

Chapter - V

Some critical and evaluative remarks

So, we have come to the end of our study. The last chapter we shall devote to determining the some critical and evaluative remarks. We have prefaced our study by saying that Rabindranath is principally a poet but his poetry is imbued with high philosophy. The question assails us; Can poetry be philosophy?

Let us try to highlight the place of Tagore in the history of contemporary Indian philosophy. In the previous chapter it is pointed out that basically Tagore was a poet and his philosophy cannot be compared with the so-called philosophy. Because, the tendency of our academic philosophy is to show that it runs on the highway of reasoning and in everywhere-logical thinking plays an important role.

But our poet philosopher had no schooling of philosophy. His life, activity, artistic creation and everywhere we see the touch of philosophy. He had realised the truth directly. He realised the beauty and expressed its sense directly. For him, the immortal and the eternal is attained, in the quality of man's experience, whether in love, love of nature or man, in longing for God or Truth when the limits within which man lives are suddenly overcome. At such moments the finite becomes the infinite and time is turned into the timeless. Tagore expressed one of such experiences in his Reminiscences, "suddenly I came to a rhythmic sentence, 'water falls, the leaves move' (jal pare pata nare). All at once I come to a world wherein I recovered my full meaning. My mind touched the creative realm of expression, the rhythmic picture of the tremulous leaves beaten by the rain opened before my mind the word which does not merely carry information but a harmony with my own being. The unmeaning fragments lost their

individual isolation and my own being. I felt sure that some being who comprehended me and my world is seeking its best expression in all my experiences, uniting them into an ever widening individuality which is a spiritual work of art”¹.

The philosophical characteristics of this poet-philosopher can be described as intuitionist. Because the Ultimate Reality revealed to him immediately. There is no media, which helps to take him to the Reality. In Indian philosophy, we see, there are nine schools of philosophy. Among them there are *nāstika* and six are *āstika*. They accept *pramāṇa* as a means of knowledge. In the western philosophy, there are also few ways by which they realize the object. Like this the poet-philosopher accepted a few ways to know the external object. Here his philosophy can be characterized as a subjective-objectivism. Because it was discussed in the previous chapter that his view may not be considered as a subjective. He realized the truth as a unity and it depends solely on the mind on a subject.

In our tradition we have got a single word ‘*kavi*’ denoting poet and philosopher; which signifies that without philosophical thought poetry is not possible. In other words, there is no watertight compartment between the word of poetry and philosophy – both are intermingled. If the Tagore’s songs, poems etc. are properly looked into, we always get such an idea.

In the case of external object it can be said subjective-objectivism. But it is difficult to understand which process was used as a means to realize the Ultimate Reality. Perhaps in this case he was an intuitionist. Surely he realized the Ultimate Reality by intuition as evidenced from his writing.

So, what is the path for them to realize the reality? Tagore did not give any process to the common people. From this writings it is evident that sometimes knowledge, sometimes love and sometimes *śruti*-texts lead us to the word of realization.

Furthermore ‘intuition’ will never be the process for all. It is personal and it helps an individual to realize *Brahman* or *Bhūmā*. But how can this ‘intuition’ be attained? The question remains unanswered. For Rabindranath the boundless was so enchanting preciously. Because it was found to be expressing itself within the bound, even in his own being, and his God was a God who lives not some where in heaven, but in the mystery of his own being, in its joys and sorrows and specially in its urge to go beyond all limits. So, the language, which expresses his love of God, is not solely different from the language of human love or from that of man’s self-expression. For this Tagore said- “You have made me endless, such is thy divine sport. Or that is why thy joy in me is no full. For this reason you have come down to me. O! Then, Lord of all heavens, where thy love if I were not, thou hast taken me as thy partner of all this wealth. In my heart there is the endless play of thy delight”².

This union between finite and infinite is easily possible to Tagore through his poems, which are the expression of his immediate feeling of the Reality. As a poet he looks at the world as a composite whole charged with human participation, an abiding within and a communion with it. Tagore said in his *Sāhitya* that-

When we experience anything aesthetically, we do not

Experience only that subject. A good poem confers dignity

*On land, sea and sky, on the whole of the existence.*³

Tagore said a human being is not merely a member of species, but a person. Hence the relation that man holds with the world is personal. The personal man extends himself over the world through his surplus power. He said-

I exist, and everything else exists. There is this

Union of the two in my existence. If I do not feel

*Anything beyond my own self, I do not feel myself.*⁴

So, Tagore, truth of this kind of awareness rests on the union of subject and object. This truth comes out when the relation between man and his world is established.

Rabindranath's philosophy can be described as philosophy of harmony in the sense that he has established harmony in different levels – between man and man and the whole cosmos as evidenced in his song –“*Ākāśa bharā sūryatārā viśvabharā prāṇ etc*”. Rabindranath has given an extended definition of the term ‘*sāhitya*’ in his ‘*Sāhityer pathe*’, which testifies the above thesis. To him ‘*sāhitya*’ is to be taken not in the sense of combination between a word and its meaning, but harmony among human beings, nature and whole world (*bhūma*). To him a literary form of art or any other form of art can help us to expand ourselves due to the effect of ‘surplus’ written us.

Tagore's contribution in the field of philosophy lies in the fact that he defines truth as human, beauty as human and goodness as human. Above all, to him reality is human reality. Of

course this is highest dignity given to mankind. Such interpretation is not explicitly found in Indian philosophical system.

He was very much influenced by Buddhist's philosophy. Buddha was the first emancipator of mankind. He became the age old symbol of non-violence, compassion and amity. Buddhism is an eternal religion-philosophical way of life in Asian continent. Whether a Buddhist or not, a common individual is obviously ought to be influenced by this thought in the core of his consciousness. Because it is not only a great ancient religion with a profound philosophy but also an universal science dealing with all the details of human life, physical and mental, material and spiritual, individual and collective, private and social, ethical and moral, so to say the whole of human existence. Tagore, being a great poet, philosopher and humanist of the modern world was sincerely attracted by Buddha and Buddhism. Throughout his life he admired Buddhadeva in many ways and practiced the Buddhist attitude in life, epitomized the Buddhist legends in literature and trans created the Buddhist philosophy in his own concept of 'Religion of Man' and so on.

'Buddha' is the most significant word with a deeper meaning. In Pali it means one who has attained enlightenment, a man super or to all other beings, human and divine, by his knowledge of the truth⁵. In Sanskrit it means a fully enlightened man who has achieved perfect knowledge of the truth and there by liberated from all existence⁶. According to Mahayana Buddhists, Buddha is "*Anuttara Samyak Sambodhi*" which means a symbol and embodiment of the highest, the most comprehensive and universal wisdom⁷. Tagore pays his homage to Lord Buddha. "I feel him as the super most and highest human being in the core of my heart" and philosophically described is true appearance in the integral realization of the human mind in the

perennial time where the illuminating past is surpassing the present. He discovered Lord Buddha in his right place, the sacred throne of the human heart⁸.

The poet described the enlightenment of Buddha as the complete identification of man, the glittering exposition of India by the light of truth which called the whole of human race to see and be part of this great event. Then the message spread over China, Japan, Burma, Tibet and other countries. In the far of the east people looked with wonder and evoked “we saw the revelation of a grand great man as once said in the *Bhāgavat Gītā*.

What is the essence of Buddhism? What are the main teaching of Lord Buddha? We have been learning these from *Pūak Śāstras* and from Pali edicts. But in the eyes of Tagore it has an eternal value for human life. In *Majjhima Nikāya*, one of the important text of Buddhism the eternal force ‘*Triad*’ consists of Buddha (the man, the master, the personality), *Dhamma* (the message, the system, the doctrine) and the *Sangha* (the order, the organization, the institution) symbolically express their significance. *Dhamma* is the epitome of knowledge, *Sangha* is for duty and Buddha is for devotion as told by the poet in his writing ‘Devotion in Buddhism’⁹. He gives importance to the words ‘*Akodhena Jine Kodham*’ conquer the anger by non-violence. It has a vital relevance in the war-mongering, brutal-infesting world of today.

In the life and teaching of the Buddha, ordinarily regarded as a non-believer, Tagore found nothing but an affirmation of the *Upaniṣadic* truth, a supreme effort for the realization of Brahman through the good conduct, good will and love towards all beings, unbounded love like the mother gives to her only child, the way of life which Buddha himself calls ‘*living in Brahma*’, “*Bramhavihara*”¹⁰.

Buddhist impact on Tagore:

Tagore's life was a multitude manifestation of magnificent experiences through the innumerable stages of existence. It was said once and again that he was an 'eclectic' throughout his life. He used to derive the good from everything as a honeybee and create his own world of ideas with his intellect and intuition. A. N. Whitehead, a great philosopher of the past century who was born in the year of Tagore's birth, once told "Religion is what a man does with his solitariness". It is quite appropriate in Tagore's life and thought. Poet's first teacher was his illustrious father Maharshi Devendranath, who could be a great sage from a landlord by the realization of truth. The *Upaniṣadic* verse which the father and the son recited life long contained the key to the understanding of Tagore's philosophy of life and his ideal of human fellowship. The first mantra of *Īśa-Upaniṣad* was translated by himself that says- "Thou must know that whatever moves in this moving world is enveloped by God and therefore, find thy enjoyment in renunciation, never coveting what belongs to other"¹¹. This was also told by Buddha in a different way. 'The middle path' of Buddha was really followed by Tagore throughout his life. Neither the emotional indulgence nor the total renouncement should be the practical way of life. Buddha suggested the basis of good life is a middle path between the extreme asceticism and love of luxury, between the extreme self deprivation and self indulgence. In his own life he gave up pleasure seeking when he walked out of his life as a prince and he also rejected later the life of complete self denial as an ascetic¹². In one of his poems Tagore

expresses his love for life and rejected the aspirations for deliverance through complete renunciation.

Tagore was an iconoclast, did not worship any image or allow others to worship his own image. This is not only a *Brahmic* character but also a real Buddhist attitude. It is an unfortunate paradox in Buddhism that the founder fought for which throughout his life, the followers made him that only and worship with him grandeur. But Gurudev could understand perfectly the underlying principle of the cosmic process. It is beyond all- silent and tranquil- formless (*Nirākāra*) and Quality less (*Nirguṇa*) *Brahman* of the *Upaniṣads* is viewed in this transcendental aspect. It is not from the above, it is within, as Buddha says ‘look within for the light that will lead you’. Tagore explains, “ knowledge is its devotion and duty builds the temple, but the temple is empty, only the darkness of extinction is there, devotion vanished”¹³. Apart from the concept of God Tagore has his own concept of man, it is the universal man, whose selflessness and goodness (*Mangala*) unifies man with the rest of creation. Goodness is like Buddha’s amity (*Maitrī*). “When Buddha preached *Maitrī*- the relationship of harmony- not only with human beings but with all creation, did he not have this truth in his mind, that our treatment of the world is wrong when we solely treat it as a fact which can be known and used? Did he not feel that its meaning can be attained only through love, because it is an expression of love which waits for its answer from our soul emancipated from the bondage of self? This emancipation cannot be negative in character for love can never lead to negation”¹⁴. The poet feels that ordinarily man lives in his larger self or ego. But this is not his real self. When man realizes that he is much more than at present he seems to be, he become conscious of his greater self. Good is that which is desirable not for our lesser self but for our greater self. “To live the life of goodness

is to live the life of all” (*Sāadhanā*). The poet did never deal with the obstinate questions of life like evil, sufferings and salvation, but being an aristocrats always feeling to be associated with poorest of the poor, with untouchables like the wandering minstrels of Bengal countryside *Bāuls*, he confesses, I am an outcaste , an uninvited (*Āmi Vrātya āmi antyaja*). This is how Buddhist compassion reflected in poet’s life and philosophy of life.

Harmony with nature, the important teachings of Buddha, was followed by the poet by establishing an educational institution in a natural surrounding introducing. Tree plantation ceremony as an annual regular programme. In one of his lectures named ‘*A Poet’s school*’ Gurudev explained, “I have tried to develop in the children of my school the freshness of their feeling for nature, a sensitiveness of soul in their relationship with their human surroundings”¹⁵.

Poet was also in favour of opening a department for learning and research in Buddhism through the language like Pali, Chinese and Tibetan. Poet’s school become University for higher studies. Viśva-Bhāratī was formally inaugurated in early July 1919 with the motto “*Yatra Viśvam Bhavatyeka nīḍam*” (Where the world meets in a single nest). Departments opened in December 1921. Prof. Sylvain Levi, the renowned Orientalist, whom poet first met in Paris, came as a visiting Professor in 1921. He used to teach Chinese and Tibetan languages apart from his regular speeches on Indology. Poet himself was attending his classes. Probodh Chandra Bagchi, later a famous scholar and Vice-Chancellor of Viśva-Bhāratī was his first student. After that the Buddhist Studies formed a strong nucleus at Viśva-Bhāratī. Then many others Professors, Teachers and Personalities have studies Buddhism and published a number of

valuable research works and edited some Buddhist texts. This could be possible only because of Gurudeva's interest in Buddha and Buddhism in the beginning.

Tagore has written some dance-dramas based on the Buddhistic lore. *Naṭūr Pūja* (1926) was written on the same theme which was depicted in the poem 'Pūjāriṇi' (The worshipping women). The courageous devotion of the court-dancer makes her a martyr. The second one is *Chandālika* (1933) is based on the legend *Sardula Karnavadana*¹⁶ (The text was edited and published by Sujit Kumar Mukhopadhyaya). This shows an outcaste girl's love for Ānanda, the Buddha's dispel. The third one is *Śyāmā* (1938) based on the theme of his earlier poem 'Pariśodha'. In these lyric plays the Buddhist legends become more humanistic by the touch of poet's magic fingers.

In 'Charitra Puja' collection there are three prose writings and five poems on Buddha and Buddhism. The transcendental identity of Buddha, his law of living in *Brahman* (*Bramhavihāra*) and the nature of devotion in Buddhism has been discussed in a very creative and metaphysical way. Writing on 'Bhakti Udbodhan', a discourse of Asvaghosha on the awakening of faith in *Mahāyāna*, the poet explains, "Truth and devotion have incarnated in human form. There is necessity of a representative of the universal man for the realization of truth adding with love". Again he asks, "do not you agree that before the Buddha's age our Vedic God are all immortal, inhabitants of imaginary heaven and to save this perishable mankind from sufferings the compassion has taken a human form in Buddha, do not you admit that it is first discovered by Buddhism in the human history?"¹⁷. Within these ten pages of prose writing

on Buddha and Buddhism Tagore could identify the essence of eternal values of the religion ever told.

In two poems Borobudur and Bangkok, the poet portrays the pictures of the Buddhist monuments bears the aesthetic testimony of '*Buddham Śaraṇam Gachhāmi*'.

'A poet is nothing if he is not a philosopher' says Prof. S. Radhakrishnan, who requested Gurudev to be the first president of the Indian philosophical congress in 1925. Tagore has identified himself only as 'a poet (*Āmi kavi*) nothing else. He said, "Some have described me as a metaphysician, others have thrust upon me the doubtful role of a school master. But only love of play has made me an eternal truant"¹⁸. But this truant is a versatile genius having his rare foot prints in the various walks of human knowledge.

Tagore's philosophy can be ascertained in three ways. First of all philosophy in his poetry and songs, secondly philosophy of his art and aesthetics what he calls the 'Religion of an Artist, and thirdly the philosophy of his concept of human nature what he calls '*The Religion of Man*'.

Tagore's entire poetical life is a testimony. For longing of what William James called 'the more' and Carla Sandborg, "between the finite limitations of the five sense and the endless yearning of man for the beyond". The philosophy of his magnum-opus '*Gūāñjali*' is based on the great pageant of thee and me. Who are these thee and me? As the poet puts it, "me is my own little self and thee is the Lord of my life". He always feels the existence of thee in "me" and the

song- offerings are his beautiful garlands of devotion. The poet keenly felt the deeper unity underlying the infinite and the finite, the eternal and the transitory. The fundamental realization kept his inner being constantly vibrating with an ecstasy of cosmic joy of existence which runs through the veins of creations weaving endless patterns of rhythmic forms in time and space. In explaining the relation between the infinite and the finite the poet refers to the *Upaniṣad*, “*Ānanda-Rūpam Amṛtam Yad Vibhāti*” and says the “Immortal being manifests himself in joy form”¹⁹. In one of his songs he sings, “Through the finite thou plays thy tune oh I infinity, hence is thy manifestation in me so sweet”. This feeling of divinity from the above and within is not only influenced by the *Vedāntic* monism but also deeply moved by the Buddhism illumination of the inner-self.

Tagore earnestly says, “My religion essentially is a poet’s religion”²⁰. But what is poet’s religion? To whom he was worshipping? Only answer is *Satya Śiva, Sundara*- the truth, the beauty and the goodness. “Beauty is Truth, Truth is Beauty” this famous assertion of Keats has come to a state of creative reality in Tagore’s life, thought and literature. This is also he inherited from the *Upaniṣadic* seers. But according to him the intellectual truth is a partial truth, real truth is achieved not by intellect, but by intuition. This beauty and truth is intimately connected with goodness which can be compared with Buddha’s ‘amity’. In our ordinary life we find that goodness is set against badness and there is a conflict between two. This may be true of our pragmatic life where we are guided by the standard of the utility. But in the eyes of the poet the real goodness transcends all considerations of utility and necessity. Similarity in the Buddhist philosophy this goodness in amity establishes an intimate relation between man and man and man and nature.

The fundamental idea of Rabindranath's concept of religion is humanism. He wanted to establish it in all religions. He also wanted to establish man's supremacy over everything. In his famous poem 'Bhārt-Tīrtha' he says—

*“Hethāy dāndāye du-bāhu bādāye nami Nara devatāre
Udār chande paromānande bandhan kari tānre.”*

To him 'Nara' is 'Nārāyana', or man is Śīva. A man, whom he wanted to establish as Supreme God, may not belong to any particular religion, caste, community etc. For this reason he described man as 'Cīramānab', 'Parammānab' or 'Mahāmānab'. He considers this 'Mahāmānab' as 'Mānab-Braman'. Thus it may be said that Tagore's concept of religion is not the property of a particular period or of a particular community. Tagore's religion is not confined to rituals of a particular religious book, rather his religious thought has no concurrence with Man's independent judgement or rational faculty or free thinking. Rabindranath's humanistic religion is a kind of moving power of knowledge that will inspire man to go forward. Tagore firmly believed that there must be a perfect harmony among thought, work and heart-felt feelings. Religion should be based on honest labour. Religion without proper knowledge cannot show the right path of life. But it is also true that knowledge without love is meaningless. Knowledge without love cannot inspire man into good action. Loveless work leads man to violence and knowledge-less work sometimes takes man to the level of animal. So Rabindranath tries to make friendship (*Maitrī*) among wisdom, work and love and this chemistry is the key to Tagore's concept of religion which is universal.

Tagore's philosophy of religion and concept of man have a close affinity with the Buddhist idea of holy man (*Arhat*). He, who is always in worldly ties but free from all illusions, is the real holy man. In 1930 at the age of seventy the poet delivered the Hebert lectures invited by the Oxford University and the subject was the 'Religion of man'. In this philosophical address Tagore explores the problems of the inner self and its corroboration with the outer side. He says, "The real tragedy, however, does not lie in the risk of our material security but in the obscuration of man himself in the human world"²¹. So, the real greatness of his realization is appropriately revealed by philosopher Radhakrishnan, "the infinite is not other than the finite, but is the finite transfigured?"²². The ultimate realization again expressed like this, "perpetual giving up is the truth of life, the consciousness of the infinite in us proves itself by our joy in giving ourselves. Out of our renunciation it is one with our life"²³. This is the real Buddhist philosophy reflected in Poet's mind.

Moreover, his main thesis on humanity is centred around the concept of 'surplus' existing in each and every individual. He can realise his infinite power existing in him through his creation in the field of literature and activities, which transcend his narrow desire. In this context *Karma* has done as a means of self-realisation.

Though there is a chance of being confused regarding the path of self-realisation, the philosophy of Tagore has given due importance of the integral views where there is the combination of *Jñāna*, *Bhakti* and *Karma*. None of these are less important in his philosophy-

Rabindranath has taken suffering in one's life as a

Rectifies, but not as hindrance of obtaining something.

*His prayer to Lord is always to provide him power of
Ending such suffering, but not to protect him from it.
This type of outlook is very novel in Indian tradition.
He has described the cruelty of God as his blessing.
Suffering as the means through which someone is
Rectified as Gold is rectified through fire.*

A man is the aboard of the Infinite as observed by Tagore. In our Sruti also men are described as the sons of the Immortal (*Amṛter putra*). Hence a Individual has got the potentialities of Infinite power. For the manifestation of his power there is the necessity of suffering as observed by Tagore. Rabindranath believes that suffering has got a prominent role in promoting in one's infinite power. Being purified with the fire of suffering a man remains in his own essence (*Svarūpa*) which provided him with infinite power. To be victorious over suffering should be the main object of an individual. That is why, Rabindranath is of the opinion that whatever is given to him in the form of pain by the cruel- hearted Lord is always acceptable to him. Moreover, he frequently demanded suffering, so that his other inherent power are manifested through the method of purification (*Ei Karechho bhālo nithuro he, emni kare hṛdaye more tivpa dahana jvalo*). The suffering in a man can open the door of Infinite.

A question may be raised how is the problem of evil interpreted by Tagore. Tagore has shown a novel way in interpreting evils like death, sorrow, sufferings etc in one's life. To him any type of evil is not to be taken as evil, but as the *līlā* (sports) of Rudra, another form of *Śiva*. He thinks that through suffering we rectify ourselves and can realize the existence of Rudra.

Though our rectification by the fire of sufferings we become purified and our mind is ready to receive the Lord. Rabindranath has taken pain (*duḥkha*) as a form of *ānanda* (bliss), and opposite to *sukha*. There is a general experience that *duḥkha* or suffering is opposite to *ānanda*, but actually it is not so. In suffering there is bliss or *ānanda* on account of which pathos (*karuṇarasa*) in literature is possible. Suffering is something which is relish able also.

The existence of suffering in a man's life makes him balanced. If there is no pain in one's life, one would not feel necessity to work sincerely. If it is so, it may asked why a man free from suffering would not perform his duty sincerely. In reply, it may be said that a person having no suffering may perform his duty very carefully out of his own accord, but not due to fear from suffering. But a person suffering from miseries would become more sincere due to fear of getting more suffering. It is true that where there is the cause of fear there we become more conscious. The suffering which makes a man perfect by way of removing his one-pointed learning has got a positive role in life. Considering this Rabindranath said that- "the fundamental thing for the performance of high austerity in the whole world is to curb the enjoyment and to curtail the desire of happiness. We should proceed in such a way so that we do not learn towards a negative side in which there is too much burden. In other words, the minimisation and limitation of enjoyment helps us to maintain harmony so that we are not learn towards a negative side after being over burdened. This limitation has got a prominent role in beautification. Ugliness lies their where there is no limitation or restriction or suffering. Where there is harmony, there is beauty and hence an individual maintaining harmony is always associated with the well being"²⁴.

Thus he feels the existence of Lord Buddha in the perennial sense of devotion, compassion, non-violence and amity among the general human being. In his word, “Lord Buddha is manifested in the activities of general human being gradually through the ages. The eternal conflict between the good and the evil exists in the animal world. The latest ideals of the religion of man has been expressed through this conflicts in Lord Buddha. Man can manifest the eternal truth of his inner being only through the endless love and compassion”²⁵.

Though Tagore was highly influenced by the Buddhistic thought and philosophy, it is found that he has not taken all theories into consideration. He was deeply moved by the moral aspect of Buddhism like honour to humanity, friendliness (*maitrī*), compassion (*karuṇa*), non-violence etc which are embedded mostly in Pali literature by *Hīnayāna* school of Buddhism. In fact, he was deeply interested in the wellbeing of human being by eradicating non-violence, hatred and malice among human beings in general. His agony for human beings is expressed in *Naṭīr pūjā* in the following line:

“*Sānta he mukta he he anantapuṇya,*
Karuṇaghana dharanitala kara kalankasūṇya.”

References:

1. Tagore Rabindranath: *Sāhitya*, Viśva-Bhāratī, 1958.
2. Ibid.
3. Ibid.
4. Tagore Rabindranath: *Sāhitya tattva, Rabindra Racanāvali*, vol.XIV. Viśva-Bhāratī, 1948.
5. Ed.Davis T.W.Rhys: *Pāli—English Dictionary*.
6. SirWilliams M. Monier: *A Sanskrit- English Dictionary*.
7. Tan-Yun-Shan: *Some Aspects of Chinese Buddhism; Tagore Birth Centenary Proceedings of conferences*, P-125, Volume.
8. Tagore Rabindranath: *Buddhadeva- Rabindra Racanāvali*, P-469. (Centenary Vol.-XI)Viśva-Bhāratī,1948.
9. Ibid—p. 471.
10. Ibid—p.-473.
11. Datta D.M.: Quoted in Tagore’s International Fellowship; *Tagore Birth Centenary proceedings of Conferences*, P-19 Vol.-I.
12. Bhattacharya Sabyasachi: *Buddha for the young*; P-50, N.B.T., New Delhi (1996).
13. Tagore Rabindranath: *Bauddhadharae Bhaktibād; Rabindra Racanāvali*, P- 476 Vol- VXi. Viśva-Bhāratī , 1948.
14. Ed.AndrewsC.F.: *Thoughts from Tagore*; P-105.
15. Tagore, Rabindranath: *Collected Stories*. Macmillan Pub. 2000.
16. Dr.Sen Sukumar: *History of Bengali Literature*; P-281, Sāhitya Acāдеми.
17. TagoreRabindranath: *Baubhadharme Bhaktibād; Rabindra Racanāvali*, P- 477, Vol.-XI.Viśva-Bhāratī, 1948.

18. Ghosh Sisir Kumar: *From the seventieth Birth day address of Tagore quoted in Rabindranath Tagore*; P-124, Sāhitya Acādemī.
19. Raha Ashok Vijaya: *The Philosophy of Rabindranath through songs*; P- 247.
Vol.- III.
20. Bhattacharya Sabyasachi: *Buddha for the young*; P- 32. N.B.T., New Delhi (1996),
21. TagoreRabindranath: *The Religion of man*; P- 73.Unwin Pub. 1970.
22. Radhakrishnan S.: *Philosophy of Tagore*; P-77.
23. TagoreRabindranath: *Personality*; P- 63.
24. Prof.Ghosh Raghunath: *Sura, Man and Society; The Philosophy of harmony in Indian Tradition*, P- 69, Academic (1994).
25. TagoreRabindranath: *Baudhadharme Bhaktibāda; Rabindra Racanāvali*, P- 479, Vol. – XI.Viśva-Bhāratī, 1948.