

Science, Sakti and Sanctity.

By Radhakamal Mukerji, M. A., Ph. D.

A religion is to be ultimately judged by the contribution of the mystic consciousness to social experience and heritage. So often the mystic enjoys alone the sweetness of his communion with God or refuses to be disturbed in the sublime height of his Nirvāṇic calm. Yet there is no doubt that the highest stage of mystical consciousness is not one of intoxication or detachment but of active participation in the daily round of individual and social duties.

The more common experience has been, however, that the mystic finds a life of active service a hindrance for his ecstasy or meditation. Thus he shuns the world, which he relegates to the Devil. The sense of impurity of the world and the flesh is particularly dominant in the early stages of the mystic life, when the novice has not been able yet to subdue and tame his desires. It is for this reason that most religions have their stages of initiation and preparatory discipline, which are meant to overcome the impulses by abstention and train the sub-conscious. In no religion was greater austerity imposed than in ancient Brahmanism.

The transmutation of the world and the flesh which the mystic's vision or ecstasy effects is sought in some religions through a prolonged and persistent discipline of withdrawal of senses from the objects of enjoyment with which the worshipper deliberately surrounds himself. This is the distinctive feature of the *Yoga* of the Sāktas or worshippers of the Divine Energy, who form a numerous body in the East. The background of the worship of Energy (*Sakti*) is philosophic monism. The Absolute is here worshipped in its Mother-aspect. In the *Navarātnesvara* we read "That *Devi*, who

is existence, consciousness and bliss, should be thought of as a female or as a male, or as pure *Brahma*." The Absolute in its manifested aspect is Energy. Energy is conceived in the Indian languages in the feminine gender. The reason is that the other sex is the symbol of delight, sport and creation. In the Indian tradition, the Eternal feminine has represented all forms of Creative Expression, whether it underlies the play of the senses or the mind of God. Once the goddess asked, "O! God tell me whose name is Energy and who is Siva. The God answered, "Oh! Goddess! Energy dwells in the fluctuating and Siva in the calm mind. One whose mind is calm obtains salvation even in his own body." (*Yogasastra*). In the *Devi Bhagavata* we read that Brahmā asked the Primal Energy as to whether she was male or female. "The Mother answers that Male (*Purusa*) and Myself are ever the same. There is no difference between Him and Me. The *Purusa* is what I am; I am what the *Purusa* is. The one without a second, the perennial *Brahma* becomes dual at the time of creation. As a single lamp becomes dual by difference of *Upādhi* (condition) as a single face becomes dual in the form of an image in the mirror, as a single body appears in dual form with its shadow, even so our images are many owing to the difference of minds (which are made up of *Maya*): O Ajā (unborn), for the purpose of creation the difference arises at the time of creation. It is only the difference between the seen and the unseen. At the time of final dissolution I am neither male, nor female, nor neuter. The difference (male and female) is imagined only at the time of creation."

In Her most supreme form the Mother of the Universe is one with the Absolute and "none knows her". But the Mother appears in Her female form in all things manifest. Indeed She is both the manifest and the manifestation Herself. Thus the universe is the world-body of the Mother. Her play is world-play. Her eyes, playing like fish in the beauteous waters of Her Divine face, open and shut with the appearance and disappearance of countless worlds, now illuminated by Her light, now wrapped in Her terrible darkness. One's Own Self is the Goddess in Her playful mood, whose body is the Universe. As mere manifestation She is white. When She is the mind, her colour changes into redness, which indicates wish and activity. Worship is the meditation on this.

As Creative Energy is everywhere, in everything which is apparent to us, mind and senses in their varying Forms are each in their abstract aspect particular forms of Energy. The whole Universe is informed by and is the manifestation of Energy. But a particularly named goddess is that Energy in the particular manifestation to which the name is given. The worshipper looks upon each part of activity of his body and mind as an Energy or Goddess or more simply, in earlier stages, as presided over by a Goddess. An elementary view is to regard, say the mind, as something apart, over and governing which is a Goddess or Energy. The more experienced and correct view is that the Mind is Energy, that is, a particular manifestation of it.

By constant and earnest suggestion and reference of the Goddess to the Universe, to mind and to the objects of sense, the worshipper rises to the feeling that everything, including things of enjoyment like food, drink or sex, are mere symbols. Sex, for instance, is a mere fragment of the one Primordial Energy. It is in this manner that

enjoyment ceases to be enjoyment. In the conception of the woman as the Mother of the Universe, sexual love itself becomes transmuted, while food and drink cease to be objects of sense when consecrated by the Divine communion. The Scripture warns: He goes to hell who takes food and drink that has not been dedicated to the gods. A man commits an outrage against his own wife when he approaches her without realizing that she is the Supreme Energy who seeks union with his Self. He who withdraws the senses from their objects and unites them with Self is a true meat-eater. Others are mere slaughterers of animals. He who enjoys the bliss arising from the union of Primordial Energy with Self has true sex love; others are addicted to sex enjoyment. In fact, the spiritual worth of a man who can consecrate the world and the flesh which are too much with us can stand the ordeal better than that of one who flees from them. Thus the *Kularnava Tantra* relates: "The Great God has ordained in the doctrine for adepts that a spiritual advancement must be achieved by means of those very things which are the causes of man's downfall."

And again,

"O, Mistress of the Adept ! In the religion of the Adept enjoyment becomes complete union of subjective self with the super-self, bad deeds are made good deeds and the world becomes the seat of salvation."

The above is the broad general principle of the worship of Creative Energy, which elicits the deepest reverence throughout a large portion of Asia. A faith which is mere erotic mysticism or which opens the gates of Hell for religion cannot certainly be so widespread and persistent. This religion prescribes different rituals and practices, discriminates the fit and the unfit worshipper and holds out a promise for

the feeble and the timid, who can acquire by such means strength of will and purity of desires. It is instinct with symbolism, which has for its purpose the withdrawal of the senses from their objects so that elevated contemplation and enjoyment might exist harmoniously and enjoyment be divested of its instinctive, coarse or sinful character. The worshipper makes abundant use of mystic formulæ and diagrams, consecrated pots and jars, ritual gestures made with the fingers, ritual movements with the hands, which all promote the suggestion that the Divinity in its particular aspects presides over or is his mind or body, his particular senses or organs, his desires or particular objects of his desire. The dominating philosophical principle which informs the ritual is the idea which God himself has explained: "Think of yourself as the Divinity, as the manifestation of the Primal Energy. This you should do by your mind, by your words and by your body." The ritual movements of the hands as well as the different marks smeared on different parts of the body bring about by a persistent process of suggestion the bodily worship, and then the conception that the body is itself the vehicle of the Goddess.

This leads us to another dominating principle of the *Tantra*, viz. that the human body is a microcosm, containing in miniature all that is contained in the cosmos. The meditation of diagrams which represent both the body of the worshipper as the Microcosm and the whole Universe leads up to this. Another important principle which underlies the worship is derived from the *Hatha Yoga*. Indeed, this worship begins with the desire and emotions and ends in Yogic meditation. It is by awakening suitable *Yoga* nerves, nerve centres and inter-central nerves by means of local concentration that the worshipper gains power over both his body and mind and ultimately succeeds in attaining a form-

less meditation. The worshipper is asked to concentrate his mind in six great centres or circles of energy situated in his trunk, the one above the other. Each of these is described as the lotus and the mind should travel like an ant from one lotus to another. This involves different stages of mystic consciousness. The Primordial Energy lies asleep like a coiled serpent, thin as the finest fibre of the lotus stem, but more brilliant than a multi-million suns. "This power will ever be hissing like an angry female serpent. It will ever rear its head aloft. It is the cause of the fluctuation which takes place in the mind. All the other nerves are connected with this." It is the awakening of this Serpent Energy through meditation and its ascent from the lowest lotus to the highest, situated in the crown of the head, that are deemed absolutely essential for elevated contemplation. Some physiologists identify the Serpent with the Vagus Nerve which plays a very significant function in Yogic meditation, the six lotuses being certain important plexuses of the sympathetic portion of the autonomic nervous system.* It appears that the characteristic bodily postures and exercises lead to the contraction of the abdominal muscles, of the heart, etc., which induces a general circulatory and respiratory disturbance. This leads to the over-stimulation of the sympathetic fibres, which arouses the Vagus Nerve from its dormancy. The mystic establishes control of the Vagus Nerve either by stimulating it at its endings or at its centre. Concentration is exercised on the nerve to be stimulated at the expense of all others. This generates in the

* V. G. Rele: *The Mysterious Kundalini*. The ascent of the Serpent and the traversing of the six 'circles' represent, in our opinion, the sequential arousal of organic sensations in a particular order. On account of the inhibition of all motor expression the emotive complex tends to express itself through symbolic projection. The various manifestations of Sakti are but such projected symbols.

nerve an afferent impulse which is attracted by the lotus or the object of wish fulfilment. The passage of the Vagus Nerve through all the six plexuses of the autonomic nervous system until it reaches the brain is thus said to be the *sine qua non* of elevated meditation. By making the Serpent move gradually to and fro from one lotus to another through the cerebro-spinal axis the mind attains the *Brahma*.

It is interesting to note that even in Hindu images of gods in temples we sometimes have a representation of the lotuses, and, in some Buddhist images, a snake coils round the Buddha's limbs. The penetration of the six lotuses is, indeed, a part of old and wide widespread Yogic tradition. Some of the Sufi fraternities thought that there are six great centres of light of various colours in the body of man. Such centres have to be moved or made current through the body till the worshipper realizes, amidst the apparent diversity of colours, the fundamental colourless light which makes everything visible and is itself invisible.* It is in this manner that the worshipper or Self becomes identified not merely with Formless Energy or Colourless Lumi-

nance but also with that Mother in all physical functions and acts. Nothing then is unholy or unacceptable. Everything is a particular Energy. Through the different ritulas, observances and forms of meditation the worshipper is gradually led to realize that all these particular Energy Goddesses are as it were fragments of the one Energy which is the Prime Divine Energy and, that the worshipper himself both in his super-self and in his mind and body, which are particular aspects of the Goddess, is one with the Supreme Mother. This is the culmination of the philosophy of the Absolute. Reaching this stage, the worshipper exclaims: "She I am, "I am the Goddess. I am none else. I am free".

We thus see that the worshipper worships all forms as particular Goddesses; he is then led up from lower to higher forms of Energy until he places before himself for worship, and finally completely identifies himself with, the Supreme Power who is both the mother of all these particular Energies, and who appears in, and as, them and himself. For there is nothing but the One Mother.

(To be concluded in the next issue.)

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(Continued from the last number)

It is not a matter for surprise that we have in some of the Tantras most elaborate and exhaustive ideal representations of organic sensations, impulses and desires as well as higher mental states in the form of particular Energy Goddesses. The objects of the senses and desires to which man seeks normal adjustment are translated into the ideal and the imaginary plane. Thus the Goddesses of the senses, emotions and desires fulfil the impulses and the desires themselves. Impulses of sex and self-assertion which trouble the heart so much are thus completely fulfilled in the ideal plane. The scripture says: "The worshipper should worship the particular goddesses by becoming the selves of those goddesses, and fully absorb the feeling and attitude of the mind (*Bhava*) which the latter represent". A whole host of responses and attitudes is prescribed by the ritual in relations to the various goddesses. The worshipper who undergoes particular forms of behaviour in an order or system is responded to appropriately by the goddesses. There is thus established a reciprocal behaviour between the worshipper and the goddesses, which leads gradually to mental satisfaction and equipoise. The images or ideal objects are given for the worshipper, fashioned for him out of the raw material of man's feeling and will by his religion and philosophy. These do not follow in a bioscopic succession as creations of the worshipper's own brain do. The images here are woven together into a complex pattern and system, organised into attitudes and standpoints which are deliberately cultivated. It is thus that the contemplation of images and ex-

periences in the ideal plane becomes the source of joy and equipoise for the worshipper. His subconscious being drains into particular channels, fixed by the method of worship and meditation, and there it finds complete expression. The immediate feeling of personal communion, which has all through been very vivid, gradually relaxes. Elevated contemplation and discrimination appear, and finally the self merges into Formlessness, or the Universal Form, according to the thought-culture or predilection of the worshipper.

It is impossible to explain the above principles to those who are not conversant with the elaborate ritual and mode of worship. But a brief analysis of the ritual as prescribed by the 'Tantrarāja' *Tantra* may serve as an illustration. Here the diagram that is worshipped represents the human body and the whole universe and man (for what is in the former is in the latter and *vice versa*) as also the *Brahma*—Energy, Form or Self. It is thus the symbol of the Great Goddess in Her own form and as She is in the form of the Universe. The diagram is composed of nine triangles and circles, one within the other, until the central point is reached. The point is the Great Goddess, who is both subjective self in man and the Super-self in the Universe. In the angles of the triangles and in those formed by the intersection of the latter, we have particular goddesses representing various manifestations of the vital and mental functions and activities. A list of these will be sufficient to indicate the nature of the suggestion process wrought by the diagram. The diagram through

the suggestion process is transformed into a pure mental state of the worshipper. The worshipper becomes the diagram and realizes himself as such through the practical methods of meditation and discipline enjoined. To give examples, the worshipper as he concentrates himself on the lines, curves, triangles and petals, crowded by Energy Goddesses, meditates among others upon forms of sin and virtue, sex, anger, greed, jealousy, fascination, obstinacy, the mind and senses, the nerves, the vital airs and fires; upon goddesses of egoism, intelligence, steadfastness and memory; upon goddesses of sound, touch, vision, taste, smell; goddesses of joy, relinquishment, concentration and detachment; goddesses of the cosmic intelligence and feeling; goddesses of the elements of the cosmic and the individual body; and, finally, the *Brahma* or God-Goddess, which is the name of the Universal Energy, in which everything lives and moves. After worship in the prescribed manner, the devotee must consider himself as like unto the Goddess and one with Her. The meditation is from the exterior to the interior world, leading up from the lower to the higher forms of Energy. The image is first gross. Then the Goddess becomes World, and finally She is formless when the worship and the fruit thereof is offered to Her. At this stage there is the identity of the knower, knowledge and the object of knowledge. The worshipper is now his true Self, the Goddess, and he worships Himself; his body, which now wears the mantle of Supreme Energy, is the cosmos. The identity of the self and the Self is brought out in the words repeated over the diagram: "The act of offering is *Brahma*. The offering itself is *Brahma*. Into the fire, which is *Brahma*, offering is made by him who is *Brahma*. By him alone who is absorbed in the offering to *Brahma* is unity with *Brahma* attained."

God in this religious tradition is Energy, symbolised in the Mother form

which creates, which sustains and which withdraws into her fathomless womb innumerable worlds, creatures, living and inanimate, in infinite space. She is both Space and Energy. Yet She is beyond Space and Time. She is transcendental and Her pre-eminent form cannot be known. In the Tantrayāna Buddhism, *nirvana* is represented by Nirātmā Devī. The worshipper disappears in Her, through the annihilation of his feeling and cognition, as salt disappears in the sea. In the Buddhist 'Demchog' (*Mahasukha*) *Tantra*, the *Devata* as method which is compassion is united with his spouse, the Mahāyoginī, who is Wisdom which is the Void. Around these two in one are lesser goddesses which form part of the body of the Supreme Goddess, in whom by meditation they are merged. It is thus that the Mother Cult has assimilated into itself the doctrines of the world and the transcendental, which have failed adequately to meet the needs of the worshipper's heart. As Creative Energy the Supreme Goddess is, however, the active immanent aspect of the eternally static, transcendental Reality. In this form we worship Her in all form and in all expression.

Be gracious to me, Oh source and receptacle of all matter and form,

Who art Activity in the form of the elemental world,

Life of all that lives.

Whose very nature and will is to be, and to do, what she is and does,

That which we cannot understand.

Obeisance to Thee in the form of sound and ether !

Salutation to Thee in the form of touch and air !

Obeisance to Thee in the form of sight and fire !

Salutation to Thee in the form of taste and water !

*Obeisance to Thee in the form of
earth with its quality of smell !
Salutation to Thee in the form of
the ear, skin, eyes, tongue and nose;
And in the form of mouth, arm, legs,
organs of excretion and generation !
Salutation to Thee as Intelligence, Ego
and Mind !
Obeisance to Thee who art the form of
the Whole Universe !*

Modern science is now making us familiar with the idea that everything in the world, the colour in the wings of a butterfly or the most stupendous machinery, the pure thought of a most beautiful woman or the destruction of a cathedral by a well-aimed shell is the relation of one form of energy to another. Men and women, insects and food, earth and the stars are all caught in an all-pervasive, irresistible dance of energy. Now man everywhere seeks to express Reality in relation to his knowledge of the physical world and human nature.

Scientific method has for its objects the classification of facts, the comparison of their relationships and sequences and, finally, the formulation of some brief formulæ or laws which do not represent, however, what the natural phenomena must of necessity obey. Indeed, as Hobson shows, it is unnecessary for the purposes of natural science to make the assumption that a single law has a precise correspondence with a single definite set of relations which actually subsist in Nature. Still less is it necessary for the purposes of Natural Science to assume that the law corresponds to a set of relations between real entities. As science progresses, it becomes more and more abstract. It gradually tends to become a great conceptual scheme arrived at by a process of abstraction in which some elements of our actual precepts are removed and

not attended to. Science and religion thus need not fight with each other and, indeed, they meet on common ground if and when they both develop to symbolic conceptions. Science deals with one set of facts, and religion with another. In the lower stages of both science and religion, the forms and categories of thought will be different in each case; but, as they both rise to abstractions, the reality is pictured by natural science and religion by much the same kind of symbolism. Before the Reality both science and religion stand mute and helpless. Now the conceptual scheme used by the worshippers of God as Creative Energy fits in well with the trend of scientific thought, which emphasises that matter is a modification of energy and that every action of everything living or dead is some form or other of atomic energy which fills the void. Science conceives Reality as the dance of Energy. Religion holds exactly a similar view, but on a broader line of thought. In science Energy is a blind fury which has no regard for the values of human life. In religion God as Energy forms the very expression of values. In the Indian languages all human values and abstractions are expressed in the feminine gender. All things indicated by words in the feminine gender are manifestations of Goddess as Energy.

Thus God as Energy here creates, sustains and destroys the Universe. She is the infinite silence of the cosmos floating in the all-pervading waters of eternity, when all life and form have sunk back into the primal darkness. She is the word which first breathed life into the cosmos. Her lips open and close day and night like light and darkness. Her brow is adorned with the full moon. Her lustre is that of a thousand rising suns in the endless spaces of the universe. Her fathomless womb conceals innumerable worlds in infinite space. But She is also the meaning of

life in terms of human emotions, desires and achievements. Thus She frees man from the bondage of ignorance. In conferring liberation She is Pure Intelligence. Her body is all the sciences and philosophies. But Her mind is inscrutable as the mystery of the Universe. Thus the seers worship Her as the Unknowable. As the bestower of prosperity She is bedecked with the treasures of all the worlds. She is art in the altar of temples and cathedrals, in the dress of women and in the embellishment of homes. In the thrill of love She is the sweet rosy-coloured darling in the first flush of her nubile youth. Her eyes roll in passion and She holds the wine cup. She is æsthetic activity and represents all the fine arts and embellishments that make life beautiful and enjoyable. She is sex love. She is family bliss. She is all the classes, professions and means of livelihood. She is the Divine Mother who is peace, joy, beauty and prosperity in the human world.

God is All Good. The most common prayer which religion offers to the Divine Mother is in this form: "Thou art the All Good and the source of All Good. Thou fulfillest all wishes and desires." The lotuses of creation float to and fro in the waters of space and the Primordial One, the Mother of countless worlds, resides amongst them.

God is the Eternal Maiden, fresh as a bunch of lotuses full blown, with her eyes like lotus swimming in the azure of the world-water. She looks at men with tender eyes, and with the soft music of the evening Zephyr in her words. As man's eyes run into hers, and her lips vibrate on his lips, he sees her soul in him, and his in her. His sex is changed and everything in the world becomes sweet and tender.

God is the Mother's Love. In all tempests, with his tiny arms entwined round His Mother-neck, his tresses flung

free in the breeze of time, man sleeps like a babe in His firm embrace.

God is the Primordial Mother. Her dark tresses scatter innumerable sunless spaces as she dances her cosmic dance. All are in the dance, from the largest sun to the smallest electrons, in all sorts of gyrations. All kinds of spaces are covered by her fleet steps and, as she changes her reel, blazing spots move aimlessly through space at different rates with her changing perspectives of space-time.

As the Mother, God is Creative Energy manifest in mind and matter, in all Form, Beauty and Expression. As Energy she evokes energy, and as Mother she evokes sacrifice—the sacrifice of the plant for the seed, of the animal for the offspring, of the man for the child and humanity, of the groups for society, and of societies for generations yet unborn.

God as Creative Energy is light, radiant heat and gravity, the electrical continuum in which all worlds flow. She is the Divine love or understanding, the Womb of the Cosmos, the source from which issue varieties of space and time and energy, varieties of blazing or grey worlds, varieties of things both mental and physical.

God as energy is sometimes terrible and awe-inspiring. She stirs the heart of youth to love and snatches away the beloved in Her supreme self-will. She is energy of destruction. When She flares up in anger, blazing suns fall as the scattered leaves of a tree from the cosmic system. Species of plants and animals, societies and civilization fly back to Her all-engulfing mouth in obedience to her awesome gesture.

God is the thread of the flower-garland woven by the senses, and it is She to whom this garland is offered by every activity of the senses.

When God is conceived as the active immanence in mind and matter, objects of sense and enjoyment become sacred themselves. God is present in the wine-cup, or in baptismal water. Indeed, bread and wine become the flesh and blood of the God Himself, and demand reverence during the holy ceremony. In the same manner religion seeks to change all enjoyment into dedication, all pleasures into offerings, all deeds into sacrifices. Even that mighty explosive energy, sex, which asceticism shuns, is transmuted. If it is true that man's instability of emotions and the will is intimately connected with his sex life and that neither man nor woman can reach his or her highest state of psychological development except in the closest possible association with one of opposite sex, religion must not disregard the sex relation. On the other hand, a practical religion naturally would include sex in its field. In a large part of the world, the emotional and spiritual sympathy between man and woman is rare, and there is lack of adaptation to each other's subtle moods and expression. Thus marriage cannot rise to the spiritual level. The intimate association between man and woman in religious meditation, the recognition of sex, not as an evil to flee from but as an uplifting force to be utilised in a partnership of the spirit, raises sex adjustment from an instinctive level and marriage from a mere physiological contrivance. It fixes the greatest and best thing in man, viz. love upon the supremest object, viz. God. Man cannot achieve perfection if he leaves love out of account or distributes his life in segregated compartments of earthly affection and spirituality. Sex thus has to be evaluated in terms of religious experience. Thus man will pray not to be delivered from sex but from its temptations; he will import into normal sexual life a religious partnership so that the moments of greatest intimacy will cease to be exciting, and a serene tranquillity and

full vitality will be associated together without the detriment of either. God is to be conceived as the one supreme Energy who is the passion of love as well as the abstraction of the most elevated meditation. Nothing is unholy, for God's feet are everywhere. "You are my Self. My will is your consort. My vital airs are Your attendants. This body is Your home. All this paraphernalia of worldly enjoyment is Your ritual. Sleep is my ineffable union with Thee. As I walk, I circumambulate round You. All my words are hymns. Whatever I do, all that is Your worship."* This is the most supreme consecration.

For the ignorant, God is fetish, image or ritual; for the wise, God is mysterious and bears a thousand names. For the child, God is a playmate; for the youth, God is the sweet coy maiden of Love and Beauty. For the worldly, God is the consecration of the flesh, and the art and ritual of the satisfaction of desires. For the leaders of men, God is the supreme embodiment of renunciation and self-sacrifice. For the aged, God is the All and the Alone.

God's body is made up of man's deepest and most fervent desires and aspirations. In the depth of passion, in the serenity of knowledge, in the tensest moments of activity, God is with man. And when passion is frustrated and activity baffled by cruel Fate and Death and man finds himself a castaway in the sands of time, he still worships God as the All-Good. When his knowledge quails before the thought that this Universe, the scene of his many triumphs and sufferings, must die like

*आत्मा त्वं गिरिजा मतिः सहचराः प्राणाः शरीरं गृहम्
 पूजा ते विषयोपभोगरचना निद्रा समाधिस्थितिः ।
 सञ्चारः पदयोः प्रदक्षिणविधिः स्तोत्राणि सर्वा गिरो
 यद्यत् कर्म करोमि तत्तदखिलं शम्भो तवाराधनम् ॥

ordinary creatures in the inevitable extinction of the solar system, God is still the All-True. God is the Eternal Dancer in the all-engulfing Space and Time. Life and death, Creation and Destruction are rhythmically pulsating patterns in His ever-supple, ever-flowing dance. As He sweeps majestically over the dark unfathomable space, a thousand worlds and beings spring up like lotuses and God lingers amongst them in a kiss, and His kiss is the beauty and hope of creation. As He swiftly turns back in the grandeur of sheer aimlessness, a thousand worlds and beings return after their little day to His all-devouring mouth, and then God is left alone, Unpartnered. Then there is neither universe nor man, and God neither feels, nor thinks, nor dreams.
