

Sri Aurobindo: The Synthesis of Sanskrit and Spiritual Life

Subhrajit Sen

University of Gour Banga, Malda, West Bengal, India

Email: ssubhrasen@gmail.com

Received : 11-06-2025

Revised : 12-07-2025

Accepted : 12-10-2025

Abstract :

Sri Aurobindo (1872–1950), one of the greatest philosophers, poets, and spiritual leaders of modern India, holds a unique position in the revival of India's ancient heritage. Although he is often remembered for his philosophy of Integral Yoga and his political leadership during India's freedom struggle, his contributions to Sanskrit studies are equally remarkable. Sri Aurobindo approached Sanskrit not merely as a classical or liturgical language, but as a living repository of India's spiritual and intellectual culture. His deep engagement with Sanskrit texts—particularly the Vedas, Upanishads, and epic literature—transformed modern interpretations of these works and presented a new paradigm for understanding ancient Indian wisdom.

Sri Aurobindo's approach was both philological and spiritual. His most fundamental contribution was his reinterpretation of the Vedas, especially through his landmark work *The Secret of the Veda*. His educational philosophy emphasized integrating Sanskrit studies with yoga, psychology, and science, anticipating a holistic model of learning that remains relevant today. His contribution to Sanskrit studies transcends mere linguistic scholarship; it represents a spiritual renaissance of Indian thought. Through his reinterpretation of the Vedas, Upanishads, and classical texts, he restored the philosophical and experiential unity underlying Sanskrit literature. His vision combined philology, philosophy, and mysticism, offering a bridge between ancient wisdom and modern consciousness. Sri Aurobindo was not only world-famous for composing philosophical treatises, but he also composed original poetry and scholarly texts in the Sanskrit language. Those works later inspired the freedom fighters of India.

In essence, Sri Aurobindo not only revived Sanskrit studies but redefined their purpose—to serve as a means of awakening the divine potential in humanity.

Key Words : Sri Aurobindo, Veda, Upanisad, Sanskrit, Interpretation, Indology

INTRODUCTION

Sri Aurobindo was born on 15 August 1872 in a wealthy family of Calcutta. His father Krishnaghan Ghosh was a famous doctor of Calcutta and a follower of Western culture. His employees also spoke English. But they were very kind by nature. Sri Aurobindo was born and brought up in such a family. He was an Indian yogi, Maharishi, and Indian nationalist. He also edited the newspaper named 'Bande Mataram'

Aurobindo studied for the Indian Civil Service at King's College, Cambridge, in England. After returning to India, he held various civil service jobs under the Maharaja of the state of Baroda. He became increasingly involved in the nationalist politics of the Indian National Congress (Bharatiya Rashtriya Sabha) and the nascent revolutionary movement in Bengal (Vanga) with the Anushilan Samiti. After a number of bombings linked to his organization, he was arrested in a public trial for the Alipore Conspiracy charge but was then released. He then went to Pondicherry and developed a spiritual practice famous by the name of Integral Yoga. He wrote the book 'The Life Divine', which describes the philosophical aspect of Integral Yoga, and the book 'Synthesis of Yoga', which describes the principles and methods of Integral Yoga.

He initially taught Sanskrit, sometimes giving instruction directly through Sanskrit and English, and enhanced the capacity of that language (Sanskrit) by repeatedly reading the context of the Nalopākhyāna of the Mahābhārata. The *Mahābhārata* is categorized as an *Itihāsa* (History), which is highly valued for imparting knowledge.

Soon, this study combined the boundless Sanskrit Ocean of the Vedas, Upaniṣads, Purāṇas, and History with the essence of Indian culture underlying it, along with the works of poets like Kālidāsa and Bhavabhūti. The Vedas are the fundamental spiritual and legal texts of the tradition, while the Upaniṣads contain profound philosophical wisdom related to the Brahman. Works of poets like Kālidāsa are considered essential in Sanskrit poetry.

Aurobindo's Sanskrit connoisseurship and references to it are often seen in his compositions. For example, in his book *The Life Divine*, every chapter mentions Vedic mantras, Upanishadic words, and spiritual Sanskrit verses, and then an article is written based on them. The Upanishadic path (like the pursuit of the Immutable Brahman) is described as the path for the wise. In many cases, critical references to poets like Kālidāsa are more praiseworthy. Out of pride that the copy of Aurobindo's well-known collection of works should almost indicate his Sanskrit knowledge, only a brief account of his Sanskrit relationship is presented here.

Philosophical thoughts of Sri Aurobindo:

Sri Aurobindo was an ardent devotee of the Gītā, which is recognized as a key philosophical text. He presented a scientific analysis of the Karmayoga (Yoga of Action) and Dhyānayoga (Yoga of Meditation) of the Gītā. According to him, yoga is a blend of human and divine energy. In other words, yoga is the medium through which man experiences divine energy. Sri Aurobindo did not teach people to experience the innermost essence of the soul and assimilate it into Brahman (the Absolute) but he wanted to lead the entire human race from ignorance (Ajnana), darkness, and death to knowledge, light, and immortality (Amritatva). Therefore, his ideology is called Sarvāṅga Yoga Darśan (Integral Yoga). An understanding of Mīmāṃsā (metaphysics/inquiry), Jñānamīmāṃsā (epistemology), Tarka (logic), Mūlyamīmāṃsā (axiology), and Ethics (Nītiśāstra) is essential in his Sarvāṅga Yoga Darśan.

Sri Aurobindo's philosophy of life is a combination of idealism, realism, naturalism and realism. According to him, knowledge (Jñāna), devotion (Bhakti) and action (Karmanīti) can lead man to the divine path. But synthesis of spirituality, creativeness and intellectuality is essential for a sound personality. Spirituality is the master key of the Indian mind. He also believed in India's creativity and its strong intellect. It is the balance between the multi-colored shades of life that makes life holistic. In the Gītā, he had deep faith that there should

be a proper balance between knowledge, devotion and action. God (Puruṣottama) can be achieved through selfless action, infinite meditation, devotion and a sense of unity of all things in God. Hence Aurobindo was a strong advocate of the basic unity of truth through the synthesis of various approaches of Indian thought. Such a holistic approach can solve various problems of human life.

Sri Aurobindo's concept of the Integral Yoga system is described in his books, *The Synthesis of Yoga* and *The Life Divine*¹. *The Life Divine* is a compilation of essays published serially in *Arya*. Sri Aurobindo argues that the divine Brahman reveals itself as an empirical reality through *līlā* or divine play. Rather than claiming that the world we experience is an illusion (*māyā*), Aurobindo argues that the world can evolve and become a new world with new species, above and beyond the human species, just as the human species evolved after the animal species. Therefore, he argues that the ultimate goal of spiritual practice is not only liberation from the world in samadhi, but also the descent of the divine into the world so that it may be transformed into a divine being. Thus, this constituted the purpose of Integral Yoga . Regarding the emergence of consciousness into matter, he writes that: "This descent, this sacrifice of the *Puruṣa*, the Divine Soul submitting itself to Force and Matter so that it may inform and illuminate them is the seed of redemption of this world of in-conscience and Ignorance."

Sri Aurobindo believed that Darwinism only describes a phenomenon of evolution of matter into life but does not explain the reason behind it, while he finds life already present in matter, as all existence is a manifestation of *Brahman*. He argues that nature (which he considered divine) has evolved life from matter and mind from life. He argues that all existence is striving to manifest itself at the level of the super-mind – i.e. evolution had a purpose. He said that he found the task of understanding the nature of reality difficult and hard to justify by immediate concrete results.

At the center of Sri Aurobindo's spiritual system is the Supreme Being, a mediating power between the unmanifested Brahman and the manifested world . Sri Aurobindo claims that the super-mind is not entirely alien to us and can be experienced within us as it is always present in the mind since mind is actually identical with the former and holds it within itself as a potentiality. Sri Aurobindo does not portray the super-mind as his fundamental quest, but he believes that it can be found in the Vedas and that the Vedic deities represent the power of the super-mind . In *The Integral Yoga*, he declares that "By the super-mind is meant the full Truth-Consciousness of the Divine Nature in which there can be no place for the principle of division and ignorance; it is always a full light and knowledge superior to all mental substance or mental movement. " The super-mind is a bridge between the bliss of *Saccidānanda* and the lower manifestations, and only through the super-mind can mind, life and body become one. One may be transformed spiritually, but not in consciousness. The descent of a supernatural lineage means the creation of a supernatural race.

Although Sri Aurobindo was familiar with the most important currents of Western philosophy, he did not acknowledge their influence on his writings . He wrote that his philosophy 'was formed first by the study of the *Upaniṣads* and the *Gītā* ... They were the basis of my first practice of Yoga'. With the help of his readings, he tried to move on to actual experience, 'and it was on this experience that later on I founded my philosophy, not on ideas themselves'.

He assumes that the seers of the *Upaniṣads* had basically the same approach and gives some details of his vision of the past in a long passage in *The Renaissance of India*. 'The Upanishads have been the acknowledged source of numerous profound philosophies and religions', he writes. Even Buddhism with all its developments was merely a 'restoration' with a new approach and new words. And, furthermore, the ideas of the *Upaniṣads* 'can be rediscovered in much of the thought of Pythagoras and Plato and form the profound part of Neo-platonism and Gnosticism ...'.

Sri Aurobindo's interest in the Indian tradition is also evident from his choice of a large number of quotations from the *Rgveda*, the *Upaniṣads* and the *Gītā* at the beginning of the chapters in *The Life Divine*, showing the connection of his own thought to Veda and Vedanta. The *Īsopanishad* is considered one of Sri Aurobindo's most important and more accessible writings . Before the publication of his final translation and analysis, he wrote ten unfinished commentaries. In a key passage, he explains that Brahman, or the Supreme Creator, is both immovable and immovable.

We must see it in eternal and immutable Spirit and in all the changing manifestations of universe and relativity. Sri Aurobindo's biographer K.R.S. Iyengar quotes R.S. Mugali as stating that Sri Aurobindo might have obtained in this Upanishad the thought-seed which later grew into *The Life Divine* .

R. Puligandla supports this viewpoint in his book *Fundamentals of Indian Philosophy*. He describes Sri Aurobindo's philosophy as 'an original synthesis of the Indian and Western traditions.' "He integrates in a unique fashion the great social, political and scientific achievements of the modern West with the ancient and profound spiritual insights of Hinduism. The vision that powers the life divine of Aurobindo is none other than the Upanishadic vision of the unity of all existence".

Puligandla also discusses Sri Aurobindo's critical attitude towards Śaṅkarāchrya and his theory that his (Śaṅkarāchrya) *Vedānta* is anti-universal because it teaches that the world is false and illusory. From Puligandla's point of view, this is a misrepresentation of Śaṅkarāchrya's views, which may have been caused by Sri Aurobindo's attempt to reconcile Hindu and Western ideologies by comparing Śaṅkara's *Māyāvāda* to George Berkeley's individualistic idealism .

According to the Vedic philosophy of Aurobindo, the counter-deity and counter-essence symbolize the various levels and elements of consciousness from a spiritual point of view. For example, *Vāyu* becomes Master of Energies, *Sarasvatī* becomes Truth-audition, *Īlā* becomes Truth-vision and so on. Thus Sri Aurobindo, with his yogic experience and keen intellectual instinct, revealed the well-hidden and well-concealed yogic meanings unnoticed in the Vedas in major works like *The Secret of the Vedas*, *Hymns to the Mystic Fire*.

Aurobindo's knowledge of the Vedas was not imagined by his brain but was gained through direct experience. Aurobindo acknowledged Krishna as the inspirer of his Vedic discourses and the giver of Vedic knowledge, through which he revealed something new to reveal the mysteries of the Vedas from a new perspective. He said, "Sri Krishna has shown me the true meaning of the Vedas, not only so but he has shown me a new Science of Philology showing

the process and origins of human speech so that a new *Nirukta* can be formed and the new interpretation of the Veda based upon it."

According to him, 'The *Upanishads* are epic hymns of self-knowledge and world-knowledge and god-knowledge'. In his view, the knowledge of the *Upanishads* is not some intellectual assumption but directly attainable knowledge where the distinction between the knower and the known knowledge is destroyed. One of Aurobindo's descriptive sentences of the *Upanishads* summarizes the importance of the *Upanishads* in his opinion:

'Upanishads are at once profound religious scriptures, for they are a record of the deepest spiritual experiences, documents of revelatory and intuitive philosophy of an inexhaustible light, power, and largeness...spiritual poems of an absolute an unfailing inspiration inevitable in phrase, wonderful in rhythm and expression' .

Therefore, the *Upanishads* are not characteristic of the Vedic instinct but are the endless and unbroken remaining parts of the Vedas which directly discover the Vedic mysteries and philosophically reveal the knowledge of the Vedas, which has been removed from the veil of symbols. Thus, by the process of unveiling the mysteries of the Vedas, Aurobindo also translated and explained the *Upanishads*. In his study of the *Upanishads*, Aurobindo studied the *Upanishads of Īśa, Kena, Katha, Praśna, Muṇḍaka, Māṇḍūkya, Taittirīya, Aitareya, Chāndogya, Bṛhadāraṇyaka, Śvetāsvatara, Kaivalya and Nīlrudra*. There, he made a complete translation with explanation of the *Īśa, Kena, Katha, Praśna, Muṇḍaka, Māṇḍūkya Upanishads* and translated a part of the other *Upanishads*. Thus, Aurobindo clearly reveals the essence of the *Upanishads* consisting of *Brahma-Vidyā* and asserts the distinctiveness and peculiarity of the *Upanishads* in his research .

In the field of philosophy, he wrote *Essays on the Geeta* and a famous work based on the teachings of the *Gītā* called *Gita Bhumika* in Bengali. In two essays, *The Notes on the Mahabharata and The Problem of the Mahabharata*, he critically discussed the origin, author, date of composition, verse style and number of verses of the *Mahābhārata* in the form of a thesis.

Introduction to Sanskrit Literature: Aurobindo's Approach:

Aurobindo extensively describes, appreciates and discusses the literary era and the poets of that period in his books entitled *The Foundations of Indian Culture and The Future Poetry*. There is a lot of discussion of Kālidāsa, Bhaṭṭhari, Māgha and Bhāravi in particular. There are also references to the subjects of Bhāsa, Śūdraka, Jayadeva, Somadeva, Bānabhaṭṭa, Viṣṇu Śarmā, Viśākhadatta and Pandit Nārāyaṇa. Instead, Aurobindo has described in detail the greatness of Kālidāsa, and Bhaṭṭhari, and a discussion of almost all their main works.

Inspired by Sanskrit literature, Aurobindo translated *Vikramorvarśīyam* under the title *The Hero and the Nymph*. Three translations of the first canto of *Kumārasambhava* were composed by him and the first thirteen verses of the fifth verse with an advanced explanation named *Skeleton notes on the Kumārasambhavam: Canto 5*, were translated. He praised *Meghadūtā* as 'The most marvelously perfect descriptive elegiac poem in the world's literature'. He was once translated this poetry entirety. But that translation is lost in time. Eventually Aurobindo was offered to write a detailed seventeen-chapter research paper on

Kālidāsa's works. *Bhaṭṭhari's Nīṭisatakam* was translated into English by Aurobindo as *The Century of Life*. Apart from literature, it is known from his writings that Aurobindo read *Dharmaśāstra*, *Arthaśāstra*, *Sāṃkhyakārikā*, *Vedāntasāra*, *Śaṅkara's* works and *Lakṣṇaṇa* texts. So, all the above clearly indicate his excellent erudition in Sanskrit and his deep knowledge of Sanskrit literature.

Contribution of Sri Aurobindo to Creative Sanskrit Literature:

Although Aurobindo is a Sanskrit lover and Sanskrit scholar, his Sanskrit works are very few compared to English and Bengali works. But even in them, the variety of articles in prose, verse, commentaries and verses proves Aurobindo's ability in Sanskrit. Similarly, they attest to the developmental parallel of his freedom struggle life involved in *Vatodara* and the compound life part involved in his arrival in Puducherry. Moreover, they soon make clear the progress of his Sanskrit learning and his acquisition of knowledge of Indian culture. Almost all of these are incomplete and unrevised. It can therefore also be inferred that many of them were not written for publication purposes but were often spontaneously composed by him personally at the time to express his thoughts in his file. Further, these works of Aurobindo are described in detail as far as possible following the chronology of their composition as inferred by the publishers of the texts.

Sri Aurobindo's Sanskrit works are much less elaborate than his Bengali works, but they also include verse and prose on a wide variety of subjects. These works show in a brief scope the development of Sri Aurobindo, from the period when he was absorbing the cultural heritage of India after his return from England, to his days as a nationalist leader to his rise as a yogi, scholar and thinker who contributed to the recovery of the ancient knowledge of the Vedas and the *Upaniṣads*. These works were not published in his lifetime, but were discovered in his manuscripts after his death. Many of these works are being published here for the first time. Aurobindo wrote several original classical & Sastric texts and poems in Sanskrit. The texts are *Prāṇa idaṃ sarvam*, *Bhavānī Bhāratī*, *Tāntrikasiddhiprakaraṇam*, *Saptacatuṣṭayam*, *Śrīaravindopaniṣat*, *Sā Sarvā*, *Kaivalyopaniṣad-vyākhyā* etc. All these works are found in the ninth volume of *Writings in Bengali and Sanskrit* in the *Complete Works of Sri Aurobindo* published by Aurobindo Ashram.

(1). Prāṇa idaṃ sarvam :

This prose collection of Sri Aurobindo, untitled in the manuscript, was apparently composed as part of a philosophical dialogue in which only one discourse was written. The object of this prose is defined as a philosophical dialogue, reminding the reader of the elements found in the *Yogavāsiṣṭha*, as well as suggesting the views of Western philosophers. It is found in the same notebook as the preceding verses and is clearly of the same period (1900–1903).

(2). Bhavānī Bhāratī :

Sri Aurobindo wrote this Sanskrit poem sometime between 1904 and 1908, possibly at the same time as he wrote the English text of the pamphlet 'Bhawani Mandir' published in 1905; the notebook in which it was written was confiscated by the Calcutta police in May 1908 and never seen again. It was first published with an English translation in December 1985 in Sri Aurobindo: Archives and Research under the title *Bhavānī Bhāratī*. The references in the poem to *Bhavānī* (verses 22, 70, 78, 84), *Bhāratī* (verse 73), *Bhāratamātaram* (verse 30) and *Mātā Bhāratānām* (verses 12, 33) suggest the title.

Among the few Sanskrit works of Aurobindo Ghosh, *Bhavānī Bhāratī* is the largest and most literary work. It is believed that this ninety-nine-verse composition in the *Upajātivr̥tta* was composed by Aurobindo sometime between 1904 and 1908 during the country's struggle for independence. Because in this poem, by allegorically describing the British rule as a demon and by painting in words the war prowess and victory of Mother India, he inspires Indians to fight the movement of the time, he also reveals his poetry in Sanskrit. *Bhavānī Bhāratī* is a prayer, which reverberates beneath this soil, forever invoking the Shakti, the mother of the nation, the nation itself.

This work was also included among the articles, papers, poems, and other various compositions stolen by the guards when Aurobindo entered the prison. Thereafter, thirty-five years after his demise, this work was recovered by the Aurobindo Ashram from the repository of Aurobindo manuscripts stolen during the Alipore imprisonment. This composition was found in a handwritten booklet dated 1904.

Thus, this part of his article summarizes the main element of the poem: “When, therefore, you ask who is *Bhavānī* the mother, she herself answers you, I am the Infinite Energy which streams forth from the Eternal in the world and Eternal in yourselves. I am the mother of the Universe, the mother of the Worlds, and for you who are children of the Sacred land, *Āryabhūmi*, made of her clay and reared by her sun and winds, I am *Bhavānī Bhāratī*, Mother of India.”

The poem begins with the pitiful state of the children of Bharat, who are indulged in pleasures –

Sukhe nimagnaḥ śayane yadāsaṃ madhośca rathyāsu manaścacāra/
sa cintayāmāsa kulāni kāvyaṃ dārāṃśca bhogaṃśca sukhaṃ dhanāni// (1)
kāntaiśca śṛṅgārayutaiśca hr̥ṣṭo gānaiḥ sa chando lalitaṃ babandha/
jagau ca kāntāvadanaṃ sahāsyāṃ pūjye ca mātuścaraṇe gariṣṭhe // (2)

Just as we find the description of the suffering mother in this poem, we also see the appeal to one's own child expressed in various verses. Sri Aurobindo pays homage to *Bhavānī Bhāratī* in 73rd verse of the poem –

Tubhyaṃ namo devi viśālaśaktyai bhīmavrate tāriṇi kaṣṭasādhye/
tvam bhāratī rājasi bhāratānāṃ tvamīśvarī bhāsi carācarasya//

(3) *Tāntrikasiddhiprakaraṇam* :

The *Tāntrikasiddhiprakaraṇam* is an unfinished work of Aurobindo based on the principles of Tantra which was composed in the Sūtra tradition. The worship of the Supreme Power and the processes of distinguishing it are the main subjects in this work. This work seems to have been written by Aravinda about two years after his arrival in Puducherry. Composed of formulas and short sentences, this work suggests the magical power of the Supreme Power in words. *Kālī* enters the body of one who is sitting still and comfortably, abandoning his thoughts of righteousness, unrighteousness, sin, religion, good, joy and happiness. But we find a verse describing how *Kālī* enters the body –

Yogakriyāpravartanena vā//
sā praviṣṭāhaṅkāramapanudati/
tāmasaṃ nikṣṭamahāṅkāramapanudati/
rājasam tadanantaramahāṅkāramapanudati/
parastādrājasatāmasamiti miśramapanudati/

sāttvikamahānkāramapanudati/.....

(4) Saptacatuṣṭayam :

This is another spiritual composition of Sri Aurobindo, in which the Saptacatuṣṭaya elements of the means of Yoga namely the four peace (śānticatuṣṭayam), the four powers (śakticatuṣṭayam) etc. and the twenty-eight (aṣṭāviṃśatiḥ) emotions, have been enlightened by the Sūtra tradition. The very brief statement of some of the emotions in this quatrain indicates the incompleteness or lack of direct perception of Aurobindo in his writing. This composition is also found in the same collection (sañcikā) as the *Tāntrikasiddhiprakaraṇa*.

(5). Ekamevādvitīyam (Aravindopaniṣad):

This work is a philosophical work of Aurobindo in which he presents his philosophy in the style of the *Upaniṣads*. Therefore, here he established the truth of Brahman and the universe. Untitled in the manuscript, it was first published with an English translation in Sri Aurobindo: Archives and Research in December 1978 under the title *Ekamevādvitīyam Brahma*, with the subtitle *Śrīaravindopajñā Upaniṣad*. As the editorial subtitle suggests, it may be considered a new *Upaniṣad* with Sri Aurobindo as its Rishi—*upajñā* indicating a text received by individual inspiration, not handed down by tradition.

This anonymous work was published in 1987 by the publishers of the Aurobindo *Ashram* with the preface inspired by the *Chāndogyopaniṣad*. This work was found in the *sañcikā* used in 1912-1913 for the study of the Vedic *Upaniṣads*. That Aurobindo *Darṣan* seems to be the word of the Scriptures perceived from the spiritual vision. The shastric book begins with the following verses:

‘.....ekamevādvitīyaṃ brahma sadasadrūpaṃ sadasadatītaṃ nānyatkiñcidasti
trikāladhṛtaṃ trikālātītaṃ vā sarvantu khalu brahmaiva yatkiñca jagatyāmaṇu vā
mahadvodāraṃ vānudāraṃ vā brahmaiva tad brahmaiva jagadapi brahma satyaṃ na
mithyā’

(6) Sā Sarvā:

This short, untitled, and unfinished paragraph (ending in the manuscript with a cancelled word and no punctuation) is found in the first volume of the notebook used by Sri Aurobindo in or around 1927. This text was also used to compose the final chapter of the famous book *The Mother*. Although this text deals with the Brahman Tattva, it seems that in the last two sentences it indicates the Śakti Tattva, that is, Sā sarvā sā sarvamayī (She is all, she is omnipresent). Therefore, even this small and incomplete work is recognized by its publishers as Sā Sarvā - Everything . The first two words of the penultimate sentence have been used as the title.

(7). Mantras & Verses:

Yogī Aurobindo himself is the seer of the four mantras. The first three original mantras were seen on 1927. Thus, the fourth mantra was seen in *Gāyatrī* meter on 1933. These mantras are also revealed in his own handwriting in Devanagari script in the book *Letters on Himself and the Ashram*.

Ānandamayi caitanyamayi satyamayi parame
tat sat jyotiravinda
satyaṃ jñānaṃ jyotiravinda...

They are reproduced with facsimiles of the manuscripts on pages 829-31 of *Letters on Himself and the Ashram*, volume 35 of *The Complete Works of Sri Aurobindo* only the Sanskrit texts in Devanagari are duplicated here.

The mantra is a profound meditation on the nature of the Supreme Reality, often referred to as Brahman in Vedanta philosophy. The significance (Tātparya) of this mantra fragment in English, based on the philosophical concepts found within the sources, is as follows: This invocation describes the Supreme Being (Brahman) by highlighting its essential nature, which is traditionally defined as **Saccidānanda** (Existence, Consciousness, and Bliss).

The mantra fragment serves as a profound statement asserting that the ultimate goal of spiritual realization is the Supreme Light (Jyotir), which is none other than the embodiment of Existence (Satya), Consciousness (Caitanya), and Bliss (Ānanda). This realization is considered the path to immortality and freedom from suffering.

The *Gāyatrī Mantra* composed by Aurobindo is: *Tatsaviturvaram rūpaṃ jyotiḥ parasya dhīmahi yannaḥ satyena dīpayet*. This mantra is an invocation to concentrate upon the Supreme and Luminous form of Savitr, enabling the devotee to attain knowledge characterized by truth and achieve realization of the ultimate reality, thereby freeing them from the darkness of ignorance.

Aurobindo's original creative talent is evident from the few Sanskrit verses he wrote at different times and in different contexts. Aurobindo's complete works include a total of four verses. The first of these is quoted here –

*Na vāco me sārthā iti manujasamākhyā hi saphalā
na vṛttairbuddhyarnara iti upapadyeta paśuṣu/
pralāpo yasyārtho na hi phalati viśiṣṭaṃ paśuṣu kiṃ
kṛtairyo devatvaṃ vrajati nṛṣu sa siddho nṛcaritaiḥ//*

Aurobindo was adept at using new Chanda or Bṛtta (rhythm) in languages such as English, Greek, etc. Therefore, he composed the aforementioned verse in Sanskrit in a new Chanda as well.

(8). *Kaivalyopaniṣad-vyākhyā*:

This Sanskrit commentary on the first verse of the *Kaivalyopaniṣad* was written around 1912. In the manuscript, it is followed by an English translation and commentary under the title *Kaivalyopaniṣad*. The English translation with commentary is published in *Kena and Other Upaniṣads*, Volume 18, *The Complete Works of Sri Aurobindo* (pp. 288-89); it was previously published in Volume 12, *The Upaniṣads*, in the Sri Aurobindo Birth Centenary Library. The Sanskrit commentary is published here for the first time. In both cases the original Sanskrit text of the *Upaniṣad*, which is not quoted in the manuscript, has been supplied by the editors.

(9). Ṛgvedaḥ.

(1) Sri Aurobindo's commentary on the first verse of *Ṛgveda* VII.1 is reproduced here as in the manuscript, including an English translation and notes on selected words followed by a commentary in Sanskrit. Only the translation and notes are reproduced in *Hymns to the Mystic Fire*, omitting the Sanskrit commentary. This commentary was written probably around 1920.

(2) Sri Aurobindo wrote out the first verse of *Ṛgveda* X.124 (with accents) followed by a commentary in Sanskrit in a notebook he used in 1916 for various writings mainly in English and Bengali.

This great yogi did not spend his life in rigid austerities and spiritual practices, but gave birth to a new trend in the discussion of philosophy. Sanskrit and Indian culture were his soul mates. He integrated the Vedas, Upanishad literature and classical Sanskrit literature with his philosophy of life. Such great people are born one or two in every era. Mother India is proud to have given birth to this Maharishi. In essence, Sri Aurobindo not only revived Sanskrit studies but redefined their purpose — to serve as a means of awakening the divine potential in humanity.

References:

- ⁱ [McDermott, Robert A.](#) (1994), *Essential Aurobindo*, Steiner Books, p 281
- ⁱ Aurobindo, Sri. *The Synthesis of Yoga*. Lotus Press, 1996. p. 7-8
- ⁱ Ibid, p 107
- ⁱ Aurobindo, Sri. *The Life Divine* Lotus Press, 1990. P. 132
- ⁱ Ibid, p 134
- ⁱ Ibid, p. 65
- ⁱ *Evening Talks with Sri Aurobindo*, p. 106
- ⁱ Heehs, Peter (2008), [The Lives of Sri Aurobindo](#), Columbia University Press, p 267
- ⁱ K. R. Srinivasa Iyengar (1972) *Sri Aurobindo – A Biography and a history*. Pondicherry, Sri Aurobindo Ashram. p. 441.
- ⁱ Ramakrishna Puligandla (1997). [Fundamentals of Indian Philosophy](#). D.K. Printworld. pp. 267–268
- ⁱ Ibid
- ⁱ *Autobiographical Notes and Other Writing of Historical Interest*, Sri Aurobindo, p 178
- ⁱ *The Upanishads*, (Vol. 12 of SABCL), Sri Aurobindo, p 68
- ⁱ *Sri Aurobindo and Sanskrit*, p 26
- ⁱ *Bande Mataram: Political Writings 1890-1908*, p 89
- ⁱ **English Translation:** As I lay sunk in the comfort of my couch and my mind wandered on the roads of Spring, I thought of my people, of poetry, of wife and enjoyments, pleasure and possessions. I shaped my delight into elegant verse in lyrical stanzas of sensuous passion; I sang of the smile on my beloved's face and of the revered and most sacred feet of the Mother.
- ⁱ *Bhavānī Bhāratī* (5)
- ⁱ *Bho bho avantyo magadhāśca baṅgā aṅgāḥ kaliṅgāḥ kurusindhavaśca/ bho dākṣiṇātyāḥ śṛṇutāndhracolā vasanti ye pañcanadeṣu śūrāḥ//* (Ibid, 23)
- ⁱ *Writings in Bengali and Sanskrit*, p 694
- ⁱ 'Brahman, one without a second', the first words of the text'

ⁱ Ibid, p 699

ⁱ Ibid, p 715

ⁱ *The Complete Works of Sri Aurobindo* (Volume 16)

BIBLIOGRAPHY

- [Iyengar, K. R. Srinivasa](#) (1985) [1945]. *Sri Aurobindo: a biography and a history*. Sri Aurobindo International Centre of Education.
- Mishra, Manoj Kumar (2004). [Young Aurobindo's Vision: The Viziers of Bassora](#). Bareilly: Prakash Book Depot.
- [Mukherjee, Prithwindra](#) (2000). *Sri Aurobindo*. Paris: Desclée de Brouwer.
- [Satprem](#) (1968). *Sri Aurobindo, or the Adventure of Consciousness*. Pondicherry, India: Sri Aurobindo Ashram Press.
- [Singh, Ramdhari](#) (2008). *Sri Aurobindo: Meri Drishti Mein*. New Delhi: Lokharti Prakashan.
- *The Secret of the Veda* (Vol. 10 of SABCL). (1972). Sri Aurobindo, Sri Aurobindo Ashram Press.
- *Writings in Bengali and Sanskrit* (Vol. 9 of CWSA) (2017). Sri Aurobindo Ashram Press., Pondicherry.