

The theme of philosophy and *Yoga* cannot be very attractive to the ordinary men of the world because it is so scientific and it deals with imperceptible ideologies. Mathematics cannot be thrilling reading except for a mathematician; and mathematics can very well afford to ignore those who have no taste for it. But religion tries to serve all and the anxiety of all prophets is to serve every one in all generations. Thus, in order to tame a difficult theme and to contain it within the ambit of a text-book of universal acceptance, the teachers of old had to discover methods by which the subjective ideologies could be given an appealing look of substantial objectivity. This was done by giving a detailed picture of the teacher, so that in our mental image he is so much familiarised that we feel his words also as something very familiar to us.

In the tradition of the Hindu text-books, the great *Rishis* worked out the subtle ideas containing the crystallised truths into an easily digestible capsule called *Dharma*. In the *Upanishads*, we have a complete picture of a teacher and a taught, painted with hasty strokes, unfinished and rough. In the *Geeta*, on the other hand, it being a philosophical discourse embedded in the mythology of the nation, we find a finished picture, palpitating with life, against a scintillating situation, wherein the very same ancient truths have been re-asserted.

Lord Krishna is now made to repeat the *Upanishadic* truths in the context of a great conflict to serve his life-long friend Arjuna, who is shown as seriously suffering from a