



ISSN: 3049-2017

IJMH 2026; 3(4): 155-160

© 2026 IJMH

www.themultijournal.com

Received: 23-07-2026

Accepted: 19-08-2026

Publish : 20-08-2026

Dr. Krishna Gajendra PandaAssistant Professor,
IIT Mandi

The Impermanence of Power

Dr. Krishna Gajendra Panda

Abstract

Percy Bysshe Shelley's *Ozymandias* is a powerful poem about pride, political authority, destruction, and the passage of time. It describes the broken statue of a once-powerful king lying in an empty desert. The ruler proudly calls himself "Ozymandias, King of Kings" and challenges other powerful people to look upon his achievements. Ironically, none of those achievements remains. Only the ruined statue and endless sand survive. This paper studies the poem's literary devices, form, structure, themes, tone, historical background, audience, and purpose. It also compares the poem with teachings from the Vedas, Upanishads, *Śrīmad Bhagavad Gītā*, *Śrīmad Bhāgavata Mahāpurāṇa*, *Mahābhārata*, *Vachanāmṛta*, and other Indian scriptures. These texts similarly warn against pride, misuse of political power, attachment to wealth, and the false belief that worldly greatness will last forever. From the perspective of Akṣara-Puruṣottama Darśana, the poem demonstrates the temporary nature of power under māyā and kāla, while Vedānta directs human beings toward humility, dharma, ātma-jñāna, and devotion to Puruṣottama.

Keywords: *Ozymandias*, pride, political power, time, destruction, impermanence, Vedānta, māyā, kāla, humility

Introduction

Percy Bysshe Shelley's *Ozymandias* begins with a traveller's account of a ruined statue in an ancient desert:

"I met a traveller from an antique land."

The traveller has seen two enormous stone legs standing without a body. Near them lies a damaged face, partly buried in the sand. Although the statue is broken, its expression still shows the ruler's pride, harshness, and "sneer of cold command."

The words written upon its base identify the ruler:

"My name is Ozymandias, King of Kings: Look on my Works, ye Mighty, and despair!"

The king wanted his statue and achievements to make other rulers feel weak and insignificant. However, the reader finds no great city, palace, army, or empire around the monument. Instead:

"Nothing beside remains."

The poem creates a sharp contrast between the king's proud words and the empty desert. Ozymandias believed that his political power and material achievements would last forever, but time has destroyed almost everything he built.

Indian scriptures also warn that wealth, kingdoms, physical strength, reputation, and political authority are temporary. They teach that pride arises when a person mistakes temporary possessions for permanent greatness. This paper compares Shelley's poem with such scriptural teachings. It does not claim that Shelley directly borrowed from Indian sources. The comparison is philosophical rather than historical.

1. Literary Devices and Figures of Speech

1.1 Frame narrative

The poem uses a story within a story. The poet does not claim that he personally saw the statue. He met a traveller, and the traveller described what he had seen.

Correspondence:

Dr. Krishna Gajendra PandaAssistant Professor,
IIT Mandi

The information therefore passes through several voices:

1. The poet;
2. The traveller;
3. The sculptor's representation;
4. The inscription of Ozymandias.

This structure separates the once-powerful king from the present reader. Ozymandias no longer speaks directly; his proud voice survives only through a broken statue described by an unknown traveller.

1.2 Visual imagery

Shelley creates strong images of destruction:

"Two vast and trunkless legs of stone
Stand in the desert."

The legs are "vast," showing that the original statue was enormous. However, they are "trunkless," meaning that the body is missing. The image combines greatness with destruction.

The damaged face lies nearby:

"Half sunk, a shattered visage lies."

"Visage" means face. The face is broken and partly buried in sand. The physical position of the face is symbolic: the proud ruler who once stood above others is now brought down to the ground.

The final image is of:

"The lone and level sands"

This creates a picture of complete emptiness. The desert stretches far beyond the remains of the statue. Nature and time have outlasted the king and his empire.

1.3 Metaphor and symbolism

The broken statue represents the collapse of political power. It is not only the ruin of one king's monument; it symbolizes the fate of all rulers who believe that their authority is permanent.

The desert symbolizes:

- Time;
- Emptiness;
- Forgetfulness;
- The destruction of civilization;
- The smallness of human ambition.

The pedestal represents the king's desire for lasting fame. Ironically, it preserves his proud words but not his achievements.

The "colossal wreck" is another important symbol. "Colossal" suggests greatness, while "wreck" suggests destruction. Together, they summarize the entire poem: worldly power may appear enormous, but it can still become a ruin.

1.4 Personification

The "hand that mocked them" refers to the sculptor's hand. Here, "mocked" can mean both copied and ridiculed. The sculptor reproduced the king's proud expression, but the surviving face now exposes the king's arrogance to later generations.

The poem also gives Time an invisible but powerful presence. Time is never directly personified, yet it acts like the true conqueror. It destroys the king, his statue, his works, and his empire.

1.5 Irony

Irony is the poem's most important device. Ozymandias commands:

"Look on my Works, ye Mighty, and despair!"

Originally, he meant that other rulers should despair because they could never equal his greatness. However, the command now has the opposite meaning. They should despair because even the greatest worldly achievements will eventually disappear.

The title "King of Kings" is also ironic. Ozymandias once considered himself greater than every other ruler, but now he cannot protect even his own statue from decay.

The statement "Nothing beside remains" immediately follows the king's boast. This arrangement creates the poem's sharpest irony. The proud inscription promises greatness; the surrounding emptiness proves its failure.

1.6 Alliteration, consonance, and sound

Alliteration appears in:

- "cold command";
- "boundless and bare";
- "lone and level sands";
- "stone / Stand."

The repeated b sound in "boundless and bare" emphasizes the emptiness of the desert. The repeated l sound in "lone and level" creates a slow, quiet ending.

Harsh consonants in words such as "shattered," "sneer," "stone," and "wreck" support the poem's images of brokenness and severity.

1.7 Oxymoronic contrast and paradox

"Colossal wreck" contains a strong contrast. "Colossal" suggests power and grandeur, while "wreck" suggests ruin. The phrase captures the paradox of Ozymandias: he is remembered as both a mighty ruler and a symbol of failure. Another paradox is that the king's empire has disappeared, but the artist's representation of his pride survives. Political power has died, while art continues to communicate the ruler's personality.

2. Structure and Form

Ozymandias is a sonnet consisting of fourteen lines. However, it does not follow the regular structure of a Shakespearean or Petrarchan sonnet. Its interlocking rhyme scheme is generally represented as:

ABABACDCEDEFEF

The unusual rhyme pattern prevents the poem from feeling perfectly settled. This suits a poem about fragmentation, broken monuments, and the collapse of order.

The poem is written mainly in loose iambic pentameter. Most lines contain five principal stresses, but Shelley uses variations. These changes produce a natural speaking voice and reflect the damaged, irregular landscape.

The poem does not have a simple division into separate quatrains and a couplet. Instead, the traveller's description flows continuously. The reader gradually moves from the statue's legs to its face, then to the sculptor, inscription, and surrounding desert.

The strongest turn occurs after Ozymandias's proud command:

"Look on my Works, ye Mighty, and despair!"

Nothing beside remains."

The first line presents the ruler's self-image. The next line destroys it. This sudden change reveals the poem's main message.

Enjambment appears throughout the poem. For example:

"Near them, on the sand,

Half sunk, a shattered visage lies."

The broken sentence moves across the line just as the statue's parts are scattered across the desert. Form and meaning support each other.

3. Main Themes

3.1 Pride and arrogance

Ozymandias is defined by pride. His title "King of Kings" shows that he considered himself superior to all other rulers. His expression contains a "sneer of cold command," suggesting contempt and cruelty.

His pride prevents him from recognizing that his authority is temporary. He believes that power over people gives him power over history and time.

3.2 The temporary nature of political power

The poem shows that no empire lasts forever. Armies, monuments, palaces, and political systems eventually change or disappear.

Ozymandias wanted his statue to preserve his greatness. Instead, the ruined statue proves that his greatness was temporary. The poem does not deny that he was powerful; it shows that even great power is limited.

3.3 Time as the true conqueror

Ozymandias may have defeated enemies, but he cannot defeat Time. Time destroys both the ruler and his works. The poem suggests that Time is more powerful than kings, armies, wealth, and monuments.

3.4 Art and memory

The sculptor understood the king's character and carved his pride into stone. Although the empire has vanished, the sculptor's artistic insight survives.

The king intended the statue to glorify him. The sculptor's work instead allows later generations to see his arrogance. Art therefore survives political power and changes its meaning.

3.5 Nature and human ambition

The "boundless and bare" desert is much greater than the broken statue. Nature is not impressed by Ozymandias's title or accomplishments. The sands continue after his empire has disappeared.

3.6 Leadership and responsibility

The poem indirectly asks what makes a ruler truly great. Ozymandias is remembered for his "cold command," not compassion, justice, or service. Political power without humility becomes a source of fear and eventually a symbol of failure.

4. Tone, Mood, Historical Context, and Audience

The tone is reflective, ironic, and critical. Shelley does not directly attack Ozymandias. He allows the ruined monument and empty landscape to expose the king's pride. The mood is lonely and serious. The vast desert creates a feeling of silence and isolation. The reader may experience wonder at the statue but also sadness at the destruction of human achievement.

Shelley belonged to the Romantic movement. Romantic poets often questioned political authority, social inequality, oppression, industrial development, and excessive confidence in human control. Shelley himself strongly criticized tyranny and inherited power.

The poem was written in 1817 and first published in *The Examiner* on 11 January 1818. Shelley and his friend Horace Smith wrote poems on the same subject in a friendly competition. "Ozymandias" is the Greek name associated with the Egyptian pharaoh Ramesses II. Interest in a colossal statue of Ramesses II and accounts of Egyptian monuments helped shape the poem's historical background. The British Museum describes its colossal statue of Ramesses II as an object in which art, power, and mortality meet.

The poem is addressed to all readers, but it has special importance for rulers, political leaders, wealthy persons, and anyone proud of worldly achievements. Its purpose is to warn that power without humility cannot escape time.

5. "King of Kings" and the Vedāntic Criticism of Pride
Ozymandias declares himself "King of Kings." His statement resembles the proud mentality described in *Bhagavad Gītā* 16.13–15:

इदमद्य मया लब्धमिमं प्राप्स्ये मनोरथम् ।

इदमस्तीदमपि मे भविष्यति पुनर्धनम् ॥

असौ मया हतः शत्रुर्हनिष्ये चापरानपि ।

ईश्वरोऽहमहं भोगी सिद्धोऽहं बलवान्सुखी ॥

आढ्योऽभिजनवानस्मि कोऽन्योऽस्ति सदृशो मया ।

idam adya mayā labdham imam prāpsyē manoratham

idam astīdam api me bhaviṣyati punar dhanam

asau mayā hataḥ śatrur haniṣyē cāparān api

īśvaro 'ham aham bhogī siddho 'ham balavān sukhī

ādhyo 'bhijanavān asmi ko 'nyo 'sti sadṛśo mayā

The proud person thinks: "I have gained this today, and I shall gain more. I have destroyed this enemy, and I shall destroy others. I am the lord, the enjoyer, powerful, wealthy, and happy. Who is equal to me?"

This mentality closely resembles the boast of Ozymandias. Both voices are built upon:

- Possession;
- Victory over enemies;
- Wealth;
- Power;
- Self-importance;
- Comparison with others.

The *Gītā* explains that such a person is confused by ignorance. Ozymandias also fails to understand that political power and material ownership are temporary.

6. Time, Death, and the Fall of Worldly Greatness

The true ruler of Shelley's poem is not Ozymandias but Time. Vedāntic scriptures identify *kāla*, or Time, as a force that brings all material objects and bodies toward change and destruction.

In *Bhagavad Gītā* 11.32, Śrī Kṛṣṇa declares:

कालोऽस्मि लोकक्षयकृत्प्रवृद्धो

लोकान्समार्हतिमिह प्रवृत्तः ।

*kālo 'smi loka-kṣaya-kṛt pravṛddho
lokān samāhartum iha pravṛttaḥ*

“I am Time, the mighty destroyer of worlds.”

Ozymandias wanted to appear as the greatest destroyer and conqueror. Yet Time destroys his body, statue, kingdom, and reputation. The supposed conqueror is himself conquered.

The *Bhagavad Gītā* 2.27 also teaches:

जातस्य हि ध्रुवो मृत्युर्ध्रुवं जन्म मृतस्य च ।

jātasya hi dhruvo mṛtyur dhruvaṁ janma mṛtasya ca

Death is certain for one who is born.

The poem illustrates this truth at the level of political civilization. Not only individuals but also monuments, kingdoms, and cultures are subject to change.

7. “Nothing Beside Remains” and the Upaniṣadic Teaching of Impermanence

The line:

“Nothing beside remains”

summarizes the failure of material pride. The king expected his works to prove his permanent greatness, but none of them is visible.

The *Muṇḍaka Upaniṣad* 1.2.12 teaches:

परीक्ष्य लोकान् कर्मचितान् ब्राह्मणो
निर्वेदमायान्नास्त्यकृतः कृतेन ।

*parīkṣya lokān karmacitān brāhmaṇo
nirvedam āyān nāsty akṛtaḥ kṛtena*

After examining the worlds produced by action, the wise person understands that the eternal cannot be gained through what is created.

Ozymandias’s works were created through labour, political control, wealth, and human effort. Because they were created, they were also capable of destruction. The Upaniṣadic teaching does not reject responsible action; it warns against expecting created objects to provide permanent existence.

The *Īśā Upaniṣad* 1 teaches that the entire universe is governed by the Supreme and advises enjoyment through renunciation rather than greed:

ईशावास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् ।

तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम् ॥

*īśāvāsyam idaṁ sarvaṁ yat kiñca jagatyām jagat
tena tyaktena bhuñjīthā mā gṛdhaḥ kasya svid dhanam*

Everything in this changing universe is pervaded and governed by the Supreme. One should live with renunciation and should not greedily claim another’s wealth.

Ozymandias says, in effect, “These works are mine.” The Upaniṣad asks a deeper question: whose wealth can anything finally be when all possessions are temporary?

8. Māyā and the Illusion of Permanent Power

Vedānta uses the concept of *māyā* to explain attachment to temporary forms, identities, and possessions. *Māyā* does not mean that the experienced world is simply nonexistent. It means that beings under ignorance misunderstand temporary things as permanent and the non-self as the self.

Ozymandias’s mistake is not merely that his empire collapsed. His deeper mistake is that he treated political identity as absolute:

“My name is Ozymandias, King of Kings.”

He defines himself through title, power, achievements, and superiority. Vedānta teaches that none of these is the true self. The ātman is different from the body, social rank, wealth, and political authority.

The *Bhagavad Gītā* 2.16 states:

नासतो विद्यते भावो नाभावो विद्यते सतः ।

nāsato vidyate bhāvo nābhāvo vidyate sataḥ

The temporary has no lasting existence, while the truly real never ceases to be.

Ozymandias attaches his identity to what cannot last. The ruined monument becomes an image of *avidyā*, ignorance: the false belief that material greatness can make a person permanent.

9. The Śrīmad Bhāgavata Mahāpurāṇa on Proud Kings

The *Śrīmad Bhāgavata Mahāpurāṇa* repeatedly describes rulers whose pride is destroyed by Time, karma, or divine power.

9.1 The earth laughs at ambitious rulers

In the Twelfth Book of the Bhāgavata, the earth reflects upon proud kings who try to conquer and possess her. They call the land “mine,” fight other rulers, and even desire to conquer the oceans. Yet all of them eventually die.

This is very close to the message of *Ozymandias*. The king says, “my Works,” but the land continues after he and his works have disappeared. Human beings try to possess the earth, while the earth receives their bodies after death.

9.2 Hiraṇyakaśipu

Hiraṇyakaśipu believed himself to be nearly invincible. He controlled a vast kingdom and demanded worship. His political authority became mixed with spiritual arrogance. However, Bhagavān Nṛsiṃha destroyed him despite the protections he had obtained.

Like Ozymandias, Hiraṇyakaśipu believed that extraordinary power could overcome death. Both stories teach that political authority cannot make a ruler supreme.

9.3 Indra’s pride

The Bhāgavata also describes Indra becoming proud because of his position and heavenly wealth. In the Govardhana episode, Śrī Kṛṣṇa allows Indra’s pride to be broken. Unlike Ozymandias, however, Indra recognizes his error, becomes humble, and asks forgiveness.

This provides an important contrast:

- Ozymandias’s pride survives only as a warning.
- Indra’s pride becomes an opportunity for spiritual correction.

The Bhāgavata therefore teaches that the destruction of pride can lead either to ruin or to transformation, depending upon whether the person accepts correction.

10. Rājadharmā: Power as Service, Not Ownership

Indian scriptures do not teach that political authority is inherently wrong. They distinguish righteous leadership from selfish domination.

A king is expected to uphold *dharma*, protect the vulnerable, maintain justice, and serve the welfare of society. Political power becomes dangerous when the ruler uses it for self-glorification.

Ozymandias's inscription mentions no service, justice, compassion, or protection. It speaks only of his name, power, works, and superiority. The "sneer of cold command" suggests rule through fear rather than moral leadership.

The *Mahābhārata* presents political authority as a serious duty. A ruler who protects the people according to *dharma* earns honour, while a ruler who exploits them brings destruction upon himself and his kingdom.

The contrast can be expressed as follows:

Ozymandias's kingship	Dhārmic kingship
Based on pride	Based on responsibility
Seeks personal glory	Seeks public welfare
Rules through cold command	Rules through justice
Treats power as ownership	Treats power as duty
Builds monuments to himself	Builds institutions for society
Fears being forgotten	Values <i>dharma</i> over fame

The poem therefore becomes not only a criticism of power but also a call for ethical leadership.

11. The *Vachanāmṛta* on Pride, Wealth, and Authority

The *Vachanāmṛta* repeatedly warns that pride blocks spiritual understanding. Pride may arise from wealth, power, knowledge, beauty, caste, achievement, or even religious practice.

11.1 Pride of wealth and power

In *Vachanāmṛta* Vartāl 16, Bhagavān Swaminarayan discusses worldly eminent people who possess pride in their power and wealth. Such pride makes a person unwilling to yield, listen, or recognize a higher spiritual truth.

This closely resembles Ozymandias. His "sneer of cold command" shows someone accustomed to obedience. He cannot imagine a power greater than his own, yet Time silently proves him wrong.

11.2 Egotism as an obstacle

In *Vachanāmṛta* Gadhadā II-41, egotism is compared to a bone that a dog continues to chew even while injuring itself. A person may perform religious or social actions only to increase personal praise and importance.

Ozymandias's monument can be understood as such an act of self-glorification. It was built not simply for public benefit but to force future generations to admire the ruler.

The spiritual problem is not the statue itself but the ego behind it. A monument built in gratitude, service, or devotion has a different purpose from a monument built to proclaim, "Look upon my greatness."

11.3 Humility and knowledge of God's greatness

The *Vachanāmṛta* teaches that understanding the greatness of God reduces attachment to worldly status. A person who knows Puruṣottama as the supreme ruler cannot honestly consider himself the independent "King of Kings."

From the Akṣara–Puruṣottama perspective, Parabrahman Puruṣottama alone is supreme. Human rulers exercise limited power for a limited period. Their authority depends upon body, circumstances, karma, society, and divine order.

Ozymandias fails because he treats dependent power as independent sovereignty.

12. Akṣara–Puruṣottama Interpretation

Akṣara–Puruṣottama Darśana distinguishes between the realities bound by māyā and the transcendent realities of Akṣarabrahman and Parabrahman.

Ozymandias's empire belongs to the changing world of māyā. It is affected by:

- **Kāla:** Time;
- **Karma:** the results of actions;
- **Mṛtyu:** death;
- **Ahaṃkāra:** ego;
- **Mamatva:** possessiveness;
- **Māna:** pride.

The king seeks permanence through stone, political power, and reputation. Akṣara–Puruṣottama Darśana teaches a different path. The aspirant understands the jīva as distinct from the body and worldly status, associates with the Akṣarabrahma Guru, becomes *akṣararūpa*, and offers devotion to Parabrahman Puruṣottama.

The spiritual movement may be expressed as:

Ahaṃkāra → Recognition of Impermanence → Vairāgya → Ātma-jñāna → Akṣararūpatā → Puruṣottama-bhakti

Ozymandias remains trapped at the first stage, *ahaṃkāra*. His ruined statue provides the lesson that he failed to learn during his life.

13. Other Scriptural Parallels

13.1 Bhaja Govindam

Ādi Śaṅkarācārya declares:

मा कुरु धनजनयौवनगर्वं
हरति निमेषात्कालः सर्वम् ।

*mā kuru dhana-jana-yauvana-garvaṃ
harati nimeṣāt kālaḥ sarvaṃ*

Do not be proud of wealth, followers, or youth, because Time removes everything in a moment.

This verse could serve as a direct spiritual summary of *Ozymandias*. The king possesses wealth, followers, authority, and fame, but Time removes them all.

13.2 Yakṣa–Prašna of the *Mahābhārata*

Yudhiṣṭhira states:

अहन्यहनि भूतानि गच्छन्तीह यमालयम् ।
शेषाः स्थावरमिच्छन्ति किमाश्चर्यमतः परम् ॥

*ahany ahani bhūtāni gacchantīha yamālayam
śeṣāḥ sthāvaram icchanti kim āścaryam ataḥ param*

Living beings go to the abode of death every day, yet those who remain think that they will live permanently. What could be more surprising?

Ozymandias embodies this human wonder. He saw others die and kingdoms change, yet he believed his own name and works would remain forever.

13.3 Rāvaṇa

Rāvaṇa possessed learning, strength, wealth, a magnificent kingdom, and military power. However, his pride and misuse of authority brought destruction. His fall shows that intelligence and achievement cannot save a ruler who rejects dharma.

Rāvaṇa and Ozymandias share several qualities:

- Great political power;
- Strong self-confidence;
- Desire for supremacy;
- Pride in achievements;
- Failure to recognize moral limits;
- Final destruction.

13.4 King Bali

King Bali provides a different model. He was powerful but ultimately surrendered his pride and possessions to Bhagavān Vāmana. By giving up worldly ownership, he gained divine grace.

Ozymandias tries to preserve greatness through possession. Bali finds spiritual greatness through surrender. Their contrast shows the difference between pride and humility.

14. Comparative Understanding

Question	Ozymandias	Vedāntic understanding
Is political power permanent?	No	No; worldly authority is under kāla
What causes the ruler's fall?	Pride and false confidence	Ahaṁkāra, māna, attachment, and adharma
What survives the empire?	Ruins, art, and a warning	Karma and the spiritual condition of the jīva
Who is the true conqueror?	Time	Kāla operates under the Supreme
What makes leadership valuable?	The poem implies humility is needed	Dharma, justice, protection, and service
Can monuments give immortality?	No	No; created objects cannot grant the eternal
What is true greatness?	Not clearly stated, but pride is rejected	Humility, self-knowledge, dharma, and devotion
Who is truly supreme?	No human king	Parabrahman Puruṣottama

Conclusion

Ozymandias is a short poem with a universal message. It presents the ruins of a powerful king's statue in an empty desert. The broken legs, shattered face, proud inscription, and endless sands create a sharp contrast between human ambition and the power of Time.

Ozymandias calls himself "King of Kings" and commands other rulers to look at his works. Yet none of those works remains. The inscription that was intended to preserve his glory now exposes his pride. The sculptor's art survives, but it preserves the ruler's "sneer of cold command" rather than the greatness he wished to display.

The poem does not claim that all leadership or achievement is meaningless. Its warning is directed against

the belief that political power, wealth, monuments, and fame can make a person permanent. Authority without humility becomes tyranny; achievement without self-knowledge becomes vanity.

The Vedas, Upaniṣads, *Bhagavad Gītā*, *Bhāgavata Mahāpurāṇa*, *Mahābhārata*, and *Vachanāmṛta* offer similar warnings. They teach that bodies, kingdoms, possessions, and reputations are under the control of kāla. The proud person falsely thinks, "I am the lord, powerful and without equal." Spiritual wisdom reveals that human authority is limited and dependent.

From the perspective of Akṣara–Puruṣottama Darśana, the deepest error of Ozymandias is not simply political pride but mistaken identity. He defines himself through name, title, works, and power. Vedānta teaches that the jīva is distinct from all such temporary identities. True greatness lies in overcoming ego, becoming *akṣararūpa*, and offering humble devotion to Parabrahman Puruṣottama.

The central teaching of the poem may therefore be expressed in Vedāntic language:

Worldly power becomes dust under Time; pride turns greatness into ruin; dharma turns authority into service; and only spiritual knowledge, humility, and devotion lead the human being toward lasting fulfilment.

References

1. BAPS Swaminarayan Sanstha. *The Vachanamrut: Spiritual Discourses of Bhagwan Swaminarayan*. Swaminarayan Aksharpath.
2. Bloom, Harold, ed. *Percy Bysshe Shelley*. Chelsea House.
3. Olivelle, Patrick, trans. *The Early Upaniṣads*. Oxford University Press.
4. Reiman, Donald H., and Neil Fraistat, eds. *Shelley's Poetry and Prose*. W. W. Norton.
5. Sargeant, Winthrop, trans. *The Bhagavad Gītā*. State University of New York Press.
6. Shelley, Percy Bysshe. "Ozymandias." *The Examiner*, 11 January 1818.
7. Tagare, Ganesh Vasudeo, trans. *The Bhāgavata Purāṇa*. Motilal Banarsidass.
8. *The Īśā Upaniṣad*, mantra 1.
9. *The Muṇḍaka Upaniṣad* 1.2.12.
10. *Śrīmad Bhagavad Gītā* 2.16, 2.27, 11.32, and 16.13–15.
11. *Śrīmad Bhāgavata Mahāpurāṇa*, Books 6, 7, 10, and 12.
12. *The Mahābhārata*, Vana Parva, Yakṣa–Prašna.
13. Śaṅkarācārya. *Bhaja Govindam*.