

## **The formation of Tagore's spirituality and the evidence of it in his artistic endeavour**

The old concept is that spirituality is something against materialism. To renounce the pleasures of matter, of body, of mind is defined as spirituality. The Sanskrit word for spirituality is *adhyatma* i.e. that knowledge which is related to atman or spirit, soul or self or it is life in depth, in ultimate depth.

In other words it is a communion with the inner self or the higher body. Spirituality says that what is important is a seeker's inner attitude. Through practicing spirituality we seek to develop an inner shrine in our own heart. But a non-religious man can never be spiritual.

Immediately the question comes in our mind what is religion and what is the connection between religion and spirituality particularly when in India, China and Japan people are still repeating the old, hackneyed statement that Western civilization is materialistic, while the East Asian civilization is spiritual. It is completely erroneous to think like that though, as

Hazime Nakamura had said that it was generally felt that East Asian peoples, menaced by the invaders labeled the West “materialistic; on the other hand, the West characterized the less advanced East Asian peoples in science and technology itself as “soulful” or “spiritual.”(1) This is no more applicable today.

West, no doubt, is religious and through following their religion, great saints have attained the fruits and realizations of a mystical approach to God. This includes Christian mystics such as St Teresa of Avila, St Francis of Assisi, and Sufi saints like Rabaya, Rumi, Hafiz and Attar or Hindu spiritual saints like Sri Ramakrishna Paramahansa, Sri Aurobindo, Swami Vivekananda, Maharshi Raman and many others.

Each religion has produced spiritual seekers of the highest order. Religion is a path to God. Spirituality is also a path to God. However they have differences in approach. Religion places more emphasis on outer forms and outer rituals. Spirituality is less concerned

with outer rituals. The term 'spiritual' as distinct from 'religious' is first encountered in the 19<sup>th</sup> century in the writings of Ralph Waldo Emerson. Spirituality places little importance on religious dogma or belief system, but is concerned with growing into and experiencing the Divine consciousness.

Spirituality or *adhyatma* does not reject the material world but only advises us as how to make a journey to move beyond the material world for the realization of the self, or atman or divine consciousness.

Tagore explains this by bringing a girl and her doll and says that when a girl's life outgrows her doll, when she realizes that in every respect she is more than her doll is, then she throws it away. By the very act of possession we know that we are greater than the things possess. It is not rejecting the doll but going beyond the doll. (2) Thus man truly realizes his soul by outgrowing his possession, by moving beyond the material world.

Renunciation here has a special meaning **i.e. self expansion** and to be one with nature and this vast universe which is pervaded by the Supreme Self and immerse oneself in *ananda* or joy or bliss.

Krishna Dutt and Andrew Robinson, while comparing Tagore with Mahatma Gandhi, say that both of them spoke and wrote constantly of joy and the spirit of renunciation but by following different connotations of the notion of renunciation and gave opposite emphases to these two notions of joy and renunciation. Tagore, referring to the first mantra/couplet of 'Isopanishad', would always say, 'rejoice and renounce'. W.B. Yeats, therefore, made a comment about Tagore that he was the only saint who did not refuse to live. This is –diametrically opposite to what Gandhi said to an English journalist when asked to give, in five words, the meaning of life, Gandhi said, 'Why five? I will give it to you in three words, `renounce and rejoice'. (3)

Here 'renounce' means negation of the self or the world. Thus Tagore speaks of renunciation as self expansion as well as self negation and in this way displays a deep ambivalence of his mind.

The issue becomes further complicated when in a letter to Charles Andrews from New York on 17 December 1920, he quotes from Brihadaranyaka Upanishad, the episode of Maitreyi, and her husband, Yajnavalkya, who offered his property equally to his two wives Maitrayi and Katyayini before taking the path of *sanyasa*, the ascetic path of renunciation. But Maitreyi refused to accept the wealth as she realized that it would not make her immortal which was her life-objective.

Let us not forget that Tagore is quoting Maitreyi and that too just seven days before Christmas in New York where he must have seen during that time the display of unrestrained wealth, affluence, worldly prosperity and plenitude and wrote in reaction:

‘I should not let my dignity be soiled by the sordid touch of her dollars; mere lack of means should not be allowed to mock the majesty of my soul...the spirit of India comes to me in the midst of my spurious activities and whispers the immortal *mantram* of Maitreyi to my inner spirit:

*Yenaham namritasyama kimaham tena kuryama?*

What shall I do with that which will not make me immortal.’

Let us not bring a psycho-analyst to explain it as Tagore’s inferiority complex in the language of psychology rather place the explanation which Amartya Sen gave of this statement of Maitreyi.

If one reads the statement of Maitreyi carefully, as says Amartya Sen, “it will be revealed then that Maitreyi is not discarding material life. Maitreyi’s worldly worries might well have some transcendental relevance (as Indian religious commentators have discussed over many centuries) but they have certainly worldly interest as well.

While there is a connection between opulence and our ability to achieve what we value, the linkage may or may not be very close.” But at the same time if we are concerned with the freedom to live long and live well for doing action for 100 years and seeking true knowledge as says Ishopanishad and that what quotes Tagore, (4) it is to be self less action and then only spiritual knowledge becomes a reality. Maitreyi also knows that without worldly fulfillment of needs which only wealth can provide, one cannot make a journey from attachment to non attachment

Amartya Sen is justified to say that as with the freedom to live long and live well, our focus has to be directly on life and death or I would add on the transcendental relevance of our self , and not just on wealth and economic opulence. Let us not forget that

there is a connection between the two, however distinct it may be. (5)

In Tagore's notion of renunciation the harmonious blending of worldliness with renunciation is the inbuilt unity principle in it and is not to be forgotten. I shall take it up as the last point of my paper.

Tagore also spoke against Gandhi's movement of temple entry by the untouchables and wrote to Gandhi that he did not at all relish the idea of divinity being enclosed in a brick and mortar temple and strongly believed that it is possible for simple hearted people to realize the presence of God in the open air, in a surrounding free from all artificial obstruction. (6)

In the same letter Tagore spoke of illiterate Bauls, the dancing mendicants of Bengal, who reject the Brahminical tradition of worship and enjoy a perfect



freedom of worship profoundly universal in character.

The pride of the Baul beggar, writes Tagore is not in his worldly distinction, but the distinction that God himself has given to him. (7) When asked by Tagore these Baul ascetics explain that that they have first of all to know their own soul under the guidance of their spiritual teacher, and when they have done that they find him, who is the supreme soul, within us. This realization, Tagore says in 'Religion of Man' gives us a clue of the divinity of man and also that their religion is never about a God of cosmic force but rather about the God of human personality, the *maner manush*, God as the man of my heart.(8)

Being a Poet Tagore has more of poetic thinking rather than analytical, argumentational, calculative thought and Heidegger found absolutely this trait of Tagore in the German poet, Holderlin and called him

a poet of world-disclosure and remarked that there is a great need – specially in a modern age in which we have forgotten, how to think poetically – for disclosive or originative, poetic mode of thinking. (9)

Metaphysical argument is not the only possible approach to truth. ‘Reality in all manifestations’, writes Tagore, ‘reveals itself in the emotional and imaginative background of our mind, we know it not because we can think of it, but because we directly feel it. (10) We must give credit to Tagore, because of this kind of ideas, which was in accordance with the Upanishads, converted the most famous Cartesian notion, “I think therefore I am” to “I am, therefore I think”. Man therefore seeks to discover what he is.

Tagore further says, ‘all that I feel is from vision and not from knowledge.’(11) Let us not forget that in Sanskrit the word for philosophy is *darshana* i.e. vision.

Now the issues are

- 1) whether Tagore's quest was a cognitive quest for an understanding of ultimate reality with Truth, consciousness and joy as its main fundamental constituents as one finds in the Upanishads or was it a spiritual quest where Infinite is defined with reference to humanity with truth, love and joy as its predominant essence.
- 2) In this spiritual quest did Tagore avoid worldly materialistic life or did he create a synthesis between finite and infinite to become complete in our selves.

Like the medieval Indian devotional poets Tagore is also known as a mystic and religious poet but he never believed in the existence of iconic gods or in idol worship but in a supreme power which pervades everything, even the leftovers or those which are thrown away by us. Tagore would always quote a Vedic mantra '*yajne hutasishtasya odanasya....*' etc to establish an extraordinary idea that in the leftovers resides Brahman, the original source of the universe.

(12)

In other words, Brahman is boundless in its superfluity which inevitably finds its expression in the eternal world process. By referring to a Baul woman Tagore mentions this in a letter from New York to Charles Andrews on 17 December 1920 (13) and also speaks about it in his essay 'An Indian Folk Religion' published in 1922:

'One day in a small village in Bengal, an ascetic Baul woman came to see me. She fixed her star-like eyes upon my face and startled me with the question, 'When are you coming to meet me underneath the trees?'

Evidently she pitied me who lived (according to her) prisoned behind walls, banished away from the great meeting-place of the All, where she had her dwelling.

Just at that moment my gardener came with his basket, and when the woman understood that the flowers in the vase on my table were going to be thrown away to make place for the fresh ones, she looked pained and said to me,

‘You are always engaged reading and writing; you do not see.’

Then she took the discarded flowers in her palms, kissed them and touched them with her forehead, and reverently murmured to herself,

‘Beloved of my heart.’

Tagore says that he felt that this woman, in her direct vision of the infinite personality in the heart of all things, truly represented the spirit of India.’ (14)

Tagore is a mystic, romantic than religious poet like Dante or medieval religious poets. True mysticism calls for an effort to understand the quest for a hidden truth and an aspiration to realize the ‘Great Beyond’; it is the expression of the innate tendency of the human spirit towards complete harmony with the transcendental realm.

Tagore is slowly moving towards creating his notion of spirituality – it is self expansion based on the unity principle where world-acceptance as well as world- negation coalesce with each other leading to

the realization of God of human personality. He calls it the unity of life.

Tagore's mystic affiliation for the unity of life which is same everywhere as he says in Gitanjali:

“The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures.”

Again in another song in Gitanjali:

“It is the same life that shouts in joy through the dust of the earth in numberless blades of grass and breaks into tumultuous waves of leaves and flowers.” (15)

The vital identity with the rhythm of life goes hand in hand with devotion. But yearning and waiting rather than fulfillment are the characteristics of the poet. Tagore is more a poet of *viraha* (separation) than *milan* (union) as he says:

“He came and sat by my side, but I woke not.” Only “I feel a faint of perfumes of the presence in the air.” (16)

But the Divine in Gitanjali is not complete unto himself as he says, ‘without me, O Lord of three worlds, your love would have been in vain’; but at the same time Tagore feels separated with a sense of perpetual waiting ‘to be with me, how long have you been coming’.

Let us not forget that Tagore’s lifelong urge was to bring harmony in this duality of separation, (*viraha*) and union (*milan*). He becomes sad when he does not find harmony around and rapture when harmony takes place and this extends to other dualities – man and nature, India and the West, folk and classical, human and divine. (17)

In the harmony of two contradictory forces everything rests. Tagore wrote in his letter to Andrews on 7 September 1915, Contradictions may seem to hurt each other ‘like the finger and the string’ but this contradiction produces music; when one predominates there is the sterility of silence’. (18)

He further writes to Andrews in the same letter that ‘whenever our logic tries to simplify things by reducing the troublesome two into one it goes wrong.... Truth is beyond logic, it is the everlasting miracle, it is static and dynamic at the same time it is ideal and real, it is finite and infinite.’

One can go with logic as Shankaracharya the greatest 8<sup>th</sup> century Indian philosopher did but up to a certain point and there comes a moment when it cannot go beyond – but to go beyond it too the intuition starts playing its role. (19) Intuition is not against logic it is beyond logic. From logic to intuition was the journey Shankaracharya made when he turned from non-duality to harmony of duality in his devotional songs.

I am reminded of a conversation between Tagore and Einstein on this similar topic in one afternoon of 14 July 1930 at Einstein’s residence in Kaputh:

Einstein said to Tagore: “If there would be no human beings any more, the Apollo of Belvedere would no longer be beautiful?”



Tagore said, “no”.

“I agree with regard to this conception of Beauty, but not with regard to Truth”, said Einstein

“Why not?” , Tagore said, “Truth is realized through man..... It is the perfect comprehension of the Universal Mind.”

“I cannot prove scientifically that truth must be conceived as a truth that is valid independent of humanity; but I believe it firmly”, said Einstein

“Truth, which is one with the Universal Being, must essentially be human”, asserted Tagore...  
 “According to Indian philosophy there is Brahman, the absolute Truth, which cannot be conceived by isolation of the individual mind or described by words, but can only be realized by completely merging the individual in its infinity.” (20)

This longing for the union with the Supreme reality and inversely the longing of the Supreme reality also for the union with the finite can be realized, as says

Tagore, by anyone who is in peace and has the feeling of the eternal and if one tries to understand the unity of mankind. Tagore is slowly taking us at the threshold of the exact meaning of spirituality through the path of the unity of mankind.

In the unity of beings one realizes the spirit,  
*atman* .

Revelation of Spirit in man is the core philosophy of Tagore. Tagore makes a very important statement which clearly distinguishes spirituality from religion but at the same time mentions about the closeness of the two. He says,

The highest wisdom of the East holds that it is not the function of our soul to gain God, to utilize him for any special material purpose. All that we can ever aspire to is to become more and more one with God.....In the spiritual world , which is the region of unity, we grow by losing ourselves, by uniting.  
(21)

One can be complete when the difference between finitude and infinite vanishes and the person

becomes one with the Ultimate Truth. This is so nicely explained by Gorakhnath, a Siddha i.e. enlightened living between (2nd century BC – 2 century AD) by one of his poems:

“Die, o Yogi die, die

Sweet is dying

Gorakh says, I teach death

The death I passed through when I became awakened

It was the death of sleep not of me

The ego died, not me, duality died , not me

Duality died and I met the eternal

The small constricted life broke,

And the drop became the ocean.” (22)

Yes, when the rain drop falls into the ocean it is certainly dying in one sense, it is dying as a drop and in other sense the drop attains for the first time to the great life – it lives as an ocean and hence dissolve, die –but it is the ego that dies – then the divine manifestation, the union or the realization of oneness or completeness becomes a reality.

This consciousness of oneness beyond all boundaries is the consciousness of the soul. This soul exceeds all boundaries, and yet is bounded by myself.

Let us be very clear here that Tagore believed in unity of the infinite with finite but not in the Vedantic oneness where self, the finite loses itself completely in the Infinite.

Tagore replaces Upanishadic concept of oneness by a more personal and intimate relation between the divine and the human and creates his concept of Jivan Devata (the god of life) which evolves in three stages, i) as the 'beloved lady'; ii) as his inner being (antaraatma); and ultimately iii) Goddess of life who is the Infinite Being and gives his core spiritual message as enumerated in Gitanjali :

'The Infinite wants the finite's intimate comradeship  
And the finite wishes to lose itself in the Infinite.'  
(23)

Tagore thereafter reveals the core content of spirituality and that is joy because the soul which is the unifying principle in me finds its perfection in its unity realizing ourselves outside us.

We come to know it through the joy of this truth.  
Our delight is in realizing ourselves outside us.(24)

The medieval poet Kabir explains this joy so poetically:

‘The inward and the outward has become as one sky,  
The infinite and the finite are united:  
I am drunken with the sight of this all.’ (25)

I don't agree with William Radice when he says that in the poems of Gitanjali Tagore is essentially a dualist emphasizing always on relationship between the infinite and the finite, or on an interplay between the poet and the divine but he turns himself to be a non-dualist as a musician in his songs. (26)

On the contrary in songs after songs one may find the union but not the non-dual oneness of the infinite

with the finite; however, the essence of Vedantic oneness can also be traced and this takes Tagore very close to the very distinguished 11<sup>th</sup> Century philosopher, Ramanujacharya and his philosophical concept, *vishishtadvaitavada* or qualified monoism (27) showing unity in diversity where both unity and the diversity are a reality.(28)

Tagore speaks of it again and again in his life. In 1922 in Pune in the Kirlosker Theatre he gave a lecture on ‘Indian Renaissance’, elaborating the very idea that

‘a man who is alone or one is meaningless because there is no unity in one. The one with many is truly one because in that one, one can see the unity and this unity gives the message of truth.’

The distinguished psychologist Sudhir Kakar challenges the claim that Hindus are unique in self-knowledge and self-development. His contention is that Hinduism encourages men and women to be members of groups rather than self determining individuals. The contention of Kakar is erroneous

particularly with reference to Tagore, who, however does not talk of Hinduism but the spirit of India. Tagore has said this umpteen times that unity with the infinite is possible by self sacrifice but at the same time it results in self blossoming and that establishes the fact that man's personality is much more important than his becoming one with the supreme or non-duality. (29)

Tagore says that true spirituality is calmly balanced in strength, in the correlation of the within and the without. (30)

In simple terminology it is a balance between worldliness and renunciation.

Then he says freedom i.e. freeing oneself from all kind of worldly entanglement or in other words, the knowledge of truth is not possible without submission to law. Law here is *rita*, the worldly or the cosmic law and this law also controls action of a person who does all to live in this world. The spirit, atman or Brahman is bound by this truth and also free from it in its joy. We are bound by worldliness

as well as we are also bound by our desire to renounce this world and have the feel of blissfulness. The state of blissfulness is the ultimate in spirituality.

I have another point of difference with Sudhir Kakar when he states in his latest book on ‘Young Tagore: The Making of a Genius’, that Tagore attributes his creativity to spiritual unconscious, which he calls the ‘One within me’. However he corrects himself by stating that (though) it is analogous to the pleasure principle governing the Freudian dynamic unconscious, it can be said that Tagore’s creativity is governed by the ‘unity principle’.(31)

In fact it is not unconscious but ‘pratyabhijna’ or recognition of that supreme self and to be in union with it as mentioned by the 9<sup>th</sup> century distinguished poetician Abhinava Gupta and one can find a repetition of it in Mirza Ghalib, the great 19<sup>th</sup> century Urdu poet:

‘Aate hain gaib se ye/ mazamiin khyal mein/



Ghalib sareer e khama/ navaye farosh hai'

My thoughts come to me/ From somewhere beyond/  
When Ghalib is attuned/ To the music of the  
stars(pen). (32)

If in his poetry Tagore is spiritual, it can equally be claimed that his creativity displayed in his art, particularly landscapes, is also fundamentally spiritual. In his landscapes – dark trees outlined against a ghostly twilight, or rows of trees and the masses of dark clouds – Tagore can be found gazing into nature with such an empathy of a *sahridya* ( a cognoscente) that as he seems to be connecting with the universal self. (33)

Following what the distinguished keeper of Indian Art in the Museum of Fine Arts in Boston, A. Coomaraswamy said about artistic creativity, one can say that it is a two-step yoga, one, a spiritual stance of a meditative monk, and two, mindfulness of a skilled executor. One finds this yoga in Rabindranath of a meditative monk and the mindfulness of an arrow maker. Shankaracharya

speaks about the arrow maker, who perceives nothing beyond his work when he is buried in it. (34)

To come to the last point whether in Tagore's scheme of thought on spirituality is there any space for worldliness. Though I have spoken about it yet it needs a little more elaboration.

Tagore says that only by living life fully can you outgrow it. (35) Life is perpetual creation; it has its truth when it outgrows itself in the infinite. Tagore says that the two aspects of human existence worldliness and spirituality go together and this knowledge leads one to achieve the state of blissfulness (*anandam*). Knowledge only of the finite, of worldliness is like lamp without its light, it is accumulation of knowledge without any illumination. But the greater darkness, says Upanishads, is the sole pursuit of the infinite.

The absolute infinite is emptiness. Tagore by endorsing Upanishads says that it will never do the least good to attempt the realization of the Infinite apart from the world of action or the existence of the finite.

Therefore Tagore says that the infinite and the finite are one as song and singing are one. (36). The lotus grows in the mud of this world, the symbol of worldliness and history but when it opens to light and sun symbolizing the transcendent it blooms and hence both the transcendental spiritual and the worldliness together creates our joy'

Our delight is in this world and to see infinite in humanity therefore Tagore says:

“Deliverance is not for me in renunciation. I feel the embrace of freedom in thousand bonds of delight.”  
(37)

This strikes the keynote of Tagore's notion of spirituality. Despite his deep Vedantic background,

Tagore was against any world-negating asceticism. In many of his poems and songs he made this point clear:

In Gitanjali Tagore says

“Whom dost thou worship in the lonely dark corner of a temple with doors all shut?” ( 38)

and thereafter makes his point forcefully that

‘we can never go beyond man in all that we know and feel....I feel that I have found my religion at last, in which the infinite became defined in humanity.... reality is the definition of the infinite which relates to the person. (39). In his acceptance speech of the Nobel Prize, which he delivered at Stockholm after eight years of its declaration in 1921, he speaks of the spirit of unity of all races and, by quoting Upanishad he gives this philosophical message, which he says is the message of the East to the West

“He who sees all beings in his self, and his self in all

the beings does not hate any one, and knows the truth” (40)

Once we acknowledge this oneness, we are necessarily inhibited from doing harm to others. What is emphasized above all in the Isopanishad is amity or loving kindness towards other people and the corresponding rejection of apathy, cruelty, violence and everything else that is destructive of cordial, harmonious relations with one another. (41)

This is Tagore’s spiritual universalism. It is not the negative kind of universalism which belongs neither to one nor to another. It is not an abstract soul, but it is my own soul which I must realize in others. It gives us delight. When I love, in other words, when I feel I am truer in someone else than myself, then I am glad, for the One in me realizes its truth of unity by uniting with others, and there is its Joy. (42)

One can present the true meaning of Tagore’s notion of spiritual universalism with an imagery of a lotus. Lotus is symbolic in the sense that it tells how can

one live in this world but remain untouched by it. The lotus grows from mud in the water and it is a worldly reality but it remains untouched. The light and sun which help the lotus to bloom and its fragrance to permeate is also a reality. Lotus is a symbol of transformation. Mud is transformed into the most beautiful and most fragrant flower. By remaining untouched it impregnates our mind with a sense of transcendent spirituality and then one can hear the sublime urge of the soul, “Light, oh where is the light”? The transcendental luminosity leads man to final deliverance and realization that spirituality is nothing but love for humanity.

This is the most enlightening message which Tagore offers to the people of the world.

## **Notes and References**

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10. Tagore Rabindranath, 'The Artist', *The Religion of Man*, EWRT, Vol. III, p.138
  11. Tagore Rabindranath, 'The Vision', *The Religion of Man*, EWRT, Vol. III, p. 127
  12. *The Religion of an Artist*, *Contemporary Indian Philosophy*, (ed) S. Radhakrishnan, Muirhead Library of Philosophy, 3<sup>rd</sup> reprint, 1958, p. 34
  13. *Selected letters of Rabindranath Tagore*, (eds) Krishna Dutt and Andrew Robinson, (1997), p.245
  14. Tagore Rabindranath, 'An Indian Folk Religion', *Creative Unity*, EWRT, Vol. II, p.523
  15. Tagore Rabindranath, *Gitanjali*, song 69, EWRT, Vol. I, pp.66-67
  16. *Ibid*, song 26, p. 50
  17. Kakar Sudhir by quoting Jung that 'every creative person is a duality or a synthesis of



contradictory aptitudes’ says that if there is one creative genius who bears witness to Jung’s observation it is Rabindranath, Young Tagore: The Makings of a Genius, 2013, p. 62

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23. Rabindra Rachanabali, Vol. 2 ,Gitanjali (original),1961, Song 120, P. 292
24. The exact wordings of Tagore are: ‘Through the help of logic we never could have arrived at the truth that the soul which is the unifying principle in me finds its perfection in its unity in

others. We have known it through the joy of this truth, Our delight is in realizing ourselves outside us', 'The World of Personality', Personality, EWRT, Vol. II, p. 373

25. Ibid, p. 375

26. Radice William, Gitanjali: A new Translation by William Radice, 2011, Introduction, P.lxii

27. Ramanuja's concept of unity is not unity but union; for from a logical point of view it is only union and not unity that can be thought of as being constituted of ultimately distinct and separate parts...Ramanuja's Absolute, unlike Shankara's, is not unqualified identity but identity-in-difference,

28. Ramakrishna Puligandla, Fundamentals of Indian Philosophy, 1975,p. 259 and M. Hiriyana, Outlines of Indian Philosophy, 1932,, p.398

29. Abu Syeed Ayyub in his book 'Adhunikata O Rabindranath, 1983 writes under the sub title

‘The Gitanjali Period’ that ‘ the mind of a devotee (imbued with bhakti-rasa is singularly preoccupied with god, not absorbed in own self.....But the poet of Gitanjali is not at all oblivious of himself; in the world of Gitanjali, the giving is as generous as the demand for reciprocation is unashamed; self-sacrifice and self-blossoming are held together in a single container. The second element is not heard in purely devotional poetry as in Kabir’s dohas, for example...the tune is of love... not bhakti; the lover always expects something in return, otherwise his love is unrequited, his giving himself futile...( Excerpts from the translation by Amitaava Ray)

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37. Tagore Rabindranath, Gitanjali, poem 73, P.68, EWRT, Vol. I
38. Ibid, poem 11 p. 46
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