

**Water Symbolism
in
Thoreau's
*Walden***

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Prior to the 1960's, the work of Henry David Thoreau is primarily seen as an account of all-American individuality, iconoclastic rebelliousness, and the self-reliance that continues to be associated with Transcendentalism. However, after the United States' metaphoric "turn toward the East" during the sixties, *Walden* is viewed less as "a kind of Transcendental *Poor Richard's Almanack*,"¹ and more as an essentially Eastern work within a Western context. Given this new cultural filter, combined with his explicit mention of the Bhagavad Gita within the pages of *Walden*, Thoreau's connection to the Hindu religious tradition has become a popular scholarly topic. There is no shortage of analysis regarding subjects such as the Hindu underpinnings of Thoreau's work in general or Thoreau as yogic guru during his stay at Walden. The focus of this analysis however, is a particular aspect of the Hinduism prevalent in Thoreau, the sacred nature of water and how it is reflected throughout *Walden*.

I begin with an overview of the "Oriental Renaissance"² that occurred throughout Europe during the nineteenth century, noting its influence on both the literature and philosophy of the time. I proceed with a summary of the Transcendentalist movement, touching upon its members' affinity for the newly translated Indian texts. This naturally leads to an introduction to Henry David Thoreau, and observations regarding the varied influences that result in his vision. This is followed by an exploration of how and why symbol functions, which segues into a discussion of water symbolism in general, as well as how it pertains to Hinduism. Which brings us to the topic at hand, water symbolism within Walden. My first consideration is the analogy between The Ganges River and Walden Pond. From here, I touch upon purification ritual, and its association with renewal, drawing parallels to Thoreau's daily routine. Next, I explore passages that represent Walden Pond

as a living organism. The water symbols within Walden however, are not limited to the pond. Consequently, passages having to do with wells also come into play. Finally, I examine Thoreau's experience with *Heiligenschien*, the phenomenon of one's shadow having a halo around the head. I consider the sacred nature of halos and what that implies about Walden, Hinduism and Thoreau himself.

Up until the eighteenth century, Western interest in India was primarily trade related. Think Marco Polo, Christopher Columbus, and ultimately the British Empire.³ However, anytime such contact is made, an exchange of ideas is sure to follow. Although Jesuit missionaries have been in India since 1542,⁴ commerce was the primary vehicle for the transmission of ideas that occurred between India and Europe in the late eighteenth century. This exchange was set in motion by Charles Wilkins, the superintendent of the East India Company's Malda factories.⁵ Not only did he lead the way in establishing a printing press for *oriental* languages, he also developed a Sanskrit-English dictionary. Wilkins is most known however, for being the first to translate Hindu devotional texts into English, including the *Bhagavad Gita*, which was ultimately published in London in 1785.⁶

As translations of Indian texts, and essays on the Hindu religion spread throughout Europe, what was referred to as "Orientalism,"⁷ begins to gain traction. Newly translated Indian classics provided a fresh source of imagery for the Romantics in their rebellion against eighteenth century classicism, and its influence is evident in the literature of the period. For example, English poets Robert Southey, and Lord Byron, as well as essayist Thomas De Quincey all exhibit Indian influence. In his early work, Samuel Taylor Coleridge makes a number of references to Indian themes and mythical figures. In addition, nineteenth century scholar H. G. Rawlinson considers Shelley's *Adonais* to

“magnificently propound[ed]”⁸ Vedantic philosophy. This so-called “Oriental Renaissance”⁹ was not limited to England, nor was it restricted to literature. Indian influence can also be found in the circle of German philosophers that flourished during the early nineteenth century. Thinkers such as Herder and Goethe, Hegel and Schelling as well as Schlegel and Schopenhauer were all said to be “coloured in one way or another...by ‘an Indian tint’”.¹⁰ Contemporary scholar Edward Said considers the region to be “as vast a treasure-house of learning as one could imagine”¹¹ for Europeans during the mid-nineteenth century. Said goes so far as to say that “during this period in Europe, there was a virtual epidemic of *Orientalia* affecting every major poet, essayist and philosopher of the period.”¹²

But the phenomenon did not stop here; Indian texts also made their way to America and into the hands of the Transcendentalists. Transcendentalism was a literary, political and philosophical movement during the mid-nineteenth century. The Transcendentalists were influenced by English and German Romantics, especially Goethe, and were also inspired by the recent Biblical criticism of Herder and Schleiermacher. They set about creating a uniquely American literature, one that reflects a commitment to the universals they considered to be evident in “world letters.”¹³ Bearing this in mind, they were keenly interested in the heretofore untranslated books of ancient wisdom. The Transcendentalists’ endeavors were not limited to literature, however. They intended to affect real social change. The Transcendentalists were active abolitionists, brought the topic of women’s equality to the fore, and members of their relatively small collective established utopian communities. They believed in human perfectibility, as opposed to the Calvinistic notion of Original sin and its inescapable depravity. They also believed in the


power of the mind and non-doctrinal spirituality, which emphasizes the universal nature of God, rather than traditional Christian Trinitarianism. They were also critics of the unthinking conformity they considered to be prevalent in society, which brings us to Thoreau.

Henry David Thoreau was a philosopher, and poet, as well as an environmental scientist and his most renowned work, *Walden*, reflects all of these characteristics. His writings are informed by a diverse and syncretic array of perspectives. He was not only well-versed in classical Greek and Roman philosophy, extending from the pre-Socratic through the Hellenistic schools, he was also informed by the work of modern philosophers, such as Descartes and Locke, as well as the Cambridge Platonists. Needless to say, he was knowledgeable about the writings of his fellow Transcendentalists, especially Ralph Waldo Emerson. He was also familiar with German Idealism and stayed abreast of Humboldt and Darwin's latest works. In addition, he was an avid student of Asian wisdom literature and, most relevant to the topic at hand, the aforementioned Indian texts.¹⁴

The product of this varied intellectual input is a vision founded on a non-dualistic viewpoint regarding the mental and material aspects of life, combined with a desire to revive the notion that philosophy is not merely a mode of contemplative thought and discourse, but a way of life (as advocated by the ancient Greeks). Thoreau perceives the universe as an interworking whole, whereby spirit and matter are inseparable. To Thoreau, the domain of the spirit *is* the physical plane, an idea contrary to the Western/Christian view that results in the objectification of nature. Thoreau contends that not only does spirit exist within nature, but also that we are capable of learning the "essential facts of life"¹⁵ through "the perpetual instilling and drenching of the reality that

surrounds us.”¹⁶ We see strong Indian influence in this thinking, reflecting the Hindu concepts of *sat*, which translates as pure being, and *cit*, or pure intelligence, within *Brahman*, the neutral and impersonal origin, cause and basis of existence.¹⁷

However, Thoreau also embraced the view that it is only possible to understand the spirit within nature, if one is prepared to do the necessary work. His life at Walden Pond is evidence that he not only held these beliefs, but did indeed put them into practice. What Thoreau considers to be a wish to “live deliberately”¹⁸ has also been referred to as an “existential quest.”¹⁹ And so it is, one that reflects the ancient Greek notion that a contemplative understanding of reality informs a life of wisdom; or as Thoreau put it, being “awake enough”²⁰ to have a “poetic or divine life.”²¹ It is also an expression of the Hindu concept of *Karma*, which links action to *moksha*, the spiritual deliverance that results in release from the cycle of reincarnation, or in short, transcendence.²²

Thoreau has stated that, “a man has not seen a thing who has not felt it,”²³ a declaration that epitomizes his non-dualistic perspective. It also illustrates how symbol functions. Topics such as love, evil or the divine are intangible and unfathomable in nature, words literally cannot describe them. Consequently, their expression comes in the form of symbol, myth and metaphor, literary devices that carry a “double intentionality.”²⁴ Strictly speaking, a symbol is something that represents something else by association. However, a symbol is distinct from a sign in that, although signs are representational, they are *thin*. What this means is that they are univocal, universal and transparent—a red eight-sided figure  always signifies that one is to stop. As Thoreau also states, “a fact stated barely is dry.”²⁵ Symbol, on the other hand, is opaque in nature; it is *thick*, in that it is comprised of more than one layer. The literal meaning of a symbol “points the way” to a

second, fuller meaning. It is symbol's double intentionality that enables the reader to achieve a more profound level of understanding than is possible with thin, univocal imagery. This occurs because, as Mircea Eliade explains, "a symbol speaks to the whole human being and not only to the intelligence."²⁶ This secondary layer is rooted in instinct, triggered by intuition, and *speaks to us*, as the saying goes, making symbolism more experiential than literary. This "existential assimilation"²⁷ facilitates our capacity to engage the symbol in question on a level that goes beyond intellect alone.

Eliade states that water symbolism "is the product of an intuition of the cosmos as a unity, and of man as a specific mode of being in the cosmos."²⁸ Ancient mythologies likewise universally consider water to be the "container of life."²⁹ Symbolically speaking, water becomes the universal essence, the source and origin of all existence. It is not simply life, but the whole of reality that is concentrated in this "cosmic substance,"³⁰ one that contains "the potentiality of all forms in unbroken unity."³¹ Despite the fact that water is not itself capable of taking form, it symbolizes the primal substratum from which all forms emerge and to which they must ultimately return.³²

Waves upon a body of water is an apt metaphor for this process, one which serves to exemplify the Hindu concepts of *Brahman*, and *atman*. *Brahman* has already been defined as, "the neutral and impersonal origin, cause and basis of existence." More simply put, *Brahman* is "divine power,"³³ or "the divinity immanent in the world,"³⁴ while *atman* means the "true self,"³⁵ or "the divinity immanent in yourself."³⁶ As scholar of mythology Joseph Campbell puts it, "You are a wave on the surface of the ocean. When the wave is gone, is the water gone? Has anything happened? Nothing has happened. It is a play, a game, a dance." This process reflects Hinduism's notion of the universe as a vast

organism which manifests this “divine dance...in a harmonious, magnificent display.”³⁷ It is in this sense that water symbolizes the ultimate truth within the Hindu religious tradition, that the whole of the universe is the materialization of God’s radiance, and of us as likewise of that resplendence. The key to the wisdom of India is certainty that this is so.³⁸ This is why water is held sacred in the Hindu faith.

The Ganges River has played a vital role in Hindu rituals and ceremonies since about the third century and it is believed that the river flows in heaven, on earth and in the netherworlds.³⁹ Metaphorically speaking, the Ganges is a “liquid *axis mundi*,”⁴⁰ a connection by which one may transcend human limitations and ascend to the celestial regions of the cosmos. Thoreau explicitly links Walden and The Ganges, with his statement that “The pure Walden water is mingled with the sacred water of the Ganges,”⁴¹ establishing Walden as a “*kunda*,”⁴² or sacred pond. He also makes a symbolic connection between himself and the servant of “a priest of Brahma and Vishnu and Indra, who still sits in his temple on the Ganges reading the Vedas.”⁴³ Thoreau and the servant become spiritual counterparts, with their “buckets as it were grat[ing] together in the same well.”⁴⁴ Thoreau is making the point that Walden serves the same spiritual purpose for him, as The Ganges provides for the (presumably) Hindu servant and his master, the priest.

Within the Hindu religious tradition, water in general is believed to bestow sanctity. This is particularly true of the waters of The Ganges, but applies to sacred ponds as well. One’s spiritual attachment to a sacred place reflects a realization of its divine manifestation, and one’s relationship with a particular place is maintained through the performance of ritual. For example, every twelve years devoted Hindus participate in the festival of *Kumbh Mela*, partaking in ritual bath at the confluence of the Ganges and Jumna

rivers. However, such ritual is not limited to holy days and the festivals that surround them. On a daily basis, “hundreds of thousands”⁴⁵ of Hindus perform ablutions in the Ganges River. Rituals involving water revolve around the concept of purification. Immersion universally represents regeneration, re-birth, if you will, following a symbolic return to the “undifferentiated mode of pre-existence.”⁴⁶ Thoreau’s morning baths in Walden Pond have been compared to the ablutions of a “Hindu in Banaras.”⁴⁷ Thoreau himself refers to them as “a religious exercise, and one of the best things which I did.”⁴⁸

Earlier in this analysis, I spoke of Thoreau’s desire to revive the ancient Greek notion that philosophy is not merely a mode of thinking, but a way of life. Contemporary thinker Michel Foucault contends that, even though Greek philosophy is founded in rationality, “it always held that a subject could not have access to the truth if he did not first operate upon himself a certain work that would make him susceptible to knowing the truth—a work of purification.”⁴⁹ Thoreau’s morning ritual does just that. His symbolic return to *undifferentiated pre-existence* leaves him “as much affected by the faint hum of a mosquito... as [he] could be by any trumpet that ever sang of fame.”⁵⁰ In other words, “awake enough” to have a “divine” life. Thoreau goes on to say that “Morning brings back the heroic ages,” an observation that merges Hindu wisdom with the ancient Greek notion of philosophy as a way of life. Thoreau’s morning baths are clearly ablutions, and they leave him susceptible to the truths he is seeking on his existential quest.

As a result of water’s symbolic powers of both creation and rebirth, the Ganges River is known as “Mother Ganga.”⁵¹ It is also believed that *she* exhibits physical, emotional and spiritual energy. In keeping with the Ganges/Walden connection, Thoreau also speaks of Walden Pond as a living organism. He refers to the pond’s *booming* in the

early spring (while still covered with ice), as it “felt”⁵² the morning sun. He describes this warming process as “stretch[ing] itself and yawn[ing] like a waking man.”⁵³ Thoreau refers to the pond as taking a siesta at mid-day, and “boom[ing] once more toward night,”⁵⁴ (undoubtedly the result of ice that is now contracting as a result of falling evening temperatures). Seemingly awestruck over the responsive nature of this phenomenon, Thoreau poses the question, “Who would have suspected so large and cold and thick-skinned a thing to be so sensitive?”⁵⁵ It is evident that in keeping with his non-dualistic viewpoint of the universe, he sees the pond as a living entity.

Another example of Walden Pond as living organism is Thoreau’s reference to the pond as “earth’s eye,”⁵⁶ with eyelashes comprised of its “fluvial trees”⁵⁷ and brows formed by “wooded hills and cliffs around.”⁵⁸ Insightfully, Thoreau goes on to say that when someone gazes into this eye he can “measure[s] the depth of his own nature.”⁵⁹ This insight is clearly a reference to Hinduism’s distinction between the *atman*, or true self, and the *aham*, a term which also refers to the self, however this self is not the *true self*, but rather one which reflects ego. It is the individual entity that Joseph Campbell describes as “making the noise ‘I’.”⁶⁰ Thoreau continues his observations by relating a memory from a particular September afternoon. While peering out over the water, he ponders the indistinctness of the opposite shoreline. The juxtaposition, between the pond’s ability to reflect one’s true nature and Thoreau’s thoughts regarding the distant shoreline echoes an episode in the Sanskrit epic the Mahabharata. Thoreau’s “eye” parallels one given to the hero Arjuna by the god Krishna, a divine eye that enables Arjuna to see in two directions, both into himself, as well as out into the universe.⁶¹

The most direct indication that Thoreau sees Walden Pond as a sacred site is the explicit parallel between the Ganges River and Walden Pond mentioned above. The most powerful symbol extolling Walden's sacred nature however, is the fact that there are fish in the pond. Water animals of all varieties, but "particularly fish,"⁶² signify sanctity because they embody "absolute reality, concentrated in water."⁶³ Throughout the pages of *Walden*, the act of fishing is frequently mentioned, and close attention is paid to the types and sizes of fish in the pond, as well as those that have been caught. Although the aforementioned observation about fish representing sanctity holds true in both cases, the passage that drives this symbolism home is the account of a day when Thoreau was on the pond in his boat and noticed "dimples on the surface"⁶⁴ of the water. Thinking that the disruption of the pond's surface was being caused by rain, he decided to return to his cabin to avoid getting caught in a downpour. He shortly came to realize however, that the *dimples* were not caused by the initial raindrops of an impending rainstorm, but by schools of perch around his boat, just beneath the surface of the water. We are no longer looking at the odd fish spied beneath the water's surface, or a handful that have been caught by fishermen. Thoreau's boat is surrounded by fish and the pond is animated by them. Symbolically speaking, the pond is alive with the sacred energy produced by the vast number of fish living within it.

In his work *Patterns in Comparative Religion*, Mircea Eliade points out that symbolic elements frequently take more than one form, and that these forms can appear to be separate entities.⁶⁵ For example, rivers, ponds, and wells may seem to be different symbols when, in fact, they are simply different manifestations of the same symbol, in this case water. Bearing this in mind, I continue this study of water symbolism within *Walden*

by examining Thoreau's remarks regarding the value of wells. He states that the importance of a well goes beyond the fact that it keeps the butter cool. And so it does. Thoreau attests that looking into even the smallest well allows one to see that the "earth is not continent, but insular."⁶⁶ He goes on to say that from where he was standing at the moment, the land beyond the pond "appear[s] like a thin crust insulated and floated even by this small sheet of intervening water."⁶⁷ Thoreau's description is consistent with the fact that, when it comes to symbol, everything with form becomes manifest above the primordial waters, evoking "one of the paradigmatic images of creation,"⁶⁸ the island emerging out of waves.

Also on the topic of wells, Thoreau refers to "water in your neighborhood," being beneficial because it "give[s] buoyancy to and float[s] the earth."⁶⁹ This phrase brings to mind the popular image of Vishnu floating on the cosmic ocean, and the lotus blossom that has sprouted from his navel. The myth that produces this image describes Vishnu as being asleep upon the coils of Sesa, the thousand headed serpent. In Hindu mythology, Sesa is one of the primal beings of creation, and is also known as *Ananta Sesa*, which translates as endless Sesa, and *Adisesa*, which means first Sesa (both of which refer to his primordial nature). It is Sesa's capacity as *Adisesa* that pertains to the discussion at hand. It is said that when Sesa uncoils, time moves forward and creation takes place.⁷⁰ This scenario is consistent with what we have already discovered regarding creation myths, that the formed always manifests above the waters. Sesa is not only distinct from, but also rides above the primordial waters (as opposed to the schools of fish that embody sanctity, living *within* the pond), marking him as a mechanism of creation.

However, Thoreau's remark about water "floating the earth," goes beyond Sesa and creation. In order to fully understand the significance of wells, we must finish *unpacking*, as the saying goes, the image of the sleeping Vishnu. Vishnu is the great preserver of the universe, and as he sleeps, a lotus blossom sprouts from his navel. It is upon this lotus blossom that creation exists, protected by Vishnu, manifest and "in time" upon the coils of *Adisesa*, afloat on the primordial sea. Bearing this image in mind, peering into a well symbolically transports the beholder back to the moment of creation, drilling through the aforementioned layers, connecting him to the undifferentiated cosmos of the primordial sea. In short, a well is a microcosm of Hinduism's foundational concepts.

The final water symbol within this analysis is that of "the halo of light around [Thoreau's] shadow."⁷¹ The phenomenon is called *Heilegenschein*, which translates as holy light. As Thoreau states, it is not uncommon; it is however, "not commonly noticed."⁷² What makes this a water symbol is the fact that *Heiligenschein* only occurs on dewy mornings. Although it appears quite mystical, *Heiligenschein* is actually a simple matter of physics. It is the result of the reflection of the sun's rays that takes place within dewdrops. The fact that it is most visible around the head is also a matter of physics, having to do with the angle of the sun in relation to both the dewdrops and the location of the subject's eyes. This is the reason why only you can see your own halo.⁷³

Thoreau states that he used to wonder at the light, and "fain [himself] one of the elect."⁷⁴ He is clearly making a connection to the haloes traditionally seen in religious iconography, those around not only the heads of Catholic saints, but also Christ himself. Although it is unlikely that this passage is intended to align Thoreau with Christian doctrine, the notion of divinity is still at the heart of this symbol. The *Heilegenschein* that Thoreau

experiences however, symbolizes the *atman*, the divinity immanent within each of us (by virtue of being part of the divine power that is *Brahman*), as espoused by the Hindu faith. The fact that only we can see our own halo represents a certainty that this is so. It would appear that, over the course of his existential quest, Thoreau has indeed discovered the key to the wisdom of India.

Notes

¹Frank Macshane. "Walden and Yoga." *The New England Quarterly* vol. 37, No. 3 (Sept., 1964), pg. 322.

²J. J. Clarke. *Oriental Enlightenment: The Encounter Between Asian and Western Thought*. London: Routledge, 1997, Pg. 55.

³Swami B. G. Narasingha and Steven Rosen. *Oriental Seeds in Occidental Soil*. <http://www.vedicsciences.net/articles/east-meets-west.html>. (Accessed 10 March, 2013).

⁴R.K. Kochhar. *Secondary Tools of Empire: Jesuit Men of Science in India*. Source: 'Discoveries, Missionary Expansion and Asian Cultures.' Edited by Teotonio R. de Souza. New Delhi: Concept Publishing, 1994. Pp. 175-183, pg 1. http://www.academia.edu/766800/Secondary_Tools_of_Empire_Jesuit_Men_of_Science_in_India (Accessed 20 March, 2013.)

⁵Clarke, 56-58.

⁶Thomas R. Trautmann. "Wilkins, Sir Charles (*bap.* 1749, *d.* 1836)". *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. <http://www.oxforddnb.com/view/article/29416>. (Accessed 20 March 2013).

⁷Clarke, 7. The term first appeared in France in 1830, referring to *Oriental* scholarship and Eastern influence on European culture. It has since taken on the negative connotation of "ideological purview of the East" (Clarke 7) as a result of Western imperialism. This understanding of the term is primarily a result of scholarship by Edward Said, who brought the concept to light in his 1978 work *Orientalism*.

⁸Clarke, 59.

⁹Ibid.

¹⁰Ibid.

¹¹Edward Said. *Orientalism*. New York: Random House, 1979. Pg 51.

¹²Ibid.

¹³Paul Friedrich. *The Gita Within Walden*. New York: SUNY Press, 2008. Pg 17.; Jone Johnson Lewis. "What is Transcendentalism?" www.transcendentalism.com/what.htm. Updated 3 Sept., 2009. (Accessed 24 march, 2013).

¹⁴Rick Anthony Furtak. "Henry David Thoreau". Edited by Edward N. Zalta. *Stanford Encyclopedia of Philosophy*. (Winter 2009 Edition). <http://plato.stanford.edu/archives/win2009/entries/thoreau/> (Accessed 14 March, 2013).

¹⁵Henry David Thoreau. *Walden*. Boston: Beacon Press, 2004. Pg 85.

¹⁶Thoreau, 91.; Furtak. (information included to this point in the paragraph).

¹⁷William B. Eerdmans. *Eerdmans' Handbook to the World's Religions*. Grand Rapids: William B. Eerdmans Publishing, 1994. Pg 185.

¹⁸Thoreau, 85.

¹⁹Furtak.

²⁰Thoreau, 85.

²¹Thoreau, 85.

²²Eerdmans, 172-178.; Furtak.; Robert Kuhn McGregor. *A Wider View of the Universe: Henry Thoreau's Study of Nature*. United States: University of Illinois, 1997. Pg100.

²³Henry David Thoreau, Journal, February 23, 1860. http://hdt.typepad.com/henrys_blog/2010/02/february-23-1860.html (Accessed 23 March, 2013.)

²⁴Paul Ricoeur. *Symbolism of Evil*. Translated by Emerson Buchanan. Boston: Beacon, 1967. Pg 15.

²⁵Thoreau, Journal.; Dryness and aridity is a Jungian Archetype associated with spiritual sterility. http://www.woodsideshs.org/uploadedFiles/file_1937.pdf (Accessed 20 March, 2013).

²⁶Mircea Eliade. *The Sacred and the Profane: The Nature of Religion*. Translated by Willard R. Trask. New York: Harcourt Brace, 1959. Pg 129.

²⁷Paul Ricoeur. *Freud and Philosophy; an Essay on Interpretation*. New Haven: Yale UP, 1970. Pg 31.

²⁸Mircea Eliade. *Patterns in Comparative Religion*. Translated by Rosemary Sheed. London: Sheed and Ward, 1958. Pg 197.

²⁹Rana P. B. Singh. "Water Symbolism and Sacred Landscape in Hinduism: A Study of Benares (Varanasi)." *Erdkunde*, Bd. 48, H. 3 (Jul.-Sep., 1994), pp. 210-227. Pg 210.

³⁰Eliade, 1958, Pg 192.

³¹Eliade, 1958, pg 188.

³²Eliade, 1959. Pp.129-136.; Eliade, 1958, Pp. 188-197.

³³Joseph Campbell. "Hinduism." *Articles on Hinduism*. www.hinduwisdom.info/articles_hinduism/12.htm. (Accessed 22 March, 2013).

³⁴Ibid.

³⁵Ibid.

³⁶Ibid.

³⁷Ibid.

³⁸Ibid.

³⁹Eerdmans, 171.; Singh, 210.

⁴⁰Kinsley, David. *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition*. India: University of California Press, 1987. Pg 192.

⁴¹Henry David Thoreau. *Walden*. Boston: Beacon Press, 2004 Pg. 279.

⁴²Singh, 219.

⁴³Ibid.

⁴⁴Ibid.

⁴⁵Eerdmans, 171.

⁴⁶Eliade 1959, 131.

⁴⁷Macshane, 330.

⁴⁸Thoreau, 82.

⁴⁹Michel Foucault. *Ethics: Subjectivity and Truth*. Edited by Paul Rabinow. Translated by Robert Hurley. New York: New York Press, 1994. Pg 279.

⁵⁰Thoreau, 83.

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- ⁵¹Singh, 210.
⁵²Thoreau, 282.
⁵³Ibid.
⁵⁴Ibid.
⁵⁵Ibid.
⁵⁶Thoreau, 176.
⁵⁷Ibid.
⁵⁸Ibid.
⁵⁹Ibid.
⁶⁰Campbell, *Hinduism*.
⁶¹Friedrich, 49.
⁶²Eliade 1958, 193.
⁶³Ibid.
⁶⁴Thoreau, 180.
⁶⁵Eliade 1958, 189.
⁶⁶Thoreau, 82.
⁶⁷Ibid.
⁶⁸Eliade 1959, 130.
⁶⁹Thoreau, 82.
⁷⁰"Sesa." Wisdom Library. www.wisdomlib.org/definition/sesa/index.html. (Accessed 31 March, 2013).
⁷¹Thoreau, 190.
⁷²Thoreau, 190.
⁷³"Heiligenschein." www.worldwidewords.org/weirdwords/ww-hei1.htm (Accessed 25 February, 2013).
⁷⁴Ibid.

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