"At one pole of it the seeker may be conscious only of the Master of Existence putting forth on him His energies of knowledge, power and bliss to liberate and divinise; the Shakti may appear to him only an impersonal Force expressive of these things or an attribute of the Ishwara. At the other pole he may encounter the World-Mother, creatrix of the universe, putting forth the gods and the worlds and all things and existences out of her spirit-substance. Or even if he sees both aspects, it may be with an unequal separating vision, subordinating one to the other, regarding the Shakti only as a means for approaching the Ishwara. There results a one-sided tendency or a lack of balance, a power of effectuation not perfectly supported or a light of revelation not perfectly dynamic. It is when a complete union of the two sides of the Duality is effected and rules his consciousness that he begins to open to a fuller power that will draw him altogether out of the confused clash of Ideas and Forces here into a higher Truth and enable the descent of that Truth to illumine and deliver and act sovereignly upon this world of Ignorance."

Sri Aurobindo, The Synthesis of Yoga, SABCL, Vol. 20, p. 117

Yes, if he sees the two aspects — that is to say, the Master of Existence and the World-Mother — he may see them with an unequal vision, which would mean that he still separates them and gives more importance to one than to the other. And in that case there is a one-sided tendency; he sees only one side or there is a lack of balance between the two perceptions. And so the power of effectuation is not perfectly supported, that is to say, the action of the Mother does not have the support of
what he calls the Master, the action of the Mother does not have a sufficient basis of support from the Master; or else it is the light of a revelation — that is, the Consciousness of the Master — which is not realised, not perfectly dynamic, that is, it is not translated into a creation.

Either the creative Power is not supported by the revelation, or the revelation is not expressed in the creative Power. This is what Sri Aurobindo means. There is a tendency to go towards one or the other, instead of having both at the same time, if one no longer separates them in one’s consciousness.

Sri Aurobindo says that when one succeeds in not separating them in one’s consciousness, one can fully understand who the Lord of the Sacrifice is. Otherwise one leans to one side or the other and naturally what one does is incomplete. He says very clearly, doesn’t he? that if one leans to the side of the Master without laying stress on the Shakti or the Mother, one goes into the Impersonal and out of the creation, one returns into Nirvana. He says that this tendency towards the Impersonal may exist even in the yoga of works, in Karmayoga, and that impersonal force, impersonal action is always considered as the liberating aspect which frees you from the narrowness of the person. And that is why there is nothing surprising in the overwhelming strength of this experience.... Till today this is what has always been considered as yoga: to abandon the personal and enter into the consciousness of the impersonal. Sri Aurobindo speaks of it as an overwhelming experience, for it gives you the impression of liberation from all the ego’s limitations. And later, he describes the union: insistence on the personal side and union with the divine Person; then the world is no longer an illusion nor something transient which will disappear after a time, but the constant and dynamic expression of the eternal divine Person.

That is the other side.

And when one has the two together, one is perfect. Anything else?
Questions and Answers

_Sweet Mother, what is this “fine flower of the cosmic Energy” of which he speaks here: “This fine flower of the cosmic Energy carries in it a forecast of the aim and a hint of the very motive of the universal labour”?_  
_The Synthesis of Yoga, pp. 118 – 19_

It is the soul which he calls this fine flower of the cosmic Energy.

(Mother reads:) “...that personality, like consciousness, life, soul, is not a brief-lived stranger in an impersonal Eternity, but contains the very meaning of existence.”

This is the presence of the divine Person.

“_This fine flower of the cosmic Energy carries in it..._”

This is the soul.

“...carries in it the forecast of the aim and a hint of the very motive of the universal labour.”

The realisation of the conscious and living Eternal.

That’s it.

It is a hint of the aim.

And the very motive of the labour.

_Immediately afterwards, Sri Aurobindo writes: “As an occult vision opens in him [the seeker], he becomes aware of worlds behind in which consciousness and personality hold an enormous place and assume a premier value.”_

And so, what do you want? We have spoken about this I don’t know how many times. What do you want to know about this? You want a description of these worlds, or the means of going there — which of the two?
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*The means of going there.*

The means of going there, oh! oh!

Do you know how to exteriorise yourself?

Do you even know what it means to exteriorise oneself? Not philosophically or psychologically, I mean occultly. Are you conscious in your exteriorisation, do you do it at will? Do you know how to leave your body and live in a more subtle body, and then again leave that body and live in another more subtle body and so on? Do you know how to do all that? Have you ever done it? No. Then we shall speak about it again another day.

*It happens in dreams, Mother.*

In dreams? Do you know where you are in your dreams?

*A little.*

A little? This is becoming interesting! And where do you go in your dreams?

*Often in regions...*

What regions?

*Vital regions.*

Oh! oh! You go into the vital world — and nothing unpleasant happens to you there?

*Most often.*

Ah! and how do you get out of it?
Questions and Answers

*Rush back into the body!*

Is that where your knowledge ends?

*No. Sometimes there is a call and then one sees there is no need to rush back. But it doesn’t last long.*

It doesn’t last. But do you go in and out at will?

*Not at will.*

Can you return to a place you have already been to several times before?

*No, Mother.*

You don’t find the same place again several times?

*Not at will.*

Ah! but there are children who know how to do this, they continue their dreams. Every evening when they go to bed they return to the same place and continue their dream.

*When I was a child I used to do that.*

You are no longer a child, that’s a pity!

*Because I had no preoccupations then.*

Well, become a child once more and you will know how to do it again.

Nothing is more interesting. It is a most pleasant way of passing the nights. You begin a story, then, when it is time to wake up, you put a full stop to the last sentence and come back
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into your body. And then the following night you start off again, re-open the page and resume your story during the whole time you are out; and then you arrange things well — they must be well arranged, it must be very beautiful. And when it is time to come back, you put a full stop once again and tell those things, “Stay very quiet till I return!” And you come back into your body. And you continue this every evening and write a book of wonderful fairy-tales — provided you remember them when you wake up.

*But this depends on being in a quiet state during the day, doesn't it?*

No, it depends on the candour of the child.

And on the trust he has in what happens to him, on the absence of the mind’s critical sense, and a simplicity of heart, and a youthful and active energy — it depends on all that — on a kind of inner vital generosity: one must not be too egoistic, one must not be too miserly, nor too practical, too utilitarian — indeed there are all sorts of things one should not be... like children. And then, one must have a lively power of imagination, for — I seem to be telling you stupid things, but it is quite true — there is a world in which you are the supreme maker of forms: that is your own particular vital world. You are the supreme fashioner and you can make a marvel of your world if you know how to use it. If you have an artistic or poetic consciousness, if you love harmony, beauty, you will build there something marvellous which will tend to spring up into the material manifestation.

When I was small I used to call this “telling stories to oneself”. It is not at all a telling with words, in one’s head: it is a going away to this place which is fresh and pure, and... building up a wonderful story there. And if you know how to tell yourself a story in this way, and if it is truly beautiful, truly harmonious, truly powerful and well co-ordinated, this story will be realised in your life — perhaps not exactly in the form in which you
created it, but as a more or less changed physical expression of what you made.

That may take years, perhaps, but your story will tend to organise your life.

But there are very few people who know how to tell a beautiful story; and then they always mix horrors in it, which they regret later.

If one could create a magnificent story without any horror in it, nothing but beauty, it would have a considerable influence on everyone’s life. And this is what people don’t know.

If one knew how to use this power, this creative power in the world of vital forms, if one knew how to use this while yet a child, a very small child... for it is then that one fashions his material destiny. But usually people around you, sometimes even your own little friends, but mostly parents and teachers, dabble in it and spoil everything for you, so well that very seldom does the thing succeed completely.

But otherwise, if it were done like that, with the spontaneous candour of a child, you could organise a wonderful life for yourself — I am speaking of the physical world.

The dreams of childhood are the realities of mature age.