jamuna water, so that all the statues could be fully immersed. They were then dressed and decorated and got ready to be taken out on September 6th on palanquins in procession through the town, before being finally installed in the temple on September 7th. Sri Krishnananda Avadhutaji was eager to have the procession and volunteered to be responsible for all arrangements. Very likely Vrindaban has never witnessed

such a grand procession. There were two elephants in it, besides several picturesque tableaux on wheels, one of Kailash with Siva and Parvati, another one of dancing Gopis and so forth. Mataji, Didima, Didi and several Mahatmas and a few others drove in cars. All the other devotees present walked and stood in the procession for over three hours, singing the *Mahamantra*, assisted by professional kirtana parties. Fortunately it had rained a little the day before and the sky was overcast with clouds.

The next day at midday, the final consecration took place. Mataji, the officiating pandits and all the Mahatmas were present in the temple which was closed during the '*Prāna pratishthā*.' The assembled devotees were asked to sit in the hall in front of the temple in silent meditation. The entire hall was packed. Some were of the opinion that there probably never had been a temple consecration of a similar magnitude and significance. *Chheliya* especially seems alive; as if Sri Krishna himself had come, playing on his flute. He really is quite unforgettable. The temple door faces the main entrance of the hall, which again is in a straight line with the main gate of the Ashram compound. Consequently, in the evening, after the electric lights are lit, one can have darśana even from the road, although it is perhaps 200 yards away.

In the night of September 7th, *Janmastami* (Sri Krishna's birthday) was celebrated by a solemn midnight puja in the new temple. Mataji stayed awake the whole of that night, although she had also been about during the whole of the preceding night, seeing in person that all the preparations for the consecration were quite perfect and making sure that everyone concerned was ready in time for the ceremonies that commenced at 3 a.m. On September 8th our Kirtan party from Delhi performed *Nāma yajña* of *Mahamantra* from sunrise to sunset. On the 9th morning Mataji sat on her seat under the neem trees between her house and the temples (she has named this place "*Sri*

Kunja"), and started Kirtan of "*Krishna Chheliya Ananda Lal*" etc. which was continued for 24 hours by the women devotees.

On three sides of the new temple there is a broad corridor. From *Janmastami* onwards Mataji practically took up her abode in that corridor. Periodically she did of course go to her house, but most of her days and nights she spent by the side of Chheliya Temple. During the seventh night after the opening of the temple, at about 2 a.m., she watched the images turning. "O", she said, there are four of you and so you are performing *rāsa*. There certainly is plenty of space for it in this temple." Early morning she walked round the temple singing "*Hari bol*". In those days one could have Mataji's darsana at 5 a.m. during *Usha Kirtan*, which is quite out of the ordinary.

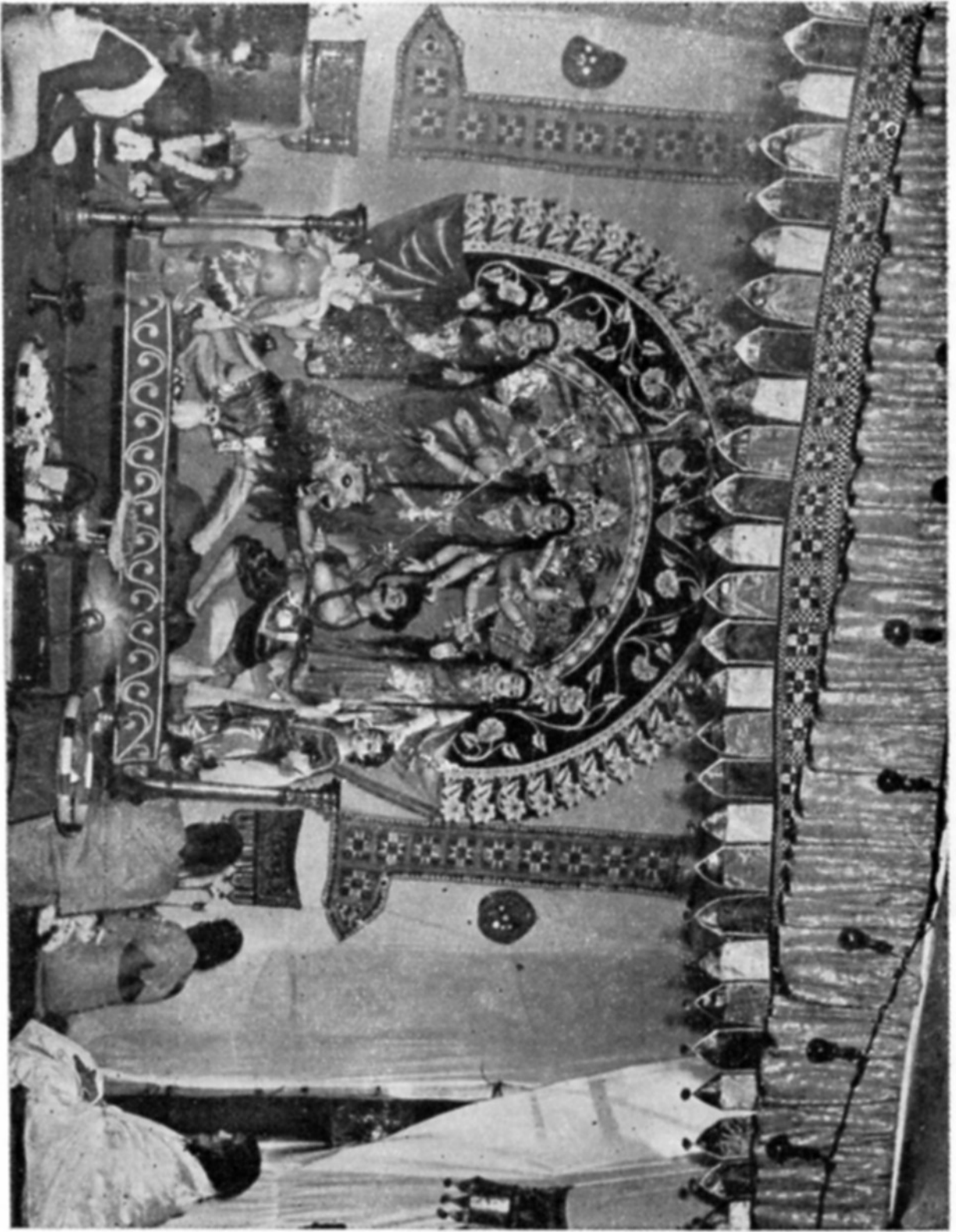
By the 12th of September the majority of the devotees had dispersed to their respective homes and it was hoped that Mataji would be able to go away for a few days' rest and quiet. But this was not to be. On September 15th a *Bhāgavata Saptah* started, arranged by the family of the Raja of Achroll. It was immediately followed by another *Bhāgavata Saptah*, for the good of the soul of Sm. Mahārattan, one of Mataji's old and well known devotees who passed away about two years ago. One of her daughters has been a Brahmacharini of our Ashram for the last 20 years. She was fortunate to persuade Sri Swami Vishnu Ashramji of Sukhtal to do the Hindi exposition of the *Srimad Bhāgavata*. The profundity and clarity of his interesting talks were tremendously appreciated by the audience who listened enthralled every day for five hours. The Sanskrit original was recited by a Pandit in the early mornings, while Sri Vishnu Ashramji talked daily for two hours before mid-day and for three hours in the afternoon. Mataji was present throughout. This is quite unheard of. Moreover, on some days when a *Mahātmā* or *Goswāmi* came to see her in the evening, she would converse with her guest for another



*A scene from temple installation ceremony
at Vrindaban.*



Vrindaban, September, 1966



Durga Puja, Bombay, 1966.

hour or two in the hall, relating about Chheliya and the history of his temple or listening to music. Thus, during that special *Bhāgavata Saptah* we had her *darśana* almost as much as during the yearly *Samyam Vrata*. On September 29th the customary *havan* that concludes every *Saptah* was performed under the neemtrees and a feast given to *sādhus* and *brahmins*. Being fullmoon night, a devotee also arranged for *Satya Narayan Puja* in the evening. At night only we got the news, most unexpectedly, that Mataji was leaving for Dehradun the next day for a short rest. Didima and very few others were allowed to accompany her.

On October 1st morning Mataji arrived in Kishenpur remaining there until the 4th evening, when equally unexpectedly she entrained for Hoshiarpur, taking with her only three persons in all. Spending two days and one night at Sri Haribabaji's Ashram there, she reached our New Delhi Ashram on the 7th morning and left on the 8th afternoon for Ahmedabad. Didima and others joined her in Delhi, while some of her companions who had remained in Vrindaban, boarded her train at Mathura. At Ahmedabad she remained only for four days, reaching Bombay on the 14th morning where Durga Puja will be celebrated from 19th to 23rd October,

Mataji is expected to visit Poona after Bombay and return to the North before Diwali. The *Samyam Vrata* is to be held at Vrindaban from 20th to 26th of November.
