

which are always motivated by selfish desires, leave their ugly foot-prints upon the shores of the mind (*Vasanas*), while actions which are not ego-motivated leave no trail (*Vasanas*), as birds leave no foot-prints as they move along in the sky. We can compare an ungrateful son kicking his own father, with an innocent child in a playful mood kicking his own father, with both its legs. A philosopher's subtle vision is not necessary to understand the difference in texture between these two persons performing the same action --- kicking the father. Wherever and whenever an ego-centric action, whipped by selfish desires, is undertaken, gross and painful reactions (*Vasanas*) must necessarily ensue.

In the case of Eternal animating Its *Prakriti*, and projecting out "AGAIN AND AGAIN THE MULTITUDE OF BEINGS," there is neither any attachment (*Raga*) nor any aversion (*Dvesha*), and therefore, by this mere happening on the Eternal, the Supreme is not affected: "THESE ACTS DO NOT BIND ME." It is neither ego-centric nor desire-motivated.

However tragic and murderous the play may be, however tearful and sad the story be, however rainy and stormy the scene be, the white screen in the cinema hall at the end of the play carries neither the marks of the blood spilt, nor the stains of the tears shed, nor the wear and tear of the storm that raged. At the same time, we all know that but for the changeless screen, the story could never have been unravelled through the medium of light and shade. In the