

### SECTION III (*Continued*).

#### CHAPTER XXXVI.

##### LOVE AND HATE.

The pair of Love and Hate as the 'ethical' form of the primal 'metaphysical' pair of Self and Not-Self, and the 'psychical' form of the 'physical' pair of harmonious and discordant vibration.—Musical vibrations and emotions.—Harmonisation of thoughts and emotions, in science and poetry, and the opposite, considered as wise use and unwise waste of time.—Science and literature in terms of Love and Hate.—The motifs and ornamental figures of rhetoric and poetry in the same terms.—The inference and analogies of science in the same.—The three chief figures of speech.—The three chief motifs of poetry.—Sub-divisions.—Music in terms of the emotions.—Its factors.—Pleasure and pain as co-efficients of expansive and contractive vibration.—Genesis of kinds of matter out of kinds of emotion.—The reverse process of reabsorption by cessation of emotion.—The meaning of *Laya*.—Application to *Yoga*.—*Laya* as *samādhi*.—Sleep as one form of it.—Deeper and deeper *samādhis* and higher and higher manifestations *ad infinitum*.—The Eternal and Transcendent.

At the end of the last chapter the physiology of human vocal vibrations was touched upon.

We may make a few observations here as to the emotional psychology of sound-vibrations. Appropriate vibrations of sound make music. Fine music, full of poetic unction, arouses love and other sentiments. Whence the current proverb that the time of the intelligent, *dhī-mān*, is spent in the pleasures and harmonies of poetry and science, while that of the witless is wasted in sleep or in discord.

*Dhī*, intelligence, is *buddhi*, the power or faculty of *pari-bhāva*na, 'revolving in mind,' 'realising on all sides,' thinking, reflecting. He only can judge all affairs rightly who has this power. And all thinking is concerned with 'three' things only, for the Trinity is all and all-inclusive and there is nothing left outside of it. Also, *buddhi*, as repeatedly pointed out before, is the power of 'simultaneous cognition,' of connecting together diverse things in a unity. Therefore he alone is *dhī-mān*, truly wise and intelligent, whose thinking ever unifies and reconciles and harmonises the many and the diverse. And such persons necessarily always pass their time in poetry and science, which ever seek unity in diversity.

How does poetry answer to this characterisation? Thus: *Kāvya-shāstra*, poetry or the science of poetry, deals with *bhāva*, emotion. And emotion, *bhāva* (emotional mood or mode

of existence) is a form of *kriyā*, action. And action depends on cognition and desire. And they are all interdependent and one. The feeling of this unity (by unifying oneself with the characters of the poem and living their life mentally in respect of all these, cognition, desire and action) is the essence of the enjoyment mentioned. (If we interpret *kāvya-shāstra* as 'poetry and science,' then too the explanation is this: in the case of poetry the unification and harmonisation is two-fold, (a) that of the thoughts, feeling and deeds of each character, *i.e.*, the consistency between them and (b) that of the reader with the character; and so in the case of works of science also, the unification is two-fold, (a) the tracing of one common law in diverse facts and events and (b) of the reader with the writer, by acceptance of the latter's knowledge and experience and their conclusions.)

Time so passed in literary and scientific pursuits is called 'good (or well-spent)' time. But why? When all time is a matter of necessity, and necessity is *Svabhāva*, and *Svabhāva* is *Brahman*, should not all times be regarded as similar, all equally well-spent or ill-spent? No, because like all other necessities, the distinction between good time and bad time is also necessary.



Shāstra, science, of the nature of kāvya,<sup>1</sup> poetry, is kāvya-shāstra. The praṭi-smaraṇa, the re-recollection, the counter-recollection, the reflexion in the mind of another, of bhāva, emotion, is poetry.<sup>2</sup> And emotion follows on, or is the experiencing of, or is experienced through, or is some transformation or other, of rāga and dveṣha, love and hate. Hence the *Sāhitya*-aphorism: Bhāva is two-fold, (a) born of love and (b) born of hate. These two are present, as subdivisions, in desire. And desire is connected with cognition on the one hand and action on the other. Now these, cognition and action are, or cognitive action is, reflected in desire. And *this reflexion itself is the emotion of love or hate.*<sup>3</sup> In other words, Self and Not-Self, acting, moving within, or inspiring Desire, respectively take on the nature of and appear transformed as Love and Hate. (This is the ethical aspect of the Primal Pair of which the cognitional aspect is Spirit and Matter or

<sup>1</sup> Kāvya does not necessarily mean verse only. Gadya-kāvya is prose-poems; paḍya-kāvya is verse-poems. Kāvya would perhaps be best defined as "life-creation in words." The Primal Kavi or Poet is Brahmā, the Author of this world-system.

<sup>2</sup> See *The Science of the Emotions*, ch. x.

<sup>3</sup> *Ibid.* ch. iv.

Subject and Object, and the practical or actional aspect, spanḍa and sphuraṇa, action and reaction, the inspiration and expiration of the Great Breath<sup>1</sup>).

All and everything "becomes," i.e., is produced by desire. And (etymologically) bhāva, (from the root bhū, to be) is 'becoming.' Therefore, desire, tending to produce action, contains or becomes emotion. Because of these considerations, the *Brahma-sūtra* says: The anu-vārṇana, 'after- or close description,' depiction, of love and hate (war) is poetry.

We have seen before that love appears in the mind whenever the (unity of the) I is felt strongly; hate when the manyness of the This (the separative body) is the predominant feeling; and peace, indifference, impartiality, sleep and silence, when the feeling of Negation prevails. The 'recollection' of these two, love and hate, mixed with a sense of effort, of activity, a tendency to act, is emotion. And the depiction of emotion, for the purpose of putting another in mind of it, is poetry. This depiction is of the nature of praṭi-kriyā, reaction.

The current definition of poetry in *Sāhitya*, the Science of Poetry, Rhetoric and Literature, generally, is "rasa-inspired, sentiment-embodying, language." But this is quite in

<sup>1</sup> See *The Secret Doctrine*, Vol. I, p. 11 (Old Ed.)



accord with the definition given above, for *rasa* is entirely a matter of *bhāva*. In fact "the dwelling in mind on some *bhāva* is *rasa*."<sup>1</sup>

*Kāvya* is concerned with action, active manifestation of emotion; *Sāhitya* with cognition, with understanding of the laws and principles underlying such manifestation. (They are as Language and Grammar). The absence of both is illiteracy, ignorance, indifference, for verily the Self is neither *Kāvya* nor *Sāhitya*.

The science of *Sāhitya* describes the origin of all emotions, their *ābhāsa*, reflexion, imitation, simulation, the different names and forms of love and hate, and their definite and indefinite aspects and conditions. This (*Sāhitya*) is also known as *alaṅkāra*. The *Sāhitya-Sūtra* says: The *avasṭhā*, condition, state, mood, of *rāga* and *dveṣha*, love and hate, is *alaṅkāra*, 'fulfilment,' that which makes full or enough (*alam*), perfects, completes, hence ornament, figure of speech, rhetoric.

<sup>1</sup> भावस्मरणं रसः. *Rasa* means juice, sap, tasteful liquid, taste, etc. And literally, as the secretion of salivary, gastric and other digestive juices follows on the contact of edibles, on the physical plane, so, on the superphysical plane, there are corresponding secretions on the arising of emotions and the dwelling on them. Indeed, these have physical reactions also and breed toxins, etc.

*Alam*, enough, adequate, remarkable, prominent, manifest, is *bhūṣhaṇa*, ornament. Therefore the *anu-varḍhana*, development, intensification, of love and hate, is *alaṅkāra*, ornament of speech. For, as the *Nyāya* declares, *avasṭhā*, condition or state, is defined and made manifest by *anu-varḍhana* and *prati-varḍhana*, increase and counter-increase, that is to say, the successive intensification of two opposites, in the way of action and reaction.

The main factors of *alaṅkāra*, figure of speech, as illustrated in that primary figure, the simile, are three: the *upamāna* or 'resemblant,' the *upameya* or 'resembled,' and the *ananya* or 'not other,' i.e., the identity or 'resemblance,' the common feature.

Reading one thing into another in the pursuit of unity is similitude, *upa-māna*, 'measuring close up, near, by the same measure.' (The word means the resemblant, the analogue, the standard of comparison, as also the act of comparing). In the words of the *Nyāya*: The supporting or proving of a thesis by means of a generally recognised commonness of characteristic is *upa-māna*, proof by analogy. Here, the characteristic in the *sādhya*, 'the thesis to be proved,' is the 'resembled' or *upameya*; and that in the analogue



or *sādhana*, 'the means of proving,' is the resemblant or *upamāna*. These two are interdependent, and, together with the third, *viz.*, 'identity or resemblance,' complete, perfect and embellish everything. But are not these two, resembled and resemblant, literally identical? Are they not *one* characteristic? Yes, they are identical, but with this difference that one and the same characteristic is attached to two different individuals who have other characteristics also which differ. No simile is complete in every respect. Thus, when we speak of the moon-faced maid, we, obviously, do not mean that all the characteristics of the one are present in the other, but only a few.

'Moon-faced maiden' is an instance of *upamān-ālaṅkāra*, (that variety of simile in which the *upamāna* and *upameya* change places, so to say, in respect of importance). Here the moon has become the *upameya*, and the face the *upamāna*. The significance of the simile is that the great soft radiance and glory of the moon (as the Self) is present in the lesser lustre of the face (as the *jīva*).

An instance of *upamey-ālaṅkāra* is: Thy face is one pure light, the Moon has stains, 'Tis ever full, the moon waxes and wanes.

The notion here is that while, from one standpoint, one thing looms larger than another, from

another standpoint, the latter overshadows the former; that in every smaller there is the possibility of a greater greatness than that of its apparent superior—all being, in the ultimate reality, equal and indeed One.

An instance of *anany-ālaṅkāra* (metaphor) is the expression: 'The boy is a lion.' The main characteristic, of courage, being mainly considered here as the most important, and all the other circumstances unimportant and therefore to be ignored, the differences between a boy and a lion are neglected and the two are identified.

The summation of these is *aṭishay-okṭi*, 'excessive speech,' hyperbole, exaggeration.

By permutations and combinations of these, we obtain one hundred and eight figures of speech, and then a countless number, the details of which may be studied in the treatises on *Sāhitya*.

An *ālaṅkāra* lights up, throws into relief, a *rasa*. Hence the view that "choice language is *kāvya*, poetry." Hence, too, the further statement that the *āvartana*, the turning round and round, revolving, of a *rasa*, an emotion, a sentiment, is *ālaṅkāra*. *Rasa* is the succession or flow of emotion, deliberately 'tasted,' emotion being always of the nature of love or hate. As the aphorism puts it, in



other words: The karma, order, succession, stream, flow, that there is in bhāva, emotion—that is alaṅkāra. The recollection and remembrance, the holding in memory of an emotion—this after this, etc.—such is the form of rasa. The *Brahma-Sūtra* says: The continuous recollection of, the dwelling in memory on, a previously experienced emotion, is rasa.

The principal rasas are three: (i) Shṛṅgāra, the erotic, (ii) Rauḍra, the wrathful, (iii) Shānta, the peaceful. The three respectively correspond to (i) Love, (ii) Hate and (iii) reposeful Peace, calm and impartial indifference; also, to cognition, action and desire, respectively. It may be queried that desire is the reverse of peacefulness; the reply is that the fulfilment of desire is by necessity, and that (the realisation of the necessity of everything, after the fulfilment of the dual desire of pursuit and renunciation) is Peace. The pleasance of the I, the realisation of it, is shṛṅgāra, (wherein the whole being expands and grows 'tall with pride,' pleasure, self-feeling, shṛṅga meaning 'peak,' 'horn,' etc.). The realisation of the opposite of the self, of another 'this' as separate and exclusive, is rauḍra (that which leads to 'howling' and 'crying' by loss and contraction, from ruḍ, to cry). The 'subsidence' of both, their mergence into one, is shānta (from sham, to subside

and become quiet), which belongs to Brahman. Brahman can be described in it and by it only.

Subdivisions of these three principal poetic sentiments, unctions, interests, motifs, relishes, yield the known nine; and further subdivisions and permutations and combinations, a countless number, as with the figures of speech. And they are rendered by tone, word, prose and verse in kāvyā or literature generally.

Because figures of speech are connected with poetic sentiment, that with emotion, that with action, and that with vibration, therefore are these all dealt with here.

This itself (or an elaboration or transformation of this) is called sāṅgīta,<sup>1</sup> music. Making a praṭiśhabḍa to a śhabḍa, echoing sound with sound, is music. All kinds of actions take place in the world; and all kinds of emotions arise in connexion with them; the reiterated expression of these same emotions in the appropriate times and circumstances, in other words, the anu-vachana, the 'translation' of them into sounds, in the way of or under the governance of the spirit of reaction or reverberation (the praṭi-kriyā or reaction of knowledge being speech, as described before)—this is music, as the musicians declare.

<sup>1</sup> The modern form is saṅgīta.



The subdivisions or kinds of music are many. The (six and) thirty-six rāgas and rāgiṇis<sup>1</sup> are well known; their subdivisions are infinite and in their endless echo and re-echo establish and confirm and show forth the infinite continuum of cognition and its subdivisions of recollections and re-recollections over and over again.

All this also is dependent on sound and manifested by vibration. Pleasantness and unpleasantness are also dependent on spanda and sphuraṇa, expansive and contractile vibration, relief and strain, prevalence and resistance, advance and retreat. For what is felt as musically harmonious and pleasant at one time and place becomes otherwise elsewhere and in another moment; that is to say, unpleasantness corresponds with the moment of sphuraṇa (in one's own being) and pleasantness with that of spanda. (That is to say, the vibratory state of the physical and mental sheaths of the listener changes from time to time, place to place, circumstance to circumstance. To each state corresponds an appropriate rāga, etc., which will help on spanda, expansion, in the sheaths of the listener; whereas an

<sup>1</sup> Musical modes or orders of sound; generally, one may say, what metres are in poetry, that rāgas and rāgiṇis are in music.

inappropriate one will cause sphuraṇa, a sense of contraction and strain and disharmony. This is why it is declared that a certain rāga is appropriate to the morning, another to the noon, another to the evening, another to spring, another to summer, another to the rain-time, another to youth, another to prime, another to old age, another to love, another to war, another to peace, another to joy, another to sorrow, another to resignation and renunciation—and so on, endlessly).

It<sup>1</sup> is true that the saṭṭā, the being and potency of sound exists all along in ākāśha;

<sup>1</sup> The transition looks abrupt. The idea probably is first to show that emotion makes music and music creates conditions and things, and, successively, all the details of the world as known to us; in other words to show that the psychical is the heart of the physical, emotion the cause of creation. In the words of the mystics and Sūfis, God felt defect, He was discontented with His loneliness, the One without a second wanted a second for companion, Spirit put on the veil of Matter, Puruṣha took Prakṛti into His arms, the jīva identified itself with an assumed atom, Brahman dreamed Māyā-dreams, Praṭyagātmā married Mūla-prakṛti in a fit of a-vidyā, God created creatures that they might praise His glory and He thus realise it Himself, and so on—the first manifestations being in terms of ākāśha and musical sound.



still its specification, its definite manifestation as sound, depends on *spanda*, vibration. And by a further modification of these vibrations of sound, arises touch.

To illustrate the endlessly multifarious conditions or variations of sound, we have instanced poetry and music above. Indeed, all difference of *avasthā*, state, condition, nature, is difference of vibration (from one point of view). These vibrations which constitute sound and the other qualities, may be perceived by yoga-practice.

We have just said that touch arises out of sound. How is this? See. People come near when called, and then results mutual contact. It may be said that *sparsha*, touch, often takes place without any calling up or any special relationship; yet it may be noticed that we ordinarily 'touch' only those with whom we have some relationship, some connexion by *sva-bhāva*, by nature. Further, as is the relationship, such is the quality of the touch, with subtle differences. Metaphysically, it is true that everything is in 'touch' with everything else, generally; yet, in the realm of the successive, contacts are specific and governed by special laws. We are in relations, of some sort or other, with all persons; but we have no occasion to 'touch' them all; only the more

important and close relations, brother, spouse, child, etc. Yet more, our way of touching, speaking to, dealing with, each is different.

Because<sup>1</sup> of this, touch is the quality of the *dravya* or substance known as *vāyu*. Proof whereof is this:

<sup>1</sup> This 'because,' and all the context, is rather difficult to follow. Indeed, the previous paragraph must have appeared rather inconsequent to the reader. That touch arises out of sound because people come to us to be touched when we call them—does not very readily appeal to the intelligence! Yet it is perfectly in keeping with the whole character of the work, which is to interpret the physical in terms of the psychical, to understand the unconscious by the conscious, to reduce science into metaphysic, to see in all the workings of so-called inanimate nature the one Power of the Spirit. Sound, touch, etc., are after all, *psychical* phenomena, essentially; and the movements of atoms are not the vibrations of dead things, but the thrillings of matter intensely alive. What appears as inanimate attraction and repulsion is in reality very animate love and hate. If human beings call to and approach and contact each other for psychical reasons, of affection, etc., so too do atoms. The various relationships of the former indicate growing "nearness," "closeness of connexion"; so too, on the law of analogy and psycho-physical parallelism, does the passing of sound into touch, betoken a growing 'intensity' and 'closeness' of



Ākāśha is as emptiness; and the sva-bhāva or characteristic that is present therein,<sup>1</sup> of pra-charaṇa, motion, moving about—that

vibration and mutual relationship amongst atoms. The subdivisions of one sensation (say color) and its corresponding substance agñi can be ranged on one harmonically progressive scale and are seen to be cognisable by subdivisional parts of the same organ (the retina). From a wider standpoint, all sensations, all substances, all sense-organs can be ranged on one—a vaster—harmonically progressive scale. (See *The Science of Peace*, chs. xiv-xv.) It is only the old, old story of the one and the many; a higher and higher unity and a lower and lower multiplicity, endlessly. Metals and non-metals, hardest solids and rarest gases are seen to occupy successive places on the same continuous periodic table of elements in modern Chemistry. Metaphysically, the law of the arrangement covers and includes all psycho-physical phenomena whatsoever.

<sup>1</sup> As its opposite, as well as its continuation. Everything carries its opposite within itself, which opposite is yet a continuation of it. The reversed image of a man standing on the edge of a sheet of water is his opposite as well as continuation. So the cones of light-rays on the two sides of a pin-hole. So Self and Not-Self. So subtler and denser planes of matter. So, in one aspect the inner and outer sheaths, sharīras. See *The Science of Peace*, p. 295.

is vāyu; and it is manifested by the vibrations of ākāśha, and 'spreads out' all things; and because touch is also a matter of similar pra-sāraṇa or 'spreading out,' therefore is it (identified as) the quality of vāyu. Hence, too, is sound the object of the ear and touch of the skin; for there is an immediate connexion between the ear and the skin, śrotra and ṭwak, as there is between ākāśha and vāyu.

So again, the vibrations of touch give rise to rūpa, appearance, visible form. Touch is definite only when the object of it has a visible shape also. The subtler and vaguer the visibility, the less the possibility of distinct touch. (Normally, things invisible are tangible only indistinctly, like the air. The definition of tangibility is the passing into visibility.) It is true that the sūkṣhma, līṅga, and kāraṇa bodies may also be touched, or may feel and cognise tacts; but (that is a matter of relativity between cogniser and cognised, i.e., those bodies can touch and be touched by corresponding matter of the same planes, and moreover), in that way, indeed, everything whatever in the world may be touched and heard and seen (provided the requisite subtler senses are available). And all this is an affair of vibration. "As is the spanda so does (the substance)



become," says the *Brahma-Sūtra*. And again: From one kind of expansive and contractive vibration, *spanda* and *sphurana*, is born one (kind of substance). (In other words, the same root-matter, *Mūla-prakṛti*, in different kinds of vibrations, appears as different substances, with different sense-qualities).

From the vibrations of *rūpa*, there is born taste, which can be felt only when visible shape is definitely present already.

Finally, from the vibrations of taste, is born smell. In each one is included the 'experience' of another. (? Also, each one of the sensations of any one sense has a specifically corresponding sensation belonging to each one of the other senses, *e.g.*, sweet smell, sweet taste, sweet appearance, sweet touch, sweet sound). Medical science (in the department of Chemistry) tells us how such and such an odour may be produced out of such and such a taste belonging to such and such a substance.

The sense-qualities belong to their respective substances and sense-organs, universally. (The same vibrations of the same atom will constitute the same substance, and will produce the same sensation in or on the receiving organs constituted in the same way, in any time and any space. In other words, given the same constitution of sense-organ, and of the vibrating

atom, the resultant sensation experienced will be the same, in all times and all spaces).

The well-known quintuplication, *pañcīkaraṇa*,<sup>1</sup> of the elements, has arisen in this wise. When the less known two other elements become manifest, then *saptīkaraṇa* or septuplication will be generally recognised.

By the 'conquest' of this sense-multiplication, this innate tendency to evolve new sense-qualities, substances, sense-organs, etc., *laya* is secured. 'Conquest' here means abolition, annihilation. It is true that complete annihilation of anything is not possible. Yet at the same time we see that *laya* is a constant and unignorable fact also—in the way of inaction, sleep, by means of the Negation. It is ever present in the Logion. The condition *between* I and This is *laya*, dissolution, reabsorption, the point of neutrality wherein both factors become concealed. It is also the condition *between* This and Not, and *between* Not and I;

<sup>1</sup> In current *Veḍānta* works, this word means that at the present stage of our evolution these five elements exist for us united in a definite proportion, a moiety of each (giving the name) plus one-quarter of the other half consisting of each of the other four. But here the word seems to mean simply the 'becoming or making five' of what was the one root-matter.



and the Negation itself is laya. This laya is a matter of, or preliminary to, and intervenes before every successive new connexion and manifestation.<sup>1</sup>

Laya is the whole secret and essence of niṣh-kriyā. The manifestation, in the successive world-process, of the Negation (of all particulars, of all This, of all this's) existing in Brahman is laya. With reference to the indriyas, the organs of sensation and action, this same laya is called samādhi, as described by the science of Yoga. By the nir-oḍha, inhibition of the kāryas, functionings,

<sup>1</sup> Compare the laya-centre of *The Secret Doctrine*, its omnipresence, in a metaphysical sense, and location between two planes of matter and two states of consciousness, etc., in a superphysical sense. All details are ever present in the seed of the laya-point, and all new manifestations begin with a dive into it of the jīva. Dreams begin after a moment of laya from the waking consciousness. If that laya-point can be bridged over by yoga-meditations, then for that individual the two planes run into one and become as one continuous jāgraṭ. Laya is the true chaos in the womb of which all cosmos exists ever, from which desire or will may draw out anything at any time, at any place, if it is earnest enough, that earnestness itself being governed by the chaos! See *Yoga-sūtra*, iv.

of the indriyas, organs, there results samādhi.

But is not such inhibition improper, seeing the functionings are svabhāva-siddha, nature-ordained? (But so is the inhibition). The withdrawal of one's consciousness, sva-satṭā, one's own being, the being of one's own self, the support given to the functioning, by the attention of the self, from that functioning is the inhibition; and the ideation, a va-dhāraṇa, the holding in concentration, of that sva-satṭā, self-being, self-consciousness, in one's own self, the realisation of one's self as spaceless, timeless, actionless, changeless—this is samādhi-proper.

This inhibition is again a matter of succession and graduation. After the inhibition of the sense of smell, comes that of taste; then of vision and so on, in successive retrogression and reabsorption, in the inversed order of the manifestation. On the inhibition of these five senses, (because of the exhibitiv tendency of the consciousness, during the time of cyclic manifestation, forcing itself into new directions, as dammed-up currents break out into other channels) there results the development of the unknown organs of sense and action, whereby are acquired many kinds of powers and 'perfections'. On inhibiting and passing beyond



these also, the condition of Sat-Chiḍ-Ānanda is attained.

But why stop short with these seven? There are countless beyonds after beyonds. True, but within a limited cycle of the successive, there will always be found a final superlative; while from the standpoint of the Universal, indeed, all jīvas are already perfect yogīs, and are ever engaged in serving each other and all beings (consciously or unconsciously), that is to say, they are serving only them-Self in endless forms.

Sleep is only an imitation of this samāḍhi-laya. The gross physical body is abandoned during sleep also, and the vṛttis, moods and modes, are also inhibited. Pralaya, Mahā-laya, Mahā-pralaya are all varieties of laya, graded in a series according to the grades and extents of the I, the This and the Not (in their concrete, limited, specialised and cyclic aspect) between which they intervene.

The excellence, the merit and virtue, of samāḍhi is that it enables us to realise the unity, the interdependence, the mutual service of all selves, as mentioned just before. He who has realised the secret of this interdependence of all creatures,—he knows that praise is blame and blame is praise, (because while the one is given for helping and the other for hindering, yet helping one is hindering another and *vice versa*)

he sees sin in merit and merit in sin, (because sin is causing pain and merit is giving pleasure, and giving to one is taking from another and *vice versa*); he understands that sorrow and punishment come unfailingly to the sinner, because in giving pain to another, he has hurt himself, the one Self; he recognises clearly that the reward of joy comes inevitably to the meritorious, because his act of merit is a gift, not to another, but to him-Self; (and *looking* at the World-Process as a Whole thus, with the *Transcendental* vision, yet, in the cyclic part he is dealing with, *practically*, in the given time, space and circumstances, he resolutely helps one and hinders another, as the duty of the moment requires, avoids the deed that is sin in the given conditions, strenuously pursues the act that is merit then, is willing to suffer praise for the one, anxious to avoid the blame of doing the other).

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I am not substance, nor am attribute,  
Nor movement, nor concerned with proof, dis-  
proof,  
Object of proof, or doubt or fallacy;  
I am not sense, nor quality of sense,  
Nor bṛhan-mānasa, nor hṛt, nor ear,  
Nor am I skin or eye or tongue or nose,  
Nor sound, nor touch, nor visibility,  
Nor taste, nor odor, varied endlessly;



Nor am I the first *ṭ a ṭ ṭ v a* that was born  
 In this world-egg, nor yet the second, that  
 Which yet hath no sense-organ to receive it ;  
 I am not subtle ether, nor yet fire,  
 Nor air, nor water, nor the fragrant earth ;  
 Nor septenate, nor pentad ; nor am I  
 Inhabitant of gross or subtle worlds ;  
 Nor have I any interest in pulls  
 And pushes, violent reliefs and strains,  
 Vibrations, linear, rotary, oscillant,  
 Swellings and shrinkings, breathings in and  
 out ;  
 Nor loves and hates, nor muse of song or verse ;  
 I have not aught to do with *y o g a*-labor ;  
 There is none else to whom I may be yoked,  
 Joined or disjoined ; I cannot be educed,  
 Reduced, evolved, involved, or made to change ;  
 I need no inhibition of one sense  
 To exhibit another latent one ;  
 Nor action nor reaction do I need,  
 Nor restless motion, nor yet moveless rest,  
 Nor *l a y a* nor *v i k ṣ h e p a*, sleep distraught—  
 For I am all at once, yea, all at once,  
 All is within Me and I am in all,  
 A constant motion in Eternal Rest.

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