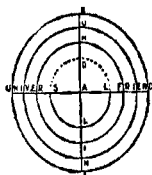


World Friendship Series No. I.

# KUNDALINI

OR

## UNIVERSAL LOVE REFOUND



T. S. RAMANUJAM

World Friendship Series No. 1.

KUNDALINI  
OR  
UNIVERSAL LOVE REFOUND

BY

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*I dedicate this book to the League of Nations,  
and, in doing so, recommend its ideals of  
love and friendship and its methods of  
husbanding justice and garnering  
peace to all civilised human  
beings who are anxious to  
convert this dog-kennel  
of a world into an  
ante-chamber  
to heaven.*

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## AUTHOR'S PREFACE

### IS EVOLUTION DOOMED ?

We are living in an age of commercial interdependence rather than of mutual good-will. Science and Reason are absorbed in the production of wealth rather than of commonwealth. Organised religion has proved to be a source of conflict rather than of harmony. Destructive forces in the form of world-wide wars, epidemics and privations seem to threaten the very existence of life in this planet. What, then, is the future of biological evolution? Has it a future at all when life has to struggle against such devastating environmental obstacles? These are the vital questions I seek to answer in this little book.

### THE SEVEN STAGES OF EVOLUTION

The original purpose of creation and evolution, as I realise it, is to people this earth with a race of human beings imbued with physical immortality. To achieve this object Creative Energy in its most refined form, descended through seven successive stages—each of which being grosser than the previous. At each stage it was threatened with mortality. There was a time, for example, when the Mind (the product of the fifth stage) began to die after some time and resume its more refined form in the previous stage, called the intellect. In due course the Mind was stabilised and made eternal (*i.e.*, unchangeable). The physical body is the product

of the seventh plane, and it must be stabilised and made eternal, even as the Mind. Can intelligent men of the twentieth century realise this basic purpose of Cosmic Evolution and help the Origin (The Primordial Creative Energy) to fulfil its work of downward descent and crystallization? An emphatic "yes" is my answer to this question, although I recognize that many a modern Hamlet may vacillate between "To be" and "Not to be."

#### THE ORIGIN OR PURE LOVE

Creative Energy, as it existed before the Cosmic Start, is the true Origin of this Universe; it is the 'Everlasting Nay' of Carlyle, the Big Zero. Its substance is in a stage of utmost refinement and homogeneity. It may be looked upon as existing in a plane of its own—the Nil Grade or the Mahapara Nirvana of Eastern philosophy. It is energy in its most elemental form; and as the future Cosmos lies embedded in it, I have called it Pure Love. It has not yet conceived the idea of Creation; it is breathless and motionless; it is Inactivity par excellence; it is energy which is not yet energetic; it is whole and entire, undivided and uncircumscribed; it is itself and has no "other" as yet; it is sexless and formless; there is nothing, as yet, to stand in juxtaposition to it, and hence it is pure; and as it contains within it the possibility of Creation, it must be regarded as Love. As this Not (Energy of the Nil Grade) is the only one existing at this time, I have equated it to One. The origin of this

world from such a Pure Love is an axiom or truth, so far as this book is concerned.

#### THE COSMIC START OR THE FIRST ACTIVITY

Imagine just a turn in this vast expanse of Inactivity or Unenergetic Energy. At once there occurs a split in the homogeneous mass; it is now the One and the Other. But the two are found not in separation but in conjugation. The One in Not is gone; Two in One have come into existence; and as the Two are not yet separated and given the impress of distinct individuals, I have equated the One to Two. Energy has now come to reside in its second plane—the Para Nirvana of Eastern philosophy. Evolution has started, but not yet sexual evolution. The One has been divided into two identical halves; they are equal to each other in all respects. They are, however, richer than the One of the Not plane; for their energy is no longer pure but energetic. The turn is the first activity of Pure Love; it is the first attempt of the origin to gather experience, to manifest itself, to see itself, to know itself, to realise itself.

#### THE COSMIC PROGRESS OR THE TRIPLE TRICK

A microbe is thrown out of the conjugation of the Two; and it is at once Energy and Energetic. I have, therefore, called it Experienced Energy. It is an individual by itself, distinct and separate from the parent stock. It is three-fold in essence, for it incorporates in itself the experiences of its own plane as well as those of the two previous planes. It is the Soul now ready to



brood over matter; it is the future Atma or Self or "I" of human beings. Its plane is called by the Easterners the Nirvana. It seeks to further the work of the Cosmic Start by creating an opposition between its two inherent principles—Energy and Energetic, the Pure and the Trick (*i. e.*, the Other). Intellect (Buddhi), Mind (Manas), Astral (Desire), Physical (Matter), are now evolved in succession. Thus the human body is the product of the seventh plane; but the work in this plane is not yet complete; and it will be completed only when the body is stabilised and made eternal.

It is thus seen that the line of evolution which we are now witnessing in this planet was first determined by the Three which came out of the Two. But it has stultified the original purpose of creation, because decay and death have come to stay in the physical plane; and therefore I have characterised the work in the Nirvanic Plane as the Triple Trick; anything which opposes the Pure is a Trick. The Pure wants to achieve Stability in each plane; and the Nirvanic Triple, the Trinity of Hinduism or of Christianity, in so far as it has established Mortality as a normal experience of the physical plane, is to be deemed a Trick!

#### THE COSMIC FUTURE

As long as the present scheme of things is allowed to progress unhampered, the Trick is bound to predominate and engulf the Pure. That such is the catastrophic doom of present-day evolution is obvious to all who have eyes to see and ears to hear. The Great Deluge (Pralaya) which, according to several mythologies, is

supposed to overtake this Earth periodically, is an accurate symbolism of the irrelevancy of Death or Decay in the Original Cosmic Plan. Life was foredoomed to live and not to die in any of the Cosmic Planes. Why, then, do we keep on decaying and dying? That Life in this plane is worth living, is a proposition readily accepted by many. But there are an equal number of votaries who enthusiastically proclaim that Death in this plane is worth dying. Are we to leave this conflict of ideas as it is, and affect the wisdom of Sir Roger who found that "much may be said on both sides, and little can be asserted"? Or should we conduct a painstaking research in order to unearth the basic purpose of creation and organize the efforts of Man so as to subserve the aims of God? In other words, can the present-day world be made to realise the justice of my equating the Two to Three, in the same way as I have equated the Not to One, and the One to Two? Gentle Readers, you may be wise in your own way. But you had better tarry till you have gone through the following pages, before you return a final answer to what may well be called a question of Life and Death.

T. S. RAMANUJAM.

*Madras, 1938.*

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## STAGE HINTS

The development of the Scientist's character is the subtlest work in this drama. In the opening scene he appears just as a research student thrown into an ecstatic joy by a mighty discovery, and conceiving, in consequence, a dignified contempt for the foolish world. His talk with the Butler should bring out this joy and this contempt, and contain a slight suggestion of his inner strength which must sooner or later revolt against his present hen-pecked condition and uphold the cause of truth at any cost. But over-acting in regard to any of these details is fatal, for the simple reason that it will stamp him with the attributes of an erratic crank or a misguided zealot. Nor should he be exhibited at this stage as the possessor of an amazing truth, for it is only long after his disappearance from the physical world that the reality of his Self is published by the Doctor to the rest of the *Dramatis Personæ*. He is now just an earnest seeker after truth, confident of his own position, determined to face opposition, but not conceited enough to suggest in public that he is mightier than the rest of the world. His conversation with his wife and his behaviour in her presence must bring out this self-confidence (without the slightest touch of self-conceit) and this determination. At the Science Conference, there should be no attempt on his part to parade his knowledge or wisdom, either by tone or by gesture. He must speak in a matter-of-fact voice, and answer slowly, deliberately

and meekly the questions of the Members of the Academy, and present a striking contrast to his self-complacent, pontifical and vapid cross-examiners. When the Academy refuses to accept the possibility of conquering Death, he should affect a great disappointment and present a picture of abject misery just for a few seconds, till he utters the words, "Friends, forgive me for exhibiting this weakness." But afterwards he should not evoke pity but compel attention. His bidding them a long farewell should not suggest that he is consciously anticipating any future event or throwing out any challenge or threat, or chuckling inwardly over his own insight into mortality. It must appear that his reference to the advanced age of the Academy Members is quite a natural part of a speech in which he recognizes that any further research on his part must cover a long period.

His subsequent conduct must be rendered as human as possible, so that even those among the audience, who have read the play in advance, may be blinded by the realism into thinking that they have before them no superhuman power but just a frail mortal.

The longer speeches of the Scientist at the Science Conference may as well be read out from the compendious-looking note-book which he is supposed to consult every now and then; by this device actors, who are slow of study, may avoid much of the bother of committing to memory long passages. Symbolic letters like C. V. V. and A. T. M. and K. M. U., must be repeated in clear voice two or three times, then the spellings of their corresponding words must be pronounced slowly and

distinctly, so that the audience may not miss their true import. At the Science Conference such letters may be written out on a black-board. The Gaseous Figure perching on the Memorandum, the twelve Houses of Zodiac in it, the Stability drawn out of it and standing above the would-be father, the Kundalini building a body in the womb of the mother, the Stability entering into the child's body and hitting against the Kundalini, the Kundalini covering itself with three coatings and pushing up the Stability, the Stability descending into the heart with a V-shaped curve, side-pressures from the heart springing up from respiration and forming an etheric coating to the physical body, may all be demonstrated by mechanical models—a spark of light acting as the Spirit, and an arrow-head pointing to the relevant spots.

The Wife's part is of almost equal importance to that of the Scientist. She is at no stage to be represented as an unchaste or passion-ridden woman. Her determination and spirit, which persist till the last scene, are born out of her unique love for her husband whose super-human greatness she does not consciously feel till the Doctor reveals the secret at the end, but for whose work she has a genuine appreciation even from the beginning. She is as eager to make her love immortal as her husband is eager to make life in this planet immortal. She does not know till late that there is no real conflict between her desire and that of her husband. Hence it is that she tries different types of love—the love of a wife, the love of a mother, the love of a woman. But in none of these she succeeds. But

she unconsciously does the right thing in not committing suicide or finding consolation in self-immolation or self-denial. She thereby preserves her life and her love too! The touch of a monomaniac, driven by the only passion of love, must be given to her; but in no case she must be made to betray anything gross or vulgar or foolish or sentimental or sexual. Every detail of her action and speech must impress the audience with the glory, beauty, power and purity of true love.

The Doctor's part up to the time of the Scientist's death is comparatively easy to act, although in the subsequent scenes he must rise to dizzy heights in respect of serenity, dignity and earnestness of purpose. In the beginning he is just a polished citizen, conceiving a fancy for the wife of a friend with whom he has come into contact in a professional capacity, eager to keep that fancy within the limits marked out by conventional decorum, too weak to resist the natural force of that fancy when a good opportunity arises, and yet intelligent enough to yield and to retreat when a nobler impulse gains possession of him. His reverence for the Master, his faith in the work he has undertaken in virtue of a solemn promise, his tenacity of purpose, and his organizing skill demand that the person who plays his role must be an individual who is handsomely built, whose face is radiant with intelligence, and whose voice is rich and fervent. His transition from a society gentleman into an earnest seeker after truth is by far the most important detail, from the dramatic point of view; and it must be at once gradual, natural and effective.

## DRAMATIS PERSONÆ

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THE SCIENTIST.

THE WIFE (of the Scientist), also called the Lady  
and the Mistress.

THE BUTLER (of the Scientist), also called the  
Waiter.

THE GARDENER (of the Scientist).

THE DOCTOR.

PRESIDENT

Member I

Member II

Member III

Member IV

} of the Science Academy.

SCENE: The Scientist's City and the Wife's  
Paternal Village.