laugh, quake and run, stoop and weep and in a 108 different ways express the feelings and sentiments that suffuse the human heart! Let us look at some of these marvels of creation of the artist. One of them is appropriately called Lalitam (Grace). No comment is needed to draw attention to the truly graceful pose of the figure. Fear generated by the sudden perception of a snake at close quarters is depicted in Fig. III (Bhujangatrasitam), while ecstasy experienced while meditating deeply on and worshipping one’s Ishta Devata is brought out in a third one (Kuncitam). Some of the poses depicted demand almost superhuman skill in their execution. One such is Lalata Tilakam. The right leg is to be shot up straight from behind, and the right toe is to touch the lorehead in front, the left hand helping it. Another is Sakatasyam. As a most significant part of this dance, Bharata Muni prescribes that the artist should jump up, and while up in the air, curve the body round into a cartwheel, and then come down gracefully to a natural standing posture.

Apart from these tiny sculptures we have others. carved on a massive scale, depicting sacred legends and mythological incidents. Two of these Ardha Narīśwara (Fig. IV) and Sri Nataraja in the Urdhva Tandava pose (Fig. V) are located at a great height on the inner face of the Western Gopuram. Nor are sculptural surprises lacking in the Chidambaram temple. In the shrine dedicated to Sri Subrahmanya, there is a solitary sculpture in relief, in a low wall, which has puzzled many scholars. The pose is one of those characteristic of Lord Buddha. The sacred thread is found occasionally in well-identified Buddha figures. But the Uṣnisa is not there, and a Buddha figure without Uṣnisa is unthinkable. May this be Adi Subrahmanya? There is another puzzle sculpture in the stair way to the Hall with a thousand pillars. The entire style of the carving is strangely reminiscent of Ajanta, the difference is in media. The figure seems almost a replica of the girl in the panel ‘The Dying Princess’ at Ajanta!

Such are the treasures hidden in the Chidambaram temple. The author feels that systematic research will reveal sacred sculptural wealth in the shrine, hitherto unnoticed and uncared for.

MEANING OF THE INSIGNIA OF THE RAMAKRISHNA ORDER

ŚRI RAMAKRISHNADHASVĀMĪNARAYANARADHAYE

SWAMI HARSHANANDA

[Swami Harshananda is of the Ramakrishna Order.]

2-3. The sun represents knowledge, the serpent represents yoga, the lotus-leaf in water desirelessness, the wavy waters karma, the lotus represents devotion and the swan represents the Highest Atman. It is thus that the Insignia is interpreted. One has to attain the Highest Atman either through (devotion as represented) the lotus or through (karma as represented) the wavy waters and (desirelessness signified by) the lotus leaf or (Continued on page 94)
delights of the world are not his delights. He only wants to be pure in heart.

What do we gain by being spiritual? This is not his question at all. How can I see God?, is his question.

Though his whole being is agonized, he is not impatient. For he knows for certain, that even if he has to wait for lives before he can see God, it is the only thing that is to be done. Everything else has to be done for this one thing. Life, in fact, has no other business but to rush to its source, which is God. Therefore his love leaps Godward like a flame to be united with the Mother flame.

Hence this is the gain of being spiritual:

(1) For the \textit{mukta}, the illumined, the gain is God.
(2) For the \textit{mumukṣu}, the aspirant yearning for the vision of God, is the agony for God. When you have this agony, you have next to the greatest thing in the universe. And soon you will have the greatest too. Sri Ramakrishna says: after the rosy dawn, the glorious sun will surely break forth.

\section*{MEANING OF THE INSIGNIA OF THE RAMAKRISHNA ORDER}

\textit{(Continued from page 75)}

through (knowledge as represented by) the sun or through (yoga as represented by) the serpent.

\begin{itemize}
\item \textit{Sanātana yathā suyāṁ vināśayati tadvakramāṁ.}
\item \textit{Tathā kṣiptasyāṁ jñānam jñāne purveśvavītram.}
\end{itemize}

4. Just as the sun destroys dense darkness at once, even so does knowledge destroy ignorance accumulated through the ages.

\begin{itemize}
\item \textit{Māṇḍaliṃśasthāyastu vadi yantrā pustādhitā.}
\item \textit{Yogyāsthitāṁ kṣetraṁ bhitū prati c āvāyitā.}
\item \textit{Tathā kūpāndiś attacked in the Himalayas.}
\item \textit{Mośāhāraṁ sāhāṁ pradāy pravchitā.}
\end{itemize}

5-6. When a coiled serpent is struck with a stick, it rises fast and runs towards its hole. Even so the (latent spiritual) power called Kundalini, when roused through yogic practices like the pranayama etc., moves up from (the plexus called) Mooladhara to (the highest plexus called) Sahasrara and gives liberation.

\begin{itemize}
\item \textit{Yādā pāṁ jaśe māṁ na kīrmāṁ tēna rāyā.}
\item \textit{Aṣṭāṅga: karṇa kramante dhruvāṁ nādev bhavaye.}
\end{itemize}

7. The lotus-leaf immersed in water never gets wet by that water. Similarly if a person can work unattached, he will not be bound by his actions.