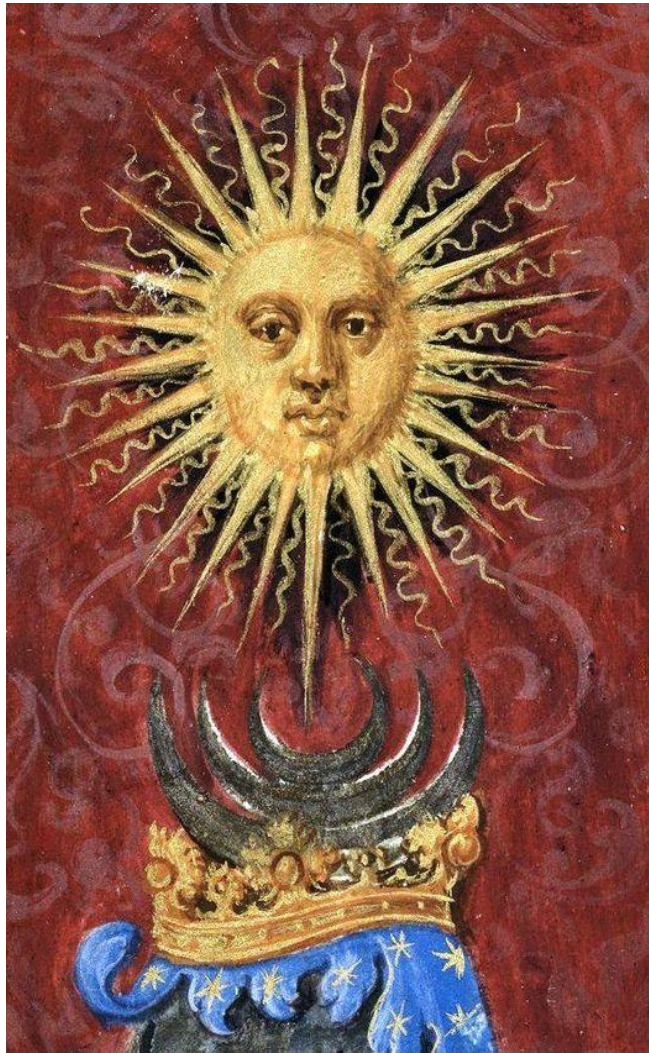


A MILION YEARS OF SHINING.



After a million years of shining
The sun doesn't say to the earth -
'You owe me.'
Imagine a love like this.

Hafiz

The Karmapa:

"Inside each of us there is a noble heart. This heart is the source of our finest aspirations for ourselves and for the world. It fills us with the courage to act on our aspirations. Our nobility may be obscured at times, covered over with small thoughts or blocked by confused and confusing emotions. But a noble heart lies intact within each of us nonetheless, ready to open and be offered to the world." ¹

¹ His Holiness the 17th Gyalwang Karmapa, Ogyen Trinley Dorje



H.H. the Karmapa:

"I miss that degree of genuine, unfabricated feeling...In a sense, the most dangerous thing in the world is apathy. Unlike violence, warfare, and disease, which can be avoided, people cannot defend against apathy once it takes hold. I urge you to feel a love that is courageous -not like a heavy burden, but a joyous acknowledgement of interdependence."

The Dalai Lama:

"As human beings, we are all the same. So there is no need to build some kind of artificial barrier between us. At least my own experience is that if you have this kind of attitude, there is no barrier. Whatever I feel, I can express; I can call you 'my old friend'. There is nothing to hide, and no need to say things in a way that is not straightforward. So this gives me a kind of space in my mind, with the result that I do not have to be suspicious of others all the time. And this really gives me inner satisfaction, and inner peace.

So I call this feeling a 'genuine realization of the oneness of the whole of humanity'. We are all members of one human family. I think that this understanding is very important, especially now that the world is becoming smaller and smaller. In ancient times, even in a small village, people were able to exist more or less independently. There was not so much need for others' co-operation. These days, the economic structure has completely changed, so that modern economies, relying on industry, are totally different. We are heavily dependent on one another, and also as a result of mass communication, the barriers of the past are greatly reduced. Today, because of the complexity of interdependence, every crisis on this planet is essentially related with every other, like a chain reaction. Consequently it is worthwhile taking every crisis as a global one. Here barriers such as 'this nation' or 'that nation', 'this continent', or 'that continent' are simply obstacles. Therefore today, for the future of the human race, it is more important than ever before that we develop a genuine sense of brotherhood and sisterhood. I usually call this a sense of 'universal responsibility'." ²

J. Christian Greer, *Flower Power and The Birth of Eco-Radicalism*, *Harvard Divinity Bulletin*, Autumn/Winter 2022 [[ONLINE HERE](#)]

Norman O. Brown:

² His Holiness the Dalai Lama. From: *Dzogchen: The Heart Essence of the Great Perfection*

“In the unconscious, cerebral is genital. The word *cerebral* is from the same root as Ceres, goddess of cereals, of growth and fertility; the same root as *cresco*, to grow, and *creo*, to create. Onians, archaeologist of language, who uncovers lost worlds of meaning, buried meanings, has dug up a prehistoric image of the body, according to which head and genital intercommunicate via the spinal column: the gray matter of the brain, the spinal marrow, and the seminal fluid are all one identical substance, on tap in the genital and stored in the head. The soul-substance is the seminal substance: the genius is the genital in the head. We would then all be carrying our seed in our head, like flowers.”³

Julian Spalding, *Realisation-from Seeing to Understanding: The Origins of Art*, Wilmington Square Books, 2015

Our world view has changed from a flat earth under the dome of heaven to a planet spinning in the universe. We perceived the world as a body, like ours, then as a tree, a pyramid, an altar, and finally as a veil which became a window through which we peered only to discover ourselves on a sphere, a bubble which might burst at any moment. Our changing views are interpreted through iconic images of the remote and more recent past: the Venus of Willendorf, the Pyramids, Stonehenge, the Taj Mahal, the Scream, Sydney Opera House, and the Guggenheim, Bilbao.

Mary Anne Staniszewski, *Believing Is Seeing: Creating the Culture of Art*, Penguin Books, 1995
Julian Spalding, *Realisation-from Seeing to Understanding: The Origins of Art*, Wilmington Square Books, 2015

Our world view has changed from a flat earth under the dome of heaven to a planet spinning in the universe. We perceived the world as a body, like ours, then as a tree, a pyramid, an altar, and finally as a veil which became a window through which we peered only to discover ourselves on a sphere, a bubble which might burst at any moment. Our changing views are interpreted through iconic images of the remote and more recent past: the Venus of Willendorf, the Pyramids, Stonehenge, the Taj Mahal, the Scream, Sydney Opera House, and the Guggenheim, Bilbao.

Alfred North Whitehead, *Symbolism: Its Meaning and Effect* (New Edition) (Barbour-Page Lectures, University of Virginia, 1927) Fordham University Press, Year: 1985
Whitehead's response to the epistemological challenges of Hume and Kant in its most vivid and direct form.

Timothy S. Miller, *The Hippies and American Values*, University of Tennessee Press, 2011.
“Turn on, tune in, drop out,” Timothy Leary advised young people in the 1960s. And many did, creating a counterculture built on drugs, rock music, sexual liberation, and communal living. The hippies preached free love, promoted flower power, and cautioned against trusting anyone over thirty. Eschewing money, materialism, and politics, they repudiated the mainstream values of the times. Along the way, these counterculturists created a lasting legacy and inspired long-lasting social changes.

The *Hippies and American Values* uses an innovative approach to exploring the tenets of the counterculture movement. Rather than relying on interviews conducted years after the fact, Timothy Miller uses “underground” newspapers published at the time to provide a full and in-depth exploration. This reliance on primary sources brings an immediacy and vibrancy rarely seen in other studies of the period.

³ Norman O. Brown, *Love's Body*, New York, Vintage, 1968, p. 136.

Miller focuses primarily on the cultural revolutionaries rather than on the political radicals of the New Left. It examines the hippies' ethics of dope, sex, rock, community, and cultural opposition and surveys their effects on current American values. Filled with illustrations from alternative publications, along with posters, cartoons, and photographs, *The Hippies and American Values* provides a graphic look at America in the 1960s.

This second edition features a new introduction and a thoroughly updated, well-documented text. Highly readable and engaging, this volume brings deep insight to the counterculture movement and the ways it changed America. The first edition became a widely used course-adoption favorite, and scholars and students of the 1960s will welcome the second edition of this thought-provoking book.

Timothy Miller, *The 60's Communes. Hippies and Beyond*, Syracuse Studies on Peace and Conflict Resolution, Syracuse University Press, 1999.

The greatest wave of communal living in American history crested in the tumultuous 1960s era including the early 1970s. To the fascination and amusement of more decorous citizens, hundreds of thousands of mostly young dreamers set out to build a new culture apart from the established society that they believed was on a slippery slope to oblivion. Widely believed by the larger public to be sinks of drug-ridden sexual immorality, the communes variously fascinated and repelled the American people. The intentional communities of the 1960s era were far more diverse than the stereotype of the hippie commune would suggest. A great many of them were religious in basis, stressing spiritual seeking and disciplined lifestyles. Others were founded on secular visions of a better society. Hundreds of them became so stable that they still survive today. This is a survey of the broad sweep of this great social yearning from the first portents of a new type of communitarianism in the early 1960s through the waning of the movement in the mid-1970s. Based on over 500 interviews conducted for the 60s Commune Project, among other sources, it preserves a colourful and vigorous episode in American history.

Raymond Tallis, Julian Spalding, *Summers of Discontent: The Purpose of the Arts Today*, Bitter Lemon Press, 2014

Since the time of the ancient Greeks, philosophers have pondered the nature and purpose of the arts, but artists have gone on making them and audiences enjoying them regardless of these musings. None of their theories have met with universal or even popular acceptance. But here is theory that places the arts – all the arts – firmly and squarely within everyone's everyday experiences.

Summers of Discontent goes to the heart of the arts. It's an examination of why artists create them in the first place and why we all feel the need for them. Raymond Tallis thinks the arts spring from our inability as humans fully to experience our experiences; from our hunger for a more rounded, more complete sense of the world.

Tallis's thesis is original and fresh, down-to-earth and life-enhancing. Above all it is practical and intelligible. It will inspire anyone who feels the creative urge today, or anyone who wants to understand why and how the arts enrich their lives and those of others.

Raymond Tallis is a leading academic doctor, poet, philosopher, and cultural critic. Author of more than twenty books, he was until his retirement professor of geriatric medicine at the University of Manchester.

Julian Spalding was director, successively of Sheffield and Manchester Art Galleries, and latterly of the Gallery of Modern Art in Glasgow. He has written over a dozen books on art historical subjects and curated many exhibitions. An examination of why artists make art in the first place, and why we all feel the need for it. [imaginalis texts]

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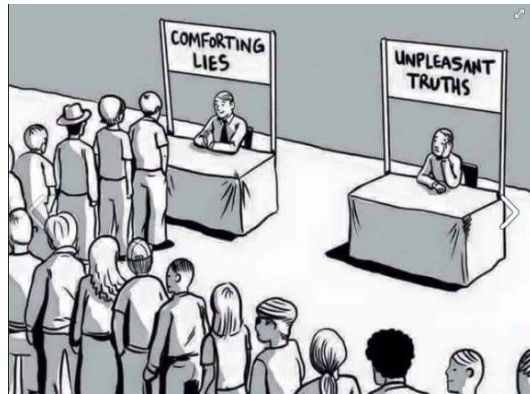
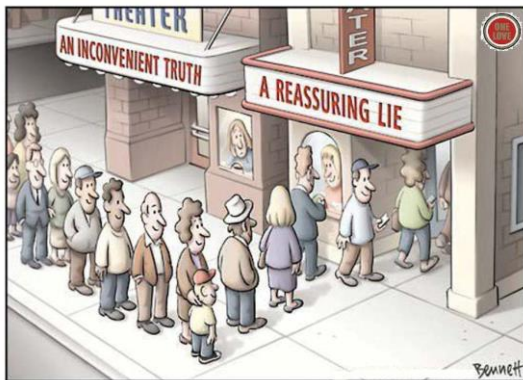
William Irwin Thompson:

“As fiction and music are coming closer to reorganizing knowledge, scholarship is becoming closer to art. Our culture is changing, and so the genres of literature and history are changing as well. In an agricultural-warrior society, the genre is the epic, an *Iliad*. In an industrial-bourgeois society, the genre is the novel, a *Moll Flanders*. In our electronic, cybernetic society, the genre is *Wissenkunst*: the play of knowledge in a world of serious data-processors. The scholarly fictions of Jorge Luis Borges, or the reviews of non-existent books by Stanislaw Lem, are examples of new art forms of a society in which humanity live, not innocently in nature nor confidently in cities, but apocalyptically in a civilization cracking up to the universe. At such a moment as this the novelist becomes a prophet, the composer a magician, and the historian a bard, a voice recalling ancient identities.”⁷

William Irwin Thompson, *The Time Falling Bodies Take To Light. Mythology, Sexuality, and The Origins of Culture*, St. Martin's Press, 1981,

https://en.wikipedia.org/wiki/William_Irwin_Thompson

PROBLEMS



I should really bite my tongue off. I know there are some people who do not wish to introduce me to polite company. Whatever 'polite company' means.

I have always been a bit outrageous, and a friend recently said: "You still are." Teetering and tottering down memory Lane, I am ashamed at some of my behaviour. People who take themselves too seriously, or lack a sense of humour always got their fingers burnt. There is something of the fool, or the clown in this behaviour. Which has become dangerously entangled with my studies on the Abhidharma and especially the games that ego plays, from a Buddhist psychological perspective. Most people do not want to hear an inconvenient truth. They prefer a convenient lie. In this sense our whole society is built on hypocrisy. The anti-aging industry knows this.

Anam Thubten Rinpoche:

“We all have places where we are blind to our inner motivations, psychological baggage, and the games of ego. In everyday life, the impulses behind many of the things that we do and our emotions arise from the unconscious. We often have no clue as to why we do what we do or feel what we feel. The power of the unconscious keeps us blind to true self-knowing. Though there are many things we do know about ourselves, there is still a great uncharted part of our being that is not usually exposed. This is a shocking proposal to many people because they tend to think that they know themselves. If you tell them that they do not know themselves, it could lead to an argument with unwanted consequences. As we begin to tread on the spiritual

⁷ William Irwin Thompson, *The Time Falling Bodies Take To Light. Mythology, Sexuality, and The Origins of Culture*, St. Martin's Press, 1981, p. 4.

path, we inevitably come to the realization that there is a vast territory filled with unconscious impulses and karmic patterns like wild beasts roaming around in a jungle.”⁸

Mingyur Rinpoche:

“No matter how trapped we may feel by anxiety, depression, or guilt, there is always another option available to us, and one that doesn’t ask us to stop feeling what we already feel, or to stop being who and what we are. When we know where to look, and how to look, we can find peace of mind in the midst of raging emotions, profound insight in the midst of complete confusion, and the seeds of compassion in our darkest moments, even when we feel completely lost and alone” .

Karen Armstrong:

“A lot of religiosity today, as well as a lot of politics today, is fuelled by ego. You can see extreme nationalism or patriotism as well as extreme religious chauvinism as collective egotism – something that gives you a wonderful buzz and, a lot of times, religious people want to be right rather than compassionate.”⁹

The great Masonic philosopher, Albert Pike, gives a profound and poetic insight into the Inner Nature of the Hermetic Axiom, "As Above, So Below."

"Nothing is really small. Whoever is open to the deep penetration of nature knows this... All works for all. Destruction is not annihilation, but regeneration.

Algebra applies to the clouds; the radiance of the star benefits the rose; no thinker would dare to say that the perfume of the hawthorn is useless to the constellations. Who, then, can calculate the path of the molecule? How do we know that the creation of worlds are not determined by the fall of grains of sand? Who, then, understands the reciprocal flow and ebb of the infinitely great and the infinitely small; the echoing of causes in the abysses of beginning and the avalanches of creation?

A flesh worm is of no account; the small is great; the great is small; all is in equilibrium in necessity. There are marvelous relations between beings and things; in this inexhaustible Whole, from sun to grub, there is no scorn: all need each other.

Light does not carry terrestrial perfumes into the azure depths without knowing what it does with them; night distributes the stellar essence to the sleeping plants. Every bird which flies has the thread of the Infinite in its claw. Germination includes the hatching of a meteor, and the tap of a swallow's bill, breaking the egg; and it leads forward the birth of an earthworm and the advent of a Socrates. Where the telescope ends the microscope begins. Which of them the grander view? A bit of mould is a Pleiad of flowers - a nebula is an anthill of stars." [1]

Karen Armstrong, *The Great Transformation: The Beginning of Our Religious Traditions*, 2006

In the ninth century BCE, the peoples of four distinct regions of the civilized world created the religious and philosophical traditions that have continued to nourish humanity to the present day: Confucianism and Daoism in China, Hinduism and Buddhism in India, monotheism in Israel, and philosophical rationalism in Greece. Later generations further developed these initial insights, but we have never grown beyond them. Rabbinic Judaism, Christianity, and Islam, for example, were all secondary flowerings of the original Israelite vision. Now, in *The Great Transformation*, Karen Armstrong reveals how the sages of

⁸ Anam Thubten Rinpoche, *Into the Haunted Ground. A Guide to Cutting the Root of Suffering*, Shambhala Publications, 2022.

⁹ Karen Armstrong, *Spirituality and global citizenship*, RSA Hibbert Trust Lecture, 30th June 2005.

[1] Albert Pike, *Morals and Dogma*, p. 41. [\[ONLINE HERE\]](#)

this pivotal "Axial Age" can speak clearly and helpfully to the violence and desperation that we experience in our own times. Armstrong traces the development of the Axial Age chronologically, examining the contributions of such figures as the Buddha, Socrates, Confucius, Jeremiah, Ezekiel, the mystics of the *Upanishads*, Mencius, and Euripides. All of the Axial Age faiths began in principled and visceral recoil from the unprecedented violence of their time. Despite some differences of emphasis, there was a remarkable consensus in their call for an abandonment of selfishness and a spirituality of compassion. With regard to dealing with fear, despair, hatred, rage, and violence, the Axial sages gave their people and give us, Armstrong says, two important pieces of advice: first there must be personal responsibility and self-criticism, and it must be followed by practical, effective action. In her introduction and concluding chapter, Armstrong urges us to consider how these spiritualities challenge the way we are religious today. In our various institutions, we sometimes seem to be attempting to create exactly the kind of religion that Axial sages and prophets had hoped to eliminate. We often equate faith with doctrinal conformity, but the traditions of the Axial Age were not about dogma. All insisted on the primacy of compassion even in the midst of suffering. In each Axial Age case, a disciplined revulsion from violence and hatred proved to be the major catalyst of spiritual change.

I have always considered Yourcenar one of the finest writers, sadly of course she would be best in French, though she lived in America for 40 years. Here is an article by E. L. Smith which plumbs the depths, the Wiki entry and beneath a snippet from *Dreams and Destinies*.

https://en.wikipedia.org/wiki/Marguerite_Yourcenar

Evans Lansing Smith, "The Goddess and the Underworld in Modernism: Marguerite Yourcenar's *Feux*", Pacifica Graduate Institute, California.

"When I think about my life, I behold again a few strolls beside the sea, a nude little girl in front of a mirror, some scattered gusts of pitiful music in a hotel corridor, a bed, a few trains whose speed crushed the countryside, Venice at dawn, Amsterdam beneath the rain, Constantinople at sunset, the lilacs of the rue de la Varenne, someone dying, roaming the halls in a clinic in a fur-lined cloak, the red box in a theater, a young woman whose face turned all mauve because she was standing under a violet-coloured lamp, the calcined hills in Greece, a field of daffodils in the countryside near Salzburg, a few dismal streets in the old northern towns where my sadness paced at set times before the shop fronts of corn chandlers or dealers in bootblacking, the grand basin at Versailles beneath a weighted sky of November, a camel stall filled with animals munching blood red melon, a parting near a subway entrance, a hand holding an anemone, the sweet sound of the blood in beloved arteries, and these few dozen lightning flashes are what I call my memories. These fragments of actual events have the magic intensity of the visions glimpsed in my dreams; and conversely, certain visions in my dreams have all the weight of events that have been lived through. Only my reason prevents me from cofounding the two orders of phenomena, but this same reason counsels me to perhaps reconcile them, to place them, one beside the other, on a plane which is doubtlessly that of the sole reality."

Marguerite Yourcenar, *Dreams and Destinies*, Translated by Donald Flanell Friedman, Palgrave Macmillan US, 1999, pp. 10 - 11

MARGUERITE YOURCENAR

Dreams and Destinies, the Rosetta Stone of Marguerite Yourcenar's canon, is an intimate journal of her dreams. In *Dreams and Destinies* Yourcenar has provided us with the most daring, yet least conventional form of autobiography, a form that allows the reader to view her life refracted through the poetic sensibility of her own sleeping mind. In recording her dream life, Yourcenar wanders through a picture gallery of the soul, pausing before ruined cathedrals filled with candles, dark ravines that hold dead bodies, and still reflecting pools located deep inside soaring gothic churches. Her dreams are populated by men, women, and children as well as animals and mythical creatures. Available for the first time in English in the way that

she intended upon her death, *Dreams and Destinies* is a reminder from one of the greatest writers of the twentieth century that the dreams we create are with us forever.

DOWNLOAD [\[HERE\]](#)

Also: Marguerite Yourcenar, *Oriental Tales*,

"What road," asks Paracelsus, "should the philosophers follow?" and he answers: "That exactly which was followed by the great Architect of the Universe in the creation of the world."



Ernst Fuchs, *David and Batshebah (IV)*, 1995

Bernardo Kastrup:

"Renowned psychologist James Hillman, in his 'acorn theory,' suggested that each person has a *call*: an often-obfuscated but passionate idea of what her life is meant to be, just like an acorn holds within itself a blueprint of the oak it's meant to become. A life lived so as to bring that idea into reality—thus turning the acorn into the oak—is a life of purpose and timeless meaning. as such, 'the call offers *transcendence*, becoming as necessary to a person's life on Earth as performance to [Judy] Garland, battle to [George] Patton, painting to [Pablo] Picasso.' It is this *transcendence* that imbues life with the eternal significance of destiny fulfilment, as opposed to the evanescence of a mere chain of chance events. 'To live on a day-to-day basis is insufficient for human beings; we need to transcend ... we need meaning ... we need to see over-all patterns in our lives. ... And we need freedom ... to get beyond ourselves ... to rise above our immediate surroundings,' observed Oliver Sacks. The whole impetus of life is to transcend: to get beyond the separateness, insignificance and

transience of the ordinary human condition through association with something timeless and boundless. ¹⁰

Walter Pater:

“This pagan sentiment measures the sadness with which the human mind is filled, whenever its thoughts wander far from what is here, and now. ... He makes gods in his own image, gods smiling and flower-crowned, or bleeding by some sad fatality, to console him by their wounds, never closed from generation to generation. It is with a rush of home-sickness that the thought of death presents itself. He would remain at home for ever on the earth if he could. ... but since the mouldering of bones and flesh must go on to the end, he is careful for charms and talismans, which may chance to have some friendly power in them, when the inevitable shipwreck comes. Such sentiment is a part of the eternal basis of all religions, modified indeed by changes of time and place, but indestructible, because its root is so deep in the earth of man’s nature.” ¹¹



“Machado said that if we pay attention exclusively to the inner world, it will dissolve; if we pay attention exclusively to the outer world, it will dissolve. To create art, we have to stitch together both the inner and the outer worlds”. ¹²

"Immortals become mortals, mortals become immortals;
they live in each other's death and die in each other's life"

Heraclitus, fragment 6 ¹³

Peter Kingsley

“The only possible way to understand is by standing back in the stillness that lies underneath thinking and sees things as they really are. It's like watching hundreds of colours, each of them trying to persuade you it happens to be the most important one-then stepping back and seeing they all form a single rainbow. Thoughts in themselves are always leading to division and separation. But all thoughts, together, are a single whole. We are our own enemy. Everything

¹⁰ Bernardo Kastrup, *More Than Allegory: On Religious Myth, Truth and Belief*, Iff Books, 2016

¹¹ Walter Pater, *The Renaissance*, p. 129. [PATER@WIKIPEDIA]

¹² Robert Bly, *The Winged Energy of Delight. Selected Translations*, HarperCollins, 2005, p.58.

¹³ In: Philip Ellis Wheelwright, *The Presocratics*, New York: Odyssey Press, 1966, p. 74.

is one. And there is no need to struggle for anything at all because whatever we think already exists: nothing to fulfil, nothing to fear. Thinking is the realm of all that we know, or think we know. And this end to discrimination is the end of all wisdom, the end of philosophy-as well as its beginning. It's where everything we work for or try to work out by ourselves becomes useless.”¹⁴

Sylvester Wojtkowski, PhD, Jung’s “Art Complex”. [[HERE](#)]



Jim Dine, *The Heart Called Paris Spring*, 1953

“When you and I consult these hearts and minds of ours, what do we learn? That there actually exists a deeper beauty even than the beauty of death – the beauty of living.”

– e. e. cummings, “Armistice”

FINDING TIME

Finding time is a common mantra that I hear from many friends. After all, from this moment until death intervenes, is all the time we have allotted to us. As Buddhists we try to place each life in a certain perspective, that may or may not be a palatable programme for most of humanity trapped so profoundly in the material condition, or more correctly, materialism. Often, I have found people who have a shocking experience, or a near death epiphany, suddenly decide it is time to recalibrate their priorities. Most important, is a little parable, that most likely arose from the great Atisha Mahapandita - because it has a marine theme, and he travelled to Indonesia to study there in the Middle Ages. It says, the human body is very precious, and we do not use it for the purpose we have obtained it. It is as difficult to obtain as if, there was a circle of cork floating upon the oceans of the world, and once in a hundred years, a blind turtle arises from the depths, EVENTUALLY - it will surface with its head in

¹⁴ Peter Kingsley, *Reality*, The Golden Sufi Centre, 2004, p.75

the centre of the cork ring! That is how difficult it is to attain a human body! Thus, what we have the time for, is a most precious project. There is no need for me to preach about what the Buddhist objectives and motivations are, but often people have the wrong idea in this respect too!

THE ROYAL WE ¹⁵

Let's say that you, or the Royal We, experience some sort of disappointment. Maybe enough of a bummer to lead to depression.

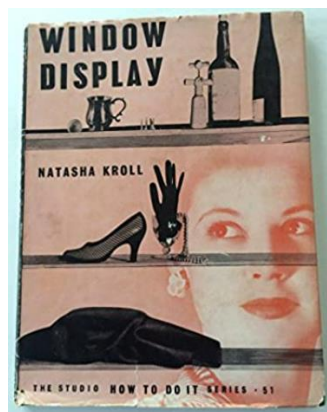
That being the case, I was thinking to myself last night, that the object of the exercise, is to do what it is necessary to do, to the best of one's abilities. Buddhism is really a process-orientated system. Ultimately, there is no goal. Only the moment really counts. We spend too much time trapped in the Past and worrying about the Future.

So, stage by stage, process by process, one does what one can. It could be said that in the confusion, there is a guiding star - not a carrot before the donkey - but some inner intuition, or whatever, that leads to the Divine Child. But as we are talking about process, having arrived at the Manger - it is not the end of the story. In fact, it is the start of something much bigger. Sir Isaac Newton in his alchemical experiments was very obsessed with the Inner Child and the Star image, which become fused in the symbol of The Star Child.

That is why, feeling a certain profound satisfaction - perhaps akin to raking the gravel in a Zen garden into patterns, what could be done, was done, in sincerity and with the motivation, that somewhere along the line, whatever we do well, will be of some use to All Sentient Beings.

WINDOW DRESSING

Samten de Wet



In Paris a few years ago, I said to a friend that the City was a Paradise for window shopping, if one cannot afford to buy anything. Apparently, the Italian term is something like: Rub your nose on the window. Better still, would be - lick the window, and in Winter, be thankful that your tongue does not stick to the glass. Years ago, I came across a book on Window Dressing, as an art form, (which it is, albeit ignored by the Art World.) It was profusely illustrated, written by someone with the delicious name Natasha Kroll, and published in Paris in the

1930's. About this time, I formulated the concept that 'window dressing' could be an analogy of how we present ourselves to the world at large, i.e., the personality. (*persona* = 'mask') We all have shop windows, the façade, the make-up; but we do not like to reveal the other side, what we look like in the morning, minus the make-up.

Then using this analogy, any shop usually has a backyard area, where the rubbish is stored, and the more unsavoury aspects of retail are processed. Likewise, in our own lives, we have the chaos in the cupboards, the dust swept under the carpet, the unwashed dishes.

Now we can amplify this in astrological terms. The Sun represents the '*persona*' and the bright side that we show to the world. On the other side of the Solar System, we have Dark Pluto, which of course, rules underground storage systems, cellars, and the very places where we hide the contents of the unconscious from the conscious mind.

On the larger canvas, we have all the Conde Nast magazines, the Paris Fashion Shows, while on the Plutonic side, we see the genocides, the sufferings hidden from the gaze of the fortunate. Another example is in the New Age & Wellness Industry. We always see beautiful young people (usually white) leaping with joy on pristine beaches. (The Sun/Solar aspect) - to which I have offered the suggestion, that one would never see a picture of a putrefying corpse [The Plutonic] on the cover of a New Age magazine.

As Andy Warhol said: "All is Pretty." And the Style Police will enforce the rule. An exception to the rule, are the controversial United Colors of Benneton adverts.

Thursday, 25 November 2010

We think, as the bottom line - that the essence of the ecological crisis is NOT to be solved by dealing only with the effects, but that the *causes* must be addressed. This is where Buddhism offers more than the other systems. You or I, or we, can say this is the *Dharma* - certainly, for sure - but not everyone can understand the deeper and richer aspects, for example the **Abhidharma**, or the **Madhyamika** systems. But cause and effect can be dealt with in a simple day to day way . . . which Rosemary Vosse taught me by practical action for 25 years of living with her - and that is: **complete your cycles of action.**

She took out the breadboard, the bread, the bread knife, the butter, a plate, a knife, the peanut butter and the jam. She sliced the bread and put the bread back into the breadbox. She returned the bread knife to the draw. She put the butter on the bread with the knife. She returned the butter to the fridge. She put the peanut butter and jam on the bread and returned them to the cupboard. She took her sandwich outside to eat it under the pergola in the garden. When she returned to the kitchen, she washed the plate and put it on the drying rack.

There was no evidence of her action. All surfaces had been wiped clean.

In many of his Performance pieces Joseph Beuys created similar process actions. In a way, perhaps a more mystic way - in Buddhism, we have the Arising and the Fading, which manifest in the *sadhana* [puja] itself, from the emergence out of *sunyata*, into the *bindu*, from the *bindu* to the lotus, from the lotus to the deity, the Palace of the Deity, the full-blown Mandala, and then the entire meta-construction is re-absorbed into *sunyata*, in reverse. It is at this point that the meditation begins.

From a micro-macrocosmic point of view, why is it not possible for the action of making a peanut butter sandwich as sacred a ritual as a *sadhana*? An identical system can be experienced in the Zen Tea Ceremony.

Now, placed a personal note here, in order to maintain the body of the above for an essay - looking around the radius of your own life, and your family - how much detritus of incomplete cycles of action are you conscious of? As Sri Aurobindo perhaps said: 'If we all sweep in front of our own houses, the streets will be clean.' Or words to that effect.

By the Grace of the Goddess, I have very little in the way of material goods to manage. And my ultimate dream, is to have nothing. It is not that I have chosen this lifestyle, as much as it has chosen me. I would like to have my own home, and a garden, and my own cat and dog, and I suffer very much for being deprived of these possessions. Not that I want them myself, but that I could use the domestic space as a place to entertain and bring joy and creativity into the world. We live in a cruel capitalist world where space to unfold social creativity is not available, except for an exorbitant price.

And so, as they say, we continue to survive as best we can in-between the cracks in the concrete.

Thursday, 25 November 2010

I think that I am discovering my writing voice for the first time. Was deeply inspired by John Hurt's depiction of Quentin Crisp in his film 'An Englishman in New York' - [Google] - Crisp was an old faggot who wore make-up into his 90's - and he sat on a chair and talked to audiences about honesty in a very simple way. He lived in a tiny room in New York in absolute squalor - [a graveyard of *uncompleted cycles of action*] - and lived on baked beans on toast - and died with 800,000 dollars in the Bank! But he stuck to the principle of truth and made me realize that most of the time we are policing our own minds, and the social settings in which we operate. So, a great deal of barnacles does get stuck on the hull, and what I am saying to friends now, is that it is time to go into the Dry Dock for a Barnacle Scrap. As we say in Buddhist analogy, the dust needs to be cleaned off the mirror every now and then. That is, we can never rest. We have to be constantly vigilant. [The image of the *ibis* in the Tarot] . . . and because, according to Aelian, *De Natura Animalium*, the ibis gave itself an enema with its own beak. This being of course, a Hermetic image, in that it most or less approximates the Uroboros. This is of course, very ecological. It makes sense to wipe the shit off our shoes.

Sadly, I cannot afford a Barnacle Scrap, because there is just dry bone beneath the surface. My encrustations are all that keep me from falling down.

WHAT DREAMS MAY COME

To die, to sleep.
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause.

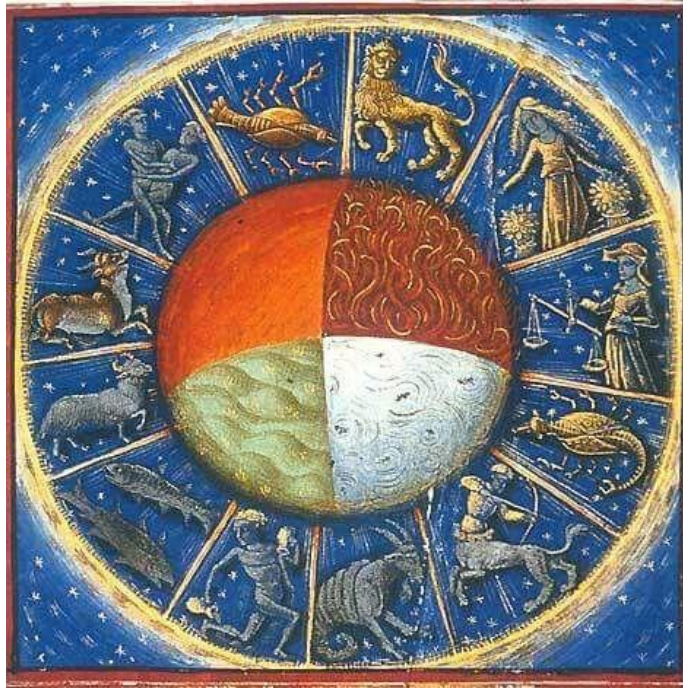
Shakespeare, *Hamlet*: (3.1.72-76)

Angela Sumegi:

“It may be good to bear in mind that all the stories we hold dear, whether Christian, Muslim, Buddhist, or Jewish narratives – of heaven and hell, of the first humans, of a great flood, of judgment and the afterlife, of spirit or soul – all have antecedents. These stories were old when they were new; they create the tapestry of religion, and in them we can find the threads that connect us individually with our common ancestral heritage as human beings. They are not the property of one culture or tradition; they may have been preserved by a particular culture, but they are our common human heritage.”¹⁶



¹⁶ Angela Sumegi, *Understanding Death: An Introduction to Ideas of Self and the Afterlife in World Religions*, Wiley Blackwell, 2014, p.21.



De Proprietatibus Rerum (Zodiac)

The happiness of the individual cannot be attained without first realizing the happiness of the whole world.

The consciousness of self will gradually evolve from the individual to include the group, society, and finally the universe . . .

To live strongly and truly is to live with a consciousness of the galaxy within you and to respond to it.

Let us seek true happiness for the whole world . . .

Miyazawa Kenji (1896–1933), a celebrated Japanese poet.



WRITTEN 40 YEARS AGO:

"The majority of the world does not find its roots in Western culture or traditions. The majority of the world finds its roots in the Natural World, and it is the Natural World, which must prevail if we are to develop truly free and egalitarian societies.

It is necessary, at this time, that we begin a process of critical analysis of the West's historical processes, to seek out the actual nature of the roots of the exploitative and oppressive conditions which are forced upon humanity. At the same time, as we gain understanding of those processes, we must reinterpret that history to the people of the world. It is the people of the West ultimately who are the most oppressed and exploited. They are burdened by the weight of centuries of racism, sexism, and ignorance which has rendered their people insensitive to the true nature of their lives."

From: "*A Basic Call to Consciousness*" - *The Hau de no sau nee Address to the Western World*, delivered at The United Nations, Geneva, 1977.



"In one popularized version of a Hindu cosmology, the inquirer asks what supports the world, to which his guru replies that it rests on the back of an elephant. As the neophyte pursues his inquiry, asking what supports the elephant, the infinite regress opens. At some remove down that regress from the elephant, the guru announces that all previous levels rest on the back of a turtle. The inevitable question is asked by the neophyte: "And what does the turtle rest on ... ?" In either metaphysical mastery, taxonomic proficiency, spiritual subtlety, or sheer exasperation, the guru replies, shaking his head from side to side: "It's turtles all the way down."

John Lyon, Gate of Horn, Gate of Ivory, *Soundings: An Interdisciplinary Journal*, Vol. 68, No. 4 (Winter 1985), pp. 466-478



"There is no insurmountable solitude. All paths lead to the same goal: to convey to others what we are. And we must pass through solitude and difficulty, isolation and silence, in order to reach forth to the enchanted place where we can dance our clumsy dance and sing our sorrowful song - but in this dance or in this song there are fulfilled the most ancient rites of our conscience in the awareness of being human and of believing in a common destiny."

Pablo Neruda



What never existed
leaves nothing in the hand
but wind
while "reality"
offers nothing but imperfection
and failure;
that being the case
we can only dream
of what never was
and as for what "really is,"
remember:
it doesn't exist.

Najmoddin Kobra

Born 540/1145 in Khiva in the area known as Khwarazm, Najmoddin Kobra lived there much of his life. He studied in Nishapur and also in Egypt, in Alexandria, where he became a disciple of Abu Ja'ib Sohrawardi's disciple Ruzbehan al-Wazzan al-Mesri. Najmoddin himself became a great Sufi shaykh and founded the Kobrawi order. He died in 618/1221, killed in battle by the invading Mongols.

English version by Peter Lamborn Wilson and Nasrollah Pourjavady, From the *Drunken Universe: An Anthology of Persian Sufi Poetry*, translated by Peter Lamborn Wilson and Nasrollah Pourjavady Original Language Persian/Farsi



Above: Jim Dine

Last night as I was sleeping,
I dreamt — marvelous error! —
that a spring was breaking
out in my heart.
I said: Along which secret aqueduct,
Oh water, are you coming to me,
water of a new life
that I have never drunk?
Last night as I was sleeping,
I dreamt — marvelous error! —
that I had a beehive
here inside my heart.
And the golden bees
were making white combs
and sweet honey
from my old failures.
Last night as I was sleeping,
I dreamt — marvelous error! —
that a fiery sun was giving
light inside my heart.
It was fiery because I felt
warmth as from a hearth,
and sun because it gave light
and brought tears to my eyes.

Last night as I slept,
I dreamt – marvelous error! –
that it was God I had
here inside my heart.

Antonio Machado

Chief Seattle:

“This we know: the earth does not belong to man, man belongs to the earth. All things are connected like the blood that unites us all. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself.”¹⁷

Albert Einstein:

“A human being is a part of the whole called by us "the universe," a part limited in time and space. He experiences himself, his thoughts and feelings, as something separate from the rest – a kind of optical delusion of consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and affection for a few persons nearest to us. Our task must be to free ourselves from this prison by widening the circle of understanding and compassion to embrace all living creatures and the whole of nature in its beauty.”

COVER: Julia Sisi:

“Aesthetic decisions and visual resources similar to Wölfli’s are evident in Julia Sisi’s work: rich patterning, vibrant colours, powerful lines, and tensions between improvisation and highly structured compositions.”

Rogier van der Weyden, *The Hand of Mary*.

¹⁷ Native American Chief Seattle in a letter he wrote to the United States government in the 1850s: