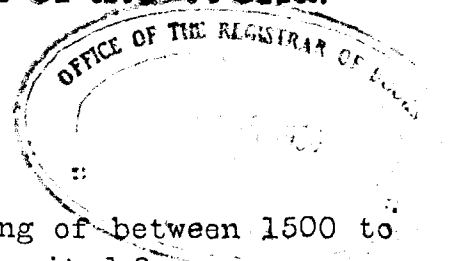


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3. Others.

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The articles should be sent so as to reach Mr. A. S. Iyengar, Commissioner of Labour, Wellington Cinema Building, Dhobi Talao, Bombay No 2, who has kindly agreed to go through them and select the best and whose decision will be final, on or before the 31st May 1950. The prizes will be sent before the 30th June 1950.

THE EDITOR.

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194421

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No. of Accounts (31-12-48)	66,172
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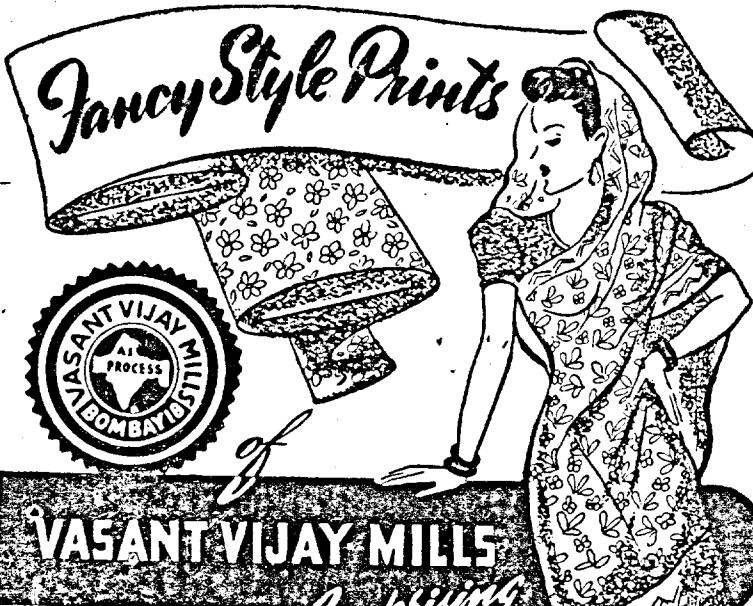
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RULES AND CONDITIONS.

1. Only those who are subscribers to Sri Krishna or who remit by money order or postal order the price of one issue are entitled to compete.
2. The Competition Editor's decision will be final and legally binding on the Competitor.
3. The solution should be sent by post so as to reach the Competition Editor, Sri Krishna, East Third Street, Pudukkottai (S. I. Railway) on or before the 31st May 1950.
4. No correspondence will be entered into in regard to the Puzzle, solution or the prize.
5. Solution should be entered in ink in the printed squares or in squares neatly drawn in ink.
6. A prize of Rs. 100/- is offered for the all-correct solution. If more than one competitor sends the all-correct solution the prize will be equally divided among them. The prize will be remitted on or before 30th June 1950.
7. Any number of entries may be sent, but for every two entries a separate copy of the journal will have to be purchased or the price of a copy should be remitted to the Crossword Puzzle Editor.

EDITOR,

Crossword Puzzle.

194421

CROSSWORD PUZZLE No. 1

1	11	12	I	13	14	✱	✱
2	A	R			A		
✱	3	U					✱
4		L		✱	5	L	15
C	✱	✱	6	H	✱	A	
	✱	7			E	✱	
✱	8	E					✱
9	N	✱	T	✱	10		

I agree to abide by the rules and conditions framed for this purpose and to accept the Crossword Editor's decision as final and legally binding.

I send herewith.....entries and a postal order for Rs...../ a Money Order receipt for Rs...../ My number as Subscriber is

Signature and date

CROSSWORD PUZZLE No. 1

ACROSS: The words represent a prayer.

CLUES ACROSS

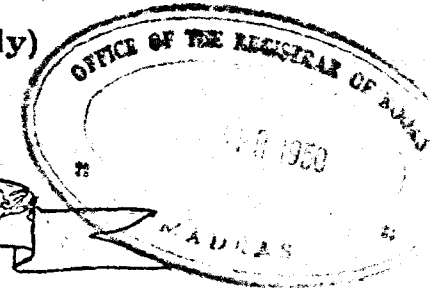
- Means a rich man.
- The name of God
- Those who are born ——— die.
- Does the Lord ——— those who help themselves?
- men are mortal.
- A world organization.
- Give and ———.
- Many have come to India for ———.
- A Preposition,
- A Pro-noun.

CLUES DOWN

- Highest common factor.
- Whiff of odour.
- Wound slightly.
- A Tamil word for darkness.
- Yes.
- The first four letters represent the name of a King of Nishadha.
- We should abide by the ———.

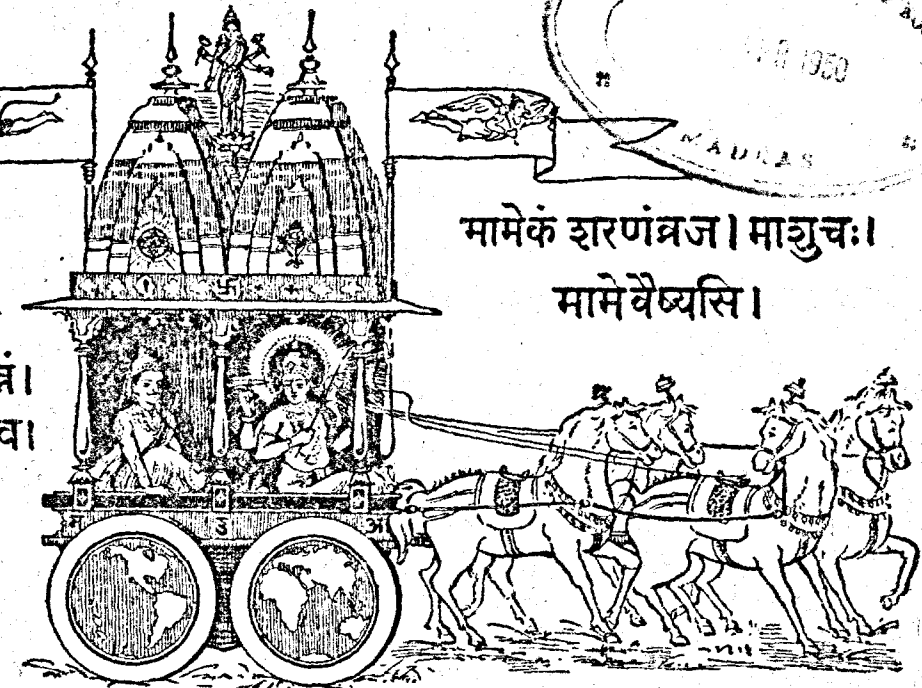
SRI KRISHNA

(A Spiritual Monthly)



शिष्यस्तेऽहं
शाधिमां त्वांप्रपन्नं।
करिष्ये वचनं तव।

कृष्णं वन्दे
जगद्गुरुं।



मामेकं शरणं व्रज। मा शुचः।
मामे वैष्यसि।

यत्प्रपत्तिं विना सर्वैर्यस्य मायादुरत्यया।
धनञ्जय रथस्थं तत्प्रपद्ये शरणं महः॥



Editors:—

A. SRINIVASA RAGHAVAN, M. A.
S. NARAYAN
Pudukkottai (Madras) S. INDIA

Vol. I

March 1950

No

ability
perhaps

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SRI KRSHNA

(A PHILOSOPHICAL AND RELIGIOUS MONTHLY)

Vol. 1

MARCH, 1950

No. 1

MESSAGES

1. From Sri Swami Sivananda Saraswati.

Spiritual Sadhana is a technique of extending one's life beyond the narrow limits of one's distorted ideals, egoistic feelings and personal vanity, a process of growing into higher, loftier and diviner states of existence. The vision of God is the awareness of the essence of one's being, the recognition of the oneness of one's own self with the rest of humanity, the consciousness of the changeless truth behind all appearances.

Modern man's ignorance about his own essential nature is hideous. His limited consciousness is covered by extensive ignorance and so he has perverted notions of God, soul and the world, of freedom, perfection and immortality. I am sure, by the choicest Blessings of Sri Krshna, the embodiment of Grace and Love, Beauty and Joy, Power and Wisdom, this monthly magazine will do its part well in illuminating the hearts of those of its readers who have lost their way in darkness, and in pouring the knowledge of truth, the wisdom of God into the hallowed hearts of many a seeker of the reality, of the lover of the Divine.

May the Editor of "Sri Krshna" and all concerning Sri Krshna Sabha and the readers of this holy magazine, become ideal personages, glowing with the Spirit of Sri Krshna, the Divine that dwells in the inmost being of every content of the world!

2. From Sri Dr S. Radhakrishnan.

You have my very best wishes for its success.

3. From Sri Dr P. N. Srinivasacharya

Your kind letter about the new magazine. I deeply regret my inability to send an article as required, owing to my ill-health, of which you are perhaps aware. I wish you all success in the new venture.

4. From Sri V. T. Krishnamachari

I am very glad that Sri Krshna Sabha of Matunga is continuing its annual celebrations of SRI KRSHNA JAYANTI and reminding the world of the great teachings of the Gita. Never were they more needed than at present, and any effort made to assist in the re-discovery of spiritual values, on which India's greatness is based, is bound to be of great value.

It is surprising how little we in India appreciate our great heritage. The Sabha deserves our best thanks for its publications which explain the principles of Hindu philosophy in such simple and easily understandable language.

5. From Pandit M. R. Gopalacharya.

The most outstanding fact of the present day is to be found in the deplorable deterioration of our generation in the religious consciousness. In the course of the last fifty years, the religions and philosophical ideologies have undergone a considerable transformation. We do not bewail our gross ignorance of the Vedas, the Gita and the Ramayana which enshrine in themselves the highest wisdom. On the other hand, our young students are taught to look at these magnificent books of religious science as containing merely a verminous debris of an outdated and dilapidated structure of a worthless philosophy. Without formal conversion or even consciousness as to the fact of the change, the silent, nonetheless, speedy spread of atheistic philosophy is a tremendous reality of modern times. People are casting off religion as a mere hoax or a piece of humbug or stupendous nonsense or as an anachronistic survival of an exploded mediaeval superstition. The cause of such a nation-wide religious deterioration is not far to seek. It is superfluous to argue that religious institutions, religious teachers, religious books and magazines possessing intrinsic worth, genuine excellence and practical usefulness are the great desideratum of the day.

I, therefore, heartily congratulate you on your laudable and ambitious plan of starting a monthly magazine which intends to distribute doles of spiritual food to the nation, which, if it is fast famishing for severe scarcity of physical food, is faster famishing for the dreadful dearth of spiritual food. I wish the attempt every success.

6. Sri D. Ramaswamy Iyengar.

On this sacred and auspicious day of Sri Jayanti my mind in the course of its musings on that great Lord and His devotees has naturally thought of you, and I hasten to write to you if only to tell you that in my mind you have a place along with Lord Sri Krshna to whom you appear to have developed a great affinity. To me Krshna is the only God who can appeal to us situate as we are, and with all our temptations and tendencies to fall lower and lower; for He alone of all the Gods came to us with an appeal to our sense and not merely to our spirit. The clarion call of the Vedas and all they taught fell on deaf ears, but the sensuous Beauty of that Manmatha-Manmatha did not fail to appeal. He gave our senses satisfaction and in the process took charge of our souls and spirit and steered them to safety. He knew us better than we were able at any time to know Him and so He has worked wonders where other *avatars* failed. He it was that begged of us an *anjali* not in worship, but in disgrace, or rather to save ourselves from disgrace. To Him therefore, we pay our wholehearted homage today.

Jayatu Jayatu Deva, Who is Devaki-Nandana.

LORD SRI KRSHNA AS YOGESVARA

By

(Sri V. V. Srinivasa Iyengar. B. A., B. L.)

(Retired High Court Judge, Madras.)

It is well known that the Bhagavad Gita imparted by Sri Krshna to Arjuna on the field of the battle of Kurukshetra consists of eighteen *adhyayas* or chapters. The number eighteen appears to have been conceived of by the great author of Mahabharata as a mystic number characteristic of that encyclopaedic work. The Mahabharata has been divided into eighteen *Parvas*. The number of *Akshahinis* ranged on both the opposing sides of the battle were in all eighteen. And it is also well known that the battle of Kurukshetra was waged during eighteen days. It is therefore of no small significance that the Bhagavad Gita should have been so composed as to consist of eighteen chapters.

The word *Jaya* with the pronouncement of which the Mahabharata is commenced stands in Sanskrit Numerology for this very mystic number eighteen. It is therefore unfortunate that the significance of the use of this number so characteristic throughout the Mahabharata should not have been cleared up authoritatively and made known.

It is further a matter of common knowledge that the Bhagavad Gita is denominated as a *Yoga Sastra* at the end of each of the eighteen chapters. We may take it that Sri Krshna did not on the field of battle discourse to Arjuna in the way of different chapters. Gita is the composition by Sri Vedavyasa in the nature of a record of the dialogue between Lord Sri Krshna and Arjuna. Literary works and even philosophical compositions in the form of dialogues are a common feature in ancient classical languages.

The authenticity, however, of each of the chapters being styled a *yoga* is liable to be questioned. It seems just possible that some ancient scribe who was employed to make a copy might have indulged his own fancy in that manner. There are obviously numerous difficulties in the way of accepting as appropriate or as correctly constituting a separate *Yoga* the titles given at the end of each of the eighteen chapters. For example the first chapter is styled *Arjuna Vishada Yoga*. By no stretch of imagination or language could Arjuna's grief be styled as one of the eighteen *yogas* constituting the *Yoga Sastra* of Bhagavad Gita. That the Gita has been accepted, however, as *Yoga Sastra* cannot be doubted or questioned. In one of the last verses in the Gita itself Sanjaya is said to have declared to Dhrtarashtra that by the Grace of Sri Vedavyasa he had been privileged to be a listener to the teachings and promulgation of *Yoga* to Arjuna by Sri Krshna, the *Yogesvara* Himself in person. It may be remembered in this connection that in the course of the Gita Sri Krshna Himself tells Arjuna that the doctrine of *Yoga* taught by Him to Vivasvan or the Sun after being handed down from generation to generation for some time became finally lost. The implication in that context is undoubtedly that what has been so lost is again there and then divulged and published by Him to Arjuna. In the stanza above referred to it may be noted that not only is the Gita said to be revelation of *yoga*, but that Sri Krshna is the *Yogesvara* or the Lord of *Yoga*. According to the unquestionable intimation in the context, *Yoga* is one, not many. What is this *Yoga* in the singular number which has been or should be taken to have been revealed to Arjuna and what is the true and correct sense in which Sri Krshna has there been designated as *Yogesvara*? It seems to me that in spite of the hundreds and hundreds of commentaries and discourses on the Bhagavad Gita this aspect of

Yoga Sastra and Yogesvara has not been satisfactorily dealt with or written upon. I venture to think that when Sanjaya deliberately speaks of a single yoga into which Arjuna was initiated by the Lord on the field of battle he was referring not to many different kinds of Yogas but only to one thing which he was satisfied should alone be called Yoga. There can also be no doubt that it is in connection with that Yoga that Sri Krshna is called the Lord of Yoga. Its importance is supreme and it therefore behoves all our scholars to apply themselves to seek and find this single and singular Yoga sastra as promulgated by Sri Krshna as Yogesvara.

THE FIRST ESSENTIAL OF SPIRITUAL PROGRESS

By

Sri N. K. Bhambhani, M. A. LL. B.

Any person who desires to make progress in any direction whatsoever ought to have a very clear conception of three things, namely, (1) the goal (2) the way which unfailingly leads to that goal, and (3) the place where he is. Take, for instance, the case of a person who is in Bombay and wants to go to Kashmir. He ought clearly to know what Kashmir is. The detailed knowledge of it is, however, not essential. Next, he ought to know the way leading to it. Thirdly, that he is in Bombay he ordinarily does know. This, however, is seldom the case where spiritual progress is concerned. Hence it is absolutely necessary for a spiritual aspirant to know where he is. We are spiritual entities. Natural evolution has brought us where we are. But we do not know where we are. Take the case of a person travelling in a train and sleeping. He is carried forward in a wrong direction. He does not know where he is. The same is the case with us. A student of science by attending a school or a college learns within a few years the laws of science which required ages for being discovered. Here lies the great difference between systematic and haphazard progress. There are set-backs in the latter.

Then, let us clearly conceive what our spiritual goal is. In systematic progress it is very valuable for us to utilize the services of our predecessors. The author of the Bhagavad Gita can very well become our guide. The following stanza clearly sets forth that goal in unmistakable terms.

*Yam labdhva chaparam labham Manyate nadhikam tatah !
Yasmin sthito na duhkkena Gurunapi vichalyate !!*

The phrase *Nadhikam tatah* means 'that gain higher than which there is no gain'. This is similar to the mathematical concept of infinity. 'Infinity is a number greater than which there is no conceivable number.' The essential characteristic of this highest gain is that when a person has it, he feels its fullness, he feels there remains nothing more to gain. And the true test of this gain is that nothing, however unpleasant, can disturb a person's peace of mind.

Next, let us think as to the way leading to this goal. But before we can do so, it is absolutely necessary for us to know clearly where we are. The way to Kashmir for a Bombay-man is not the same as that for a Calcutta-man. And the spiritual guides tell us that though the goal is one, the ways leading to it are many. And this is so, because the spiritual aspirants are differently situated.

So, let us think of where we are. And, as different persons are situated differently, every person has to consider it for himself. But general instructions can, no doubt, be set forth. A Sanskrit verse given below contains one such instruction:

*Pratyaham pratyaveksheta Naras-charitam atmanah !
Kinnu-me pasubhis -tulyam Kinnu satpurushair iti !!*

On the evolutionary scale men are on the higher rung, and good men are on a still higher rung, while beasts are on a lower rung. Now where lies the difference between beasts and men? Beasts are entirely driven by their instincts. They are a prey to them. They have no freedom to act otherwise than as guided by instinct, whereas men have. Before an internal urge springs forth into action, a moment is granted by nature to men. They can think of the consequences. And, if they are bad, they can prevent that internal urge from springing forth into action. This has been granted by nature to men, but not to beasts. A person has to turn his gaze inwards. He has to see whether he is instinct-driven or is free. If he is instinct-driven, he is not far removed from beasts. Then if he wants to make spiritual progress, he must make greater and greater use of the above mentioned moment granted to men. Now, what is the difference between ordinary men and good men? Ordinary men, no doubt, utilise this moment, but they judge consequences in the light of their material comforts. In this respect they are near to beasts. Good men, on the other hand, judge the consequences in the light of the happiness of others. It is in this way that they extend their narrow self. Thus we can know where we are and also know the way leading to the goal. This will inevitably lead us to the goal mentioned above. Experience will make us realize this. No arguments are needed.

Thus the utilizing of this intermediate moment and the judging of consequences in the light of others' happiness form the first essential of spiritual progress.

KRSHNA KARNA AMRTA

By

Sri K. Bhashyam, B. A., B. L., M. L. A.

Krshna, name sweet to hear, sweeter to repeat, sweeter still to meditate upon; Krshna, the Delight of the heart of Devaki, the Darling of Yasoda, the Beloved of the Gopis, the Friend and Adviser of Arjuna. Krshna, the Nectar of the Heart and the Ambrosia of the soul, the ravisher of the hearts of crores and crores of men and women.

Leela Suka (Suka, the junior) in his Krshna Karnamrta transports us with delight with the recitation of baby tricks of Krshna, sometimes superhuman, to the wonderment of beholders, his boyish pranks more wondrous and his exploits in later life. We feel entranced by his description of the beautiful divine form of Krshna, dark of hue, head ornamented with peacock feathers, face beautiful like the moon, a forehead benign and broad, eyes with bewitching and mischievous glances, fluted mouth breathing divine entrancing music, chest with its shining Kaustubha jewel, and his lotus-like feet, the abode of Sri Lakshmi, the refuge of Rshis, seers, saints and sages and the adored object of his Bhaktas.

Who in South India can ever forget Krshna Karnamrta? Bits of it have been crooned to us at our cradle, more of them we have heard set to music and sung at Kalakshepams and music parties.

The origin of the song is hallowed by tradition. The story is well known but bears repetition.

"Leela Suka deeply loved a courtesan of culture and learning by name Chintamani, (not the modern, dancing, prancing, smirking creatures). Intending to visit her one night, Leela Suka scaled the wall of her house by means of what he thought a rope hanging from the top of the wall. Reaching inside, the courtesan heard the story of the entry and on investigation found that it was a snake that was hanging on to the wall and not a rope. Deeply touched by his devotion, she exclaimed, "Not for me this love! Behold the picture of Gopala and He and none other deserves your deep devotion." Leela Suka heard and scales fell from his eyes. He exclaimed in a peel of triumph, "Chintamani has triumphed; she has won where even my Guru Somagiri failed." Then he burst into song in praise of Lord Krshna. It was an outburst, a flood of adoration and worship, carrying in its speeding current all before it to joy, happiness and bliss.

The story is unauthenticated. But it is true. It must be true. I believe in it strongly. It is too good not to be true. When His Grace descends and Mercy rests what miracles may not happen? If not true, why the first exclamation-Chintamani Jayati—"Chintamani has won."? It is not the usual benediction. The words are full of meaning and significance.

Critics may say otherwise. They may even dissect the verses into cantos and into good, bad and indifferent verses. It is one whole stream which in its loving embrace carries one to peace and happiness. Does one take a drop of overflowing Cauvery water and say that it is better than another drop? It is all one and entire divine song, divinely inspired and sung for the salvation of us, poor struggling souls.

The whole is a lyrical masterpiece, a magnificent and passionate out-pouring of the heart, now pleading, seeking and striving with anguish of soul for a glimpse of the Lord, then exulting when there is seemingly a light, an opening in the darkness, but always meditating on the Boy—form of Krshna dallying with Gopis and entrancing man, beast and bird with the melodious music of flute held in his lotus-like hands. The poet enjoys also the Rasa-leela of the Lord in the eight verses of exquisite melodious poetry not to be surpassed by anything in the Gita-Govinda.

The poem is a passionate yearning of the soul after the Lord; each verse is a gem of rare beauty chiselled and scintillating with love and devotion—all gems strung together into a garland of Bhakti Rasa.

Of the author, little is known, except what he himself says. He is a devoted worshipper of God Siva, but he is so over-powered with love of Krshna that his hopes are centralised on Sri Krshna only. "There may be other avatars for the redemption of the world. What other Avatar than Krshna can give moksha to cows, Cowherds and Cowherdresses". Not for him even Rama, says he, "If but for a moment, Oh Lord of Sita, you will abandon the bow and arrow and Thy hand take up the wondrous bejewelled lute and on thy crest wear the peacock plume, then, I shall bow unto Thee!"

Well may it be so! For, Krshna is the avatar of the Kaliyuga. Born in prison, brought up in the lowly huts of Vraja, He foreshadowed even, in its beginning, the essence of Kaliyuga, the overturning of caste and the upsetting of social standards.

May this wondrous poem last through ages and ages and delight the hearts of people and save their soul.

Karnamrtam vahatu Kalpasatantarepi!

THE TWO PATHS—BUDDHA, KRSHNA AND VALMIKI

By

Sahitjee Vallabha Sarasvata Saragna

Sri T. Sundarachariar B. A., B. L., Shiyali.

The supreme poets of the world like Valmiki, Vyasa, Dante, Homer or Shakespeare cannot be said to have or do not propound any clear-cut system of philosophy or ethics or religion such as we understand the terms. They see and present life itself from the loftiest plane of which they are capable. But from their presentation we can extract a certain philosophy and call it the system of that particular poet. Similarly the Ramayana is a supremely lofty presentation of life itself. And by diving deep into it, we can arrive at the eternal element in it to guide our footsteps by.

From time immemorial, Hindu thought has busied itself with the problem of *pravrtti*, and *nivrtti* life and renunciation. Barring the Upanishads, there have been in the History of Indian thought three mighty attempts to solve this problem. The whole of Buddha's life and his teachings were one such attempt. The Bhagavad Gita was another such and the Ramayana was the third; — we are not speaking chronologically. Anyone who is acquainted with Buddhism, the Gita or the Ramayana can at once see for himself that Buddhism and Gita approach the problem from the standpoint of the intellect. Though Buddhism has its own Sadhana, the latter is simply the path-way to attain the goal of the system viz. Nirvana. It need not be emphasised that Buddhism in a sense abolished the human will, personality and life itself. It is a gospel of remorseless renunciation. The Gita on the other hand, is not a negation, but affirmative in tone from beginning to end. It has a supreme place for life, personality and action. It is a transfigured *pravrtti* and Gita preaches from the standpoint of loftiest metaphysics.

The Ramayana is equally concerned with *pravrtti* and *nivrtti*, with action and renunciation. It envisages the ideal life. But the ideal life has many aspects and is not cast in any monotone. From beginning to end, it is the sublimest affirmation of life itself that literature has known. The various roles that man and woman are called upon to play—such as son, father, brother, friend, husband, wife, king, citizen—are all deified and invested with an emotional intensity and moral exaltation before which the life of the greatest monk and sanyasin pales into insignificance. The great characters of the Ramayana are as much sanyasins in spirit as the greatest monks the world has ever known. But they have not fled from life and are tested in its deepest fires. What impresses us about them is not the philosophical poise and detachment but their infinite passion for the highest verities such as make sacrifice not an ordeal and a struggle, but a glory and a transfiguration. The Ramayana does for the will and emotions, what the Upanishads, the Gita and Buddhism do for the intellect.

THE LYRIC OF SRI GODA

By

Sri A. Srinivasaraghavan, M. A.

Though Sri Krshna in His Bhagavad Gita had made public the secret of His incarnations—all his Avatars are true, pure and perfect—still we find that the world has been generally drawn towards the straight-forward Rama and the mischievous Krshna amongst the Avatars. "The truthfulness of Rama and the falsehood of Krshna are our refuge" said Bhattar, our great Acharya. The Azhvans have been devoted to Krshna. Amongst them Sri Vishnuchitta (Periazavar) stands foremost as he in his extreme devotion finds himself transformed into Yasoda and his poetical effusions are the experiences of Yasoda as she sees her Krshna grow from stage to stage—the infant in mother's arm, the baby in the cradle, the child lisping and learning to walk, the boy after the cows, the lad at Mathura and the youth at Dvaraka—all have been beautifully portrayed in a language which is full of devotion and love. His daughter, Andal—who is also known as Sri Goda—was brought up right from her birth in this atmosphere of Krshna-love-add devotion and so she naturally took to it. Unlike the other Azhvans who had to undergo a metamorphosis—mental and psychological—into a woman for appreciating the beauty of the Lord, Andal had the peculiar fortune and advantage of being born a woman and so her experiences were more direct and natural and so they should be taken as such without taking or mistaking them as poetic conceits.

Sri Goda has given us her experiences of God-love in two works—Tirup-pavai and Nacchiar Tirumozhi. In these we can see the uncontrollable and uncontrolled longing of Andal for union with Krishna—an illustration for the longing of the individual soul for union with Paramatma. In the first of her works she describes the rigorous discipline of a vrata and in the second she describes her pangs caused by the separation from her Beloved until at last she joins Him.

Here we shall restrict ourselves to the lyric of Andal—the Tirup-pavai. It is a beautiful piece of art in thirty verses and is without dispute the best in the whole of Divya-prabandha, nay in the world of Tamil literature, for its poetry and music, devotion and philosophy. Andal herself says that it is a song and that they are the garlands of the Sangat-Tamil (classical Tamil). The theme is simple: a Gopi—here Andal—calls her friends in Gokula to get ready for an early bath in Yamuna preliminary to a vrata. The first five stanzas are introductory; the next ten describe the movement of this group of girls from house to house to wake up and gather their friends in sleep. The next five portray the party of girls in front of the mansion of Krishna trying to wake up Krishna and Nappinnai. The succeeding five constitute their tribute to Krishna and the last five contain the request of the Girls to Krishna and the gain to be derived by a study of this work.

The poem opens with the declaration of the fundamental doctrine of Visishtadvaita that Sriman Narayana is the para-tattva. He alone bestows the fruit of all actions and that He bestows it only on those that strive for it. The second while describing the austerities of the Vrata gives us a beautiful picture of abstinence or Brahmacharya. Andal sings: "We shall sing the praise of the Lord slumbering in Milk-Ocean, we shall abstain from the luxurious diet of ghee and milk; we shall desist from the usual toilet of applying collyrium to the eye or decorating our locks of hair with flowers. In short what our revered elders

considered as unworthy and did not do, we will not do. We shall keep away from idle scandal and blasphemy. What we possess we shall bestow on others to the best of our ability and thus work up our way for redemption".

This is the continence during the Vrata. When that is over and Krishna has come there with all the paraphernalia, viz., milk-white conchs roaring like thunder, lamps lustrous, banners waving and canopies broad, they take back all that they had given up. Let Andal speak: "Bangles and ornaments, we shall bedeck ourselves with, pendants and flowers for the ear, anklets and all other ornaments. We shall also don the best of our clothes. Then in company shall we partake the food cooked in milk and bathed in ghee." Then they apologise for taking liberties with Him and request Him to forgive them their mistakes. They conclude with this appeal: "Listen, O Krishna, to our request to you at this early dawn. Having come down and become one of us, cowherds, you cannot but accept our services. We are not going to accept the drum you give us. Now and indeed in several births to come we will do service unto you only; all our other desires divert in this wise."

The poem thus is an interesting study. The first half is a beautiful and vivid description of pastoral life—with its buffaloes and cows, parrots and swallows, fields and pastures, and Gopis busy churning the curd and Gopas tending the cattle. The description in one verse of a lion waking up majestically from its slumber in a cave shaking up its body with the bristling manes and slowly moving about with its blood-shot eyes is quite realistic and that is the way in which she longs to see her Lion sally forth from His repose.

The philosophic significance of this charming lyric has been proclaimed from very early times by our Acharyas. Bhattar has beautifully summarised the idea in a single stanza where he says that Andal wakes up Krishna from His slumber and teaches Him her dependence on Him which has been declared by hundreds of Vedas and binds Him with a garland that she has used to enjoy His company.

*Nila-tunga-stanagiritati-suptam udbodhya Krshnam
Pararthyam svam srutisata-siras-siddham adhyapayanti;
Svachchistayam sraji nigalitam ya balat-krt ya bhunkte
Goda tasyai nama idam idam bhuya evastu bhuyah.*

She has wonderfully worked out the harmony between the two aspects, Justice and Mercy, of the Lord. He is the friend of all and is full of Mercy. At the same time He is seen to punish the wicked. He does not kill the wicked, but kills only the wickedness in them and so His punishment ends in the benefit of the evil-doer. This quality is more than once emphasised in the course of the poem in the midst of various other auspicious qualities of the Lord like beauty, valour and affability.

To conclude, the lesson of Tirup-pavai is: He alone is the Purusha and Purushottama; all the souls are but dependent on Him and are in a way His consorts; and the ultimate goal is the attainment in His service of Bliss.

SYAMA SUNDARA

By

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*Yam drshiva yamunam pipasur anisam vyuhav gamahate
Vidyutvan iti nilakanthanivaho yam drastum utkanthate
Uttamsaya tamalapallavam iti chindanti yam gopikah
Kantih kaliyasasanasya vapushah sarpavani patu nah ||*

A very popular name by which Lord Sri Krishna is known and loved in Northern India is Syama-Sundara. Syama indicates His colour and Sundara speaks of His beauty. The compound Syama-Sundara appears to suggest that one is the cause and the other is the effect. He is Syama in colour and hence he is Sundara (beautiful). Several devotees in this land of devotion have enjoyed the Lord's *Syama Soundarya* or blue-coloured beauty and gone into raptures over it.

The word Syama cannot easily be defined in terms of any one colour known to science. It baffles definition as much as the Lord's Soundarya or beauty defies description. Syama may indicate blue—the blue colour of the sky or the ocean; or it may refer to the dark colour of the rain-laden clouds; or again it may indicate the green colour of the Tamala Pallava, the tender leaf of the Tamala Tree. The sloka taken from Lila Suka's Krishna Karnamrta which is given at the beginning of this article indicates these three different shades of meaning of the term syama in each one of its first three lines. The blue waters of the Jumna, the dark hue of the rain-laden clouds and the green tint of the Tamala tree are the comparisons which the great poet and Krishna-Bhakta indulges in there. The prayer in the last line it may be noted is not to the Lord of these tints, but to the Kanti (splendour), the tint of the divine body of the Lord.—(Kantih patu—May the lustre protect)

Such a great philosopher-poet as Sri Vedanta Desika has also sung in a similar strain. The latter half of the Mangala sloka of one of his great philosophical works is as follows:—

*Asmakam sanvedoghan cviralatulasidamasanjatabhuma,
Kalindi-Kantihari kalayatu vapushah kalima kaitabhareh.*

The same kanti or lustre of the Lord's beautiful Body that attracted Lila Suka the voluptuous poet has enslaved the mind of the great Kavi-tarkika-kesari (the Lion of poets and logicians) also. Sri Vedanta Desika is even more explicit about the colour in his prayer for where Lila Suka prayed to the Body-lustre (Kanti) of the Lord, Sri Vedanta Desika invokes the Kalima or the blackness of that Vapus (body), a darkness "that surpasses the colour of the Jumna". The Lord, His Body, that Body's black colour, each one is capable of conferring on us the highest Bliss—that is the way great men have understood the truth and enjoyed it. Not only the Lord's auspicious qualities (Kalyana gunas) but the quality and colour of the Divya Mangala Vighraha (Ethereal—auspicious—body) can also save us from our sins and bestow on us ever-lasting good.

Though the whole world knows that the Lord Sri Krishna was dark in colour (Krishna means black) very few know that the dark colour is a Brahma lakshana—or indication of the Highest Godhead. Just as the definition of Brahman as

"Satyam Gnanam Anantam" according to Taittiriya Upanishad, and the postulation of the Shadgunas or six-fold attributes known as Gnana, Bala, Aisvarya, Virya, Sakti and Tejas as the indications of Bhagawan by the Pancaratra samhitas, so too, being of dark colour is indicative of the highest Tatva or truth, according to the Divya Prabandas, the Tamil devotional songs of the Azhwars, those devotees immersed in the enjoyment of the Lord. These Azhwars are the Seers of the Tamilnad and are held in as high respect and veneration in the south as the Upanishadic seers themselves. And they have clearly and unambiguously sung that the colour of the Supreme God is the colour of the ocean, the colour of the rain-laden cloud. One of them, Tirumangai Azhwar by name, says Brahma the creator is of golden hue, Siva the destroyer is of the colour of the red fire, and Vishnu the protector has the colour of the big ocean. When they are seen blended together one sees the effulgent colour of the Supreme Being and it is the colour of the clouds; and That Being he says is His God.

*Oruruvam ponnuruvam onru sendi
onru makadal urvam
Orruninra muvuruvam kandapotu onram soti
Muhil uruvam yemmadihal uruvamtane.*

Andal, the only lady among the Azhwars, talks of *Kannan ennum karnam deivam* the black-coloured God who is known as Kannan (meaning Krishna). One and all of the Azhwars break into rhapsody over the Lord's Dark Colour and many are the stanzas among their works which in their melody and intensity of feeling melt the heart of the reader.

There is here room to doubt how far this theory of Godhead being black in colour can be reconciled with the Upanishadic description of "Apranakhat Sarva eva Suvarnah"—golden in colour from top to toe. Luckily for us one Azhwar has shown to us how the Lord of all is at once golden and ocean-blue. Peyazhwar, one among the earliest of Azhwars, bursts into song with the words "I have seen" (*Kandim*). On his own showing therefore he is a seer. His first stanza shows to us how he first saw God as golden-hued—Pon-meni—and how he later on realised that He was of the same colour as the deep sea (azhi-vannan). By His own nature He is Syama but by the combination of Lakshmi whose Kanti is that of molten gold (Tapta jambunadabha) the Lord becomes golden-coloured too. To attribute the lustre of gold to His body is therefore not inapt or inappropriate for there is no moment when He is separate from Lakshmi. At the same time His own colour is only Krishna or black. The Upanishad which saw Him from afar (as it had to return without reaching anywhere near Him (nivartante aprapya) talks of Him as golden-coloured. The Azhwar who was given the divine vision to see Him at close quarters tells us He is really dark in hue but acquires His Golden lustre from contact with His consort Lakshmi. Like a streak of lightning setting aglow the whole sky overcast with clouds of the darkest hue, Lakshmi illuminates the Lord's Syama Soundarya into Swarna-varna. This is what is meant when another Upanishad speaks of "Nila toyada madhyastha vidyut-lekheva."

If all the Azhwars loved the Lord for the blue effulgence of His vighraha (body), Goda (known in Tamil as Andal)—the Mira Bai of the South, excels them all in her Krishna Prema (meaning thereby love of Lord Sri Krishna and love of the dark colour). Her songs are a study in poetic art and devotional love at one and the same time. This is not the place to dilate upon her songs or even her love towards Krishna to which she dedicated herself and her whole life. One idea alone which occurs in one of her soul-stirring songs will suffice to give an

insight into her Krishna-love-soaked-heart. She tells us that Sri Krishna is as black in his interior (heart) as He is black in His exterior (body). The Tamil words are *Puram pol ullum karian*.

Every one has known Sri Krishna as a black God, but Andal has known Him not only as the black God but as the Blackguard that He was not only in childhood but even as a man. Only one who has been the target of Sri Krishna's love- onslaughts, as Andal was, can get the boldness to talk of Him in such terms, and not until one has learnt that language of love which Sri Andal is employing can one dare even to pronounce such words spoken by her to describe and depict SYAMA SUNDARA.

ACTION: MATERIAL AND SPIRITUAL

By

Sri Krishnalal M Jhaveri, M. A., LL. B.,

The predominant note of the Bhagavad Gita is Action (*karma*). This "Action" is meant to be comprehensive, i.e., both material and spiritual, for both this and the next world. It is further enjoined that the action should be one which is allotted to each and every individual. *Niyatam Kartavyam*. If you depart even slightly from doing that which has been ordained for you (*niyatam*), the result is chaos, both in the working of society and attainment of salvation. The society contemplated in the Gita is one where every member has to fulfil the task assigned to him—the Kshatriya to fight and protect his brothers from attacks of their foes, the Brahmin to teach and preach, the Vaisya to trade and till, the Sudra to serve the three of them. Imagine a Sudra taking to a Brahmin's duties and conceive the result. Because one such individual had taken to *tapasya* the result was anarchy in Rama's time. The innocent child of a Brahmin died. This may be allegorical or a metaphor merely. But it shows how the shoe-maker or for the matter of that every one has to stick to his luck. Relaxation or departure from such a condition of things invites disaster. The next predominant note in connection with the observance of this duty is the guidance of the leaders by their conduct. Masses follow their leaders i.e. men at the top (*sreshtha*) who have to guide them. It is an axiomatic Truth, and is embodied in the well-known sloka.

*Yad Yad acharati sreshthah
Tat Tat evetaro Janah!
Sa Yat pramanam kurute
Loka tad anuvartate!!*

Mahatmaji was a great believer in the principles of the Gita and he was never tired of preaching to his followers to conduct themselves in such a way as to furnish a model to others. Not lethargy, nor non-activity, but "Action" is the keynote of our ancient Scriptures.

A sinner though I may have become, O Goda, if Thou takest pity on me, and protectest me, it becomes Thee (in all respects). Out of the overflowing kindness does the mother nourish the child with her milk even though the latter may bite the teat (while suckling). — Sri Goda-stuti, 27.

The Voice of Vedanta

By Dewan Bahadur K. S. Ramaswami Sastri.

Vedanta is not mere logic-chopping or mere life *in vacuo*. It is the guide to a full and free and fine life in and through and beyond the world. It is a pragmatic philosophy. Its final test is experience (*Anubhava*) based on Scripture (*Sruti*) and reason (*yukti*). In the Isa Upanishad we are shown how the soul hungering and thirsting for such experience realises the completeness and consummation and crown of its being by such experience "yosau asau purushah sohamasmi".

The direct method of inner analysis for arriving at the truth is that of the analysis of the *avasthaya* (waking state, dream and dreamless sleep) viz., *Jagrat*, *Svapna* and *Sushupti*. Though each one of these negates and stultifies the others and is totally unlike the others, yet we feel our self-identity persists in and through them all. By suitable methods of meditation and introspection, we can rise above them and reach the *turiya* state and the *unmani* state—such is the practical aspect of Vedantic teaching. Such self-realisation of the soul is called by Sankara as *anubhava* in itself and as being *Nisreyasa* or *Moksha* in comparison with the state of bondage or Nescience (*avidya* or *maya*). Such a state is called *Svayamprakasa* or *Sachchidananda* or *Brahmic* state (*Brahmi-sthiti* - to use the language of the Gita). It can be best reached, according to Sri Sankara, by *Vichara*, i.e., *Sruti* or Scripture, aided by *tarka* or reasoning through the process of *sravana* (hearing) and *manana* (thinking) and *nididhyasana* (meditation). For entering upon such an endeavour, a preliminary equipment is required. It is called *Sadhana-chatushtaya-sampat*, i.e., a sense of the real and the unreal, dispassion, *Sama* (mental composure) etc., and passionate yearning for freedom (*mumukshutva*).

God is revealed in the Upanishads in relation to Nature, in relation to the soul, and in relation to Himself. The Upanishads are against Nature being considered as being self-existent. The *Svetasvatara* says that this cosmos is not a *svabhava* chakra or a *Kala* chakra but is the *Brahma* chakra. The Upanishads teach that God is the Omnipotent Fashioner of the cosmos out of His own being and is the supreme splendour, rays of which shine in the sun, the moon, fire and lightning. God is immanent in the universe as well as transcendent. He is the material cause (*Upadana Karana*) as well as the efficient cause (*Nimitta Karana*) of the universe.

In regard to the soul, the Upanishads teach that God is the *Antaratma* (the soul of the soul) and the *Antaryami* (the inner governor or ruler) and the self-luminous being realised in self-consciousness. The soul is beyond the three states of waking and dream and sleep.

In relation to Himself, He is described as *Satyam*, *Gnanam*, *Anantam*, *Brahma*, *Akhanda* *Sachchidananda*. His *Sakti* is inseparable from Him. In relation to Matter and Soul, He is called as *Saguna Brahman* and is said to have three aspects, i.e., *Trimurti* (*Brahma*, *Vishnu* and *Siva*). The Absolute in relation to the Universe is God. God viewed in Himself and out of relation to the Universe is the Absolute (*Brahman*).

It is true that Sri Sankara affirms that ultimately the world has only a phenomenal reality and that the soul and the Oversoul are real in their noumenal state. Sri Ramanuja affirms the reality of *Chit* and *Achit* and *Isvara* and says that

Chit and Achit form the body of Isvara. Sri Madhva affirms the total separateness of everything from everything else (Panchabheda) and the equal reality of all. Sri Sankara exalts jnana yoga as the sadhana of Moksha while according a high place to Bhakti yoga and saying that Karmayoga is necessary for chitta-suddhi (purity of mind). Sri Ramanuja and Sri Madhva exalt Bhakti yoga as the supreme Sadhana of Moksha. Sri Sankara affirms oneness (aikya); Sri Ramanuja affirms samya (equality); Sri Madhva affirms taratamya (gradation) in happiness. Sri Sankara says that maya is anirvachaniya, i. e. the inexpressible matrix of the Universe, while Sri Ramanuja and Madhva regard it as the inscrutable power of the Lord. Sri Sankara takes his stand on Vivarta Vada (apparent change) while Sri Ramanuja and Sri Madhva take their stand on Parinama Vada (real change as willed by God). Sri Sankara says that Brahman is Nirguna or Noumenon or Absolute beyond form and attributes, while being Saguna in relation to the Universe. The other Acharyas say that God has form and attributes and that the creation and evolution of the Universe is due to His Lila.

Thus later Vedanta seems to speak with diverse and discordant voices. The great author of Brahma Sutras refers to such diversity of views as having prevailed to some extent in his time also. In IV. iv. sutras 10 to 14, he says that while Badari holds the view that in Mukti the body and the senses do not exist and Jaimini thinks that they exist, himself is of the view that the liberated soul can have the pure body and the pure senses if he wills so and can cast them off if he so wills. According to him and others the pure mind exists even in liberation (IV. iv. sutras 8, 9). All the liberated souls' pure wishes attain immediate fruition.

I have given the above fact only to illustrate my thesis. In Gita. IX. 15. Sri Krishna says that the devotee can enjoy Him by jnana as one or as separate or in other ways. While in Gita X. 9. He says that He is the Soul in the heart of each being, and in Gita. VIII. 4. He says that He is the Adhiyagna in each body; He says in XV. 7. that the soul is an amsa (part of Himself) and declares in VII. 5. that the Soul is His Para Prakriti and says in XVIII. 61. He is the Lord and Ruler of all. In the Upanishads also we find Him described as Ruler, as Antaryami, and as the Soul.

One conclusion is that these experiences and realisation are real but different types of beatitude. Sri Ramakrishna Paramahansa has said that Asampragnata Samadhi is as true as Sampragnata Samadhi and that Advaita, Visishtadvaita and Dvaita are complementary and concordant realisations and are not mutually exclusive and mutually destructive. Sri Krishna says in XII. 2 to 7, both the Knowledge of the Noumenal Absolute and the personal Supreme God lead to Him alone and that both realisations are of the nature of eternal infinite supreme bliss. It is easy to accept the theory of gradation in bliss if we affirm the complementary view that we rise from plane to plane of bliss up to Sayujya.

Thus Vedanta may be said to speak with one voice, viz., the eternal infinite Bliss (Ananda) is the nature and birth-right of the soul and can be attained by many means (yogas).



Sri Krshna and Pancharatra

Dr. K. C. VARADACHARI, M. A., Ph. D.

The idea of God, according to Sri Ramanuja's Philosophy is one of the most complete statements ever made in the History of Religion. It was not something new, for almost every thinker and seer before him and after him has stated the aspects of God-head or His personality and impersonality too. God is the Transcendent beyond the processes of Change and in that statue He is not a person, but an impersonal Existence fully to be designated as the Brahman. In contrast with that reality all this is illusory. All experiences which is below that of this Highest experience is illusory and ignorance. Thus was the transcendent Godhead, different from God, deemed to be the highest that man can reach and ought to reach.

God is the creator of the world, its ruler and sustainer. Out of nothing so to speak He created the world—for verily there was nothing that could be called as existing; but bereft of form and name was all this. God is sovereign or ruler: this was all that men thought as the most important concept. Power was the feature of this concept of God as Ruler, Creator. He was the imponent and source of all law and order and institutions. He was also the destroyer of all things. Since all things that are created have all their end or destruction or cessation from action or return, He was considered to be the goal or end of all things. Symbolically men have interpreted this process of origination sustention and destruction, as the giving of life, and as the completion of life. But more than all these three men have endeavoured to grant to God the eternal quality of salvation-giving (ujjivanakarakatva). All these three processes have been refined too by granting to God the essential quality of Love (karuna) which make all His multifarious functions issue out of love for the creation. There have been thinkers who had striven to create three personalities out of the One personality of God, referring to each function a different personality or soul as agent. But according to the Pancharatra Agama the three personalities of God are of a different order: thus Samkarshana is considered to be the adhidaivata of Jivas (the presiding deity of all souls in their aggregate); Pradyumna as the presiding deity of all ahamkara (or Desire or Will); and Aniruddha as the presiding deity of all mind (manas), which are cosmic formations of Matter or the Original Avyakta Matter. By these three formulations of His own supreme Personality the Divine has created the Universe and prepared it with all the necessary planes of individual organisms and existences. In whatever manner we conceive of this, Creation according to Sri Ramanuja is a creative expression of the Divine Being which He has through His personalities (vyuhas) taken full control of. The world of creation is real: matter is real: the souls are real. And in a significant sense,—that is in the sense that Sri Ramanuja has defined the term—all things are the bodies of the Lord, because at whatever stage of evolution, everything is controlled sustained and enjoyed for Himself—the supreme Conscient Being.

But God as Transcendent Existence, and as Creator, Sustainer and Destroyer and Ruler do not fully exhaust His nature and Manifestation. As already pointed out by the definition of Sri Ramanuja as to the nature of a Self (Sariri) and His Body (sarira), God becomes the immanent self of all creatures and the World, as the sole enjoyer and controller of all things. It is the nature as Antaryamin, inner controller and Self that is the most significant expression of his nearness and fullness; that indeed makes man or the soul seek its own real Self which is different from the manas, ahamkara

or buddhi even which are counterfeit selves so to speak within the individual, forming our sensory, affective, vital and intellectual selves which are but material manifestations, ignorant in their movement and binding in their action.

The real realisation is the realisation of the Divine as the Self, as the instigator of all our actions, as the agent of our volitions and thoughts. As the Kenopanishad beautifully answered the question, it is the mind of the mind, breath of the breath, eye of the eye, the ear of the ear that has to be known as the real self, the Brahman, knowing whom one lives by that strength (virya) of the Self.

Then we are constantly witnessing these souls of realisations or spirits of freedom, who live and act in and for the Divine. But when there are decays in culture, order and law, when license prevails and not law, when greed predominates and selfishness and craft hold triumphant sway, there arises or rather descends into the scheme of things the Divine Himself as a Historical Hero, who reveals in every act of His His eternal nature and grace. This too is the form of the Divine in fullness. The Historical Divine is as much a truth as the Ahistorical. The Ahistorical gets its realisation and stem of existence in and through the Historical. Hindu thought does not deny the historical; on the contrary it reveals that the mere historical is meaningless without its manifesting or revealing the ahistorical and the Transcendent. Omnipotent Deity is an incarnating deity, not a deity that keeps Himself aloof, lest He be affected by the sins and limitations of the creation. Indeed the Divine is unlimited in His creative Freedom.

Lastly, we have the Archa or the Iconic Manifestation or Descent of the Divine, the visible symbol of our Transcendent immanent creator—Ruler and Historical Hero. This is the most complete revelation of the nearness and accessibility of the awe-inspiring, soul-quaking, emotion-stirring, loyalty-exacting Deity, who now appears as the Beloved beauty that we can adore, Who will grant all that men seek of Him in this Form from the supreme felicity of Salvation and service to the preyas—the riches and the magnificences of the World.

These five forms of the Divine, more correctly the Five Aspects of the Same Deity or Descents have been taught in the Pancharatra—the Agama taught by Srīman Narayana. Sri Krishna was stated to have promulgated this Doctrine as Vasudeva. The vyuha names have been taken by His brother Balarama, son and grandson. Himself He was the Historical Avatar, and in the Gita we find Him affirming that He verily is the self of all—“Kshetragnam capi mam viddhi sarvakshetreshu”—says the Lord and proclaims that He verily is the Isvara in all hearts—“Isvarah Sarvabhutanam Hrdde tishtati” And almost as if to confirm that He has an adorable Subhasraya form for meditation of the Yogins he revealed that to Sri Arjuna. As for the Icon worship too we have in the story of Arjuna Sri Krishna asking him to worship the icon of Siva by worshipping His own feet. Alvars supplied this great testimony by their worship of Icons of Srīman Narayana in His several forms, excepting the Transcendent and the Harda, of course.

Further we also know that from the nature of the Pancharatra that the Lord dispelled the Five Nights, of Avyakta (Rayi) Chandramas, Dakshinayana (the Night of the Gods), Krshnapaksha (the night of the Pitris), and Ratri (our night) by incarnating in them Sri Krishna it may be remembered was born of (i) Devaki (ii) Chandravamsa (Yaduvamsa) (iii) Dakshinayana (iv) Krishna-

paksa ashtami and (v) Ratri (midnight), and thus dispelled the quintuple darkness or Ignorances. I have discussed this in my articles in the New Indian Antiquary on ‘Pancharatra and the Upanishads’ (1946).

That is the reason why Sri Krishna’s Birthday is most holy and wonderful. He showed that the Divine is All, is Himself and by His historical birth in the Five Nights has given the supremest assurance of salvation and enlightenment.

In the words of Tondaradippodi Azhwar—

“Those who have learnt Thy name have verily controlled their senses, and fearlessly mounting the heads of Death and his hosts have proclaimed its Greatness.” Such art Thou :—

பச்சைமாமலைபோல் மேனி பவளவாய் கமலச்செங்கண்
அச்சுதா வமரரேறே ஆயர்தம் கொழுந்தே யென்னும்
இச்சுவை தவிர யான் போயிந்திரலோகமானும்
அச்சுவை பெறினும் வேண்டேன் அரங்கமா நகருளானே.
(திருமலை 2)

“May He be our sole Refuge”.

NARADA AND VALMIKI

by Sri. R. SRINIVASACHARIAR B. A., B. L.,

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तपस्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।

नारदं परिप्रच्छ वाल्मीकिमुनिपुङ्गवम् ॥

“Sage Valmiki, doing penance himself, met and asked Sage Narada who was steeped in penance and meditation, who was the best expounder of learning and who was the foremost of Sages”. With these words Valmiki begins his Ramayana. Then follows the list of questions put by him. Sage Narada gives his replies and they form the frame-work of Valmiki’s Ramayana.

The word ‘Narada’ denotes ‘the giver of wisdom’. Sage Narada was the son of Brahma, the creator of the Universe, and his sole mission was to go about dispelling ignorance and imparting true knowledge. Men and women of all ages that had the fortune to meet him, were redeemed from the thrall of ignorance and imbibed divine wisdom. Young Dhruva and Prahlada even when he was a child in the womb, were some of those that richly profited by his teachings. Valmiki himself had, at an earlier time, met Narada and had been taught to repeat the word ‘Rama’ constantly. Valmiki went on repeating the word and knew not what was going on about him till a huge anthill grew over and enveloped him. When people removed the anthill they found the sage still muttering the sacred word. He was thenceforth known as Valmiki, from the word valmika meaning anthill.

In due course, Narada again met Valmiki and the latter started asking the former the question that drew from that great sage a short account of Ramayana which set Valmiki thinking.

The verb "paripaprachcha" in the above stanza denotes questioning in such a manner that all possible doubts must have been raised and fully cleared. The attributes of the teacher and the taught are also stated clearly. The pupil was a *tapasvi* i. e., one doing *tapah* or penance. The teacher was that and even more. He was given to meditation on the Divine and was skilled in the art of expounding the Truth Eternal. The ideas contained in this stanza are found repeated in Sri Krishna's exhortation to Arjuna in the Gita :—

तद्विद्धि प्रणिपातेन परिप्रश्नेन सेवया ।

उपदेश्यन्ति ते ज्ञानं ज्ञानिनस्तत्त्वदर्शिनः ॥

"Know therefore that you have to prostrate before the learned, serve them and question them from every aspect. They will impart true knowledge to you as they have realised the truth themselves."

The Taittiriya Upanishad says "Tapasa Brahma vijñānāśva—" Realise the Eternal by *tapas* i. e., meditation or penance". The seeker after Truth has therefore to be a *tapasvi*. The teacher must be a like person and must have realised Truth—a *tatvadarsi* and a *vagvidam vara*. Valmiki was such a seeker and Narada was such a Guru, preceptor. What was sought was *Brahma* and what was taught was also *Brahma*.

The verb *paripaprachcha* is transitive and requires two objects according to strict grammar. Valmiki's Naradam Tanah *paripaprachcha* will be the main sentence. *Tapasvi* is the attribute of Valmiki and *svāthvāvanirāt*, *vagvidam varam* and *muni-pungavam* are the attributes of Narada. Valmiki asked Narada to give him an idea of *Tapah* which according to the Taittiriya Upanishad cited above is synonymous with *Brahman*. *Tapo Brah neti*.

Valmiki's questions are given below :—

"In this world, at present, who is the person that possesses good qualities, that is valiant, that knows his duties, that is grateful, that always speaks the truth, that acts up to his word, that keeps good morals, that does good to all, that is learned that acts competently, that is pre-eminently goodlooking, that is highly cultured that has controlled passion, that is resplendent, that bears no malice, and at whose wrath on the battlefield even the gods tremble? I am extremely desirous of knowing such a person and you are quite able to know who he is."

Narada said that many of these qualities were rarely found in any man, but offered to disclose the only person who at that time satisfied the description fully. He then described Sri Rama and gave a short account of the Ramayana ending with the slaying of Ravana and the coronation of Sri Rama. This left an indelible impression on Valmiki's mind.

Now what Valmiki wanted to know was the man who had all the qualities stated by him and what Narada offered to and did in fact tell was such a man. Again Valmiki had, even before he met Narada and put him these questions, met Sri Rama himself and known everything about him. In Sarga 56 of the Ayodhyakanda it is said that Sri Rama accompanied by Sita and Lakshmana

met Valmiki and was welcomed by him and that Sri Rama built a hermitage for himself near where Valmiki lived. In the concluding sarga of the Yuddha Kanda it is said that the whole world was ringing with the praise of Sri Rama.

रामो रामो राम इति प्रजानामभवन् कथाः ।

रामभूतं जगद्भूतं रामे राज्यं प्रशासति ॥

Valmiki must, therefore, have been intimately acquainted, like every ordinary citizen of the day, with everything relating to Sri Rama including the fact that he possessed all the attributes described by Valmiki himself in his questions to Narada. And yet, knowing all this, Valmiki asked Narada to inform him the one man who possessed these qualities? Surely there is something deeper in the apparently simple question of Valmiki and in the opening words of Narada "Mune vakshyamyaham buddhva" (I shall reflect and let you know) and "Ramo nama janais srutah" (the famous Rama of whom all people have heard). The fame of Sri Rama having reached all men's ears, both Valmiki and Narada were equally aware of it and Valmiki had no need to question and Narada had no need to reflect.

The truth is that the qualities described by Valmiki are divine qualities, that is, the attributes of the One Supreme God and that Valmiki wanted to know whether (and Narada actually taught him that) Sri Rama, though in human form, was but, the incarnation of the Supreme Being.

An analysis of the attributes mentioned by Valmiki leads to this result. The first attribute is "gunavan" i. e. "possessing good qualities". Now the word ordinarily denotes good quality. If this was all that Valmiki meant, there was no need for him to describe in detail the various qualities in the manner that he did. The real idea conveyed by "guna" in the context is 'saulabhya', affability or accessibility to all. The word is derived thus:— *gunyate, sillyate, kiriyate iti* i. e. a quality that is most liked by all. Sri Rama was easy of access to all. He freely mixed with all—high and low as well. The quality is more commonly called *saulabhya* which has been expanded thus: "mahato mandais saha nirandhrena samsleshat"—the close and intimate contact that the really great man effects with the humble. Two things emerge from this, namely, that there is a person who is really great in every sense of the word and that he does not hesitate to mix freely with those that are humbly placed. Indeed the essence of real greatness is the readiness to give succour to the humble. Greatness is denoted by the word *paratva* and the readiness of access to all is denoted by the word *saulabhya*. It is this quality that is denoted by the word *guna*. In describing Sri Rama as *gunavan* what was meant was that he was great and that he was easy of access to all. His greatness was such that there was (or is) none greater than he. *Sarvasmat paran* is the expression and it signifies a greatness transcending everything else. This is the attribute of God and God alone. And it is of God alone that one can say, "He is accessible to all alike." Valmiki was in search of God 'Brahma' and his preceptor Narada appropriately described Sri Rama as the object of search by Valmiki.

So supreme a Being (*para*) as the Lord Sri Rama is, He is very easily accessible to all (*sulabha*) by reason of his *satyavakya* and *drdhavrata* that is, his unshakeable vow to give protection to any one that asks for it and comes into his fold. Valmiki asked who was *satya-vakya* and *drdha-vrata*—true to his word and firm in the fulfilment of his vow. Narada replied that it was Sri Rama. The whole of the Ramayana is nothing but the exposition of this great quality of Sri Rama, the quality that establishes his *paratva* super-eminence and *saulabhya*

easy accessibility on the one hand and that attracts all souls in general and those in distress in particular to Him. Sri Rama is sarvaloka saranya i.e., the protector of all without distinction. This is the attribute of God alone.

The other qualities mentioned by Valmiki easily flow from the paratva super-eminence of Sri Rama and do not require to be specially mentioned. He was an unequalled warrior and even the Gods trembled when he assumed anger in the battle-field. Anger was always under his control. The beauty and grace of his person was such that everybody felt enchanted and kept gazing in the direction in which he went even after he had actually moved out of sight. He did not even look at women other than Sita. He was profoundly learned. He had the capacity to achieve any object with the least effort—aklishtakarma.

The true disciple that Valmiki was and the true preceptor that Narada was, came in contact with each other. Valmiki's yearning for the knowledge eternal burst forth in a series of questions to Narada who unerringly understood the scope of these questions and answered them effectively. The spark passed into Valmiki's heart and he went about contemplating on the reply of Narada. The killing of a he-bird by a hunter and the she-bird's cries of affliction touched Valmiki's heart. His sorrow or anguish gushed out in the shape of poetry "Sokas slokatvam agatah". Sarasvati, the goddess of learning, prompted by her lord the creator of the Universe, graced Valmiki's poetry. The creator himself appeared soon after and gave Valmiki divine vision (that is, the perception that Sri Rama was the Lord in human form) and the mandate to sing in praise of the Lord Sri Rama. The good work done by Narada then became complete. We have the immortal epic Ramayana—the first poetry both in point of time and in order of merit. The great poet Kalidasa has called it Kavi-prathama-paddhati, conveying both these ideas (Raghuvamsa 15-33). The very name 'Rama' has been described by this poet as jagat-traya-mangalam, the choicest blessing for the universe, Raghuvamsa 10-68.

In the first Sarga of the Ayodhya Kanda the great poet Valmiki has poured forth his praise of Sri Rama. Of the four sons of King Dasaratha loved equally by him as if they were his four arms, Sri Rama by reason of his extremely loveable qualities that enraptured all the people, easily won the foremost place in his father's affections. With this preface the poet says:—

"For, he was the incarnation in this world of the eternal Lord Vishnu who had been requested in this behalf by the gods that were yearning for the destruction of the tyrant Ravana".

It is thus clear that though Valmiki wanted to know the man who possessed all divine qualities and though Narada offered to give an account of such a man, still what was really sought and what was really taught was the truth eternal, namely, the one Supreme God whose attributes are divine and who incarnated as Sri Rama. Shall we call it Murta Brahma, the personal as distinguished from the impersonal God?

SRI KRISHNA CHARITRAM (CONTINUED)

By Sri A. V. Gopalacharya, M. A., M. L.

(For the previous portion please refer to Sri Jayanti Souvenir 1948.)

A few more interesting points in the matter of Sri Rukmini's marriage may be touched upon. The messenger sent by Rukmini whose name or connections are not mentioned by Suka was undoubtedly a poor man. He is described as *Kaschit Apta Dviya*—a somebody whom she could trust fully. Presumably he was one of the many poor men coming to her house for *Unchavrtti* (Alms) singing the Lord's Gunas, a custom practised from those ancient times. Such singers are 'getting their daily bread' through God. We are distinctly told that for this most important errand of supreme value to Sri Krishna Deva and Rukmini Devi—not to mention the infinite value to the world—he received only namaskaram from each of them separately. Krishna rose from his golden seat and honoured the messenger by putting him into that seat. Was he not a golden messenger? If it was Rukmini who had arrived he would put Her into His seat along with Himself being His inseparable equal partner. But he treated the poor disinterested messenger as by far His superior and honoured him 'as the Devas would honour Himself.' Surely, they would not put themselves in the same seat with Krishna. They would be standing and honouring while Krishna was sitting. Suka tells us that with his own hand Krishna massaged the tired feet and legs of the messenger before he questioned about the purpose of his visit. Krishna suppressed His eagerness to enquire about the purpose of his visit, till after He had by His own hands removed the other man's fatigue. His own business must wait till after the other man's fatigue was relieved and he had been given his food. 'Tam Bhuktavantam Asinam' are Suka's memorable words. Not while the man was seated before he had taken his food, but while he was seated after he had taken his food. That is Suka's appreciation of Krishna's behaviour. Krishna knew that the messenger was one who scorned riches as filthy lucre and was fully contented with what he got by *Yadrchcha*. Krishna voices His great admiration for the man who is contented with what is got by *Yadrchcha*. *Yadrchcha labha Santushta*. He was not an *Asantushta Dviya*, but a typical *Santushta* of the kind described in the Gita, in the *Ekadasa Skandha* and in the great Bairagi songs of Jagadgurus and Bhikshus and in the *Tripti Dipam* of Vidyaranya Muni. Here Sri Krishna extols the greatness of the contented poor man who wants nothing. He says in Sloka 33 of Chapter 52, 'I salute again and again with my head *Sadhu Vipras* who are quite satisfied with what they get or have and who heartily love all people and who are bereft of Ahankara and are full with the wealth of Santi'. He showed by his own action towards this messenger that these words are not empty words of platitude. Evidently Krishna thought he would be insulting the great disinterested messenger proud in his contentment by offering him any present. Krishna left Dvaraka with the great messenger of Rukmini on His chariot. Evidently there was no time to search for the messenger in the battle tumult following the taking of Rukmini on His chariot. Perhaps this messenger who had done his mission disappeared into his unknown residence wishing to avoid an invitation for the great wedding to be which he had in fact brought about. How did the Rajaputri Rukmini reward this most precious messenger whose service was the highest boon to her? We are definitely told by Suka that she found that nothing of earthly value could be acceptable to the messenger and the only thing she thought the *dviya* would accept and not refuse was the namaskara of the Iswari bride and she put it at his feet. How alike did Krishna Deva and the bride Rukmini Devi think and act even before Their Union! The

sameness of their thought and action in regard to this matter—each independently of the other without any consultation—points to the way in which the divine principle (tattvam)—God and Goddess—thinks and acts. Krishna and Rukmini would certainly not have acted differently from Rama and Sita in regard to the great *Bairagi* messenger Hanuman, when he communicated to each of them their respective messages. No earthly reward was expected by the great messenger, who is described by Nala in the *Naishadha* as a model of a great Duta. None was offered to him. Of course there was a difference in the manner of Rukmini's grateful recognition from Krishna's. Krishna served the tired legs and feet with His hands. Rukmini could not do it. She had to be content with prostration. Hanuman was given a hearty and loving embrace by Rama. This Sita could not do. The namaskara by Rukmini or the embrace by Rama was not wanted by either messenger; but they could not be refused or warded off, when offered. The namaskara gave an opportunity to the Mahatma messenger to confer his hearty blessings on the saluting Bridegroom and Bride on the eve of the union though separately. He was not to be present at Dvaraka where the marriage was to have ceremonious, pompous celebration. His presence might be embarrassing to him in that he could not reject a dakshina which he did not want. It was surely necessary that his great man who brought about this great marriage should have an opportunity of receiving the salutation of the two parties and blessing them. There are clear indications by Sri Suka that the divine couple and the singer of the *Ithihasa* had in mind the part played by Hanuman in bringing about the reunion of Rama and Sita, the offender there being the same Sisupala now engaged in making *abhyudayam* ceremonies preliminary to his prospective and settled marriage with Rukmini.

The reference to Narasimha Avatar in Rukmini's letter has already been referred to. That was intended to stress the extreme urgency of the matter. Rukmini while still in her house was immersed in an ocean of anxious sorrow, experiencing and expressing every moment keen disappointment at the non-arrival of Krishna. Sita under the Asoka tree had begun to despair and had actually made up her mind to strangle herself. Luckily the situation was saved immediately by the many most auspicious omens in her own body in the shape of the throbbing of the left eye, left arm and the left thigh which are literally a God-send to her. 'Vama' the word used for 'left' also means *Sundaram*—*Sundaram* all the same though the left. Hanuman on the top of the Simsupa tree could not save the situation immediately. A more immediate messenger had to be sent in advance of Hanuman to assure Sita of Rama's safety and of Rama's coming. Such a divine messenger came in the shape of most re-assuring and never-failing *sakunams* which could inspire confidence in Sita who was a great believer in their efficacy. Hanuman had to inspire confidence in Sita about his sincerity and credentials. This great Vipra messenger of Rukmini was not returning. *Sopi Navartate Viprah*. The *Dhata Brahma Deva* was not favourable to her unfortunate self, nor Mahesvara nor even the Devi Gouri. Rudrani Girija, Sati. The great Goddess who had once been separated from her Lord and torn and bred up as Girija to be reunited with her Lord and become Rudrani making Rudra Siva, was also not pleased to bless her. Weeping she closed her eyes in despair. At this juncture, there came to her the same auspicious omens which served most effectively to assure her of the eagerly expected arrival. '*Asphuran Priya bhashinah*' are the wonderful words of Suka. These omens were as good as spoken words. The word *Asphuran* might mean "throbbled" or "appeared before her mind's eye". The omens were as good as actual Dutas in bodily shape announcing the anxiously expected arrival. But for these omens which were sent in advance evidently by Krishna, no one could say what Rukmini might have done in despair. Sita might have doubted for a time the genuineness of Hanuman as Rama's Duta. But neither she nor Rukmini could doubt the certainty of the augury of pleasant immediate future by the occurrence

of these omens. The dvija by his joyous face assured Rukmini of the pleasant tidings even before he spoke. The face is the index of the mind. As Hanuman's first word to Rama about Sita was "*Drshita*", this messenger's first word about Krishna, was, "*Praptam*", "arrived". Then he added "*Yadunandanam*". It was only after all these happenings that Rukmini left her house for Girija's temple on foot to see the *Padapallava* of Bhavani. What respect and tender heart for the tender feet of Girija Devi! Yamunacharya was echoing Rukmini's respectful and tender sentiment for Bhavani's blessed feet when he described the Himalaya, the northern boundary of India as blessed by the contact of *Charanakisalaya* of the Adrikanya Parvati. Going near the Ambika Divine Mother, she says, "I salute you Mother along with Your children again and again. May Bhagavan become my pati, May Krishna be pleased to give effect to my wish". The words used are: *Krishnah Tat Anumodatam*. They are interpreted by Sridhara as *Anumodaha* by Gouri or Krishna. As the prayer for the blessing of the Union is addressed to Gouri, the interpretation as Krishna's *anumodanam* is perhaps better. The prayer appears to be that Gouri might make Krishna favourable and agree to the proposed Udvaha. Andal says in her marriage dream she saw Parvati, the sister-in-law bedecking her locks with a flower garland. Suka says here that Devi gave a garland to Rukmini which she wore. Was Andal referring to this in her dream description? Suka says Rukmini broke her Munivrata when she was leaving the Mother's temple. The Munivrata may be the Vaikhanasa vrata of celibacy observed by Kanyas or a vow of silence observance till after worshipping Ambika. The moment the prayer to Girija was made Rukmini felt confident that the union with Krishna was assured and the Kanya-vrata would cease immediately automatically. The marriage union was to be accomplished in an instant at the temple gate before Girija's eye. Rukmini coming out of the temple, in all joy and confidence was of indescribable and most wonderful beauty which Suka picturesquely describes. At the temple gate she looked up and saw Achyuta on the chariot. How could Achyuta ever disappoint a keen heart? Her beauty, Sobha was *Arpita* to Hari. The warriors gathered there were stupefied when they wanted to cast their glances over Her beauty. How could their eyes come between Krishna and Rukmini's beauty which was all *Arpita* to Krishna. Rukmini in her letter had prayed that Krishna might come with his army and army-chiefs and finish the combined armies of Chaidya, Jarasandha and others and carry her away to Dvaraka. Krishna evidently read into her letter a sense of dissatisfaction about Krishna's generously conceding a victory to Jarasandha on his eighteenth invasion about which he was boasting. She wanted the defeat to be obliterated by a signal victory of Krishna and His forces over the combined forces of all those opponents before he seized Her hand. She must be taken as a Virya-sulka prize for extraordinary prowess exhibited just then as in the case of Sita Svayamvara and marriage. She was anxious that the battle and the victory should be in Her presence. She must be a direct witness as Sita was in Rama's battle with Khara and his army. The reward for that victory was Sita's loving embrace which excited so much jealousy in Surpanakha. Rukmini the newly married coy wife could only give her hand. The hand was to be the Sulka for the Virya of Krishna's arm. Krishna wanted to show more Virya than Rukmini wanted. He went alone in his charriot without taking any armed followers, not informing even his elder brother who after knowing that Krishna had gone alone for this affair calculated to provoke a mighty battle with powerful enemies went with a strong (*Balam*) army. The elder brother who was overwhelmed by his affection for Krishna balked him of the opportunity of vanquishing all his opponents singly by himself with Rukmini seated in His charriot. He did not fight the enemies, but left it to them to start the fight. Krishna's men were able to achieve an easy victory. How? When the enemies hurled missiles against Krishna's army brought by Bala, Rukmini with pain and fear looked at Krishna's face, her own face betraying a sense of *lajja* also. It was not the *lajja* of coyness but it was a sense of frustration and shame

at the enemy's having the upper hand in the opening of the battle. Krishna, smiled and said "Ma bhaishih", "Don't fear". This has the ring of "Ma suchah" the last words to Arjuna. "This moment by your forces, by your army (Tavakam Balam) the enemies will be vanquished". This reference by Krishna to the Yadava army as the army of Rukmini just married is very charming. Krishna's army might sometimes suffer a defeat. But Rukmini's army should be always victorious. As Krishna assured Rukmini, the enemy hosts were defeated in no time. Jarasandha and others came to Sisupala who was immersed in sorrow, thinking that a wife whom he had married had been carried away. Suka says *Hrtadaram Iva Aturam*. He frankly told Sisupala it was hopeless to continue the fight and they must only wait for an occasion for fortune's wheel to turn in their favour. *Yatha Kalah Pradakshinah*. They all ran away leaving Rukmi to fight or not as he pleased. Suka tells us that Krishna was on the defensive when Rukmi was hurling missile after missile. He broke Rukmi's bow, killed his horses and charioteer and made his flag fall down. Rukmi took up a second bow which was also broken. Whatever weapons Rukmi took up and used were all broken by Krishna. Rukmi then jumped down from the chariot and ran towards Krishna drawing his sword. It was only then that Krishna unsheathed His sword and threatened to strike when Rukmini intervened. She addressed him as Mahabhuja. Should he use his sword? Were not his arms long enough to seize Rukmi and tie him up? She addressed him as Kalyana. Was he not Kalyana Krishna? Was this not a Kalyana occasion? She seized His feet to stop His hand. Rukmi had abused Krishna foully. He used the same language 'Kulapamsana' as Ravana did to Vibishana. In Krishna's case the word contains a very sinister hit at Krishna's Gokulam breeding. Vibhishana and Ravana were the sons of the same parents.

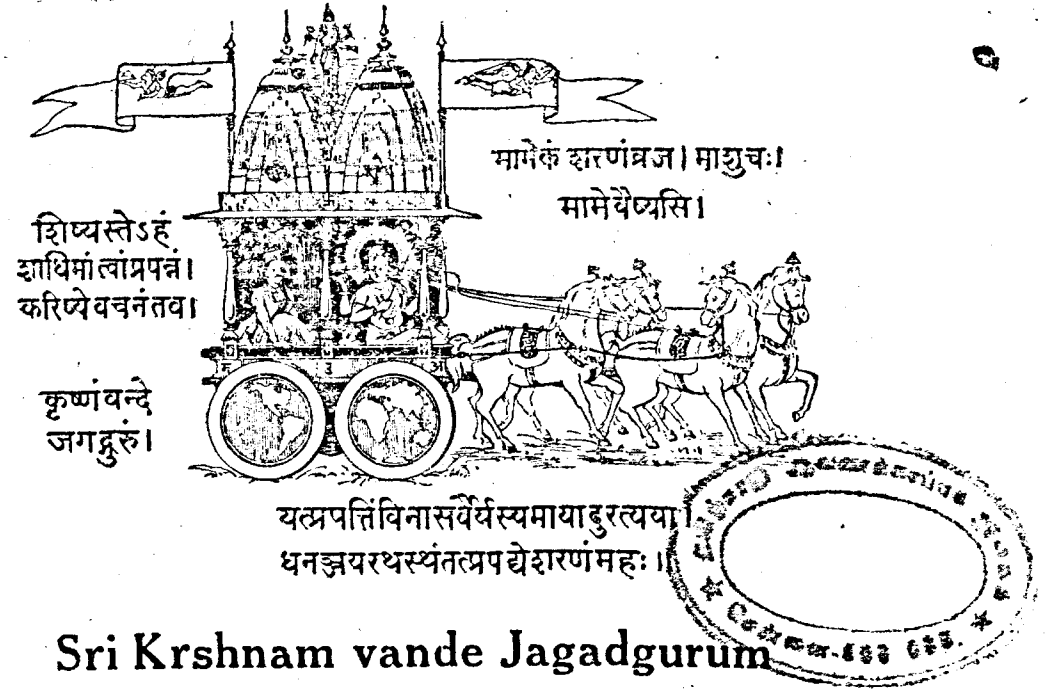
(To be continued.)

रङ्गास्तीर्णभुजङ्गपुङ्गवपुःपर्यङ्कवर्यं गतौ
सर्गस्थित्यवसानकेलिरसिकौ तौ दम्पती नः पती ।
नाभीपङ्कजशायिनः श्रुतिसुखैरन्योन्यवदस्मिनौ
डिम्भस्याभुजसंभवस्य वचनैरौतसदित्यादिभिः ॥

—न्यासतिलकम् 7.

Our Masters are the Couple, who have resorted to the stately couch—the body of the Divine Serpent, Adishesha—spread on the Stage (Sriranga), Who have as Their sport the creation, sustentation and dissolution (of the entire Universe), and Who exchange glances and smile as They listen to the Om-Tat-Sat and other words, sweet to the ear, of the lisping Lotus-born infant (Brahma) in his bed, the navel-lotus.

Nyasa-Tilaka — 7.



SALUTATION TO SRI KRSHNA, THE TEACHER OF THE UNIVERSE.

OURSELVES.

Sri Krshna, the Lord, was born in prison. It seems to be His pleasure that Sri Krshna, the Magazine, should come into existence not merely in free, but also Republican India.

Sri Krshna should naturally appear at the time of Sri Jayanti or Gokulashtami. As if to emphasise that Sri Krshna is not different from Sri Rama, Sri Krshna appears for the first time on the occasion of Sri Ramanavami.

Sri Krshna, the Lord, has been hailed as the Teacher of the Universe. Sri Krshna, the monthly magazine, will stand for the World as a whole and not for any section of the World, whether it be based on race, religion, caste, creed or colour. It will stand for moral and spiritual values and deal mainly with religious and philosophical subjects, and will also review mundane affairs from the spiritual point of view. It will uphold the view that man is the spirit and not the physical body or anything material. There is a divinity that guides and leads us and shapes our ends, rough-hew them how we will. Our means and ends should always be good and pure. Whatever pleases Him is good and whatever displeases Him is bad. We can know His Will through Revelation, reason, intuition, the example of the truly great and Prayer. The highest goal is the service of the Lord which includes services of all living beings including humanity.

Na hi kalyanakrt kaschit durgatim tata gachhati.

One who does good never reaches an evil end. As the teachings of Sri Krshna stand for the highest form of truth, non-violence, universal brother-hood, toleration and service of all living beings including humanity, we propose to propagate His teachings. May He choose us as His instrument for this divine purpose! Amen.

From the WATCH-TOWER.

THE COMMONWEALTH

The fateful decision which India took to remain in the Commonwealth of Nations is a recent event of outstanding importance. We welcome this as a step in the right direction of evolving a World State or Commonwealth in due course. One of the elder statesmen of Britain known for his mellow wisdom and sympathetic understanding of Indo-British problems, Lord Pethick-Lawrence, referred to India's decision to stay in the Commonwealth and the excellent *modus operandi* which the other nations of the Commonwealth evolved to enable her to do so in these words: "So far as human prescience can foresee it will exercise a profound and lasting influence upon the destiny of the whole of mankind".

The Commonwealth of Nations is a remarkable experiment in friendly understanding and co-operation without any one member trying to exert undue influence on, much less dominate over, others. The ties which bind them are intangible and loose. Perhaps, on that very account they are effective in keeping the units together. There is, it must be noted, no Commonwealth Parliament, no Commonwealth Secretariat for pooling together political, economic or military information, and there is certainly no Commonwealth army. With the fading away of the jurisdiction of the Privy Council there is no judicial tie also. In fact the members of the Commonwealth meet very infrequently. Yet, there has evolved, largely by the practical good sense of the leaders of Britain and the realistic statesmen who are at the helm of affairs in New Delhi today, an astonishing capacity to understand the special problems of one another and the common help that can be brought to bear on their solution.

The decision of India, Pakistan and Ceylon to be members of the Commonwealth of Nations has transformed the structure of the Commonwealth. The vast majority of its citizens now belong to the coloured races. To have struggled hard and successfully against the domination of Britain, and at the end of it to decide to remain as an equal member of the Commonwealth is due to the quarrel with the previous system and the desire for the promotion of friendly relations between the peoples of different countries. It is also a recognition of the belief that Britain and the other important members of the Commonwealth are, by and large, believers in the methods of persuasion and evolutionary and constitutional progress. A person of the integrity of Pandit Jawaharlal Nehru, certainly would not have agreed to remain in the Commonwealth—even after the change whereby allegiance to the Crown ceased to be an essential condition for such membership—if he were not convinced of the fact that Britain stands for democracy, for broad tolerance of and respect for other faiths and races.

THE INDIAN CONSTITUTION

The Constitution of India is Republican in character because the executive head of India will not be a hereditary monarch. It is fundamentally democratic because it is based on adult franchise and makes it clear that the sovereign authority springs from the people of India. Further, Justice, Liberty, Equality and Fraternity have been unambiguously laid down as the basic principles governing the Constitution. It is Federal, but it is more centripetal than centrifugal. There is only a single Citizenship through-out the Union. There will be no separate State citizenships. The civil and criminal laws will be uniform throughout the country. The States cannot secede from the Union or frame their own constitutions. Thus, every effort has been made to preserve:—

- 1 Integrity and unity of the whole country,
- 2 Its democratic character, and
- 3 Uniformity in essential matters.

Further, care has been taken to make the Constitution Federal in normal times and Unitary in emergencies. Though we have a President, he will not be, by any means, independent of the control of the sovereign will of the people because, the President, the chief executive of the Union though he is, will have to act on the advice of Ministers responsible to the parliament.

Another unique feature of the Constitution is that it has put down in the Act itself the most detailed declaration of the fundamental rights set forth by any State. The right to Freedom of Religion is one of them in which we *astikas*, particularly those who have faith in the objectives for which Sri Krishna Sabha stands, naturally take pride. Another important safeguard provided is contained in Article 21 which protects "personal liberty". Article 31 is also of pivotal importance because it lays down that no person shall be deprived of his property save by authority of law.

All in all, Bharat, by Sri Krishna's grace, has evolved an excellent Constitution which it now behoves the people to work in a manner which will be in conformity with the ideals which the seers and sages laid down as

"Sarve janas sukhino bhavantu"

"May all people be happy"

which, Mahatma Gandhi referred to as *Sarvodaya*, and which some thinkers delight to describe as "prosperity is indivisible: poverty anywhere is a threat to prosperity everywhere".

The great speak in different phrases. But the Aim is the same. May He enable us to keep the Aim always before us and achieve it without avoidable loss of time.



NEWS

Sri Sankalpa Suryodaya, a play in Sanskrit on a spiritual theme of eternal interest by Sri Vedanta Desika of the thirteenth century, was presented under the auspices of Sri Krishna Sabha, Bombay in the presence of the Hon'ble Mr. B. G. Kher, Chief Minister of Bombay by men and women interested in social and spiritual work. One special feature of the presentation was that the highly educated persons who took part in the play belonged to different religions and communities in North and South India. The drama was staged on the 24th December 1949 in the Mahatma Gandhi Hall, Podar College, G. I. P. Matunga, Bombay. Hundreds of Pandits, educated and distinguished people were present and the drama was greatly appreciated. There is a proposal to stage the drama in Hindi. A Hindi translation is extant. The theme of the play is as follows:

THE THEME OF THE PLAY

Like the Gita this drama is of universal application. It represents the conflict between the Divine and demoniac forces mentioned in the Gita. The Divine forces work for the liberation of Man whereas the demoniac forces work for his bondage. The conflict is an eternal one. It is going on from the beginning of creation. It is reproduced in every human life in a more or less degree. It may be described as a conflict between the higher self of Man and his lower self, between the spiritual on the one hand and the earthly and materialistic on the other. The conclusion of the play shows the eventual victory of the higher self.

The dramatist has portrayed this conflict as between two kings. On one side there is the great king Viveka or Discrimination with his followers. On the other side there is another king Mahamoha or the Great Delusion with his followers. The names of the characters are very happily and appropriately chosen. The spouse of Discrimination is Sumati or Good sense. The spouse of Mahamoha is Durmati or Evil Sense. Sumati has two companions called Sraddha or Faith and Vicharana or Inquiry. Vyavasaya or Effort is the General commanding the forces of King Viveka. As the story of the drama is centred on the salvation of the human spirit, Siddhanta or the Ascertained Truth is the Guru and Vada or Discussion the Disciple, and Tarka or Reasoning the Charioteer, Samskara or Refined Culture is the Painter and Drshatpratyaya or "To see is to believe" is the messenger. Bhakti or Devotion to God invokes the aid of Sankalpa or Divine Will or Grace and liberates Man. It shows that Human Effort there must be, but without Divine Grace nothing can be finally achieved. This is the central principle of Prapatti or self-surrender.

The central figure of the play is Purusha or Man. The forces mentioned above strive for his salvation. The forces enumerated below strive to drag him down. They are Kama or Sexual Passion and his spouse Rati or Enjoyment. Vasanta or Spring appeals to sensuous pleasures. Krodha or Anger, Lobha or Greed, Dambha or Vanity and Darpa or Pride have their appropriate spouses like Jighamsa or the Desire to kill, Trshna or Hankering, Kuhana or Fraud and Asuya or Fault-finding respectively. Stambha or Rigidity, the son of Pride prevents the approach of Good. Abhinivesa or Tenacity has a suitable spouse in Durvasana or Evil Propensity.

The conflict between the two sets of forces constitutes the movement of the play. Life is a conflict and the hero is he who comes out victorious out of this conflict and overcomes Kama by Jugupsa or Disgust, Krodha by Titiksha or Fortitude or Forgiveness, Lobha by Tushti or Contentment, and Darpa by Adhikadrshiti or Looking at those who are more highly placed than oneself.

Apart from the conflict in human life portrayed in the play there is another conflict appearing in more or less degree in every religious system and higher philosophy which is also set at rest by the play by the great and wonderful reconciliation logically and philosophically effected between the parts relatively played by Human Effort on the one side and the Divine Grace on the other side in the attaining of salvation by Man.

Different Motifs such as love, heroism, fear, etc., have been enumerated by writers of literary art. The Poet-Philosopher declares that there is no science or art worth its name if it is not capable of being portrayed in a drama and has striven to bring out Santi or emotive peacefulness, the highest rasa that can be depicted by any art.

Raso Vai Sah.

Santis Santis Santih.

SRI KRSHNA SABHA (REGD)

AIMS, OBJECTS & ACTIVITIES.

Sri Krshna Sabha (Matunga) has been in existence for about four years now. The following are some of its aims and objects.

- The acquisition and propagation of spiritual knowledge consummating in the highest form of devotion to and service of Bhagavan Sri Krishna and His followers.
- The inculcation of a spirit of disinterested service to humanity as well as to all living beings.
- The promotion of the spiritual, moral and cultural welfare of our people.
- Building a Gita Mandap (Hall).
- Establishing a reading room and library containing books and periodicals on religion, theology, philosophy, ethics and allied subjects.
- Conducting study classes, arranging bhajanas, harikathas, lectures, discussions, prayers, reading of Itihasas and Puranas, etc.
- Establishing a Sanskrit and Divyaprabandham College, training religious preachers, encouraging the study of Philosophy in general and of the Philosophy of Sri Ramanuja as expounded by Sri Vedantacharyavarya in particular and subsidizing the propagation of their teachings.

A beginning has been made on a small scale in achieving a few of the above objectives:—

- Tutorial classes have been opened for the teaching of Sanskrit, Upanishads, Stotrapatham and Divyaprabandham.
- Study classes in Gita are being conducted.
- Discourses on Ramayanam and Bhagavatam are being arranged.
- Sri Krishna Jayanti celebrations are being organised for the worship of the Lord.
- Copies of the Gita, Sahasranamam etc. are being distributed.
- Religious instruction is being propagated through learned preachers from time to time.
- Souvenirs on the occasion of Sri Krishna Jayanti (Gokulashtami) are being brought out.
- As a beginning of propagating the Gita in the West a Gita Society has been started in London. Copies of the Gita have been sent to a friend in Germany for distribution among those interested.
- Monthly magazine "Sri Krshna" is published.

SRI KRSHNA SABHA (REGD)

Affiliation

Sri Krshna Sabha, Bombay has branches elsewhere and other institutions also are affiliated to it. The terms of affiliation are given below for the information of those who want to start branches or to get their own institutions affiliated.

- 1 Institutions having same objects will be called branches.
- 2 Institutions having similar objects and objects which are not in conflict with the objects of Sri Krshna Sabha can also be affiliated.
- 3 The affiliation fee will be Rs. 15 per annum.
- 4 All the publications of Sri Krshna Sabha including the monthly magazine "Sri Krshna" will be sent free to branches and affiliated institutions.
- 5 The central organization will arrange to co-ordinate the activities of the affiliated institutions, to send preachers for propagating the aims and objects of the Sabha and the teachings of Sri Krshna and to hold annual conferences.
- 6 Those who want to establish branches or get their institutions affiliated may correspond with the Secretary, Sri Krshna Sabha, No. 10. Brahminwada Road, G. I. P. Matunga, Bombay 19. for further particulars.

SRI KRSHNA SABHA PUBLICATIONS

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|---|-----------|
| 1 Sri Jayanti Celebrations 1947 Souvenir | Re. 1-8-0 |
| 2 Sri Jayanti Celebrations 1948 Souvenir | Rs. 3-0-0 |
| 3 Synopsis of Sankalpa Suryodaya 1949 | Rs. 3-0-0 |
| 4 Photographs of actors in the play Sankalpa Suryodaya | As. 0-4-0 |
| 5 Fundamentals of the Four Schools of Vaidic Philosophy | Re. 1-8-0 |
| 6 SRI KRSHNA - Monthly Magazine | |
| Subscription: Rs. 15/- £ 1/- or Dollars 3 per annum. | |
| Re. 1-8-0, Shillings 2 or Cents 30 per month. | |