

The lecture below is the first of a series of lectures delivered by Sri Shyam Sundar Goswami (recorded verbatim by the late Gertrud Lundén). It is dedicated to the riddle of life and consciousness, with particular focus on the theme of *Different Levels of Creation*. Through the usage of geometric illustrations*, the author delivers a candid version of the origins of the cosmos and mind, as revealed to the rishis of ancient India.

For a better understanding of the abstract concepts, the reader is invited to first read Lecture I.16. See also Sri Shyam Sundar Goswami's book, *Layayoga* (Inner Traditions), which is an advanced exposition of the immaterial centers of creation in humans (the *chakras*) and their origin.

Note by Basile P Catoméris

*copied directly from the original texts

Lecture by
Shyam Sundar Goswami
(I.17)

Different Levels of Creation according to Hindu Cosmogony

Introduction

Geometrically transposed, figure 1 displays how a one line develops from a point. Now, that line can become a triangle ..., or a square ... or a half moon..., or a circle... ,and the combination of these, the figure of a hexagon.



Fig. 1.

Whatever force comes out can only be represented by a line, and if there is a line it necessarily must have come out from a point. In consciousness, this reflects as a stress of green light, which is mind's first fundamental motion. Unless it is present in consciousness, there will be no reflection. One may know the line but not the point, since it is not reflected on the mind.

If one considers the different levels in this perspective, two pre-mental stages are here noted, both of which anticipate the sensory field:

- a) The pre-sensory 1
- b) The pre-sensory 2

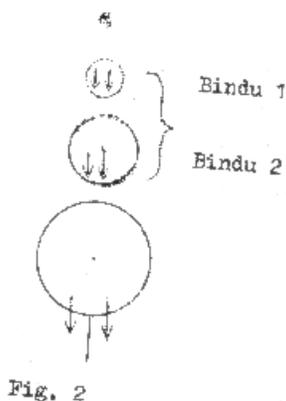
Sensory

The green line is not reflected at the sensory level, nor does it come at the pre-sensory 2-level. But at the preceding pre-sensory 1-level, the line exists as a green light and is available to consciousness. There is no question here as to the line, but

well as to the point. While the line is received at the pre-sensory 1-stage, there is no reflection of the point whatsoever.

Nevertheless, the original "Source" must be the great, immense and unfathomable potential symbolized as a point or Primary *bindu* (*Parabindu*). It cannot be any of the other geometrical figures, which are but a multitude of elaborations upon the original point. In principle, the cause must be simpler and subtler than its effect. Being no more than the elaboration of the cause, the effect is bound to be grosser. Effects are nothing but

the metamorphosis of a cause. Hence, the very first elaboration is the finest form, however refined, which can only assume the role of a line and nothing else that represents the effect of a potential cause. The point has no magnitude neither length, breadth or height; it is not limited to the all-pervading, 3-dimensional pattern to which human beings and physical objects are subjected. It has only one position, implicating that it does not occupy space, and its expansion consists of combinations of lines which can be reduced first to one line and further to a point. Any line about to shrink becomes smaller and smaller until only a point remains. However, when there is a tendency of expanding, it unfolds as shown below:



Here the point that is endowed with the tendency to project is about to expand to become a line. Nevertheless, there is no tendency in the point itself, but only non-operational stillness. It is contracted to the utmost. However, when a projecting tendency emerges, the point exists in space and gradually becomes a line. The point in the phase as *bindu* 1 has neither magnitude nor position. When it is seen from the bottom, it appears as a vacuum, a non-existence. But looked at it

from upside, it does exist in itself but does not exist in space. It therefore eludes rational understanding from lower levels. However, when the projection "to be" comes from within, along with the assertion "*I am*," it exists, while the lines and the expression "*I will be*" indicate intermediary stages. In these reside the possibility of manifestation, the trace of which is the line as creative ideation.

To sum-up, at the earliest origin there is nothing but a unique, one-point-phenomenon, called Supreme *bindu*. When described in yogic literature, it stands for the unique, supremely concentrated Power. When creative ideation emerges from within, as yet un-manifested, it becomes a three-point-phenomenon. In other words, from one original point, three interrelated entities emerge to realize the whole scheme of creative ideation and ultimately unfold as both the cosmos and individual beings. The common ontology of these is founded on this pre-creational scheme.



Fig. 3

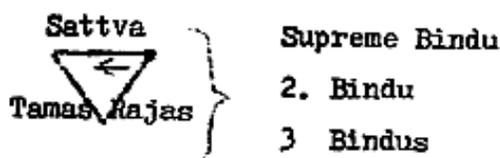


Fig. 4

When the triangle emerges, it is out of tendency in *bindu 2*. It shows the *rajas*-line 2 becoming elaborated as Will to manifest. That is the finest form of phenomenon on the line of manifestation and evolution. This part becomes reflected on consciousness as Will to manifest. So, on the one side there is the consciousness of *rajas*, and on the other a metamorphosis of the Will. It is as an expression of the power of *tamas* that this Will is actualized, elaborated to the desire-point, and eventually the whole scheme is completed. There, *rajas* becomes *tamas* and the consciousness of both become *sattva*.

As long as the triangle is in ideation, the whole un-manifested is a kind of "*about to be*." This stage lies still within *bindu*, all-being potential. The 3-

bindu complex is still concealed within the primary *bindu*, but whatever comes out from it will reflect in consciousness. Supreme *Bindu*, or *Parabindu*, becomes thus secondary *bindu*, or the three-*bindu* complex. As yet, no actual manifestation has taken place at this secondary-*bindu* level. The whole phenomenon is called *prakriti**.

<u>Bindu 3</u>	<u>Bindu 2</u>	<u>Bindu 1</u>
Bija	Nâda	Bindu
Tamas	Rajas	Sattva
Tamas-line	Rajas-line	Sattvic-line
Âkâsa	Prâna	Consciousness
	Prâna-vayu	(green line)
	(or motional 1)	pre-sensory 1

Here the *rajas-bindu* (or *nâda*) is latent and when the line emerges out from it, it emerges as *prâna-vâyû* or *vâyû* (motional1). The effect of this on consciousness is the aforesaid green line, which actually stands for the emergence of consciousness, but also entails that one may "see" consciousness as it manifests. Its first form is called pre-sensory 1. The effect of that green line is not insignificant, seeing that it is the actual cause for the emergence of consciousness. At the *tamas*-stage, the effect is *âkâsha*, literally meaning "light-radiating void." It is the first power in the form of originally manifesting consciousness, the *sattvic shakti*. Being itself activated, it is *rajas-sattva* in the mode of *prâna-vâyû*. The third effect is *tamas-shakti*, or energy manifesting as *âkâsha*, which is the power that supports all other operating powers, the primary energy (*Shakti*) that allows all other powers to exist and further develop.

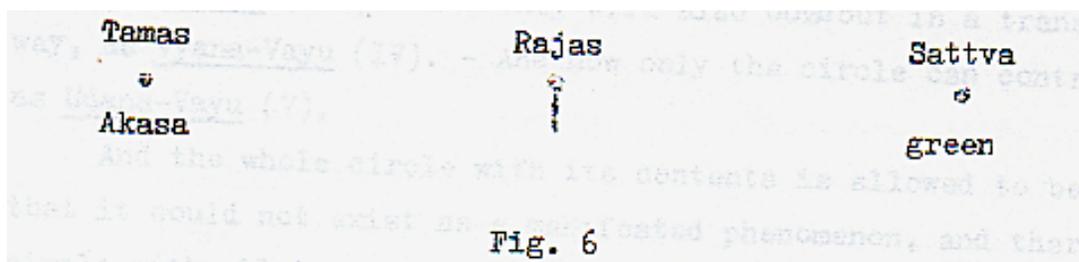


Fig. 6

Here the line is shown as originating from a point, a *bindu*, which originally has no

position. From the *bindu* a line emerges as the first elaboration of the creative impulse that exists potentially as *bindu*. The line alone cannot exist as something manifested, if there is no space offered by *âkâsha*, whose energy typically allows other latent powers to exist. *Âkâsha* is the supporting, inert power, or *tamas*, that is immutable and endowed with infinite endurance. It can support all with which it is entrusted and allows everything to operate.

On the bosom of *âkâsha*, *rajas* first comes into play, although not yet in a physical space because nothing has actually been made tangible at the pre-sensory level. In manifesting as a line emerged from the primary *bindu*, *rajas* has the capacity to develop all further lines and forms of development.

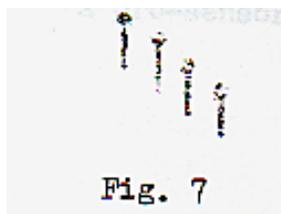


Fig. 7

When is the limit of the original impulse, where does it end?

The limit is reached when the impulse is fully developed, and its elaborative purpose is complete. The end-point is situated where the purpose of the line is served, which is the elaboration of the ideation originally imbedded in *bindu*. This can then form a particularized pattern (fig.8) if the line is forced to

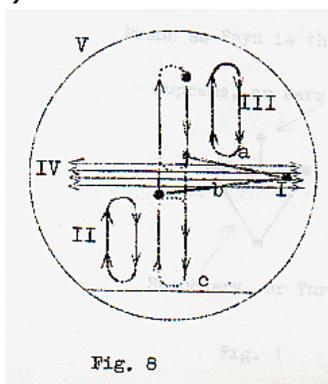


Fig. 8

develop - checked and restricted by an arm (a) instead of reaching the end-point. Otherwise, the whole force would first be checked at the end-point (c) and just go up again. Now the ingoing force also becomes checked (b), and the arms exercise power in a coordinated way, one arm contracting the outgoing force, and the other the ingoing force. As a result, a triangle is formed (I), which is called *samâna-vâyû*. The checked forces will then go up and down and up again, moving round in a

restricted way as *apâna-vâyû* (II) and *prâna-vâyû* (III). However, they will also ooze out in a collateral way, as *vyâna-vâyû* (IV), allowing only the circle to control the whole thing as *udâna-vâyû* (V).

The whole circle with its contents is embraced in *âkâsha*. Without that, it could not exist as manifested phenomenon. Therefore, *âkâsha* is the circle with all in it, at a pre-sensory state. Being extremely contracted, it becomes a point, the *rajas-bindu*. Yet, as such, it allows space to the still more minute. The extremely contracted point, that only affords space for the *bindu* to come out, is the most minute form,

called *âkâsha-tanmâtra*  When this expands to become the circle that embraces all things, it is *âkâsha-mahâbhuta*. When this in turn becomes reflected on consciousness, it is at first such a fine phenomenon that it fails to be apprehended in color, but only traced as a transparent circular form. When this subtle circle becomes contracted to the maximum, it can only be represented by a brief, pre-sensory *shabda*-form. There is then no other reaction. That supremely minute, colorless form stands above the pre-sensory level. But when the *shabda*-form produces the circular trace, it will be apprehended at the pre-sensory 2- level as a pre-sensory form of sound.

*Reviewed by B.C., spiritual disciple of Sri S.S.Goswami,
and edited by Jim Earles*

- *Corresponds approximately to φύσις or nature in Greek philosophy (Note by BC)*