

all for humans. And therefore are *vaidyas*, physicians, instructed to master all knowledge, (the word *vaidya* has the same root as *Veḍa*, viz., *vid*, to know), before beginning their function of curing diseases. A rule, an order, of succession is necessary in the realm of the Successive, the World-process; and where there is order, there will be disorder also; and individuals are wanted, as rulers, to maintain the order and cure the disorder; such is the *raison d'être* of physicians.

Also, a knowledge of minerals and plants is needed for the manufacture of the multifarious appliances of life. *Paḍārtha-shāstra*, 'the science of objects,' physical science, is made up of observations of and practical experiments with minerals and plants, with reference to *spanda* and *sphuraṇa*, i.e., the vibrations, movements, functionings, of their constituent particles, molecules, atoms. Atoms and their movements are at the bottom of all

probably find congenial nourishment out of the aura of the 'passions' and 'play' of animals; also perhaps with reference to the more 'evil' *devas* who find food in the superphysical exhalations of blood-sacrifices etc. As regards the 'higher' *devas*, the semi-impersonal 'forces of nature,' they are nourished by the finer emotion-aroma of humans and react with physical and superphysical blessings.

'manifestation' of substance and force. And therefore physical science deals with these, not only as working in the mineral and vegetable kingdoms, but in creations earlier and later than these. Different vibrations give rise to different forms. The results are more quickly perceived in the case of minerals and plants because of the comparative 'grossness' of the atoms concerned. By a knowledge of such matters many works can be accomplished which are impossible otherwise, e.g., the manufacture of special weapons. In *Bāṇavarṇa-shāstra*, 'the science of the arrow-ring,' the 'exposition' of the bow is based on the *aushadha*, chemistry, of minerals and completed with mantras. On the knowledge of physical science are based the achievements which *Itihāsa*, history, records: "The air-car rushes by the pathless ways of the air; 'pictures' engage in conversation; arrows pierce through minutest spaces and destroy all things etc." Therefore in order to understand the constitution of each atom, to realise why it is called Brahman, physical science and the science of its application, *Parivāda-shāstra*, (and or i.e., ?) medical (or applied) science should be studied; all which, again, is based on the *Praṇava*, determined and developed into primal laws and forms by the *Mahāvākyas*,

and constitutes the contents, the infinite glories, the attributes, of the Self, expanded, expounded, evolved forth by *kriyā*, action (negatively, by inseparable contrast with the attributes of the Not-Self).

The principles of all this should be mastered and conduct regulated accordingly.

From another standpoint, minerals, vegetables, etc., are sub-divided into (i) natural and (ii) artificial, *kṛtrima* and *a-kṛtrima*. The former are developed by natural vibratory action and reaction. The latter are developed, e.g., minerals out of minerals, by similar processes brought about by human beings deliberately. A third kind, different from (but including) both (?) may be regarded as *ḍhaṭuṭva*, mere 'mineral-ness'. So the uncultivated, self-growing, wild, plants growing by unchecked rotation of seed and plant may be regarded as natural. The artificial are plants produced by grafting, crossing etc. The third is the 'type' which includes both, and represents the Unity of the Self, as the variations represent the multiplicity of the Not-Self.

Tārkaṣhya-shāstra,¹ the science of botany,

¹ This word is not current now-a-days. I asked Paṇḍit Dhanarāja at the time, if the word might not be *Vārkaṣhya-shāstra*, *vṛkṣha* being the current word for tree. But he was positive that it was *tārkaṣhya*.

should be studied in order to understand the vegetable kingdom and master the uses and applications of plants for the production of scents, tasteful viands, colors, fibres of soft and delicate touch, and also musical instruments and sounds. The processes of origin, growth and decay of each vegetable form are described in this science; also the months and seasons in which it germinates, grows, etc.; and in which it is most effective in use; its medicinal properties and uses, its comparative heat- or force-generating capacity, its genus and species and allied species, its possibilities of producing new varieties in combination with other plants, and so forth.

Shilpakas, practical chemists, artists and artisans, also all need this knowledge. It tells them what plants are useful for 'reducing' or 'killing' or, *per contra*, reviving, which minerals.

So too is this knowledge useful in the treatment of animals. In consequence of natural affinities and disparities (arising out of atomic constitution) the eating of different kinds of plants imparts different qualities, strength, endurance, beauty, sleekness, quickness etc., to different animals. Because of such affinities, different animals select their different foods by instinct. This natural fact is the rational

principle at the bottom of all prescriptions and prohibitions as to eatables and non-eatables (and all medication). What helps on the natural activities of a given organism is proper food for it; what hinders is improper.

Further on, the *deva*-kingdom also needs this knowledge, and men need it for dealing effectually with the *devas*. They turn away from or accept offerings according as these are helpful or hostile to their natures.

And all these affinities and disparities, *anuroḍha* and *viroḍha*, which all subsist between all, by turns of time, space and motion, are determined by and included in the One Absolute Nature wherein all such opposite likes and dislikes neutralise and abolish each other.

Thus then do we see that though this World-process, above and below, far and near, exists in a pseudo-infinity of separateness, discreteness and manyness which is past all counting, still, because of the Unity of the Universal and Common Being which pervades it, it is all, and in every part, *unified* in the way of interdependence; and the deeper and deeper realisation of this fact is the means to, and is, fuller and fuller *mokṣha*.

Physical science declares the endlessness of the sub-divisions of the minerals on the basis of the endlessness of vibratory actions and

reactions (of atoms)—which again illustrates the endlessness of the works to be accomplished (the forms to be assumed and cast off) by the Self. From one standpoint, there is in this science a twofold sub-division based on the distinction between external and internal. The external refers to effects; the internal to causes mainly (*i.e.*, practical or applied and theoretical?). All the activities of the world are included in these two. And, accordingly, the science of Botany is also sub-divided into primary and secondary. In reality, however, these divisions and sub-divisions are not only twofold, but pseudo-infinite.

To illustrate the sub-divisions of classes or types, *varṇa*, we may take the case of color, *varṇa* proper. Of the infinite shades of color which arise in the conjunction and disjunction of *A* *ham* and *E* *taṭ* and *N* *a* three are primary, *viz.*, white, of the nature of light, concerned with cognition, corresponding to *A*; black, of the nature of darkness, concerned with action, corresponding to *U*; red, being the combination of the two and *nir-varṇa* (? a negative color), corresponding to *M*. By combinations of these in different proportions arise all the other colors, yellow, blue, etc. *E.g.*, the day is white, the night is black, and their junction-points, morn and eve, are red.

Considerations of color play a great part, as is well known, in the standards of visual beauty, which vary from time to time, according to necessity, *i.e.*, the compulsion of the inner constitution of the judges for the time being—all things being, in reality, beautiful and ugly by turns. The beautiful is ever that which reflects the self (of the beholder, which the beholder feels to be in assonance with his self); the ugly is the opposite.

Color-effects are given a prominent place in erotic and other poetry. It has been said that the essence of poetry is *rāsa*, 'taste,' 'juice,' relish, sentiment, unction, motif; *rāsa* is the expression of an emotion; the essence of emotion is love or hate; these two base in desire; the inner desire of any creature determines its outer manifest condition; the manifest condition of any creature, (in terms of *agni-tattva*), is color; therefore changes of emotion go with changes of color¹; and therefore these form

¹ Compare the English expressions 'he changed color,' and 'pale with fear, rosy with pleasure or affection, crimson with shame, red with anger, black with wrath, dark with passion, green with envy, yellow with jealousy, grey with terror, cadaverous with horror, glowing with joy, beaming with pleasure, etc.

Also, we have seen elsewhere that the word *varṇa* means caste, because, originally, the

the frequent subject of description in poetry.¹

A scientific knowledge of color is very useful with reference to the psycho-physics of *Kāma-Shāstra*, the Science of Love, and is of help in judging temperaments from complexions and colors for purposes of marriage-alliances, etc., for 'color' is born of the vibrations, *spanda*, of the 'form', and therefore indicates the nature and natural vocation, caste, type, etc., of the latter. The essential object of the Science of Love is to bring about healthful alliances and associations which will promote the welfare of the race. All arises from *kāma* and *kāma*

white color was the mark of the *Brāhmaṇa*, red of the *Kṣhātriya*, brown-yellow of the *Vaiśya*, black of the *Shūdra*. The reason of this again was that corresponding *tattvas*, planes and sub-planes predominated in each respectively. This, among other things, is indicated by the statement that they correspond to the head, the arms, the trunk and the feet of *Brahmā*, if we interpret this in the light of what is said in one of the minor *Upaniṣads*, that the *pṛthvi-tattva* predominates in the lower part of the body, *āpas* and then *agni* in the trunk, *vāyu* in the lungs and throat, and *ākāśa* in the head, etc.

¹ Here follows in the original text a statement of some facts of Samskr̥t Rhetoric as illustration of color-effects, etc., which it is difficult to reproduce in English.

arises from *saṅga*, juxtaposition, association¹. The conjunction of Self and Not-Self means the birth of the world. The essential significance of *kāma* is, as said before, 'May I become this'. In other words, the limitation of the Universal Will to a limited *eṭaṭ*, is *kāma*. The *Kāma-pravachana-sūtra* declares that the imagination of the Self as this and thus is *kāma*. This *kāma* is observable in every atom as its desire to multiply. In the 'living being' it manifests in youth, and lies latent at other times, but exists always. The ways of its manifestation in man and woman, representative of *Ātmā* and *Mūla-prakṛti*, which may be learnt from *Kāma-shāstra*, are typical of the ways of its manifestation in all departments of the World-process.

On this principle, the presence and uses of color may be observed and studied in minerals, vegetables, animals, *chandrātmā*, etc., also. Visual beauty depends largely on color²;

¹ Compare *Bhagavad-Gītā*, ii. 2. Here, juxtaposition or association stands for that face-to-faceness of subject and object which amounts to cognition; out of cognition arises desire, thence action, as has been discussed over and over again.

² Thus, the best-cut features are neutralised by a dead complexion, while even ill-cut ones are rendered attractive by a bright smile. The 'bloom'

but, it should be remembered that there is no more any hard and fast line of demarcation between colors than anywhere else in nature. All colors shade off into one another and each co-exists with all the others potentially, as is proved by the same person changing from color to color.

of youth paints even an ugly face with brightness, and the glow of noble emotions beautifies countenances the most ravaged by age. That any particular 'form' or any particular color as such is not essential is shown by the simple fact that any and every animal or vegetable form may be beautiful if in vigor and health and corresponding fulness of color; colored flowers and fruits and animals are no less beautiful, if in their perfection, than colorless or white ones; indeed they are often more so. The most ideally beautiful men, of Purāṇic lore, Rāma and Kṛṣṇa and Pradyumna and Nakula, etc., have been 'dark'. The effect of glazing and varnishing also illustrates the same. In terms of superphysics, this 'bloom' and 'glow' etc., are produced by the quality, the quantity and the nature of the vibration of the etheric and other subtler auras, which for the purposes of beautification or otherwise, produce the same effect on the physical body as glass on a picture or varnish on wood. In cases of intense emotion and consequent great vibration, this aura becomes semi-visible and produces 'halos' which may affect photographic plates.

The ways in which colors mix and agree or disagree is illustrated by the ways in which emotions and poetic sentiments, *rasas*, with which they correspond, may mix and agree or disagree, be in accord or discord.

Thus *śṛṅgāra*, the Erotic, mixes with and is present in almost all the other *rasas*. When the joy of excitement, which is the element of the erotic, arises in the *Raudra* or the Furious, the latter becomes converted into *vīra*, the Heroic. The Heroic is characterised by the consciousness of one's own great deeds¹; hence it is connected with cognition and the Self, but is enveloped in and manifests by action. In other words, *śṛṅgāra* is of the nature of love; and love is the 'mark' of the Self; and the Self is the root of Unity and

¹ The person who does a great act without self-consciousness is something else than a 'hero,' from the standpoint of the poetic sentiment of the Heroic; e.g., if the act be one of self-sacrifice, he may be a saviour, a Christ, a Buddha; but that would be an embodiment of the Pathetic and Compassionate, not the Heroic. Deliberate, self-conscious 'repression of the oppressor and the wrong-doer' is essential to the sentiment of the Heroic, as in the case of Rāma, Kṛṣṇa, etc. See *The Science of the Emotions*, (second edition), pp. 89 and 190.

Non-separateness, which 'operates' only in the field of manyness and hate. It becomes possible for enjoyment to appear even in the Furious, because of the immanence of both action and cognition in the Furious.

Similarly, in *śānta*, the Peaceful, also, because of its connexion (by contrast and opposition) with love and hate, there is the mixed presence of the Furious and the Erotic (i.e., there is the cognisance of the joys and sorrows, the good and the evil of the world, and the wish for their cessation). The mixture itself of the two is *adbhuta*, the Wondrous. The Marvellous is that which exceeds our powers of comprehension and control. And it appears prominently within the Peaceful, in the contemplation of the paradox of the World-process, where everything, around us and within us, is beginningless and endless and past knowing in its endless detail.

The converse of the Wonderful is the Pathetic or Compassionate, *karuṇa*. Pity arises on beholding the *laghuvā*, inferiority, of another, to oneself; also of oneself to another; and has its source in the 'equality' or 'sameness' of the Self (which requires that none shall be inferior to any other).

The Laughable or Ludicrous arises within the Erotic in consequence of the pride born of

the discovery of another's inferiority to one self. The element of love (of the self) prevails here (in the one who laughs). The Laughable, or *hāsyā*, appears within the Peaceful also, when the *Ātmā* is felt as prevailing (over the paradox of the World-process).

When hate prevails, we have *bhayānaka*, the Fearful. It arises when one thinks only of his own inferiority (as absolute), forgets relativity and proportion, and sees every one else as only larger and more powerful than himself and (also as ready to do him harm).

Such is the origin of the *rasas*, one within or out of another, and even such is the differentiation of colors¹.

Detailed descriptions of colors and their correspondences with factors in other departments of life, belong to the science of *Sāhitya* (gregariousness, grouping together, from *sa hita*, together, 'Society,' Sociology); for all things are connected with all things, so much so that physical science declares that all things can be constructed by vibratory action and reaction. The distinction between animate and inanimate is only the distinction between the

¹ And as of colors, so of sounds, tastes, etc., to all of which, the remarks made in the text regarding colors and poetic sentiments apply also, *mutatis mutandis*.

prevalence of the element of Self and of that of Not-Self respectively. And as the nature of the *a ha m* animating any atom is, such is the nature of the activities of that atom.

The production of atoms is accomplished by the vibratory action, *spanda*, of Universal Becoming. And all this world, and all objects of sense herein, scents, etc., are accomplished by the vibratory action, *spanda*, of atoms, and manifested by vibratory reaction, *sphuraṇa*¹ (?) Although smell, etc., because they are pervaded by Universal Being, *saṭṭā-prādhānya*, have a universal existence; yet the determination of their particular names and forms and manifestations depend upon particular vibrations².

¹ All this translation here is very tentative and doubtful, for lack of positive knowledge as to the meanings of the technical words, no longer current. The sentence in the text is: तस्मात् सर्वमिदं जगद्वस्थे द्वियार्थविषयं गंधादिकं अणुस्पर्शसिद्धं तत्स्फुरणप्रभृतयः.

² In other words, sound, color, smell, etc., in themselves, as *tan-mātras*, 'things-in-themselves,' 'things-as-such,' *sva-lakṣhaṇa*, 'characterised by themselves,' 'that alone,' as mere moods of consciousness, have the universality also of consciousness, and exist in all parts of time and space; yet the specific manifestations, experiencings, of these, within specific limits of space and time and matter

and motion, *i.e.*, within single world-systems, is inseparable from atoms and vibrations; and the connexions between these, atoms and vibrations of 'objects,' on the one hand, and atoms and vibrations of 'subject'-senses, on the other, and specific varieties of 'sensations' resulting from the contact of the two—these are established by the local consciousness of the Ruler, Brahmā, etc. That is that such and such a consciousness of smell, taste, etc., shall arise when a so-and-so constituted sense-organ comes into contact with a so-and-so constituted sense-object is determined by the vibrations of both, under the guidance of the local Brahmā. There is no metaphysically and universally necessary connexion between a particular atom, a particular vibration and a particular sensation. While the three aspects are inseparable, though distinguishable in the abstract; yet a particular atom, vibrating in one way, may produce one sensation in one sensor-organ, and quite another in a differently constituted sensor-organ. And here is the opportunity for the exercise of a certain amount of individual initiative and discretion, *with-in* general law, by local Brahmās. But that, yet again, this initiation and discretion too, are only illusory, may be gathered from the consideration that all possible such variations of constitutions of sense-objects and sense-organs and variations of their mutual responses are already eternally present in the Logion. The analogy is complete

Each object having a special nature¹ or constitution, *sva-bhāva*, the contact of any one with any other produces another (or third variety of object or a new kind of experience or both).

The *prapañcha*, 'quintuplication,' the between a Brahmā drawing matter from the universal stores of Prakṛti, and building it up into his own system, giving it his own distinctive stamp, and a baby drawing nourishment from the parental stores and building it into his own body and giving it all the stamp of his individuality.

¹ Each object has one special nature, in manifestation, at one time and one place; but in potency, latently, it has all other possible natures, at the same time and place—because of the Law that everything is everywhere and always, which arises out of the still deeper Law that all *is* one Self, and *in* one Self, which is everywhere and always. Also, every object has all natures, in succession, turn by turn, in different times and places—because of another corollary of the same Law. See *The Science of Peace*, p. 238. The biological aspect of this same law is that each primal biophorid has the infinite possibilities of infinite forms already locked up within it. The table of periodic classification illustrates the chemical aspect of it. The manifestation of all kinds of emotions, turn by turn, by the same living being, is the psychological aspect of it. And so on.

multiplicity of the world and its kingdoms of minerals, vegetables, etc., is due to such contacts. The Aham-element gradually grows over the others in these, successively. Hence is it said that vegetables arise out of minerals; animals out of those; chandrāmā, etc., out of those, and so on.

Among varieties of minerals are maṇi, raṭṇa, suvarṇa (gold), viloma, māshakya, manobhava, ṭāmra (copper), hema (another variety of gold?), pramaukṭika, pravāla (?coral), shankha, etc.¹

¹ It has not been possible for me to fix the precise meanings of these. The detailed knowledge having been lost, many words are used now loosely as synonyms which must have meant different varieties of the same mineral, or even quite different principal minerals and metals. We have had the case of the different names of vāyu (air), agni (fire), etc., in Sec. III, ch. x., on the *Upaniṣads*. Nowadays suvarṇa and hema are both used for gold; also many other words, chāmikara, jāmbūnada, kāñchana, etc. Quite probably, these meant originally, not merely different varieties of gold, but different valuable metals. The *Harivamśa*, when describing Kṛṣṇa's palace in Dvārakā, names many scores of precious stones and metals used in the construction, which cannot be identified now.

So are there many varieties amongst vegetables and animals. So among chandrāmās, etc., among whom also the Aham more or less preponderates over the Eṭaṭ, so that gandharvas, etc., begin to exercise special powers. 'Propitiation' is made of such beings of the Kāmaloka (semi-personal and semi-impersonal forces of nature) in order to secure their powers and services for the use of this world, by means which are based on a knowledge of the special relationships, affinities and antipathies, subsisting between the inhabitants and the objects of different planes. But, of course, the power thus gained is a-sat, 'false,' of a poor quality, because extraneous and dependent on others, and not existing within oneself. The better way is to develop one's own will-power and other faculties (by yoga). The methods of obtaining control over gandharvas, etc., are taught in the science of the *Tantra*. But such processes should be employed very sparingly and for special cause only. If worked recklessly, harm will come to the operator most certainly. Nor are such methods to be practised by any and every body; they can be followed safely only in a progressive way and by those specially qualified as laid down in the works on the subject.

Such are a few hints on the *deva*-creation, included in the U.

The human creation is the seventh and the summation of the other six.¹ It is the highest

¹ All this part of the text has been full of obscure statements and it is difficult to see what exactly is meant by this particular statement. The general metaphysical idea is apparently that the three physical and the three 'superphysical' kingdoms are all lacking in that definite 'sense of personality,' 'individual free will,' 'egoism' which is the characteristic of *manas* and the 'human' stage proper, whatever the form of the body be. And they all sub-consciously strive towards this human stage, when the turning on to the *nivṛtti*-mārga and *mokṣha* become possible. It is thought generally that these three superphysical kingdoms with their multifarious sub-divisions are composed of 'nature-sprites' of different grades, high and low, who 'make' natural objects, flowers, leaves, streams, etc. But it should be remembered that all living beings act and react on each other more or less, and consciously or unconsciously 'make' natural objects. Insects of various kinds, in their millions and billions, perforate the upper surfaces of the earth, in certain seasons and countries, and help to give it special chemical qualities; others carry the pollen of flowers from place to place; birds help to scatter seeds over wide stretches; the coral insect makes the reefs; forests make rain, and rains makes more

because it includes all the other six. As said before, the human body is the best of all bodies¹; it is the perfected temple of Brahman, and sums up all creation in itself.

forest; human occupation produces climatic changes; in short, all nature is alive, and every living creature, microscopic or gigantic, reacts on the 'nature' of which its body is a product, in some way or other, by living or by dying, consciously or unconsciously. In this sense, all living creatures are nature-spirits also; but of course those may be more especially designated thus in whom the impersonal prevails over the personal. In the three lower 'physical' kingdoms, the impersonal is working chiefly in the denser sub-planes of the physical plane, apparently; as, in the three superphysical, it is probably so working in the subtler. The two 'collapse' together into the human, and attain the 'sense of personality,' to be gradually transcended again, later on. The statements on the elemental kingdoms, the elemental essence, the work of the various classes of *Pitṛs*, in theosophical literature, slowly becoming clearer and more systematic, as more and more knowledge is gained on these obscure and occult subjects, will be of use to the student in understanding the text here, and, *vice versa*, the text here in understanding them.

¹ We have to bear in mind that the present pentagonal shape is not the only and not necessarily even the best shape of the human body,

It may be questioned what is meant by the summation of all creations in some one particular creation, when each one of these and its 'picture'-creation (its astral counterpart, etc.), has been said to be pseudo-infinite. The answer is that though each is potentially pseudo-infinite yet is each also 'graded' with all the rest, because of the Law of Unity, in a single Endless and Universal Scheme of evolution and involution; and hence there must be in any given world-system some one particular stage or creation which represents and reflects, imitates and masquerades as, the Summation, the Total, also. (In our world-system) the human being is such (microcosm of the macrocosm, standing at the turning point between the two arcs of the wheel of life). And the 'picture,' *chitra*, thereof is similar also. The product, the progeny, of a surety attains, sooner or later, to the condition, the status, of the producer, the progenitor. Hence the *chitra-sāris*, the 'painters,' declare that the picture 'draws out', *anu-karṣhaṭi*, the pictured, the original, (carries away some of his vital essence). The 'pictures' (reflexions,

which has been spherical and egg-shaped and ethereal in the previous root-races and may be such again in the later races. See *The Viṣṇu-Bhāgavata*.

thought-forms) of men, also, thus, under a universal law, become men (in course of time)¹.

The *Veḍas* declare that knowledge of universal nature is possible only by means of the human body, for herein occurs the summation (the requisite complete development and balancing) of cognition, action and desire (*i.e.*, of Self, Not-Self and Negation). Therefore do all beings desire the human state.

As there are seven kingdoms in this world, so are there seven sheaths in the human body; and in each sheath is woven, *upa-nyasta*, the *ṭatṭva* of one plane, in its universal as well as concrete aspect. For such reasons is the human body called a *laghu-brahmāṇḍa*, a 'small world-egg'.

The seven bodies are (i) *sthūla*, 'gross'

¹ In this connexion consider (i) the statement in *The Secret Doctrine*, about various classes of *Pitṛs* giving their *chhāyās*, shadows, emanations, to clothe to the earlier Races; (ii) the fact that the difference between emotion-vitalised thought-forms and other emanations and radiations from living beings, on the one hand, and the 'reproductive' cells thrown off by them, is a difference only of degree, not of kind; (iii) the beliefs prevalent amongst some people about the dangers of giving pictures or other personal belongings to others who are suspected of evil *ṭānṭrika* doings.

or physical; (ii) *liṅga*, 'mark', 'type', ethereal; (iii) *sūkṣhma*, 'subtle', 'minute', astral; (iv) *manas*, 'mind', lower mind (or *kāma-manas*), mental; (v) *mānasa*, 'mental', higher mind, causal, (vi) *buddhi*, 'awareness', 'intuition' all-comprehensive and pure reason, loving wisdom, *buddhic*; (vii) *Ātmā*, *ātmic*¹. All are synthesised and summed up in and by the *Ātmā*, and hence they all appear as and in one.

The distinctive features thereof are these: *Buddhi* is the sheath of *Ātmā* (as *Mūla-prakṛti* is of *Pratyagātmā*). Its nature is *prakāsha*, light, illumination, discovery of the whole truth about all and everything. Without it, it were impossible even to speak of the *Ātmā*. There is always an unbreakable connexion between *sañjñā* and *rūpa*, name (also consciousness) and form. Therefore the (Universal Principle signified by the name *Ātmā* needs a sheath for manifestation, is indeed ever inseparable from it; (for a sheath is to the core, as a particular object is to the common name, a concrete instance to an abstract law, a singular individual to an archetype);

¹ For a table of correspondences between this list and other divisions and classifications, see *The Advanced Text Book of Sanātana Dharma*, Pt. I, ch. vi., p. 162.

Aham receives the appellation of *Ātmā* when and because involved in *Eṭaṭ*. So, *Eṭaṭ* receives the names of *Anātmā* and *Buddhi* when and because pervaded and permeated and enclosed by *Ātmā*. *Buddhi* becomes differentiated into the higher and the lower. Generally speaking, when the thought is concerned preponderantly with the Self, we have the higher form of it; in other connexions, the lower.

A question arises: The *Ātmā*, the Self, is the 'possessor' of bodies, not itself a body; why count it as one among seven bodies, then? The answer is: Because the body and the embodied are 'not separate' and therefore are the 'same' i.e., similar¹.

Thus then *Buddhi* (in its two sub-divisions) and *Ātmā* make one combination². So too

¹ See *The Science of Peace*, pp. 209, 210, for an explanation how by mutual *aḍhyāsa*, superimposition or reflexion of each other's attributes, core and sheath, self and body, spouse and spouse come to resemble each other also, even while differing.

² These triplets have been dealt with in a previous foot-note. Briefly, the 'ideal' or metaphysical triplet which is the paradigm for every one of endless 'real' or particular triplets, is that of the universal and unlimited Self, a limited and concrete

Mānasa and Manas make one combination. The eṭaṭ reversed, āvarṭita, (i.e., overpoweringly colored and impregnated with the nature of Ātmā) in a compound of Aham and eṭaṭ is the Mānasa (the higher mind). It is intermediary, vyavahita, (? between Ātmā-Buddhi and the others). Its work is to indicate (to the lower) the reality and certainty that it gains from Buddhi. It 'experiences,' perceives, the pure and the true because of its proximity to Buddhi, which in turn is in conjunction with the Ātmā.

atom, and the network of desire-force connecting them. Ātmā, higher buddhi, lower buddhi make a triplet which would perhaps be denominated monad in current theosophical phraseology. This monad, and mānasa and manas would probably be called ego, or 'spirit'; another triplet made up of ego, and some lower principles might be called 'individuality'; or 'personality'; and so on, endlessly, according to the idiosyncrasies of the writers. Such naming is not yet settled. By and by, as more and more attention is paid to the subject by more and more people, and the need grows for mutual communications about it, the terminology will get settled. In the meanwhile the general principle should be quite clear, and if kept in mind thus clearly will help the work of mutual understanding even through varying terminology.

The distinction between the two is that Buddhi ascertains and determines, 'this is thus, certainly' and Mānasa suggests, (passes to the lower sheaths, for practical application to the concrete, the general truths ascertained by Buddhi?), 'this is certain, and easy to secure.'

The distinction between Mānasa and Manas, again, is that all volitions, kāmānā, wishings, longings, are formed, pictured, ideated, in Manas; while apprehension, grāhakaṭva, of them is in Mānasa (i.e., cognizance of these desires, preliminary to the application, for their fulfilment, of the knowledge gained from Buddhi). Manas is also called Kāma for this same reason. Kāmānā, craving, arises from experience of sense-objects through the senses. Hence all obstructions and hindrances, vighna, (to spiritual progress in renunciation) arise from Kāma-manas. It is the Mānasa which discriminates between the good and the evil that are both equally part of Sva-bhāva.¹ And therefore all objects (and courses of action) that are presented to

¹ In modern Samskr̥t mānasam, manas, svāntam, hr̥t, etc., are all regarded as synonyms. But the text, which, by the way, uses the word in the masculine gender as mānasah, gives it the special characteristic of 'reasoning conscience.'

the *Manas* should be examined by means of the *Mānasa*, in the light of the *Buddhi*, to ascertain which are good and which are evil.

Here (in the region of *Manas*) separateness prevails; all things are perceived by it as separate from each other; and its own activities also, accordingly, take the dual form of *saṅkalpa* and *vikalpa* ('may I become this, or do this' and 'may I not become or do this, but something else'). By means of this is effected the evolution and involution, *anuvardhana* and *praṭi-vardhana*, of all creation. Indeed, as is commonly said, 'The world is based on *saṅkalpa* and *vikalpa*'.

The Trinity has its correspondence here too; and the three together (*viz.*, *Buddhi*, *Mānasa* and *Manas*?), regarded as one, are designated the *Kāraṇa-sharīra*.

After this comes the *Sūkṣhma-sharīra*. The results of good and evil, righteousness and wrong-doing, merit and sin, are experienced herein. It has five sub-divisions: *prāṇa*, *apāna*, *vyāna*, *udāna*, and *samāna*. A triple sub-division may also be discerned here like that of the *Kāraṇa-sharīra*. There is a reflexion, *ābhāsa*, of the five (*prāṇas*) in the *liṅga*-body also, which, indeed may be regarded as the product of the five dwelling in

the *sūkṣhma*-body¹.

Finally, the *kārya-prakāśa*, the expression, of the activity of the three, *kāraṇa*, *sūkṣhma* and *liṅga*, may be regarded as the *Sṭhūla*.

Such, in brief summary, is the human creation. And the moral of the tale is: Understand all facts of all the World-process in terms of the Trinity of the *AUM*, and understanding them thus, do your duty peacefully in all situations, and accomplish all objects.

¹ *Prāṇa*, in the sense of vital power, is the element of desire—the only *Force* in the world—and appears everywhere, on all planes. The triads, the pentads, the septenates may be traced endlessly in all bodies, planes, worlds, systems, etc. In the *sūkṣhma-sharīra*, the five *prāṇas*, at least in one aspect, are the vital currents belonging to the five sensors which have their 'centres' in the astral body; the five commonly known *prāṇas*, of current Samskr̥t works are corresponding forces, working as motors in the etheric body, and so on.