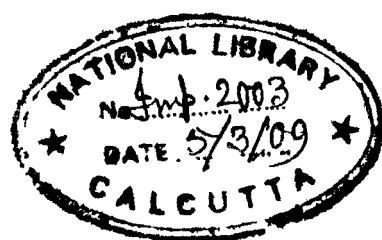


**A PECULIARITY IN THE IMAGERY IN
DR. RABINDRA NATH TAGORE'S
POEMS**

**BY
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Introduction.

I have noticed a peculiarity of imagery in Dr. Rabindranath Tagore's poems which I have not met with in the works of any other poet. This can be best explained by quoting a few illustrations.

The following is the translation of a stanza of one of Tagore's poems.

“ Break, break, oh break the prison house,
Strike at it hard yet harder,
How sweet the bird sings,
How abundantly pour forth the rays of the sun to-day.”

In this passage the words “ Break, break, break ” in the first line sound like the beat of a drum and convey the suggestion of a rhythm. The passage “ How sweet the bird sings ” has the association of a song, while the pouring forth of the sun's rays suggests the idea of a movement. Thus in the above lines we have practically three separate definite imageries occurring in a given order—a rhythm followed by a song and ending up with a movement. This structural peculiarity is noticeable throughout a great part of Dr. Tagore's writings.

¹ Read before the All-India Science Congress at Bombay. Portions of this article have been very kindly written for me by Birendrakumar Basu, Esq., I.O.S., and Dr. N. N. Sengupta, M.A., Ph D, Professor, University College, Calcutta. Babu Kumudkanta Sen, Sub-judge, has also helped me much at the time of writing this article. Colonel Owen Berkeley Hill, I.M.S., has kindly thoroughly revised the article. Mr. Anilkumar Basu, M.A., Professor, Uttarpada College has published a Bengali translation of this article in the Agrabayan issue, 1334, B.S. of the well-known Bengali monthly, Manasi-O-Marmavani. I am very much thankful to these gentlemen for the above-mentioned kind helps in connexion with this article.

As illustrations I may quote below the following passages of Gitanjali which have been translated by the poet himself.

“ Ah the light dances my darling at the centre of my life,
The light strikes my darling the chords of my life,
The sky opens, the wind runs wild, laughter passes over the earth.”

Again

“ Keeping steps with that restless rapid music,
Seasons come dancing and pass away.”

Another

“ As we pause and pause again in our talk,
The cuckoo will cry out from the tree,
And on the face of the sky, clouds will roll upon each other and
float away.”

Numerous examples of this triplicate imagery some translated into English and some in original Bengalee without any translation have been collected in the appendix to this paper.

The dream consciousness in the poetry of Rabindranath Tagore.

The poet told me on one occasion that his poems were the work of his unconscious mind, and that whenever there was any play of his conscious mind at the time of writing, he was not at his best. For the origin of the structural peculiarity in Rabindranath's poems we should not look into his conscious plane of mind, but into a more submerged plane. Dr. Freud has shown that poetry arises more or less from the same plane of consciousness which gives rise to dreams. I think that the students of poetical literature, will find greater expression of the dream consciousness in Rabindranath's poems, than in those of most other poets.

It will be shown later on that in some cases there has been an inversion of the sequence of the triplicate imagery, that is to say, the imagery of movement instead of occurring last, as usual, has occurred first, and with this inversion, the flow of the idea symbolised by the imagery has been in the opposite

direction. This presents a curious analogy with the phenomena of dream consciousness. As far as the writer is aware, this kind of inversion of the sequence of any imagery, is not noticed in the writings of any other poet. This will justify the supposition that the imagery is coming out from the dream-consciousness of the poet, that is to say from the pre-conscious region of his mind.

Now if we take the triplicate imagery used by Rabindranath to be of the nature of a symbol, as occurs in the manifest contents of a dream, we have to show that this symbol is a representative of a more essential and probably abstract and complex idea present in the poet's mind, like the latent content of a dream, with which, this has something in common, and is connected by some chain of association, whether external or internal, probably both; and that this symbol, both onto-genetically and phylo-genetically has some characters of a primitive method of representation of the idea present in the poet's mind. The symbol has come automatically and unconsciously to the poet, who himself is not probably fully conscious of what the symbol actually represents.

Poet's knowledge about the meaning of the symbol.

I shall take the last point first. After writing out a paper on this subject roughly, I went to see the poet. I asked the poet whether he has noticed the fact, that a peculiar triplicate imagery frequently occurs in his poems, and whether he can give reasons for the same.

The poet replied that since so many illustrations of the triplicate imageries had been brought to his notice by the writer, he could not deny the existence of the same in his poems. As for the reason of it he stated that every one develops certain method of expression, and he has developed this method of expression. However, after reading my paper he accepted my explanation, but remarked that when a symbol comes out of the unconscious more than one meaning may be possible.

Tagore's view of idealism.

It may be interesting here to relate how I was originally led to collect the passages about which I went to see the poet.

Several years ago I went to call on Dr. Rabindranath Tagore at his residence at Jorasanko in Calcutta and met him in his study, which in its simple and artistic decoration was worthy of its illustrious occupant. My attention was first attracted by a very simple picture hung up in a conspicuous place in the room. It was the poet's own portrait. The peculiarity about this was that it was a pencil sketch drawn in outline only and with as many straight lines as possible. The picture had probably been drawn by an admirer of the poet and the extraordinary manner of its execution had induced the poet to hang it in his study.

The peculiarity in the picture gave me a hint to collect passages from the writings of the poet in which there was some imagery about lines. The collection of these passages led to my discovery of the peculiarity in the imagery, which, so far as my knowledge goes, has been unnoticed up to this time, even by the most critical reader of the poet.

I can recall something about the conversation I had with the poet on the occasion. I remember that our conversation first turned upon the poet's well-known allegorical drama named "Immovable Structure" (*Achalayatan*) in which the poet has tried to show, amongst other things, how in Hindu society, time and energy are often wasted over meaningless formulæ of worship. He gives the instance, by mentioning a Mantra or of a formula of worship in the words,—“Thoto Thoto Thotoya,” etc., in the book.

I asked the poet why he had composed a Mantra in his book which contains so much repetition of the meaningless word “Thoto.” The poet told me that the Mantra had been taken bodily from the Buddhistic Scriptures and was not his own composition. I brought it to the notice of the poet that I had come across a collection of words similar to “Thoto” in the

beginning of that mysterious document in the story named "Guptadhan" (Hidden Treasure) written by him. So in accordance with the dynamic psychology of Freud, it may be inferred that there is some association of ideas in connection with those words which has some special significance with the poet.

The poet said this might be true. The word "Thoto" is associated with the word "Thata" which means bank of a river or sea, and thus conveys the idea of limit or impediment. He told me frankly that he could never bring himself to like anything which did not transcend the finite and the limited, and pass into the infinite and the unlimited.

This led me to ask the poet if he thought that spiritual development was altogether impossible from the worship of images. The poet's answer was that he did not altogether think so, and gave the instance of Siv Narayan Paramhansa whom he knew personally, and who was a worshipper of the Sun, and reached a very high degree of spiritual advancement through such worship. He said that to be in communion with God, two elements were indispensable. The first was idealism and the second was to have some sort of personal relations with Him. In the worship of images, the first is often sacrificed for the sake of this second element.

The Poet's philosophy of the Infinite.

The conversation which I had with the poet showed me a possible significance of the peculiar imagery to which reference has been made. The poet never loses sight of the Infinite in the finite, the Unlimited in the limited. This runs through almost all his writings. For instance, in his famous novel called "Gora" the poet makes "Gora," the hero of the novel, speak thus:—

"Unless there be the finite, the Infinite cannot express itself. It is through the finite that the Infinite manifests itself."

Again in another passage the poet sings—

“ Within the finite, oh Thou Infinite, Thou playest Thy own tune.
Hence, so rapturously sweet is Thy manifestation in me.”

The artist, like an individual dreamer, comprises a vast material of life's experiences into something like a dream-symbol. In both cases, the central emotional element in the life of the individual concerned lies contained, in this symbol. I shall proceed to show that this has been the case, regarding the triplicate imagery of Rabindranath.

The Infinite in music.

The poet has found in music the manifestation of the Infinite through the finite. The passage last quoted is an illustration of the above. It has also been illustrated in his masterpiece, “ Chitrangada :”

“ As in a song, in a momentary rhythm, there is, as if, a mystical echo from the Eternal.”

There is a parallel idea in another of his songs :

“ The mind cannot approach Him. But music soars higher and kisses His Throne.”

This is the poet's faith in music which brings him such a beatific vision as we see in the following :—

“ Oh how perfect is Thy music my master.
It makes me listen in silent amazement.
The light of Thy music illumines the world,
The music of Thy notes flows through the heavens.
It rushes madly breaking through the rocks
Like unto the sacred river eager to mingle in the ocean.”

The last two lines in this song deserve reflection. Music is likened to a stream which rushes through stony obstacles, and carries everything before its impetuous force. Music is not to Rabindranath a lifeless sound, but a living and a moving force, whose ultimate goal is in the Infinite. It shows

how in the mind of the poet, the conception of music is associated with the conception of movement along a path.

Movement as a symbol of the Infinite.

There is a poem of Rabindranath called "Balaka"—which literally means, a flock of white cranes flying in a line. The piece is important, as it contains an exposition of the philosophical doctrine of the poet, and gives the title to a collection of poems.

The story of the poem, which is allegorical, is that on the margin of a river there was a large number of cranes. After some time, they began to flap their wings and fly in the air. Hearing the flap of their wings and seeing them fly, it seemed to the poet, as if all nature became fired with a desire to have wings. The hills said that they would also fly and become black clouds in the sky. The seeds within the earth said they wished to have wings that they might come out and fly. With the mind's eye the poet dreamed that all earthly things were flying up, and that there is perpetual progress in this world, which is an outward manifestation of the effort of the finite for the realisation of the Infinite.

Rhythm and the Infinite.

There is yet another symbol in his poems which may be regarded as the symbol of rhythm. The imagery of rhythm in the mind of such a master-musician as Rabindranath, may perhaps be looked upon as the natural antecedent of the imagery of songs. But I am inclined to think that there is more in it, than this.

Rabindranath is the poet of universal love. In analysing the true character of human love in one of his works called the "Cupid's Decision" he says—

"In our mundane affairs, some chapters of life are usually enacted before history begins its record. The first vibration, the first

agitation, and the first flash of lightning, are incapable of being recorded."

The excerpt quoted above illustrates Rabindranath's conception of worldly love. In the passages of his poetry, in which he deals with universal love, which in itself is eternal, this symbol of rhythm finds expression in a concrete manner :

" In this physical body of mine that life wave which undulates day and night, through every vein and nerve, that very life is running after the universal to get predominance over it, that very life is dancing in this world in inimitable rhythm, measure and harmony."

As in the other two imageries, *viz.*, song and movement, here also Rabindranath, in several of his passages, has tried to describe the play of Infinite in the finite, which is the keynote of his philosophy.

Take for example the poem,—

" My thoughts are quickened by this rhythm of unseen feet round which the anklets of light are shaken.

They echo in the pulse of my heart, and through my blood surges the psalm of the ancient sea."

Or this—

" When Thou and I come face to face
All veils drop,
And the sea of the universe ripples in sympathy."

Or this—

" In the cadences of making and breaking
Your love trips along
From land to land
From age to age."

In this wise, we meet with three important classes of imageries, *i.e.*, (1) a rhythm, (2) a song, (3) a movement in a line. Psychologically speaking they may be described as imageries of the auditory, visual and kinaesthetic types. The image types

in several cases are not pure but belongs to the compound type. In all these cases, the imageries are not of the dead or inert type, but they seem always instinct with life and energy. We may deal with this last point later on.

Sequence of the three imageries.

In the triplicate imagery, the imagery of rhythm comes first, the imagery of song follows next and the imagery of movement comes last. The arrangement is not accidental, but there seems to be a deep meaning in it.

In a recent dramatic sketch "The Procession of the Car" Rabindranath has introduced the triplicate imagery in prose and naturally the symbolical significance of the imagery is not so much disguised here as in his poetry. The "Car" is of course the car of human progress and it has stuck. The King, the Priest, the Soldier have all failed to move it while the populace breaks into the ring and drags it away. The Poet then appears, and the following conversation follows :—

The Poet has just remarked that the populace will shortly come to grief and will have to send for the Poet.

Priest.—Really and by what force will you drive the car?

Poet.—Not by physical force, that is certain. We are followers of Rhyme. We know that if you overburden on one side, the rhythm is lost. We know that the secret of steering the Ship of Power is to put Beauty at its helm. You pin your faith on the hard, hard law or hard steel,—but that only shows you to be timid, weak, lifeless.

Soldier.—While you are lecturing, Poet, look, there is fire yonder.

Poet.—How often has not fire broken out from age to age,—but it has never destroyed what is worth saving.

Soldier.—And so—?

Poet.—I will sing "Fear not."

Soldier.—What do you expect to achieve by doing that?

Poet.—Those who draw the car will have rhythm to regulate their steps. It is pulling in discord that is dangerous.

Soldier.—And we?

Priest.—And I?

Poet.—It is not necessary that you must do something in a hurry. Try and make yourselves new from within, and afterwards, wait for the call.

In the above extract, the triplicate imagery occurs in the fixed order noticed in the poems. Here Rhythm represents the Beautiful at the helm of the universe. Song represents His message to the universe. The movement is the result of this message, *viz.*, the progress of the world towards the ideal.

The formula of Godhead in the Upanishads is “Santam, Sivam, Adwaitam,” the Being who is Harmony, who is Beneficence, who is One without a second. Rabindranath has accepted this formula. In the 37th poem of the volume known as “Balaka” there occurs the line,—“Santi, *i.e.*, Harmony is true, Siva, *i.e.*, Beneficence is true, that Eternal One is true.”

Now the triplicate imagery of rhythm, song, and movement has resemblance with the formula of the Godhead of Santam, Sivam and Adwaitam quoted above.

Rhythm is a very natural figure for representing Santam or the Principle of Harmony.

The figure that all movements are proceeding towards the goal situated at the Infinity is a very natural way of representing the Eternal One without a second.

Sivam or the Principle of Bliss is a somewhat complex idea. While on the other hand the music as described by Rabindranath is also a complex idea. Rabindranath at some places has spoken of “light of music.” In fact, in some triplicate imagery, Rabindranath has put the idea of light in place of the idea of song (*vide* the songs Nos. 8, 11 and 12 in the appendix). Sometimes the idea of music or the idea of rhythm has been replaced in the triplicate imagery by the idea of ecstasy or by the idea of a kind of mystic feeling (*vide* the

songs Nos. 10 and 13 in the appendix). Thus the triplicate imagery may be taken as a sort of paraphrase of the triplicate formula of the Godhead mentioned in the Upanishad.

But we have shown an extract from the book "Car Procession" of Rabindranath that the triplicate imagery may be taken to mean the Godhead, His message to the Universe and the response of the Universe to His message.

If these two different views are condensed into one, it will mean the communion of the Divine and the Universe or in other words the manifestation of the Infinite through the finite. ✓

The spiritual synthesis of Rabindranath.

In the eternal search for the Infinite, in the maze of paths, each leading by its own way to the vision of truth, each one must choose his own path and Rabindranath has chosen his.

As he has expressly stated in some of his poems, his path is not through renunciation but through joyful acceptance. He joyfully accepts the world, with all its light and shadows, its pleasures and its sorrows, its separations and its reconciliations, its beauties as well as its terrors. So much beauty, so much joy, he says again and again could not have prevailed in the world if God wanted us to reject them. No, says he, I renounce nothing. The world is mine to love and to enjoy and is not the world God's too? And is not God in the universe and can the Creator be contemplated apart from his creation? But the Creator and creation would be meaningless without my "I" too, for here He is, in the heart of my heart, in the soul of my soul. I am not apart from creation, yet I have the creation as the object of my experience and I and the creation form one whole, which together make up the totality, the *One* without a second and that is God. So the limit and the limitless, the *personal* and the *universal* have to meet and as a matter of fact they do meet every moment of our daily life and God is in it, of it, the essence of it. Rabindranath has expressed it,—“As speech

is filled with thought, so every object with form is replete with that which is formless."

Inversion of sequence.

In the poet's description of the awesome in nature in which Divine displeasure is made manifest, the triplicate imageries referred to above can be observed, but in a different order. This is what we should expect. For the poet is here describing a state of things which is opposite of communion with Divinity where the imagery occurs in the proper order.

As an illustration of this the following verses may be quoted.

(1)

" Red clouds quiver with lightning. Thunder resounds over yonder forest. Who is the mad man, who is sending the peals of laughter again and again, in the midst of these? "

(2)

" Oh my Terrible,
Thy forgiveness comes through the flaming spire of roaring thunder in the setting sun, in that terrible cataclysm when blood will rain and the worlds collide in sudden and terrible impact."

(3)

There is a poem called " The Tryst " in which there is a similar picture of the terrible aspect of nature.

For example,

" Suddenly the tempest came,
The lightning flashed
In its open huge jaws,
The woman trembled with fear,
The wind blew, as if, destruction was near,
In the sky, thunder laughed its loud and hideous laugh of mockery."

In the above three pieces, the imagery of movement is coming first. This may be contrasted with what has been noticed in the previous illustrations, where the imagery of movement comes last, after the imageries of rhythm and song. But in these verses there has been an inversion of the sequence. This sort of inversion has been found by psychologists to be a curious phenomenon in dream consciousness.

For example, the following occurs in Freud's book on Dreams : —

“ There seems no ‘ Not ’ in dreams. Opposition between two ideas, the relation of conversion is represented in dreams in a very remarkable way. It is expressed by the reversal of another part of the dream content, just as if by way of appendix.” (*Vide On Dreams by Professor Freud translated by M. D. Eder.*)

Dr. Ernest Jones says :—(In dreams) “Cases of opposition which fall into the category of the converse or reverse may be indicated by the following curious way: Two parts of the already formed dream that are connected with the dream thoughts in question are inverted.” (*Vide Papers on Psychoanalysis by Ernest Jones.*)

It may be interesting to give a short account of the poem “ The Tryst ” in order to see why Tagore introduced a terrible scene like the one quoted in his poem.

The story related in the poem is that of a Hermit named Upagupta who was resting on the road in darkness. A dancing girl named *Basava Datta*, who was reported to be the prettiest damsel of the city, was going to meet her lover at the Tryst. As *Basava Datta* struck against the Hermit in the darkness, she lighted her lamp. The uncommon beauty of the young ascetic dazzled her eyes and she invited him to her home in a passionate manner.

Then suddenly comes the cataclysm.

Thus in the poem, as the woman was about to treat with contempt the high spirituality of the ascetic, the thunder voice

of the Divine was heard. It is in this way that His Being is manifested in the terrible to bring the gospel of the new life through sorrow and suffering.

This is what happened to the woman of the poem.

An epidemic broke out in the city and she caught the terrible disease. She lay in the outskirts of the city deserted by all. But the Hermit came, took her in his arms and gave her succour; and the poem ends :—

“ The buds were falling fast,
The cuckoo was singing over-head,
The moonlight was intoxicating,
‘ Who are you, kind Sir,’ cried the poor woman
‘ The time has come to-night,’ replied the Hermit,
‘ I have come, Basava Datta.’ ”

Here the poet has again introduced a triplicate imagery, in which the dropping of blossoms indicates rhythm, the singing of the cuckoo indicates song, and the shining of the full moon, movement. Here the imagery is not inverted, for the sight of the ascetic evokes a noble and spiritual feeling in the heart of the fallen woman and not a base feeling as before.

As Dr. Freud and Ernest Jones have pointed out that in the same dream the dream content of the early part of the dream may be reversed towards the end of the dream to express an opposite idea, the same phenomenon has occurred in this poem through the inversion of the imagery.

How the symbol formed.

Charles Bandouin in his book named “ Psycho-Analysis and Aesthetics,” has attempted to study the works of the French poet Emile Verhaëren from a psycho-analytical point of view.

He quotes a line from the poet.

L’ Eternelle, qui est la vie

meaning

The Eternal, who is life.

The author remarks :—

“ The word “*vie*” seems at this date to be a magic syllable for Verhaeren. He is intoxicated by it; positively haunted. It is not improbable that this is why the syllable *vi* recurs with such strange insistence in the titles of the poems of this period :

Villages illusoires
Villes tentaculaires,
Visages de la *vie*
Vignes de ma muraille.

Now as I have shown before it is analogous to this that the triplicate imagery of Rabindranath has developed from the formula of the Godhead in Upanishad, *viz.*, “ Santam, Sivam, Adwaitam,” and Rabindranath appears to be similarly haunted with the triplicate imagery.

The author points out that there was previously loss of religious faith on the part of Verhaeren, which was followed by a temporary loss of harmony. But Verhaeren again became converted to religious faith, through which he regained balance and this comprised a drama closely paralleled by the experiences of a Tolstoy.

The author proceeds on to say : “ The psychological essential of conversion may be summarised as follows. One who has been the victim of a conflict, recovers balance through a sudden, or comparatively sudden, setting free of the forces that have been prisoned in the sub-conscious, and through the change of direction which the psychic energy thus undergoes. The outcome is a new conception of life, and perhaps a new conception of the universe.”

Here it appears to me that the author of the book, Charles Bandouin, is trying to express in psychological terms, some of the aspects of mystic consciousness, so ably dealt with by the great psychologist William James.

It has been stated by Kolnay (in *Psycho-Analyse and Social-Vissenschaft*), “ The dream plays no organic positive

part in the life of the individual, its function consisting largely in a removal and diversion of psychic inhibitions." This, in my humble opinion cannot be true of truly artistic dreams. Even regarding the ordinary dream, a paper read by Maeder before the Psycho-analytic Association, in Munich 1913, shows that the above view is not wholly correct, regarding ordinary dreams also.

Poul Bjirre of Sweden in an article on the subject "The way to and from Freud" published in the Psycho-analytic review for January 1925, says :—

"It is not in the life sphere whose intellectual characteristics reach their climax in 'purpose' that dreams like all other processes of an artistic nature, have their deepest roots. The significance of these manifestations of life, on the contrary, lies largely in the fact that they break through and dissolve the rigid forms into which over-insistence on usefulness and purpose has moulded social life and thus make us receptive of influences from deeper sources of life. The forces of the unconscious, therefore, are not individual but universal, a fact which has been overlooked in psycho-analytic literature and has given rise to untold confusion. The psycho-synthetic tendency to self-healing is a universal force which manifests itself in us just as gravity does, in the former case as a living renewing force, in the latter as a dead, mechanical force." Here also the writer is trying to put forth in psychological terms what has been described as mystical consciousness by William James. Now according to William James, though the mystical experience is a very real thing to the individual concerned, and leads to his spiritual and psychic development, yet the subject of it says that it defies expression, that no expression of its contents can be given in words.

So Rabindranath has tried to describe by way of symbol the manifestation of God in the Universe which is a mystical experience with him. Rabindranath finds this idea symbolized in a pre-eminent degree in song, the tune as apart from the

words. While the words are limited and particular, the tune, it seems to him, goes beyond and vividly brings home the eternal character of experience and that is why he has said again and again, he looks upon song as the type of mystic experience, a sudden breaking of the bonds, a glimpse of the eternal in everyday life. The psychologists have laid stress on the factor regarding symbol-formation which may be described as the pleasure-pain principle. The mind notices what affects it most, so that what is most pleasurable or most painful is utilised in symbol-formation. Hence, in case of Rabindranath, the master musician known throughout the world as the creator of an altogether new style in music, the song is the thing which most interests him and is most pleasurable to him. Rhythm representing the musical instruments and movement representing the dance are objects which are intimately associated with song. Hence the selection of the triplicate imagery as symbol has been very natural with Rabindranath.

Freud, in one of his books (*Die Traumdeutung*) says :—

“ What to-day is symbolically connected was probably in *primaeval* times united in conceptual and linguistic identity. The symbolic relationship seems to be the remains and sign of an identity which once existed.”

In the Vedic Hymns, the ancient forefathers of the Hindus observed with awe and reverence the phenomena of nature like tempests, lightning, thunder, rain, the first dawning of light in the morning, etc., and felt the manifestation of the Divine in these phenomena, like Rabindranath. Thus the triplicate imagery may be said to be connected ontogenetically and phylogenetically with the primitive worship of the Vedic age. It is significant that there are reverential references to Vedic hymns in several places in the poet's writings.

Mysticism and the imagery.

Mysticism in all ages and climes is said to possess certain constant characteristics. The mystic idea of the divine

principle, the play of emotions that fill the life of the devotee, and the unique stream of perceptions that mark the awakening of the blessed life, possess a deepseated resemblance in the diverse orders of mysticism. It is a fascinating study to pursue the clue of these experiences. No one who has interested himself in the study of mysticism can fail to be struck by the fact that certain sensory phenomena occur with a remarkable constancy in the life of all who seek an immediate contact with reality. In the famous Memorial of Pascal we find

“ depuis environ dix heures et demi du soir
jusqu'à environ minuit et demie
Feu”¹

Rolle likewise speaks of an experience in which he felt that his heart “waxed warm, and truly not imagining by, but as it were with a sensible fire, burned.”² There are similar references to light and sound in the life-history of many a traveller of the mystic path. Swetashvatara Upanishat gives us a list of a rich variety of experiences that shows the earnest seeker his way to the divine :

नौद्वार धूमाकर्णलानिलानां साव्यात विद्युत्स्फटिकशशिनाम् ।
एतानि रूपाणि पुरःसराणि ब्रह्मण्यभि कराणि योगे ॥

Mystics thus agree not merely in their attitude to life, not merely in the ideology of their religious experiences but also in the details of the concrete, sensuous imagery that mark the milestones of the mystic way.

Poets in a like manner live their life of imagery. Only in their case, the images are enlivened into concrete realities of the poet's world through the warmth of emotion and the movement of rhythm. The mystic, on his part, rarely knows what the imagery signifies : he is merely impressed with its imperative objectivity. The mystic, thus, can only give a description

¹ Underhill, *Mysticism*, p. 228.

² *Ibid*, p. 233.

of his imaginal life; the poet on the other hand tries to initiate us into the inward meaning of his experience and to knit the images into a complex reality of the world he lives in.

It is obvious that poets live in a world of vivid images. It is equally obvious that their imaginal capacity manifests certain characteristics out of the ordinary. Thus it has been well said that imagination (image-forming) is the sixth sense of the poet; and he perceives a new world with this new sensibility.

The usual idea is that poets differ from the ordinary human beings in their possession of a keener sensitivity and in the vividness of the images that follow in the train of perceptions. The Eidetic imagery haunts the poetic mind long after the percept has ceased to act. This is probably true: for, all the images that enter into artistic creation show unmistakable characteristics of the memory-afterimage. The difference between the poet and the ordinary persons probably lies in the fact that the former more naturally develops the Eidetic image and the latter the memory image.

But poets often manifest a peculiarity in the development of particular types of imagery. For instance, the smell imagery is but rarely employed by the ordinary individual. Poets of all orders and ranks, however, tend to represent scenes, events and persons in terms of smell. Rabindranath's works are full of examples of the use of smell-imagery. The spring is recalled through the smell-image of mango blossoms: the river and the hill all have their specific smell; and even seasons in their procession bring in the poet's mind an orgy of smell-images. The most remarkable occurrence of smell-images however, is in relation to persons. Individuals are often recalled not in terms of their features or voice but through their body-smells. This at once shows a keen sense of smell, as well as a peculiar development and use of the smell-image.

Another peculiarity often noticed in the imagery of poets is what may be called cross-sense fusion. Rossetti speaks of 'fragrant tunes' and others speak of scented light or of 'peals

of colour.' These are undoubtedly compound images. Are they in any way related to the phenomenon of Synaesthesia? It is a matter that awaits investigation.

APPENDIX.

Some Examples of Triplicate Imagery in the Poems of Dr. Rabindra Nath Tagore.

In this verse the symbol of rhythm has been made to manifest itself from the use of onomatopoetic words :—

“ Whatever is harsh, whatever is dissonant in me, melts in sweet harmony at the touch of ambrosial music. Like the bird that feels gay when it is on wings, all my admiration, all my worship spread wings towards Thee.”

(2)

In the following verse the onomatopoetic words have been used to re-inforce the imagery both of the rhythm and song :—

“ Behind the rain clouds spatter and thunder thunders, but still peeps the sun through the scattered cloud and strikes the face.”

(3)

In some of the stanzas the imagery of rhythm is enforced by the repetition of a word :—

“ He comes now and then
Like unto the flute which pipes its tunes far away,
Methinks I hear the faint echo of His note,
His index sometimes appears in the lines in the clouds.
And in the flowers that bloom,
And sometimes it blows through the heart.”

(4)

In some places the three imageries of rhythm, song, and movement, are contained in three successive stanzas of a poem, instead of the different lines of the same stanza, as is very often the case :—

“ Like a rain-cloud of July hung low with its burden of unshed showers, let all my mind bend down at Thy door in one salutation to thee.

Let all my songs gather together their diverse strain in a single current and flow to a sea of silence in one salutation to Thee.

Like a flock of homesick cranes, flying night and day back to their mountain nests, let all my life take its voyage to its eternal home in one salutation to Thee.”

(5)

“ The impatient heavens pour down in torrents to-day.

The swelling river dashes against its banks.

The wind murmurs through the green leaves in the weeds.

The damp air blows all round wafting the music of the rainy day.”

(6)

“ I wish not to be called from my sleep by the clamorous choir of birds, by the riot of wind at the festival of morning light.”

(7)

“ The joy that sweeps in with the tempest, shaking and waking all life with laughter, the joy that sits still with its tears on the open red lotus of pain.”

(8)

“ My life will burst out its bonds in exceeding pain and my empty heart will sob out music like a hollow reed and the stone will melt in tears.”

(9)

"The waves have become clamorous, and upon the bank in the shady lane, the yellow leaves flutter and fall. What emptiness do you gaze upon."

(10)

"Thou callest so early but nobody hears Thy call,
My mind moans within itself, but none cares for it,
I wander with a forlorn heart,
I look into the face of every one I meet
But none draws me so closely as Thou dost."

(11)

"The sky is over-cast with clouds and the rain is ceaseless. I know not what this is that stirs in me. I know not its meaning."

"A moment's flash of lightning drags down a deeper gloom on my sight and my heart gropes for the path to where the music of the night calls me."

(12)

"Art thou abroad on this stormy night on thy journey of love, my friend? The sky groans like one in despair."

"I have no sleep to-night. Ever and again I open my door and look out in the darkness, my friend."

"I can see nothing before me. I wonder where lies thy path."

(13)

"Hearing the flute which makes the wind sigh, my mind wanders far far away, till at last it finds the path, which leaving all climes and countries behind, loses its trace in an unknown land, for which the heart of the poet yearns."

The texts of the passages from Rabindranath Tagore's works, quoted in the article, in Bengalee.

Page 241.

ভাঙ্গ্ ভাঙ্গ্ ভাঙ্গ্ কারা
আঘাতে আঘাত কর,
(ওরে আছ) কি গান গেয়েছে পাখী
এয়েছে রবির কর ।

Page 242.

নাচে আলো নাচে—ও ভাই
আমার প্রাণের কাছে,
বাজে আলো বাজে—ও ভাই
হৃদয় বীণার মাঝে ;
জাগে আকাশ, ছোটো বাতাস,
হাসে সকল ধরা ।

সেই আনন্দ চরণ পাতে
ছয় ঋতু যে নৃত্যে মাতে,
প্লাবন ব'হে যায় ধরাতে
বরণ গীতে গন্ধে,
ফেলে দেবার ছেড়ে দেবার
মরবারই আনন্দে ।

সে কথার সাথে রেখে রেখে মিল
থেকে থেকে ডেকে উঠিবে কোকিল,
কানাকানি হয়ে ভেসে যাবে মেঘ আকাশ গায় ।

Page 245.

গোরা কহিল—অন্ত না থাকিলে যে প্রকাশই হয় না । অনন্ত আপনাকে
প্রকাশ করিবার জন্যই অন্তকে আশ্রয় করেছেন, নইলে তাঁর প্রকাশ কোথায় ?

Page 246.

সীমার মাঝে, অসীম, তুমি বাজাও আপন সুর।
আমার মধ্যে তোমার প্রকাশ তাই এত মধুর ॥

সজীতে যেমন, কণিকের তানে,
গুঞ্জরি কাঁদিয়া উঠে অন্তহীন কথা।

মন দিয়া ধীরে নাগাল না পাই—
গান দিয়ে সেই চরণ ছুঁয়ে যাই।

তুমি কেমন করে গান কর যে গুণী
অবাক হয়ে শুনি, কেবল শুনি !
সুরের আলো ভুবন ফেলে ছেয়ে,
সুরের হাওয়া চলে গগন বেয়ে,
পাষণ টুটে ব্যাকুল বেগে ধেয়ে
বহিয়া যায় সুরের সুরধুনী।

Page 247.

কিন্তু সংসারে যেখান হইতে ইতিহাস সুরু হয়, তাহার অনেক পরের অধ্যায়
হইতে লিখিত হইয়া থাকে ; প্রথম স্পন্দন, আন্দোলন ও বিদ্রোহমূলকগুলি
প্রকাশের অতীত।

Page 248.

এ আমার শরীরের শিরায় শিরায়
যে প্রাণতরঙ্গমালা রাত্রিদিন ধায়,
সেই প্রাণ ছুটিয়াছে বিশ্ব দিগ্বিজয়ে—
সেই প্রাণ অপরূপ ছন্দে তালে লয়ে
নাচিছে ভুবনে :

ওরে কবি তোরে জ্বালা করেছে উত্তলা,
বন্ধারমুখরা এই ভুবনমেখলা,
অলঙ্কিত চরণের অকারণ অবারণ চলা।

নাড়ীতে নাড়ীতে তোর চঞ্চলের শূনি পদধ্বনি
বন্ধ তোর উঠে রণরাণি ।
নাহি জামে কেউ
রক্তে তোর নাচে আজি সমুদ্রের ঢেউ ।

তোমায় আমায় মিলন হ'লে
সকলি যায় খুলে,—
বিশ্বসাগর ঢেউ খেলায়ে
উঠে তখন তুলে ।

সে যে ঐ ভাঙ্গা গড়ার তালে তালে
নেচে যায় দেশে দেশে কালে কালে ।

Pages 249. and 250.

কবি । ঠাট্টা নয় পুরুত ঠাকুর । মহাকাল বারে বারেই রথযাত্রায় কবিদের
ডেকেছেন । তারা কাজের লোকের ভিড় ঠেলে পৌঁছিতে পারে নি ।

পুরোহিত । তারা চালাবে কিসের জোরে ?

কবি । গায়ের জোরে নয়ই । আমরা মানি ছন্দ, আমরা জানি একঘোঁকা
হলেই তাল কাটে । আমরা জানি সুন্দরকে কর্ণধার করলেই শক্তির তরী
সত্যি বশ মানে । তোমরা বিশ্বাস কর কঠোরকে, শাস্ত্রের কঠোর বা অস্ত্রের
কঠোর,—সেটা হল ভীকর বিশ্বাস, দুর্বলের বিশ্বাস, অসাড়ের বিশ্বাস ।

সৈনিক । ওহে কবি, তুমি ত উপদেশ দিতে বসলে, ওদিকে যে আগুন লাগল ।

কবি । যুগে যুগে কতবার কত আগুন লেগেছে । যা থাকবার তা থাকবেই ।

সৈনিক । তুমি কি করবে ?

কবি । আমি গান গাব “ভয় নেই” ।

সৈনিক । তাতে হবে কি ?

কবি । যারা রথ টানবে তারা চলবার তাল পাবে । বেতলা টানটাই ভয়ঙ্কর ।

সৈনিক । আমরা কি করব ?

পুরোহিত । আমি কি করব ?

কবি। তাড়াতাড়ি কিছু করতেই হবে এমন কথা নেই। দেখ, ভাব।
ভিতরে ভিতরে নূতন হয়ে ওঠে। তারপরে ডাক পড়বার জন্ত তৈরী হয়ে থাক।

Page 250.

শাস্তি সত্য, শিব সত্য, সত্য সেই সনাতন এক।

Page 251, 2.

বাক্যের মধ্যে যেমন ভাব, তেমনি আকারের মধ্যে নিরাকার পরিপূর্ণ।

Page 252.

রক্তমেঘে ঝিলিক মারে
বজ্র বাজে গহন পারে,
কোন পাগল ঐ বারে বারে
উঠছে অটু হেসে গো।

হে রক্ত আমার,
মার্জনা তোমার
গর্জমান বজ্রাগ্নিশিখায়,
সূর্যাস্তের প্রলয়লিখায়
রক্তের বর্ষণে,
অকস্মাৎ সংঘাতের ঘর্ষণে ঘর্ষণে।

সহসা ঝঞ্ঝা তড়িৎ শিখায়
মেলিল বিপুল আশ্র।
রমণী কাঁপিয়া উঠিল তরাসে,
প্রলয়শব্দ বাজিল বাতাসে,
আকাশে বজ্র ঘোর পরিহাসে,
হাসিল অটুহাস্ত।

Page 254.

ঝরিছে মুকুল, কুজিছে কোকিল,
যামিনী জ্যোছনামস্তা।
“কে এসেছ তুমি ওগো দয়াময়”—

শুধাইল নারী, সন্ন্যাসী কয়—
 “আজি রজনীতে হয়েছে সময়,—
 এসেছি বাসবদত্তা ॥”

Page 260.

কঠিন কটু যা আছে মোর প্রাণে
 গলিতে চায় অমৃতময় গানে,
 সব সাধনা আরাধনা মম
 উড়িতে চায় পাখীর মতন স্থখে ।

পিছনে বরিছে বর বর জল
 গুরু গুরু দেয়া ডাকে,
 মুখে এসে পড়ে অরুণ কিরণ
 ছিন্ন মেঘের ঝাঁকে ।

দিত দেখা মাঝে মাঝে
 দূরে যেন বাঁশী বাজে
 আভাস শুনিমু যেন হায়,
 মেঘে কভু পড়ে রেখা
 ফুলে কভু দেয় দেখা
 প্রাণে কভু বহে চলে যায় ।

Page 261.

ঘন শ্রাবণ মেঘের মত
 রসের ভারে নত্ন নত
 একটি নমস্কারে প্রভু
 একটি নমস্কারে,
 সমস্ত মন পড়িয়া থাক
 তব ভবনদ্বারে ।

নানা স্রের আকুল ধারা
 মিলিয়ে দিয়ে, আত্মহারা
 একটি নমস্কারে, প্রভু
 একটি নমস্কারে,
 সমস্ত গান সমাপ্ত হোক
 নীরব পারাবারে :

হংস যেমন মানস যাত্রী
 তেমনি সারাদিবস রাত্রি
 একটি নমস্কারে, প্রভু
 একটি নমস্কারে,
 সমস্ত প্রাণ উড়ে' চলুক
 মহা মরণ পারে ॥

বর বর ধারা আজি উত্তরোল,
 নদী কূলে কূলে উঠে কল্লোল,
 বনে বনে গাহে মর্ম্মর স্বরে
 নবীন পাতা ;
 সজ্জল পবন দিশে দিশে তুলে
 বাদল গাথা ।

চাইনে জাগাতে পাখীর রবে
 নূতন আলোর মহোৎসবে,
 চাইনে জাগাতে হাওয়ায় আকুল
 বকুল ফুলের বাসে ।

যে আনন্দ আসে ঝড়ের বেশে,
 যুমন্ত প্রাণ জাগায় অট্ট হেসে ।
 যে আনন্দ দাঁড়ায় আঁখি-জলে
 দুঃখসাগর রক্ত শতদলে ।

নিবিড় ব্যথার ফাটিয়া পড়িবে প্রাণ
শূন্য হিয়ার বাঁশিতে বাজিবে গান,
পাষণ তখন গলিবে নয়ন জলে ।

জল উঠেছে ছল্ ছলিয়ে
চেউ উঠেছে ছলে,
মর্ষ্যরিয়ে করে পাতা
বিজন তরুণুলে ;
শূন্যমনে কোথায় তাকাস্ ?

তুমি ডাক দিয়েছ কোন সকালে কেউ ত জানে না,
আমার মন যে কীদে আপন মনে কেউ ত মানে না ।
ফিরি আমি উদাস প্রাণে,
তাকাই সবার মুখের পানে,
তোমার মতন এমন টানে কেউ ত টানে না ।

গগনতল গিয়েছে মেঘে ভরি,
বাদল-জল পড়িছে বরি বরি
এ ঘোর রাতে কিসের লাগি
পরান মম সহসা জাগি
এমন কেন করিছে মরি মরি ।
বাদল-জল পড়িছে বরি বরি ।
বিজলি শুধু ক্ষণিক আভা হানে,
নিবিড়তর তিমির চোখে আনে ।

আজি, ঝড়ের রাতে তোমার অভিসার,
পরান সখা বন্ধু হে আমার ।
আকাশ কীদে হতাশ সম,
নাই যে ঘুম নয়নে মম,
দুয়ার খুলি, হে প্রিয়তম,
চাই যে বারে বার ।

বাহিরে কিছু দেখিতে নাহি পাই,
তোমার পথ কোথায় ভাবি তাই।

দূরে কোথায় দূরে দূরে
মন বেড়ায় গো ঘুরে ঘুরে,
যে বাঁশীতে বাতাস কাঁদে
সেই বাঁশীটির সুরে সুরে,
যে পথ সকল দেশ পারায়ে
উদাস হয়ে যায় হারায়ে
সে পথ চেয়ে কাঁড়াল পরাণ
যেতে চায় কোন অচিন পথে।

The following are a few quotations from Rabindranath's poems illustrating the triplicate imagery. These have not been translated into English.

- (১) উচ্ছল জল করে ছল ছল,
জাগিয়া উঠেছে কল কোলাহল,
তরণীপতাকা চলচঞ্চল,
কাঁপিছে অধীর রবে।
- (২) নুপুরে নুপুরে দ্রুত তালে তালে
নদীজলতলে বাজিল শিলা,
ভগবান ভানু রক্তনয়নে
হেরিল নিলাজ নিঠুর লীলা।
- (৩) বাদর বর বর গরজে মেঘ
পবন করে মাতামাতি।
- (৪) রক্তে তোমার দুলবে না কি প্রাণ ?
গাইবে না মন মরণজয়ী গান ?
আকাঙ্ক্ষা তোর বশ্যাবেগের মত
ছুটেবে না কি বিপুল ভবিষ্যতে ?

- (৫) আত্মকাননে ধরেছে মুকুল
 ঝরিছে পথের পাশে,
 গুঞ্জন স্বরে দু' একটি করে
 মৌমাছি উড়ে আসে ।
- (৬) কলসি কাঁকনে বলকি বলকি
 ভোলা যবে দিক ভ্রাস্তে ।
 ছুটি বোন তারা হেসে যায় কেন,
 যায় যবে জল আনতে ।
- (৭) এবার আসনি তুমি মর্ম্মরিত কুঞ্জে গুঞ্জে,
 ধন্য ধন্য তুমি ।
 রথচক্রে মর্ম্মরিয়া এসেছ বিজয়ী রাজসম
 গর্বিত নির্ভয়,—
- (৮) ঝিকি ঝিকি করি কাঁপিতেছে বট,
 ওগো ঘাটে আয়, নিয়ে আয় ঘট,
 পথের দু'ধারে শাখে শাখে আজি
 পাখীরা গায় ;
 ভোর থেকে আজ বাদল ছুটেছে
 আয় গো আয় ।
- (৯) আমারো হৃদয় রণিয়া রণিয়া
 ধ্বনিবে তবে ;
 তোমার সুরেতে আমার পরাণ
 জড়িয়ে রবে ।
- (১০) যাত্রী সব ছুটিয়াছে, শূন্য পথ দিয়া
 উঠেছে সঙ্গীত কোলাহল,
 ওই নিখিলের সাথে, কণ্ঠ মিলাইয়া
 মা আমরা যাত্রা করি চল ।

(১১) মর্মরিয়া কাঁপে পাতা

কোকিল কোথা ডাকে,
বাবলা ফুলের গন্ধ ছোট
পল্লীপথের বাঁকে ।

(১২) ঘাসের কাঁপা লাগে, পাতার দোলা,

শরতে কাশবনে তুফান তোলা,
প্রভাতে মধুপের গুণগুনানি,
নিশীথে কিঁ' কিঁ' রবে জাল বুনানি ।
দেখেছি ভোরবেলা ফিরিছ একা,
পথের ধারে পাও কিসের দেখা ।

(১৩) ছুকুল বহিয়া উঠে পড়ে ঢেউ

দরদর বেগে জলে পড়ি জল
ছলছল উঠে বাজি রে ।

খেয়া পারাপার বন্ধ হয়েছে আজি রে ॥

(১৪) গুরু গুরু মেঘ গুমরি গুমরি

গরজে গগনে গগনে,
গরজে গগনে ।

ধেয়ে চলে আসে বাদলের ধারা ।

(১৫) দুটি ঘুঘু সারাটা দিন

ডাকতেছিল শ্রান্তিবিহীন,
একটা ভ্রমর ফিরতেছিল
কেবল গুনগুনিয়ে

চৈত্র মাসের নানা ক্ষেতের

নানা বার্তা নিয়ে ।

(১৬) বাজুক কাঁকন আমার হাতে

তোমার গানের তালের সাথে

যেমন নদীর ছল ছল জলে

ঝরে বর বর শ্রাবণ ধারা

- (১৭) পাগুলা হাওয়া নৃত্যে মাতি
হল আমার সাথের সাথি,
অটুহাস্তে ধায় কোথা সে
বারণ না মানে ।
- (১৮) হিম হয়ে এল সর্ব শরীর
শিহরি উঠিল প্রাণ ;
শোণিত প্রবাহে ধ্বনিতে লাগিল
ভয়ের ভীষণ তান ।
সহসা বাজিয়া বাজিয়া উঠিল
দশদিকে বীণা বেণু,
মাথার উপরে ঝরিয়া ঝরিয়া
পড়িল পুষ্পরেণু ।
- (১৯) যে গন্ধ কাঁপে ফুলের বকের কাছে,
ভোরের আলোকে যে গান ঘুমায়ে আছে,
শারদ ধাত্তে যে আভা আভাসে নাচে ।
- (২০) রক্ত অনল শত শিখা মেলি
সর্প সমান করে' উঠে কেলি,
গঞ্জনা দেয় তরবারি যেন
কোষমাঝে ঝন্ঝন্ ।
- (২১) গুরু গর্জনে নীল অরণ্য শিহরে,
উতলা কলাপী কেকা কলরবে বিহরে ।
- (২২) পাতাল ফুঁড়িয়া উঠিল যেন রে
জ্বালাময়ী শত নাগিনী,
নাচাইয়া ফণা অশ্বর পানে
মাতিয়া উঠিল গর্জন গানে
প্রলয়মত্ত রমণীর কাণে
বাজিল দীপক রাগিনী ।

- (২৩) ওকি শিজ্জিত ধ্বনিছে কনক মঞ্জীয়ে
ঝিল্লির রব বাজে বনপথে সবনে ।
- (২৪) বরে ঘন ধারা নব পল্লবে
কাঁপিছে কানন ঝিল্লির রবে,
তীর ছাপি নদী জল কল্লোলে
এল পল্লীর কাছে রে ।
- (২৫) কি কথা উঠে মর্ম্মরিয়া বকুলতরুপল্লবে,
ভ্রমর উঠে গুঞ্জরিয়া কি ভাষা,
উর্দ্ধমুখে সূর্য্যমুখী স্মরিছে কোন্ বল্লভে
নির্ঝরিণী বহিছে কোন্ পিপাসা ।
- (২৬) অমনি রমণী কনক দণ্ড
আঘাত করিল ভূমে,
অঁধার হইয়া গেল সে ভবন
রাশি রাশি ধূপধূমে ;
বাজিয়া উঠিল শতেক শব্দ
ছলু কলরব সাথে,
প্রবেশ করিল বৃদ্ধ বিপ্র
ধাক্কি দুর্ব্বা হাতে ।
- (২৭) বাজে না কি সন্ধ্যাকালে শাস্ত সুরে ক্লাস্ত তালে
বৈরাগ্যের বাণী ;
সেথায় কিংসুক বনে ঘুমায় না পাখী সনে
অঁধার শাধায় ।
তারাগুলি হর্ম্ম্যশিরে উঠে না কি ধীরে ধীরে
রক্তবেগ তন্দ্রাজিত বৃকে ।

- (২৮) হুহু করে বায়ু ফেলিছে সতত
দীর্ঘশ্বাস ।
অন্ধ আবেগে করে গর্জন
জলোচ্ছ্বাস ।
- (২৯) ঝিল্লিমস্ত্রে শুনাইতে বৈরাগ্য সঙ্গীত, নক্ষত্র সভায় ।
- (৩০) গম্ভীর জলদমস্ত্রে বারম্বার আবর্তিয়া স্মৃথে
নব ছন্দ ;
- (৩১) ওরে ওরে ভীত তৃষিত তাপিত
জয় সঙ্গীত গাহ,
মাথার উপরে খর রবিকর
বাড়ুক দিনের দাহ ।
- (৩২) বীণা তন্ত্রে হান হান খরতর ঝঙ্কার বাজনা,
তোল উচ্চ সুর !
হৃদয় নির্দয়াঘাতে ঝঝরিয়া ঝরিয়া পড়ুক
প্রবল প্রচুর ।
- (৩৩) হেসে খল খল গেয়ে কল কল
তালে তালে দিব তালি,
তটিনী হইয়া যাইব বহিয়া ।
- (৩৪) শুনেছিষু যেন মৃদু রিনি রিনি
ক্ষীণ কটি ঘেরি বাজে কিক্কিণী,
পেয়েছিষু যেন ছায়া পথে যেতে
তব নিঃশ্বাস পরিমল ।
- (৩৫) বাতাস যেতেছে বহি', তুমি কেন রহি' রহি'
তারি মাঝে ফেল দীর্ঘশ্বাস,
সুদূরে বাজিছে বাঁশি, তুমি কেন ঢাল আসি
তারি মাঝে বিলাপ উচ্ছ্বাস ।

- (৩৬) অরণ্য উঠায়ে লক্ষ শাখা
মর্ম্মরিছে মহামন্ত্র ; ঝটিকা উড়ায়ে রুদ্রপাখা
গাহিছে গর্জ্জন গান,
- (৩৭) তোমার মুপুর আজি প্রলয়ে উঠিত বাজি
বিজুলী হানিত অঁখি' পর ।
- (৩৮) ধ্যান ভাঙি উমাপতি ভূমানন্দ ভরে
নৃত্য করিতেন যবে, জলদ সজল
গর্জ্জিত মৃদঙ্গ রবে, তড়িৎ চপল
ছন্দে ছন্দে দিত তাল ।
- (৩৯) উদ্দাম পবন বেগ, গুরু গুরু রব !
গস্তীর নির্যোষ সেই মেঘ সংঘর্ষের,
জাগায়ে তুলিয়াছিল সহস্র বর্ষের
অন্তগূঢ় বাষ্পাকুল বিচ্ছেদ ক্রন্দন
একদিন । ছিন্ন করি কালের বন্ধন
সেইদিন ঝরে পড়েছিল অবিরল
চির দিবসের—যেন রুদ্ধ অশ্রুজল ।
- (৪০) আজি অন্ধকার দিবা বৃষ্টি বর বর,
দুরন্ত পবন অতি, আক্রমণে তার
অরণ্য উত্তত বাহু করে—হাহাকার,
বিদ্যুত দিতেছে উঁকি ছিঁড়ি মেঘভার ।
- (৪১) ছায়া কাঁপে আলো কাঁপে বুরু বুরু বহে যায়,
বর বর সর সর পাতা ঝরে পড়ে যায় ।
- (৪২) বেড়াক ভাসিয়া
রজনীগন্ধার গন্ধ মন্দির লহরী,
সমীরহিল্লোলে স্বপ্নে বাজুক বাঁশরী
চন্দ্রলোক প্রাস্ত হতে, তোমার অঞ্চল
বায়ুভরে উড়ে এসে পুলক চঞ্চল
বারুক আমার তনু ;

- (৪৩) অধীর মর্শ্বরে
 শিহরি উঠুক বন ; মাথার উপরে
 চকোর ডাকিয়া যাক দূরশ্রুততান ;
 সম্মুখে পড়িয়া থাক তটাস্ত শয়ান—
 স্তম্ভ নটিনীর মত নিস্তব্ধ তটিনী !
- (৪৪) অনন্তের গীতি
 বাজায়ে শিরার তন্ত্রে ! ফাটুক হৃদয়
 ভূমানন্দে—ব্যাপ্ত হয়ে যাক শূন্যময় ।
- (৪৫) কার কেশপাশ হতে খসি পুষ্পদল
 পড়িছে আমার বক্ষে, করিছে চঞ্চল
 চেতনা প্রবাহ ! কোথায় গাহিছ গান !
 তোমরা কাহারো মিলি করিতেছ পান
 কিরণকনকপাত্রে স্নগন্ধি অমৃত—
- (৪৬) ছোট ছোট ঢেউ উঠে আর পড়ে,
 রবির কিরণ ঝিকিমিকি করে,
 আকাশেতে পাখী চলে যায় ডাকি,
 বায়ু বহে যায় ধীরে ।
- (৪৭) সিংহ-দুয়ারে বাজিল বিঘাণ,
 বন্দীরা ধরে সন্ধ্যার তান,
 মন্ত্রণা-সভা হল সমাধান
 দ্বারী ফুকরিয়া বলে ।
- (৪৮) ভীষণ ঢেউ শিশুর কাণে
 রচিছে গাথা তরল তানে,
 দোলনা ধরি যেমন গানে
 জননী দেয় ঠেলা,

- (৪৯) যে পথ দিয়ে পাঠান এসেছিল
সে পথ দিয়ে ফিরলো নাকো তারা,
ফাগুন রাতের কুঞ্জ বিতানে
মস্ত কোকিল বিরাম না জানে,
কেতুনপুরের বকুল বাগানে
কেশর খাঁয়ের খেলা হল সারা !
- (৫০) মোর সর্ব বন্ধ জুড়ে কত নৃত্যে কত সুরে
এস কাছে যাও দূরে শত লক্ষবার,
তুমি পড়িতেছ এসে তরঙ্গের মত হেসে
হৃদয়ে আমার ।
- (৫১) শাস্ত হ'রে শাস্ত হ'রে প্রাণ,
ক্ষান্ত করিস্ প্রগল্ভ এই গান,
স্তব্ধ করিস্ বুকের দোলাতুলি ।
- (৫২) ঘুঘুডাকে বিল্লিরবে কি মন্ত্র শ্রবণে ক'বে,
মুদে যাবে চোখের পলক ।
- (৫৩) সহচরি সব নাচ নাচ,
মধুর গীত গাও রে,
চঞ্চল মঞ্জীর রবে
কুঞ্জগগন ছাও রে ।
- (৫৪) ঢুলই কুসুম মঞ্জরী
ভ্রমর ফিরই গুঞ্জরি
অলস যমুনা বহয়ি যায়
ললিত গীত গাহিরে ।
- (৫৫) নীরব রাতে ধীর ধীর গতি
বাঁশি বাজাওয়ে শ্যাম,
উলসিত ফুলদল পুলকিত যমুনা
জাগ রে কানন ধাম ।

- (৫৬) কাঁপায়ে আমার হৃদয়ের সীমা
বাজিবে তোমার অসীম মহিমা,
চির বিচিত্র আনন্দরূপে
ধরা দিবে জীবনে ।
- (৫৭) দলে দলে চলে বাঁধাবাঁধি বাহুবন্ধনে,
ধ্বনিছে শূন্যে জয়সঙ্গীত রাগিণী,
নূতন পতাকা নূতন প্রাসাদ প্রাক্ষণে ।
- (৫৮) বৃথা কেন উঠে হলুধ্বনি
বৃথা কেন বেজে উঠে শাঁখ
বাঁধা অঁচল খুলে ফেলে বর ।
- (৫৯) কাঁপিবে না ক্লান্ত কর, ভাঙ্গিবে না কণ্ঠস্বর,
টুটিবে না বীণা ।
- (৬০) ভয়ে পাখী কৃজন গেল ভুলে
রাজপুতানীর উচ্চ উপহাসে,
কোথা রাজা কুঙ্কটিকা
লাগল যেন রাজা সঙ্কাকাশে ।
- (৬১) যমুনা কল্লোল গানে, চিস্তিতের কাণে কাণে
কহে কত কি যে ;
নদী পারে রক্তছবি দিনাস্তের ক্লান্ত রবি
গেল অস্তাচলে ।
- (৬২) মম চিন্তে নিতি নৃত্যে কে যে নাচে
তা তা থৈ থৈ তা তা থৈ থৈ তা তা থৈ থৈ,
তারি সঙ্গে কি মৃদঙ্গে সদা বাজে
তা তা থৈ থৈ
তা তা থৈ থৈ তা তা থৈ থৈ ;
হাসি কান্না হীরা পান্না দোলে ভালে ।

- (৬৩) তোমার হাসির আভাস লেগে,
বিশ্ব দোলন দোলার বেগে
উঠ'ল জেগে আমার গানের
কল্লোলিনী কলরোল ।
- (৬৪) কাঁপছে দেহে কাঁপছে মনে, হাওয়ার সাথে আলোর সনে,
মস্মরিয়া উঠছে কলতান ।
কোন্ অতিথি এসেছে গো, কারেও আমি চিনি নে গো
মোর দ্বারে কে করছে আনাগোনা ।
- (৬৫) কোন্ পুরাণে যুগের বাণী, অর্থ যাহার নাহি জানি,
তোমার মুখে উঠছে আজি ফুটে ।
অনন্ত তোর প্রাচীন স্মৃতি, কোন্ ভাষাতে গাঁথছে গীতি
শুনে চক্ষে অশ্রুধারা ছুটে !
- (৬৬) থর থর করি কাঁপিছে ভূধর
শিলা রাশি রাশি পড়িছে খসে',
ফুলিয়া ফুলিয়া ফেনিল সলিল
গরজি উঠিছে দারুণ রোষে ;
হোথায় হেথায় পাগলের প্রায়
ঘুরিয়া ঘুরিয়া মাতিয়া বেড়ায়,
বাহিরেতে চায় দেখিতে না পায়
কোথায় কারার দ্বার ।

SARASI LAL SARKAR.