THE LAST LIVING "DARSHAN"

November 24 has come again—one of the darshan days on which Sri Aurobindo used to appear before a pilgrim-pulse of hundreds passing in and out. The mother had been receiving the benediction of his calm yet piercing gaze. Last year, it was the final occasion on which, side by side with the Mother, he was seen in the body. After that, the public saw him only as he lay in state eleven days later, with his imperial eyes shut upon the world to which he had brought the vision of a new life victorious over the age-long ills of humanity.

The true living darshan is etched unforgottably on the minds of all disciples. For it was a sovereign act of grace. Sri Aurobindo was known by many to have been seriously affected on a sudden with some bodily disorder. The disease was, of course, symbolic of a process to which he had given his sanction as part of the spiritual fight waged by him against the powers that had held physical man under their sway. But it was no mock difficulty assumed in the course of a demonstration of divine power. When a spiritual genius is bent on transforming completely the condition of man on earth, he does not play-act: he takes up in deed earnest and in concrete actuality the whole range of human problems—mental, vital, physical. So the renal disorder accepted and suffered by Sri Aurobindo was genuinely acute and fraught with the most dangerous possibilities. To deal with them perfect rest was required. But Sri Aurobindo, both in order to assert the need of his followers and in order to dispel whatever defeatism might invade those who did not know what was happening behind the scenes, sat as on every darshan day—tranquil and august, with the Mother radiantly smiling beside him.

No sign did he show of the grave trouble through which he was passing. But there was one difference on this day from the usual darshan. As time went on, word travelled round that people should hurry. They were requested not to linger at all in the Master’s presence. They had to move fast before him, have but a brief instant of his regard so as not to prolong the period of his continuous sitting posture. Two or three times the doors of the darshan room were closed for a short interval. There was, however, no shirking of the task of letting every disciple and visitor meet those benedictory eyes.

Those who went in early for the darshan were lucky enough to have the customary standing-time. The present writer cannot be sufficiently grateful for the good fortune of having been among them. As he slowly went up the stairs in a queue, breathing the holy atmosphere that is especially intense during the darshan days and feeling with every step upward an increasing sense of what he can only call the luminous universality of Sri Aurobindo and the Mother, the all-embracing power and love of a limitless spiritual Being that had put forth two individual forces, as it were, of Its eternal Truth-Consciousness, he could not remember that for a week or so before this occasion Sri Aurobindo had been rumoured to be going through a severe physical crisis. And as he reached the top of the stairway and, from the outer end of the darshan-hall, caught sight of the Mother and the Master seated as if in a timeless sculpture of serene composision, the day joined all those wonderful days in the past when he had stood or knelt before his spiritual parents and had realised in concentrated richness the new birth they had given him from the moment when, twenty-three years ago, he had been accepted in the Ashram. The normality, so to speak, of the super-normal seemed the all the more unbelievable.

There, as ever, was Sri Aurobindo, with his majestic countenance the colour of pure gold, his thin silvery beard and his name of long white hair. One elbow resting on the arm of his seat, one hand placed upon his thigh, the whole body a picture of powerful ease, he sat gazing out as if towards glorious horizons for humanity that humanity itself could not yet vision from its grope at the foot of the Aurobindonian Himalaya. Imperturbable he looked, while the Mother was, as usual, most graciously attentive to every shade of the passing moment. With her expression of sweet intimacy she was taking away whatever strain the in-coming people might feel on approaching the Master on such rare occasions in the year.

Even as the writer drew near, nothing uncommon was visible to hint in any distressing way the strange event that was to occur in less than a fortnight. But one uncommonness marked the occasion to render peculiarly blissful this last darshan. The Mother leaned towards Sri Aurobindo and softly mentioned the name of him who was offering his salutation. Immediately Sri Aurobindo began to smile. It was a smile of supreme kindness, whose meaning was understood only later when he had left his body. On a backlook it seemed to have held a royal appreciation of all the little talks done with the pen in his dear name and also a vast beneficence assuring help for all future to one who had been in the habit of depending almost helplessly on him for inspiration.

The inner assistance has not ceased to be felt. Always the touch from within is ready as before and a wide store of thought and word is inwardly perceived to be waiting above him in the train of Sri Aurobindo’s masterful hands, to come down at his sanction as in the years when the call used to go to his embodied Light in a room in the Ashram. That smile shines out through the veil of so-called death. And like it the whole Aurobindonian power is at work, and today’s darshana will be charged with it as on the day we last saw him beside the Mother.

November 24 is known as the Day of Victory, for, on it, Sri Aurobindo had the experience which promised complete fulfilment of his vision. It is significant that the last living darshan he granted was precisely on this day and in spite of grave obstacles. He declared through the occasion that his life was victorious, no matter what the appearance soon after. And the declaration was even verbal and explicit, for the sentence culled from his writings and published as a message on that day ran: "The Supernal is a truth, and its advent is, in the very nature of things, inevitable."
LITERARY VALUES AND SOME PERSONAL POINTS

(All has made a few interesting remarks on some of my poems—remarks curious, sceptics while finally positive in others. He remarks against frequent use of words like "infinite", "eternal", "limitless". The difficulty about such words had struck me before—frequent use of them gives a not altogether agreeable Huguesque flavour to mystic Indian poetry: whether I have sharpened or missed them. At least you have never taken me to task on that score.

As regards those two poems of mine which you have liked immensely, he notes with pleasure only one phrase in Ne Plus Ultra—"the song-impetuous mind"—and has nothing to say about This Ever Last. Isn’t that strange?

By the way, the copy of your Love and Death is ready to go to England. I wonder how the critics will receive the poem. They should be enthusiastic. It is full of superb passages. Do you remember Ruru’s going down to Patala, the underworld, I have commented on its inspiration in my essay Sri Aurobindo—The Poet. I can never stop thrilling to it. Here are the lines:

In a thin soft eve
Ganges spread for her multitudinous waves,
A glistening restlessness with voices large,
And from the forests of that half-seen bank
A boat came heaving over it, white-uninged.
With a sole silent helmsman marble-pale.
Then Ruru by his side stepped in; they went
Down the mysterious river and beheld
The great banks widen out of sight.
The world was water and the skies to water plunged.
All sight with a dim motion gliding down
He felt the dark against his eyelids; felt,
As in a dream more real than delight,
The helmsman with his dumb and marble face
Near him and moving unseen all around,
And that continual gliding dimly on.
As one who on a shoreless water sails
For ever to a port he shall not see.
But when the darkness piled, he heard a voice
Of wistier voices and had the wide great sense
Of ocean and the depths below our feet.
But the boat stopped; the pilot lifted on him
His marble gaze coiled with the stars.
Then in the white-uninged boat the boy arose
And saw around him the vast sea all grey
And hearing in the pallid dawning light.
Loudly cried his heart murmured: "Hear me,
O inarticulate grey Ocean, hear.
If any cadence in thy infinite
Rumour was caught from lover’s moon, O Sea,
Open thy thighs to my mortal feet.
For I would travel to the despairing shades,
The spheres of suffering where entangled dwell
Souls unreleased and the untimely dead.
Who were remembrance. This I owe thee.
O guide me.
No despicable voyager, but Ruru,
But son of a great Vishnu, from all men
On earth selected for peculiar pains,
Special disaster. So, this petalled fire,
How freshly it blooms and lasts with my great pain?
He held the flower out subtly glimmering.
And like a living thing the huge sea trembled;
The rose, calling, and fell filled the sight with teases.
Converging all its giant crests; towards him
Immense waters loomed and heaved
Threatened. Horizon on horizon moved
Dreadfully swift; then by a prose wide sound
All Ocean following drew him swiftly in,
Crying with monstrous menace over him.
He down the gulf where the loud waves collapsed
Dazzling, saw, with floating hair arched.
The daughters of the sea in pale green light.
A million majestic breasts suddenly
And Ruru beneath the flood complained beheld
A vast stupendous march of waters rose
To reach some visionless pit beneath the world.

"I did not object to your frequent use of ‘infinite’, ‘eternal’, ‘limitless’, because these are adjectives that I myself freely pepper over my poetry. When one writes about the Infinite, the Eternal and the Limitless or when one feels them constantly, what is one to do? All who has not this consciousness but only that of the temporal and finite (natural or occult) can avoid these words, but I can’t. Besides, all poets have their favourite words and expressions which they constantly repeat. All himself has been charged with a similar crime.

"If you send your poems to five different poets, you are likely to get five absolutely disparate and discordant estimates of them. A poet likes only the poetry that appeals to his own temperament or taste, the rest he comments or ignores. Contemporary poets, Contemporary poets, unless seldom gets its right judgment from contemporary critics, even. You expect for instance Love and Death to make a sensation in England—I don’t expect it in the least: I shall be agreeably surprised if it gets more than some qualified praise, and if it does not surprise me, I shall be neither astonished nor disappointed. I know the limitations of the poem and its qualities and I know that the part about the descent into Hell can stand comparison with some of the best English poetry; but I don’t expect any contemporaries to see it. If they do, it will be good for him, not divine grace, that is all. Nothing can be more futile than for a poet to write in expectation of contemporary fame or praise, however agreeable that may be, if it comes: but it is not of much value; for very few poets have enjoyed a great contemporaneous fame and very great poets have been neglected in their time. A poet has to go on in his way, trying to gather hints from what people say for or against, when their criticisms are things he can profit by, but not otherwise moved (if he can manage it)—seeking mainly to sharpen his own sense of self-criticism by the help of others. Differences of estimate need not surprise him at all."

The other day Arjav told me that he considered the long speech of the Love-God Kama or Madan about himself in Love and Death one of the peaks in that poem—he as good as compared it to the descent into Hell about which I have raved ever since I read the poem some years back. He added that the Mother too had been very much moved by it. Somehow I could’t at the time was extremely enthusiastic about it. I found it moving and excellent of its own kind, very powerful and displaying great psychological acumen; but, except for the opening eight or ten lines and some three or four in the middle, I couldn’t regard it as astonishing poetry—at least not one of the peaks. What is your own private opinion? I need not, of course, quote it to anyone. Here is the passage, to refresh your memory:

But with the thrilled eternal smile that makes
The spring, the lover of Hath’s joyous divine grace, that is all. Nothing can be more futile than for a poet to write in expectation of contemporary fame or praise, however agreeable that may be, if it comes: but it is not of much value; for very few poets have enjoyed a great contemporaneous fame and very great poets have been neglected in their time. A poet has to go on in his way, trying to gather hints from what people say for or against, when their criticisms are things he can profit by, but not otherwise moved (if he can manage it)—seeking mainly to sharpen his own sense of self-criticism by the help of others. Differences of estimate need not surprise him at all.

The spring, the lover of Hath’s joyous divine grace, that is all. Nothing can be more futile than for a poet to write in expectation of contemporary fame or praise, however agreeable that may be, if it comes: but it is not of much value; for very few poets have enjoyed a great contemporaneous fame and very great poets have been neglected in their time. A poet has to go on in his way, trying to gather hints from what people say for or against, when their criticisms are things he can profit by, but not otherwise moved (if he can manage it)—seeking mainly to sharpen his own sense of self-criticism by the help of others. Differences of estimate need not surprise him at all."

---end--
Sri Aurobindo’s Letters—Continued from page 2

helping to be thrilled by the news that Love and Death was written in a white heat of inspiration during fourteen days of continuous writing in the mountains! The marble grew and grew in my hand as if I were flaming up in a passionately poetic panegyric or giving an effulgent echo to the fact of such inspiration on your part by a new blank verse ecstacy on mine!

Of course, most of you on your style and verse were unconscious. As I said in my essay, “There is no slavish limitation or echo, rather, a constant rippling access to the worlds of visions and voices to which only the masters have the key.” That you had an intense admiration for Marpeus and Christ in Hades, more particularly for the former, is evident, but it would not be correct to declare that your rhythm or manner in all was Marpeus or Christ in your opinion. Poesy is a combination of two manners, one of which finds some sort of reflection in yours, but in a richly strengthened and heightened form, because there are innumerable shades in your style, some of which may be compared to a few of Keats’s. All that you need to see alike in these matters.”

(16-32)  

(As Love and Death I have long since adopted as my poetic Bible owing to the consummate beauty of its inspiration and art, as and now I am just awaking to a capacity in myself for blank verse, I shall be really happy if you will tell me the way in which you created this poem—the first falling of the seed of the idea, the growth and maturing of it, the influences assimilated from other poets, the mood and atmosphere you used to find most congenial and productive, the experience and the frequency of certain dates, the time, the place at which you composed, the evocating of that multifarious, many-echoed yet perfectly original style and of a blank verse whose art is the most unfailing and, except for one too close repetition of the mannerism of the double “not”, the most unobtrusively consistent that have ever been your poetry I essay to explain, the infinity of the white harmony, so to speak, of Love and Death in a kind of spectral analysis, how colours from Latin, Italian, Sancrét and English verse had fused here together with an absolutely original ultra-violet and infra-red not to be traced anywhere. Among English influences the most outstanding are, to my mind, Shakespeare, Milton, Keats and Stephen Phillips.

In my essay I dwelt at length on the first two and on the magic way in which the passion about Ruru’s sail along the Ganges and subsequent see-plunges into Patala and the reunion at the moon’s rise and milk in the morning, Milton and, with that, something of Shelley and Coleridge. Keats and Stephen Phillips I did not specially deal with. Keats seems to have added to this the conception of strength in your poem, while Phillips has tinged it with a certain poignant vividness and colourful delicacy. More fundamentally, however, than effect of his manner was, I think, the spell cast by certain moods, as it were, of his Marpeus... But all this is guess-work—correct maybe in some respects, but I should like very much to have your own illuminating account of the matters, as well as answer to the other points in my question at the beginning of this letter.

“I cannot tell you much about it from that point of view; I did not draw casually from any of the poets you mention except from Phillips. I read Marpeus and Christ in Hades before they were published and as I was thirteen years of age at the age of 17—they have had a powerful impression which lasted until it was worked out in Love and Death. I dare say some influence of most of the great English poets and of Shakespeare I made be traced in my poetry—I can myself see that of Milton, sometimes of Wordsworth and Arnold; but it was out of the automatic kind—they came in unnoticed. I am not aware of much influence of Shelley and Coleridge, but since I read Shelley a great deal and took an intense pleasure in some of Coleridge’s poetry, they may have been there without my knowledge. The one work of Keats that influenced me was Hyperion—I dare say my blank verse got something of his stamp through that. The poem itself was written in a white heat of inspiration during 14 days of continuous writing—the mornings, of course, for I had to attend office the rest of the day and see friends in the evening. I never wrote anything with such ease and rapidity before or after. Your other questions I can’t very well answer—I have lived ten years since then and don’t remember. I don’t think there was any falling of the seed of the idea or growth and maturing of it; it just came—by a property about the story of Ruru in the Mahabharata; I thought, ‘Well, here’s a subject, and the rest burst out of itself. Mood and atmosphere? I never depend on them for that; I am as for style as for content. I don’t think I had was I felt satisfied with what I wrote or not, and generally I felt it was very fine when I wrote it and found it was very bad after it had been written, but I could not at that time have given you a reason either for the one or the other. Something wrote in me or didn’t, of course, of course; for I am conscious of what I do and how things are done. I am afraid this will not enlighten you much but it is all I can tell you.”

(37-33)  

(Your reply is not only enlightening but most enkissing too. Who
Sri Aurobindo's Letters—Continued from page 3

"In the second passage it is used in its ordinary sense. 'Abolition' means release from sins or from debts—the sorrowful thoughts and memories are the penalty or payment which procures the release from the debt which has been accumulated by the sins and errors of human life.

'In the first passage 'abolish' is used in its Latin and not in its English sense,—'to pay off a debt,' but here the sense is stretched a little. Instead of saying 'I will pay off with tears,' Ruru says: 'I will pay off through the price of the abolition.' This Latinization and the inversion of syntactical connections are familiar licenses in English poetry,—of course, it is incorrect, but a deliberate incorrectness, a violence purposely done to the language in order to produce a poetical effect. The English language, unlike the Sanskrit, does not seem to us as Stephen Phillips used to say, to have liberties taken with it. But, of course, before one can take these liberties, one must be a master of the language—and, in this case, of the Latin also." (1901)

(How is it that one slips so easily into the inebriate pentameter when one wants to say things of most significance? Have you also a penchant for it?)

"An inspiration which leans on a sublimated or illumined thought than on strong or subtle or very simple psychic or vital intensity and swiftness of feeling, seems to call naturally for the inebriate pentameter, though it need not confine itself to that form. I myself have not yet found another metre which gives room enough along with an opposite movement—shorter metres are too cramped, the longer metres lack the technical dexterity (if one is not to be either commonplace or clumsy) for which I have no leisure." (5-3-32)

(Could you say a few things about the new hexameter you have evolved? What is the reason why English poets—in the past failed?)

"Former poets failed because they did not find the right basic line and measure; they forgot that stress and quantity must both be considered in English; even though in theory the stress alone makes the quantity, there is another kind of true quantity which must be given a subordinate but very necessary recognition; besides, even in stress there are two kinds, true and fictitious. In analyzing the movement of an English line, you ought to have to make three independent sensations according to these three bases, and the combination gives the value of the rhythm. You can ignore this all in an established metre and go safe by the force of instinct and habit; but in making so difficult an innovation as the hexameter, these criteria will be a clear eye upon which all these constitutions will need— and it was not there. Longfellow, even Clough went on the theory of stress-quantity alone and made a mess—producing verse that discredited the very idea of creating an English hexameter. Other poets made no strong or sustained endeavour. Arnold was interesting as he theorized about it, but his practical specimens were disastrous.

"I may explain more when sending you the first fifty lines of Hymn, but as I have not the books with me I don’t know that I can make myself clearer." (25-7-32)

(There are other classical metres than the hexameter, in which also there has been very little success on the part of English poets. Your own experiment is fine—though that was lacking in Greece.

"In the attempt to accentuate the classical scansion in English, everything depends on whether they are accentual or not. That is to say, there must be a spontaneous, natural, seemingly native-born singing or flowing rhythm. The Greek accentual, a clear eye upon the accentual and thus constitutions needed— and it was not there. Longfellow, even Clough went on the theory of stress-quantity alone and made a mess—producing verse that discredited the very idea of creating an English hexameter. Other poets made no strong or sustained attempt. Arnold was interesting as he theorized about it, but his practical specimens were disastrous.

"I may explain more when sending you the first fifty lines of Hymn, but as I have not the books with me I don’t know that I can make myself clearer." (25-7-32)

(Here is an experiment of mine in a classical metre. I am not at all convinced that it is a success. But could you tell me why exactly I failed?)

"I think you failed because you had no unwritten rhythm behind your mind when you started writing and none came through by accident— or what seems one—as sometimes happens. There is an inspiration of language and there is an inspiration of rhythm and the two must fuse together for poetic perfection to come. As it is, you set out to manufacture your rhythm and piece together its parts—that must be the cause of this result. Your failure does not predestine you to eventual failure. Most people fail first when they try this kind of departure from the established norms—this rejuvenation of the old in the new. I do not remember my own previous attempts in the classical metres but I feel sure they were failures of the kind I stigmatize. If I succeed now, it will be by the grace of God, in whatever other fashion he may choose. I am not speaking of consciousness, for in that consciousness things come through from behind the veil with ease,— so long as a veil exists at all. Of course with genius too in its moments of inspiration—surely not the lyman imagines; but genius also is a kind of accidental Yoga, a contact, an opening into an occult Power." (25-11-33)

(Motherhood, November 24, 1931)

Men dreamed of her strange hair; they saw it fall
A cateret of nectar through their sleep.
Crushing the soul with sweetness—and subtle—void of dread,
In all their limbs a speechless heaven of pain!
Her voice reached to Creation's highest peak,
And through a music most delicate its capture
Swept through the seven worlds and found the gods
Helpless of enchantment, of their own silent song
In a heart-beat!

A terror beautiful were those dark eddies,
Her fathomless vague-glimmering pure eyes,
Wherein the spirits that rashly plunged their love
Whirled through a lifetime of besmirded bliss!
But all in vain her voice and gaze and hair
Before the unseen curtain set
Of Shiva's meditation, a frozen fire
Of omnipotence locked in self-light!
Her face glowed like an immortal death:
The inscrutable disclosure of some white
Eternity, some unperturbed dream of joy
It shows the colour and complexion of time's heart-beat!

I have made only minor changes for the most part, but many of them in order to secure what I feel is the missing elements. I have indicated in the places where my reasons for change were of another kind

Continued on opposite page
THE SIGNIFICANCE OF INDIA

By SISIRKUMAR MITRA
Continued from previous issue

Dry Yet Creative Peninsula

Peninsular India, which is as old as the earth-crust itself and has never been under the sea, is a three-sided table-land composed of cold, hard, crystalline rocks, notably the alluvial Sindhoo-Ganga plain in the whole length and breadth of which, as it is cryptically said, not a single pebble can be found. Its southern fringe is covered with a belt of dense jungles and low hills through which runs Vindhyah consisting of arid lands. In contrast to this, its northern fringes, in the western extremity of Bengal to the gulf of Cambay, Vindhyah has no height above 4000 feet. The two other sides of the peninsular part of India are known as the Western and the Eastern Ghats. The former—mentioned in Sanskrit literature mainly Sabarberi or the eastern and northern parts respectively—rise abruptly from the sea and has an average height of 3000 feet. They are replete with forest wealth, and their watersheds have made possible the development of huge hydro-electric stations which are largely responsible for the development of the regions watered by them. The Narmada and the Godavari are famous in Sanskrit literature for the heritages of sages that stood on their banks. The Godavari, the Krishna and the Kaveri are responsible for some of the most fertile regions of the Krishna and the Kaveri river valleys that have witnessed a million conflicts between the powers of the Deccan and of south India. In her great past south India had many of her capital cities along the banks of these rivers.

The Indian monsoon starts from the southwestern coast of the Peninsula early in May. It is caused by the rain-bearing winds from the Indian Ocean, which grow in density as they reach the Bay of Bengal, when they pour themselves in torrents in Burmah, Assam and Bengal. Thrown back by high Himalayas, they bring about rain in the whole of northern India, another gift of Himalayas to India. In September cold winds from the north-east cause some rain in south India. The Indian monsoon covers a period about three months. There are droughts and dry months, rather trying for the people; it has to be seen if the total rainfall and the rivers in general are sufficient to control the floods. This observation is considerably obviating these difficulties. Hence the dam and the hydro-electric projects of today.

Most of Peninsular India is therefore a region of effort, where man has to exert himself to the utmost to produce whatever the soil can yield. Yet, in spite of its chronic water problems and other unrelated conditions the Deccan plateau has always been the habitation of men whose achievements have added much to India's glory. The beginnings of their material culture go back to a time of which history tries in vain to have any idea. Some evidence, however, is available from the pupils which are nearly all neolithic finds unearthed in various parts of this region which is also interpersed with early Iron Age sites—facts of very great importance to the study of early man in India. Archaeologists believe that systematic investigations revealed a great number of human remains, and other ecological conditions the Deccan plateau has always been the habitation of men whose achievements have added much to India's glory. The beginnings of their material culture go back to a time of which history tries in vain to have any idea. Some evidence, however, is available from the pupils which are nearly all neolithic finds unearthed in various parts of this region which is also interpersed with early Iron Age sites—facts of very great importance to the study of early man in India. Archaeologists believe that systematic investigations revealed a great number of human remains, and other ecological conditions which characterize its own version of the Epics, particularly of the Bhagavata, infamed and enthralled the mind and heart of the peninsulars and thus established for ever Aryun culture in the Peninsula which, however, preserved its own customs, manners and institutions along with puissance of its mind which characterizes its own version of the Epics, specially of the Ramayana. The famous Tamil classics, some of which are of immense historical value, are another glowing example of the individuality and the intellectual vigor of the South. Politically, almost all of it was included in the empire of Ashoka in the third century B.C. Thus the integration of the whole country, the North and the South, has ever remained a vivid fact in the national consciousness of the people of India and this vividness is made all the more so as we recall what Swami Vivekananda, that godlike son of the Mother, sitting on the last post of Bharatavarsha at Kanyakumari (Cape Comorin) mediated upon. He visioned the Past, Present and Future of India, the whole country in a sublimated unity of purpose and life. "My India! My India!" rang out his heart in an impasioned voice. He thought of India as the heart and body of the Aryan soul, with Hinduism (i.e. spiritual consciousness) as the central principle of its being. He saw her as organically and synthetically one. And this vision was at the back of all he did for his motherland. To be continued

Sri Aurobindo's Letters—Continued from page 4

what those reasons were; the rest are dictated by the two considerations of rhythmic efficiency and quasireal structure. In the first verse this structure is secured by putting two pauses in the middle of lines, each clause taking up the sense from there and enlarging into amplitude and then bringing to a forceful close. In the second verse and in the fourth I have attempted a sweeping continuous quasireal movement but taken care to avoid a straight, continuous movement so as to avoid monotony. The third is made of two blank verse couples, each complementary in sense to the other; the fifth is based on one-line monumental phrase worked out in sense by a three-line development with a concluding close-line. Line 1: "A-dreaded seems to me rather fecile." Line 5: "Rescued is very weak." Line 17: "Why this inversion? It spells the power and directress of flow and row." Lines 18 & 19: "The double 'of' is very awkward and spoils both force and flow."
THE INTEGRAL YOGA

By RISHA

THE INTEGRA

The Surrender of the Mind

The secret sense of evolution being the full and perfect emergence of the Divine in the human individual, the motor means of achieving it is a progressive self-realisation by the double power of aspiration and renunciation. The consciousness of the individual must aspire for the highest it can conceive and imagine, and, at the same time, always renounce its attachment to what it has already acquired. No self-transcendence is possible without a disciplined working of these two powers. If we do not stretch to infinity, we remain cribbed in the finite, and if we do not leave the plains, we cannot rise to the peaks. Aspiration without renunciation is an idle imagining, and renunciation without aspiration is a joyless self-abnegation with its purpose, hence, to harness both together to effect the utmost self-transcendence of our being.

Philosophers, scientists and thinkers in general attain to an intellectual eminence by the same double process of aspiration and renunciation. If they remained pre-occupied with intellectual vanity, like the unalloyed portion of humanity, or bent themselves to the drive of vital desires and the ambition for vital success and satisfaction, their ascent to intellectual heights would be impossible. An increasing renunciation of the lower pleasures and pursuits and a steady uplook have crowned them with intellectual glory. But even the most intellectual ascetics have no direct view of Truth. What we have arrived at by strenuous mental strivings is not knowledge, but, at best, shadowy figures and fragments of knowledge, some aspects of Truth torn from their harmonious unity and fringed with the nimbus of our minds. There is no knowledge in the mind but is harassed by doubt and challenged by fresh discoveries—we seem to be moving from hypothesis to hypothesis, speculating, imagining, conjecturing, experimenting, but never getting at any assured, incontrovertible truth, any final solution of the problems of life.

What is the remedy? The same as we employed, though subconsciously, at the past crucial stages of our evolution—the renunciation of our attachment to what we possess, a death of our possessions, a discipline and order higher and wider. If we are sincerely convinced of the inherent limitations of the human mind and its inability to lead us to Truth, we must cease to glorify it, and, renouncing our exclusive reliance on it and in it, we must turn to a more purer, more sublime and universal an asceticism.

The Integral Yoga

Man is composed of body, life, soul and mind. Of these four components, the soul, which is made of the Love and Delight of the Supreme, is eternally surrendered to Him. Nothing can veil it from Him, nothing can seduce it into the deviating ways of ignorance. It has no desire and no ego; and it does not react with pleasure or pain to the dualities of the world. It is only the triple nature of life, mind and body that, grouped round the soul, ego is wrecked, the shifting influences of existence and self-translated into the Supreme, its infinite source of transcendence. Unaware of his soul and the Divine dwelling within it, and identified with the nobility mechanism of his triple nature, man feels himself a self-separating body, midst of other separate beings and forces, to carve out his own career as best he can by a series of clashings and compromises. He does not suspect that his egoistic individuality, asserting its separate existence and pluming itself upon its free will, is an ignorant toy that indulged in vain and vaunted independence of judgment, conscience and ethical instincts, are but instrumental-gifts controlled and directed from behind and above by the one universal Shakhti of which it is only an express medium. This triple nature, man, has been to surrender to the Mother to whom it really belongs, for it is only by surrender to the infinite, all-knowing Force of the Mother that it can be cured of its egoistic distortions and led to its highest possible perfection and fulfillment. Surrender will not diminish or impoverish it, rather it will enlarge and enrich it beyond any conceivable measure.
be no attainment of knowledge and no satisfactory solution of the problems of life. Aspiration and renunciation must proceed hand in hand on the firm basis of a total surrender.

is actually meant by the surrender of the mind? With an intense and constant aspiration, the mind must turn all its thoughts to the divine Mother, so that the loving intensity of the turning may bring about an automatic concentration of its energies and a consequent freedom from its wonted distraction and confusion. Concentration on the Divine will bring into it peace and serenity, silence and harmony—a state of intent and tranquil receptivity to the descending Light of the Mother. This aspirating concentration must be accompanied and fortified by a renunciation of the mind's attachments and a complete rejection of its "ideas, opinions, preferences, habits, constructions, so that the true knowledge may find free room in a silent mind."** Our thoughts, ideas, judgements, all depend upon the perspective and angle of vision we take in our regard of ourselves and others; and the angle of vision depends, in its turn, upon the pose of our consciousness. If the pose changes, as it not unoften does, our whole mental outlook and inlook change; our thoughts, ideas and opinions begin to assume a different complex and run on different lines.

This is common enough material. But, if one could do that, the result would be what it has always been in the case of all sincere spiritual seekers—a marvellous shower of intuitive knowledge, untainted by personal bias and sparkingly spontaneous in its revelation and action. Knowledge sits enthroned beyond the leavings and circlings of the human intellect and manifests itself only to the mind that has surrendered to it with aspiration and renunciation.

The knowledge that speaks in the Vedas and the Upanishads, in the Avesta and the Bible, and in the utterances of the mystics is a supra-intellectual knowledge, not born of reason and reflection, but self-revealed to the silent and surrendered mind, and it is this knowledge which is instinct with Truth, and not what we call knowledge in the pretentious ignorance of our struggling mind. In the Integral Yoga, the surrender of the mind as, indeed, of every other part of our nature, has to be dynamic, and not merely passive. It must be a surrender for sublimation, integration and a radical total transformation, and not only for a stillness and passivity, through which the consciousness may pass out of the mind into some kind of trance or absorbed union with the Eternal. Each faculty of the mind—imagination, perception, reasoning, discrimination, penetration, judgment, must be directly intuitively and finally linked to and worked by the Supramental Light. Mind, the alienated and diminished segment of the Supermind must be transformed into a luminous and powerful vehicle of the supermatal Truth—Consciousness and an efficient organiser and active agent for the establishment and consolidation of the Life Divine on earth.

The Surrender of the Vital (Prana)

The surrender of the vital or prana means, first and foremost, the surrender of attachment. At the very heart of life, the organic, separative life as is lived by man, there is a hard knot of desire, formed of many strands that are connected with each part of our being. Each motive, each impulse, each action of our life, if it is passionately scrutinized, will be found to be shot through with the thread of desire, whether it assumes physical forms, vital forms or mental. In the body it manifests as hunger and thirst, lust and greed which engross and enslave our physical consciousness; and in the vital, it manifests as turbulent lusts and passions, clings to cravings and inordinate attachment to the good and troublesome, our being and good us into all sorts of actions, most of which entail considerable struggle and suffering. This thirsty rajasic wine is not only useful, but indispensable, at a particular stage of evolution, when the being is enveloped in the tama (inertia) of Matter and needs to be shaken up and vitalized; but once that stage is passed and a decisive step forward is taken towards the relative equipoise of Sattva, and, especially, when the being is awakening to its spiritual possibilities, the bondage of desire is the most hampering bondage possible. Because of it, life, which should be a tidal flow towards the deathless Light, drifts along in the current of desire and becomes a quicksand for the spiritual aspirant.

He is a man who has been completely surrendered and irrevocably consecrated and his desires persistently discouraged and repelled, so that they may ultimately fade away from the nature, leaving the one universal Will to fulfill itself in human life.

Here too, we must remember, the object is not the repression and killing of the vital (prana), but its purification and transformation. But the vital being is the centre of force and an indispensable instrument for life-efectuation; without it nothing can be achieved in life, whatever may be the power and potentialities of the ideas and visions of the mind. It is the will-worker, the executive agent, the intrepid adventurer; and it is also the enjoyer in man. It is made for possession and enjoyment. Its repres., mutilation or neglect—so common in ascetic spirituality—is a fatal folly, for it is nothing short of depriving God of the means of conquest and enjoyment in the material world.

Surrendered, the prana becomes a potent instrument in the hands of the Mother, and capable of universal enjoyment. But, let us repeat, it must be totally surrendered to the Mother, and the rejection of its ignorant movements must be uncompromisingly and unreserved. "Rejection of the vital nature's desires, demands, cravings, sensations, passions, selfishness, pride, arrogance, lust, greed, jealousy, envy, hostility to the Truth, so that the true power and joy may pour from above into a calmly surrendered vital being."

The constant harasser of man's Godward endeavours is once conquered and converted, life becomes a triumphant march towards Light and Bliss and immortality, a march ringed with paeans to the self-fulfilling Will of the Divine.

The Surrender of the Body

The surrender of the body means a surrender of all its movements to the divine Mother. It will not do, in the Integral Yoga, to reduce the action of the body to a minimum and limit it only to the bare maintenance of the physical frame or to a social or humanitarian beneficence, or to the棍fact of some personal, physical experience. The Integral Yoga accepts the whole of life, it accepts all its multidimensional action and play of energy, not for the personal profit or egotistic satisfaction of the individual, but for the fulfillment of the divine Will, which is a Will to end the creation for self-expression. To do action for the satisfaction of one's own desires, physical, vital or mental is to remain attached and fettered to action and perpetuate the life of ignorance and suffering. To renounce action is to non-co-operate with God in His self-manifestation.

To do all action, first as an offering to the Mother without any hankering after its result,—selflessly and dispassionately—and then to renounce the egoism of the doer, even of the selfless doer, and let the Force of the Mother initiate and carry on all action, is the sovereign Yogi way. Each movement of the body, even the simplest exercise, simple play—has to be severally offered, so that no energy of the physical body may remain entangled in the desires and preferences of the ego, but all are surrendered to and controlled by the Mother. "When all actions move into the inner depths, then you live in you unity instead of division. No longer is one part of you given to the Divine, while the rest remains in its ordinary ways, engrossed in ordinary things; your entire life is taken up, an integral transformation is gradually realized in you."**

But along with this aspiring surrender of the body and its actions, there must go a thorough rejection of the "physical nature's stupidity, doubt, disbelief, obscurity, obstinacy, petulance, laziness, unwillingness to change, targets, so that the true stability of Light, Power, Ananda may establish itself in a body growing always more divine..." We shall see, when we come to consider the supramental transformation of the body, how, through surrender to the Mother's Power, it is changed from a dense and decaying clod into a transparent and transfigured instrument which, in the beginning of the Yoga, is a prayer of the body to the Divine, becomes in the end the prism of His Victorious Power.

What the Integral Yoga aims to achieve, is not only the surrender of the being of man, but also of his entire terrestrial becoming; and that means all the difference between this Yoga and all the others. In it, it is not enough that a man's actions should be altruisic and selfless—though, till the final transformation, there is always a subtle, undetected self (ego) even when what is described as selfless is purely God-willed and God-directed. The soul of man belongs neither to any society, nor to any nation, nor to any country, nor even to humanity—it belongs solely and eternally to God; and to be dynamically united with God, life and body, and thus to be always self-surrendered, to God-willed and God-directed. The soul of man

*"The Mother" by Sri Aurobindo.
**"The Words of the Mothers."
Savitrī has unity of structure in a remarkable degree. The legend on which it is founded affords ample story element for such a unity. The opening canto with the Symbol Dawn brings us straight to the crisis of the story—the imminent death of Satyavan—and introduces the chief characters. The theme of the novel and divine world opens out at the same time the nature of the crisis, its cosmic significance and thereby raises the character of Savitri to that of "savior" of men. The attention of the reader is gripped,—if he can enter into the Seer's vision—and he is anxious to know how Savitri is going to meet Yama, the god of Death. To show how Savitri came to be constituted as a "half-divine" being even in her external self the Seer rightly pursues the thread of her birth and explains to us how "a world's desire compelled her mortal birth". This brings us to the character of Aswapathy, her father, who is no ordinary king but a "colonist from Egypt". His attempts at self-perfection and his great spiritual attainments form a very natural background for the birth of so great a spiritual figure as Savitri. The "epic climb" of human soul really gains an epic grandeur in this. The MasterSeed endows this earth with a tremendous significance. There are greater worlds then the earth, higher levels of consciousness than man's, but there is no more significant world than this our earth in the great divine destiny that it holds.

The canvas of Savitri is as wide as the cosmos and it takes into its purview worlds of being that are connected with humanity yet are not perceived by it because of its limitations of ignorance. Nevertheless, there is no escape from consciousness. They also include higher planes of consciousness which have not yet manifestly here but which are pressing upon the earth-consciousness for manifestation. They contain beings, powers and presences that live on those planes of Light, Consciousness and Bliss, the worlds of Truth. The soul of aspirling humanity symbolised in Aswapathy, the Lord of Manifest life, first descends from his human consciousness into another regions of unconsciousness and matterliness, the regions of the lower, vital, its heaven and its hell, as a conscious witness. He then ascends to the regions of the higher Ideal Heaven and then crosses over to the Heavens of the Mind. After flying into regions above Mind into the Heavens of the Ideal and Illumined Mind he passes beyond the borders of manifested creation to the centre from which creation proceeds. Through a great shaft of Light across a tunnel that leads to the centre, he comes face to face with the World-Soul, the Two-In-One. It is there that he experiences the presence of the Divine Mother who supports the cosmos. It is Shā, the Power of the Supreme, supporting the cosmos, who bestows on him the boon that saves mankind from the stark imprisonment of Ignorance and subjection to death. Being a power of the Truth-Consciousness Savitri not only liberates man but creates conditions here on earth that produce the Light Supreme. She shows how man's life here can be fulfilled in a life divine.

This complex and rich yet clear cosmogony revealed in Aswapathy's voyage enriches the significance of the earth as a crucial centre of a divine evolution and enriches the life of man beyond the highest dream. Incidentally it indicates the nature of the task awaiting Savitri and the tremendous odds against which she would have to contend. Aswapathy himself has advanced a great deal on the path to self-perfection. Throughout his vast journey through the various worlds

He travelled in his mute and single strength

Bearing the burden of the world's desire.*

But he, a "protagonist of the mysterious play", "a thinker and toiler in the light's air", "one in the front of the immemorial quest"—felt baffled when he considered the destiny of the race. When the Divine Mother commands him to continue his labours for man's perfection he invokes her help. A boon is given to him in answer to his prayer. Savitri's mortal birth was thus in answer to "a world's desire". Even ordinary incidents in Savitri get endowed with cosmic significance. There is nothing that is not conscious—even the seasons are not a mere mechanical succession of external changes but conscious operations in the cosmic body. Thus we see the problem and the difficult conditions for its solution.

The problem is of man's imperfection and his unquestionable thirst for perfection, of his Darkness of ignorance and his seeking for Light, of his mortality and his thirst for immortality. It can be solved by spiritual efforts alone—no external change, however well-meant or seemingly successful, would really solve his problem. And even the highest spiritual effort of man cannot attain the goal desired,—the task is impossible. It can be solved only when the Supreme Divine force is perceived and takes up the burden of man. Such higher and divine sources of help are available to man. In fact, that is the claim and testimony of man's religion, mysticism, philosophy, and all his upward effort. Savitri la){es this very well and so he manages a problem, one which she holds as cosmic significance and the fate of Satyavan rings with the

* Book II, canto 1.

* Book I, canto 3, p. 38
ral human mind seen or experienced." But even the modernist poet cannot clamor to a universal understanding and appreciation of his work. Savitri demands a certain minimum of capacity of vision in addition to a broad base of knowledge familiar with the language and literature in several branches of human knowledge. But that cannot be a bar to its high epic qualities. On the contrary, it opens up an altogether new and rich realm of experience to the reader and if he has to make an effort to enter into the spirit of it, he will find that his labors are more than amply rewarded.

We have brought to the notice of the reader that there is a spiritual affinity between the poetical expression of the Veda and that of Savitri. In a general sense it can even be asserted that the subject matter of Savitri has an affinity with the subject matter of the Veda. That is to say, not only in some parts of the manifest and apparent form of the Veda is it apparent that the style of verse in the manifestation of Vishnu is surcharged with a constant play of the light of spiritual revelation from which the Vedic seers received their hymns. The Veda deals with the struggle between powers of the Light and the powers of the Darkness in terms of symbols. Of course, there is a basic difference between the symbolism of Savitri and that of the Veda. The occult system of symbolism which the Vedic seers used as a sort of spiritual algebra fell into disuse and was forgotten because of the conscious veil of secrecy used by them. In Savitri it is replaced by an open psychological and spiritual symbolism which interprets the legend, using it as a transparent veil for conveying its world of spiritual experience. In fact the legend lends itself easily to such an interpretation. In such a world of characters issuing out of the mind of Vishnu, the Vedic seer has woven the whole question of the supreme silent Eternal and its manifestation in Time beginning with the dark Night of the Nescience and mounting step by step by evolution towards some superconsciousness! evolution. Every person in the world that understands this manifestation of the cosmic effort man appears as a transitional being between the Nescience and the Superconscious Divine. This vision alters entirely the value of man and his life and places before him the high destiny he is here to fulfill. Thereby its effect is to dominate the atmosphere and wherever poetically necessary the Seer brings it to our view by apt repetition. Another important point of difference between symbolic Vedic poetry and Savitri is that the Vedic hymns are a creation of a man for men with the natural temperament and characteristics of expression, while Savitri is the creation of a single genius.

The vast subject of it, contrasted with those of other epics that are extant, turns out to be faster than any that has been sung by any epic poet. Dwarika is a kingdom through which the human spirit has to pass to arrive at Purgatory to be purified of all its dross in order to reach the beatific vision. But the Beatitude is far in the heaven of the Divine and this earth is condemned to remain a vale of tears, it is a place where the soul of man is tested in order to prove its worthiness to reach the kingdom of God away from the earth. Milton wanted "to justify the ways of God to man" but he did not succeed in his task because perhaps the inspiration of puritanic Christianity was not sufficient to that task. Savitri is a tribute to man on earth. It is a poem of reverence and reverence in the sense that it weaves the conditions of man's highest fulfillment into its epic pattern.

St. Aurobindo has said that his Savitri is planned like a Ramayana on a smaller scale, but it is full-bodied so far as the subject-matter is concerned. Therefore it is to be taken as a full-bodied epic. Though from the viewpoint of length Savitri surpasses all European epics, yet all earnest critics would agree with Abercombie that length is of small importance in the stature of epic greatness for a poem. It is the sustained breath of inspiration, the high tone of poetical expression that are important.

Between the Ramayana and the Mahabharata on the one hand and Savitri on the other there can be no real and direct comparison for obvious reasons. The spirit of the two languages Sanskrit and English would itself bring in many incommenurable elements. And yet it is possible to consider them as expressions of the Indian spirit in poetry separated by a period of at least one thousand years. They arose the spirit of significance of individual and collective life from a strong and noble thought power of a mind that has high social, political and ethical ideals and is artistically delicate and refined. Savitri too offers a whole world of epic beauty and grandeur which is the latest advancement in fact the whole of the cosmos—undergoes a great and radical change. In Ramayana, for instance, the ideal law of conduct, Dharma, is seen triumphing over the forces of Titanic egotism that were trying to establish themselves. Savitri is not a work of this kind in terms of the current laws of human evolution as seen by the ideal mind. It enunciates a new law, a new world of consciousness transcending and yet fulfilling at the same time the evolution attained by man up till now. And the new world is indeed a new world for the man of today and even the Savitri's supra-rational but makes it a natural part of its vision of man and deals with it as one of the legitimate fields of consciousness to be attained by man. In spite of these differences one can say that there is similarity in the poignant pathos pervading the life of Rama, the Seer; hero, and of Savitri,—the embodiment of Divine Grace descended to save mankind from the bondage of Ignorance and Inconscience. In Ramayana Dharma, the religion of life, as formulated by the Veda and the Ramayana, the man who embodies that law, seems to reign supreme or, rather, to pervade the whole atmosphere of the poem, while in Savitri not merely an ideal law of life, but the Divine and his Purpose reign and pervade throughout. In Ramayana, in Savitri, evolution is clearly stated. In Savitri, evolution is clearly stated. In Ramayana, in Savitri, the Divine Grace incarnate, has to fight not with the hostile demoniac ego merely but with the original force of cosmic Ignorance, the Inconscience represented by its extreme form of death. In raising this basic struggle between spirit and matter, between life and immortality, Savitri, like the epic, is a tremendous victory of his imperception, suffering and evil, Savitri is unique, and goes deeper than other epics towards its solution. It calls out the Divine that is hidden at present in the human mind to deal directly with the problem of man's emancipation and of establishment of the divine kingdom on earth. To the vision of Savitri, to the vision of Truth seen by the Seer, the whole of life is the legitimate field for the Divine to manifest himself. It also sees with equal clarity the vast and formidable obstacles in the path of the divine victory.

The Mahabharata is a vast store of story within a story, a whole mass of mythology built like a vast national temple, "a humanity aggrandised and half uplifted to superhumanity yet always true to the human motive, and welded throughout in the poet's mind". The matter is a great strain and is not to be subjected to constant influences and divine powers of worlds behind it and a consistent idea brings about a sort of complex unity in the epic. Savitri lifts the veil for man from over the worlds that are behind. The Helen of bringing the Greek goddess into another and lays bare the interaction of these complex worlds and man's life upon earth. Here in Savitri is not the ethical and the religious soul of India embodying a national tradition only; the soul of man in the Indian spirit that has come out into the open. Savitri is at work under the stress of an intense spiritual aspiration—ascending to the highest, turning its gaze upon the whole complex field of cosmogony and illuminating with its power of rare knowledge all the worlds that are the legitimate field for the secret Divine. Savitri is, as it were, "the soul of the soul", it is in India, is in the Mahabharata. It can be said that all that man is and holds within himself, that all he is likely to be, is in Savitri. The poet of the Mahabharata perhaps saw with his prophetic otherness and other times, the beginning and end of the RASHI, the Iron age, approaching and sang his song celestial of the triumph of righteousness against the apparently overwhelming array of the forces of unrighteousness by the play of the secret Divine managing the whole plot of the human drama from behind the veil. Savitri turns its grand vision to the Age of Gold that is coming, the reing of Truth that is in prospect, and envisages the supreme fulfillment of man by his ascent to the Divine and the open reign of the divinity over life to the most external world. It is a creative vision of the purpose of the universe, it ascends till it reaches at last its own Reality in the Divine and brings down the Divine Presence here on earth to transform the life of man. In the Mahabharata, with its different purpose, the outer story engulfs our inner story, and after long intervals of time we, who are the others, call upon the other and lay bare the whole cosmos, with a cosmic vision of a divine purpose trying to work itself out through the life of man. The ultimate significance of life as emanating from the Mahabharata is often ambiguous, depending upon interpretation of every view of every character and of the ideals pursued. We often meet people drawing diametrically opposite conclusions about the significance of the Mahabharata. Savitri on the contrary is free from such possible ambiguity. In the Mahabharata man suffers,奋斗, wins victory, loses, triumphs, rises to a higher plane, fails, is defeated, and then rises to a higher plane and so on. In Savitri, even as a struggling and a suffering being, man is raised to a higher status because man knows himself to be an equivalent between the Seer and the Supreme and is prepared to face his action, indeed all life becomes a part in the working out of a higher purpose, a supreme will. In Savitri the relation between man and God is direct. To be continued.
SRI AUROBINDO AND MAN’S SOCIO-POLITICAL DEVELOPMENT

By C. C. DUTT

Continued from previous issue

Sri Aurobindo starts the second part of The Ideal of Human Unity, with the statement: “Nature’s Law is our progress.” Man, of all creatures, has to know the laws of Nature, and especially, of his own nature. This Nature is a thing that is ever changing and evolving. Yet, in all this change there are certain unchanging truths within which our progress is possible. Otherwise there would be a chaos instead of an ordered cosmos. The subhuman animals and plants are not called upon to know themselves and to direct their actions. Vital and physical struggles they have, but no mental conflict. Rational man is ever at war with himself and his environment. He studies their law and need. He tries to determine the laws of his mind and life, and body, the law and rule of his environment and determine the field and the mould of his action.

There are two kinds of law that affect us—the law of our actualities and the law of our potentialities. For man's intelligence the latter has taken the form of a fixed standard and a fixed set of principles. The evolution of Human Nature provides a deeper meaning to human evolution, and life is Nature fulfilling itself. Our actualities are the form to which our nature and life have attained. Our potentialities, on the other hand, point us to a new form with its new law and norm. Our intelligent mind, placed between the two, tends to mistake present laws and form for the eternal. Only the utmost limit of our rise and fullness can be taken as the eternal “ideal.” The ideals of the stages in between are of transient value. Our mentality constitutes the consciousness of the movements of Nature in her progressive self-fulliment. The Gita tells us that, while each separate soul acts by her three modes, man deluded by his egoism thinks he is the doer. Our mind being half-life, we can see only a part of Nature’s intentions and processes. This is true as much of our collective mind as of our individual mentality. In this world, the individual, the community and the human race are mutually related. Each seeks its own satisfaction; the growth of social life is determined by the relationship inter se of the three terms. The human race has no consciously organized life and yet we are conscious of the demands of the whole race. None of the three terms could ever be ignored or eliminated, for the same acts through them all. In the following passage, Sri Aurobindo makes a passing reference to the three terms saying that, “Therefore is the ultimate aim of Nature must be to develop the individual and all individuals to their full capacity, to develop the community and all communities and to evolve the united life of mankind to its full capacity and satisfaction. This would seem the simplest and the surest way to increase the total riches of mankind and throw them into a fund of common possession and enjoyment.”

The progress of mankind would thus occur by interchange between individual and individual, between community and community and between community and the whole race. This interchange is accompanied by a clash of ideas and strife. Now there is assertion of freedom by the individual, and anon there is suppression of the individual by the community. But, like diversity and unity, freedom and order are both necessary. Uniformity is a different thing. Unity we must attain, but not necessari- ly uniformity. In the perfect spiritual unity is consistent with richest div- ersity. It is only because of the limitations of the nay that uniformity is sought after, but the real aim of Nature is a true unity supporting a rich diversity. Till we arrive at spiritual perfection, the method of uniformity has to be applied—but very carefully. The question between law and liberty, too, stands on a similar footing. Both can be pushed too far. But perfection lies in the harmony between the two. “Human society progresses really and vitally in proportion as law becomes the child of freedom, and freedom, based on the law. The natural tendencies, ought to guide us in our pursuit of human unity. It might be better to put it that the human and the law are two, but the law doth not change the nature of the ancient law-givers of the race, like Manu and Lycurgus. But, in reality, the pursuit will be made according to man’s interests and desires led on by the half-light of the human reason. It may even be attempted by an autocratic world-conqueror pursuing his sordid ambitions, yet too far. We must know the best, the ideal method even if we cannot employ it forthwith.

The ideal unification of man would, in principle, be a system in which mankind would form its groupings according to its natural divisions of race, culture etc. The present grouping has been done by military, political and economic forces without regard to any moral principle. At the cost of much suffering and bloodshed it has fulfilled certain ends of Nature. It has satisfied itself biologically but not morally. But once the great task of unity has been undertaken, the present allegiance of the allies would no longer have a raison d’être. The artificial grouping can remain only as historical tradition. But many traditions and many accomplished facts will have to go. The trend of the great forces is permanently in this direction. To provide a sound foundation for the world state to be, the component units must break away from all internal discord and disharmony. World-unity cannot be based on any force or compulsion, any legalized injustice, any anamalous. We cannot endure for any longer the pangs of the birth of a superior world. The true to the ideal unity of the races and the drive of the new hour. The emergence of the Axis powers is the Philistines to the Philippines is no more and that it is a different America that proposes to help France with men and weapons against the Indo-Caucasian. But it is forgotten that America is fighting the spread of Com- munion which except in Tito’s Yugoslavia is never a national force but is controlled and guided by Soviet Russia either directly or through her main ally, Mao’s China. The complete submergence of the individual’s will by the totalitarian regime in Stalin’s is worse than any remnant of western imperialism which may still exclude sole bulwark against it when only nationalistic forces are not strong enough. This does not, of course, mean that America is a spotless angel, but the complicated world-conditions must be taken into account and we must distinguish between real and apparent imperialism often Russia’s position in the axis of the average Asiatic is mainly based on Stalin being an Asiatic by birth and Russia being largely an Asiatic power—a sly and most regrettable prejudice which grossly overstates the issue of Russia’s ambition to dominate the world and blots out liberty.

“Some general legislative authority and means of change would have to be established by which the judgment and sentiment of mankind would be able to prevail over imperialistic egoism.” This is what Sri Aurobindo wrote in 1916. At the end of the first World War the League of Nations was established. Regarding this League a new footnote has been added on page 190. “The League of Nations started with some of the ideal of this kind; but even its first halting attempts at opposing imperialistic egoism ended in secession and it avoided a civil war among its members only by drawing from its own commitments. In fact, it was never more than an instrument subservient to the policy of a few great powers.” It is indeed not easy for the imperialist to shed his mentality. Yet, as we have just reminded our readers, Britain has definitely taken a new path. It may take some time for something definite to emerge everywhere in world-politics in this direction. But the realization is slowly growing that no empire can last without being a truly psychological unit. Now, psychological unity can be assured only by the free assent of peoples who are considered to be subject to an dominant power. If no such free assent is possible, it will have to be free dissent and separation or use of force. The imperial heterogeneous unit has a value in evolution only as a step towards a greater unity. The major portion of humanity is not interested in powerful empires. The ultimate end must be a free and natural grouping of peoples. Such free groups would be in a position to develop all kinds of social, self-seeking and to develop a sense of wide psychological unity. In Sri Aurobindo’s words, “The free and natural nation-unit and perhaps the national-group would be the just and living support of a sound and harmonious world-system. Racial and cultural bonds would remain, but they will gradually be delegated to a subordinate position.”

Sri Aurobindo has given some instances of this kind of complexity. First and foremost is that of Hellenic nationalism. The strong national sentiment that inspires the Swiss people is well-known. Yet Switzerland is a country with well-marked divisions of race, religion and language, but it has managed to hold together. Germany, on the other hand, is a wonderland of races, the type of which is it is German, pure and simple. Germany has on the strength of this tried its best to detach this country from France, but never succeeded, so great are the sentiments and affinities that bind it to France. On the other hand, Aultria-Hungary never could attract the Christian and Slavonic subjects, who have moved steadily towards separation and largely achieved it in recent years. For this reason, a free grouping must be the basic principle of unitification, and not any rule of historic tradition. At the same time it might be seen that the problem of unity of races is to be brought about on the foundation of national grouping along with certain sub-groups. But looking below the surface, we find that in spite of many
SRI AURIBINDO AND MAN'S SOCIO-POLITICAL DEVELOPMENT—Continued from previous page.

common traits, Mongolian China and Mongolian Japan are sharply divided—
that Arabia, Turkey and Persia, all Islamic countries, cannot form a happy
family—that the Scandinavian twins, Sweden and Norway, though there
are many things that draw them together, cannot remain united for long;
they have split. Of course, the reason why the Scandinavian groups may act
in unison under the stress of circumstances, but for how long? Still, the
re-arrangement of the world on the basis of free states is still far from certain
and the world order is uncertain because East and West, both
are, however, large obstacles on the way. Man will easily give up his
national sentiments, unless he sees a fairly easy way of getting something
better. We quote a couple of lines from what Sri Aurobindo said in 1916
and 1918, which he wrote recently: “The situation of the world on
any such ideal principle must wait upon the
evolution of new forces and the coming to a head both in Asia and Europe
of yet unaccomplished spiritual, intellectual and material revolutions.”

In discussing the drive towards uniformity and centralisation Sri
Aurobindo asks what the answer would be if the nation units in
the larger unity of mankind. The answer depends on whether there is
going to be a single vast nation and centralised world-state with many
provinces, parts of a huge machine, or an aggregation of free nationalities
into a world-union under a loose, flexible system. If the former kind of
unity comes about, there will be a single government which will im-
pose the law of one culture and one civilization, one economic system
and one social order across the whole of the world, perhaps even
updating the whole century in a single great leap. If the latter kind of
unity comes about, it means that the people will have to be
accepted in their diversity and that each nation will have to
find its own way.

Financial control includes control of the public purse and expenditure
of the money contributed by the community. The king has in the past
tried to keep hold of these powers because of the prestige of the
sovereign and because of the necessity of central authority. The people,
who, too, perceived that it was an important part of their rights that their monies were expended properly. What has
happened in the past is that the House of Representatives if the King levied ship-

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great blessing for the
people of the world.

The British Empire, on the other hand, has been a great bless
THE DANGEROUS DISEASE THAT IS FEAR

THE LATEST FINDINGS OF SCIENTIFIC TESTS

BY JOHN E. GIBSON

John Jones hummed a gay tune under his breath as he boarded the bus that took him to work. Excusing the serene confidence of the man without a care in the world, he took a seat behind a man whose face was shielded by a newspaper. Jones had no opportunity to see, therefore, that his fellow passenger looked fear-ridden and apprehensive. But presently Jones felt a vague uneasiness, a sense of being afraid without knowing why. And by the time he reached his office, he was gripped by a nameless anxiety which he found himself unable to analyze and powerless to control.

Science is now able to explain this situation. It has discovered by laboratory studies that fear is sometimes even more contagious than the most communicable disease. Tests show that just being near a fear-ridden person will cause another to be vaguely fearful without knowing why, and recent studies at the University of California on the Pacific Coast of the United States show that a person can be instantly affected merely by listening to the voice recordings of anxiety-ridden persons.

The university investigators made an interesting test, using 22 psychiatrists as experimenting subjects. First, they made sound recordings of various people discussing their fears and anxieties. Then the recordings were played back to the psychiatrists. The result was startling. Before the recordings were played, the psychiatrists were calm, impassive. As they listened, theircompose slowly began to glaze apprehensively at each other. Faces showed unmistakable signs of nervousness and anxiety. After the performance was over, most of the psychiatrists confessed that they felt as distraught as the patients to whom their voices had been listening.

Recent studies show that many of our fears do not originate with us at all but actually are generated in the mind of another person. Tracking down the origin of one of these "impotor" fears is like trying to find out from whom one caught a cold. That inescapable case of nervous fear you had yesterday may have been contracted from your employer, who got it from some one he lumped with, who caught it from a fellow passenger on an airplane. Indeed, the unexplainable feeling of anxiety that gripped you this morning may have you in the presence of a person thousands of miles away, of whom you have never even heard. How long one of these "impotor" fears can travel around before it finally dies, and how many persons it can infect, are things no psychologist could even attempt to estimate. Investigators have not the least idea how, or virtually no one is immune to the contagion, and animals catch fear from human beings.

Psychiatrist George H. Preston points out how an infant in its mother's arms will begin to cry with fear when the mother is frightened. Incidentally, Dr. Preston finds that many of the difficulties in getting children to sleep at night "are directly due to an unreasonable fear on the part of the mother that something may happen to the child at night—a fear which is transmitted to the child in the manner of a nervous infection—rather than any fear the child may have, as for example, an opponent, thousands of miles away, of whom it has never even heard.

How long one of these "impotor" fears can travel around before it finally dies, and how many persons it can infect, are things no psychologist could even attempt to estimate. Investigators have not the least idea how, or virtually no one is immune to the contagion, and animals catch fear from human beings.

Psychiatrist George H. Preston points out how an infant in its mother's arms will begin to cry with fear when the mother is frightened. Incidentally, Dr. Preston finds that many of the difficulties in getting children to sleep at night "are directly due to an unreasonable fear on the part of the mother that something may happen to the child at night—a fear which is transmitted to the child in the manner of a nervous infection—rather than any fear the child may have, as for example, an opponent, thousands of miles away, of whom it has never even heard.

The effect of fear on the thinking processes is interesting, too. Recent tests show that fear can literally "screw the wits out of a person." Mild anxiety merely hampers the mental processes. Extreme fear can paralyze them completely. In fact, as psychiatrist Edward Lodsholtz points out, fear can render a person completely unconscious so far as his brain is concerned. In extreme stage fright, for instance, the mind goes completely blank. Fear also tends to paralyze the memory processes. If one is afraid he will forget something, he is likely to do just that. Unlike extreme stress a person may even forget his own name.

As for fear's physical effect, scientists of the New York Academy of Medicine have discovered that fear produces a mysterious chemical which is released into the blood, causing vital organs to contract, and evidence suggests that this strange chemical—which disappears from the blood as soon as the anxiety state has passed—may be largely responsible for many of the physical effects which fear produces. Medical researchers have now named chronic fear and anxiety as possible factors in a long list of physical ailments—heart disease, diabetes, high blood pressure, colitis, asthma and arthritis, among others.

The scientists have not as yet completely identified that strange chemical or determined what all its physiological effects are. However, experiments have shown that it interferes with the functioning of our internal organs, particularly those which belong to the gastro-intestinal tract. Indeed, fear and anxiety can produce physical havoc even in comparatively mild forms. Take a separate case. Two persons are alone in an empty room; they become equally frightened. First, there is a major spasm that contracts the blood vessels; then violent contraction of the heart; after this, complete paralysis and death.

Truly, a fear that has produced instant death is more numerous than is properly believed. And evidence strongly suggests that of deaths attributed to heart failure and other causes those have been produced purely and simply by fear. One American psychiatrist, after careful investigation, finds that deaths produced solely by fear range from cases where the threat of a threatening person to persons subjected to very frightening experiences not physically dangerous in themselves. "In treating various hit," he says, "it is of the utmost importance to determine whether the bite is due to a harmless or poisonous snake, since it is very known that many persons die purely from fright after having been bitten by a non-lethal snake."

Just how intense fear has to be to kill depends on the individual; sometimes it delivers a blow that does not kill instantly, but has the delayed-action effect of a time bomb. There was the young American girl who had been sent to a store on an errand. She came home shaking; an automobile horn had frightened her badly as she was crossing the street. She complained of pains in her head and wanted to lie down. Two hours later, her father found her unconscious. She was taken to a hospital, where she died shortly afterwards. The autopsy revealed that in this case fear's delayed-action effect had involved a cerebral haemorrhage.

Recently, in Great Britain, an extremely frightening sequence had to be cut off from a newsreel. Many spectators lost consciousness completely and had to be carried out of the motion picture theatre on stretchers. At a private showing one theatre manager suddenly gasped, stiffened in his seat, and succumbed many feet from the screen.

Until recently the question of whether intense fright actually could cause hair to whiten overnight was a highly controversial one. But now this phenomenon has been scientifically accredited by authorities ranging from Dr. Hamilton Montgomery of the famous American Mayo Clinic to Great Britain's noted dermatologist, Dr. Agnes Savill. According to a set of findings, there is a rapid formation of microscopic air bubbles in the hair, and they displace its natural pigment, making the hair look white or colorless.

A noted American eye specialist reports that in a great many cases bad showings made during eye examinations are due entirely to the patient's apprehension at the time. And tests at Columbia University in New York City have shown that as many as one in five college students is so frightened when a person is even slightly frightened, his ability to see is at once definitely impaired.

Science has found, incidentally, that the higher a person's IQ, intelligence quotient, the less he is subject to fear. In a study conducted at one college in the United States the fears of 1,000 students were carefully catalogued and evaluated. Then each of the subjects was given an intelligence test. It was found that there was a marked tendency for fears to decrease as intelligence increased.

"Undoubtedly," concludes the psychologist who directed the survey, "intelligence is not only a factor in the acquiring of a fear, but also plays an important part in determining whether the fear will be retained or eliminated. The less intelligent person is much more subject to a multitude of fears, and because of his limited ability to analyze them, he usually finds it impossible to get rid of them." Other studies bear out this finding. And psychologists point out that the fears and phobias of primitive and uncivilized peoples are far more numerous and more intense than those of people more highly civilized.

Psychological tests have proved that virtually anyone of average intelligence can rid himself of most of his fears if he conscientiously applies himself. Here are some simple, tested rules:

1. Do not keep fears secret. They multiply and magnify when that is done. This does not mean that one should burden others with his troubles and anxieties, but he should have at least one close friend or confidant with whom he can discuss them. If fears are brought out into the light, many of them will seem groundless—even ridiculous. Sharing qualms with an understanding person helps to restore perspective.

2. Do the thing feared. Present-day psychologists concur with the nineteenth-century American essayist and poet Ralph Waldo Emerson's dictum: "Do the thing you fear, and the fear of death is certain." "The first thing to do when you are afraid," explains Professor Dolard, Yale University's famed specialist in the psychology of fear, "is to stop and think. Break the habit of running away from a dangerous situation. Analyze it instead. If you can see no reason for fear but are still afraid, there is only one way out: Do what you are afraid to do."

If it is a deep-rooted phobia that is being fought, one should proceed gradually, and preferably under the guidance of a qualified specialist.

3. Whenever one finds himself brooding over fears and anxieties, he should go into action. Most fears are produced by mentally crossing bridges before they are reached. The best way in which to break this bothersome habit is to follow the rule of less fretting and worrying and more active activity. (Science Digest)