

Meditation

Meditation has for its images not only the tower and rudder but also the ^{lock and key} hat which is locked is opened with a key. Not ^{just} anything is opened with a key - only that which is locked. A key is inserted into a plane a surface, ^{overneath} which ^{are} ~~are~~ ^{not} ~~not~~ ^{any} ~~any~~ ^{parts} ~~parts~~. It penetrates beneath this surface, and this thrust through an aperture is the prelude to effecting a way ^{toward that} which lies beyond ^{& dvarayantam, dvarakita-} Gaurath and beyond. Without the appropriate key the hidden structure of the lock will not yield; and, unless the lock yields, the plane which supports it will not turn on its axis to permit entrance upon the hidden way.

Tower and lock are symmetrical reflections of each other on the vertical axis as key and rudder are on the horizontal axis. Further, tower and key, and lock and rudder are asymmetrical reflections of each other. Tower and lock are images of the height and depth dimensions respectively; key and rudder are images of the length and breadth dimensions respectively.

If a tower is entered through a door that hangs from the vertical axis it is customary to insert the key at right angles to the door, and thus to the lock also. Simply, the key enters the tower at right angles, (for lock and tower are parallel). Schematically, tower and key confront each other at right angles if their combination is to serve effective action i.e. ingress ~~not~~ egress. As to function, they reflect each other asymmetrically. However, as to shape they are homomorphs. Primitively, both are spears, and in this relation reflect each other symmetrically.

At first glance it is not so clear how lock and rudder relate analogously to tower and key. A ship is homologous with a spear. It is a lock, a "keep," a fastness (tower) that moves horizontally, spearing its way. The rudder (like the door of a stationary upright tower) hangs from the vertical axis and steers as it turns the ship's movement along the horizontal axis.

The analogy becomes more precise when boat and oar are imaged - the oar used as rudder. They function at right angles to each other to effect conventional action: governed movement. Functionally, they reflect each other asymmetrically. However, as to shape they are homomorphs. The rudder is a shaft, and, conventionally most boats are hollowed shells. As spears, then, they reflect each other symmetrically.

What has all this to do with meditation? The word meditation is an abstraction from certain material images common to human culture. These artifacts have their psychological analogues. The relation between intellectual, volitional and emotional states and functions, ^{on the one hand} ^{on the other hand}, and things, as objects that populate one's environmental field is forcefully suggested through the study of metaphors. Non-artificial languages are metaphorical to a degree. Certainly in the Indo-European family, the older languages - Sanskrit providing, perhaps, the best example - are proven in power to adapt physical references to psychological. Obviously, the reference for such a study lies in a sensitive, ^{and cautious} approach to the roots of words. In current English one has only to take, for example, such a common word as 'head' and reflect on all the numerous significations peculiar to it to become aware instantly of the ease with which we unconsciously correlate ourselves intimately with our world.

'Meditation', whatever it may have come to mean in a secular context, has denotatively a long religious history; long enough indeed to draw from an age in which the microcosm-macrocosm view of life and the world prevailed. The ancient languages of the great scriptures of the world reflect this weltanschauung and a recovery of its perspective is essential if one is to read these scriptures with elementary literacy. 'Meditation' as a concept, then, requires to be approached with this in mind.

Meditation, as concept, is drawn from the social function of rulership. It brings into dialectical relation persuasion and coercion, exemplification and execution. Example persuades, execution coerces. The object of meditation draws the ^{thinker} ~~who mediates~~ to its essential signature. Concealed within this signature is the 'way' unique to its bearer, i.e., ~~the~~ ^{bearer} which is meditated. The attraction of the object of meditation is never sufficient to secure an indefinitely sustained concentration. An act of will accompanying the desire steers ^{that desire} toward its object and holds it 'on course'. In religious language, this is the "from resolve," the than-without-which no single minded approach is possible.

Meditation requires of the thinker a double action: right desire and a firm resolve. The object of meditation has a double character: 1) its essential signature (the symbol of its essence) and 2) the 'way' peculiar to it which leads the thinker to pierce its meaning in depth. If this 'way' is not followed in its own terms the object will not yield ^{the symbol of} its essence which, for religious thought provides, occasion for revelation.

It is not merely accidental that the concept meditation should have 'spear' as primal image. A spear pierces, splinters its quarry, thus dividing it. It closes the distance, by bridging it, between thrower and target, thus mediating one to the other. It pins the quarry, holds it fast thus fixing it, limiting its motion; it establishes the limits of the ^{captures} quarry's motion.

Note 4 Relate to These ^{preliminary} ~~qualitative~~ analogues of the function of studies thought which analyses, syntheseses and defines. Interpretative analysis inquires into an antecedent object whose existence is real before it becomes an object of our knowledge. No religious thought is possible that does not grant ('confess') an independent existence to the ^{concrete} image of its inquiry. Knowledge is intelligible only in terms of (rooted in sign & religious dogmatism)

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its object and can never exhaust definitively the intrinsic and relational natures of its object. The reason for this, according to ^{radically} religious thought, is that knowledge is an act within being; so that whenever the knower confronts the concrete entity of his inquiring he, as knower, is already in relation to the context peculiar to that concrete entity. He must participate in it in some sort in order to know it. And so religious thought is first of all concerned in presence.

It is not presence, as such, that yields to analysis but the concrete entity as image which bears, 'carries forward', presence (This is the function of offering). The face of this concrete-entity-as-image is the object of analysis ('looking up') which discloses to the inquirer the signature peculiar to the image. Yet even then his task has barely begun for he must also discover to himself relations not only internal to the image but also between himself as observer and the image. He must 'see' himself in some sense as alter-image since his intellectual communion depends upon his receptivity to the essential reflection of his own states of being in the object of his study. This requires a controlled empathy typical of the artist rather than of the conventional thinker. It depends ^{equally} upon a work of imagination as upon discursive reason; and both must work in a harmony ruled by the contemplative spirit. Otherwise the result will be mere fantasy on the one hand or sterile calculation on the other. The first idle and the second abortive.

The synthesis to be effected then, is the integration between knower and known which conduces to the transfiguration of both. When this transfiguration occurs one experiences a beatitude of understanding for the ordering principle reflected in the signature of the image presents the image as a cosmos in

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which she knows participates in a work of mutual disclosure. Such experiences are ~~the~~ "salvations" ^{for both} for they effect new unions between knower and known - each consummation of which increases the ^{virile and fertile} desire of intellectual love.