JAPA

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To

THE MOTHER

In adoration :

Divine is She, far-shining Her Glory.

(Rig Veda, V. 80. 3)

JAPA

IT was during those days in our Ashram when the Mother was giving Blessings daily in the mornings to all the inmates and the visitors present. The number was about a thousand and all used to go in a queue and receive Her Blessings individually, the whole function taking nearly an hour. One day a young girl who had taken to the Japa of the Mother's Name as part of her sadhana, found the Mantra MOTHER, MOTHER, MOTHER, repeating itself spontaneously in her heart while she was standing in the queue. There were at least twenty persons ahead of her. Imagine her surprise when she beheld the Mother taking off Her eyes from those in front and looking

straight at her who was standing at such a distance ! The Call of the Mantra had obviously reached the Mother and She had instantly responded even physically.

Here was a confirmation, if one were needed, of the effectivity of *Nāma Japa,* Japa of the Holy Name. The tradition of Japa in India dates back to the ancient times of the Rishis of the Veda. '*Knowing,* speak His name,' enjoins Dirghatamas (Rv. I.156.3). 'Of all the Yajnas I am the Japa Yajna', declares Lord Sri Krishna to Arjuna (B. Gita X.25). 'Japa yields the fruit of all other Yajnas' states the *Tantrasāra.*

What is Japa ? What is its rationale ? What is its process ? Japa is the repetition of a Mantra, a potent syllable or syllables, a word or a combination of words, done with the object of realising the truth embodied in the Mantra. The object may be mundane like the achievement of certain states of affluence, health, power ; or it may be spiritual, say, the attainment of God in any or many of His aspects. In either case the Mantra which is chosen for Japa has the necessary power within it and by constant repetition under proper conditions the power can be evoked into operation to effectuate the purpose. The vibrations set up each time the Mantra is repeated go to create, in the subtler atmosphere, the conditions that induce the fulfilment of the object in view. The Divine Name, for instance, has the potency to stamp and mould the consciousness which repeats it into the nature of the Divinity for which the Name stands and prepare it for the reception of the gathering Revelation of the Godhead.

At the basis of the Science of Japa is the ancient perception of sages all over the world that Creation proceeds from

Sound. The universe has issued out of *Nāda Brahman*, Brahman as Sound. Each sound has a form, a subtle form which may not be visible to the physical eye. Equally each form in the creation has its own sound-equivalent, the sound which preceded its formation on the subtler planes of existence. When this particular sound is reproduced—even in its transcription on the human level in terms of our speech, *vaikharī* as it is called—it sets in current the very vibrations which brought and therefore can bring that entity into being. Thus the Rishis perceived the sound-bodies of the Devatas, Deities, in their spiritual vision and audience and they instituted them as Mantras, as terms of Call to the respective Deities. When a Mantra is uttered effectively it sets in motion vibrations that evoke the corresponding Deity into the atmosphere where it is

uttered. This in brief is the principle underlying the Mantra and Japa Yoga. That sound has form is a truth which is being confirmed today by Science starting from the opposite end. Swami Shivananda, in his book on Japa Yoga,* gives interesting information on the subject. He writes :

" Hindu books on music tell us that the various musical tunes, Ragas and Raginis have each a particular shape, which these books graphically describe. For instance, the Megha Ragha is said to be a majestic figure seated on an elephant. The Vasanta Raga is described as a beautiful youth decked with flowers. All this means that a particular Raga or Ragini, when accurately sung, produces serial etheric vibrations which create the particular shape, said to be characte-

* Pub. Yoga Vedanta Forest Academy, Rishikesh (U.P.).

ristic of it. This view has recently corroborations from the experiments carried on by Mrs. Watts Hughes, the gifted author of 'Voice Figures'... (She) sings into a simple instrument called Eidophone which consists of a tube, a receiver and a flexible membrane, and she finds that each note assumes a definite and constant shape, as revealed through a sensitive and mobile medium. At the outset...she placed tiny seeds upon the flexible membrane and the air vibrations set up by the notes she sounded danced them into definite geometric patterns. Afterwards she used dusts of various kinds, copodium dust being found particularly suitable. A reporter describing the shape of the notes, speaks of them as remarkable revelations of geometry, perspective and shading; 'Stars, spirals, snakes, and imaginations rioting in a wealth of captivating methodical de-

sign'. Such were what were first shown. Once when Mrs. Hughes was singing a note, a daisy appeared and disappeared ...She knows the precise inflections of the particular note that is a daisy, and it is made constant and definite by a strange method of coaxing an alteration of crescendo and diminuendo. After the audience had gazed enraptured at a series of daisies, some with succeeding rows of petals, delicately viewed, they were shown other notes and these were daisies of great beauty...exquisite form succeeded exquisite forms on the screen. The flowers were followed by sea-monsters, serpentine forms of swelling rotundity, full of light and shade and details, feeding in miles of perspective...

While in France, Mme. Finlang's singing of a hymn to Virgin Mary 'O Eve Marium' brought out the form of Mary with child Jesus on her lap and again

the singing of a hymn to Bhairava by a Bengali student of Banaras studying in France, gave rise to the formation of the figure of Bhairava with his vehicle, the dog."

Now this perception of the inherent power of sound, *s'abda,* was applied with remarkable success by Indian adepts in Yoga who have reduced their knowledge and experience to an exact Science. The tradition continues to this day and is kept alive by its votaries, especially in South India where their number is still considerable.

II

There are, however, certain conditions in which alone the Japa of a Name or a Mantra produces the intended results. If the Japa is primarily based on the mind, then there must be a keen awareness of the import and the meaning of

the Mantra ; there should be, as it were, an understanding that stresses itself every time the Mantra is repeated. The sense of the Deity or the nature of the Truth that is invoked should be constantly held in the mind. Or, if the Japa is done in the heart, there must be a strong feeling, an intensity accompanying the repetition. The Japa should rise on the crest of deep emotion. The whole of the heart must beat in unison with the Mantra which thus gathers strength, acquires a fresh life in the individual and in time begins to repeat itself spontaneously without effort. Even if neither of the above is possible,—neither a mental identification nor an infusion of life and feeling from the heart,—there must be at least a strong Faith in the Mantra. When repeated with such a faith for long, the Mantra goes on creating vibrations which press upon the

layers of the inner consciousness till one day there comes a sudden opening and the Truth ensouled in the Mantra reveals itself to the being.

In a striking passage in his epic *Savitri*, Sri Aurobindo describes :

As when the mantra sinks in Yoga's ear,
Its message enters stirring the blind brain
And keeps in the dim ignorant cells its sound ;
The hearer understands a form of words
And, musing on the index thought it holds,
He strives to read it with the labouring mind,
But finds bright hints, not the embodied truth :
Then, falling silent in himself to know

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He meets the deeper listening of his soul :
The Word repeats itself in rhythmic strains :
Thought, vision, feeling, sense, the body's self
Are seized unalterably and he endures
An ecstasy and an immortal change ;
He feels a Wideness and becomes a Power,
All knowledge rushes on him like a sea :
Transmuted by the white spiritual ray
He walks in naked heavens of joy and calm,
Sees the God-face and hears transcendent speech.
(Book IV. Canto III)

We do not take serious note of the claim made by some that Japa is effec-

tive regardless of whether it is practised with the knowledge of its meaning or without it. When one repeats the Mantra without being conscious of the meaning and vigilant enough to identify oneself with the spirit of the Mantra in his feeling, there sets in a kind of mechanical habit. The mouth, or may be a part of the mind, may go on with the Japa while the rest of the being is busy elsewhere. Such Japa does not make any fundamental difference in the normal movements of one's consciousness. The practice routinises itself on the surface without bringing about any change worth while in the movements of the mind and life. We know of a worthy gentleman who claimed and possibly did complete a Japa in lakhs and crores. Every morning people used to hear him muttering a Mantra during his constitutionals and this went on for years

together. And, yet, when he was asked by a visitor, one day unexpectedly, what was the Mantra of his Japa he could not answer, he could not even recall it! He confessed that he had forgotten it! Stories in the Puranas and allied literature celebrating the fruit of Japa done unconsciously or without knowing a bit of its meaning, are mostly well-meaning panegyrics seeking only to emphasise the glory of Japa and should not be taken literally.

The last word on the matter has been said by the *Mahānirvāṇa Tantra* which declares: The Mantra does not fructify, even though repeated ten million times, if the sadhaka does not know the meaning or the potency of the Mantra. (III.31, 35).

Tad japah tad artha-bhāvanam, 'its repetition and the understanding of its meaning', lays down Patanjali.

III

There are, says the *S'āndilya Upaniṣad,* two kinds of Japa, the *vācika* and the *mānasa.* The Manasa Japa is combined with mental meditation. The Vachika is twofold, loud and low (I.1). Thus, in all, there are three kinds :

(1) The *vācika* or *vaikharī* : The Mantra is pronounced in a clear, distinct and loud manner.

(2) The *upāmṣu,* low : words are pronounced distinctly but in a very low tone so that only the person repeating knows them. Only the lips move.

(3) The *mānasa* or mental Japa : there is here no movement of any of the vocal organs or the lips, *acala-jihva, das'anāvaraṇah.* There is a continuous meditation on the meaning of the Japa-mantra, syllable by syllable, word by word.

It is usual in the traditional method of doing Japa to fix the number of times one is to repeat the Mantra at a sitting or the total number to complete the schedule. It is known that Numbers have an occult significance, but we need not enter into that subject here. Suffice it to say that to keep count of the number a rosary is generally used. The rosary or *japa-māla* contains, usually, 108 beads of which one is bigger then the rest ; the larger sized bead is the *Meru.* The beads are rolled using the right thumb and the middle finger (of the right hand). The Meru must not be crossed. When one reaches the Meru it means the Japa has been done 108 times and the fingers must be turned back from the last bead for another 108 and so on. The number of times that the Mala is completed is recorded, usually, by the left thumb moving along the

three lines of each finger of the left hand.

IV

Each Deity has its own Mantra. For the same Deity there are different Mantras answering to its different aspects of manifestation. And so the number of Mantras that are used for Japa is quite large. Further there are several kinds of Mantras (whether Vedic or Tantric in character). There are, first, full-fledged invocations, prayers like the *Mṛtyunjaya Mantra* which runs :—

त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् ।

उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात् ॥

Tryambakam yajāmahe sugandhim puṣṭivardhanam,
Urvārukamiva bandhanān-mṛṭyor mukṣīya mā'mṛtāt.

[We adore the Father of the three worlds, Tryambaka of auspicious Fame, increaser of fullness and strength. May I be detached from Death like cucumber from the shell (or the stem), not from the Immortal.]

This Mantra addressed to Rudra is an extremely potent Mantra for averting danger to life, augmenting life-energy, not to speak of its spiritual yield.

Or, there is the famous Gayatri addressed to Savitr :

तत् सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ॥

Tat savitur vareṇyam bhargo devasya dhīmahi,
Dhiyo yo nah pracodayāt.

[We meditate upon that excellent splendour of the Lord Savitr. May he activate our thoughts.]

It is addressed to the supreme Lord

of all Knowledge and Power, to the 'Radiance issuing from the Supreme Source in which is massed all the creative movement of the Uncreate that is the ultimate root of all movements in the creation. Let that Light motivate and energise our thought-movements.' (Sri Kapali Sastry)*

There are a number of Gayatris on the above pattern addressed to other Deities like Mahadeva (Rudra), Ganesha, Vishnu, Lakshmi, Sarasvati etc. We reproduce a few of the typical ones :

Ganesha Gayatri :

तत् पुरुषाय विद्महे वक्रतुण्डाय धीमहि ।

तन्नो दन्तिः प्रचोदयात् ॥

Tat puruṣāya vidmahe vakratuṇḍāya dhīmahi

Tanno dantih pracodayāt.

* *Further Lights : The Veda & The Tantra,* pp. 192-3.

[May we know the Supreme Person. We meditate upon Vakratunda. May He (Dantin) activate us.]

Rudra Gayatri :

तत् पुरुषाय विद्महे महादेवाय धीमहि ।

तन्नो रुद्रः प्रचोदयात् ॥

Tat puruṣāya vidmahe mahādevāya dhīmahi

Tanno Rudra pracodayāt.

[May we know the Supreme Person. We meditate upon Mahadeva. May He (Rudra) activate us.]

Vishnu Gayatri :

नारायणाय विद्महे वासुदेवाय धीमहि ।

तन्नो विष्णुः प्रचोदयात् ॥

Nārāyaṇāya vidmahe vāsudevāya dhīmahi

Tanno Viṣnuh pracodayāt.

[May we know Narayana. We meditate upon Vasudeva. May He (Vishnu) activate us.]

Durga Gayatri :

महाशूलिन्यै विद्महे महादुर्गायै धीमहि ।

तन्नो भगवति प्रचोदयात् ।

Mahās'ūlinyai vidmahe mahādurgāyai dhīmahi

Tanno bhagavati pracodayāt.

[May we know Mahashulini. We meditate upon Mahadurga. May She the Divine activate us.]

Then there are shorter Mantras, in the nature of salutation, announcing and confirming one's complete submission to the Godhead :

To Siva :

Om Namah S'ivāya (Om, Salutation to Siva !)

This is called the *pancākṣara mantra* since it consists of five letters.

To Hari :

Om Namo Nārāyaṇāya (Om, Salutation to Narayana !)

This is called *aṣṭākṣara* (eight-lettered mantra).

To Sri Krishna :

Om Namo Bhagavate Vāsudevāya (Om, Salutation to Lord Vasudeva).

To Sri Devi :

Om Srī Durgāyai Namah (Om, Salutation to Sri Durga !)

Mahāvākyas, Great Affirmations, from the Upanishads like

Aham Brahmā'smi (I am Brahman),
So'ham (He am I),

are also used for Japa and meditation

by seekers in the tradition of the Vedanta.

Lastly we come to Mantras constituted of single or compound letters known as *Bīja Mantras*, the *seed* Mantras. The letters comprising such Mantras are the *Bīja Akṣaras*. Each Godhead is represented by its own *bīja akṣara* which is the closest equivalent in human speech to the formulation of the *nāda*, vibration of sound, that issues at the moment of the manifestation of that Godhead.* And these *akṣaras* or the Mantras constituted of them are used as terms of evocation to those Deities. The most well known of these Seed-Mantras is *Praṇava*, OM, which

* "An ear of mind withdrawn from the outward's rhymes
Discovered the seed-sounds of the eternal Word
The rhythm and music heard that built the worlds."
(Sri Aurobindo : *Savitri*, Book II, Canto XI)

stands for and symbolises the Infinite Brahman. To mention a few others :

Krīṃ is the Mantra for Kali. (*Ka* is Kali, *ra* is Brahma, *ī* is Mahamaya, *nāda* means the Mother of the universe and *bindu* the dispeller of sorrow.)

Hrīṃ for Mahamaya or Bhuvaneshwari. (*Ha* is Siva, *ra* is Prakriti, *ī* is Mahamaya, *nāda* the Mother of the universe, *bindu* the dispeller of sorrow.)

S'rīṃ for Mahalakshmi,
Aiṃ for Sarasvati,
Duṃ for Durga,
Huṃ for Siva etc.

It is not to be taken that only the Mantras which have been handed down by tradition are sacred and none outside those can be chosen for Japa. In the

endless manifestation of the Glory of the Divine many are the Truths that are continually formulating themselves and are so perceived by the Seers. Some of them press for expression and find suitable mantric bodies in the spiritual Consciousness of the Seer-Yogin. They too are Mantras as potent and as infallible as the Mantras spoken by the Rishis of old. An instance to the point is Sri Aurobindo's Gayatri which we shall take up in the next chapter.

V

Whatever be the Mantra, the most important condition for it to be effective is that it should be *alive*. There is a *caitanya*, a consciousness, in each Mantra, and that should be awakened. Normally this is done by the Guru who gives the Mantra. He energises the Mantra by his spiritual power, sets its

life into motion and delivers it into the being of the disciple. It is up to the recipient thereafter to tend and nourish the life of the Mantra so received, to let it instil itself into the core of his being, spread all through his consciousness. And this is done by faith, by devotion, by assiduous and *loving* repetition. He should learn to cherish and love the Mantra for itself and not as a means or process to an end. So adored, the Mantra becomes one with him and begins to repeat itself spontaneously without any effort on his part. Then on, one has only to listen to this ringing of the Mantra till in the fulness of time it reveals itself as none other than the very Divinity that is being invoked. This is generally the course of a successful Japa sadhana. But there may be—and there are—cases where the Mantra is not received from a human

Guru. One may receive it in dream or through a Voice in the waking condition. Or one may simply select a Mantra suited to his need and concentrate upon its Japa with faith. By sheer askesis, the inherent power in the Mantra is awakened and the sadhaka is led on the path. But this is difficult and rare.

One question remains: what is the place of Japa in the Yoga of Sri Aurobindo?

Japa is not an essential limb of this sadhana. It can and may be utilised in the course of the Yoga but it is not indispensable. The concentration of mental energies, the purification of the nervous being and the culturing of the consciousness in the ways of Bhakti—all these are here done by another Movement. Aspiration, meditation and surrender to the Divine are the major means which effect these necessary steps in Yoga. It is the

Divine Shakti that pours into and acts in the individual in response to his call and in the measure of his opening, that works out the sadhana in the way most suited to the development and the nature of the sadhaka. If a Japa is found advisable or it is preferred by the turn of the being, then what could be more natural than to take the sacred Name of the Mother who holds in Herself, among other Radiances, the very Yoga-Shakti that effectuates the Integral Yoga of Sri Aurobindo?

Her Name! She is known by so many dear Names! To some She is MOTHER; to some MĀ; to others DOUCE MERE; to yet others MĀTĀJI. Whatever Name strikes the deepest cords of my heart that is my Mantra. Whatever Name leaps up in my being the moment it sees Her soul-melting Form, that is my Mantra. It is a

Diamond-Power that bores through the hardest barriers in every walk of life, in every state of existence.

There is no need to endow this Mantra with life. On the other hand it is this Mantra, MOTHER, that pours life into me. Each time Her Name is repeated, a wave from the Ocean of Love that She is, sweeps over me, floods me from within, the heart drips tears of love. I trust not the tears of the eyes—for they can deceive—but I surrender myself to this *honeyed wave* in the heart, *ūrmih madhumān.**

* Vamadeva : *Ṛg Veda* IV. 58. 1.

SRI AUROBINDO'S GAYATRI

SRI AUROBINDO'S GAYATRI

तत् सवितुर्वरं रूपं ज्योतिः परस्य धीमहि ।
यन्नः सत्येन दीपयेत् ॥

Tat savitur varam rūpam jyotiḥ
parasya dhīmahi,
yannaḥ satyena dīpayet.

Or, in English :

Let us meditate on the most auspicious (best) form of Savitri, on the Light of the Supreme which shall illumine us with the Truth.*

सवितुः of Savitri परस्य of the Supreme वरम् auspicious (best) रूपम् form तत् that ज्योतिः Light धीमहि let us meditate

* Sri Aurobindo's own translation.

on यत् which नः us सत्येन with the Truth दीपयेत् shall illumine.

(ii)

And this is the explanation of the Mantra by Sri Kapali Sastriar, approved by Sri Aurobindo :

सवितुः स्रष्टुः परस्य पुरुषस्य वरं श्रेष्ठं कल्याणतमं रूपं योगदृष्टिलभ्यं शरीरभूतं (परार्धे प्रकृतिभूतं) तत् ज्योतिः धीमहि ध्यायेम । यत् सावित्रं परं ज्योतिः नः अस्मान् सत्येन सतः परस्मात् (तज्ज्योतिषश्च) अनपेतेन नित्येन भावेन दीपयेत् प्रकाशयेत् ज्वलयेत् ॥

[सवितुः परस्य वररूपज्योतिर्ध्यानेनास्माकं इह जीवयात्रासु सत्यप्रकाशलाभः प्रतिपादितः]

ज्योतिषः स्तुत्या ज्योतिष्मतः स्तुतिराक्षिप्यते सत्यैकस्वरूपत्वेऽपि ज्योतिर्ज्योतिष्मतोः (शक्तिशक्तयोः) उभयरूपत्वग्रहणात्,

इह नः श्रीभगवदुपदिष्ट श्रीमातृसाधनानुगुण्येनेयं च गायत्री ग्रहणक्षमा भवति ॥

तथा च,

तत्सवितुरित्यस्य मन्त्रस्य
परः श्रीअरविन्दः ऋषिः
गायत्री छन्दः
परं ज्योतिरम्बा देवता ।

Rendered freely in English, it reads :

We meditate upon that Light which is the best, the most auspicious Form of the Supreme Person, Savitri the Creator. That is His body (what is Prakriti in the Higher Hemisphere) accessible to yogic vision. That Supreme Splendour of Savitri shall illumine us, irradiate us with Truth, with a constant state of

being inseparate from the Supreme Sat and its Light.

The attainment of the Truth-illumination here in the journey of our life through meditation on the Splendour, the excellent Form of the Supreme Creator (Savitri), is thus posited.

By the laud of the Splendour, the laud is extended to the Splendorous as well. For though the Splendour and the Splendorous, Shakti and Shakta, have the state of one Truth-Form, the state of their dual form is accepted.

And this Gayatri comes to be acceptable here as in tune with the Sadhana of the Mother taught by our venerable Lord. So also, of this Mantra *tat savituḥ*,

the Seer is Sri Aurobindo the supreme,
the Metre is Gayatri,
the Deity is the Supreme Light, the Mother.

(iii)

Savitri is the Sun. Not the physical sun in our skies, but the Sun of Truth on the spiritual firmament. Savitri is the Creator of All (the root *su* meaning : to give birth, loose forth, impel etc.). He is the Supreme Divine in His poise for manifestation and He releases and impels all forms into existence. He is the Spiritual Sun on the highest summit of Creation, extended like an Eye* in the Heaven and it is He who is imaged by the solar orb on the physical plane of our universe. He is the Truth-Sun, the sole source of all Light and Life who is the Goal of the life-long Sacrifice and the object of the perpetual vision** of the Seers of the Veda. He is the supreme

* *divīva cakṣuḥ ātatam* (Rig Veda I.22.20).

** *sadā paśyanti sūrayaḥ* (*Ibid.*)

Purusha, the Brahman self-formulated as the Creative Person at the head of the Manifestation of which we are a part.

He creates. But in creating He Himself enters and assumes the innumerable forms that people the vast system of universes. His forms are thus multitudinous. But there is a Form which is the highest Form of all forms, and that is the most natural and the best Form of Savitri : *Light*. Light is the vesture of Truth. The first and the characteristic form of Spiritual Truth is always Light and even our physical light which is a symbol of the spiritual Light, holds something of that Truth at its core. And being the natural form it is also the most enhappying—holding in itself the full content of the felicities of Truth, *prajāvat saubhagam*, fruitful felicity.*

* Rv. V. 82. 4.

This is the auspicious form, *rūpam kalyāṇatamam*, which the Rishi lauds :

> The Lustre which is thy most blessed form of all, that in Thee I behold.*

But this Lustre is not seizable by our gross sight. It is only the inner Eye opened by Yoga, after an adequate purification and enlightenment of the being, that can perceive It. Perceive where ? Within the heart. The Supreme Light which is *above* this triple world in the Ignorance is also there within the heart of every creature. Says the Chhandogya : **

> The Light which shines above this heaven, above all the worlds, above everything, in the highest worlds not

* *Iśa Upaniṣad*, Verse 16.

** यदत: परो दिवो ज्योतिर्दीप्यते विश्वत: पृष्टेषु

excelled by any other worlds, that is the same Light which is within man.

This Form of Light is the very body of the Consciousness-Force of the Lord, the *Parā Prakṛti* in the three higher worlds of Sat, Chit and Ananda constituting the Upper Hemisphere, the *trīṇi rocanāni* of the Veda, His Shakti, the Self-revealing Nature of the Divine Existent who is termed the Sat, the Sole Truth, Satya. She is active, bringing out what is held in the infinitude of the Being of the Lord. She mothers the creation of Forms out of the Formless ; She is the Divine Mother. She has brought into being all

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सर्वत: पृष्ठेषूत्तमेषु लोकेष्विदं वाव तद्यदिदम् अस्मिन्नन्त: पुरुषे ज्योति:

Vide also *Kundalinī Upaniṣad* :

आत्मानम् अधूमज्योतिरूपकम् प्रकाशयन्तम् अन्तस्थं ध्यायेत । (III. 26)

these systems of universes and it is also She, the same Light-Force, the Shakti that sustains and builds them up in the mould of the Intention of the Supreme Lord. Only She can fulfil that Purpose in us. She alone could relate us to the real Truth of our existence, the Satyam which each of our thousand movements struggles to express, aware or unaware, in however imperfect or misguided form. Let us invoke Her to awaken in us a consciousness responsive to Her workings and forge a living union of our aspiration with Her Will. Let us meditate upon Her. Let us wait upon Her expectantly with all the energies of our being gathered up and focussed in the mind so that the full charge of Her illumination is received in our intelligence and held firmly. So shall She, the Light of the Truth, settle and spread over the entire expanse of the multiple being of

ourselves and set it aglow with the Flame of the Truth. As the poet sings :

प्रवित्रं तत् परं ज्योतिः सत्यं तदमृतं वपुः ।
इह सर्वाङ्गमस्माकमाक्रा मज्ज्वलयेदपि ॥

Pure is that Supreme Splendour ;
Truth is that body Immortal.
Let it here occupy all our parts and
illumine them as well.*

It is not the mind alone with all its faculties that is to receive the Light. The whole of ourselves, *nah*, is to be reborn into that Luminous Truth.

(iv)

For the sadhaka of the Poorna Yoga of Sri Aurobindo the significance and value of this Mantra—in Gayatri metre—is obvious. It is the same *Jyotih*,

* Sri Kapali Sastriar : *Ahnikastava* : Verse 23, *Srimadaravinda-tripadāstavastritiyah*

Light, invoked in the Mantra that is embodied in the person of the Mother who initiates the movement of Yoga in the individual and leads it up to its crowning realisation of the supramental Illumination. Hence it is meet that She is the Deity of the Mantra. And the Mantra charged as it is with the spiritual Dynamis of its Seer, Sri Aurobindo—the Creator and Impeller of the Supramental Life on earth—is a *King Idea* that

Can link man's strength to a transcendent Force*

and so ensure the glorious fulfilment of the object of this Yoga.

* *Savitri* : Book I, Canto II.

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