

THE INNER TEMPLE

David Nichtern:

“Sometimes tropical fish in a tank leave a tiny thin trail of poop behind them as they swim around the tank. Once they have completed one cycle around, all of a sudden the poop is right in front of them. This is how karma works. You can almost imagine the fish saying to herself,

“Now where did that come from?” In this metaphor, that fish is us, the fish tank is samsara, and the poop is the result of our habitual behaviour.”¹

Philip Pullman:

“And for the most of that time, wisdom has had to work in secret, whispering her words, moving like a spy through the humble places of the world while the courts and palaces are occupied by her enemies.”²

Wilkie Collins:

‘I have always maintained that the one important phenomenon presented by modern society is – the enormous prosperity of Fools. Show me an individual Fool, and I will show you an aggregate Society which gives that highly-favoured personage nine chances out of ten – and grudges the tenth to the wisest man in existence. Look where you will, in every high place there sits an Ass, settled beyond the reach of all the greatest intellects in this world to pull him down. Over our whole social system, complacent Imbecility rules supreme – snuffs out the searching light of Intelligence, with total impunity – and hoots, owl-like, in answer to every form of protest, “ See how well we all do in the dark!” One of these days that audacious assertion will be practically contradicted; and the whole rotten system of modern society will come down with a crash.’³

Peter French:

“The texts actually outline two opposing ways of achieving gnosis. ‘Optimist’ gnosticism accepts the universe as divine; God reveals himself in everything, and through his intellect, man can become like God in order to comprehend him. By a religious approach to the universe and by inscribing a representation of the universe within his own *mens*, man can ascend and unite with God. ‘Pessimist’ gnosticism, on the other hand, rejects the world as evil, and the material aspects of man and the universe are regarded as being a form of divine punishment. Man can escape the confines of the body (and, incidentally, any harmful celestial influences) through piety and asceticism; by elevating himself above matter, the evil nature of which is perceived through the *mens*, he can mount through the spheres to God. Though the two forms of gnostic experience are based on fundamentally different attitudes toward the material universe, both achieve their common end through the mind contemplating the universe.

Since Renaissance philosophers accepted all the treatises as the revelation of Hermes Trismegistus and because several of the texts include a mixture of optimist and pessimist gnosis, the differences between the two types of gnosticism were considered only minimally.”⁴

"Our highest duty as human beings is to search out a means whereby beings may be freed from all kinds of unsatisfactory experience and suffering."

H.H. Tenzin Gyatso, the 14th Dalai Lama.

SECRECY

¹ David Nichtern, Lodro Rinzler, Chögyam Trungpa Rinpoche, *Awakening from the Daydream. Reimagining the Buddha's Wheel of Life*, Wisdom Publications, 2016.

² Philip Pullman, *The His Dark Material Trilogy*.

³ Mr Clare in Wilkie Collins, *No Name*, (First published in 1862.)

⁴ Peter French, *John Dee. The World of an Elizabethan Magus*, 1972, pp. 95 – 96

Simmel, Georg. The Secret and the Secret Society. In: *The Sociology of Georg Simmel*. New York: Free Press, 1950, 1950. pp. 307–76. [IN 22 TEXTS FOR SECRECY]

Georg Simmel, Kurt H. Wolff (Ed.), *The Sociology of Georg Simmel*, The Free Press (1950)
Julius N. Tsai

“Powerful texts, of both human and divine origin, were sealed up in caskets and mountain grottoes to await their own appointed *apocalypsis*, or uncovering. Daoist transmission rites provided a sanctioned revealing of that which, to use the language of the texts, was not to be “leaked out” (*xielou*), and created lineages reinforced through esoteric rituals. Indeed, one of the salient characteristics of early medieval Daoism was its very status as an esoteric transmission.

More broadly, secrecy (and in the following respects secrecy has much indeed to do with sacredness) has been characterized as “what human beings care most to protect and to probe: the exalted, the dangerous, the shameful; the sources of power and creation; the fragile and the intimate” (5). Simmel reflects on the distinctive human capacity to keep secrets and provides useful perspectives in thinking about the role of secrecy in religions. Human interaction, by his view, is enabled by constantly shifting and finely calibrated admixtures of knowledge, truth, and falsehood along a dynamic continuum that oscillates between that which is manifest and that which is hidden (6). Thus, the secret itself – whether one is privy to it or merely knows that it is present, albeit impenetrable – can become a dynamic mechanism in social life.” 7

Rob Breszny:

“According to Jewish legend, there are in each generation 36 righteous humans who prevent the rest of us from being destroyed. Through their extraordinary good deeds and their love of the divine spark, they save the world over and over again. They're not famous saints, though. They go about their business anonymously, and no one knows how crucial they are to our well-being. Might you be one of the 36? As a temporary experiment, act as if you are.” 8

“... was it possible to be one of the Invisibles without ever knowing it yourself?”

John Crowley, *Aegypt*, London, 1987, p. 103.

Zimmermann translation:

“The alchemists sometimes utter that knowledge of their secret were dangerous for the general public. It appears that they thought of their time as not being ripe enough for a religion which was based on ideal demand and ethical freedom rather than on fear of punishment in hell, expectation of rewards, and on eternally visible signs and pledges. It adds to this that ... a very clear language was technically not possible and didactically not advisable. [1]

⁵ Bok, Sissela, *Secrets: On the Ethics of Concealment and Revelation*. New York: Pantheon Books, 1982, p.xvii

⁶⁶ Simmel, Georg. The Secret and the Secret Society. *The Sociology of Georg Simmel*. New York: Free Press, 1950, 1950. pp. 307–76.

⁷ Julius N. Tsai, Opening up the ritual casket: patterns of concealment and disclosure in early and medieval Chinese religion, *Material Religion, The Journal of Objects, Art and Belief*, 2006, 2:1, pp. 55 – 56.

⁸ From Rob Breszny’s weekly chart readings: [\[ONLINE HERE\]](#)

[1] Zimmermann, Note 65. Silberer, *op. cit.*, Silberer, H.: *Probleme der Mystik und ihrer Symbolik*, Wissenschaftliche Buchgesellschaft Darmstadt, 1961, p. 108.

Smith Ely Jelliffe translation:

“Hitchcock notices also a further point. The alchemists often declare that the knowledge of their secret is dangerous (for the generality of people). It appears that they did not deem that the time was ripe for a religion that was based more on ideal requirements, on moral freedom, than on fear of hell fire, expectation of rewards and on externally visible marks and pledges. Besides we shall see later that a really clear language is in the nature of things neither possible nor from an educational point of view to be recommended”.

Zimmermann translation:

“The religiously mystical applications of the fundamental powers represented by the (given) types in the sense of sublimation do not attain a strange character as compared to their retrospective form: The important new aspect of them is basically that *they are not longer in egocentric use* but have attained an ethically valuable content which has been promoted by spiritualization.” [2]

Smith Ely Jelliffe translation:

“The religious-mystical applications of the fundamental powers represented by the types, in the sense of a sublimation, does not manifest therefore in contrast to their retrospective form (titanic, purposeless form) an essentially foreign nature; the important novelty in them is that they no longer are used egotistically but have acquired a content that is ethically valuable, to which the intro-determination was an aid.”

Rainer E. Zimmermann, *The Structure of Mythos: On The Cultural Stability of Alchemy, Ambix*, Vol. 31, Part 3, November 1984.

Dr. Herbert Silberer, *Hidden Symbolism of Alchemy and the Occult Arts (Problems of Mysticism and Its Symbolism)*, Translated from the German, *Probleme der Mystik und ihrer Symbolik* by Smith Ely Jelliffe, Dover Publications, Inc. New York 1971 [Project Gutenberg Online]

“When the initiate passed into this subjacent tradition he found that the masculine hierarchy [of the Mantramārga] was replaced by ranks of wild, blood-drinking, skull-decked Yoginīs. Radiating out from the heart of the Deity as an all-pervasive network of power (*yoginī-jāla*), they repopulated this vertical order of the Śaiva cosmos . . . and irradiated sacred space by sending forth emanations enshrined and worshipped in power-seats (*piṭha*) connected with cremation grounds throughout the sub-continent. . . . they were believed also to possess women and thereby to enter into the most intimate contact with their devotees” (1988: 671).

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“The Kaula phase, much more thoroughly documented, is definable as the domestication and essentialization of the Kula.²⁵⁴ By domestication I mean a suppression of the mortuary and an increased emphasis on refined sensuality. To put it colloquially, Kaulism is (in part) the move out of the cremation ground and into the bedroom.”

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[2] Zimmermann, Note 66. *Ibid.*, Silberer, H.: *Probleme der Mystik und ihrer Symbolik*, Wissenschaftliche Buchgesellschaft Darmstadt, 1961, p. 164.

“The Kāpālīka [of the Kula *yoginī* cult] sought the convergence of the Yoginīs and his fusion with them through a process of visionary invocation in which he would attract them out of the sky, gratify them with an offering of blood drawn from his own body, and ascend with them into the sky as the leader of their band. The Kaulas translated this visionary fantasy into the aesthetic terms of mystical experience. The Yoginīs became the deities of his senses (*karāṇeśvarīs*), revelling in his sensations. In intense pleasure this revelling completely clouds his internal awareness: he becomes their plaything or victim (*paśu*). However, when in the same pleasure the desiring ego is suspended, then the outer sources of sensation lose their gross otherness. They shine *within* cognition as its aesthetic form. The Yoginīs of the senses relish this offering of ‘nectar’ and gratified thereby they converge and fuse with the Kaula’s inner transcendental identity as the Kuleśvara, the Bhairava in the radiant ‘sky’ of enlightened consciousness (*cidvyoma-bhairava*). (1988: 680; emphasis original)”

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Christopher Daren Wallis, *To Enter, to be entered, to merge: The Role of Religious Experience in the Traditions of Tantric Shaivism*, A dissertation submitted in partial satisfaction of the requirements for the degree of Doctor of Philosophy in South and Southeast Asian Studies in the Graduate Division of the University of California, Berkeley Fall 2014 [[ONLINE @ACADEMIA](#)]

Antoine Faivre:

“Symbolic and real correspondences are said to exist among all parts of the universe, both seen and unseen. (“As above so below.”) We find again here the ancient idea of microcosm and macrocosm or, if preferred, the principle of universal interdependence. These correspondences, considered more or less veiled at first sight, are, therefore, intended to be read and deciphered. The entire universe is a huge theater of mirrors, an ensemble of hieroglyphs to be decoded. Everything is a sign; everything conceals and exudes mystery; every object hides a secret.”⁹

Thomas à Kempis

“Without the Way, there is no going,
Without the Truth, there is no knowing,
Without the Life, there is no living.”

“The Egyptians indicated the really sacred *logos* which they kept in the innermost sanctuary of Truth by what they called *Adyta*. and the Hebrews (indicated it) by means of the curtain (in the temple). Therefore, as far as concealment is concerned, the secrets (*ainigmata*) of both the Hebrews and the Egyptians are very similar to each other.”

Clement of Alexandria

“The theme of curiosity holds the most prominent place in a group of texts which are situated at the convergence of Greek and Egyptian civilizations: the *Corpus Hermeticum*. It is hard to tell whether these treatises are Greek texts saturated with oriental wisdom, theology and mysticism, or Egyptian texts in the Greek language saturated with Neoplatonic philosophy. In any event, these texts belong to the intermediate space. They reflect mutual perception.”
Assman

⁹ Antoine Faivre, *Access to Western Esotericism*, (SUNY Series in Western Esoteric Traditions), State University of New York Press, 1994, p.10.

Jason Webster writes of the:

“ . . . the ancient Sufi concern of passing knowledge between different cultures, particularly at times of greatest need.”

“Sufis themselves will tell you that it is an ancient organization that has embraced **free thinkers and people concerned with human development from many cultures throughout history.**”¹⁰

If there was something in the air
If there was something in the wind
If there was something in the trees or bushes
That could be pronounced and once was overheard by animals,
Let this Sacred Knowledge be returned to us again.

Atharvaveda (VII 66)

Jacques Cauvin:

“Perhaps historians in general should give some thought to the idea that certain ‘myths of origin’ that are found integrated into the sacred foundation texts of urban civilizations may be the vehicle for very ancient, prehistoric information. These ideas may have been transmitted by oral means over many centuries before writing and much massaged and transformed by the human imagination in oral transmission. They may also have been reformed later by moral and metaphysical attempts to integrate them into what is called ‘wisdom literature’.”¹¹

Lawrence Durrell:

“Now, something vastly more interesting. I have unearthed some facts about a cabalistic group, direct descendants of the Orphics, who throughout European history have been quietly at work on a morphology of experience which is pure Pythagoras. There are about six or seven in the Mediterranean area. They teach nothing; they assert nothing, they do not even correspond; they are pre-Christian adepts. I am going along to see Mr. Baltazian one of these days to find out about the circle and the square. He is a small banker here. What they have to say is interesting: the pure symbol, which is non-formulable in the rational sense. You have to grow the extra-sensory awareness of the symbol and accommodate it in your experience – not express it. It is not esoteric – it just doesn’t make sense unless you are it.”

“It is a calculus of pure aesthetic forms, a game like a heavenly chess: it brings out the meaning of the Tarot and all kindred morphologies. Maybe I shall appreciate enough to become one of them and fall into “the silence of the present” in my old age. Ah, but the purity of the symbol – I am just beginning to see it as the extension of the field of concepts – it is something so rare and so pure that one is dizzy. I think I have mastered the first two thought-forms whose “contemptable” representation are the circle and the square.”¹²

Michael A. Sells:

“A key component of mysticism in apophatic writings is the location of "mystery." Mystery is neither a set of abstruse doctrines to be taken on faith nor a secret prize for the initiated. Mystery is a referential openness onto the depths of a particular tradition, and into conversation with other traditions. The referential openness is fleeting. As Plotinus said, as

¹⁰ Jason Webster , Sufism: ‘A Natural Antidote to Fanaticism’, *The Guardian*, Oct 2014. [\[ONLINE HERE\]](#)

¹¹ Jacques Cauvin, *The Birth of the Gods and the Origins of Agriculture*, Cambridge University Press, 2000, p.202.

¹² Lawrence Durrell in a Letter to Henry Miller, Spring 1945. In: *Lawrence Durrell and Henry Miller. A Private Correspondence*. Edited by George Wickes, Faber & Faber, London, 1963, pp. 201- 202.

soon as one thinks one has it, one has lost it. It is glimpsed only in the interstices of the text, in the tension between the saying and the unsaying. Yet as elusive as it is, it is in principle accessible to all. The decision to write takes the discourse out of the immediate control of its author and opens it to readers beyond any particular group or school." ¹³

Marguerite Porete:

*Ce sont ceulx qui n' ont en terre ne honte ne honnour ne
crainte pour chose que adviengne. Telles gens, dit Amour,
sont segurs, et si sont leurs portes ouvertes, et si ne les
peut nul grever.*

"They have no shame, no honour, no fear for what is to come. They are secure, says Love. Their doors are open. No one can harm them." ¹⁴

Guy G. Stroumsa, *Hidden Wisdom. Esoteric Traditions and the Roots of Christian Mysticism*, Brill Leiden – Boston, 2005. [[Guy Stroumsa@WIKIPEDIA](#)]

"Yet among the mature we do impart wisdom, although it is not a wisdom of this age or of the rulers of this age, who are doomed to pass away. But we impart a secret and hidden wisdom of God [*theou sophian en mustèriôi, tèn apokekrymenèn*], which God decreed before the ages for our glorification." (I Cor 2: 6–7)

C. G. Jung:

"I can only gaze with wonder and awe at the depths and heights of our psychic nature. Its non-spatial universe conceals an untold abundance of images which have accumulated over millions of years of living development and become fixed in the organism . . . And these images are not pale shadows, but tremendously powerful psychic factors . . . Beside this picture I would like to place the spectacle of the starry heavens at night, for the only equivalent of the universe within is the universe without." ¹⁵

"As Heraclitus put it (fr. 45): 'You could not find the ends of the soul [*psyche*] though you travelled every way, so deep is its *logos*.' What is the significance of this?"

Or:

"You could not discover the limits of soul, even if you traveled by every path in order to do so; such is the depth of its meaning". ¹⁶

"An idea is like a rare bird which cannot be seen. What one sees is the trembling of the branch it has just left."

Lawrence Durrell, *Prince of Darkness*, p.265.

"The basis of our connection is ideas not organisation... an erotic connection through ideas."
James Hillman.

¹³ Michael A. Sells, *Mystical Languages of Unsaying*, The University of Chicago Press, Chicago & London, 1994, p.8.

¹⁴ Marguerite Porete, *The Mirror of the Simple Souls* (She was burnt at the stake for heresy in the Place de la Greve, Paris, June 1, 1310.) [[Marguerite Porete@WIKIPEDIA](#)]

¹⁵ C. G. Jung, CW4, ¶764.

¹⁶ Number 42 or Fragment 42

C.G. Jung

"Ideas develop from seeds, and we do not know what ideas will develop from what seeds in the course of history." ¹⁷

Helena Roerich:

"One will ask why the Teaching is strewn like seeds. Answer that only out of a variety of threads can one create a complex pattern." ¹⁸

"Madness springs from the shattering of our self. We communicate this loss by living in a void, a no-man's land. We use supervigilant control to prevent our flying into myriad fragments. But that control stretches to a vibrating extreme and then snaps. We become confetti. Or madness shows in an engulfing fog of abysmal confusion, obscuring any orienting direction of north and south or time sense of then and now."

Rosen, David H., Jung, Carl Gustav, Ulanov, Ann Belford, *Madness and Creativity*, (Carolyn and Ernest Fay series in Analytical Psychology no. 18, Texas A & M University Press, 2013.

Robert Muller:

"There is no shadow of a doubt that the present political and economic systems - if systems they are! - are no longer appropriate and will lead to the end of life evolution on this planet. We must therefore absolutely and urgently look for new ways. The less we lose time, the fewer species and the less nature will be destroyed."

THE EYE

THE EYE, p. 65

Statues of the Buddha are often set in a niche below the head of Banaspati, Lord of the Forest. This being has a dragonish nature, the sap that runs in its veins being a form of Soma. Its place of honour shows that it is the guardian of the third eye and the reflection of the Person within it. Because of this, the same features are given to Rahu, demon of the Eclipse, and to the Face of Glory by whose means Rahu was defeated.

With the opening of the third eye comes the passage of the initiate into the mysteries of the Sun-door. Temple architecture in Bali reminds even the casual visitor of this moment by framing its doorways with the head and open jaws of that demon who is also the guardian of enlightenment. (The Cave of the Elephant, part of a Buddhist monastery at Sungai Gajah, 9th - 10th c., Bali) **p 66**. Opposite

THE BIRTH OF THE SELF

¹⁷ C.G. Jung, *Mysterium Coniunctionis*, p.469.

¹⁸ Helena Roerich, *Leaves of Morya's Garden - The Call*, 1953.

The process by which the Self is incarnated into matter can be figured as if the body of the Self were an egg inseminated by a thunder-flash; as an eye weeping from excess of light, or more plainly in terms of human conception. In Hildegard's vision, the seed of the Self is full of suns and eyes; it descends from a square field amongst the stars, a constellation which in Sumerian times was pictured as the celestial Garden and now goes under the name of Pisces.

[Samten: This Garden is seen in Sumerian myth as inhabited by the Veiled Goddess.]

Francis Huxley, *The Eye: The Seer and the Seen* (Art and Imagination Series), Thames & Hudson, 1990.

Blavatsky mentions a circular dance here – which may or may not be connected to the Sufi dance from which the enneagram was constructed . . .

Then the Egyptian neophyte was made a *Kristophores*. In this degree the mystery-name of IAO was communicated to him. The fifth degree was that of *Balahala*, and he was instructed by Horus, in alchemy, the "word" being *chemia*. In the sixth, the priestly dance in the circle was taught him, in which he was instructed in astronomy, for it represented the course of the planets. In the seventh degree, he was initiated into the final Mysteries. After a final probation in a building set apart for it, the *Astronomus*, as he was now called, emerged from these sacred apartments called *Manneras*, and received a cross--the *Tau*, which, at death, had to be laid upon his breast. He was a hierophant.

H. P. Blavatsky, *Isis Unveiled*, Vol. 2, Theosophical University Press, Online Edition, pp. 364 – 365. [[HERE](#)]

Peter Balbert, *D. H. Lawrence and the Phallic Imagination: Essays on Sexual Identity and Feminist Misreading*, Palgrave Macmillan UK, 1989. [LITERATURE]

Philip Pullman:

"There are two great powers," the man said, "and they've been fighting since time began. Every advance in human life, every scrap of knowledge and wisdom and decency we have has been torn from one side by the teeth of the other. Every little increase in human freedom has been fought over ferociously between those who want us to know more and be wiser and stronger, and those who want us to obey and be humble and submit."¹⁹

C. C. Zain

THE TWO KEYS

"In all ages and in every land and clime there are progressive souls whose spiritual vision pierces the murky clouds of dogmatic illusion with which priestcraft and statecraft have ever sought to obscure the sun of divine truth. These bold aspirants to esoteric wisdom have the courage to burst the fetters that chain them to the lifeless creeds which are forced upon a benighted world. They free themselves from the thralldom of prejudice, and from that of

¹⁹ Philip Pullman, *The Subtle Knife*, Scholastic, London, 1997.

servility to popular opinion. They intrepidly turn their faces from the blackness of the dead ages to knock resolutely at the door of the Temple of Knowledge. They realize that only within the sacred precincts of nature's sanctuary burn the altar fires whose light produces the shadowy illusions which are believed by the multitudes who worship them to be the only reality. And they learn that this sanctuary may be unlocked only by the use of two keys."

"In this we find the greatest commendation for the use of both the golden key and the silver key, for both conform to mathematical principles. And in no other field will the student be so well rewarded for his labour, and less likely to become grounded in error, than in applying to the macrocosm and the microcosm these two invaluable keys." ²⁰

Hermann Hesse:

"At one point Knecht speaks about analogies and associations in the Glass Bead Game, and in regard to the latter distinguishes between 'legitimate', universally comprehensible associations, and those that are 'private' or subjective. He remarks: 'To give you an example of private associations that do not forfeit their private value although they have no place in the Glass Bead Game, I shall tell you of one such association: that goes back to my own schooldays. I was about fourteen years, and it was the season when spring is already in the air, February or March. One afternoon a schoolmate invited me to go out with him to cut a few elder switches. He wanted to use them as pipes for a model water mill. We set out, and it must have been an unusually beautiful day in the world or in my own mind, for it has remained in my memory, and vouchsafed me a little experience. The ground was wet, but free of snow; strong green shoots were already breaking through on the edge of streams. Buds and the first opening catkins were already lending a tinge of colour to the bare bushes, and the air was full of scent, a scent imbued with life and with contradictions. There were smells of damp soil, decaying leaves, and young growth; any moment one expected to smell the first violets although there were none yet.

'We came to the elder bushes. They had tiny buds, but no leaves, and as I cut off a twig, a powerful, bittersweet scent wafted towards me. It seemed to gather and multiply all the other smells of spring within itself. I was completely stunned by it; I smelled my knife, smelled my hand, smelled the elder twig. It was the sap that gave off so insistent and irresistible a fragrance. We did not talk about it, but my friend also thoughtfully smelled for a long time. The fragrance meant something to him also.

'Well now, every experience has its element of magic. In this case the onset of spring, which had enthralled me as I walked over the wet, squishing meadows and smelled the soil and the buds, had now been concentrated into a sensual symbol by the *fortissimo* of that elder shrub's fragrance. Possibly I would never have forgotten this scent even if the experience had remained isolated. Rather, every future encounter with that smell deep into my old age would in all probability have revived the memory of that first time I had consciously experienced the fragrance. But now a second element entered in. At that time I had found an old volume of music at my piano teacher's. It was a volume of songs by Franz Schubert, and it exerted a strong attraction upon me. I had leafed through it one time when I had a rather long wait for the teacher, and had asked to borrow it for a few days. In my leisure hours I gave myself up to the ecstasy of discovery. Up to that time I had not known Schubert at all, and I was totally captivated by him. And now, on the day of that walk to the elderberry bush or the day after, I discovered Schubert's spring song, "*Die linden Lüfte sind erwach*", and the first chords of the piano accompaniment assailed me like something already familiar. Those chords had exactly the same fragrance as the sap of the young elder,

²⁰ From *Course II, Astrological Signatures*, Chapter 1 (Original Copyright 1925, Elbert Benjamine (a.k.a. C. C. Zain) Copyright 2010, The Church of Light [[ONLINE HERE](#)])

just as bittersweet, just as strong and compressed, just as full of the forthcoming spring. From that time on the association of earliest spring, fragrance of elder, Schubert chords has been fixed and absolutely valid, for me. As soon as the first chord is struck I immediately smell the tartness of the sap, and both together mean to me: spring is on the way.

'This private association of mine is a precious possession would not willingly give up. But the fact that two sensual a experiences leap up every time I think, "spring is coming" — that fact is my own personal affair. It can be communicated certainly, as I have communicated it to you just now. But it cannot be transmitted. I can make you understand my association, but I cannot so affect a single one of you that my private association will become a valid symbol for you in your turn, a mechanism which infallibly reacts on call and always follow the same course.' [1]

Patrick White:

"Now he was faced with laying on the colour: the lettuce tones; kohlrabi purple; crimson radish; old boiled swede for the shabbier pockets of skin. What he conceived that day was vegetable in form and essence: limbs in spongy substance, though still crisp enough for breaking off; the necklaces around the fibrous throat carved deeper by love-throes. Like all human vegetables she was offering herself to the knife she only half suspected." 21

Edward H. Schafer:

". . . the essential qualities of the Chinese sky river are its aqueous natures; its linkage with earthly rivers; its founts of rain and dew; its affinities with dragons, holy persons, and sacred places. These qualities were constantly in the mind and language of any medieval Chinese poet when he looked up at the glowing band in the night sky. He fancied that he saw a sparkling, crystalline, numinous emanation from the great rivers of earth." 22

In *The Farthest Shore* (1972), the third part of the Earthsea sequence, the mage Sparrowhawk offers a quasi-Taoist lesson in ethics to a young prince, as they sail a small open boat into the west:

"On every act the balance of the whole depends. The winds and seas, the powers of water and earth and light, all that these do, and all that the beasts and green things do, is well done, and rightly done. All these act within the Equilibrium. From the hurricane and the great whale's sounding to the fall of a dry leaf and the gnat's flight, all they do is done within the balance of the whole. But we, in so far as we have power over the world and over one another, we must learn to do what the leaf and the whale and the wind do of their own nature. We must learn to keep the balance. Having intelligence, we must not act in ignorance. Having choice, we must not act without responsibility."

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[1] Hermann Hesse, *The Glass Bead Game*, p.67 ff.

21 Patrick White, *The Vivisector*, 1994.

22 Edward H. Schafer, "The Sky River," *Journal of the American Oriental Society* 94 (1974), p.407.

THE INNER TEMPLE

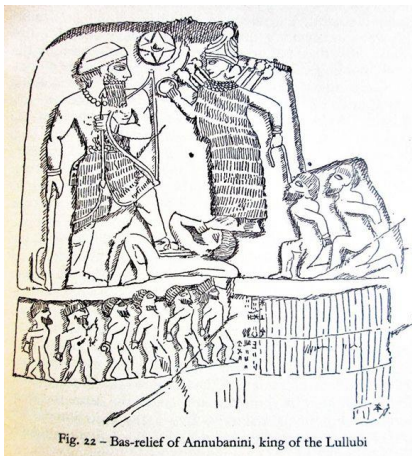
IMPERIAL YANA

On Byzantine Imperial Art of the fourth and fifth centuries, Cyril Mango writes:

“Along with the decline of traditional craftsmanship went a mounting demand for ostentation, pomp and glitter. Here the imperial court set the tone: the theatrical setting, the marble and mosaic, the purple hangings, the solemn ritual of audiences, entrances and exits, the extravagant richness of clothing. There was an art of imperial propaganda with its own iconography: the emperor always triumphant, bigger than life-size, frozen in an immobile pose, receiving tribute, distributing honours, trampling on the necks of the enemy, presiding over public games. What was appropriate to the earthly emperor, was equally appropriate to Christ, and so the art of the Church did not hesitate to borrow from the pre-existing art of the court.”²³

R. Ghirshman:

“The stucco decorations on the tomb of the Abbess Agilberta, who died in 665, and was buried in the crypt of the church of Jouarre between Paris and Chateau-Thierry, is another example. The king, as the emanation of god on earth, is represented in Sassanian art as enthroned in glory and surrounded by a brilliant Court. This picture provided Byzantine artist with a model for Christ triumphant surrounded by a Court of angels, apostles, prophets, and evangelists.”²⁴



In Rome, in the Church of S. Pudenza (about 400 A.D.) Christ

“... tramples on the asp and the basilisk as the emperor trampled on prostrate enemies, or He receives from His disciples and saints the offering of gold crowns. We notice in art a mounting use of glitter until the background of compositions becomes a solid mass of gold, as in the cupols mosaic of the rotunda at Thessalonica, possible of the mid-fifth century.”²⁵

The theme of the King, trampling on his enemies can be traced back to the dawn of culture in both Egypt and Mesopotamia. It later crystalizes in St. Michael and St. George crushing the Dragon underfoot.

Lady Diana:

“Rinpoche understood that the age that we live in calls for the proclamation of dharma as the imperial *yana*, the imperial vehicle.”

²³ Cyril Mango, *Byzantinum, The Empire of New Rome*, Weidenfeld & Nicolson, London, 1980, p. 261.

²⁴ R. Ghirshman, *Iran*, Penguin, 1964, pp. 336 -337.

²⁵ Cyril Mango, *Byzantinum, The Empire of New Rome*, Weidenfeld & Nicolson, London, 1980, p. 261.

“This was one occasion when the word "glorious" really applied.”²⁶

- Alchemical King and Queen - in Jung too . . .

Images in: *The Cell* - [Eiko designs] *Pan's Labyrinth*, *Jupiter Ascending*, *SENSE8*, etc.

Gaiman American Gods - Borjes *Ragnarok*



SACRED EMPTINESS - Youth of Swords: Capricorn.²⁷

Karen Armstrong:

“Most of the descriptions of the Ark in the Bible come from later sources, so it is difficult to guess what it was originally like. It seems to have been a chest which contained the tablets of the Law and was surmounted by two golden cherubim: their outstretched wings formed the back of a throne for Yahweh. We know that an empty throne was often used as a symbol for the divine: it invited the god to sit among his worshippers. Henceforth the Throne would come to stand as a symbol of the divine Presence in the Jewish tradition.”²⁸

To ‘enthroned’ and Coronation. C.G. Jung dream of the Phallus on a Throne. In Tibetan Buddhism, the ‘throne’ is a Lotus, known as the Lotus Seat. - empty throne = sit on the throne in pujas . . .

“The ceiling was arched and of hewn stone. The floor was laid with flagstones, and in the centre a red carpet ran from the entrance to a low platform. On this platform stood a wonderfully rich golden throne . . .”²⁹

“Yahweh's empty throne above the Ark has been aptly characterized by Mettinger as a case of 'sacred emptiness'. He observes:

²⁶ Diana Mukpo, *Dragon Thunder*, Shambhala Publications, p. 354

²⁷ From C.C. Zain, *The Sacred Tarot, The Church of Light*.

²⁸ Karen Armstrong, *A History of Jerusalem. One City, Three Faiths*. HarperCollins, London, 1996, p.33

²⁹ C.G. Jung, *Memories, Dreams, Reflections*, New York, 1961, pp. 11-12.

[this] iconographical construct produces a remarkable sort of 'mental iconography', since it generates in the onlooker the mental image of the deity as a king on his throne, although there is no material image of the deity in the physical world.

The mental picture of Yahweh as king implies an anthropomorphic image, even in the absence of a material image. While there may be some late evidence of empty throne iconography in Sidon (a small cherub-throne with a steeply inclined seat, perhaps first century CE), the norm in West Semitic iconography was to have either a divine statue or a divine symbol resting on the throne. Yahweh's empty throne remains something of a novelty in the ancient Near East, if only because Yahwism did not require an emblem to signify *which* god was enthroned."

Ronald S. Hendel, *Aniconism and Anthropomorphism in Ancient Israel*.



"Unfortunately, there are those who can only think in terms of "conversion"; that is, in terms of a process that would permit them to assign you a collective label. No. To speak of "conversion" is to have understood nothing of "esotericism". A philosopher knows very well that to be a Platonist is not to register one's self in some Platonic Church, and even less to prohibit one's self from also being anything else besides a Platonist. Each and every 'Orafa, whether from the East or from the West, cannot but think and weigh things in terms of interiority and interiorization, which means making in one's self a permanent accommodation and abode for the philosophies and the religions towards which one's Quest conducts one. And such a one must keep his or her secret: *Secretum meum mihi*. A secret that belongs to the Castle of the Soul. It is not through some external sociological choice that he will outwardly manifest this profound internal reality. It is in the "personal" work that he produces, the exteriorization of which results from the concordance of all of his or her "modes of being". The "community", the *omma* of the esotericists, found in all places and in all times, is the "inner Church", **and there is no confessional act of adherence required for one to be a part of it.**

But it is precisely **this inner connection** that is the true connection because it is not such as can be prescribed and is moreover invulnerable, and because it is in this sole case that one may truly say that the mouth speaks of the abundance of the heart."

Henri Corbin, June 1978, Paris

Henry Corbin, *Biographical Post-Scriptum to a Philosophical Interview*, translated by Matthew Evans-Cockle. [[ONLINE HERE](#)]

Isaias 24:16 Latin: Biblia Sacra Vulgata

a finibus terrae laudes audivimus gloriam iusti et dixi secretum meum mihi secretum meum mihi vae mihi praevaricantes praevaricati sunt et praevaricatione transgressorum praevaricati sunt

Johan Zoffany, Self Portrait as David with the Head of Goliath. 1756.

Henry Corbin, *Temple and Contemplation*, Tr. Philip Sherrard, London: Kegan Paul International in association with Islamic Publications Ltd., 1986, London [The Institute of Ismaili Studies] [[ONLINE HERE](#)]

They are described to us by Ibn 'Arabī, in three marvellous chapters, as the “horsemen” or the “knights of the Invisible”, and it is thanks to them that there can ...

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Henry Corbin, The Paradoxe of the Monotheism - AAHSC [[ONLINE HERE](#)]

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C17: from Greek *hermeneutikos*, from *hermeneuein* 'interpret'.