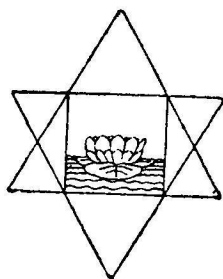


MOTHER INDIA

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The Supramental is a truth and its advent is in the very nature of things inevitable...

I believe the descent of this Truth opening the way to a development of divine consciousness here to be the final sense of the earth evolution.

SRI AUROBINDO

* * *

*A new Light shall break upon the earth,
a new world shall be born: the things that
were promised shall be fulfilled.*

Sri Aurobindo

TRANSLATED FROM THE MOTHER'S
"Prayers and Meditations."

MOTHER INDIA

MONTHLY REVIEW OF CULTURE

"Great is Truth and it shall prevail"

Managing Editor
K. R. PODDAR

Editor:
K. D. SETHNA

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AN INTERNATIONAL UNIVERSITY CENTRE*

THE MOTHER

THE conditions under which men live upon earth are the result of their state of consciousness. To seek to change the conditions without changing the consciousness is a vain chimera. All who have had the perception of what could be and should be done to improve the situation, in the different domains of human life, economical, political, social, financial, educational or sanitary, are precisely the individuals who have developed their consciousness more or less to an exceptional degree and put themselves in contact with higher planes of consciousness. But their ideas remained on the whole theoretical; or, if an attempt was ever made to realise them practically, it always failed lamentably in the long or short run: for no human organisation can change radically unless human consciousness itself changes. Prophets of a new humanity have followed one another, religions, spiritual or social, have been created, their beginnings were at times full of promise: but, as humanity was not transformed at heart, the old errors arising from human nature itself have reappeared gradually and after a time it was found that one was left almost at the same spot from where one had started with so much hope and enthusiasm. In this effort, however, to improve human conditions there have always been two tendencies, which although apparently contrary to each other should rather be complementary and together work out the progress. One seeks a collective reorganisation, something that would lead towards an effective unity of mankind: the other declares that all progress is made first by the individual and insists that it is the individual who should be given conditions in which he can progress freely. Both are equally true and necessary, and our effort should be directed along both the lines. Collective progress and individual progress are interdependent. Before the individual can take a leap forward, it is necessary that something of an antecedent progress be achieved in the collective life. A way has therefore to be found whereby the twofold progress can go on simultaneously.

It is in answer to this pressing need that Sri Aurobindo conceived the scheme of his International University, so that the élite of humanity may be made ready who would be able to work for the progressive unification of the race and who at the same time would be prepared to embody the new force descending upon earth to transform it.....

It is with this aim and in this spirit that all human problems will be studied at the University Centre: and their solution will be given in the light of the Supramental Knowledge which Sri Aurobindo has revealed in his writings.

* An extract from the Mother's essay of the same title published in the "Bulletin of Physical Education", April 1952.

THE MOTHER'S ADDRESS

TO THE STUDENTS

I AM very pleased to hear the ideas and sentiments you have expressed just now and I give you my blessings. Only I wish that your ideas did not remain as mere ideals, but became realities. That should be your vow, to materialise the ideal in your life and character. I take this occasion, however, to tell you something that I have wanted to tell you for a long time. It is with regard to your studies. Naturally there are exceptions, but it is the exceptions that give force to the rule. For instance, you asked for leave today. I did not think you required more relaxation. Your life here is organised on a routine of almost constant relaxation. However, I agreed to your request. But the way in which you received the "good news" pained me. Some of you even seemed to consider it a victory. But I ask, victory of what, against what? The victory of inconstancy against the joy of learning and knowing more and more? The victory of unruliness against order and rule? The victory of the ignorant and superficial will over the endeavour towards progress and self-conquest?

This is, you must know, the very ordinary movement of those who live in the ordinary condition of life and education. But as for you, if you wish to realise the great ideal that is our goal, you must not remain content with the ordinary and futile reactions of ordinary people who live in the blind and ignorant conditions of ordinary life.

It looks as if I were very conservative when I say so, still I must tell you that you should be very careful about outside influences and ordinary habits. You must not allow them to shape your feelings and ways of life. Whatever comes from an outside and foreign atmosphere should not be permitted to jump into you—all that is mediocre and ignorant. If you wish to belong to the family of the new man, do not imitate pitifully the children of today and yesterday. Be firm and strong and full of faith; fight in order to win, as you say, the great victory. I have trust in you and I count upon you.

*

Until now I have not published what I told you on the anniversary day of the University. I hoped you would profit by the lesson and mend your ways, but to my great regret I am compelled to note that the situation has not improved: it seems some students have chosen the time when they are in the class to bring out the worst they have in them, they behave like street urchins; they not only take no advantage of the teaching given to them, but seem to take a mischievous pleasure in preventing others from benefiting by the lessons.

We want to show to the world what must be the new man of tomorrow. Is this the example that we will set before them?

SRI AUROBINDO ON EDUCATION*

INTELLECTUAL

WE now come to the intellectual part of education, which is certainly a larger and more difficult, although not more important than physical training and edification of character. The Indian University system has confined itself entirely to this branch and it might have been thought that this limitation and concentration of energy ought to have been attended by special efficiency and thoroughness in the single branch it had chosen. But unfortunately this is not the case. If the physical training it provides is contemptible and the moral training nil, the mental training is also meagre in quantity and worthless in quality. People commonly say that it is because the services and professions are made the object of education that this state of things exists. This I believe to be a great mistake. A degree is necessary for service and therefore people try to get a degree. Good! let it remain so. But in order for a student to get a degree let us make it absolutely necessary that he shall have a good education. If a worthless education is sufficient in order to secure this object and a good education quite unessential, it is obvious that the student will not incur great trouble and diversion of energy in order to acquire what he feels to be unnecessary. But change this state of things, make culture and true science essential and the same interested motive which now makes him content with a bad education will then compel him to strive after culture and true science. As practical men we must recognise that the pure enthusiasm of knowledge for knowledge's sake operates only in exceptional minds or in exceptional eras. In civilised countries a general desire for knowledge as a motive for education does exist but it is largely accompanied with the earthier feeling that knowledge is necessary to keep up one's position in society or to succeed in certain lucrative or respectable pursuits or professions. We in India have become so barbarous that we send our children to school with the grossest utilitarian motive unmixed with any disinterested desire for knowledge; but the education we receive is itself responsible for this. Nobody can cherish disinterested enthusiasm for a bad education; it can only be regarded as a means to some practical end. But make the education good, thorough and interesting and the love of knowledge will of itself awake in the mind and so mingle with and modify more selfish objects.

The source of the evil we complain of is therefore something different; it is a fundamental and deplorable error by which we in this country have confused education with the acquisition of knowledge and interpreted knowledge itself in a singularly

* From old writings (Baroda)—published here for the first time.

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narrow and illiberal sense. To give the student knowledge is necessary, but it is still more necessary to build up in him the power of knowledge. It would hardly be a good technical education for a carpenter to be taught how to fell trees so as to provide himself with wood and never to learn how to prepare tables and chairs and cabinets or even what tools were necessary for his craft. Yet this is precisely what our system of education does. It trains the memory and provides the student with a store of facts and secondhand ideas. The memory is the woodcutter's axe and the store he acquires is the wood he has cut down in his course of tree-felling. When he has done this, the University says to him, "We now declare you a Bachelor of Carpentry, we have given you a good and sharp axe and a fair nucleus of wood to begin with. Go on, my son, the world is full of forests and, provided the Forest Officer does not object, you can cut down trees and provide yourself with wood to your heart's content." Now the student goes forth thus equipped, may become a great timber merchant but, unless he is an exceptional genius, he will never be even a moderate carpenter. Or to return from the simile to the facts, the graduate from our colleges may be a good clerk, a decent vakil or a tolerable medical practitioner, but unless he is an exceptional genius, he will never be a great administrator or a great lawyer or an eminent medical specialist. These eminences have to be filled up mainly by Europeans. If an Indian wishes to rise to them, he has to travel thousands of miles over the sea in order to breathe an atmosphere of liberal knowledge, original science and sound culture. And even then he seldom succeeds, because his lungs are too debilitated to take in a good long breath of that atmosphere.

The first fundamental mistake has been, therefore, to confine ourselves to the training of the storing faculty memory and the storage of facts and to neglect the training of the three great using (manipulating) faculties, viz. the power of reasoning, the power of comparison and differentiation and the power of expression. These powers are present to a certain extent in all men above the state of the savage and even in a rudimentary state in the savage himself; but they exist especially developed in the higher classes of civilised nations, wherever these higher classes have long centuries of education behind them. But however highly developed by nature these powers demand cultivation, they demand that bringing out of natural abilities which is the real essence of education. If not brought out in youth, they become rusted and stopped with dirt, so that they cease to act except in a feeble, narrow and partial manner. Exceptional genius does indeed assert itself in spite of neglect and discouragement, but even genius self-developed does not often achieve as happy results and as free and large a working as the same genius properly equipped and trained. Amount of knowledge is in itself not of first importance, but to make the best use of what we know. The easy assumption of our educationists that we have only to supply the mind with a smattering of facts in each department of knowledge and the mind can be trusted to develop itself and take its own suitable road is contrary to science, contrary to human experience and contrary to the universal opinion of civilised countries. Indeed, the history of intellectual degeneration in gifted races always begins with

SRI AUROBINDO ON EDUCATION

the arrest of these three mental powers by the excessive cultivation of mere knowledge at their expense. Much as we have lost as a nation, we have always preserved our intellectual alertness, quickness and originality; but even this last gift is threatened by our University system, and if it goes, it will be the beginning of irretrievable degradation and final extinction.

The very first step in reform must therefore be to revolutionize the whole aims and methods of our education. We must accustom teachers to devote nine-tenths of their energy to the education of the active mental faculties while the passive and retaining faculty, which we call the memory, should occupy a recognised and well-defined but subordinate place and we must direct our school and university examinations to the testing of these active faculties and not of the memory. For this is an object which cannot be affected by the mere change or rearrangement of the curriculum. It is true that certain subjects are more apt to develop certain faculties than others; the power of accurate reasoning is powerfully assisted by Geometry, Logic and Political Economy; one of the most important results of languages is to refine and train the power of expression and nothing more enlarges the power of comparison and differentiation than an intelligent study of history. But no particular subject except language is essential, still less exclusively appropriate to any given faculty. There are types of intellect, for instance, which are constitutionally incapable of dealing with geometrical problems or even with the formal machinery of Logic, and are yet profound, brilliant and correct reasoners in other intellectual spheres. There is in fact hardly any subject, the sciences of calculation excepted, which in the hands of a capable teacher does not give room for the development of all the general faculties of the mind. The first thing needed therefore is the entire and unsparing rejection of the present methods of teaching in favour of those which are now being universally adopted in the more advanced countries of Europe.

But even in this narrower sphere of knowledge acquisition to which our system has confined itself, it has been guilty of other blunders quite as serious. Apart from pure mathematics, which stands on a footing of its own, knowledge may be divided into two great heads, the knowledge of things and the knowledge of men, that is to say, of human thought, human actions, human nature and human creations as recorded, preserved or pictured in literature, history, philosophy and art. The latter is covered in the term humanities or humane letters and the idea of a liberal education was formerly confined to these, though it was subsequently widened to include mathematics and has again been widened in modern times to include a modicum of science. The humanities, mathematics and science are therefore the three sisters in the family of knowledge and any self-respecting system of education must in these days provide facilities for mastery in any one of these as well as for a modicum of all. The first great error of our system comes in here. While we insist on passing our students through a rigid and cast-iron course of knowledge in everything, we give them real knowledge in nothing. Mathematics, for instance, is a subject in which it ought not

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to be difficult to give thorough knowledge, most of the paths are well beaten and, being a precise and definite subject, it does not in itself demand such serious powers of original thought and appreciation as literature and history; yet it is the invariable experience of the most brilliant mathematical students who go from Calcutta or Bombay to Cambridge that after the first year they have exhausted all they have already learned and have to enter on entirely new and unfamiliar result. It is surely a deplorable thing that it should be impossible to acquire a thorough mathematical education in India, that one should have to go thousands of miles and spend thousands of rupees to get it. Again, if we look at science, what is the result of the pitiful modicum of science acquired under our system? At the best it turns out good teachers who can turn others through the same mill in which they themselves have been ground.....

.....

Section One

THE TRAINING OF THE MIND AND THE SENSES

(Selections from the Writings of Sri Aurobindo and the Mother)

I

(a) THE TRAINING OF THE SENSES

THERE are six senses which minister to knowledge, sight, hearing, smell, touch and taste, mind, and all of these except the last look outward and gather the material of thought from outside through the physical nerves and their end-organs, eye, ear, nose, skin, palate. The perfection of the senses as ministers to thought must be one of the first cares of the teacher. The two things that are needed of the senses are accuracy and sensitiveness. We must first understand what are the obstacles to the accuracy and sensitiveness of the senses, in order that we may take the best steps to remove them. The cause of imperfection must be understood by those who desire to bring about perfection.

The senses depend for their accuracy and sensitiveness on the unobstructed activity of the nerves which are the channels of their information and the passive acceptance of the mind which is the recipient. In themselves the organs do their work perfectly. The eye gives the right form, the ear the correct sound, the palate the right taste, the skin the right touch, the nose the right smell. This can easily be understood if we study the action of the eye as a crucial example. A correct image is reproduced automatically on the retina, if there is any error in appreciating it, it is not the fault of the organ, but of something else.

The fault may be with the nerve currents. The nerves are nothing but channels, they have no power in themselves to alter the information given by the organs. But a channel may be obstructed and the obstruction may interfere either with the fullness or the accuracy of the information, not as it reaches the organ where it is necessarily and automatically perfect, but as it reaches the mind. The only exception is in case of a physical defect in the organ as an instrument. That is not a matter for the educationist, but for the physician.

If the obstruction is such as to stop the information reaching the mind at all, the result is an insufficient sensitiveness of the senses. The defects of sight, hearing, smell, touch, taste, anaesthesia in its various degrees, are curable when not the effect of physical injury or defect in the organ itself. The obstructions can be removed and the sensitiveness remedied by the purification of the nerve system. The remedy is a simple one which is now becoming more and more popular in Europe for different reasons and objects, the regulation of the breathing. This process inevitably restores the perfect and unobstructed activity of the channels and, if well and thoroughly done, leads to a high

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activity of the senses. The process is called in Yogic discipline *nāḍi-śuddhi* or nerve-purification.

The obstruction in the channel may be such as not absolutely to stop in however small a degree, but to distort the information. A familiar instance of this is the effect of fear or alarm on the sense action. The startled horse takes the sack on the road for a dangerous living thing, the startled man takes a rope for a snake, a waving curtain for a ghostly form. All distortions due to actions in the nervous system can be traced to some kind of emotional disturbance acting in the nerve channels. The only remedy for them is the habit of calm, the habitual steadiness of the nerves. This also can be brought about by *nāḍi-śuddhi* or nerve-purification, which quiets the system, gives a deliberate calmness to all the internal processes and prepares the purification of the mind.

If the nerve channels are quiet and clear, the only possible disturbance of the information is from or through the mind. Now the *manas* or sixth sense is in itself a channel like the nerves, a channel for communication with the *buddhi* or brain-force. Disturbance may happen either from above or from below. The information outside is first photographed on the end organ, then reproduced at the other end of the nerve system in the *citta* or passive memory. All the images of sight, sound, smell, touch and taste are deposited there and the *manas* reports them to the *buddhi*. The *manas* is both a sense organ and a channel. As a sense organ it is as automatically perfect as the others, as a channel it is subject to disturbance resulting either in obstruction or distortion.

As a sense organ the mind receives direct thought impressions from outside and from within. These impressions are in themselves perfectly correct, but in their report to the intellect they may either not reach the intellect at all or may reach it so distorted as to make a false or partially false impression. The disturbance may affect the impression which attends the information of eye, ear, nose, skin or palate, but it is very slightly powerful here. In its effect on the direct impressions of the mind, it is extremely powerful and the chief source of error. The mind takes direct impressions primarily of thought, but also of form, sound, indeed of all the things for which it usually prefers to depend on the sense organs. The full development of this sensitiveness of the mind is called in our Yogic discipline *sukṣmadṛṣṭi* or subtle reception of images. Telepathy, clairvoyance, clairaudience, presentiment, thought-reading, character-reading and many other modern discoveries are very ancient powers of the mind which have been left undeveloped, and they all belong to the *manas*. The development of the sixth sense has never formed part of human training. In a future age it will undoubtedly take a place in the necessary preliminary training of the human instrument. Meanwhile there is no reason why the mind should not be trained to give a correct report to the intellect so that our thought may start with absolutely correct if not with full impressions.

THE TRAINING OF THE MIND AND THE SENSES

The first obstacle, the nervous emotional, we may suppose to be removed by the purification of the nervous system. The second obstacle is that of the emotions themselves warping the impression as it comes. Love may do this, hatred may do this, any emotion or desire according to its power and intensity may distort the impression as it travels. This difficulty can only be removed by the discipline of the emotions, the purifying of the moral habits. This is a part of moral training and its consideration may be postponed for the moment. The next difficulty is the interference of previous associations formed or ingrained in the *citta* or passive memory. We have a habitual way of looking at things and the conservative inertia in our nature disposes us to give every new experience the shape and semblance of those to which we are accustomed. It is only more developed minds which can receive first impressions without an unconscious bias against the novelty of novel experience. For instance, if we get a true impression of what is happening—and we habitually act on such impressions true or false—if it differs from what we are accustomed to expect, the old association meets it in the *citta* and sends a changed report to the intellect in which either the new impression is overlaid and concealed by the old or mingled with it. To go farther into this subject would be to involve ourselves too deeply into the details of psychology. This typical instance will suffice. To get rid of this obstacle is impossible without *citta-śuddhi* or purification of the mental and moral habits formed in the *citta*. This is a preliminary process of Yoga and was effected in our ancient system by various means, but would be considered out of place in a modern system of education.

It is clear, therefore, that unless we revert to our old Indian system in some of its principles, we must be content to allow this source of disturbance to remain. A really national system of education would not allow itself to be controlled by European ideas in this all-important matter. And there is a process so simple and momentous that it can easily be made a part of our system.

It consists in bringing about passivity of the restless flood of thought sensations rising of its own momentum from the passive memory independent of our will and control. This passivity liberates the intellect from the siege of old associations and false impressions. It gives it power to select only what is wanted from the storehouse of the passive memory, automatically brings about the habit of getting right impressions and enables the intellect to dictate to the *citta* what *saṃskāras* or associations shall be formed or rejected. This is the real office of the intellect,—to discriminate, choose, select, arrange. But so long as there is not *citta-śuddhi*, instead of doing this office perfectly, it itself remains imperfect and corrupt and adds to the confusion in the mind channel by false judgment, false imagination, false memory, false observation, false comparison, contrast and analogy, false deduction, induction and inference. The purification of the *citta* is essential for the liberation, purification and perfect action of the intellect.

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(b) SENSE-IMPROVEMENT BY PRACTICE

ANOTHER cause of the inefficiency of the senses as gatherers of knowledge, is insufficient use. We do not observe sufficiently or with sufficient attention and closeness and a sight, sound, smell, even touch or taste knocks in vain at the door for admission. This *tāmasic* inertia of the receiving instruments is no doubt due to the inattention of the *buddhi*, and therefore its consideration may seem to come properly under the training of the functions of the intellect, but it is more convenient, though less psychologically correct, to notice it here. The student ought to be accustomed to catch the sights, sounds, etc., around him, distinguish them, mark their nature, properties and sources and fix them in the *citta* so that they may be always ready to respond when called for by the memory.

It is a fact which has been proved by minute experiments that the faculty of observation is very imperfectly developed in men, merely from want of care in the use of the sense and the memory. Give twelve men the task of recording from memory something they all saw two hours ago and the accounts will all vary from each other and from the actual occurrence. To get rid of this imperfection will go a long way towards the removal of error. It can be done by training the senses to do their work perfectly, which they will do readily enough if they know the *buddhi* requires it of them, and giving sufficient attention to put the facts in their right place and order in the memory.

Attention is a factor in knowledge, the importance of which has been always recognised. Attention is the first condition of right memory and of accuracy. To attend to what he is doing is the first element of discipline required of the student, and, as I have suggested, this can easily be secured if the object of attention is made interesting. This attention to a single thing is called concentration. One truth is, however, sometimes overlooked; that concentration on several things at a time is often indispensable. When people talk of concentration, they imply centring the mind on one thing at a time; but it is quite possible to develop the power of double concentration, triple concentration, multiple concentration. When a given incident is happening, it may be made up of several simultaneous happenings or a set of simultaneous circumstances, a sight, a sound, a touch or several sights, sounds, touches occurring at the same moment or in the same short space of time. The tendency of the mind is to fasten on one and mark others vaguely, many not at all or, if compelled to attend to all, to be distracted and mark none perfectly. Yet this can be remedied and the attention equally distributed over a set of circumstances in such a way as to observe and remember each perfectly. It is merely a matter of *abhyāsa* or steady natural practice.

It is also very desirable that the hand should be capable of coming to the help of the eye in dealing with the multitudinous objects of its activity so as to ensure accuracy. This is of a use so obvious and imperatively needed, that it need not be dwelt on at length. The practice of imitation by the hand of the thing seen is of use both in detect-

THE TRAINING OF THE MIND AND THE SENSES

ing the lapses and inaccuracies of the mind, in noticing the objects of sense and in registering accurately what has been seen. Imitation by the hand ensures accuracy of observation. This is one of the first uses of drawing and it is sufficient in itself to make the teaching of this subject a necessary part of the training of the organs.

(c) THE TRAINING OF THE MENTAL FACULTIES

THE first qualities of the mind that have to be developed are those which can be grouped under observation. We notice some things, ignore others. Even of what we notice, we observe very little. A general perception of an object is what we all usually carry away from a cursory half-attentive glance. A closer attention fixes its place, form, nature as distinct from its surroundings. Full concentration of the faculty of observation gives us all the knowledge that the three chief senses can gather about the object, or if we touch or taste, we may gather all that the five senses can tell of its nature and properties. Those who make use of the sixth sense, the poet, the painter, the Yogin, can also gather much that is hidden from the ordinary observer. The scientist by investigation ascertains other facts open to a minuter observation. Those are the components of the faculty of observation, and it is obvious that its basis is attention, which may be only close or close and minute. We may gather much even from a passing glance at an object, if we have the habit of concentrating the attention and the habit of *sāttvic* receptivity. The first thing the teacher has to do is to accustom the pupil to concentrate attention.

We may take the instance of a flower. Instead of looking casually at it and getting a casual impression of scent, form and colour, he should be encouraged to know the flower—to fix in his mind the exact shade, the peculiar glow, the precise intensity of the scent, the beauty of curve and design in the form. His touch should assure itself of the texture and its peculiarities. Next, the flower should be taken to pieces and its structure examined with the same carefulness of observation. All this should be done not as a task, but as an object of interest by skilfully arranged questions suited to the learner which will draw him on to observe and investigate one thing after the other until he has almost unconsciously mastered the whole.

Memory and judgment are the next qualities that will be called upon, and they should be encouraged in the same unconscious way. The student should not be made to repeat the same lesson over again in order to remember it. That is a mechanical, burdensome and unintelligent way of training the memory. A similar but different flower should be put in the hands and he should be encouraged to note it with the same care, but with the avowed object of noting the similarities and differences. By this practice daily repeated the memory will naturally be trained. Not only so, but the mental centres of comparison and contrast will be developed. The learner will begin to observe as a habit the similarities of things and their differences. The teacher should

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take every care to encourage the perfect growth of this faculty and habit. At the same time, the laws of species and genus will begin to dawn on the mind and, by a skilful following and leading of the young developing mind, the scientific habit, the scientific attitude and the fundamental facts of scientific knowledge may in a very short time be made part of its permanent equipment. The observation and comparison of flowers, leaves, plants, trees will lay the foundations of botanical knowledge without loading the mind with names and that dry set acquisition of informations which is the beginning of cramming and detested by the healthy human mind when it is fresh from nature and unspoiled by unnatural habits. In the same way by the observation of the stars, astronomy, by the observation of earth, stones, etc., geology, by the observation of insects and animals, entomology and zoology may be founded. A little later chemistry may be started by interesting observation of experiments without any formal teaching or heaping on the mind of formulas and book knowledge. There is no scientific subject the perfect and natural mastery of which cannot be prepared in early childhood by this training of the faculties to observe, compare, remember and judge various classes of objects. It can be done easily and attended with a supreme and absorbing interest in the mind of the student. Once the taste is created, the boy can be trusted to follow it up with all the enthusiasm of youth in his leisure hours. This will prevent the necessity at a later age of teaching him everything in class.

The judgment will naturally be trained along with the other faculties. At every step the boy will have to decide what is the right idea, measurement, appreciation of colour, sound, scent, etc., and what is the wrong. Often the judgments and distinctions made will have to be exceedingly subtle and delicate. At first many errors will be made, but the learner should be taught to trust his judgment without being attached to its results. It will be found that the judgment will soon begin to respond to the calls made on it, clear itself of all errors and begin to judge correctly and minutely. The best way is to accustom the boy to compare his judgments with those of others. When he is wrong, it should at first be pointed out to him how far he was right and why he went wrong; afterwards he should be encouraged to note these things for himself. Every time he is right, his attention should be prominently and encouragingly called to it so that he may get confidence.

While engaged in comparing and contrasting, another centre is certain to develop, the centre of analogy. The learner will inevitably draw analogies and argue from like to like. He should be encouraged to use this faculty while noticing its limitations and errors. In this way he will be trained to form the habit of correct analogy which is an indispensable aid in the acquisition of knowledge.

The one faculty we have omitted, apart from the faculty of direct reasoning, is Imagination. This is a most important and indispensable instrument. It may be divided into three functions, the forming of mental images, the power of creating thoughts, images and imitations or new combinations of existing thoughts and images,

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the appreciation of the soul in things, beauty, charm, greatness, hidden suggestiveness, the emotion and spiritual life that pervades the world. This is in every way as important as the training of the faculties which observe and compare outward things. But that demands a separate and fuller treatment.

The mental faculties should first be exercised on things, afterwards on words and ideas. Our dealings with language are much too perfunctory and the absence of a fine sense for words impoverishes the intellect and limits the fineness and truth of its operation. The mind should be accustomed first to notice the word thoroughly, its form, sound and sense; then to compare the form with other similar forms in the points of similarity and difference, thus forming the foundation of the grammatical sense; then to distinguish between the fine shades of sense of similar words and the formation and rhythm of different sentences, thus forming the formation of the literary and the syntactical faculties. All this should be done informally, drawing on the curiosity and interest, avoiding set teaching and memorising of rules. The true knowledge takes its base on things, *arthas*, and only when it has mastered the thing, proceeds to formalise its information.

(d) THE TRAINING OF THE LOGICAL FACULTY

THE training of the logical reason must necessarily follow the training of the faculties which collect the material on which the logical reason must work. Not only so but the mind must have some development of the faculty of dealing with words before it can deal successfully with ideas. The question is, once this preliminary work is done, what is the best way of teaching the boy to think correctly from premises. For the logical reason cannot proceed without premises. It either infers from facts to a conclusion, or from previously formed conclusions to a fresh one, or from one fact to another. It either induces, deduces or simply infers. I see the sunrise day after day, I conclude or induce that it rises as a law daily after a varying interval of darkness. I have already ascertained that wherever there is smoke, there is fire. I have induced that general rule from an observation of facts. I deduce that in a particular case of smoke there is a fire behind. I infer that a man must have lit it from the improbability of any other cause under the particular circumstances. I cannot deduce it because fire is not always created by human kindling; it may be volcanic or caused by a stroke of lightning or the sparks from some kind of friction in the neighbourhood.

There are three elements necessary to correct reasoning: first, the correctness of the facts or conclusions I start from, secondly, the completeness as well as the accuracy of the data I start from, thirdly, the elimination of other possible or impossible conclusions from the same facts. The fallibility of the logical reason is due partly to avoidable negligence and looseness in securing these conditions, partly to the difficulty of getting all the facts correct, still more to the difficulty of getting all the facts complete, most of

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all, to the extreme difficulty of eliminating all possible conclusions except the one which happens to be right. No fact is supposed to be more perfectly established than the universality of the Law of Gravitation as an imperative rule, yet a single new fact inconsistent with it would upset this supposed universality. And such facts exist. Nevertheless by care and keenness the fallibility may be reduced to its minimum.

The usual practice is to train the logical reason by teaching the science of Logic. This is an instance of the prevalent error by which book knowledge of a thing is made the object of the study instead of the thing itself. The experience of reasoning and its errors should be given to the mind and it should be taught to observe how these work for itself; it should proceed from the example to the rule and from the accumulating harmony of rules to the formal science of the subject, not from the formal science to the rule, and from the rule to the example.

The first step is to make the young mind interest itself in drawing inferences from the facts, tracing cause and effect. It should then be led on to notice its successes and its failures and the reason of the success and of the failure; the incorrectness of the fact started from, the haste in drawing conclusions from insufficient facts, the carelessness in accepting a conclusion which is improbable, little supported by the data or open to doubt, the indolence or prejudice which does not wish to consider other possible explanations or conclusions. In this way the mind can be trained to reason as correctly as the fallibility of human logic will allow, minimising the chances of error. The study of formal logic should be postponed to a later time when it can easily be mastered in a very brief period, since it will be only the systematising of an art perfectly well-known to the student. (*From Sri Aurobindo's "A System of National Education: Some Preliminary Ideas."*)

II

MENTAL EDUCATION

Of all education, that of the mind is the best known and the most in use. And yet, except in a few rare cases, there are lacunae which make of it something very incomplete and, in the end, quite insufficient.

Generally speaking, education is taken to mean the required mental education. And when a child has been made to undergo, for a number of years, a course of severe training, which is more like stuffing the brain than educating it, it is considered that whatever is necessary for his mental growth has been done. But in reality nothing of the kind has been done. Even when the training is given with due measure and discrimination and does not impair the brain, it cannot impart to the human mind the faculties it needs to make a good and useful instrument. The education that is

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usually given can, at the most, serve as a gymnastic exercise to increase the suppleness of the brain. From this stand-point, each branch of human learning represents a special kind of mental gymnastics, and the verbal formulae used in each of these branches constitute, in each case, a special and well-defined language.

A true education of the mind, that which will prepare man for a higher life, has five principal phases. Normally these phases come one after another, but in exceptional individuals they may come alternately or even simultaneously. The five phases, in brief, are:

- (1) Development of the power of concentration, the capacity of attention.
- (2) Development of the capacities of expansion, wideness, complexity and richness.
- (3) Organisation of ideas around a central idea or a higher ideal or a supremely luminous idea that will serve as a guide in life.
- (4) Thought control, rejection of undesirable thoughts so that one may, in the end, think only what one wants and when one wants.
- (5) Development of mental silence, perfect calm and a more and more total receptivity of inspirations coming from the higher regions of the being.

It is not possible to give here all the details concerning the methods to be employed in the application of these phases of education to different individuals. Still some explanatory indications can be given:

It cannot be gainsaid what most impedes mental progress in the child is the constant dispersion of his thoughts. His thought flutters hither and thither like a butterfly and a great effort is required on his part to fix it. And yet the capacity is latent in him. For when you succeed in making him interested, he is capable of a good amount of attention. It is therefore the skill of the educator that will make the child gradually capable of a sustained effort at attention and a faculty of more and more complete absorption in the work while it is being done. All means are good that can develop this faculty of attention: they can all be utilised according to need and circumstances, from games up to rewards. But it is the psychological action that is most important: the sovereign means is to rouse in the child interest in the thing that one wishes to teach, the taste for work, the will to progress. To love to learn is the most precious gift that one can make to a child: to love to learn always and everywhere. Let all circumstances, all happenings in life be occasions, constantly renewed, for learning more and ever more.

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For that, to attention and concentration should be added observation, precision of recording and faithfulness of memory. The faculty of observation can be developed by various and spontaneous exercises, making use of all opportunities that help to keep the child's thought wakeful, alert, quick. The growth of the understanding much more than that of memory should be insisted upon. One knows only what one understands. Things learnt by heart, mechanically, get blurred little by little and finally fade away. You do not forget what you understand. Moreover, you must never refuse to explain to a child the how and the why of things. If you cannot do it yourself, you must direct him to persons who are qualified to answer or to books dealing with the question. It is in this way that you will progressively awake in the child the taste for real study and the habit of a persistent effort to know.

This will take us naturally to the second phase of growth, in which the mind is to enlarge and enrich itself.

As the child progresses you will show him how everything can become an interesting subject for study, provided the question is approached in the right manner. The life of every day, of every moment is the best of all schools. It is varied, complex, rich in unforeseen experiences, in problems awaiting solution, in clear and striking examples and in evident sequences. It is so easy to rouse healthy curiosity in children, if you answer with intelligence and clarity the numberless questions they put. An interesting reply brings in its train others and the child, his attention attracted, learns without effort much more than what he usually does on the school bench. A careful and intelligent selection should also give him a taste for healthy reading which is at once instructive and attractive. Again, you must fear nothing that awakes and satisfies his imagination: it is imagination that develops the creative mental faculty and it is through that that study becomes a living thing and the mind grows in joy.

In order to increase the suppleness and comprehensiveness of the mind, one should not only look to the number and variety of subjects for study, but particularly to the diverse approaches to the same subject: by this means the child will be made to understand in a practical way that there are many ways of facing the same intellectual problem, dealing with it and solving it. The brain thus will be free from all rigidity and, at the same time, thought will gain in richness and suppleness and be made ready for a more complex and comprehensive synthesis. In this way also the child will be imbued with the sense of the extreme relativity of mental knowledge and little by little he will be awakened to an aspiration in him for a truer source of knowledge.

Indeed, as the child progresses in his studies and grows in age, his mind too ripens and is more and more capable of general ideas; and along with this, there always comes the need for certitude, for a knowledge stable enough to be made the basis of a mental construction which will permit all diverse and scattered and often contradictory ideas accumulated in the brain to be organised and put in order. This ordering is

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indeed very necessary if one is to avoid chaos in one's thoughts. All contradictories can be transformed into complementaries, but for that one must discover a higher idea that will be able to harmonise them. It is good to consider all problems from all possible standpoints to avoid partiality and exclusiveness: but if the thought is to be active and creative it must, in each case, be the natural and logical synthesis of all the points of view taken in. And if you are to make of the totality of your thoughts a dynamic and constructive force, you must take great care as to the choice of the central idea of your mental synthesis; for upon that will depend the value of your synthesis. The higher and larger the central idea and the more universal it is, rising above time and space, the more numerous and the more complex will be the ideas, notions and thoughts which it will be able to organise and harmonise.

It goes without saying that the work of organisation cannot be done all at once. The mind, if it is to keep its vigour and youth, must progress constantly, revise its notions in the light of all new knowledge, enlarge its frame to include fresh notions and therefore re-classify and re-organise its thoughts so that each one of them may find its proper place in relation to others and the whole thus stand harmonious and orderly.

All that has just been said, however, concerns the speculative mind, the mind that learns. But learning is only one aspect of mental activity; the other, at least as important, is the constructive faculty, the capacity to give form and therefore prepare for action. This part of mental activity, although very important, has rarely been the subject of any special study of discipline. Only those who want, for some reason, to exercise a strict control over their mental activities think of observing and disciplining this *faculty of formation*: even so, as soon as they try it, they find themselves faced by such great difficulties as appear almost insurmountable.

And yet control over this formative activity of the mind is one of the most important aspects of self-education: one can say that, without it, no mental mastery is possible. On the side of study, all ideas are acceptable and should be included in the synthesis whose very function would be to become more and more rich and complex; but, on the side of action, it is quite the contrary. A strict control should be put on ideas that are accepted for translation into action. Only those that agree with the general trend of the central idea forming the basis of the mental synthesis should be permitted to express themselves in action. This means that every thought entering the mental consciousness should be placed before the central idea; if it finds a right place among the thoughts already grouped, it will be admitted into the synthesis; if not, it will be thrown out, so that it cannot have any influence upon the action. This work of mental purification should be done very regularly to secure a complete control over one's actions.

For that purpose, it is good to set apart every day some time when one can quietly

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go over one's thoughts and put order into one's synthesis. Once the habit is acquired, you can maintain your control over thoughts even during work and action and you will be able not to let any come to the fore that is not useful to the thing undertaken. Particularly, if the power of concentration and attention is continuously cultivated, the active external consciousness will allow only those thoughts that are needed and then they become all the more dynamic and effective. And if, in the intensity of concentration, it is necessary not to think at all, all mental vibration can be stopped and an almost total silence secured. In this silence one can open gradually to the higher mental regions and learn to record the inspirations that come from there.

But even before arriving at this point, silence in itself is supremely useful: in most people who have a somewhat developed and active mind, the mind is never at rest. During the day, its activity is put under a certain control, but at night, during the sleep of the body, the control of the waking state is almost completely removed and the mind indulges in excessive and often incoherent activities. This creates a great tension ending in fatigue and diminution of mental faculties.

The fact is that, like all the other parts of the human being, the mind too needs rest and this rest it will not have unless we know how to give it. The art of giving rest to one's mind is a thing to be acquired. Changing mental activity is a way of rest; but the greatest possible rest lies in silence. And in the case of mental faculties, a few minutes passed in the calm of silence mean a more effective rest than hours of sleep.

When one will have learnt to silence the mind at will and concentrate it in the receptive silence, then there will be no problem that one cannot solve, no mental difficulty to which a solution will not be found. Thought, while in agitation, becomes confused and impotent; in an attentive tranquillity, the light can manifest itself and open new horizons to man's capacity. (From the *Bulletin of Physical Education*—*Vol 3 No. 4*)

BEYOND THE THINKING MIND
(An Extract from Sri Aurobindo's "Savitri")

BEYOND THE THINKING MIND

(From *Savitri*, Book VII, Canto 2, The Parable of the Search for the Soul)

But this is only Matter's first self-view,
A scale and series in the Ignorance.
This is not all we are or all our world.
Our greatest self of knowledge waits for us,
A supreme light in the truth-conscious Vast:
It sees from summits beyond thinking mind,
It moves in a splendid air transcending life.
It shall descend and make earth's life divine.
Truth made the world, not a blind Nature-Force.
For here are not our large diviner heights;
Our summits in the superconscient's blaze
Are glorious with the very face of God:
There is our aspect of eternity,
There is the figure of the god we are,
His young unaging look on deathless things,
His joy in our escape from death and Time,
His immortality and light and bliss.
Our larger being sits behind cryptic walls:
There are greatnesses hidden in our unseen parts
That wait their hour to step into life's front:
We feel an aid from deep indwelling Gods:
One speaks within, Light comes to us from above.
Our soul from its mysterious chamber acts;
Its influence pressing on our heart and mind
Pushes them to exceed their mortal selves.
It seeks for Good and Beauty and for God;
We see beyond self's walls our limitless self,
We gaze through our world's glass at half-seen vasts,
We hunt for the Truth behind apparent things.
Our inner Mind dwells in a larger light,
Its brightness looks at us through hidden doors;
Our members luminous grow and Wisdom's face
Appears in the doorway of the mystic ward:
When she enters into our house of outward sense,
Then we look up and see, above, her sun.

Section Two

THE HIGHER AND THE LOWER KNOWLEDGE

(Selections from the Writings of Sri Aurobindo)

I

THE HIGHER AND THE LOWER KNOWLEDGE

IN the system of an integral Yoga the principle must be that all life is a part of the Yoga; but the knowledge which we have been describing seems to be not the knowledge of what is ordinarily understood as life, but of something behind life. There are two kinds of knowledge, that which seeks to understand the apparent phenomenon of existence externally, by an approach from outside, through the intellect,—this is the lower knowledge, the knowledge of the apparent world; secondly, the knowledge which seeks to know the truth of existence from within, in its source and reality, by spiritual realisation. Ordinarily, a sharp distinction is drawn between the two, and it is supposed that when we get to the higher knowledge, the God-knowledge, then the rest, the world-knowledge, becomes of no concern to us: but in reality they are two sides of one seeking. All knowledge is ultimately the knowledge of God, through himself, through Nature, through her works. Mankind has first to seek this knowledge through the external life; for until its mentality is sufficiently developed, spiritual knowledge is not really possible, and in proportion as it is developed, the possibilities of spiritual knowledge become richer and fuller.

Science, art, philosophy, ethics, psychology, the knowledge of man and his past, action itself are means by which we arrive at the knowledge of the workings of God through Nature and through life. At first it is the workings of life and forms of Nature which occupy us, but as we go deeper and deeper and get a completer view and experience, each of these lines brings us face to face with God. Science at its limits, even physical Science, is compelled to perceive in the end the infinite, the universal, the spirit, the divine intelligence and will in the material universe. Still more easily must this be the end with the psychic sciences which deal with the operations of higher and subtler planes and powers of our being and come into contact with the beings and the phenomena of the worlds behind which are unseen, not sensible by our physical organs, but ascertainable by the subtle mind and senses. Art leads to the same end; the aesthetic human being intensely preoccupied with Nature through aesthetic emotion must in the end arrive at spiritual emotion and perceive not only the infinite life, but the infinite presence within her; preoccupied with beauty in the life of man he must in the end come to see the divine, the universal, the spiritual in humanity. Philosophy dealing with the principles of things must come to perceive the Principle of all these principles and investigate its nature, attributes and essential workings. So ethics must eventually perceive that the law of good which it seeks is the law of God and depends on the being and nature of the Master of the law. Psychology leads from the study of mind

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and the soul in living beings to the perception of the one soul and one mind in all things and beings. The history and study of man like the history and study of Nature lead towards the perception of the eternal and universal Power and Being whose thought and will work out through the cosmic and human evolution. Action itself forces us into contact with the divine Power which works through, uses, overrules our actions. The intellect begins to perceive and understand, the emotions to feel and desire and revere, the will to turn itself to the service of the Divine without whom Nature and man cannot exist or move and by conscious knowledge of whom alone we can arrive at our highest possibilities.

It is here that Yoga steps in. It begins by using knowledge, emotion and action for the possession of the Divine. For Yoga is the conscious and perfect seeking of union with the Divine towards which all the rest was an ignorant and imperfect moving and seeking. At first, then, Yoga separates itself from the action and method of the lower knowledge. For while this lower knowledge approaches God indirectly from outside and never enters his secret dwelling-place, Yoga calls us within and approaches him directly; while that seeks him through the intellect and becomes conscious of him from behind a veil, Yoga seeks him through realisation, lifts the veil and gets the full vision; where that only feels the presence and the influence, Yoga enters into the presence and fills itself with the influence; where that is only aware of the workings and through them gets some glimpse of the Reality, Yoga identifies our inner being with the Reality and sees from that the workings. Therefore the methods of Yoga are different from the methods of the lower knowledge.

The method of Yoga in knowledge must always be a turning of the eye inward and, so far as it looks upon outer things, a penetrating of the surface appearances to get at the one eternal reality within them. The lower knowledge is preoccupied with the appearances and workings; it is the first necessity of the higher to get away from them to the Reality of which they are the appearances and the Being and Power of conscious existence of which they are the workings. It does this by three movements each necessary to each other, by each of which the others become complete,—purification, concentration, identification. The object of purification is to make the whole mental being a clear mirror in which the divine reality can be reflected, a clear vessel and an unobstructing channel into which the divine presence and through which the divine influence can be poured, a subtilised stuff which the divine nature can take possession of, new-shape and use to divine issues. For the mental being at present reflects only the confusions created by the mental and physical view of the world, is a channel only for the disorders of the ignorant lower nature and full of obstructions and impurities which prevent the higher from acting; therefore the whole shape of our being is deformed and imperfect, indocile to the highest influences and turned in its action to ignorant and inferior utilities. It reflects even the world falsely; it is incapable of reflecting the Divine.

Concentration is necessary, first, to turn the whole will and mind from the dis-

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cursive divagation natural to them, following a dispersed movement of the thoughts, running after many-branching desires, led away in the track of the senses and the outward mental response to phenomena: we have to fix the will and the thought on the eternal and real behind all, and this demands an immense effort, a one-pointed concentration. Secondly, it is necessary in order to break down the veil which is erected by our ordinary mentality between ourselves and the truth; for outer knowledge can be picked up by the way, by ordinary attention and reception, but the inner, hidden and higher truth can only be seized by an absolute concentration of the mind on its object, an absolute concentration of the will to attain it and, once attained, to hold it habitually and securely unite oneself with it. For identification is the condition of complete knowledge and possession; it is the intense result of a habitual purified reflecting of the reality and an entire concentration on it; and it is necessary in order to break down entirely that division and separation of ourselves from the divine being and the eternal reality which is the normal condition of our unregenerated ignorant mentality.

None of these things can be done by the methods of the lower knowledge. It is true that here also they have a preparing action, but up to a certain point and to a certain degree of intensity only, and it is where their action ceases that the action of Yoga takes up our growth into the Divine and finds the means to complete it. All pursuit of knowledge, if not vitiated by a too earthward tendency, tends to refine, to subtilise, to purify the being. In proportion as we become more mental, we attain to a subtler action of our whole nature which becomes more apt to reflect and receive higher thoughts, a purer will, a less physical truth, more inward influences. The power of ethical knowledge and the ethical habit of thought and will to purify is obvious. Philosophy not only purifies the reason and predisposes it to the contact of the universal and the infinite, but tends to stabilise the nature and create the tranquillity of the sage; and tranquillity is a sign of increasing self-mastery and purity. The preoccupation with universal beauty even in its aesthetic forms has an intense power for refining and subtilising the nature, and at its highest it is a great force for purification. Even the scientific habit of mind and the disinterested preoccupation with cosmic law and truth not only refine the reasoning and observing faculty, but have, when not counteracted by other tendencies, a steadying, elevating and purifying influence on the mind and moral nature which has not been sufficiently noticed.

The concentration of the mind and the training of the will towards the reception of the truth and living in the truth is also an evident result, a perpetual necessity of these pursuits; and at the end or in their highest intensities they may and do lead first to an intellectual, then to a reflective perception of the divine Reality which may culminate in a sort of preliminary identification with it. But all this cannot go beyond a certain point. The systematic purification of the whole being for an integral reflection and taking in of the divine reality can only be done by the special methods of Yoga. Its absolute concentration has to take the place of the dispersed concentrations of the lower knowledge; the vague and ineffective identification which is all the lower know-

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ledge can bring, has to be replaced by the complete, intimate, imperative and living union which Yoga brings.

Nevertheless, Yoga does not either in its path or in its attainment exclude and throw away the forms of the lower knowledge, except when it takes the shape of an extreme asceticism or a mysticism altogether intolerant of this other divine mystery of the world-existence. It separates itself from them by the intensity, largeness and height of its objective and the specialisation of its methods to suit its aim; but it not only starts from them, but for a certain part of the way carries them with it and uses them as auxiliaries. Thus it is evident how largely ethical thought and practice,—not so much external as internal conduct,—enter into the preparatory method of Yoga, into its aim at purity. Again the whole method of Yoga is psychological; it might almost be termed the consummate practice of a perfect psychological knowledge. The data of philosophy are the supports from which it begins in the realisation of God through the principles of his being; only it carries the intelligent understanding which is all philosophy gives, into an intensity which carries it beyond thought into vision and beyond understanding into realisation and possession; what philosophy leaves abstract and remote, it brings into a living nearness and spiritual concreteness. The aesthetic and emotional mind and aesthetic forms are used by Yoga as a support for concentration even in the Yoga of Knowledge and are, sublimated, the whole means of the Yoga of love and delight, as life and action, sublimated, are the whole means of the Yoga of works. Contemplation of God in Nature, contemplation and service of God in man and in the life of man and of the world in its past, present and future, are equally elements of which the Yoga of knowledge can make use to complete the realisation of God in all things. Only, all is directed to the one aim, directed towards God, filled with the idea of the divine, infinite, universal existence so that the outward going, sensuous, pragmatical preoccupation of the lower knowledge with phenomena and forms is replaced by the one divine preoccupation. After attainment the same character remains. The Yogin continues to know and see God in the finite and be a channel of God-consciousness and God-action in the world; therefore the knowledge of the world and the enlarging and uplifting of all that appertains to life comes within his scope. Only, in all he sees God, sees the supreme reality, and his motive of work is to help mankind towards the knowledge of God and the possession of the supreme reality. He sees God through the data of science, God through the conclusions of philosophy, God through the forms of Beauty and the forms of Good, God in all the activities of life, God in the past of the world and its effects, in the present and its tendencies, in the future and its great progression. Into any or all of these he can bring his illumined vision and his liberated power of the spirit. The lower knowledge has been the step from which he has risen to the higher; the higher illumines for him the lower and makes it part of itself, even if only its lower fringe and most external radiation. (From *The Synthesis of Yoga*)

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II

THE NORMAL THOUGHT-ACTION OF THE MIND

The normal thought-action of the mind may for this purpose be viewed as constituted of a triple motion. First and lowest and most necessary to the mental being in the body is the habitual thought mind that founds its ideas upon the data given by the senses and by the surface experiences of the nervous and emotional being and on the customary notions formed by the education and the outward life and environment. This habitual mind has two movements, one a kind of constant undercurrent of mechanically recurrent thought always repeating itself in the same round of physical, vital, emotional, practical and summarily intellectual notion and experience, the other more actively working upon all new experience that the mind is obliged to admit and reducing it to formulas of habitual thinking. The mentality of the average man is limited by this habitual mind and moves very imperfectly outside its circle.

A second grade of the thinking activity is the pragmatic idea mind that lifts itself above life and acts creatively as a mediator between the idea and the life-power, between truth of life and truth of the idea not yet manifested in life. It draws material from life and builds out of it and upon it creative ideas that become dynamic for farther life development: on the other side it receives new thought and mental experience from the mental plane or more fundamentally from the idea power of the Infinite and immediately turns it into mental idea force and a power for actual being and living. The whole turn of this pragmatic idea mind is towards action and experience, inward as well as outward, the inward casting itself outward for the sake of a completer satisfaction of reality, the outward taken into the inward and returning upon it assimilated and changed for fresh formations. The thought is only or mainly interesting to the soul on this mental level as a means for a large range of action and experience.

A third gradation of thinking opens in us the pure ideative mind which lives disinterestedly in truth of the idea apart from any necessary dependence on its value for action and experience. It views the data of the senses and the superficial inner experiences, but only to find the idea, the truth to which they bear witness and to reduce them into terms of knowledge. It observes the creative action of mind in life in the same way and for the same purpose. Its preoccupation is with knowledge, its whole object is to have the delight of ideation, the search for truth, the effort to know itself and the world and all that may lie behind its own action and the world action. This ideative mind is the highest reach of the intellect acting for itself, characteristically, in its own power and for its own purpose.

It is difficult for the human mind to combine rightly and harmonise these three movements of the intelligence. The ordinary man lives mainly in the habitual, has a comparatively feeble action of the creative and pragmatic and experiences a great diffi-

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culty in using at all or entering into the movement of the pure ideative mentality. The creative pragmatic mind is commonly too much occupied with its own motion to move freely and disinterestedly in the atmosphere of pure ideative order and on the other hand has often an insufficient grasp on the actualities imposed by the habitual mentality and the obstacles it imposes as also on other movements of pragmatic thought and action than that which it is itself interested in building. The pure ideative mentality tends to construct abstract and arbitrary systems of truth, intellectual sections and ideative edifices, and either misses the pragmatic movement necessary to life and lives only or mainly in ideas, or cannot act with sufficient power and directness in the life field, and is in danger of being divorced from or weak in the world of the practical and habitual mentality. An accommodation of some kind is made, but the tyranny of the predominant tendency interferes with the wholeness and unity of the thinking being. Mind fails to be assured master even of its own totality, because the secret of that totality lies beyond it in the free unity of the self, free and therefore capable of an infinite multiplicity and diversity, and in the supramental power that can alone bring out in a natural perfection the organic multiple movement of the self's unity. (From *The Synthesis of Yoga*)

III

THE PURIFICATION OF THE UNDERSTANDING

The first necessity of preparation is the purifying of all the members of our being; especially, for the path of knowledge, the purification of the understanding, the key that shall open the door of Truth; and a purified understanding is hardly possible without the purification of the other members. An unpurified heart, an unpurified sense, an unpurified life confuse the understanding, disturb its data, distort its conclusions, darken its seeing, misapply its knowledge; an unpurified physical system clogs or chokes up its action. There must be an integral purity. Here also there is an interdependence; for the purification of each member of our being profits by the clarifying of every other, the progressive tranquillisation of the emotional heart helping for instance the purification of the understanding while equally a purified understanding imposes calm and light on the turbid and darkened workings of the yet impure emotions. It may even be said that while each member of our being has its own proper principles of purification, yet it is the purified understanding that in man is the most potent cleanser of his turbid and disordered being and most sovereignly imposes their right working on his other members. Knowledge, says the Gita, is the sovereign purity; light is the source of all clearness and harmony even as the darkness of ignorance is the cause of all our stumblings. Love, for example, is the purifier of the heart and by

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reducing all our emotions into terms of divine love the heart is perfected and fulfilled; yet love itself needs to be clarified by divine knowledge. The heart's love of God may be blind, narrow and ignorant and lead to fanaticism and obscurantism; it may, even when otherwise pure, limit our perfection by refusing to see Him except in a limited personality and by recoiling from the true and infinite vision. The heart's love of man may equally lead to distortions and exaggerations in feeling, action and knowledge which have to be corrected and prevented by the purification of the understanding.

We must, however, consider deeply and clearly what we mean by the understanding and by its purification. We use the word as the nearest equivalent we can get in the English tongue to the Sanskrit philosophical term *buddhi*; therefore we exclude from it the action of the sense mind which merely consists of the recording of perceptions of all kinds without distinction whether they be right or wrong, true or mere illusory phenomena, penetrating or superficial. We exclude that mass of confused conception which is merely a rendering of these perceptions and is equally void of the higher principle of judgment and discrimination. Nor can we include that constant leaping current of habitual thought which does duty for understanding in the mind of the average unthinking man, but is only a constant repetition of habitual associations, desires, prejudices, prejudgments, received or inherited preferences, even though it may constantly enrich itself by a fresh stock of concepts streaming in from the environment and admitted without the challenge of the sovereign discriminating reason. Undoubtedly this is a sort of understanding which has been very useful in the development of man from the animal; but it is only one remove above the animal mind; it is a half-animal reason subservient to habit, to desire and the senses and is of no avail in the search whether for scientific or philosophical or spiritual knowledge. We have to go beyond it; its purification can only be effected either by dismissing or silencing it altogether or by transmuting it into the true understanding.

By the understanding we mean that which at once perceives, judges and discriminates, the true reason of the human being not subservient to the senses, to desire or to the blind force of habit, but working in its own right for mastery, for knowledge. Certainly, the reason of man as he is at present does not even at its best act entirely in this free and sovereign fashion; but so far as it fails, it fails because it is still mixed with the lower half-animal action, because it is impure and constantly hampered and pulled down from its characteristic action. In its purity it should not be involved in these lower movements, but stand back from the object, and observe disinterestedly, put it in its right place in the whole by force of comparison, contrast, analogy, reason from its rightly observed data by deduction, induction, inference and holding all its gains in memory and supplementing them by a chastened and rightly-guided imagination view all in the light of a trained and disciplined judgment. Such is the pure intellectual understanding of which disinterested observation, judgment and reasoning are the law and characterising action.

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But the term *buddhi* is also used in another and profounder sense. The intellectual understanding is only the lower *buddhi*; there is another and a higher *buddhi* which is not intelligence but vision, is not understanding but rather an over-standing¹ in knowledge, and does not seek knowledge and attain it in subjection to the data it observes but possesses already the truth and brings it out in the terms of a revelatory and intuitional thought. The nearest the human mind usually gets to this truth-conscious knowledge is that imperfect action of illumined finding which occurs when there is a great stress of thought and the intellect electrified by constant discharges from behind the veil and yielding to a higher enthusiasm admits a considerable instreaming from the intuitive and inspired faculty of knowledge. For there is an intuitive mind in man which serves as a recipient and channel for these instreamings from a supra-mental faculty. But the action of intuition and inspiration in us is imperfect in kind as well as intermittent in action; ordinarily, it comes in response to a claim from the labouring and struggling heart or intellect and, even before its givings enter the conscious mind, they are already affected by the thought or aspiration which went up to meet them, are no longer pure but altered to the needs of the heart or intellect; and after they enter the conscious mind, they are immediately seized upon by the intellectual understanding and dissipated or broken up so as to fit in with our imperfect intellectual knowledge, or by the heart and remoulded to suit our blind or half-blind emotional longings and preferences, or even by the lower cravings and distorted to the vehement uses of our hungers and passions.

If this higher *buddhi* could act pure of the interference of these lower members, it would give pure forms of the truth; observation would be dominated or replaced by a vision which could see without subservient dependence on the testimony of the sense-mind and senses; imagination would give place to the self-assured inspiration of the truth, reasoning to the spontaneous discernment of relations and conclusion from reasoning to an intuition containing in itself those relations and not building laboriously upon them, judgment to a thought-vision in whose light the truth would stand revealed without the mask which it now wears and which our intellectual judgment has to penetrate; while memory too would take upon itself that larger sense given to it in Greek thought and be no longer a paltry selection from the store gained by the individual in his present life, but rather the all-recording knowledge which secretly² holds and constantly gives from itself everything that we now seem painfully to acquire but really in this sense remember, a knowledge which includes the future² no less than the past. Certainly, we are intended to grow in our receptivity to this higher faculty of truth-conscious knowledge, but its full and unveiled use is as yet the privilege of the gods and beyond our present human stature.

We see then what we mean precisely by the understanding and by that higher

¹ The Divine Being is described as the *adhyaksha*, he who seated over all in the supreme ether over-sees things, views and controls them from above.

² In this sense the power of prophecy has been aptly called a memory of the future.

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faculty which we may call for the sake of convenience the ideal faculty and which stands to the developed intellect much in the same relation as that intellect stands to the half-animal reason of the undeveloped man. It becomes evident also what is the nature of the purification which is necessary before the understanding can fulfil rightly its part in the attainment of right knowledge. All impurity is a confusion of working, a departure from the *dharma*, the just and inherently right action of things which in that right action are pure and helpful to our perfection and this departure is usually the result of an ignorant confusion¹ of dharmas in which the function lends itself to the demand of other tendencies than those which are properly its own.

The first cause of impurity in the understanding is the intermixture of desire in the thinking functions, and desire itself is an impurity of the Will involved in the vital and emotional parts of our being. When the vital and emotional desires interfere with the pure will-to-know, the thought-function becomes subservient to them, pursues ends other than those proper to itself and its perceptions are clogged and deranged. The understanding must lift itself beyond the siege of desire and emotion and, in order that it may have perfect immunity, it must get the vital parts and the emotions themselves purified. The will to enjoy is proper to the vital being but not the choice or the reaching after the enjoyment which must be determined and acquired by higher functions; therefore the vital being must be trained to accept whatever gain or enjoyment comes to it in the right functioning of the life in obedience to the working of the divine Will and to rid itself of craving and attachment. Similarly the heart must be freed from subjection to the cravings of the life-principle and the senses and thus rid itself of the false emotions of fear, wrath, hatred, lust, etc. which constitute the chief impurity of the heart. The will to love is proper to the heart, but here also the choice and reaching after love have to be foregone or tranquillised and the heart taught to love with depth and intensity indeed, but with a calm depth and a settled and equal, not a troubled and disordered intensity. The tranquillisation and mastery² of these members is a first condition for the immunity of the understanding from error, ignorance and perversion. This purification spells an entire equality of the nervous being and the heart; equality, therefore, even as it was the first word of the path of works, so also is the first word of the path of knowledge.

The second cause of impurity in the understanding is the illusion of the senses and the intermixture of the sense-mind in the thinking functions. No knowledge can be true knowledge which subjects itself to the senses or uses them otherwise than as first indices whose data have constantly to be corrected and overpassed. The beginning of Science is the examination of the truths of the world-force that underlie its apparent workings such as our senses represent them to be; the beginning of philosophy is the examination of the principles of things which the senses mistranslate to us;

¹ *Sankara*.

² *Çama* and *dama*.

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the beginning of spiritual knowledge is the refusal to accept the limitations of the sense-life or to take the visible and sensible as anything more than phenomenon of the Reality.

Equally must the sense-mind be stilled and taught to leave the function of thought to the mind that judges and understands. When the understanding in us stands back from the action of the sense-mind and repels its intermixture, the latter detaches itself from the understanding and can be watched in its separate action. It then reveals itself as a constantly swirling and eddying undercurrent of habitual concepts, associations, perceptions, desires without any real sequence, order or principle of light. It is a constant repetition in a circle unintelligent and unfruitful. Ordinarily the human understanding accepts this undercurrent and tries to reduce it to a partial order and sequence; but by so doing it becomes itself subject to it and partakes of that disorder, restlessness, unintelligent subjection to habit and blind purposeless repetition which makes the ordinary human reason a misleading, limited and even frivolous and futile instrument. There is nothing to be done with this fickle, restless, violent and disturbing factor but to get rid of it whether by detaching it and then reducing it to stillness or by giving a concentration and singleness to the thought by which it will of itself reject this alien and confusing element.

A third cause of impurity has its source in the understanding itself and consists in an improper action of the will to know. That will is proper to the understanding, but here again choice and unequal reaching after knowledge clog and distort. They lead to a partiality and attachment which makes the intellect cling to certain ideas and opinions with a more or less obstinate will to ignore the truth in other ideas and opinions, cling to certain fragments of a truth and shy against the admission of other parts which are yet necessary to its fullness, cling to certain predilections of knowledge and repel all knowledge that does not agree with the personal temperament of thought which has been acquired by the past of the thinker. The remedy lies in a perfect equality of the mind, in the cultivation of an entire intellectual rectitude and in the perfection of mental disinterestedness. The purified understanding as it will not lend itself to any desire or craving, so will not lend itself either to any predilection or distaste for any particular idea or truth, and will refuse to be attached even to those ideas of which it is the most certain or to lay on them such an undue stress as is likely to disturb the balance of truth and depreciate the values of other elements of a complete and perfect knowledge.

An understanding thus purified would be a perfectly flexible, entire and faultless instrument of intellectual thought and being free from the inferior sources of obstruction and distortion would be capable of as true and complete a perception of the truths of the Self and the universe as the intellect can attain. But for real knowledge something more is necessary, since real knowledge is by our very definition of it supra-intellectual. In order that the understanding may not interfere with our attainment to

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real knowledge, we have to reach to that something more and cultivate a power exceedingly difficult for the active intellectual thinker and distasteful to his proclivities, the power of intellectual passivity. The object served is double and therefore two different kinds of passivity have to be acquired.

In the first place we have seen that intellectual thought is in itself inadequate and is not the highest thinking; the highest is that which comes through the intuitive mind and from the supramental faculty. So long as we are dominated by the intellectual habit and by the lower workings, the intuitive mind can only send its messages to us subconsciously and subject to a distortion more or less entire before it reaches the conscious mind; or if it works consciously, then only with an inadequate rarity and a great imperfection in its functioning. In order to strengthen the higher knowledge-faculty in us we have to effect the same separation between the intuitive and intellectual elements of our thought as we have already effected between the understanding and the sense-mind; and this is no easy task, for not only do our intuitions come to us incrustated in the intellectual action, but there are a great number of mental workings which masquerade and ape the appearances of the higher faculty. The remedy is to train first the intellect to recognise the true intuition, to distinguish it from the false and then to accustom it, when it arrives at an intellectual perception or conclusion, to attach no final value to it, but rather look upward, refer all to the divine principle and wait in as complete a silence as it can command for the light from above. In this way it is possible to transmute a great part of our intellectual thinking into the luminous truth-conscious vision,—the ideal would be a complete transition,—or at least to increase greatly the frequency, purity and conscious force of the ideal knowledge working behind the intellect. The latter must learn to be subject and passive to the ideal faculty.

But for the knowledge of the Self it is necessary to have the power of a complete intellectual passivity, the power of dismissing all thought, the power of the mind to think not at all which the Gita in one passage enjoins. This is a hard saying for the occidental mind to which thought is the highest thing and which will be apt to mistake the power of the mind not to think, its complete silence for the incapacity of thought. But this power of silence is a capacity and not an incapacity, a power and not a weakness. It is a profound and pregnant stillness. Only when the mind is thus entirely still, like clear, motionless and level water, in a perfect purity and peace of the whole being and the soul transcends thought, can the Self which exceeds and originates all activities and becomings, the Silence from which all words are born, the Absolute of which all relativities are partial reflections manifest itself in the pure essence of our being. In a complete silence only is the Silence heard; in a pure peace only is its Being revealed. Therefore to us the name of That is the Silence and the Peace.

From *The Synthesis of Yoga*—Ch. XV *The Purified Understanding*

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IV

THE LEVELS OF THE HIGHER KNOWLEDGE

(a) HIGHER MIND

Our first decisive step out of our human intelligence, our normal mentality, is an ascent into a higher Mind, a mind no longer of mingled light and obscurity or half light, but a large clarity of the spirit. Its basic substance is a unitarian sense of being with a powerful multiple dynamisation capable of the formation of a multitude of aspects of knowledge, ways of action, forms and significances of becoming, of all of which there is a spontaneous inherent knowledge. It is therefore a power that has proceeded from the Overmind,—but with the Supermind as its ulterior origin,—as all these greater powers have proceeded: but its special character, its activity of consciousness are dominated by Thought; it is a luminous thought-mind, a mind of spirit-born conceptual knowledge. An all-awareness emerging from the original identity, carrying the truths the identity held in itself, conceiving swiftly, victoriously, multitudinously, formulating and by self power of the Idea effectually realising its conceptions, is the character of this greater mind of knowledge. This kind of cognition is the last that emerges from the original spiritual identity before the initiation of a separative knowledge, base of the Ignorance; it is therefore the first that meets us when we rise from conceptive and ratiocinative mind, our best-organised knowledge-power of the Ignorance into the realms of the Spirit; it is, indeed, the spiritual parent of our conceptive mental ideation, and it is natural that this leading power of our mentality should, when it goes beyond itself, pass into its immediate source.

But here in this greater Thought there is no need of a seeking and self-critical ratiocination, no logical motion step by step towards a conclusion, no mechanism of express or implied deductions and inferences, no building or deliberate concatenation of idea with idea in order to arrive at an ordered sum or outcome of knowledge; for this limping action of our reason is a movement of Ignorance searching for knowledge, obliged to safeguard its steps against error, to erect a selective mental structure for its temporary shelter and to base it on foundations already laid and carefully laid but never firm, because it is not supported on a soil of native awareness but imposed on an original soil of nescience. There is not here, either, that other way of our mind at its keenest and swiftest, a rapid hazardous divination and insight, a play of the searchlight of intelligence probing into the little known or the unknown. This higher consciousness is a Knowledge formulating itself on a basis of self-existent all-awareness and manifesting some part of its integrality, a harmony of its significances put into thought-form. It can freely express itself in single ideas, but its most characteristic movement is a mass ideation, a system or a totality of truth-seeing at a single view, the relations of idea with idea, of truth with truth are not established by logic but pre-exist and emerge already self-seen in the integral whole. There is an initiation into forms of an ever-

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present but till now inactive knowledge, not a system of conclusions from premisses or data; this thought is a self-revelation of eternal Wisdom, not an acquired knowledge. Large aspects of truth come into view in which the ascending Mind, if it chooses, can dwell with satisfaction and, after its former manner, live in them as in a structure; but if progress is to be made, these structures can constantly expand into a larger structure or several of them combine themselves into a provisional greater whole on the way to a yet unachieved integrality. In the end there is a greater totality of truth known and experienced but still a totality capable of infinite enlargement because there is no end to the aspects of knowledge, *nastyanto vistarasya me*.

(b) ILLUMINED MIND

[The Illumined Mind is] a Mind no longer of higher Thought, but of spiritual light. Here the clarity of the spiritual intelligence, its tranquil daylight, gives place or subordinates itself to an intense lustre, a splendour and illumination of the spirit: a play of lightnings of spiritual truth and power breaks from above into the consciousness and adds to the calm and wide enlightenment and the vast descent of peace which characterise or accompany the action of the larger conceptual-spiritual principle, a fiery ardour of realisation and a rapturous ecstasy of knowledge. A downpour of inwardly visible Light very usually envelops this action; for it must be noted that, contrary to our ordinary conceptions, light is not primarily a material creation and the sense or vision of light accompanying the inner illumination is not merely a subjective visual image or a symbolic phenomenon: light is primarily a spiritual manifestation of the Divine Reality illuminative and creative; material light is a subsequent representation or conversion of it into Matter for the purpose of the material Energy. There is also in this descent the arrival of a greater dynamic, a golden drive, a luminous 'enthousiasmos' of inner force and power which replaces the comparatively slow and deliberate process of the Higher Mind by a swift, sometimes a vehement, almost a violent impetus of rapid transformation.

The Illumined Mind does not work primarily by thought, but by vision; thought is here only a subordinate movement expressive of sight. The human mind, which relies mainly on thought, conceives that to be the highest or the main process of knowledge, but in the spiritual order thought is a secondary and a not indispensable process. In its form of verbal thought, it can almost be described as a concession made by Knowledge to the Ignorance, because that Ignorance is incapable of making truth wholly lucid and intelligible to itself in all its extent and manifold implications except through the clarifying precision of significant sounds; it cannot do without this device to give to ideas an exact outline and an expressive body. But it is evident that this is a device, a machinery; thought in itself, in its origin on the higher levels of consciousness, is a perception, a cognitive seizing of the object or of some truth of things which is a powerful but still a minor and secondary result of spiritual vision,

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a comparatively external and superficial regard of the self upon the self, the subject upon itself or something of itself as object: for all there is a diversity and multiplicity of the self. In mind there is a surface response of perception to the contact of an observed or discovered object, fact or truth and a consequent conceptual formulation of it; but in the spiritual light there is a deeper perceptive response from the very substance of consciousness and a comprehending formulation in that substance, an exact figure or revelatory ideograph in the stuff of the being, — nothing more, no verbal representation is needed for the precision and completeness of this thought knowledge. Thought creates a representative image of Truth; it offers that to the mind as a means of holding Truth and making it an object of knowledge; but the body itself of Truth is caught and exactly held in the sunlight of a deeper spiritual sight to which the representative figure created by thought is secondary and derivative, powerful for communication of knowledge, but not indispensable for reception or possession of knowledge.

A consciousness that proceeds by sight, the consciousness of the seer, is a greater power for knowledge than the consciousness of the thinker. The perceptual power of the inner sight is greater and more direct than the perceptual power of thought: it is a spiritual sense that seizes something of the substance of Truth and not only her figure; but it outlines the figure also and at the same time catches the significance of the figure, and it can embody her with a finer and bolder revealing outline and a larger comprehension and power of totality than thought conception can manage. As the Higher Mind brings a greater consciousness into the being through the spiritual idea and its power of truth, so the Illumined Mind brings in a still greater consciousness through a Truth sight and Truth Light and its seeing and seizing power. It can effect a more powerful and dynamic integration; it illumines the thought-mind with a direct inner vision and inspiration, brings a spiritual sight into the heart and a spiritual light and energy into its feeling and emotion, imparts to the life-force a spiritual urge, a truth inspiration that dynamises the action and exalts the life movements; it infuses into the sense a direct and total power of spiritual sensation so that our vital and physical being can contact and meet concretely, quite as intensely as the mind and emotion can conceive and perceive and feel, the Divine in all things; it throws on the physical mind a transforming light that breaks its limitations, its conservative inertia, replaces its narrow thought-power and its doubts by sight and pours luminosity and consciousness into the very cells of the body. In the transformation by the Higher Mind the spiritual sage and thinker would find his total and dynamic fulfilment; in the transformation by the Illumined Mind there would be a similar fulfilment for the seer, the illumined mystic, those in whom the soul lives in vision and in a direct sense and experience. for it is from these higher sources that they receive their light and to rise into that light and live there would be their ascension to their native empire.

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(c) INTUITION

But these two stages of the ascent enjoy their authority and can get their own united completeness only by a reference to a third level; for it is from the higher summits where dwells the intuitional being that they derive the knowledge which they turn into thought or sight and bring down to us for the mind's transmutation. Intuition is a power of consciousness nearer and more intimate to the original knowledge by identity; for it is always something that leaps out direct from a concealed identity. It is when the consciousness of the subject meets with the consciousness in the object, penetrates it and sees, feels or vibrates with the truth of what it contacts, that the intuition leaps out like a spark or lightning-flash from the shock of the meeting; or when the consciousness, even without any such meeting, looks into itself and feels directly and intimately the truth or the truths that are there or so contacts the hidden forces behind appearances, then also there is the outbreak of an intuitive light; or, again, when the consciousness meets the Supreme Reality or the spiritual reality of things and beings and has a contactual union with it, then the spark, the flash or the blaze of intimate truth-perception is lit in its depths. This close perception is more than sight, more than conception: it is the result of a penetrating and revealing touch which carries in it sight and conception as part of itself or as its natural consequence. A concealed or slumbering identity, not yet recovering itself, still remembers or conveys by the intuition its own contents and the intimacy of its self-feeling and self-vision of things, its light of truth, its overwhelming and automatic certitude.

In the human mind the intuition is even such a truth-remembrance or truth-conveyance, or such a revealing flash or blaze breaking into a great mass of ignorance or through a veil of nescience: but we have seen that it is subject there to an invading mixture or a mental coating or an interception and substitution; there is too a manifold possibility of misinterpretation; which comes in the way of the purity and fullness of its action. Moreover, there are seeming intuitions on all levels of the being which are communications rather than intuitions, and these have a very various provenance, value and character. The infrarational 'mystic', so styled,—for to be a true 'mystic', it is not sufficient to reject reason and rely on sources of thought or action of which one has no understanding,—is often inspired by such communications on the vital level from a dark and dangerous source. In these circumstances we are driven to rely mainly on the reason and are disposed even to control the suggestions of the intuition—or the pseudo-intuition, which is the more frequent phenomenon,—by the observing and discriminating intelligence; for we feel in our intellectual part that we cannot be sure otherwise what is the true thing and what the mixed or adulterated article or false substitute. But this largely discounts for us the utility of the intuition: for the reason is not in this field a reliable arbiter, since its methods are different, tentative, uncertain, an intellectual seeking; even though it itself really relies on a camouflaged intuition for its conclusions,—for without that help it could not choose its course or arrive at any assured finding,—it hides this dependence from itself under the process of

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a reasoned conclusion or a verified conjecture. An intuition passed in judicial review by the reason ceases to be an intuition and can only have the authority of the reason for which there is no inner source of direct certitude. But even if the mind became predominantly an intuitive mind reliant upon its portion of the higher faculty, the co-ordination of its cognitions and its separated activities,—for in mind these would always be apt to appear as a series of imperfectly connected flashes,—would remain difficult so long as this new mentality has not a conscious liaison with its suprarational source or a self-uplifting access to a higher plane of consciousness in which an intuitive action is pure and native.

Intuition is always an edge or ray or outleap of a superior light; it is in us a projecting blade, edge or point of a far-off supermind light entering into and modified by some intermediate truth-mind substance above us and, so modified, again entering into and very much blinded by our ordinary or ignorant mind substance; but on that higher level to which it is native its light is unmixed and therefore entirely and purely veridical, and its rays are not separated but connected or massed together in a play of waves of what might almost be called in the Sanskrit poetic figure a sea or mass of 'stable lightnings'. When this original or native Intuition begins to descend into us in answer to an ascension of our consciousness to its level or as a result of our finding of a clear way of communication with it, it may continue to come as a play of lightning-flashes, isolated or in constant action; but at this stage the judgment of reason becomes quite inapplicable, it can only act as an observer or registrar understanding or recording the more luminous intimations, judgments and discriminations of the higher power. To complete or verify an isolated intuition or discriminate its nature, its application, its limitations, the receiving consciousness must rely on another completing intuition or be able to call down a massed intuition capable of putting all in place. For once the process of the change has begun, a complete transmutation of the stuff and activities of the mind into the substance, form and power of intuition is imperative, until then, so long as the process of consciousness depends upon the lower intelligence serving or helping out or using the intuition, the result can only be a survival of the mixed Knowledge-Ignorance uplifted or relieved by a higher light and force acting in its parts of Knowledge.

Intuition has a fourfold power. A power of revelatory truth-seeing, a power of inspiration or truth-hearing, a power of truth-touch or immediate seizing of significance, which is akin to the ordinary nature of its intervention in our mental intelligence, a power of true and automatic discrimination of the orderly and exact relation of truth to truth—these are the fourfold potencies of Intuition. Intuition can therefore perform all the action of reason—including the function of logical intelligence, which is to work out the right relation of things and the right relation of idea with idea,—but by its own superior process and with steps that do not fail or falter. It takes up also and transforms into its own substance not only the mind of thought, but the heart and life and the sense and physical consciousness: already all these have

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their own peculiar powers of intuition derivative from the hidden Light; the pure power descending from above can assume them all into itself and impart to these deeper heart-perceptions and life-perceptions and the divinations of the body a greater integrality and perfection.

(d) OVERMIND

At the source of this Intuition we discover a superconscient cosmic Mind in direct contact with the Supramental Truth-Consciousness, an original intensity determinant of all movements below it and all mental energies,—not Mind as we know it, but an Overmind that covers as with the wide wings of some creative Oversoul this whole lower hemisphere of Knowledge-Ignorance, links it with that greater Truth-Consciousness while yet at the same time with its brilliant golden Lid it veils the face of the greater Truth from our sight, intervening with its flood of infinite possibilities as at once an obstacle and a passage in our seeking of the spiritual law of our existence, its highest aim, its secret Reality. This then is the occult link we were looking for; this is the Power that at once connects and divides the supreme Knowledge and the cosmic Ignorance.

In its nature and law the Overmind is a delegate of the Supermind Consciousness, its delegate to the Ignorance. Or we might speak of it as a protective double, a screen of dissimilar similarity through which Supermind can act indirectly on an Ignorance whose darkness could not bear or receive the direct impact of a supreme Light. Even, it is by the projection of this luminous Overmind corona that the diffusion of a diminished light in the Ignorance and the throwing of that contrary shadow which swallows up in itself all light, the Inconscience, became at all possible. For Supermind transmits to Overmind all its realities, but leaves it to formulate them in a movement and according to an awareness of things which is still a vision of Truth and yet at the same time a first parent of the Ignorance. A line divides Supermind and Overmind which permits a free transmission, allows the lower Power to derive from the higher Power all it holds or sees, but automatically compels a transitional change in the passage. The integrality of the Supermind keeps always the essential truth of things, the total truth and the truth of its individual self-determinations clearly knit together; it maintains in them an inseparable unity and between them a close interpenetration and a free and full consciousness of each other: but in Overmind this integrality is no longer there. And yet the Overmind is well aware of the essential Truth of things; it embraces the totality, it uses the individual self-determinations without being limited by them: but although it knows their oneness, can realise it in a spiritual cognition, yet its dynamic movement, even while relying on that for its security, is not directly determined by it. Overmind Energy proceeds through an illimitable capacity of separation and combination of the powers and aspects of the integral and indivisible all-comprehending Unity. It takes each Aspect or Power and gives

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to it an independent action in which it acquires a full separate importance and is able to work out, we might say, its own world of creation. Purusha and Prakriti, Conscious Soul and executive Force of Nature, are in the supramental harmony a two-aspected single truth, being and dynamis of the Reality; there can be no disequilibrium or predominance of one over the other. In Overmind we have the origin of the cleavage, the trenchant distinction made by the philosophy of the Sankhyas in which they appear as two independent entities, Prakriti able to dominate Purusha and cloud its freedom and power, reducing it to a witness and recipient of her forms and actions, Purusha able to return to its separate existence and abide in a free self-sovereignty by rejection of her original overclouding material principle. So with the other aspects or powers of the Divine Reality, One and Many, Divine Personality and Divine Impersonality, and the rest; each is still an aspect and power of the one Reality, but each is empowered to act as an independent entity in the whole, arrive at the fullness of the possibilities of its separate expression and develop the dynamic consequences of that separateness. At the same time in Overmind this separateness is still founded on the basis of an implicit underlying unity; all possibilities of combination and relation between the separated Powers and Aspects, all interchanges and mutualities of their energies are freely organised and their actuality always possible....

Our human mental consciousness sees the world in sections cut by the reason and sense and put together in a formation which is also sectional; the house it builds is planned to accommodate one or another generalised formulation of Truth, but excludes the rest or admits some only as guests or dependents in the house. Overmind Consciousness is global in its cognition and can hold any number of seemingly fundamental differences together in a reconciling vision...

The Overmind is a principle of cosmic Truth and a vast and endless catholicity is its very spirit; its energy is an all-dynamism as well as a principle of separate dynamisms: it is a sort of inferior Supermind,—although it is concerned predominantly not with absolutes, but with what might be called the dynamic potentials or pragmatic truths of Reality, or with absolutes mainly for their power of generating pragmatic or creative values, although, too, its comprehension of things is more global than integral, since its totality is built up of global wholes or constituted by separate independent realities uniting or coalescing together, and although the essential unity is grasped by it and felt to be basic of things and pervasive in their manifestation, but no longer as in the Supermind their intimate and ever-present secret, their dominating continent, the overt constant builder of the harmonic whole of their activity and nature.

If we would understand the difference of this global Overmind Consciousness from our separative and only imperfectly synthetic mental consciousness, we may come near to it if we compare the strictly mental with what would be an overmental view of activities in our material universe. To the Overmind, for example, all religions would be true as developments of the one eternal religion, all philosophies would be valid each in its own field as a statement of its own universe-view from its own angle, all political theories with their practice would be the legitimate working out of an

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Idea Force with its right to application and practical development in the play of the energies of Nature. In our separative consciousness, imperfectly visited by glimpses of catholicity and universality, these things exist as opposites; each claims to be the truth and taxes the others with error and falsehood, each feels impelled to refute or destroy the others in order that itself alone may be the Truth and live: at best, each must claim to be superior, admit all others only as inferior truth-expressions. An overmental Intelligence would refuse to entertain this conception or this drift to exclusiveness for a moment; it would allow all to live as necessary to the whole or put each in its place in the whole or assign to each its field of realisation or of endeavour. This is because in us consciousness has come down completely into the divisions of the Ignorance; Truth is no longer either an Infinite or a cosmic whole with many possible formulations, but a rigid affirmation holding any other affirmation to be false because different from itself and entrenched in other limits. Our mental consciousness can indeed arrive in its cognition at a considerable approach towards a total comprehensiveness and catholicity, but to organise that in action and life seems to be beyond its power. Evolutionary Mind, manifest in individuals or collectivities, throws up a multiplicity of divergent view-points, divergent lines of action and lets them work themselves out side by side or in collision or in a certain intermixture; it can make selective harmonies, but it cannot arrive at the harmonic control of a true totality. Cosmic Mind must have even in the evolutionary Ignorance, like all totalities, such a harmony, if only of arranged accords and discords; there is too in it an underlying dynamism of oneness: but it carries the completeness of these things in its depths, perhaps in a supermind-overmind substratum, but does not impart it to individual Mind in the evolution, does not bring it or has not yet brought it from the depths to the surface. An Overmind world would be a world of harmony; the world of Ignorance in which we live is a world of disharmony and struggle.

And still we can recognise at once in the Overmind the original cosmic Maya, not a Maya of Ignorance but a Maya of Knowledge, yet a Power which has made the Ignorance possible, even inevitable. For if each principle loosed into action must follow its independent line and carry out its complete consequences, the principle of separation must also be allowed its complete course and arrive at its absolute consequence; this is the inevitable descent, *facilis descensus*, which Consciousness, once it admits the separative principle, follows till it enters by obscuring infinitesimal fragmentation, *tucchyena*,¹ into the material Inconscience,—the Inconscient Ocean of the Rig Veda,—and if the One is born from that by its own greatness, it is still at first concealed by a fragmentary separative existence and consciousness which is ours and in which we have to piece things together to arrive at a whole. In that slow and difficult emergence a certain semblance of truth is given to the dictum of Heraclitus that War is the father of all things; for each idea, force, separate consciousness, living being by the very necessity of its ignorance enters into collision with others and tries to live and grow and fulfil itself by independent self-assertion, not by harmony with the rest of existence.

¹ Rig Veda. X. 129. 3

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Yet there is still the unknown underlying Oneness which compels us to strive slowly towards some form of harmony, of interdependence, of concording of discords, of a difficult unity. But it is only by the evolution in us of the concealed superconscious powers of cosmic Truth and of the Reality in which they are one that the harmony and unity we strive for can be dynamically realised in the very fibre of our being and all its self-expression and not merely in imperfect attempts, incomplete constructions, ever-changing approximations. The higher ranges of spiritual Mind have to open upon our being and consciousness and also that which is beyond even spiritual Mind must appear in us if we are to fulfil the divine possibility of our birth into cosmic existence.

(From *The Life Divine*)

V

FROM MIND TO SUPERMIND*

The transition from mind to supermind is not only the substitution of a greater instrument of thought and knowledge, but a change and conversion of the whole consciousness. There is evolved not only a supramental thought, but a supramental will, sense, feeling, a supramental substitute for all the activities that are now accomplished by the mind. All these higher activities are first manifested in the mind itself as descents, irruptions, messages or revelations of a superior power. Mostly they are mixed up with the more ordinary action of the mind and not easily distinguishable from them in our first inexperience except by their superior light and force and joy, the more so as the mind heightened or excited by their frequent coming quickens its own action and imitates the external characteristics of the supramental activity: its own operation is made more swift, luminous, strong and positive and it arrives even at a kind of imitative and often false intuition that strives to be but is not really the luminous, direct and self-existent truth. The next step is the formation of a luminous mind of intuitive experience, thought, will, feeling, sense from which the intermixture of the lesser mind and the imitative intuition are progressively eliminated: this is a process of purification, *shuddhi*, necessary to the new formation and perfection, *siddhi*. At the same time there is the disclosure above the mind of the source of the intuitive action and a more and more organised functioning of a true supramental consciousness acting not in the mind but on its own higher plane. This draws up into itself in the end the intuitive mentality it has created as its representative and assumes the charge of the whole activity of the consciousness. The process is progressive and for a long time chequered by admixture and the necessity of a return upon the lower

*From *The Synthesis of Yoga*, Ch. LXX The Supramental Thought and Knowledge. Sri Aurobindo's Note "At the time [1920] when the last chapters of *The Synthesis of Yoga* were written in the *Arya*, the name 'overmind' had not been found, so there is no mention of it. What is described in those chapters is the action of the supermind when it descends into the overmind plane and takes up the overmind workings and transforms them. The highest supermind or Divine gnosis existent in itself, is something that lies beyond still and quite above..."

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movements in order to correct and transform them. The higher and the lower power act sometimes alternately,—the consciousness descending back from the heights it had attained to its former level but always with some change,—but sometimes together and with a sort of mutual reference. The mind eventually becomes wholly intuitivised and exists only as a passive channel for the supramental action; but this condition too is not ideal and presents, besides, still a certain obstacle, because the higher action has still to pass through a retarding and diminishing conscious substance,—that of the physical consciousness. The final stage of the change will come when the supermind occupies and supramentalises the whole being and turns even the vital and physical sheaths into moulds of itself, responsive, subtle and instinct with its powers. Man then becomes wholly the superman. This is at least the natural and integral process.

It would be to go altogether outside present limits to attempt anything like an adequate presentation of the whole character of the supermind; and it would not be possible to give a complete presentation, since the supermind carries in it the unity, but also the largeness and multiplicities of the infinite. All that need now be done is to present some salient characters from the point of view of the actual process of the conversion in the Yoga, the relation to the action of mind and the principle of some of the phenomena of the change. This is the fundamental relation that all the action of the mind is a derivation from the secret supermind, although we do not know this until we come to know our higher self, and draws from that source all it has of truth and value. All our thoughts, willings, feelings, sense representations have in them or at their roots an element of truth, which originates and sustains their existence, however in the actuality they may be perverted or false, and behind them a greater ungrasped truth, which if they could grasp it, would make them soon unified, harmonious and at least relatively complete. Actually, however, such truth as they have is diminished in scope, degraded into a lower movement, divided and falsified by fragmentation, afflicted with incompleteness, marred by perversion. Mental knowledge is not an integral but always a partial knowledge. It adds constantly detail to detail, but has a difficulty in relating them aright; its wholes too are not real but incomplete wholes which it tends to substitute for the more real and integral knowledge. And even if it arrived at a kind of integral knowledge, it would still be by a sort of putting together, a mental and intellectual arrangement, an artificial unity and not an essential and real oneness. If that were all, the mind might conceivably arrive at some kind of half reflection half translation of an integral knowledge, but the radical malady would still be that it would not be the real thing, but only at best an intellectual representation. That the mental truth must always be, an intellectual emotional and sensational representation, not the direct truth, not truth itself in its body and essence.

The supermind can do all that the mind does, present and combine details and what might be called aspects or subordinate wholes, but it does it in a different way and on another basis. It does not like the mind bring in the element of deviation, false extension and imposed error, but even when it gives a partial knowledge, gives it in a firm and exact light, and always there is behind implied or opened to the con-

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sciousness the essential truth on which the details and subordinate wholes or aspects depend. The supermind has also a power of representation, but its representations are not of the intellectual kind, they are filled with the body and substance of light of the truth in its essence, they are its vehicles and not substituted figures. There is such an infinite power of representation of the supermind and that is the divine power of which the mental action is a sort of fallen representative. This representative supermind has a lower action in what I have called the supramental reason, nearest to the mental and into which the mental can most easily be taken up, and a higher action in the integral supermind that sees all things in the unity and infinity of the divine consciousness and self-existence. But on whatever level, it is a different thing from the corresponding mental action, direct, luminous, secure. The whole inferiority of the mind comes from its being the action of the soul after it has fallen into the nescience and the ignorance and is trying to get back to self-knowledge but doing it still on the basis of the nescience and the ignorance. The mind is the ignorance attempting to know or it is the ignorance receiving a derivative knowledge. It is the action of Avidya. The supermind is always the disclosure of an inherent and self-existent knowledge; it is the action of Vidya.

A second difference that we experience is a greater and a spontaneous harmony and unity. All consciousness is one, but in action it takes on many movements and each of these fundamental movements has many forms and processes. The forms and processes of the mind consciousness are marked by a disturbing and perplexing division and separateness of the mental energies and movements in which the original unity of the conscious mind does not at all or only distractedly appears. Constantly we find in our mentality a conflict or else a confusion and want of combination between different thoughts or a patched up combination and the same phenomenon applies to the various movements of our will and desire and to our emotions and feelings. Again our thought and our will and our feeling are not in a state of natural harmony and unison with each other, but act in their separate power even when they have to act together and are frequently in conflict or to some degree at variance. There is too an unequal development of one at the expense of another. The mind is a thing of discords in which some kind of practical arrangement rather than a satisfying concord is established for the purposes of life. The reason tries to arrive at a better arrangement, aims at a better control, a rational or an ideal harmony, and in this attempt it is a delegate or substitute of the supermind and is trying to do what only the supermind can do in its own right: but actually it is not able wholly to control the rest of the being and there is usually a considerable difference between the rational or ideal harmony we create in our thoughts and the movement of the life. Even at the best the arrangement made by the reason has always in it something of artificiality and imposition, for in the end there are only two spontaneous harmonic movements, that of the life, inconscious or largely sub-conscious, the harmony that we find in the animal creation and in lower Nature, and that of the spirit. The human condition is a stage of transition, effort and imperfection between the one and the other, between the natural and the

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ideal or spiritual life and it is full of uncertain seeking and disorder. It is not that the mental being cannot find or rather construct some kind of relative harmony of its own, but that it cannot render it stable because it is under the urge of the spirit. Man is obliged by a Power within him to be the labourer of a more or less conscious self-evolution that shall lead him to self-mastery and self-knowledge.

The supermind in its action is on the contrary a thing of unity and harmony and inherent order. At first when the pressure from above falls on the mentality, this is not realised and even a contrary phenomenon may for a time appear. That is due to several causes. First, there may be a disturbance, even a derangement created by impact of the greater hardly measurable power on an inferior consciousness which is not capable of responding to it organically or even perhaps of bearing the pressure. The very fact of the simultaneous and yet uncoordinated activity of two quite different forces, especially if the mind insists on its own way, if it tries obstinately or violently to profit by the supermind instead of giving itself up to it and its purpose, if it is not sufficiently passive and obedient to the higher guidance, may lead to a great excitation of power but also an increased disorder. It is for this reason that a previous preparation and long purification, the more complete the better, and a tranquillising and ordinarily a passivity of the mind calmly and strongly open to the spirit are necessities of the Yoga.

Again the mind, accustomed to act in limits, may try to supramentalise itself on the line of any one of its energies. It may develop a considerable power of intuitive half-supramentalised thought and knowledge, but the will may remain untransformed and out of harmony with this partial half supramental development of the thinking mind, and the rest of the being too, emotional and nervous, may continue to be equally or more unregenerate. Or there may be a very great development of intuitive or strongly inspired will, but no corresponding uplifting of the thought mind or the emotional and psychic being, or only at most so much as is specially needed in order not wholly to obstruct the will action. The emotional or psychic mind may try to intuitivise and supramentalise itself and to a great extent succeed, and yet the thinking mind remain ordinary, poor in stuff and obscure in its light. There may be a development of intuitivity in the ethical or aesthetic being, but the rest may remain very much as it was. This is the reason of the frequent disorder or oneness which we mark in the man of genius, poet, artist, thinker, saint or mystic. A partially intuitivised mentality may present an appearance of much less harmony and order outside its special activity than the largely developed intellectual mind. An integral development is needed, a wholesale conversion of the mind; otherwise the action is that of the mind using the supramental influx for its own profit and in its own mould, and that is allowed for the immediate purpose of the Divine in the being and may even be considered as a stage sufficient for the individual in this one life: but it is a state of imperfection and not the complete and successful evolution of the being. If however there is an integral development of the intuitive mind, it will be found that a great

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harmony has begun to lay its own foundations. This harmony will be other than that created by the intellectual mind and indeed may not be easily perceptible or, if it is felt, yet not intelligible to the logical man, because not arrived at or analysable by his mental process. It will be a harmony of the spontaneous expression of the spirit.

As soon as we arise above mind to the supermind, this initial harmony will be replaced by a greater and a more integral unity. The thoughts of the supramental reason meet together and understand each other and fall into a natural arrangement even when they have started from quite opposite quarters. The movements of will that are in conflict in the mind, come in the supermind to their right place and relation to each other. The supramental feelings also discover their own affinities and fall into a natural agreement and harmony. At a higher stage this harmony intensifies towards unity. The knowledge, will, feeling and all else become a single movement. This unity reaches its greatest completeness in the highest supermind. The harmony, the unity are inevitable because the base in the supermind is knowledge and characteristically self-knowledge, the knowledge of the self in all its aspects. The supramental will is the dynamic expression of this self-knowledge, the supramental feeling the expression of the luminous joy of the self and all else in supermind a part of this one movement. At its highest range it becomes something greater than what we call knowledge; there it is the essential and integral self-awareness of the Divine in us, his being, consciousness, Tapas, Ananda, and all is the harmonious, unified, luminous movement of that one existence.

This supramental knowledge is not primarily or essentially a thought knowledge. The intellect does not consider that it knows a thing until it has reduced its awareness of it to the terms of thought, not, that is to say, until it has put it into a system of representative mental concepts, and this kind of knowledge gets its most decisive completeness when it can be put into clear, precise and defining speech. It is true that the mind gets its knowledge primarily by various kinds of impression beginning from the vital and the sense impressions and rising to the intuitive, but these are taken by the developed intelligence only as data and seem to it uncertain and vague in themselves until they have been forced to yield up all their content to the thought and have taken their place in some intellectual relation or in an ordered thought sequence. It is true again that there is a thought and a speech which are rather suggestive than definitive and have in their own way a greater potency and richness of content, and this kind already verges on the intuitive: but still there is a demand in the intellect to bring out in clear sequence and relation the exact intellectual content of these suggestions and until that is done it does not feel satisfied that its knowledge is complete. The thought labouring in the logical intellect is that which normally seems best to organise the mental action and gives to the mind a sense of sure definiteness, security and completeness in its knowledge and its use of knowledge. Nothing of this is at all true of the supramental knowledge.

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The supermind knows most completely and securely not by thought but by identity, by a pure awareness of the self-truth of things in the self and by the self, *ātmani ātmānam ātmanā*. I get the supramental knowledge best by becoming one with the truth, one with the object of knowledge; the supramental satisfaction and integral light is most there when there is no further division between the knower, knowledge and the known, *jñāta jñānam, jneyam*. I see the thing known not as an object outside myself, but as myself or a part of my universal self contained in my most direct consciousness. This leads to the highest and completest knowledge; thought and speech being representations and not this direct possession in the consciousness are to the supermind a lesser form and, if not filled with the spiritual awareness, thought becomes in fact a diminution of knowledge. For it would be, supposing it to be a supramental thought, only a partial manifestation of a greater knowledge existing in the self but not at the time present to the immediately active consciousness. In the highest ranges of the infinite there need be no thought at all because all would be experienced spiritually, in continuity, in eternal possession and with an absolute directness and completeness. Thought is only one means of partially manifesting and presenting what is hidden in this greater self-existent knowledge. This supreme kind of knowing will not indeed be possible to us in its full extent and degree until we can rise through many grades of the supermind to that infinite. But still as the supramental power emerges and enlarges its action, something of this highest way of knowledge appears and grows and even the members of the mental being, as they are intuitivised and supramentalised, develop more and more a corresponding action upon their own level. There is an increasing power of a luminous vital, psychic, emotional, dynamic and other identification with all the things and beings that are the objects of our consciousness and these transcendings of the separative consciousness bring with them many forms and means of a direct knowledge.

The supramental knowledge or experience by identity carries in it as a result or as a secondary part of itself a supramental vision that needs the support of no image, can concretise what is to the mind abstract and has the character of sight though its object may be the invisible truth of that which has form or the truth of the formless. This vision can come before there is any identity, as a sort of previous emanation of light from it, or may act detached from it as a separate power. The truth or the thing known is then not altogether or not yet one with myself, but an object of my knowledge: but still it is an object subjectively seen in the self or at least, even if it is still farther separated and objectivised to the knower, by the self, not through any intermediate process, but by a direct inner seizing or a penetrating and enveloping luminous contact of the spiritual consciousness with its object. It is this luminous seizing and contact that is the spiritual vision, *drishti*,—“*pashyati*”, says the Upanishad continually of the spiritual knowledge “he sees”; and of the Self concerning the idea of creation, where we should expect “he thought”, it says instead “he saw”. It is to the spirit what the eyes are to the physical mind and one has the sense of having passed through a subtly analogous process. As the physical sight can present to us the actual body of things

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of which the thought had only possessed an indication or mental description and they become to us at once real and evident, *pratyaksha*, so the spiritual sight surpasses the indications or representations of thought and can make the self and truth of all things present to us and directly evident, *pratyaksha*.

The sense can only give us the superficial image of things and it needs the aid of thought to fill and inform the image; but the spiritual sight is capable of presenting to us the thing in itself and all truth about it. The seer does not need the aid of thought in its process as a means of knowledge, but only as a means of representation and expression,—thought is to him a lesser power and used for a secondary purpose. If a further extension of knowledge is required, he can come at it by new seeing without the slower thought processes that are the staff of support of the mental search and its feeling out for truth,—even as we scrutinise with the eye to find what escaped our first observation. This experience and knowledge by spiritual vision is the second in directness and greatness of the supramental powers. It is something much more near, profound and comprehensive than mental vision, because it derives direct from the knowledge by identity, and it has this virtue that we can proceed at once from the vision to the identity, as from the identity to the vision. Thus when the spiritual vision has seen God, Self or Brahman, the soul can next enter into and become one with the Self, God or Brahman. ●

This can only be done integrally on or above the supramental level, but at the same time the spiritual vision can take on mental forms of itself that can help towards this identification each in its own way. A mental intuitive vision or a spiritualised mental sight, a psychic vision, an emotional vision of the heart, a vision in the sense mind are parts of the Yogic experience. If these seeings are purely mental, then they may but need not be true, for the mind is capable of both truth and error, both of a true and of a false representation. But as the mind becomes intuitivised and supramentalised, these powers are purified and corrected by the more luminous action of the supermind and become themselves forms of a supramental and a true seeing. The supramental vision, it may be noted, brings with it a supplementary and completing experience that might be called a spiritual hearing and touch of the truth,—of its essence and through that of its significance,—that is to say, there is a seizing of its movement, vibration, rhythm and a seizing of its close presence and contact and substance. All these powers prepare us to become one with that which has thus grown near to us through knowledge.

The supramental thought is a form of the knowledge by identity and a development, in the idea, of the truth presented to the supramental vision. The identity and the vision give the truth in its essence, its body and its parts in a single view: the thought translates this direct consciousness and immediate power of the truth into idea-knowledge and will. It adds or need add otherwise nothing new, but reproduces, articulates, moves round the body of the knowledge. Where, however, the identity

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and the vision are still incomplete, the supramental thought has a larger office and reveals, interprets or recalls as it were to the soul's memory what they are not yet ready to give. And where these greater states and powers are still veiled, the thought comes in front and prepares and to a certain extent effects a partial rending or helps actively in the removal of the veil. Therefore in the developement out of the mental ignorance into the supramental knowledge this illumined thought comes to us often though not always first, to open the way to the vision or else to give first supports to the growing consciousness of identity and its greater knowledge. This thought is also an effective means of communication and expression and helps to an impression or fixation of the truth whether on one's own lower mind and being or on that of others. The supramental thought differs from the intellectual not only because it is the direct truth idea and not a representation of truth to the ignorance,—it is the truth consciousness of the spirit always presenting to itself its own right forms, the *satyam* and *ritam* of the Veda,—but because of its strong reality, body of light and substance.

The intellectual thought refines and sublimates to a rarefied abstractness; the supramental thought as it rises in its height increases to a greater spiritual concreteness. The thought of the intellect presents itself to us as an abstraction from something seized by the mind sense and is as if supported in a void and subtle air of mind by an intangible force of the intelligence. It has to resort to a use of the mind's power of image if it wishes to make itself more concretely felt and seen by the soul sense and soul vision. The supramental thought on the contrary presents always the idea as a luminous substance of being, luminous stuff of consciousness taking significative thought form and it therefore creates no such sense of a gulf between the idea and the real as we are liable to feel in the mind, but is itself a reality, it is real-idea and the body of a reality. It has as a result, associated with it when it acts according to its own nature, a phenomenon of spiritual light other than the intellectual clarity, a great realising force and a luminous ecstasy. It is an intensely sensible vibration of being, consciousness and Ananda.

The supramental thought, as has already been indicated, has three elevations of its intensity, one of direct thought vision, another of interpretative vision pointing to and preparing the greater revelatory idea-sight, a third of representative vision recalling as it were to the spirit's knowledge the truth that is called out more directly by the higher powers. In the mind these things take the form of the three ordinary powers of the intuitive mentality,—the suggestive and discriminating intuition, the inspiration and the thought that is of the nature of revelation. Above they correspond to three elevations of the supramental being and consciousness and, as we ascend, the lower first calls down into itself and is then taken up into the higher, so that on each level all the three elevations are reproduced, but always there predominates in the thought essence the character that belongs to that level's proper form of consciousness and spiritual substance. It is necessary to bear this in mind; for otherwise the mentality, looking up to the ranges of the supermind as they reveal themselves,

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may think it has got the vision of the highest heights when it is only the highest range of the lower ascent that is being presented to its experience. At each height, *sānoh sanum āruhat*, the powers of the supermind increase in intensity, range and completeness.

There is also a speech, a supramental word, in which the higher knowledge, vision or thought can clothe itself within us for expression. At first this may come down as a word, a message or an inspiration that descends to us from above or it may even seem a voice of the Self or of the Ishwara, *vāni, ādesha*. Afterwards it loses that separate character and becomes the normal form of the thought when it expresses itself in the form of an inward speech. The thought may express itself without the aid of any suggestive or developing word and only—but still quite completely, explicitly and with its full contents—in a luminous substance of supramental perception. It may aid itself when it is not so explicit by a suggestive inward speech that attends it to bring out its whole significance. Or the thought may come not as silent perception but as speech self-born out of the truth and complete in its own right and carrying in itself its own vision and knowledge. Then it is the word revelatory, inspired or intuitive or of a yet greater kind capable of bearing the infinite intention or suggestion of the higher supermind and spirit. It may frame itself in the language now employed to express the ideas and perceptions and impulses of the intellect and the sense mind, but it uses it in a different way and with an intense bringing out of the intuitive or revelatory significances of which speech is capable. The supramental word manifests inwardly with a light, a power, a rhythm of thought and a rhythm of inner sound that make it the natural and living body of the supramental thought and vision and it pours into the language, even though the same as that of mental speech, another than the limited intellectual, emotional or sensational significance. It is formed and heard in the intuitive mind or supermind and need not at first except in certain highly gifted souls come out easily into speech and writing, but that too can be freely done when the physical consciousness and its organs have been made ready, and this is a part of the needed fullness and power of the integral perfection.

The range of knowledge covered by the supramental thought, experience and vision will be commensurate with all that is open to the human consciousness, not only on the earthly but on all planes. It will however act increasingly in an inverse sense to that of the mental thinking and experience. The centre of mental thinking is the ego, the person of the individual thinker. The supramental man on the contrary will think more with the universal mind or even may rise above it, and his individuality will rather be a vessel of radiation and communication to which the universal thought and knowledge of the Spirit will converge than a centre. The mental man thinks and acts in a radius determined by the smallness or largeness of his mentality and of its experience. The range of the supramental man will be all the earth and all that lies behind it on other planes of existence. And finally the mental man thinks and sees on the level of the present life, though it may be with an upward aspiration, and his

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view is obstructed on every side. His main basis of knowledge and action is the present with a glimpse into the past and ill-grasped influence from its pressure and a blind look towards the future. He bases himself on the actualities of the earthly existence, first on the facts of the outward world,—to which he is ordinarily in the habit of relating nine tenths if not the whole of his inner thinking and experience,—then on the changing actualities of the more superficial part of his inner being. As he increases in mind, he goes more freely beyond these to potentialities which arise out of them and pass beyond them; his mind deals with a larger field of possibilities: but these for the most part get to him a full reality only in proportion as they are related to the actual and can be made actual here, now or hereafter. The essence of things he tends to see, if at all, only as a result of his actualities in a relation to and dependence on them, and therefore he sees them constantly in a false light or in a limited measure. In all these respects the supramental man must proceed from the opposite principle of truth vision.

The supramental being sees things from above in large spaces and at the highest from the spaces of the infinite. His view is not limited to the standpoint of the present but can see in the continuities of time or from above time in the indivisibilities of the Spirit. He sees truth in its proper order first in the essence, secondly in the potentialities that derive from it and only last in the actualities. The essential truths are to his sight self-existent, self-seen, not dependent for their proof on this or that actuality; the potential truths are truths of the power of being in itself and in things, truths of the infinity of force and real apart from their past or present realisation in this or that actuality or the habitual surface forms that we take for the whole of Nature; the actualities are only a selection from the potential truths he sees, dependent on them, limited and mutable. The tyranny of the present, of the actual, of the immediate range of facts, of the immediate urge and demand of action has no power over his thought and his will and he is therefore able to have a larger will-power founded on a larger knowledge. He sees things not as one on the levels surrounded by the jungle of present facts and phenomena but from above, not from outside and judged by their surfaces, but from within and viewed from the truth of their centre; therefore he is nearer the divine omniscience. He wills and acts from a dominating height and with a longer movement in time and a larger range of potencies, therefore he is nearer to the divine omnipotence. His being is not shut into the succession of the moments, but has the full power of the past and ranges seemingly through the future: not shut in the limiting ego and personal mind, but lives in the freedom of the universal, in God and in all beings and all things; not in the dull density of the physical mind, but in the light of the self and the infinity of the spirit. He sees soul and mind only as a power and a movement and matter only as a resultant form of the spirit. All his thought will be of a kind that proceeds from knowledge. He perceives and enacts the things of the phenomenal life in the light of the reality of the spiritual being and the power of the dynamic spiritual essence.

At first, at the beginning of the conversion into this greater status, the thought

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will continue to move for a shorter or a longer time, to a greater or a less extent on the lines of the mind but with a greater light and increasing flights and spaces and movements of freedom and transcendence. Afterwards the freedom and transcendence will begin to predominate; the inversion of the thought view and the conversion of the thought method will take place in different movements of the thought mind one after the other, subject to whatever difficulties and relapses, until it has gained on the whole and effected a complete transformation. Ordinarily 'the supramental knowledge will be organised first and with the most ease in the processes of pure thought and knowledge, *jñāna*, because here the human mind has already the upward tendency and is the most free. Next and with less ease it will be organised in the processes of applied thought and knowledge because there the mind of man is at once most active and most bound and wedded to its inferior methods. The last and most difficult conquest, because this is now to his mind a field of conjecture or a blank, will be the knowledge of the three times, *trikāldrishti*. In all these there will be the same character of a spirit seeing and willing directly above and around and not only in the body it possesses and there will be the same action of the supramental knowledge by identity, the supramental vision, the supramental thought and supramental word, separately or in a united movement.

This then will be the general character of the supramental thought and knowledge and these its main powers and action. It remains to consider its particular instrumentation, the change that the supermind will make in the different elements of the present human mentality and the special activities that give to the thought its constituents, motives and data.

(From *The Synthesis of Yoga*)

VI

SUPERMIND AND MIND OF LIGHT

THE essential character of Supermind is a Truth-Consciousness which knows by its own inherent right of nature, by its own light: it has not to arrive at knowledge but possesses it. It may indeed, especially in its evolutionary action, keep knowledge behind its apparent consciousness and bring it forward as if from behind the veil; but even then this veil is only an appearance and does not really exist: the knowledge was always there, the consciousness its possessor and present revealer. Thus too is only in the evolutionary play and on the supramental plane itself the consciousness lives always in an immediacy of knowledge and acts by a direct immediacy of knowledge. In Mind as we see it here the action is very different; it starts from an apparent absence of knowledge, a seeming ignorance or nescience, even, in material Nature,

THE HIGHER AND THE LOWER KNOWLEDGE

from an inconscience in which any kind of knowing does not seem at all to exist. It reaches knowledge or the action of knowledge by steps which are not at all immediate but rather knowledge at first seems utterly impossible and foreign to the very substance of this Matter. Yet, in the blindness of Matter itself there are signs of a concealed consciousness which in its hidden fundamental being sees and has the power to act according to its vision and even by an infallible immediacy which is inherent in its nature. This is the same Truth that is apparent in Supermind but is here involved and seems not to be. The Mind of Light is a subordinate action of Supermind, dependent upon it even when not apparently springing direct from it in which the secret of this connection becomes evident and palpable.

The Truth-Consciousness is not only a power of knowledge; it is a being of consciousness and knowledge, a luminous many-sided dynamis and play of the omniscient Spirit; in it there can be a spiritual feeling, a spiritual sensation, a spiritual essentiality of substance that knows and reveals, that acts and manifests in an omniscience which is one with omnipotence. In Mind this Truth-Consciousness and these workings of the Truth-Consciousness can be there and even though it limits itself in Mind and has a subordinate or an indirect working, its action can be essentially the same. There can even be a hidden immediacy which hints at the presence of something absolute and is evidence of the same omnipotence and omniscience. In the Mind of Light when it becomes full-orbed this character of the Truth reveals itself though in a garb that is transparent even when it seems to cover: for this too is a truth-consciousness and a self-power of knowledge. This too proceeds from the Supermind and depends upon it even though it is limited and subordinate. What we have called specifically the Mind of Light is indeed the last of a series of descending planes of consciousness in which the Supermind veils itself by a self-chosen limitation or modification of its self-manifesting activities, but its essential character remains the same: there is in it an action of light, of truth, of knowledge in which inconscience, ignorance and error claim no place. It proceeds from knowledge to knowledge; we have not yet crossed over the borders of the truth-conscious into ignorance. The methods also are those of a self-luminous knowing and seeing and feeling and a self-fulfilling action within its own borders; there is no need to seek for something missing, no fumbling, no hesitation: all is still a gnostic action of a gnostic power and principle. There has been a descent from full Supermind into Mind, but this Mind though a self-limited is not yet an agnostic consciousness unsure of itself or unsure of its workings; there is still a comprehending or an apprehending consciousness which goes straight to its object and does not miss its mark or have to hunt for it in the dark or in insufficient light: it sees, knows, puts its hand immediately on things of self and things of Nature. We have passed into Mind but Mind has still not broken its inherent connection with the supramental principle.

Still there is an increasing self-limitation which begins even with Overmind: Overmind is separated by only a luminous border on the full light and power of the

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supramental Truth and it still commands direct access to all that Supermind can give it. There is a further limitation or change of characteristic action at each step downwards from Overmind to Intuition, from Intuition to Illumined Mind, from Illumined Mind to what I have called the Higher Mind: the Mind of Light is a transitional passage by which we can pass from supermind and superhumanity to an illumined humanity. For the new humanity will be capable of at least a partly divinised way of seeing and living because it will live in the light and in knowledge and not in the obscurity of the Ignorance.

Still, again there will be a difference between the superhuman and the human, a difference in nature and power but a difference especially in the access and way of admission to the Truth-Consciousness and its activities. there may indeed be two orders of its truth, direct and half-direct, immediate and near or even only a reception at a distance. But this we must consider afterwards; at present it is sufficient to mark certain differences in the descending order of gnostic mind which culminates here. We may say that there is a higher hemisphere of our being in which Mind luminous and aware of its workings still lives in the Light and can be seen as a subordinate power of the Supermind; it is still an agent of the Truth-Consciousness, a gnostic power that has not descended into the mental ignorance; it is capable of a mental gnosis that preserves its connection with the superior light and acts by its power. This is the character of Overmind in its own plane and of all the powers that are dependent on the Overmind: the Supermind works there but at one remove as if in something that it has put forth from itself but which is no longer entirely itself but is still a delegate of the Truth and invested with its authority. We are moving towards a transitional border beyond which lies the possibility of the Ignorance, but the Ignorance is not yet here. In the order of the evolutionary descent we stand in the Mind of Light on that border and a step downward can carry us beyond it into the beginnings of an ignorance which still bears on its face something of the luminosity that it is leaving behind it. On the other hand, in the ascending order of the evolution we reach a transition in which we see the light, are turned towards it, reflected in our consciousness and one further step carries us into the domain of the Light. The Truth becomes visible and audible to us and we are in immediate communication with its messages and illuminations and can grow into it and be made one with its substance. Thus there is a succession of ranges of consciousness which we can speak of as Mind but which belongs practically to the higher hemisphere although in their ontological station they are within the domain of the lower hemisphere. For the whole of being is a connected totality and there is in it no abrupt passage from the principle of Truth and Light into their opposite. The creative truth of things works and can work infallibly even in the Inconscient: the Spirit is there in Matter and it has made a series of steps by which it can travel from it to its own heights in an uninterrupted line of gradations: the depths are linked to the heights and the Law of the one Truth creates and works everywhere.

THE HIGHER AND THE LOWER KNOWLEDGE

Even in the material world which seems to us a world of ignorance, a world of the workings of a blind and inconscient Force starting from inconscience and proceeding through Ignorance and reaching with difficulty towards an imperfect Light and Knowledge, there is still a secret Truth in things which arranges all, guides towards the Self many contrary powers of being and rises towards its own heights where it can manifest its own highest truth and fulfil the secret purpose of the universe. Even this material world of existence is built upon a pattern of the truth in things which we call Law of Nature, a truth from which we climb to a greater truth until we emerge in the Light of the Supreme. This world is not really created by a blind force of Nature: even in the Inconscient the presence of the supreme Truth is at work; there is a seeing Power behind it which acts infallibly and the steps of the Ignorance itself are guided even when they seem to stumble; for, what we call the Ignorance is a cloaked Knowledge, a Knowledge at work in a body not its own but moving towards its own supreme self-discovery. This Knowledge is the covert Supermind which is the support of the creation and is leading all towards itself and guides behind this multitude of minds and creatures and objects which seem each to be following its own law of nature; in this vast and apparently confused mass of existence there is a law, a one truth of being, a guiding and fulfilling purpose of the world-existence. The Supermind is veiled here and does not work according to its characteristic law of being and self-knowledge, but without it nothing could reach its aim. A world governed by an ignorant mind would soon drift into a chaos; it could not in fact come into existence or remain in existence unless supported by the secret Omniscience of which it is the cover; a world governed by a blind inconscient force might repeat constantly the same mechanical workings but it would mean nothing and arrive nowhere. This could not be the cause of an evolution that creates life out of Matter, out of life mind, and a gradation of planes of Matter, Life and Mind culminating in the emergence of Supermind. The secret truth that emerges in Supermind has been there all the time, but now it manifests itself and the truth in things and the meaning of our existence.

It is in this series of the order of existence and as the last word of the lower hemisphere of being, the first word of the higher hemisphere that we have to look at the Mind of Light and see what is its nature and the powers which characterise it and which it uses for its self-manifestation and workings, its connection with Supermind and its consequences and possibilities for the life of a new humanity.

Section Three

STUDY AND YOGA

(A) GUIDANCE FOR THE YOUNG ASPIRANT

(Compiled from Sri Aurobindo's Unpublished Letters)

COMPILER'S INTRODUCTION

More and more people are daily drawn towards the Ashram of Sri Aurobindo. Attracted by the ideal of the divine life which is being given a concrete shape there by the Mother as regards both individual perfection and collective living, men and women come and settle down at Pondicherry with their families.

The International University Centre that is being created round the parent body has given an added impetus to these people to keep their children under the Mother's care to get educated into a new way of life. This has led to the formation of quite a large group of boys and girls.

As those in the higher grade have already begun to study the smaller books of Sri Aurobindo, and aspire to participate in the New Creation, a special Series of questions and answers has been prepared from the unpublished letters of Sri Aurobindo with a view to give them help in understanding his teachings. As most of the letters published here were originally addressed to a young boy, they were written in a manner which would enable him to understand things easily. However, they are of value for the elders too, because they succeed in elucidating matters on Yoga which are sometimes a little difficult to understand from the letters addressed to the more advanced sadhaks.

"Synergist"

STUDY AND SADHANA

Q: Do you encourage my reading books? I read with the object of knowing the language and acquiring mental knowledge. Will it be of any help in my sadhana?

A. Yes, reading can be done for the improvement of the mental instrument as part of the sadhana.

17-10-1935

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Study cannot take the same or a greater importance than sadhana.

22-10-1935

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I have not “asked” you to study—I have sanctioned your studying. Making it a part of your sadhana depends wholly on the spirit in which you do it.

20-1-1936

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What you can do is to read not for pastime but with the clear intention of furnishing your mind with knowledge.

22-9-1935

*

Study is of importance only if you study in the right way and with the turn for knowledge and mental discipline.

29-10-1936

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Q: Do not logic and philosophy help one in Yoga? I mean, isn't one who has studied these things better off than one who hasn't?

A. They can help to prepare the mind or they can help to express knowledge properly in the mental way. What else do you expect them to do?

4-11-1936

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[Regarding Philosophy]—Some learn in order that the mind may look in a complete and accurate way at things. But that is of course a mental, not a spiritual knowledge.

15-4-1935

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STUDY AND YOGA

KNOWLEDGE OF LANGUAGES

Knowing languages is part of the equipment of the mind.

4-11-1936

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SRI AUROBINDO'S OWN MENTAL DEVELOPMENT

I started the Yoga in 1904 and all my work except some poetry was done afterwards. Moreover my intelligence was inborn and so far as it grew before the Yoga, it was not by training but by a wide haphazard activity developing ideas from all things read, seen or experienced. That is not training, it is natural growth.

13-11-1936

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THE INTELLECT AND ITS DEVELOPMENT

To have a developed intellect is always helpful if one can enlighten it from above and turn it to a divine use.

23-9-1935

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People don't take time etc. for developing the intellect. It is only one man out of thousands who has a trained intellect. In others it is either ill-developed, undeveloped or very partially developed.

31-1-1936

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The intellect of most men is extremely imperfect, ill-trained, half-developed—therefore in most the conclusions of the intellect are hasty, ill-founded and erroneous or, if right, right more by chance than by merit or right working. The conclusions are formed without knowing the facts or the correct or sufficient data, merely by a rapid inference and the process by which it comes from the premisses to the conclusion is usually illogical or faulty—the process being unsound by which the conclusion is arrived at, the conclusion is also likely to be fallacious. At the same time the intellect is usually arrogant and presumptuous, confidently asserting its imperfect con-

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clusions as the truth and setting down as mistaken, stupid or foolish those who differ from them. Even when fully trained and developed, the intellect cannot arrive at absolute certitude or complete truth, but it can arrive at one aspect or side of it and make a reasonable or probable affirmation; but untrained, it is a quite insufficient instrument, at once hasty and peremptory and unsafe and unreliable.

31-1-1936

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Q: You say that the intellect of most men is imperfect and ill-trained. Then what is necessary for training it in the right way?

A. To look at things without egoism or prejudice or haste, to try to know fully and accurately before judging, to try to see the truth behind other opinions than your own—etc., etc.

3-2-1936

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Q: How can one develop the intellect?

A. By training it to see, observe, understand in the right way. Reading and study are only useful to acquire information and widen one's field of data. But that comes to nothing if one does not know how to discern and discriminate, judge, see what is within and behind things.

9-10-1936

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Q: In one of your recent letters to me, you spoke of mental training. What kind of training were you exactly referring to?

A. Reading, learning about things, acquiring complete and accurate information, training oneself in logical thinking, considering dispassionately all sides of a question, rejecting hasty or wrong inferences and conclusions, learning to look at all things clearly and as a whole.

28-10-1936

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The intellect is made up of imaginations, perceptions, inferences. The pure reason is quite another thing, but only a few are able to use it. As for knowledge in Yoga, it comes first from the higher mind, but even that does not see the whole Truth, only sides of it.

STUDY AND YOGA

THE PURE REASON

Pure reason deals with things in themselves, ideas, concepts, the essential nature of things. It lives in the world of ideas. It is philosophic and metaphysical in its nature.

9-4-1936

THE RATIONALISTIC TYPE OF INTELLECT

Q: If the mind is developed, does it not help one in the sadhana?

A. It may or may not—if it is too intellectually developed on certain rationalistic lines, it may hinder.

4-11-1936

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The intellect can be as great an obstacle as the vital when it chooses to prefer its own constructions to the Truth.

7-6-1935

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THE SEPARATION OF THE MENTAL PURUSHA FROM PRAKRITI

You will have to learn the trick. You must learn to become the observer of thoughts and no longer the thinker.

17-2-1936

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The only way is to separate the Prakriti and Purusha. When you feel something within watching all the mental activities but separate from them, just as you can watch things going on outside in the street, then that is the separation of Purusha from mental Prakriti.

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Q: Whilst reading, if the consciousness tries to keep itself separate, it cannot understand what is being read. It is a little difficult to follow how a double consciousness can be developed—one doing the mental work and the other supporting it and watching it.

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A. That only means that you cannot separate yourself from your mental consciousness in its activity. Naturally, if you take your mental consciousness off the reading, you can't understand what is being read, for it is with the mental consciousness that one understands. You have not to make the mental consciousness separate from the reading, but yourself separate from the mental consciousness. You have to be the Witness watching it reading or writing or talking, just as you watch the body acting or moving.

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It is, I suppose because, you have not yet got the mental Purusha separate from mental Prakriti—so when you pull the Purusha back, the Prakriti comes with him.

15-2-1936

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The reading must learn to accomodate itself to the pressure—that is, be done by the outer mind while the inner being remains in concentration.

13-7-1934

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A time must come when the reading as well as any other outward occupation does not interfere with the pressure or activity of the higher consciousness.

27-11-1934

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IMPROVING THE MEMORY

Q. Just as I can bring down peace, silence, etc. in me, in the same way is it not possible to bring down the power of remembrance?

A. No, but by the change of consciousness, there can be a more conscious and perfect functioning of the memory replacing the old mechanism.

19-11-1935

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GROWTH IN CONSCIOUSNESS NECESSARY

A thousand questions can be asked about anything whatsoever, but to answer would require a volume, and even then the mind would understand nothing. It is only by a

STUDY AND YOGA

growth in the consciousness itself that you can get some direct perception of these things. But for that the mind must be quiet and a direct feeling and intuition take its place.

9-2-1936

II

DISCIPLINING THE MIND

Q: How can one become free from mental constructions?

A. By getting a quiet mind.

15-6-1933

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Q: From where do thoughts come and how do they act?

A. They come like everything else from Nature and take form in the mind.

25-8-1933

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Q: How to prevent thoughts from entering into the mind—thoughts that come from Nature and take form in the mind?

A. You can prevent them only in one of 2 ways:—

(1) Calling down an absolute peace and stillness into the mind.

(2) Becoming aware of the thoughts at a distance before they enter the personal mind.

Until then what you have to do is to reject them.

1-9-1933

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Q: What is meant by drawing back from mind, life and body?

A. Not identifying yourself with their movements—looking at them as you would look at anything outside you.

10-9-1933

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THE MENTAL PURUSHA

Q: What is meant by the mental Purusha?

A. There is a Purusha or essential being for each plane of the consciousness—just as each has its prakriti (nature, especial force of action and movement), so each has its Purusha, a part of the being which supports and observes and experiences, and can also control the movements of Prakriti.

15-9-1933

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Q: When can the Purusha control the movement of Prakriti?

A. When he chooses to, he can start doing it. By degrees the Prakriti will learn to respond to his will.

23-9-1933

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THE MIND AND THE VITAL

Q: What are the respective functions of the mind and the vital?

A. That is too long a question to be answered in a few lines. But the main action of the mind is perception, thought, understanding, the main action of the vital is sensation, impulsion and desire.

13-9-1933

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IMPULSES AND DESIRES

Q: From where do impulses and desires come? From inside or outside?

A. From outside first, then they take shape inside and rise.

25-9-1933

*

STUDY AND YOGA

READING OF NOVELS

Q: Does not the reading of stories and novels do harm to a Yogi?

A. A Yogi cannot easily be harmed by anything, but a sadhak can. But there are plenty of books besides novels and stories.

July 1933

(The Yogi is one who is already established in realisation—the Sadhak is one who is getting or still trying to get realisation. 2-7-1933)

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THE TRUE MEANS OF CONTACT WITH THE DIVINE

Q: How is it that some people read the sacred books and are still very far from the Divine, while some read very stupid books and are all the same in contact with the Divine?

A. It is not reading that brings the contact, it is the will and aspiration in the being that brings it.

11-8-1933

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THE DIVINE TRUTH

Q: You have written in the 'Arya' that we must not only cut asunder the snare of the mind and the senses, but flee also beyond the snare of the thinker, the snare of the theologian and the church-builder, the meshes of the word and the bondage of the Idea. Will you please explain what this means?

A. It would take too long. You can get it explained to you by someone, it is not difficult. The central idea is that the Divine Truth is greater than any religion or creed or scripture or idea or philosophy—so you must not tie yourself to any of these things.

18-9-1933

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III

DISCIPLINE

Q: X says that discipline is not of much importance. Sometimes it may be even advisable not to follow it, —that it is, after all, only a mental rule. Is this correct?

A. No—the discipline has been laid down by the Mother—to break it is disobedience to the Divine.

5-7-1933

*

THE TRUE RELATION BETWEEN SADHAKS AND SADHIKAS

What is the relation between sadhaks and sadhikas in our Ashram? Are they brothers and sisters or simply comrades?

A. They are simply fellow sadhaks.

14-11-1933

*

THE SPIRITUAL CALL

Q: What is meant by the spiritual call?

A. The call in the inner being to seek after the Divine.

28-8-1933

*

PEACE, CALM, ANANDA AND SILENCE

Q: How is one to get the Divine Ananda?

A. Get peace and purity first.

8-8-1933

*

STUDY AND YOGA

Q: What is the difference between peace and calm?

A. Not much. Peace is more positive than calm—there can be a negative calm which is merely an absence of disturbance or trouble, but peace is always something positive bringing not merely a release as calm does but a certain happiness or Ananda of itself. There is also a positive calm, something that stands firm against all things that seek to trouble, not thin and neutral like the negative calm, but strong and massive. Very often the two words are used in the same sense, but one can distinguish them in their true sense as above.

27-11-1933

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Q: What is the meaning of passive and active silence?

The passive silence is that in which the inner consciousness remains void and at rest, not making any reaction on outer things and forces. The active silence in which there is a great force that goes out on things and forces without disturbing the silence.

26-11-1933

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Q: How can I make my vital being more calm and quiet?

A. Train it to be quiet. It is a matter of habit. Habituate it more quietly and consciously.

27-12-1933

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Q: What is the difference between joy and Ananda?

A. Joy is vital—Ananda is spiritual.

30-11-1933

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THE PSYCHIC BEING

Q: How to separate the soul which is joined to the mental, vital and physical, so that it may rule over them?

A. It is not joined—it is behind them—i.e. if you mean the psychic being. It is the action of the psychic being, not the being itself, that gets mixed with the mental, vital and physical distortions because it has to use them to express what little of the true psychic feeling gets through the veil. It is by the heart's aspiration to the Divine that the psychic being gets free from these disabilities.

29-8-1933

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TAMAS

Q: How to get rid of the 'tamas'?

A. By the descent of the Force.

29-11-1933

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CONCENTRATING ON WORDS

Q: I want to concentrate on the words "Divine Love". What is the right way of doing it?

A. If one concentrates on a thought or a word, one has to dwell on the essential idea contained in the word with the aspiration to feel the thing which it expresses.

22-8-1933

*

BECOMING CONSCIOUS OF WRONG MOVEMENTS

Q: When I do something wrong, I am not conscious of it till I have done it. How can I become more conscious so that I can stop myself when I am about to do anything wrong?

A. If you want that very much and aspire for it, it may come in one of several ways—

1) You may get the habit or faculty of watching your movements in such a way that you see the impulse to action coming and can see too its nature;

2) a consciousness may come which feels uneasy at once if a wrong thought or impulse to action or feeling is there;

STUDY AND YOGA

3) something within you may warn and stop you when you are going to do the wrong action.

7-2-1933

*

LAYING OPEN ALL MOVEMENTS BEFORE THE MOTHER

Q: After I had made my daily report to Mother, telling her with whom I had talked during the day and on which subject, I felt happy and relieved.

A. Very naturally, because you have put all before the Mother.

2-11-1933

IV

YOGIC KNOWLEDGE¹

Q: I can understand that the inner knowledge is bound to come with the growth and heightening of consciousness. But what about the outer knowledge—what we ordinarily call knowledge?

A. The capacity for it can come with the inner knowledge. E.G. I understood nothing about painting before I did Yoga. A moment's illumination in Alipore jail opened my vision and since then I have understood with the intuitive perception and vision. I do not know the technique of course but I can catch it at once if anybody with knowledge speaks of it. That would have been impossible to me before.

Q: Suppose you had not studied English literature; would it be possible for you to say something about it by Yogic experience?

A. Only by cultivating a special siddhi, which would be much too bothersome to go after. But I suppose if I had got the Yogic knowledge (in your hypothetical case) it would be quite easy to add the outer one.

Q: The other day we were discussing Bengali literature when X remarked that there was not much use in cultivating literary capacities here, as no one would be able to excel Tagore—not even become a really first-class poet; of course, barring the action of the Supramental Force. So there was no point in chasing will-o'-the-wisps; instead one should direct one's energies towards spiritual achievements

¹ From Sri Aurobindo's unpublished Letters to Nirodbaran

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A. I don't agree. If a man has a capacity for poetry or anything else, it will certainly come out and rise to greater heights than it would have done elsewhere. Witness Dilip who was unable to write poetry till he came here though he had the instinct and the suppressed power in him; Nishikanta whose full flow came only here, Arjava, Pujalal whose recent poems in Gujarati seem to me to have an extraordinary beauty—though I admit that I am no expert there. X wrote beautifully before, but the sovereign excellence of his recent poetry is new. There are others who are developing a power of writing they had not before. All that does not show that Yoga has no power to develop capacity. I myself have developed many capacities by Yoga. Formerly I could not have written a line of philosophy—now people have started writing books about my philosophy to my great surprise. It is not a question of first class or second class. One has to produce one's best and develop the "class", if class there must be will be decided by posterity. Tagore himself was once considered second class by any number of people and the value of his poetry was fiercely questioned—until the Nobel Prize and his towering fame ended these discussions. One has not to consider fame or the appreciation of others, but do whatever work one can do as an offering of his capacity to the Divine.

Certainly the energies should be directed towards spiritual achievement here—other things can only be a corollary or else something developed for the service of the spiritual Force.

...Well, the first business of Yoga is not to make geniuses at all, but to make spiritual men—but Yoga can do the other thing also.

14-11-1934

(B) GUIDANCE FROM THE MOTHER

Compiled from her Unpublished Letters

COMPILER'S NOTE

Sri Aurobindo's correspondence with the sadhaks, spread over a period of about eight years, has by now become almost as famous as his larger works. But very few people know that whilst he was writing letters in reply to the queries of the disciples, the Mother, who has always stood side by side with him in all his work, was also carrying on a correspondence of the same nature. It was arranged at the time that whilst some of the sadhaks daily sent their note-books to Sri Aurobindo for his comments, the others were to send them to the Mother. This correspondence is now released here in a systematic form, and should prove of interest to our readers.

“Synergist”

STUDIES

STUDIES strengthen the mind and turn the attention from concentrating on the impulses and desires of the vital. Concentrating on studies is one of the most powerful means of controlling the mind and the vital; that is why it is so important to study.

28-1-1935

*

You will always find my blessings with you when you are attentive and diligent in your studies.

9-12-1934

*

Q: How is it that studies do not give me much pleasure?

A. One does not study in order to have pleasure—one studies in order to learn things and to develop mentally.

1-2-1935

*

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Q: I am thinking of making a resolve—not to take my dinner whenever I fail to do my studies.

A. What a ludicrous idea! You want to punish your body for a fault the vital has committed! That's not just.

21-12-1934

*

Q: When the lessons are difficult, I do not understand anything.

A. That is because the mind has not been sufficiently disciplined for studying.

25-10-1934

*

Q: I have two reasons for reading novels: to know new words and to learn to have a good style. I don't know if the vital is at the same time satisfying its desires.

A. In order to learn you must read with great care and choose carefully what you read.

25-10-1934

*

Q: I would like to know if looking at pictures is harmful.

A. Naturally it depends on what the pictures are. Most often, they are about the things of the ordinary life, and therefore pull down the consciousness towards them.

10-12-1934

*

YOGA

Q: I was sleeping but woke up exactly when it was time to attend classes. Was it the Divine who woke me up?

A. Not necessarily. There is always a part of the subconscious which is awake, and it is sufficient to have the will to wake up at a certain hour to make this part awaken you.

3-3-1933

*

STUDY AND YOGA

Q: I would like to know why I had such a disturbed night.

A. Obviously you did not quiet your thoughts before going to sleep. At the time of lying down one should always begin by quieting one's thoughts.

28-1-1935

*

Q: How can one conquer the obscure vital, rather, how is it possible to change the obscure vital into a luminous vital?

A. By the surrender of the vital, its opening to the light, and by the growth of consciousness.

4-3-1933

*

Q: Sometimes I become absolutely quiet, I speak to no one, but just remain within myself, only thinking of the Divine. Is it good to keep this state constantly?

A. It is an excellent state which one can keep quite easily, but it must be sincere; I mean, it should be not a mere appearance of calm but a real and deep calm which spontaneously keeps you silent.

9-3-1933

*

Refuse to do anything whatsoever which leads you away from the Divine.

18-10-1934

*

Be very sincere and straightforward, harbour nothing within yourself which you cannot show me without fear, do nothing of which you would be ashamed of before me.

11-7-1934

*

Section Four

LITERATURE:

POETS, POETIC APPRECIATION, AND WORD-FORCE IN POETIC UTTERANCE

(Extracts from Sri Aurobindo's Letters and "The Future Poetry")

(A) LIGHTS ON THE POETS*

HOMER

Homer gives us the life of man always at a high intensity of impulse and action and without subjecting it to any other change he casts it in lines of beauty and in divine proportions; he deals with it as Phidias dealt with the human form when he wished to create a god in marble. When we read the Iliad and the Odyssey, we are not really upon this earth, but on the earth lifted into some plane of a greater dynamis of life, and so long as we remain there we have a greater vision in a more lustrous air and we feel ourselves raised to a semi-divine stature.

SHAKESPEARE

Shakespeare stands out alone, both in his own age...and in all English literature, as the one great and genuine dramatic poet but this one is indeed equal to a host. He stands out too as quite unique in his spirit, method and quality. For his contemporaries resemble him only in externals; they have the same outward form and crude materials, but not the inner dramatic method by which he transformed and gave them a quite other meaning and value; and later romantic drama, though it has tried hard to imitate the Shakespearian motive and touch, has been governed by another kind of poetic mind and its intrinsic as distinguished from its external method has been really different. It takes hold of life, strings together its unusual effects and labours to make it out of the way, brilliant, coloured, conspicuous. Shakespeare does not do that, except rarely, in early imitative work or when he is uninspired. He does not need to lay violent hands on life and turn it into romantic pyrotechnics; for life itself has taken hold of him in order to recreate itself in his image, and he sits within himself at its heart and pours out from its impulse a throng of beings, as real in the world he creates as men are in this other world from which he takes his hints, a multitude, a riot of living images carried on a many-coloured sea of revealing speech and a never failing surge of movement. His dramatic method seems indeed to have usually no other intellectual purpose, aesthetic motive or spiritual secret: ordinarily it labours simply for the joy of a multiple poetic vision of life and vital creation with no centre except the life-power itself, no coordination except that thrown out spontaneously by the unseizable workings of its energy, no unity but the one unity of man and the life-spirit in Nature working in him and before his eyes. It is this sheer

* Extracts from Sri Aurobindo's *Letters* and *The Future Poetry*

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creative Ananda of the life-spirit which is Shakespeare; abroad everywhere in that age it incarnates itself in him for the pleasure of poetic self-vision.

All Shakespeare's powers and limitations,—for it is now permissible to speak of his limitations,—arise from this character of the force that moved him to poetic utterance. He is not primarily an artist, a poetical thinker or anything else of the kind, but a great vital creator and intensely, though within marked limits, a seer of life. His art itself is life arranging its forms in its own surge and excitement, not in any kind of symmetry,—for symmetry here there is none,—nor in fine harmonies, but still in its own way supremely and with a certain intimately metric arrangement of its many loose movements, in mobile perspectives, a succession of crowded but successful and satisfying vistas. While he has given a wonderful language to poetic thought, he yet does not think for the sake of thought, but for the sake of life; his way indeed is not so much the poet himself thinking about life, as life thinking itself out in him through many mouths, in many moods and moments, with a rich throng of fine thought-effects, but not for any clear sum of intellectual vision or to any high power of either ideal or spiritual result. His development of human character has a sovereign force within its bounds, but it is the soul of the human being as seen through outward character, passion, action, the life-soul, and not either the thought-soul or the deeper psychic being or the profounder truth of the human spirit. Something of these things we may get, but only in shadow or as a partial reflection in a coloured glass, not in their own action. In his vision and therefore in his poetic motive Shakespeare never really either rises up above life or gets behind it; he neither sees what it reaches out to nor the great unseen powers that are active within it. At one time, in two or three of his tragedies, he seems to have been striving to do this, but all that he does see then is the action of certain tremendous life-forces which he either sets in a living symbol or indicates behind the human action, as in *Macbeth*, or embodies, as in *King Lear*, in a tragically uncontrollable possession of his human characters. Nevertheless, his is not a drama of mere externalised action, for it lives from within and more deeply than our external life. This is not Virat, the seer and creator of gross forms, but Hiranyagarbha, the luminous mind of dreams, looking through those forms to see his own images behind them. More than any other poet Shakespeare has accomplished mentally the legendary feat of the impetuous sage Viswamitra; his power of vision has created a Shakespearean world of his own, and it is, in spite of its realistic elements, a romantic world in a very true sense of the word, a world of the wonder and free power of life and not of its mere external realities where what is here dulled and hampered finds a greater enlarged and intense breath of living, an ultra-natural play of beauty, curiosity and amplitude.

It is needful in any view of the evolution of poetry to note the limits within which Shakespeare did his work, so that we may fix the point reached; but still within the work itself his limitations do not matter. And even his positive defects and lapses cannot lower him, because there is an unfailing divinity of power in his touch which

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makes them negligible. He has, however much toned down, his share of the Elizabethan crudities, violences, extravagances, but they are upborne on a stream of power and end by falling in into the general greatness of his scheme. He has deviations into stretches of half prosaic verse and vagaries of tortured and bad poetic expression, sometimes atrociously bad; but they are yet always very evidently not failures of power, but the willful errors of a great poet, more careful of dramatic truth and carried on by his force of expression than bound to verbal perfection. We feel obliged to accept his defects, which in another poet our critical sense would be swift to condemn or reject, because they are part of his force, just as we accept the vigorous errors of a great personality. His limitations are very largely the condition of his powers. Certainly, he is no universal revealer, as his idolators would have him be,—for even in the life-soul of man there are things beyond him,—but to have given a form so wonderful, so varied, so immortally alive, in so great a surge of the intensest poetical expression, to a life-vision of this kind and this power, is a unique achievement of poetical genius. The future may find for us a higher and profounder, even a more deeply and finely vital aim for the dramatic form than any Shakespeare ever conceived, but until that has been done with an equal power, grasp and fullness of vision and an equal intensity of revealing speech, he keeps his sovereign station. The claim made for him that he is the greatest of poets may very well be challenged,—he is not quite that,—but that he is first among dramatic poets cannot well be questioned.

GOETHE AND SHAKESPEARE: HOMER, VYASA, VALMIKI

Goethe goes much deeper than Shakespeare; he had an incomparably greater intellect than the English Poet and sounded problems of life and thought Shakespeare had no means of approaching even. But he was certainly not a greater poet; I do not find myself very ready to admit either that he was Shakespeare's equal. He wrote out of a high poetic intelligence but his style and movement nowhere came near the poetic power, the magic, the sovereign expression and profound or subtle rhythms of Shakespeare. Shakespeare was a supreme poet and one might almost say, nothing else; Goethe was by far the greater man and the greater brain, but he was a poet by choice, his mind's choice among its many high and effulgent possibilities, rather than by the very necessity of his being. He wrote his poetry as he did everything else with a great skill and an inspired subtlety of language, and effective genius but it was only part of his genius and not the whole. There is too a touch mostly wanting—the touch of an absolute, an intensely inspired or revealing inevitability; few quite supreme poets have that in abundance, in others it comes by occasional jets or flashes.

When I said there were no greater poets than Homer and Shakespeare, I was thinking of their essential force and beauty—not of the scope of their work as a whole; for there are poets greater in their range. The Mahabharata is from that point of view

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a far greater creation than the Iliad, the Ramayana than the Odyssey, and spread, either and both of them, their strength and their achievement over a larger field than the whole dramatic world of Shakespeare, both are built on an almost cosmic vastness of plan and take all human life (the Mahabharata all human thought as well) in their scope and touch too on things which the Greek and Elizabethan poets could not even glimpse. But as poets—as masters of rhythm and language and the expression of poetic beauty—Vyasa and Valmiki though not inferior, are not greater than either the English or the Greek poet. We leave aside for the moment the question whether the Mahabharata was not the creation of the mind of a people rather than of a single poet, for that doubt has been raised also with regard to Homer.

DANTE AND SHAKESPEARE

The attempts at comparison by critics like Housman and Eliot? It seems to me that these are irrelevant and otiose. Both Dante and Shakespeare stand at the summit of poetic fame, but each with so different a way of genius that comparison is unprofitable. Shakespeare has powers that Dante cannot rival; Dante has heights which Shakespeare could not reach; but in essence they stand as mighty equals.

MILTON

Milton's early poetry is the fruit of a strong classical intellectuality still with the glow and beauty of a receding romantic colour, emotion and vital intuition. Many softer influences have woven themselves together into his high language and rhythm and been fused in his personality into something wonderfully strong and rich and beautiful. Suggestions and secrets have been caught from Chaucer, Peele, Spenser, Shakespeare, and their hints have given a strange grace to a style whose austerity of power has been nourished by great classical influences; Virgilian beauty and majesty, Lucretian grandeur and Aeschylean sublimity coloured or mellowed by the romantic elements and toned into each other under the stress of an original personality make the early Miltonic manner which maintains a peculiar blending of greatness and beauty not elsewhere found in English verse. The substance is often slight, for it is as yet Milton's imagination rather than his soul or his whole mind that is using the poetic form, though the form itself is of a faultless beauty. But still here we already have the coming change, the turning of the intelligence upon life to view it from its own intellectual centre of vision. Some of the Elizabethans had attempted it, but with no great poetical success; when they wrote their best, then even though they tried to think closely and strongly, life took possession of the thought or rather itself quivered out into thought-expression. Here, on the contrary, even in the two poems that are avowedly expressions of vital moods, it is yet the intellect and its imaginations that are making the mood a material for reflective brooding, not the life-mood itself chanting its own sight

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and emotion. In the minor Carolean poets too we have some lingering of the colours of the Elizabethan sunset, something of the life-sense and emotional value, but, much thinned and diluted, finally they die away into trivialities of the intelligence playing insincerely with the objects of the emotional being. For here too the idea already predominates, is already rather looking at the thing felt than taken up in the feeling. Some of this work is even mystical, but that too suffers from the same characteristic; the opening of an age of intellect was not the time when a great mystical poetry could be created.

In the end we find the change complete; colour has gone, sweetness has vanished, song has fallen into a dead hush; for a whole long century the lyrical faculty disappears from the English tongue, to reawaken again first in the Celtic north. Only the grandiose epic chant of Milton breaks the complete silence of genuine poetry; but it is a Milton who has turned away from the richer beauty and promise of his youth, lost the Virgilian accent, put away from him all delicacies of colour and grace and sweetness to express only in fit greatness of speech and form the conception of Heaven and Hell and man and the universe which his imagination had constructed out of his intellectual beliefs and reviewed in the vision of his soul. One might speculate on what we might have had if, instead of writing after the long silence during which he was absorbed in political controversy until public and private calamities compelled him to go back into himself, he had written his master work in a continuity of ripening from his earlier style and vision. Nothing quite so great perhaps, but surely something more opulent and otherwise perfect. As it is, it is by *Paradise Lost* that he occupies his high rank among the poets; that is the one supreme fruit of the attempt of English poetry to seize the classical manner, to achieve a poetical expression disciplined by a high intellectual severity and to forge a complete balance and measured perfection of form.

Paradise Lost is assuredly a great poem, one of the five great epical poems of European literature, and in certain qualities it reaches heights which no other of them had attained, even though as a whole it comes a long way behind them. Rhythm and speech have never attained to a mightier amplitude of epic expression and movement, seldom to an equal sublimity. And to a great extent Milton has done in this respect what he had set out to do; he has given English poetic speech a language of intellectual thought which is of itself highly poetic without depending in the least on any of the formal aids of poetic expression except those which are always essential and indispensable, a speech which is in its very grain poetry and in its very grain intellectual thought-utterance. This is always the aim of the classical poet in his style and movement, and Milton has fulfilled it, adding at the same time that peculiar grandeur in both the soul and manner of the utterance and in both the soul and the gait of the rhythm which belongs to him alone of poets. These qualities are, besides, easily sustained throughout, because with him they are less an art, great art though he is, than the natural language of his spirit and the natural sound of its motion. His aim too is high, his subject loftier than that of any one of his predecessors except

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Dante; there is nowhere any more magnificently successful opening than the conception and execution of his Satan and Hell, the living spirit of egoistic revolt fallen to its natural element of darkness and pain, yet preserving still the greatness of the divine principle from which he was born. If the rest had been equal to the opening, there would have been no greater poem, few as great in literature.

Here, too, the performance failed the promise. *Paradise Lost* commands admiration, but as a whole, apart from its opening, it has failed either to go home to the heart of the world and lodge itself in its imagination or to enrich sovereignly what we may describe as the acquired stock of its more intimate poetical thought and experience. But the poem that does neither of these things, however fine its powers of language and rhythm, has missed its best aim. The reason is not to be found in the disparity between Milton's professed aim, which was to justify the ways of God to man, and his intellectual means for fulfilling it. The theology of the Puritan religion was a poor enough aid for so ambitious a purpose, but the Scriptural legend treated was still quite sufficient poetically if only it had received throughout a deeper interpretation. Dante's theology, though it has the advantage of the greater richness of import and spiritual experience of mediaeval Catholicism, is still intellectually insufficient, but through his primitive symbols Dante has seen and has revealed things which make his work poetically great and sufficient. It is here that Milton has failed. Nor is the failure mainly intellectual. It is true that he had not an original intellectuality, his mind was rather scholastic and traditional, but he had an original soul and personality and the vision of a poet. To justify the ways of God to man intellectually is not the province of poetry; what it can do, is to reveal them. Yet just here is the point of failure. Milton has seen Satan and Death and Sin and Hell and Chaos; there is a Scriptural greatness in his account of these things; he has not so seen God and heaven and man or the soul of humanity at once divine and fallen, subject to evil and striving for redemption; here there is no inner greatness in the poetic interpretation of his materials. In other words, he has ended by stumbling over the rock of offence that always awaits poetry in which the intellectual element becomes too predominant, the fatal danger of a failure of vision.

This failure extends itself to all the elements of his later poetry; it is definitive and he never, except in passages, recovered from it. His language and rhythm remain unfalteringly great to the end, but they are only a splendid robe and the body they clothe is a nobly carved but lifeless image. His architectural structure is always greatly and classically proportioned; but structure has two elements or, perhaps we should say, two methods, that which is thought out and that which grows from an inward artistic and poetic vision. Milton's structures are thought out; they have not been seen, much less been lived out into their inevitable measures and free inspired lines of perfection. The difference becomes evident by a simple comparison with Homer and Dante or even with the structural power, much less inspired and vital than theirs, but always finely aesthetic and artistic, of Virgil. Poetry may be intellectual, but only

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in the sense of having a strong intellectual strain in it and of putting forward as its aim the play of imaginative thought in the service of the poetical intelligence; but that must be supported very strongly by the emotion or sentiment or by the imaginative vision to which the idea opens. Milton's earlier work is suffused by his power of imaginative vision, the opening books of *Paradise Lost* are upborne by the greatness of the soul that finds expression in its harmonies of speech and sound and the greatness of its sight. But in the later books and still more in the *Samson Agonistes* and the *Paradise Regained* this flame sinks; the sight, the thought become intellectually externalised. Milton writing poetry could never fail in a certain greatness and power, nor could he descend, as did Wordsworth and others, below his well-attained poetical level, but the supreme vitalising fire has sunk; the method and idea retain sublimity, the deeper spirit has departed.

BURNS,—WORDSWORTH AND BYRON, BLAKE AND COLERIDGE SHELLEY AND KEATS

Burns has in him the things which are most native to the poetry of our modern times; he brings in the new naturalness, the nearness of the fuller poetic mind, intellectualised, informed with the power of clear reflective thought, to life and nature, the closely observing eye, the stirring force of great general ideas, the spirit of revolt and self-assertion, the power of personality and the free play of individuality, the poignant sentiment, sometimes even a touch of the psychological subtlety. These things are in him fresh, strong, initial as in a forerunner impelled by the first breath of the coming air, but not in that finished possession of the new motives which is to be the greatness of the future master-singers. That we begin to get first in Wordsworth. His was the privilege of the earliest initiation.

This new poetry has six great voices who fall naturally in spite of their pronounced differences into pairs, Wordsworth and Byron, Blake and Coleridge, Shelley and Keats. Byron sets out with a strangely transformed echo of the past intellectualism, is carried beyond it by the elemental force of his personality, has even one foot across the borders of the spiritual, but never quite enters into that kingdom. Wordsworth breaks away with deliberate purpose from the past, forces his way into this new realm, but finally sinks under the weight of the narrower intellectual tendencies which he carries with him into its amplitudes. Blake and Coleridge open magical gates, pass by flowering side lanes with hedges laden with supernatural blooms into a middle world whence their voices come to us ringing with an unearthly melody. In Shelley the idealism and spiritual impulse rise to almost giddy heights in a luminous ether and are lost there, unintelligible to contemporary humanity, only now beginning to return to us with their message. Keats, the youngest and in many directions the most gifted of these initiators, enters the secret temple of ideal Beauty, but has not time to find his way into the deepest mystic sanctuary. In him the spiritual seeking

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stops abruptly short and prepares to fall away down a rich sensuous incline to a subsequent poetry which turns from it to seek poetic Truth or pleasure through the senses and an artistic or curiously observing or finely psychologizing intellectualism. This dawn has no noon, hardly even a morning.

WORDSWORTH

His earliest vision of his task was the right vision, and whatever may be the general truth of his philosophy of childhood in the great Ode, it seems to have been true of him. For as intellectuality grew on him, the vision failed; the first clear intimations dimmed and finally passed, leaving behind an unilluminated waste of mere thought and moralising. But always, even from the beginning, it got into the way of his inspiration. Yet Wordsworth was not a wide thinker, though he could bring a considerable weight of thought to the aid of the two or three great things he felt and saw lucidly and deeply, and he was unfitted to be a critic of life of which he could only see one side with power and originality,—for the rest he belongs to his age rather than to the future and is limited in his view of religion, of society, of man by many walls of convention. But what the poet sees and feels, not what he opines, is the real substance of his poetry. Wordsworth saw Nature and he saw man near to Nature, and when he speaks of these things, he finds either his noblest or his purest and most penetrating tones. His view of them is native to his temperament and personality and at the opposite pole to Byron's. Not that which is wild, dynamic or tumultuously great in Nature, but her calm, her serenity, the soul of peace, the tranquil Infinite, the still, near, intimate voice that speaks from flower and bird, sky and star, mountain and stream, this he knew, felt and lived in as no poet before or after him has done, with a spiritual closeness and identity which is of the nature of a revelation, the first spiritual revelation of this high near kind to which English poetry had given voice. Some soul of man, too, he sees, not in revolt,—he has written unforgettable lines about liberty, but a calm and ordered liberty,—in harmony with this tranquil soul in Nature, finding in it some original simplicity and purity of his being and founding on it a life in tune with the order of an eternal law. On this perception the moralist in Wordsworth founds a rule of simple faith, truth, piety, self-control, affection, grave gladness in which the sentimental naturalism of the eighteenth century disappears into an ethical naturalism, a very different idealisation of humanity in the simplicity of its direct contact with Nature unspoiled by the artifice and corruption of a too developed society. All that Wordsworth has to say worth saying is confined to these motives and from them he draws his whole genuine thought inspiration.

But it is in the Nature-strain of which he is the discoverer that he is unique, for it is then that the seer in him either speaks the revelatory thought of his spirit or gives us strains greater than thought's, the imperishable substance of spiritual consciousness finding itself in sight and speech. At other times, especially when he fuses this Nature-

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strain with his thought and ethical motive, he writes sometimes poetry of the very greatest; at others again it is of a varying worth and merit; but too often also he passes out from his uninspired intelligence work with no stamp of endurance, much less of the true immortality. In the end the poet in him died while the man and the writer lived on; the moralist and concentrated thinker had killed the singer, the intellect had walled up the issues of the imagination and spiritual vision. But even from the beginning there is an inequality and uncertainty which betray an incomplete fusion of the sides of his personality, and the heavy weight of intellectuality shadows over and threatens the spiritual light which it eventually extinguished. Except in a small number of pieces which rank among the greatest things in poetry, he can never long keep to the pure high poetic expression. He intellectualises his poetic statement overmuch and in fact states too much and sings too little, has a dangerous turn for a too obvious sermonising, pushes too far his reliance on the worth of his substance and is not jealously careful to give it a form of beauty. In his works of long breath there are terrible stretches of flattest prose in verse with lines of power, sometimes of fathomless depth like that wonderful

Voyaging through strange seas of thought, alone,

interspersed or occurring like a lonely and splendid accident, *rari nantes in gurgite vasto*.¹ It has been said with justice that he talks too much in verse and sings too little; there is a deficient sense of the more subtle spirit of rhythm, a deficiency which he overcomes when moved or lifted up, but which, at other times, hampers greatly his effectiveness. His theory of poetic diction, though it has a certain truth in it, was, as he practised it, narrow and turned to unsoundness; it betrayed him into the power of the prosaic and intellectual element in his mind. These defects grew on him as the reflective moralist and monk and the conventional citizen,—there was always in him this curious amalgam,—prevailed over the seer and poet.

But still one of the seer-poets he is, a seer of the calm spirit in Nature, the poet of man's large identity with her and serene liberating communion: it is on this side that he is admirable and unique. He has other strains too of great power. His chosen form of diction, often too bare and trivial in the beginning, too heavy afterwards, helps him at his best to a language and movement of unsurpassed poetic weight and gravity charged with imaginative insight, in which his thought and his ethical sense and spiritual sight meet in a fine harmony, as in his one great Ode, in some of his sonnets, in *Ruth*, even in *Laodamia*, in lines and passages which uplift and redeem much of his less satisfying work, while when the inner light shines wholly out, it admits him to the secret of the very self-revealing voice of Nature herself speaking through the human personality in some closest intimacy with her or else uttering the greatness of an impersonal sight and truth. He has transparencies in which the spirit gets free of the

¹ "Race swimming in the vast gurge."

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life-wave, the intelligence, the coloured veils of the imagination, and poetic speech and rhythm become hints of the eternal movements and the eternal stabilities, voices of the depths, rare moments of speech direct from our hidden immortality.

COLERIDGE

Coleridge more than any of his great contemporaries missed his poetic crown; he has only found and left to us three or four scattered jewels of a strange and singular beauty. The rest of his work is a failure. There is a disparateness in his gifts, an inconsequence and incoherence which prevented him from bringing them together, aiding one with the other and producing great work rich in all the elements of his genius. Intellectuality he had in abundance, a wide, rich and subtle intellect, but he squandered rather than used it in discursive metaphysics and criticism and was most at home when pouring it out in the spontaneity of conversation or rather monologue, an outlet in which the labour of giving it the firmness of an enduring form could be avoided. The poet in him never took into himself the thinker. The consequence is that very much the greater part of his poetry, though his whole production is small enough in bulk, is unconvincing in the extreme. It has at best a certain eloquence or a turn of phrase and image which has some intellectual finish, but not either force or magic, or a fluidity of movement which fails to hold the ear. But there are three poems of his which are unique in English poetry, written in moments when the too active intellect was in abeyance, an occult eye of dream and vision opened to supraphysical worlds and by a singular felicity the other senses harmonised, the speech caught strange subtleties and coloured lucidities of speech and the ear the melodies of other realms. It is indeed only just over the mystic border that his sight penetrates and to its most inferior forms, and he does not enter into these worlds as did Blake, but catches only their light and influence upon the earth life; but it is caught with a truth and intensity which makes magical the scenes and movements of the earth life and transforms light of physical nature into light of supernature. This is to say that for the first time, except for rare intimations, the middle worlds and their beings have been seen and described with something of reality and no longer in the crude colours of vulgar tradition or in the forms of myth. The Celtic genius of second sight has begun to make its way into poetry. It is by these poems that he lives, though he has also two or three others of a more human charm and grace; but here Coleridge shows within narrow limits a superlative power and brings in a new element and opens a new field in the realms of poetic vision.

BLAKE

Blake lives ordinarily far up in this middle world of which Coleridge only catches some glimpses or at most stands occasionally just over its border. His seeing seems

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with its images, he hears around him the echoes of its sounds and voices. He is not only a seer, but almost an inhabitant of other planes and other worlds; or, at least, this second subtle sight is his normal sight. But his power of expression is not equal to his power of vision. When he would catch the very words and express the very images of these middle realms, he speaks very often things which are unintelligible symbols to any other intelligence than his own. He is unable to translate his experience to our comprehension. It is only when he casts into some echo of the language of the luminous children of those shores the songs of their childhood and their innocence, that he becomes limpid to us and sheds upon our earth some clear charm, felicity, wonder of a half divine other-where. Here, again, we have something unique, a voice of things which had not been heard before nor has it been heard since; for the Celtic poets who sometimes give us something that is in its source akin, bring a ripe reflective knowledge and a colour of intellectuality into their speech and vision, but Blake seeks to put away from him as much as possible the intellectual mind, to see only and sing. By this effort and his singularity and absorption he stands apart solitary and remote and produces only a half effect because he has cut away the link which would help us to reach him and share his illumination.

SHELLEY

A greater poet by nature than almost any of these, Shelley was alone of them all very nearly fitted to be a sovereign voice of the new spiritual force that was at the moment attempting to break into poetry and possess there its kingdom. He has on the one hand, one feels, been a native of the heights to which he aspires and the memory of them, not indeed quite distinct, but still environing his imagination with its luminous ethereality, is yet with him. If the idea of a being not of our soil fallen into the material life and still remembering his skies can be admitted as an actual fact of human birth, then Shelley was certainly a living example of one of these luminous spirits half obscured by earth; the very stumblings of his life came from the difficulty of such a nature moving in the alien terrestrial environment in which he is not at home nor capable of accepting its muddy vesture and iron chain, attempting impatiently to realise there the law of his own being in spite of the obstruction of the physical clay. This mind and nature cannot live at ease in their dusk day and time, but escape to dwell prophetically in a future heaven and earth in which the lower life shall have accepted the law of his own celestial worlds. As a poet his intellect is suffused and his imagination is bathed with their light; they are steeped in the brilliances of a communion with a higher law, another order of existences, another meaning behind Nature and terrestrial things. But in addition he possesses the intellectual equipment possible in his age and can speak with a subtle beauty and perfect melody the tongue of the poetic intelligence. He is a seer of spiritual realities, much more radiantly near to them than Wordsworth, has, what Coleridge had not, a poetic grasp of metaphysical truths, can see the forms and hear the voices of higher elemental spirits and

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natural godheads than those seen and heard by Blake, while he has a knowledge too of some fields of the same middle realm, is the singer of a greater and deeper liberty and a purer and nobler revolt than Byron, has the constant feeling of a high spiritual and intellectual beauty, not sensuous in the manner of Keats, but with a hold on the subtler beauty of sensible things which gives us not their glow of vital warmth and close material texture, but their light and life and the rarer atmosphere that environs them on some meeting line between spirit and body. He is at once seer, poet, thinker, prophet, artist. In his own day and after the strangeness of his genius made him unintelligible to the rather gross and mundane intellectual mind of the nineteenth century; those who admired him most, were seized only by the externalities of his work, its music, delicacy, diffusely lavish imaginative opulence, enthusiasm, but missed its inner significance. Now that we are growing more into the shape of his ideas and the forms of his seeing, we can get nearer to the hidden heart of his poetry. Still high pinnacled as is his flight, great as is his work and his name, there is in him too a limitation which prevents the perfect self-expression that we find only in the few supreme poets.

This was due to the conditions under which the evolution of his poetry had to take place and to the early death which found him at the time when it was rounding towards the full orb of its maturity. His earlier poetry shows him striving with the difficulty of the too intellectual manner of speech from which these poets of supra-intellectual truth had to take their departure. Shelley uses language throughout as a poet; he was incapable of falling into the too hard and outward manner of Byron or yielding to the turn towards mere intellectuality which always beset Wordsworth. The grain of his mind was too saturated with the hues of poetic vision, he had too splendid and opulent an imagination, too great a gift of flowing and yet uplifted and inspired speech for such descents, and even in his earlier immature poetry, *Queen Mab*, *Alastor*, *The Revolt of Islam*, these powers are there and sustain him, but still the first form of his diction is a high, sometimes a magnificent poetic eloquence, which sometimes enforces the effect of what he has to say, but more often loses it in a flood of diffuse and overabundant expression. It is not yet the native language of his spirit. As his power develops, the eloquence remains, but is subdued to the growing splendour of his vision and its hints and images, but the thought seems almost to disappear from the concrete grasp of the intelligence into a wonder of light and a music of marvellous sound. The *Prometheus* and *Epipsychidion* show this turn of his genius at its height; they are two of the three greatest things he has left to us on the larger scale. Here he does come near to something like the natural speech of his strange, beautiful and ethereal spirit, but the one thing that is wanting is a more ascetic force of *tapasya* economising and compressing its powers to bring in a new full and seizing expression of the thought element in his poetry, not merely opulent and eloquent or bright with the rainbow hues of imagination, but sovereign in poetic perfection and mastery. Towards this need his later style is turning, but except once in *Adonais* he does not seize on the right subject matter for his genius. Only in the

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lyric of which he has always the secret,—for of all English poets he has perhaps the most natural, spontaneous, sweet and unfailing gift of melody, and his emotion and lyrical cry are at once of the most delicate and the most intense,—is he frequently and constantly equal alike in his thought, feeling, imagery, music. But it is not often that he uses the pure lyrical form for his greatest sight, for what would now be called his “message”. When he turns to that, he attempts always a large and more expansive form. The greatness of *Prometheus Unbound* which remains, when all is said, his supreme effort and one of the masterpieces of poetry, arises from the combination of this larger endeavour and profounder substance with the constant use of the lyrical mould in which he most excelled, because it agreed with the most intimate turn of his temperament and subtly exalted spirit.

The spiritual truth which had possession of Shelley’s mind was higher than anything opened to the vision of any of his contemporaries, and its power and reality which was the essence of his inspiration can only be grasped, when it is known and lived, by a changed and future humanity. Light, Love, Liberty are the three godheads in whose presence his pure and radiant spirit lived; but a celestial light, a celestial love, a celestial liberty. To bring them down to earth without their losing their celestial lustre and hue is his passionate endeavour, but his wings constantly buoy him upward and cannot beat strongly in an earthlier atmosphere. The effort and the unconquered difficulty are the cause of the ethereality, the want of firm earthly reality that some complain of in his poetry. There is an air of luminous mist surrounding his intellectual presentation of his meaning which shows the truths he sees as things to which the mortal eye cannot easily pierce or the life and temperament of earth rise to realise and live; yet to bring about the union of the mortal and the immortal, the terrestrial and the celestial is always his passion.

KEATS

As with Wordsworth and Byron, so too we find Shelley and Keats standing side by side, but with a certain antinomy. They are perhaps the two most purely poetic minds that have used the English tongue; but one sings from the skies earthwards, the other looks from earth towards Olympus. Keats is the first entire artist in word and rhythm in English poetry,—not grandiose, classical and derived like Milton, but direct and original in his artistry, he begins a new era. His astonishing early performance leaves us wondering what might have been the masterpieces of his prime, of which even *Hyperion* and the Odes are only the unfulfilled promise. His death in the beginning of his powers is the greatest loss ever suffered by human achievement in this field. Alone of all the chief poets of his time he is in possession of a perfect or almost perfected instrument of his native temperament and genius, but he had not yet found the thing he had to say, not yet seen what he was striving to see. All the other high things that interested his great equals, had for him no interest; one godhead

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only he worshipped, the image of divine Beauty, and through this alone he wished to see Truth and by her to achieve spiritual delight and not so much freedom as completeness. And he saw her in three of her four forms, sensuous beauty, imaginative beauty, intellectual and ideal beauty. But it is the first only which he had entirely expressed when his thread was cut short in its beginning; the second he had carried far, but it was not yet full-orbed; towards the third and highest he was only striving, "to philosophise he dared not yet", but it was from the first the real sense and goal of his genius.

On life he had like the others—Byron alone excepted—no hold; such work as *Lamia*, *Isabella*, *The Eve of St. Agnes*, in which he followed the romantic tendency of the time, was not his own deeper self-expression; they are wonderful richly woven robes of sound and word and image curiously worked and brocaded, but they clothe nothing. The Odes, where fulfilment of imaginative beauty rises out of a higher sensuous seeking and satisfaction to an admirable sweetness, fullness, largeness and opulence and admits intimations of the ideal goddess, are almost all of them among the scanty number of the chief masterpieces in this high and deliberate lyrical form. But the real soul of Keats, his inner genius, the thing he was striving to bring out of himself is not to be altogether found even here; it lay in that attempt which, first failing in *Endymion*, was again resumed in *Hyperion*. It was the discovery of the divine Idea, Power and living norm of Beauty which by its breath of delight has created the universe, supports it and moves towards a greater perfection, inspires the harmonies of inward sight and outward form, yearns and strives towards the fullness of its own self-discovery by love and delight. Not yet in possession of his idea, he tries to find and to figure it in *Endymion* by sensuous images of a rich and dim moonlit dream with a sort of allegory or web of symbols behind the words and thoughts, but his hand is till inexpert and fails in the execution. In *Hyperion* the idea is clearer and in bolder relief, but it is misconceived under a too intellectual, external and conventionally epic Miltonic influence, and in his second version he turns not quite happily to a renewal of the form of his first attempt. He has found a clue in thought and imagination, but not quite its realisation in the spiritual idea, has already its imaginative, sensuous, something of its intellectual suggestion, but not yet what the spirit in him is trying to reveal, its mystically intellectual, mystically sensuous, mystically imaginative vision, form and word. The intimation of it in his work, his growing endeavour to find it and the unfulfilled promise of its discovery and unique fullness of expression are the innermost Keats and by it he belongs in spirit to these prophetic, but half-foiled singers of the dawn. He lives more than any other poet in the very temple of Beauty, traverses its sculptured and frescoed courts with a mind hued and shaped to her forms and colours and prepares, but is never permitted, to enter the innermost sanctuary. The time had not yet come when these spiritual significances could be more than hinted.

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WHITMAN

Whitman's aim is consciently, clearly, professedly to make a great revolution in the whole method of poetry, and if anybody could have succeeded, it ought to have been this giant of poetic thought with his energy of diction, this spiritual crowned athlete and vital prophet of democracy, liberty and the soul of man and Nature and all humanity. He is a great poet, one of the greatest in the power of his substance, the energy of his vision, the force of his style, the largeness at once of his personality and his universality. His is the most Homeric voice since Homer, in spite of the modern's ruder less elevated aesthesis of speech and the difference between that limited Olympian and this broad-souled Titan, in this that he has the nearness to something elemental which makes everything he says, even the most common and prosaic, sound out with a ring of greatness, gives a force even to his barest or heaviest phrases, throws even upon the coarsest, dullest, most physical things something of the divinity; and he has the elemental Homeric power of sufficient straightforward speech, the rush too of oceanic sound though it is here the surging of the Atlantic between continents, not the magic roll and wash of the Aegean around the isles of Greece. What he has not, is the unfailing poetic beauty and nobility which saves greatness from its defects—that supreme gift of Homer and Valmiki—and the self-restraint and obedience to a divine law which makes even the gods more divine....

Whitman's verse, if it can be so called, is not simply a cadenced prose, though quite a multitude of his lines only just rise above the prose rhythm. The difference is that there is a constant will to intensify the fall of the movement so that instead of the unobtrusive ictus of prose, we have a fall of the tread, almost a beat, and sometimes a real beat, a meeting and parting, sometimes a deliberate clash or even crowding together of stresses which recall the spirit of the poetical movement, though they obey no recognised structural law of repetitions and variations. In this kind of rhythm we find actually three different levels—the distinction may be a little rough, but it will serve,—a gradation which is very instructive. First we have a movement which just manages to be other than prose movement but yet is full of the memory of a certain kind of prose rhythm. Here the first defect is that the ear is sometimes irritated, sometimes disappointed and baulked by a divided demand, memory or expectation, hears always the prose suggestion behind pursuing and dragging down the feet of the poetic enthusiasm. It is as if one were watching the "aerial walk" of a Hatha-yogin who had just conquered the force of gravitation, but only to the extent of a few inches, so that one is always expecting the moment which will bring him down with a bump to mother earth. It is something like a skimming just above the ground of prose, sometimes a dragging of the feet with a frequent touch and upkicking of the dust, for inevitably the poetic diction and imaginative power of style fall to the same level. Much of Whitman's work is in this manner; he carries it off by the largeness and sea-like roll of the total impression, but others have not the same success,—even the French craftsmen are weighed down,—and in them the

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whole has a dragged and painful effect of an amphibious waddling incertitude. But there is a nobler level at which he often keeps which does not get out of sight of the prose plain or lift up above all its gravitation, but still has a certain poetic power, greatness and nobility of movement. But it is still below what an equal force would have given in the master measures of poetry.

But the possibilities of an instrument have to be judged by its greatest effects, and there are poems, lines, passages in which Whitman strikes out a harmony which has no kinship to nor any memory of the prose gravitation, but is as far above it as anything done in the great metrical cadences. And here, and not only in Whitman, but in all writers in this form who rise to that height, we find that consciously or unconsciously they arrive at the same secret principle, and that is the essential principle of Greek choric and dithyrambic poetry turned to the law of a language which has not the strong resource of quantity. Arnold deliberately attempted such an adaptation but, in spite of beautiful passages, with scant success; still when he writes such a line as

The too vast orb of her fate,

it is this choric movement that he reproduces. Whitman's first poem in *Sea-Drift* and a number of others are written partly or throughout in this manner. When he gives us the dactylic and spondaic harmony of his lines,

*Out of the cradle endlessly rocking,
Out of the mocking-bird's throat, the musical shuttle,
Out of the ninth-month midnight,*

one of them wanting only one foot to be a very perfect hexameter or the subtly varied movement of this other passage,

*Over the hoarse surging of the sea,
Or flitting from brier to brier by day,
I saw, I heard at intervals the remaining one the he-bird,
The solitary guest from Alabama,*

one has almost the rhythmical illusion of listening to a Sophoclean or Aeschylean chorus.....

In the region of poetic thought and creation Whitman was the one prophetic mind which consciously and largely foresaw and prepared the paths and had some sense of that to which they are leading. He belongs to the largest mind of the nineteenth century by the stress and energy of his intellectual seeking, by his emphasis on man and life and Nature, by his idea of the cosmic and universal, his broad spaces and surfaces, by his democratic enthusiasm, by his eye fixed on the future, by his in-

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tellectual reconciling vision at once of the greatness of the individual and the community of mankind, by his nationalism and internationalism, by his gospel of comradeship and fraternity in our common average manhood, by almost all in fact of the immense mass of ideas which form the connecting tissue of his work. But he brings into them an element which gives them another potency and meaning and restores something which in most of the literature of the time tended to be overcast and sicklied over by an excessive intellectual tendency more leaned to observe life than strong and swift to live it and which in the practicality of the time was caught up from its healthful soul of nature and converted into a huge grinding mechanism. He has the intimate pulse and power of life vibrating in all he utters, an almost primitive force of vitality, delivered from the enormous mechanical beat of the time by a robust closeness to the very spirit of life,—that closeness he has more than any other poet since Shakespeare,—and ennobled by a lifting up of its earthly vigour into a broad and full intellectual freedom.

YEATS AND A. E.

They have, helped by the strand of a spiritual lucidity of thought in the finer Celtic mind, a sustained and conscious idea of the thing that is most inwardly stirring them to utterance. That shapes into a singular light, delicacy and beauty the whole of Yeats' poetry. Here I must be content to note three of its more distinctive features, the remarkable interweaving into one, whether against a background of Irish tradition and legend or by a directer thought, of the earthly life of man with the unseen psychical life which, if we could only see it, as we can when we go back from the frontage of things into the inner soul-spaces, presses upon the earth-life and supports it, so that at times our world seems only its detached projection; the reading through the signs of life of the brighter letters of an ideal and eternal Beauty; the insistence, even when touching exclusively our external life, on the suggestion of finer soul-values which exceed its material meanings. The poetry of A.E. is still more remarkable. What the others suggest or give us in more or less luminous glimpses, he casts into concentrated expression from a nearer spiritual knowledge,—as when he strikes out in a brief verse the living spiritual perception of the universal and infinite source of love,—

*We bade adieu to love the old,
We heard another lover then,
Whose forms are myriad and untold,
Sigh to us from the hearts of men.*

He lives on the spiritual plane to which so much of this poetry is an indistinct or a less distinct aspiration, and his whole self-expression is bathed, perhaps rendered sometimes a little remote and unseizable by its immergence in an unusual light, the light of the spirit breaking through the veils of the intelligence in which it has to find its means of speech. This is not the frank marriage and close unity of the earth and heavens of

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which Whitman and Meredith speak, but a rare, high and exclusive pinnacle of the soul's greater sight. The rest of this side of recent poetry is a climbing or pointing up from the earth-levels to the heights of Truth; but from one region of those loftiest elevations this sight looks down and opens its eye of light on the life of man and the cycles of the universe.

(2) POETIC APPRECIATION*

(a) RHYTHMICAL OVERTONES AND UNDERTONES

I was speaking of rhythmical overtones and undertones. That is to say, there is a metrical rhythm which belongs to the skilful use of metre—any good poet can manage that; but besides that there is a music which rises up into that of the rhythm or a music that underlies it, carries it as it were as the movement of the water carries the movement of a boat. They can both exist together in the same line, but it is more a matter of the inner than the outer ear and I am afraid I can't define further. To go into the subject would mean a long essay. But to give examples—

*Journeys end in lovers' meeting
Every wise man's son doth know,*

is excellent metrical rhythm, but there are no overtones and undertones. In

*Golden lads and girls all must
As chimney-sweepers come to dust*

there is a beginning of undertone, but no overtone, while the "Take, O take those lips away" (the whole lyric) is all overtones. Again

*Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him*

has admirable rhythm, but there are no overtones or undertones.

But

In maiden meditation fancy-free

has beautiful running undertones, while

In the deep backward and abysm of Time

* Three Unpublished Letters from Sri Aurobindo's Correspondence with Nirodbaran.

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is all overtones, and

*Absent thee from felicity awhile
And in this harsh world draw thy breath in pain*

is all overtones and undertones together. I don't suppose this will make you much wiser, but it is all I can do for you at present.

11-5-37

(b) A QUESTION OF RHYTHM, WORD MUSIC AND SIGNIFICANCE

Question: You call this line "A fathomless beauty in a sphere of pain" a magnificent one, but I did not feel its magnificence when I wrote it and am unable to see where you find it. I think you find behind these things some inner truth which magnifies them before your eyes! Otherwise the rhythm and the word music can't possibly seem so extraordinary!

Well, have you become a disciple of Baron and the surrealists? You seem to suggest that significance does not matter and need not enter into the account in judging or feeling poetry! Rhythm and word music are indispensable, but are not the whole of poetry. For instance lines like these

*In the human heart of Heligoland
A hunger wakes for the silver sea;
For waving the might of his magical wand
God sits on his throne in eternity,*

has plenty of rhythm and word music—a surrealist might pass it, but I certainly would not. Your suggestion that my seeing the inner truth behind a line magnifies it to me, i.e. gives a false value to me which it does not really have as poetry, may or may not be correct. But, certainly, the significance and feeling suggested and borne home by the words and rhythm are in my view a capital part of the value of poetry. Shakespeare's lines

*Absent thee from felicity awhile
And in this harsh world draw thy breath in pain"*

have skilful and consummate rhythm and word combination, but this gets its full value as the perfect embodiment of a profound and moving significance, the expression in a few words of a whole range of human world-experience. It is for a similar quality that I have marked this line: coming after the striking and significant image of the stars in the skyline and the single Bliss that is the source of all, it expresses with a great force

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of poetic vision and emotion the sense of the original Delight contrasted with the world of sorrow born from it and yet the deep presence of that Delight in an unseizable beauty of things. It expresses it not intellectually but through vision and emotion. As for rhythm and word music, it is certainly not striking in the sense of being out of the way or unheard of, but it is perfect—technically in the variation of vowels and the weaving of the consonants and the distribution of longs and shorts, more deeply in the modulated rhythmic movement and the calling in of overtones. I don't know what more you want in that line.

2-9-1938

(c) ON POETIC APPRECIATION

I am afraid the language of your appreciations or criticisms here is not apposite. There is nothing "bare and rugged" in the two lines you quote—

*A rhythmic fire that opens a secret door,
And the treasures of eternity are found;*

on the contrary they are rather violently figured—the *osé* image of a fire opening a door of a treasure-house would probably be objected to by Cousins or any other purist. The language of poetry is called bare when it is confined rigorously to just the words necessary to express the thought or feeling or to visualise what is described, without superfluous epithets, without images, without any least rhetorical turn in it. E.G. Cowper's

*Toll for the brave,
The brave who are no more—*

is bare. Byron's

*Jehovah's vessels hold
The godless heathen's wine*

does not quite succeed because of a rhetorical tinge that he is not able to keep out of the expression. When Baxter (I think it was Baxter) writes

*I spoke as one who ne'er would speak again
And as a dying man to dying men,*

that might be taken as an example of strong and bare poetic language. I have written of Savitri waking on the day of destiny—

*Immobile in herself, she gathered force:
Thus was the day when Satyawat must die.—*

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that is designedly bare.

But none of these lines or passages can be called rugged; for ruggedness and austerity are not the same thing; poetry is rugged when it is rough in language and rhythm or rough and unpolished but sincere in feeling. Donne is often rugged,—

*Yet dare I almost be glad, I do not see
That spectacle of too much weight for me.
Who sees God's face that is self-life must die;
What a death were it then to see God die?*

but it is only the first line that is at all bare.

On the other side you describe the line of your preference

My moments pass with moon-imprinted sail

by the epithets “real, wonderful, flashing.” Real or surreal? It is precisely its unreality that makes the quality of the line; it is surreal, not in any depreciatory sense, but because of its supraphysical imaginativeness, its vivid suggestion of occult vision; one does not quite know what it means, but it suggests something that one can vividly see. It is not flashing—gleaming or glistening would be nearer the mark—it penetrates the imagination and awakens sight and stirs or thrills with a sense of beauty but it is not something that carries one away by its sudden splendour.

You say that it is more poetic than the other quotation—perhaps, but not for the reason you give, rather because it is more felicitously complete in its image and more suggestive. But you seem to attach the word poetic to the idea of something remotely beautiful, deeply coloured or strangely imaged with a glitter in it or a magic glimmer. On the whole what you seem to mean is that this line is “real” poetry, because it has this quality and because it has melodious sweetness of rhythm, while the other is of a less attractive character. Your solar plexus refuses to thrill where these qualities are absent—obviously that is a serious limitation in the plasticity of your solar plexus, not that it is wrong in thrilling to these things but that it is sadly wrong in thrilling to them only. It means that your plexus will remain deaf and dead to most of the greater poetry of the world—to Homer, Milton, Valmiki, Vyasa, a great part even of Shakespeare. That is surely a serious limitation of the appreciative faculty. What is strange and beautiful has its appeal, but one ought to be able also to stir to what is great and beautiful, or strong and noble, or simple and beautiful, or pure and exquisite. Not to do so would be like being blind of one eye and seeing with the other only very vividly strange outlines and intensely bright colours

I may add that if really I appreciate any lines for something which I see behind them but they do not actually suggest or express, then I must be a very bad critic.

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The lines you quote not only say nothing about the treasures except that they are found, but do not suggest anything more. If then I see from some knowledge that has nothing to do with the actual expression and suggestion of the lines all the treasures of eternity and cry "How rich"—meaning the richness, not of the treasures, but of the poetry, then I am doing something quite illegitimate which is the sign of a great unreality and confusion in my mind, very undesirable in a critic. It is not for any reason of that kind that I made a mark indicating appreciation but because I find in the passage a just and striking image with a rhythm and expression which are a sufficient body for the significance.

3-11-1938

3. THE POWER OF EXPRESSION, ETC.

(a) THE POWER OF EXPRESSION

Q. When a Yogi writes poems he naturally tries to express in them his spiritual experiences—he utters through his poems profound spiritual truths. But when a poet, who has no such experience, expresses spiritual truths it is rather surprising. I can't understand how this is possible.

It altogether depends on the power of expression of the poet. A poet like Shakespeare or Shelley or Wordsworth though without spiritual experience may in an inspired moment become the medium of an expression of spiritual Truth which is beyond him and the expression as it is not that of his own mind may be very powerful and living, not merely aesthetically agreeable. On the other hand a poet with spiritual experience may be hampered by his medium or by his transcribing brain or by an insufficient mastery of the language and rhythm and give an expression which may mean much to him but not convey the power and breath of it to others. The English poets of the 17th century thus used a too intellectual mode of expression for their poetry to be a means of living communication to others, except in rare moments.

8-7-1935

(b) THE WAY TO RECEIVE INSPIRATION

Q. You wrote to me regarding my poems: "There is still absence of authentic inspiration. Your writing gives a sense of effort and the rhythm has not the flow of a living movement. You write with the mind—real poetry comes from deeper in or higher up and flows through the mind on the way."

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Now, I would like to know how to avoid the intervention of the mind and get the inspiration in its purity. What should the mind do to allow that which passes through it to remain unalloyed? And how can one recognise the true inspiration?

A. You have to become conscious as in Yoga. The mind has to be silent and you have to become aware of the inspiration as it comes and its source and of the mixture that comes on the way. The more the mind becomes quiet, the more all this is possible.

(c) STYLE

The style of these two prayers is too rhetorical. A rhetorical style fails to convey the impression of sincerity in the thoughts and feelings: it gives the opposite impression that phrases are being turned only for the sake of good writing. This should be avoided.

(d) WRITING IN FRENCH

The point is that in French you must express yourself straightforwardly and clearly so that your meaning is at once apparent to the reader.

4. WORD-FORCE IN POETIC UTTERANCE

The words which we use in our speech seem to be, if we look only at their external formation, mere physical sounds which a device of the mind has made to represent certain objects and ideas and perceptions,—a machinery nervous perhaps in origin, but developed for a constantly finer and more intricate use by the growing intelligence; but if we look at them in their inmost psychological and not solely at their more external aspect, we shall see that what constitutes speech and gives it its life and appeal and significance is a subtle conscious force which informs and is the soul of the body of sound: it is a superconscious Nature-Force raising its material out of our subconsciousness but growingly conscious in its operations in the human mind that develops itself in one fundamental way and yet variously in language. It is this Force, this Shakti to which the old Vedic thinkers gave the name of Vak, the goddess of creative Speech, and the Tantric psychists supposed that this Power acts in us through different subtle nervous centres on higher and higher levels of its force and that thus the word has a graduation of its expressive powers of truth and vision. One may accept as a clue of great utility this idea of different degrees of the force of speech, each separately characteristic and distinguishable, and recognise one of the grades of the Tantric classification, Pashyanṭi the seeing word, as the description of

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that degree of power to which the poetic mind is called to elevate itself and which is original and native to its manner of expression. The degree of word-force characteristic of prose speech avails ordinarily to distinguish and state things to the conceptual intelligence; the word of the poet sees and presents in its body and image to a subtle visual perception in the mind awakened by an inner rhythmic audition truth of soul and thought experience and truth of sense and life, the spiritual and living actuality of idea and object. The prosaist may bring to his aid more or less of the seeing power, the poet dilute his vision with intellectual observation and statement, but the fundamental difference remains that ordinary speech proceeds from and appeals to the conceiving intelligence while it is the seeing mind that is the master of poetic utterance.

This seeing speech has itself, however, different grades of its power of vision and expression of vision. The first and simplest power is limited to a clear poetic adequacy and at its lowest difficult to distinguish from prose statement except by its more compact and vivid force of presentation and the subtle difference made by the rhythm which brings in a living appeal and adds something of an emotional and sensational nearness to what would otherwise be little more than an intellectual expression; but in a higher and much finer clarity this manner has the power to make us not only conceive adequately, but see the object or idea in a certain lucidity of vision. The difference can best be illustrated by an example of each kind taken at random, one from Dryden,

*What'er he did was done with so much ease,
In him alone 'twas natural to please:—*

and the other from Wordsworth,

*The waves beside them danced, but they
Outdid the sparkling waves in glee:
A poet could not but be gay
In such a jocund company.*

The first is the manner of terse prose statement, but made just poetical by a certain life and vividness and a rhythmic suggestion touching though not deeply some emotional centre of response just sufficient to make it a thought felt and not merely presented to the conception: the other though not going beyond a luminously clear and strong poetical adequacy in its manner of speech is far away from this doubtful borderland and from the beginning a thing seen and lived within us and awakening a satisfied soul response. It has the native action of the seeing word and bears the stamp of a spiritual sincerity greater, profounder, more beautiful than that of the intelligence.

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The second power tries to go beyond this fine and perfect adequacy in its intensities, attempts a more rich or a more powerful expression, not merely sound and adequate to poetic vision, but dynamic and strongly effective. In prose also there is this difference and on its lower levels its attempt at effect takes the shape of rhetoric and appeals to a kind of nervous energy of the intelligence but, when its mood is more intellectually deep and sincere, it prefers to arrive rather by subtler means, suggestive turn, aptness and vividness and richness and beauty of phrase. Poetic speech follows the same methods but in another and higher manner and with a different atmosphere. There is indeed a poetic rhetoric which differs from prose rhetoric only in the same way as the lower kind of poetic adequacy differs from prose adequacy by just managing to bring in some element of rhythmic emotion and vision, and of this kind we may take an effective example from Pope,—

*Atoms and systems into ruins hurled
And now a bubble burst and now a world.*

A greater spirit and a less intellectual and more imaginative sincerity and elevation of thought, feeling and vision will give us a sublimer poetic rhetoric, as in certain lines of Milton belonging to his more external manner,

*Hurled headlong flaming from the ethereal sky
With hideous ruin and combustion down
To bottomless perdition.*

At a more temperate pitch and more capable of a certain subtlety of suggestion we can see the adequate changing into the more rhetorical poetic manner, as in many passages of Wordsworth,

*And oft when in my heart was heard
Thy timely mandate, I deferred
The task in smoother walks to stray.*

A richer, subtler and usually a truer poetic effectivity is attained not by this rhetorical manner, but through a language succeeding by apt and vivid metaphor and simile, richness and beauty of phrase or the forceful word that makes the mind see the body of the thought with a singularly living distinctness or energy of suggestion and nearness, —Wordsworth's

*Her eyes as stars of twilight fair,
Like twilight's too her dusky hair,
But all things else about her drawn
From Maytime and the cheerful dawn.*

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*When hearts have once mingled,
Love first leaves the well-built nest,
The weak one is singled
To endure what it once possessed;*

or,

*Its passions will rock thee,
As the storms rock the ravens on high;
Bright reason will mock thee
Like the sun from a wintry sky.*

In this manner English poetry is especially opulent and gets from it much of its energy and power but yet we feel that this is not the highest degree of which poetic speech is capable. There is a more intimate vision, a more penetrating spiritual emotion, a more intense and revealing speech, to which the soul can be more vibrantly sensible.

This comes to its first self-discovery when either the adequate or the dynamically effective style is raised into a greater illumination in which mind sees and feels object, emotion, idea not only clearly or richly or distinctly and powerfully, but in a flash or outbreak of transforming light which kindles the thought or image into a disclosure of new significances of a much more inner character, a more profoundly revealing vision, emotion, spiritual response. This illuminating poetic speech comes suddenly and rarely, as in Dryden's

And Paradise was opened in his face,

breaking out of a surrounding merely effective poetical eloquence, or intervening at times as in Shelley's

*The heart's echoes render
No song when the spirit is mute,
No song but sad dirges
Like the wind through a ruined cell,*

where the effective force of image and feeling that makes us see and respond by a strong suggestion, at work throughout the rest of the lyric, passes now beyond itself into an illuminative closeness and then we feel, we bear, we ourselves live at the moment through the power of the poetic word the authentic identity of the experience. It comes in luminous phrases emerging from a fine and lucid adequacy and the justice or the delicacy makes place for a lustrous profundity of suggestion, as in Shelley's

*And now alas the poor sprite is
Imprisoned for some fault of his
In a body like a grave,*

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or it strikes across a movement of strong and effective poetical thinking, as in Wordsworth's *Ode to Duty*,

Me this unchartered freedom tires,

or leaps up at once to set the tone of a poem,

*She was a phantom of delight
When first she gleamed upon my sight,
A lovely apparition sent
To be a moment's ornament.*

And supreme examples within the limits of this power which will bring out all their difference from the more common texture of poetry, may be taken from the same poets, —Shelley's

*The silent moon
In her interlunar swoon,*

and Wordsworth's

*They flash upon the inward eye
Which is the bliss of solitude.*

Here we get the pure illuminative speech of poetry not mixed with or arising out of the lucid adequate or the richly or forcefully effective or dynamic manner, but changed into an altogether supra-intellectual light of intuitive substance and vision and utterance.

The difference here we find to be an increasing intensity and finally a concentrated purity and fullness of the substance and language of intuitive expression. In the less intense styles the thing conveyed is indeed something suggested to and by the intuitive mind,—only the least inspired poetry is purely intellectual in substance,—but it is expressed with a certain indirectness or else with a dilution of the body of the intuitive light, and this is due to an intellectualised language or to the speech of an imagination which tries to bridge the gulf between the intuitive mind and the normal intelligence. The two powers seem to lean on and support each other, at a certain point are brought very close and even up to the point of fusion, and then suddenly the border is crossed, the difficulty of getting out through the doors of the mind the pure untranslated language of intuitive vision overcome and we have a word of intense light in which the intellect and its imagination count for nothing and the mind's language, even while remaining in material the same, undergoes an unanalysable alchemy and spiritual change. And beyond this first language of intuitive illumination we arrive at a more uplifted range of an inspired poetic speech which brings to us not only pure light and

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beauty and inexhaustible depth, but a greater moved ecstasy of highest or largest thought and sight and speech and at its highest culminates in the inevitable, absolute and revealing word. This too is sometimes a magical transformation of the adequate manner, as in Wordsworth's

*A voice so thrilling ne'er was heard
In springtime from the cuckoo bird
Breaking the silence of the seas
Among the farthest Hebrides.*

sometimes of the richer or more dynamic imaged style,

*Flowers laugh before thee in their beds
And fragrance in thy footing treads;
Thou dost preserve the stars from wrong;
And the most ancient heavens through thee are fresh and strong*

—and sometimes it is the illuminative speech powerfully inspired and rising suddenly into the highest revealing word,

*The cataracts blow their trumpets from the steep,
No more shall grief of mine the season wrong,
I hear the echoes through the mountains throng,
The winds come to me from the fields of sleep.*

There the inspiration takes up the effort of the poetic intelligence and imagination into a stirred concentration of the speech of sight and in its last movement seems to leap even beyond itself and beyond any pursuit or touch of the intellect into a pure revelatory spiritual vision.

The genius of the poet can do work of a high beauty or of a considerable greatness in any of these degrees of poetic speech, but it is the purely intuitive, inspired or revelatory utterance that is the most rare and difficult for the human mind to command, and it is these kinds that we peculiarly value. Their power not only moves and seizes us the most, but it admits the soul to a most spiritually profound light of seeing and ecstasy of feeling even of ordinary ideas and objects and in its highest force to thoughts and things that surpass the manner and range and limits of depth of the normal intelligence. The greatest poets have been those in whom these moments of a highest intensity of intuitive and inspired speech have been of a frequent occurrence and in one or two, as in Shakespeare, of a miraculous abundance. There is however this subtle farther variation that this kind of utterance, though essentially the same always, takes a different colour according to the kind of object vision and subjective vision which is peculiar to the mind of the poet in its normal action. The

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citations I have made have been all taken from writers in whom the poetic intelligence and its type of imagination have been the leading forces. The same power in poets who speak more with the direct voice of the life-soul assumes quite another hue and seems even of a different texture of language. The characteristic distinction of its note from that of the more intellectualised intuition can best be illustrated from Shakespeare and by such a passage as the speech of Claudio,

*Ay, but to die and go we know not where;
To lie in cold obstruction and to rot;
Thus sensible warm motion to become
A kneaded clod: and the delighted spirit
To bathe in fiery floods, or to reside
In thrilling region of thick-ribbed ice;
To be imprisoned in the viewless winds
And blown with restless violence round about
The pendant world :*

and the rest. There is an illumination, an intuitive intensity of the life spirit and its feeling in that thought and its speech which we can no longer command in the same direct and essential manner. And even the ideas that seem to belong to the region of the thinking intelligence have subtly in these poets the same inspiration. It is sufficient to compare Shakespeare's

*Life's but a walking shadow...
 it is a tale
Told by an idiot full of sound and fury,
Signifying nothing—*

and Shelley's voicing of a kindred idea of transience,

*Heaven's light forever shines, earth's shadows fly;
Life like a dome of many-coloured glass
Stains the white radiance of eternity,
Until death tramples it to fragments.*

The one has the colour of an intuition of the life-soul in one of its intense moods and we not only think the thought but seem to feel it even in our nerves of mental sensation, the other is the thought-mind itself uttering in a moved, inspired and illuminative language an idea of the pure intelligence. It would be difficult for the present human mind to recover the same spirit as moved Shakespeare's speech; it is nearer to that of the later poets and their voice of the brooding or the moved poetic intelligence or of the intuitive mind rising out of the intellect and still preserving something of its tones. Still the manner of the coming poetry is likely to recover and

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hold as its central secret something akin to the older poet, a greater straight impact and natural body of intuitive intensity, because it too will take up the thought and feeling into a concentrated expression of an equal though a different directness. It will be the language of a higher intuitive mind swallowing up the intellectual tones into the closenesses and identities of a supra-intellectual light and Ananda.
