BREATH AWAKENS



A NARRATIVE, A THESIS, AND WHAT THE TWO MAKE

Four Sentences

Breath Awakens, four sayings,
and the oldest writing we have

FOR THOMAS STEPHEN SHIRLEY

KEITH SHIRLEY

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Dedication

For my father, **Thomas Stephen Shirley**, who gave me three of the four sentences in this book and never explained any of them, which is why they lasted.

How to read this

Three parts, in this order, and the order is the argument.

Part One is the narrative. What happened, told straight through, no apparatus. If you read only one part, read this one.

Part Two is the thesis. The same material set out formally: the claim, the method, thirteen passes of evidence, what is and is not being asserted, and the conditions under which it would be wrong.

Part Three is what neither part contains on its own.

The narrative is testimony and cannot be checked. The thesis is argument and will not move anybody. **The third thing is the only part you can take with you**, and it exists because the first two were put side by side.

Part One is graded as testimony. Part Two grades every claim it makes. **Part Three is where the grading stops**, and the last section of it says why.

PART ONE: THE NARRATIVE

Four Sentences

My father gave me three sentences. He gave them over a lifetime, at different ages, in no particular order, and he never once explained what he meant by any of them. I think that is why I still have them.

The first came early enough that I cannot date it.

> *Blessed are those who become wretched and poor for the love of truth.*

I have looked for its source. It is not a famous quotation and has no findable published home. The form is a beatitude, the phrase *wretched and poor* sits side by side in the letter to Laodicea in the Book of Revelation, and the closest attested thing in sense is Thomas à Kempis, who wrote that we should be swayed not by the authority of the writer but by the love of simple truth. Whether my father composed it or carried it from somewhere I never found, I do not know, and I have stopped needing to.

What I noticed, late, is what it does **not** say. It does not bless finding the truth. It does not bless being right. It blesses the ones who end up worse off for loving it. The cost is sitting in the middle of the sentence, and the cost is the only promise being made.

The second came in the ordinary way, usually about something small.

> *All you have is your word and your word is your bond. If you do not have that you have nothing.*

I took it for a long time as a lesson about keeping promises, which it is. It is also something harder. A bond is a promise with no collateral behind it except the standing of whoever issued it. *Your word is your bond* means the only security you are able to post is yourself.

The third he has said to me across my whole life, and he says it still, now that his memory is failing. It is four words and a full stop.

> *I am. Why Question Mark.*

Not *why?* He says the name of the punctuation, the way a man dictating a telegram reads the marks out loud. And then he closes with a period, not a question mark.

So the sentence does not ask why. It holds the question up, names it, and sets it down.

The fourth is mine

I have asked one question of myself and of other people for most of my life. It is on the front of one of my sites. It is the only thing in this book I built myself.

> *What shall we make today?*

Until this week I had never once set it beside his three.

What I found when I did

I wrote a book called *Breath Awakens*, published before any of this. It is a personal book, about the first three seven-year cycles of a life, my great uncle Joe, my sister's scar, the things a person learns before they have language for them.

And in the introduction, describing those cycles, there is this sentence:

> *They follow the 4 Pillars of Breath: Identify, Accept, Embrace, Let Go.*

Later the book sets them out properly, and gives each one a stroke of the breath and a letter:

> **Identify** is the Inhale. *Yod.* I see this. I name this. **Accept** is the Pause. *Heh.* I allow this to be true. **Embrace** is the Descent. *Vav.* I bring this into my field. **Let Go** is the Exhale. *Final Heh.* I no longer hold this as mine.

Yod, Heh, Vav, Heh.

And the book's fourth law, the Law of Completion, ends with a question I wrote without thinking about where it came from:

> *Now what shall you create?*

I had written my own fourth sentence into the end of my own book, years before I understood that my father had already given me the other three, and that they were the same four strokes.

That is the whole story

A man says three things to his son over fifty years and explains none of them.

The son asks one question of everybody he meets, for decades, without noticing it is a question and not a greeting.

The son writes a book about breathing, names four phases, maps them to four letters, and closes a chapter by asking what you will create now.

And then one morning, at six o'clock, at the end of a long weekend spent on something else entirely, he puts the four sentences in a row for the first time in his life and sees that he has been breathing the same four strokes the whole way, and writing them down, and handing them to other people, without ever having looked at them together.

I am not claiming my father knew. I am fairly sure he did not. I am certain I did not.

What the old books say

Having found the shape, I went looking for it in the oldest writing we have, which is what Part Two is about.

The short version is this.

Babylon opens its creation epic with things that already exist and have not been named: *uncalled by name, their destinies undetermined.* The destiny, the purpose, the reason, arrives with the naming and not before. And when those gods choose a king, the test is whether his word does what it says. *Say but to wreck or create; it shall be.* He takes the throne on one condition: that his word be unalterable, neither recalled nor changed.

Egypt says it in the first person. *I am he who came into being.* No prior cause is offered, because the entire point of the formula is that there is none. And the making is done with the heart and the tongue, which is to say with thought and with speech.

The Maya fail. Four times. Animals, then mud, then wood, and only then the ancestors made from maize. And the test at every stage is the same: can they speak our names. After every failure the same phrase. *Let us try again.*

At the bush, a man asks for a name and is handed a verb.

And in India, three thousand years ago, somebody wrote a hymn about the origin of everything which refuses to say why, and says that it refuses, and puts the doubt in the mouth of the highest being it can name. *Who really knows? The gods are on this side of the creation of this world. He surely knows. Or if he does not know.*

That last one is my father's third sentence, written in Sanskrit, in scripture, where an answer was expected and would have been easy.

What I take from it

Not that the ancients had my father's four pillars. They did not, and Part Two is careful about that.

What I take is smaller and I think truer.

Every one of those texts arrives at a point where the reason runs out, and not one of them fills the gap with an explanation. They fill it with a making. Ptah thinks and speaks and the thing exists. Atum comes into being and then begins. The Maya makers fail and say let us try again. Even the Vedic poet, having refused to answer, still writes the seven verses.

The why does not get answered. The work goes on anyway. And the work is not a consolation prize for the missing answer.

That is what my father handed me in three parts and never explained, and it is the only thing I have ever had to offer anybody.

What shall we make today?

PART TWO: THE THESIS

Abstract

This part sets out, formally, a four-stroke structure appearing in three independent places: a set of four sayings received and composed over one lifetime; a published personal work, *Breath Awakens*, which names a four-phase breath cycle and maps it to the four letters Yod, Heh, Vav, Heh; and a sample of ancient creation texts from five unconnected traditions.

The thesis makes one evidential claim and one symbolic claim, and keeps them apart.

The **evidential claim** is narrow, checkable, and about texts: in the creation accounts examined, existence is asserted before any reason is given, the reason arrives late or not at all, and in several the explicit instrument of creation is speech. This is graded **supported** and the grounds are given below.

The **symbolic claim** is that the four sayings, the four pillars, and the structure of those texts form one instrument. This is graded **symbolic**, is not evidence for anything, and is offered rather than argued.

Most of the intellectual work of this thesis is in **keeping those two apart**, because the material actively invites their confusion.

1. Method

The method is version two of the one used across this corpus, and its relevant provisions are these.

Two hands. One holds what can be shown; one holds what is only offered. They are never mixed. Nothing graded symbolic is counted as evidence for or against anything at any other grade, in either direction.

Seven grades. Established, supported, contested, not supported, open, beyond test, symbolic. Every claim carries one.

Rule One, the gloss discipline. Every ancient text here is read in translation out of a language the author does not read. Every quotation therefore carries its translator, and **no claim resting on one is graded above supported.** This provision exists because this corpus has already been

damaged once by a single mistranslated word, and a volume of this kind is maximally exposed to that failure.

Rule Three, dismissed items. Material set aside is recorded with its reason.

No sealed file was written for this part, and that is a limitation, stated here rather than buried. The structure was noticed before the texts were examined. A pre-registration written after noticing is worth very little, so none was written, and the reader should weight this part accordingly. It is a piece of pattern-recognition checked against sources, not a test.

2. The primary document

Breath Awakens: A Codex of Spiral Memory, by Keith Shirley. One hundred and eleven pages, published and publicly downloadable before this analysis was undertaken. This matters: **the four-stroke structure is not retrofitted. It is in a dated, public document.**

Its relevant content, quoted from the work itself:

In the introduction, describing the three seven-year cycles of childhood: *They follow the 4 Pillars of Breath: Identify, Accept, Embrace, Let Go.*

In the First Law of Creation: *The Four Pillars of the Human Experience directly correlates to the Four Pillars of Breath: Inhale, Pause, Descent and Exhale.*

And set out in full as the Four Pillars as Breath Spiral:

Pillar	Stroke	Letter	Statement
Identify	The Inhale	Yod	I see this. I name this.
Accept	The Pause	Heh	I allow this to be true.
Embrace	The Descent	Vav	I bring this into my field.
Let Go	The Exhale	Final Heh	I no longer hold this as mine.

And in the Fourth Law, the Law of Completion, the chapter closes: *Now what shall you create?*

Graded established as to what the document contains, since the document is public and can be checked by anyone in ten minutes.

3. The four sayings

Three received from Thomas Stephen Shirley over a lifetime; one composed by the author.

Provenance, stated honestly. The first saying has no findable published source. Five searches across the obvious candidates returned nothing matching, in that form or close variants. Its form is a beatitude; *wretched and poor* appears together in Revelation 3:17; the nearest attested sentiment is in Thomas à Kempis. **It is graded open as to authorship**, and attributed to the man who said it. Absence from a searchable record is not absence from the record, and sermons, parish materials, family sayings and untranslated devotional works are precisely the fragmentary part of that record.

The others are family transmission and are not independently documented. **Graded open.** They are testimony.

4. The proposed correspondence

Graded symbolic. This is the second hand and is not evidence.

Stroke	Pillar, from the book	Saying
Inhale, Yod	Identify. *I see this. I name this.*	Blessed are those who become wretched and poor for the love of truth
Pause, Heh	Accept. *I allow this to be true.*	All you have is your word and your word is your bond
Descent, Vav	Embrace. *I bring this into my field.*	I am.
Exhale, Final Heh	Let Go. *I no longer hold this as mine.*	Why Question Mark.
The next Inhale	the spiral returns	What shall we make today?

Two features of this table are worth stating plainly.

The third saying occupies two strokes. *I am* is the descent, the bringing-in of the bare fact. *Why Question Mark* is the exhale, the release of the demand for a reason. The book's own question for the fourth pillar is *can I realize this without the need to understand it*, which is a close paraphrase of the second half of the saying, written independently.

The fourth saying is not a fifth stroke. It is the return to the first. The book's own Law of Completion says of the spiral that it *never repeats but always returns*, and then asks what you will create now.

And here is the honest caution. A correspondence that fits this neatly is exactly what a motivated reader, or an AI, will produce whether or not one is there. The protections available are weak but real: the book is dated and public, the sayings predate the book, and the fit can be checked by anyone against both. The claim remains graded symbolic and should not be promoted on the strength of how satisfying it is.

5. Thirteen passes through the ancient material

Each pass states what a text contains, with its translator, and then separately what is read into it. **The first is graded supported. The second is graded symbolic.**

Pass One: existence precedes naming

Enuma Elish, Tablet I, trans. E. A. Speiser in Pritchard: *When on high the heaven had not been named, Firm ground below had not been called by name, Naught but primordial Apsu, their begetter, (And) Mummu-Tiamat, she who bore them all, Their waters commingling as a single body... Uncalled by name, their destinies undetermined.*

Contains: entities that exist prior to nomination. Destiny is explicitly attached to the act of naming, not to the entities.

Read as: the inhale has not yet happened. There is something, and it has not been seen and named.

Pass Two: the test of a king is speech

Enuma Elish, Tablet IV: the assembled gods place a garment before Marduk and say, *Say but to wreck or create; it shall be. Open your mouth: the garment will vanish! Speak again, and the garment shall be whole!* And: *At the word of his mouth the garment vanished. He spoke again, and the garment was restored.* Marduk's own condition: *Let my word, instead of you, determine the fates. Unalterable shall be what I may bring into being; neither recalled nor changed shall be the command of my lips.*

Contains: fitness to rule tested by whether speech takes effect, and kingship conditioned on a word that cannot be withdrawn.

Read as: the second saying, stated as cosmic law. A word that cannot be recalled or changed is a bond.

Pass Three: the first person

Egyptian, trans. Budge, with the caution that Budge is an old translation treated carefully by specialists: *I am he who came into being in the form of the god Khepera, and I am the creator of that which came into being... the things which I created, and which came forth out of my mouth after that I had come into being myself were exceedingly many.*

Contains: self-origination asserted in the first person, with no prior cause offered, and creation proceeding out of the mouth.

Read as: the descent. *I am*, spoken by the thing itself.

Pass Four: the heart and the tongue

The Memphite Theology, Shabaka Stone, trans. John A. Wilson in Pritchard. Ptah conceives with the **heart**, which the text uses for mind, and brings into being with the **tongue**. The stone says he gave life to all the gods through this heart and this tongue.

Contains: a two-stage account of how a thing passes from not being to being: thought, then speech.

Read as: the word sitting exactly at the hinge, which is where the second saying sits in the sequence of four.

Pass Five: completion and becoming in one name

Tm means to complete or finish; Atum is the complete one. *Kheper* means to come into being; Khepri is the dawn. A Pyramid Text names a god **Tem-kheprer**, completion and becoming in a single name.

Contains: a deity whose name holds both ending and beginning.

Read as: the exhale and the next inhale named together, which is what a cycle is.

Pass Six: the first words announced as first

Popol Vuh, trans. Dennis Tedlock: *Here follow the first words, the first eloquence: There is not yet one person, one animal, bird, fish, crab, tree, rock, hollow, canyon, meadow, forest.* Allen Christenson independently: *These, then, are the first words, the first speech.*

Contains: an account that stops to mark the commencement of speech before describing anything.

Read as: the inhale, named as it happens.

Pass Seven: four failures, and *let us try again*

Popol Vuh. The sequence is animals, wet clay, wood, and last the ancestors of maize dough. To the animals the gods say *speak therefore our names, worship us, for we are your mother and your father*; in the Goetz and Morley rendering, *they did not speak like people. They only squawked and chattered and roared.* Of the wood people, in Christenson, *they were not capable of understanding and did not speak before their Framer and their Shaper.* After each failure: *let us try again*, which Christenson notes is literally *try again their day*.

Contains: a sacred text that prints four consecutive failures of its own creators, uses speech as the criterion at every stage, and repeats a formula of renewed attempt.

Read as: the full cycle, run four times, by the makers themselves. Identify, accept the failure, take it in, let it go, begin again. **This is the closest thing in the sample to the four pillars in motion.**

Pass Eight: a request for a name, answered with a verb

Exodus 3:14. A man asks what name to give, and receives *ehyeh asher ehyeh*.

Contains: a request for credentials met with a statement of being rather than an explanation.

Read as: the third saying, in the oldest form it takes anywhere.

Pass Nine: and the verb does not close

Ehyeh is the first person singular **imperfect** of *hayah*, to be. The aspect is incomplete. English Bibles commonly render the form *I will be*. Defensible translations include *I Am That I Am*, *I Am Who I Am*, and *I Will Be What I Will Be*; the meaning of the full phrase is debated and may be a promise of accompaniment or a statement of incomparability. English must impose a tense

that the Hebrew does not carry, and the familiar rendering descends from the Greek *ego eimi ho on*.

Contains: a grammatically open sentence, closed by translators.

Read as: nothing. **This pass is here to discipline the others.** The most load-bearing sentence about being in the Western tradition is unresolved and has always been unresolved, and people have built on it for two and a half millennia regardless. Any reading offered in this thesis should be held as loosely as that.

Pass Ten: the hymn that declines

Rig Veda 10.129, trans. Joel P. Brereton: *The non-existent did not exist, nor did the existent exist at that time… Who really knows? Who shall here proclaim it, from where was it born, from where this creation? The gods are on this side of the creation of this world… he who is the overseer of this world in the highest heaven, he surely knows. Or if he does not know…* Doniger O'Flaherty: *only he knows, or perhaps he does not know.* Griffith: *he verily knows it, or perhaps he knows not.*

Contains: a creation hymn which poses the question of origin and explicitly refuses to resolve it, locating the gods after the creation and therefore outside its explanation.

Read as: *Why Question Mark*, written out, in scripture, where an answer was expected.

Pass Eleven: the explanations arrive late

Rig Veda 10.129: *The gods are on this side of the creation of this world.*

Contains: an explicit statement that whatever is reached for as explanation postdates the thing explained.

Read as: the structural claim of the whole volume, stated by a source rather than by me.

Pass Twelve: what the first saying costs

Two instances, both graded symbolic as readings and heavily contested as interpretations.

The tree of knowledge: knowledge obtained, and the ones who obtained it made wretched and poor for it. **This passage carries more competing readings than almost any other text in the world and this thesis adjudicates none of them.**

The Vedic poet: writing in a sacred collection, in a genre whose purpose is to supply an origin, he surrenders the authority of having an answer and writes his own uncertainty into the text.

Read as: the price named in the first saying, paid in two different currencies.

Pass Thirteen: nobody leaves the gap empty

Across all five traditions, the reason runs out, and in no case is the gap filled with an explanation. It is filled with a making: Ptah's heart and tongue; Atum coming into being and then beginning; the Maya makers trying four times; the Vedic poet writing seven verses about not knowing.

Contains: a consistent pattern across unconnected traditions, at the level of structure rather than content.

Read as: the return stroke. The cycle does not terminate in an answer. It turns over into work.

6. What is claimed

Claimed, graded supported: in this sample, existence is asserted before reasons are given; the reason arrives late or not at all; speech appears as the explicit instrument of creation in Babylon, Egypt and Mesoamerica; and at least one tradition states outright that its gods postdate, and therefore cannot explain, the creation.

Claimed, graded established: that *Breath Awakens* contains the four pillars, maps them to Yod, Heh, Vav and Heh, and closes its Law of Completion with *Now what shall you create?* This is a fact about a public document.

Claimed, graded symbolic: the correspondence between the four sayings, the four pillars and the structure of those texts.

7. What is not claimed

That the ancients held a four-phase breath doctrine. **They did not, and nothing here suggests it.**

That the sayings derive from any of these texts. There is no evidence of that and it is not proposed.

That the correspondence is evidence of anything. **It is graded symbolic, which in this corpus means it is not evidence, not even weak evidence.**

That these traditions are ranked by how well they fit. They are not scored, and a scoring of other peoples' sacred texts against a private standard would be the two hands mixed in the most damaging direction available.

Anything at all about the validity of any religion.

8. Limitations

No pre-registration, for the reason given in section 1. This part is pattern-recognition checked against sources, and is weaker than the corpus's tested work by a wide margin.

Every ancient text is read in translation, in languages the author does not read. The gloss exposure is total. The partial protections are that translators are named throughout, that where two or three independent translators agree this is stated, and that Pass Nine demonstrates what happens when they do not.

Selection. Five traditions, chosen partly for the availability of reliable translations. A systematic sample might not show the pattern.

The author is the subject. The narrative, the book and the sayings are all his. There is no version of this in which he is a neutral party.

The mirror problem. This was drafted with an AI, and an AI will return a satisfying pattern whether or not one is present. The invented figure that this corpus caught and published in its corrections record arose in exactly this way. **The reader should assume the correspondence is more satisfying than it is true.**

9. What would damage this

A creation account, in any tradition, that **leads with the reason** rather than with a state. The pattern in section 6 is weaker than it looks if one exists, and I did not search systematically.

A source for the first saying that shows it to be a known quotation. This would not damage the structure but would change the narrative and would go on the corrections page with a date.

A demonstration that the four pillars in *Breath Awakens* were drawn from a published four-stroke scheme the author had encountered and forgotten. This would not make the book wrong but would dissolve the coincidence the narrative turns on. **This is the single most likely way the story is wrong, and I cannot rule it out from the inside.**

PART THREE: THE THIRD THING

What neither part contains

The narrative is testimony. It cannot be checked, it happened to one person, and no amount of it transfers to anybody else. You can be moved by it and still have nothing in your hands.

The thesis is argument. It can be checked, and checking it will change precisely nothing about how anyone lives. Its own section 8 says the author is the subject and the pattern may be a mirror.

Put them side by side and a third thing appears that is in neither.

The instrument comes out.

Not Keith Shirley's life, which is his. Not a claim about Babylon or the Rigveda, which belongs to the people who study them. **A four-stroke cycle that anybody can run on anything, today, without believing a word of the narrative or accepting a line of the thesis.**

The instrument

Four strokes. One turn.

One. Identify. The inhale. *I see this. I name this.* Look at the thing as it actually is, including when it is not what you wanted. This stroke has a price and the price is the whole of the first saying: you may end up worse off for having looked. Most people stop here, and they stop here because it costs.

Two. Accept. The pause. *I allow this to be true.* Not approve of it. Allow it. And then bind yourself to it, because the only instrument you have for carrying a truth is your word, and a word is a promise with nothing behind it but you. This is the stroke where you write it down before you know how it comes out.

Three. Embrace. The descent. *I bring this into my field.* Take it in. Let it change what you had. *I am* is this stroke: the bare fact, admitted, without conditions attached to it.

Four. Let Go. The exhale. *I no longer hold this as mine.* Release the demand that it make sense. *Why Question Mark* is this stroke: you name the question you cannot answer, and you put it down instead of asking it forever.

And then the turn. *What shall we make today?* Which is the next inhale, from a little higher up.

How to tell whether you are actually running it

The test is not whether it feels profound. It will feel profound either way, and that is the problem with instruments like this.

The test is whether anything of yours has died in the last turn.

A cycle that costs you nothing is not this cycle. If you have identified nothing you did not want to see, bound yourself to nothing inconvenient, taken in nothing that changed you, and released no explanation you were fond of, then you have had a pleasant thought and called it a practice.

The ledger is the evidence. This corpus has a public corrections page with seventeen dated entries on it, including four registered predictions that failed, a central mechanism withdrawn four days after publication, a result that scores against its own argument and is printed anyway, and the record of its author breaking one of his own rules twelve hours after writing it.

That page is the only proof available that the cycle is being run rather than described. It is not a confession. It is a receipt.

Why this is the third thing and not a summary

A summary of the narrative plus the thesis would be shorter than either and would contain nothing new.

The instrument is not in either. The narrative shows the cycle was **lived**, over fifty years, without being seen. The thesis shows it **holds** against the oldest writing we have, with every caution attached. Neither one hands it to you. Only the pair does, and only because one is unverifiable and the other is unmoving, so each supplies what the other lacks.

That is what two things make when they are put side by side properly. Not an average. **A tool that was in neither.**

The one line that carries all of it

If you keep nothing else:

> **The why does not get answered, and the work goes on anyway, and the work is not a consolation prize for the missing answer.**

Breathe gently, and never force or hold the breath.

What shall we make today?

The one thing with no grade

Everything else in this corpus carries one. Established, supported, contested, not supported, open, beyond test, symbolic. Seven marks, and every claim gets one, including the symbolic ones, which get a mark that says *this is not evidence.*

The instrument takes none of them.

Not because it slipped past the discipline, and not as an exception granted to it for being precious. A grade is a mark. It is the thing you put on a claim to show how far you would stand behind it. **The instrument makes no claim, so there is nothing for a mark to attach to.**

And the marks keep wanting to attach anyway. *Not verifiable, only usable* is a mark. *Useful* is a mark. *It works* is still a claim about it, and it would still need defending, and somebody would still be owed evidence.

The method is not failing here. **It has arrived at its own edge**, which is exactly where the four strokes said it would: the thing is, and the question of what to call it is ours, and we can set that question down.

It is.

A note on the hands, and on the AI

Part One is testimony and is graded as such. Part Two keeps its two hands apart and labels every claim. Part Three is an instrument. It is not graded, for the reason given immediately above it.

This volume was gathered and drafted with an AI, which is a mirror and not a mind. On material like this that matters more than usual, because a mirror returns a beautiful pattern whether or not one is there. The protections are named translators, contested passages printed as contested, nothing graded above supported where a gloss is load-bearing, and a limitations section written to be used against the thesis rather than to decorate it.

Where this is wrong, it will be wrong in the readings, and the readings are the author's.

Sources

638. Keith Shirley, *Breath Awakens: A Codex of Spiral Memory*, 111 pp., published before this analysis
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644. *Popol Vuh*, trans. Allen J. Christenson, with the Penn Museum commentary on the four attempts
645. *Popol Vuh*, trans. Delia Goetz and Sylvanus Morley
646. Exodus 3:14, and the scholarship on *ehyeh asher ehyeh*
647. On the imperfect aspect of *ehyeh* and the Septuagint rendering
648. Rig Veda 10.129, trans. Joel P. Brereton
649. Rig Veda 10.129, trans. Wendy Doniger O'Flaherty
650. Rig Veda 10.129, trans. T. H. Griffith
651. Thomas a Kempis, *The Imitation of Christ*, on the love of simple truth
652. Revelation 3:17, on *wretched and poor*

In Harmony, Small Things Grow Towards Unity.