



RAMĀ ŚAKTI MISSION

BULLETIN NO: 77

8th November, 1974

Classical Music is one of the noblest of creative arts. It belongs to India's heary tradition and immortal culture. It is of ancient origin. Its root is in the depth of religious sentiment and mystical rapture. It is employed as the best means of emotional communion with the Divine. The art of music has a spiritual element in it. Hence it is godly in its content. It is not for mere mental entertainment. It strikes unseen chords in the human heart and produces a divine melody within. It is therefore an aid in Yoga. The deity who presides over music is Devi Saraswathi, the Goddess of Arts, of knowledge, of rhythm, of beauty, of harmony and of aesthetic excellence. It is Her grace that bestows musical talent. What lends colour to music is God-oriented approach, attitude and aptitude. Music of classical pattern, with its tones, pitches, melodies and talas, is the manifested beauty of Nada Brahman. Its origin is Pranavam, the primary sound. Music finds a significant place in the Laya Yoga, the Yoga of attaining merger in Nada Brahman. As the Raja Yogi, through practice of pranayama and forms of concentration, pierces various mystic charkas and finally achieves the union of Kundalini with Siva in the thousand pettaled lotus, the state of highest samadhi, so too, the votary of music, through concentration of mind on the ragas and bhava of devotion, eventually attains merger in Nada Brahman. The ardour of devotion (bhaktirasa) and the fervour of bhava (bhavarasa), together with the scientific knowledge of ragas and talas, make musical rendering an elevating and ennobling experience, not only to the singer, but to the whole audience of attentive listeners.

The theme of classical songs is God and His glories, His sportive play and His adorable attributes. Musical recital of the praise of the God, in perfection of classical style, lifts the mind to a wonder world of beauty, and mystical ecstasy. Music is a divine act. All arts in their respective excellences, abide in Devi, the Divine Mother of the Universe. She is the lover of musical hymns of Samaveda, 'Samaganapriya'. She is the One who delights in classical music, 'Sangeetha rasika'. The tradition of regarding music as an exercise in devotional approach to God holds good even today. The melody, the dignity, the sweetness, the cadence and the captivating spell of devotional music, have enriched the cultural heritage of India. In the devotional rendering of a repertoire of moving songs and hymns, all addressed to the Almighty, there is involvement of all parts of man, and all limbs of his body, giving rise to a marvel of concentration, abstraction, inwardisation and absorption.

Music is an ally of mysticism, but music belongs to empirical knowledge, 'aparavidya', whereas mysticism is communion with the Divine. To pursue music as an art, is not enough. The goal should be God; and the music should be a pathway to Yoga. Any art, divorced from God, has no intrinsic spiritual worth. Art is a facet of divine manifestation. It should be regarded as a glorification of the Divine. Then only art takes mind to spiritual vision. When faith, devotion and meditation are combined together in a votary of music, music takes him quickly to mystical heights. It requires discipline and preparation for the mind to feel the divine presence. When a ray of God's glory is glimpsed, doubt ceases to assail, and questionings give way to silent adoration. Such is the powerful impact of divine vision. Even with observance of Brahmacharya, fundamental moral disciplines of yama and niyama, mastery of posture, practice of pranayama and prathyahara for years together, the ascetics fail to reach the highest



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rung in the ladder of Yoga. Without bounds, infinite, beyond the reach of senses and mind, unfathomable like the ocean, immutable like ether, infinitely wide, immensely great, without Name, form or predicates – such is the Absolute indicated in the Upanishads. How can he be known then? By great tapasya and grace of Sad guru, by spotless purity of mind and persistent meditation, one should plunge deep into oneself; isolating the chittha from the mind, intellect and ego, and restraining chittha vritti itself, the separative self should attain merger in the Supreme Being; to abide in that state as the Existence-knowledge-bliss Absolute, where there is no second entity to be perceived or cognized, this is the unique Brahmic Experience, after gaining which there is nothing more to know of or attain.

Aspire to become an ideal child of the Guru, 'Guruputra'. Parents leave their legacy of wealth to their children. What the Divine Parent, the Sadguru, leaves for the ideal disciple, is the imperishable wealth of wisdom, but the disciple should be worthy of grace. He should be a person of humility, simplicity and faith. Jealousy, discontent, doubt and egoism should not be allowed even to approach him. He should not exult in happiness, success and accomplishment, but should regard all achievements as a reward of Grace. By being world-faced and by ruminating on the sense pleasure, one gets immersed in samsara. By reversing this thought -current, by fixing one's devotion on God and by practicing anushtana, one gains the wealth of tapas. The fire of tapas should burn within. As in the wake of the sun ice melts away, so too vasanas should melt away in the fire kindled by tapas. As a salt doll which plunges into the sea in order to measure its depth at once dissolves in the ocean, so too, by meditating on Brahman and touching the ocean of Brahman, the personal self vanishes and loses itself in Brahman. This is the fulfillment. When concentration (dharana), meditation (dhyana) and super conscious perception (samadhi) take place simultaneously, it is called 'Samyama' in Yoga. Unbroken remembrance of an object is called concentration. When by intensity of concentration, the chittha sheds the notions of the Seer (drishta) and the Seen (drishya), that is the state of meditation. When meditation becomes profound and uninterrupted, the duality of the subject and the object, or the Seer and the Seen, is transcended; the Seer becomes one with the Seen. This is Samadhi.

In those who have attained to the natural state through repeated practices of samadhi and re-emergence, samyama comes at their own will and pleasure. They live spontaneously. Wherever they live, whether they close their eyes or keep them open, whether they fast or feast, whether they are active or quiet, whether they speak or are silent, they are always in the poise of Yoga. They are in the Brahmic state. This state is termed as the state of steady wisdom or as liberation in embodiment or as state beyond gunas etc. Brahmic state is beyond Maya. Until one reaches this state, one is likely to be troubled by doubt. Arjuna was granted the grand vision of the Lord's cosmic form. Yet, afterwards, Maya came to Arjuna. How can this be explained! Well, Arjuna had not reached the state of perfect Enlightenment, Vijnana. He had not attained the Brahmic state. The purpose of instruction in the Gita was not to make Arjuna still in samadhi, but to goad him on to action, to inspire him with 'kshatra dharma', the duty of a Warrior. Action was the need of the hour. Moreover that was a part of God's work and Arjuna was chosen as an instrument. So the Lord expounded the doctrine of duty and the yoga of action. In the world of mortals God becomes a man for a cause divine, mysterious and universal, for the great regenerative mission. The ardent devotee pierces through the cloak of humanness in the Lord and recognizes the divinity whom he has been



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worshipping through numberless births. Feasting the eyes with the Saguna Leelas, he experiences the unending bliss of constant divine presence.

Radha, the eternal queen of Brindavan, is the very symbol of Madhura bhava, the acme of mystical intimacy with God. A synonym for purity and highest of divine love, Radha shines almost unique in the devotional literature. No human being can ever comprehend even a glimpse of Radha's heart, the depth of her sentiment, her absolute self-abnegation and her unbounded love for Krishna. Devoid of the touch of self and taint of desire, Radha signifies 'Aradhana', the ecstatic self-forgetting rapture of perennial worship. In Her vision, Krishna was no man. Hers was a soul-to-soul intimacy, the climax of love on the peak of non-attachment. Far above the tumult of senses and the ideas of the body and the world, renunciation (tyaga) and dispassion (vairagya) blended in deep concentration of Self-Delight, is what Radha expresses in her mysticism, in her ecstatic dances, in the copious tears of her love, in the grace of her immaculate purity, in the pang and pain of her separation from Krishna as well as in the bliss and quiescence of re-union. No one should equate himself or herself to Radha, or compare others with Radha, or imitate Radha, or even attempt to describe the indescribable state of Radha Bhava and Radha Viraha. These are above human intellect.