

CHAPTER XXVI.

LIGHT AND SHADE.

The World-process in terms of Light and Darkness as corresponding to existence and non-existence.—Darkness the sheath of Light.—The triplet of luminous, lumen, illumined.—Light and Shade as *Ḍaivī-prakṛti* and *Mūla-prakṛti*.—Also as *aparātmā* and *parātmā*.—Their condition in *pralaya*, etc.—The Science and Art of picturing.—Three kinds thereof.—Painting; photography; precipitation.—Sub-divisions.—The psychology of memory as a picture-process.—Clairvoyance, etc.—Application to the Science and Art of Medicine.—Three grades of physicians.—Application to other sciences and arts.—Correspondence of the three kinds of 'picturing' with A, U and M.—Metaphysical significance of 'depiction.'

(The World-process generally having been described in the fore-going chapter in terms of existence and non-existence, we may endeavor now to describe a particular world-system in corresponding terms of light and darkness, as *kriyā* and *praṭi-kriyā*.) Let us regard Mahā-Viṣṇu, corresponding to the A of the Logion, as composed of light, *prakāśha*, arising within the empty darkness, *ṭamaś*, that

brooded over itself before this world-system began, as the Scripture says. (We have to remember, all the while, of course, that this is only a convenient way of speaking; for, strictly) light and darkness are simultaneous and inseparable, of necessity. Darkness is only the *upāḍhi*, the sheath, of light, and is always pervaded by the latter. They are mutually *ādhāra* and *ādheya*, supporter and supported, substance and attribute. The Self is light; the This is darkness; that which is neither is the Not. Such is the interdependence of the two that one cannot be spoken of without implying the other. Corresponding with the Self, as just said, Mahā-Viṣṇu is full of light. And darkness is also there. For without that which is lighted up, light itself would not be lighted up, not be thrown into relief, not become visible. No more, also, can light exist apart from the luminous, from that which possesses the light. The light-maker is always present everywhere in his light.¹ As the *Nyāya* says: The cause is always present in the effect. Thus,

¹ Wherever a ray of the sun strikes a true reflector there the whole of the sun may be seen. If the *chitta*-atom has been sufficiently purified and steadied and is not stained and vibrating with egoistic peculiarity and excitement, it will reflect omniscience and omnipotence and omnipresence.

it is true that there is no separateness between the luminous and the light. Still the distinction is also true. And we have the triplet of illuminator, illuminated and light. The first is Mahā-Viṣṇu; the second is the *a m s h a*, portion, of Mahā-Viṣṇu, of the nature of *c h h ā y ā*,¹ shadow, picture, dwelling within light; the third is obvious.

¹ These sentences will probably throw much light, for many students, on the statements—as to the giving of their ‘shadows’ by various classes of Piṭṛs, for the evolution of human beings—made in theosophical literature. The fact stated is not anything peculiar and mysterious. In a sense, every act of procreation and multiplication is such a giving off of a ‘shadow’. The basic laws of the World-process are few and simple; but they are always appearing in ever new and strange shapes and unfamiliar disguises. The synonymisation of *a m s h a* and *c h h ā y ā* in the text is very helpful. The distinctions made in theosophical literature, in different ways, by different writers, are apt to be very perplexing, if such a metaphysical clue is not diligently carried in the hand of his mind by the student. Monad, Ego, Angoeides, individuality, personality, etc.; *ātmā*, *buddhi*, *manas* and *ātmic* plane, *buddhic* plane, and *mental* plane or *ākāśa*, *vāyu* and fire—all such are apt to puzzle the reader very much. He feels that he is being asked to readjust all his previous ideas and conclusions,

In the expression, ‘portion of Mahā-Viṣṇu,’ Mahā-Viṣṇu as the thread or *sūtra*, is typical of the Universal Self. As every self is a portion of the Universal Self, so every particular *jīva*

by every new writer he takes up—till he is inclined to throw away the whole as hopeless. His safety lies in getting firm hold of the ultimate *metaphysical principles*. With their help he can steer confidently through all the difficulties of endless physical (including superphysical and as opposed to metaphysical) *particulars*. An *a m s h a* of the Self in a piece of the Not-Self, and the piece of the Not-Self arranged in various layers, the inner ones masquerading as soul, and the outer ones as body—this is the principal fact to be borne in mind. In the next degree, descending one step into particulars, the classification of human *principles* as originally given through H. P. B. and Sinnett is most helpful—*principles* as distinguished from sheaths or *particular* bodies. In a certain sense, these seven *principles*, *ātmā*, *buddhi*, *manas* (subdivided into three), *kāma-prāṇa*, and *sthūla-sharīra*, would be found in every living creature whatsoever. They are the *metaphysical* architectonic, the ground-plan, of the constitution of every creature, every ‘living house’. In English, *Ātmā* is the Self; *manas*, an atom (let us say) of the Not-Self; *buddhi* is the force of reason and love playing between the two; this is one triplet. The other triplet, by inverse reflexion—caused by the necessity and law

may be regarded as a portion of its particular īshvara. Hence the saying: This jīva, being a portion of īshvara, when it attains mukṭi, attains to the condition of that īshvara and experiences supreme bliss. It is obvious, amsḥa or portion here does not mean something divided off in the ordinary sense. Such a division of the Self is not possible. The assuming of the sheaths of 'shadow' makes the division here.

In accordance with the law of universal activity, light enters into shadow, permeates and pervades it everywhere. In consequence of this, and because the 'possessors of light,' the luminous, are everywhere present in the light,

of aḍhyāsa—is; manas, mind, sṭhūla, material body, and kāmā-prāṇa, vital force of sensation and desire, playing between the two. Manas, occurring twice, becomes a triplet itself; a face presented to the higher or inner; another face, presented to the outer; a something between, for it cannot be altogether broken up. Now this 'ground-plan' is repeated endlessly in all kinds and planes and layers of matter. In different cycles, spaces, times, conditions, *each principle* manifests principally in one *particular* kind of matter; as the same architectural plan may be materialised in bricks, or stone, or wood, or marble, etc.

pictures (of them) are formed in the darkness.¹ Some distinctions, involved in these considerations, should be dealt with here. So long as the two are considered separately, the one is called ṭamas, darkness, and the other prakāśha, light. Again, that which is *in* the light, is 'seated in' it, is called prakāśhya, the 'to-be-illuminated' (a piece of the darkness?) and the possessor of light is called Mahā-Viṣṇu. On the other hand, an amsḥa of light, a portion of Mahā-Viṣṇu, exists *in*, is 'seated in,' darkness. (Self and Not-Self can only be defined by each other, the latter limiting the former, the former unlimiting the latter; and yet neither can really be defined in terms of the other, except by negation.) Thus, each appears *in* the other and develops a triplicity, etc.; but the appearance is ever false. The clear and complete exposition of ṭamas can never be secured in precise detail, because of its extreme subtlety, and the impossibility of seeing in it, because of

¹ The text here is more than commonly peculiar. The reader will have to exercise an uncommonly alert intuition also, therefore, to elucidate these considerations of light and darkness. And yet it is all only a translation of the preceding chapter into terms of the slightly less abstract and more concrete. Those acquainted with the physics of light will probably be able to make something more definite out of this whole chapter.

its very nature of darkness. At the same time, because it cannot be hidden from Yoga-vision its content should also be dealt with. (If darkness were wholly impossible of elucidation, light would be useless too. Each is therefore 'partly' definable by the other, positively; but wholly, only by the negation of the other; the whole being the sum-total and therefore the abolition and the opposite of all parts). This content, that which is 'seated in' darkness, is known as *parātmā* in the world. Thus (*i.e.*, in the form of *parātmā* and *aparātmā*) then takes place conjunction between light and shade. Difference of condition makes difference of names (and of things). Otherwise, indeed, all being one, each name means everything. When light and shade are in 'proximity,' *sāmīpaka*, only, and not in conjunction, they are named otherwise. Then, light is *Daivī-prakṛti* or *śakṭi*, *i.e.*, Energy; for energy is light, and according as the energy is in any object, such is its light (glow, blaze, radiance or, strictly, cognisability in terms of any sense). The corresponding name of darkness (incognisability) is *Mūla-prakṛti*. The conjunction-names, of *amśhas* of the two respectively are *aparātmā* and *parātmā*.¹

¹ The words *parā* and *aparā* seemed to be used here in the reverse way to that of the *Upaniṣad*

Parātmā, permeated with the quality of darkness, resides in *Mūla-prakṛti*. *Aparātmā*, enveloped with the quality of light, in *Daivī-prakṛti*. Of those that are *sāmīpaka*, close to each other, in juxtaposition, yoga or conjunction is necessary. Whatever is near to another, is of necessity in *sambandha*, in relation to, or is bound up with that other. Such relatedness is *melana*¹ meeting, mixture, connexion, attunement. Two things cannot meet and mix together unless and until there is some kind of relationship between them. Indeed, the mere existence of two (recognised together by one consciousness) carries the necessity of relationship between the two within itself. This necessity is a matter of *Svabhāva*. The relation itself, the nexus, the means which brings about the relating, is the third, *viz.*, the one common existence which embraces both, (the consciousness which cognises both). Along such lines of thought is it stated in the *Sāṅkhya* that whatever appears, *bhāsaṭe*,

verse which speaks of the 'lower knowledge' as *aparā* and the 'higher' as *parā*.

¹ The word occurs in some of the 'minor' *Upaniṣads* in connexion with individual and cosmic *Kundālinī*, the attunement of which is spoken of in *The Secret Doctrine*, Vol. III.

manifests forth, that is itself all mūla (in contrast with the current notion that Mūla-prakṛti is a deeper, or rather the deepest and ultimate, layer or plane of matter. For, from the standpoint of metaphysic, all layers are as one, all attributes in their totality make substance, nothing can manifest which is not in the very heart, every presentation is unique.)

Portions of Aham and Eṭaṭ, light and shade, are always near together¹ even during the parivartana-pakṣha, the 'reverse or inverse side' (the nivr̥t̥ti-mārga, the arc of re-ascent into spirit, the path of renunciation, or pralaya itself) when the Negation prevails, and so prevailing (and therefore, to one view, tending then to separate the two) yet (to another view, as the nexus) holds them together. Thus do we see everywhere that an intensely luminous atom of Aham does work, discharges functions and produces effects only in conjunction with an atom of Eṭaṭ and deep darkness. The World-process is all but a fabric woven of light and shade (when we are using terms of vision) intermixing and changing place, in melana and vyāvartana.

Because of this, whenever there is prakā-

¹ See Fournier's *Two New Worlds*, for theories as to the existence of supra-light or infra-light in that which to the normal man is deepest darkness.

sha-prakṣhepa, *i.e.*, whenever light is 'flung' into, radiated into tamas, then and there is a picture formed of the luminous object. Because both elements are present in each amsha, the one attracts the other. Things that are similar, samāna, attract each other. Therefore when light combines with shade, then the picture is formed there (where the conjunction takes place) of the luminous object. So painters, chitrakāras, declare. The fact here is that light exists everywhere, and so does shade; and that when an object (radiating light) affects the padārtha, substance or material, 'residing' in the shade in such a manner that the latter catches or attracts and fixes the light from the luminous object, then the picture is formed of that luminous object.¹

It is true that, apparently, even without light, *i.e.*, the luminous object, on the one side, and

¹ It should be noted that the word luminous in the text and context here does not mean 'shining' or radiating white light only, like the sun and fire—but all visible objects, which throw off any kind of light, white or colored, by radiation, diffusion or reflexion or in other known or unknown way. The mind of the reader of this work should, throughout, be turned more (not wholly) to the general principles and less to (but by no means wholly ignoring) the precise concrete details.

without the dark or shaded substance, on the other, pictures may be drawn by the hand on the surface of the ground, or on a sheet of gold or other substance, or may be formed in the mind. But even here, in reality, the underlying principle of intermixture of light and shade is the same. For only things that have been seen in some form or other can be so drawn, and that seeing is a matter of light and shade. Professional painters, for this very reason, are always observing minutely all kinds of objects in all sorts of places, with reference to their possibilities for paintings, and fix their lights in (the shades of) their memory, for future use. Because memory is a matter of cognition, which is a matter of the present, which is a matter of the universal, therefore things that have been once seen may be pictured by means of the memory. In the exercise of memory, a subtle, minute and luminous picture of the object concerned is formed in the mind.¹ Then a

¹ Theosophical literature elucidates such statements fully. As compared with bodily and obviously material facts, mental facts, thoughts, etc., are non-material, psychic. But because spirit and matter are inseparable, therefore these psychical thoughts also, from the point of view of a still deeper introspection, take place and shape in a far subtler kind of matter, mind-stuff, mental matter, *agni-tattva* technically,

‘shadow’ of it is projected ‘near’ or on the ‘eye’. Then the picture is externally drawn by the hand, in ‘darkness,’ *i.e.*, on a non-luminous surface. Such is *chitr-āvaroḍhana*, the ‘penning,’ ‘confining,’ ‘hemming in’ fixing, painting of pictures.

Chitr-ākārṣhaṇa, on the other hand, the ‘attracting’ or ‘drawing’ of pictures, is brought about by placing the luminous object near the shaded. It is possible with regard to unseen or invisible objects also, by the definite picturing of them in the mind.

Finally, a person specially endowed with and possessed of the requisite power, faculty or outward instruments and means—*e.g.*, the power of clairvoyance, psychometric faculty, psychic sensitiveness, or mediumistic capacity; or specially prepared apparatus, discs of metal, *guṭikās*, crystals, stones of peculiar virtue, etc.—may touch some part or limb or organ of the object or person concerned, and thereupon ‘draw’ pictures relating to it or him. This is matter of the mental plane. And this is repeated endlessly, (by parity of reasoning) as subtler and subtler layers of being open up in the *jīva*. As, in cognition, external objects are pictured first on the ‘eye’ (retina, etc.) and then in the mind; so, in ‘action,’ the process takes place, it would seem, in the reverse order, as said in the text.

known as *chitra-sārī*. In this process things contained in the *sūṣumnā*, *madhyamā*, *sarpinī* and other nerves are 'drawn'. There are two sub-divisions of this process also, *avarodhana* and *ākaraṣhaṇa*.¹

¹ In modern terms, these passages seem to describe (i) painting, (ii) some process corresponding to photography, (iii) some process corresponding to what is called 'precipitation' in theosophical literature, and (iv) some process allied to psychometric or clairvoyant seeing and description of things invisible to the eye of flesh. *Avarodhana* seems to cover (i) primarily and (iii) secondarily; and *ākaraṣhaṇa* (ii) primarily and (iv) secondarily. *Chitra-sārī* properly includes (iii) and (iv), these two being sub-divisions corresponding, in the nature of their process, on a subtler plane, to (i) and (ii) on the denser plane. 'Precipitation' is, so to say, painting with mental hands. It is noticeable that the word *ākaraṣhaṇa* means the same thing as 'drawing' in English and 'kḥiñchnā' in Hindī i.e., attracting, pulling, dragging; and that they all apply to picture-drawing, though in English and Hindī the verb now indicates the manual process, while in Samskṛt it refers to a photographic process.

With reference to the statement about things 'contained in' the nerves, see the *Yoga-shikḥā-Upaniṣhaṭ*, ch. vi., and other 'minor' *Upaniṣhaṭs*, where it is said that all the universe is present in the *sūṣumnā*, etc. It is the *nāḍī* which connects the finite with the Infinite. From one point of view,

Avarodhana, *chitra-sārī*, etc., may be observed and utilised in the practice of medicine also. Thus, the injunction of medical science is: let the physician examine the patient in one or all of three ways, (i) by sight, (ii) by touch, (iii) by examination of the messenger. The successful

and in other words, it may be said that this *nāḍī* (apparently corresponding to the spinal canal) is the locus, the main working-tract, of that finest and purest *chitta*-atom of a given *jīva*, which like a spotless mirror, reflects all the contents of the world-system to which that *jīva* belongs, because of consanguinity of nature between that *chitta*-atom and the Logos' mind. In theosophical phrase, the monad is omniscient on its own plane; and the greater the refinement and purification of the grosser sheaths brought about by *tapas* and *yoga*-processes, the larger the amount of omniscience that can shine through.

What has been said in the text in terms of light, will apply *mutatis mutandis*, to the other senses, in terms of sound, touch, etc. I have been informed by a *sannyāsi*-friend of mine that he once read in a work called the *Tantrāloka* (which I have not been able to see) that there were *pratibimbās*, 'reflected pictures,' of all sense-objects, and not only of visible. The 'echo' belongs to sound the reflected image to light. Modern science has fixed these by the phonograph and the photograph. The others have to be discovered yet.

practice of the third is possible only to 'great physicians,' mahā-vaidyas. They can draw accurate inferences, as to the case of the patient, from the facial expression and general appearance, and the tone of voice, of the messenger; also from their own inner feeling or condition, their own total general impression. Because of the law and fact that all exists everywhere, therefore a complete 'picture' of the patient's condition and of his surroundings may be 'seen' by the physician endowed with the necessary faculty, in and from the messenger's voice, face, etc.¹ Saḍ-vaidyas, good physicians,

¹ A generation ago, these statements would have appeared fanciful and baseless to the 'modern reader' of that time. To-day, hypnotic experiments, the established facts of psychometry, clairvoyance, clairaudience, 'internal autoscopy,' x-rays, n-rays, the wonders of radium, the performances of spiritistic mediums, the passing of solid matter through solid matter with instantaneous disintegration and re-integration, levitation, burial for days and weeks and subsequent revival, cataleptic trance for weeks with every mark of death and coming again to life, phantasms of the living, telepathy, and other 'wonders' have changed the opinion of the public from 'disbelief' towards that of open-minded study and search for more knowledge out of the endless and exhaustless store of Omniscience. And therefore the text is likely to be appreciated rather than slighted.

physicians of the next order of skill and endowments, examine by means of sight. Kevala-vaidyas mere or ordinary physicians, of the third order, examine by means of touch, (feeling the pulse, the temperature, etc.) The effort to cure, it should be remembered, is always an *effort*, prayatna, included within, forming part of, and governed by the All-destiny, the 'to be,' bhāvya.

A true physician, examines not only the physical condition of the patient, but also the condition of his liṅga, sūkṣma and kāraṇa bodies in their relation to the physical. And all this is matter for the science and art of chitrāsārī.

Other developments of that science and art make it possible to paint the picture of a person on hearing his voice only. Or, on seeing some one person only, to paint true pictures of his wife and his children. Or, if extreme skill has been attained, to paint the faithful portrait of a person, on only seeing a friend of his, or even only some article belonging to him.¹ Again,

¹ The reader will probably be reminded here of the rapid 'deductions' and 'inferences' of Conan Doyle's favorite hero, Sherlock Holmes, whose feats rivalled those of thought-readers and clairvoyants, and who always explained them as the result of accurate 'reasoning'. The text, shortly before, has also

new pictures may originate from old pictures. Briefly, there are many, indeed endless, developments of great physicians drawing 'accurate inferences' from the face and voice of the messenger, and then mixed up or rather merged these inferences into clairvoyance, etc. Some people might incline to think that 'inference' is simpler to believe in than 'clairvoyance'. This is only the common delusion that the familiar is simple and intelligible. Really, nothing is more or less wonderful than anything else. There is nothing to choose between inference and clairvoyance on the score of simplicity. Indeed each involves the other. Psychologists know that apparently instantaneous perception involves long processes of reasoning, and *vice versa*. Our present instantaneously-acting sense-organs are the result of long and laborious processes of evolutionary exertion, which gradually modified touch (as modern evolutionists believe, and sound, as the ancients say) into the other senses (the ancients adding that the 'psychic' and 'causal' aspect of the functions, *ṭan-māṭras*, etc., are pre-existent, and the 'organs' only successively formed). Even so, by processes of meditation, *śhravaṇa*, *manana*, *niḍiḍhyāsana*, or *dhāraṇā*, *ḍhyāna*, *samāḍhi*, etc., our present mental faculties or material for common observation and reasoning will become re-formed, transformed, into new superphysical faculties and organs. 'Rapid reasoning,' etc., systematically improved, develops or crystallises the appurtenant mind-stuff—this is

ments of each science and art.¹ The underlying reason which makes all this possible is the series of affinities, *sāmyaṭā*, *samānaṭā*,

one way of putting it—into a regular organ of 'intuition;' in other words, vitalises, opens up the spirillæ of brain-centres, brain-cells, in such a fashion that they can become the vehicles of pre-existent and latent faculties. 'Rapid reasoning' here is to be taken not as exhaustive of the mental moods referred to, but as one (or one aspect) of them, 'Quieting the mind,' 'making it one-pointedly and intensely attentive, recipient, etc.,' is not opposed to, but one element in 'reasoning,' if the latter word is used in a comprehensive sense. The underlying principle, as the text says later, is the same.

¹ This sentence of the text itself throws light on the preceding text and continues the idea of the previous foot-note. A certain result can be brought about in very many apparently different ways. But on examination the ways will be found nowise to contradict each other. In an issue of the *Annals of Psychic Science* for 1908, a certain mediumistic phenomenon was discussed by a professional scientist under twenty-five different hypotheses, all of which he rejected as not appropriate and sufficient. And yet if he had looked at the case with knowledge of Theosophical literature, he would have seen that every one of the twenty-five ways had an actual existence and practical application in the super-physical world.

similarities, unities in diversities, connecting threads, which exist between all things and 'bring them together'.

Chitr-āvarodhana corresponds to A. Chitr-ākarṣhaṇa to U. The absence of both, achitra or vichitra (blankness or multichromy?) to M. Because of this bewildering, undefinable, knowledge-eluding, negative nature of the World-process is it always spoken of as vichitra, unpicturable or multi-pictured, marvellous, wonderful and variegated, parti-colored, multi-colored, kaleidoscopic.

This *Chitra-shāstra*, the Science of Depiction, has application in other sciences also besides that of Medicine, wherein it is useful for purposes of diagnosis, as we have just seen. In *Yoga*, it is useful for paribhāvana, cogitation, imaging, reflexion. In *Nyāya*, it helps the nirṇaya, the decision or conclusion, (bringing up definite pictures before the mind, of the possible alternatives). In the *Upa-shāstras*, collateral, subsidiary or derivative sciences, branches of science, it has its uses also. It is the all in all of lovers. One of the arts belonging to and arising out of the Science of Love is to 'draw,' i.e., attract the object of love, the beloved, by concentration on a picture

formed through sound or sight. We may often notice that the voice alone of fine women or fine men arouses love. A picture of the whole being of the person travels along his or her voice to the person affected; for the voice, the appearance, the age, etc., of any person are co-ordinated with, in apposition or correspondence with each other, and each one may be inferred from any other. So, in *Jyotiṣha*, the astrologer instructed in this art, can find out the planets that influence any person, by merely hearing that person's voice, or seeing his appearance, or only his picture, and without being told the time of his birth, etc. Forms seen in dreams, etc., may also be painted (from memory, during the subsequent waking state), but they cannot be 'photographed,' ākarṣhaṇa, because of lack of the needed material during the sleeping condition. That the experiences of one person in his subtler bodies, can be discovered by another person, is due to the fact that the latter also has similar bodies, and also because, in reality, another is not another (but all are one).

Detailed descriptions of the applications of this science and art in the various departments of life may be read in the *Itihāsas*, histories.

The metaphysical significance of it all is that

as a picture represents the original, even so does the whole mass of appearances of the World-process represent its M ū l a, Root, Source.

Radiance, bloom and revelling,
Light and glow and joyousness,
Lotus-petal purity,
Delicate shade and shimmering sheen,
Limpid lakes and silky skies,
Velvet midnight silvered through
With the gleam of glowworm stars,
Interlacing light and dark,
Dancing, singing planets—hark !
All is I, yea, all is I !
