

ekphrasis
& other fragments



J. B. PRIESTLY - THE WHITE FLAME OF LIFE
CLOUDS
THE BOCCIONI BUTTERPOT

"The white flame of life."

FIRE - BIRDS

"I dreamt that I was standing at the top of a very high tower, alone, looking down on myriads of birds all flying in one direction; every kind of bird was there, all the birds in the world. It was a noble sight, this vast aerial river of birds. But now in some mysterious fashion the gear was changed, and time speeded up, so that I saw generations of birds, watched them break their shells, flutter into life, mate, weaken, falter, and die. Wings grew only to crumble; bodies were sleek and then, in a flash, bled and shrivelled; and death struck everywhere at every second. What was the use of all this blind struggle towards life, this eager trying of wings, this hurried mating, this flight and surge, all this gigantic meaningless biological effort? As I stared down, seeming to see every creature's ignoble little history almost at a glance, I felt sick at heart. It would be better if not one of them, if not one of us all, had been born, if the struggle ceased forever. I stood on my tower, still alone, desperately unhappy. But now the gear was changed again, and time went faster still, and it was rushing by a such a rate, that the birds could not show any movement, but were like an enormous plain sown with feathers. But along this plain, flickering through the bodies themselves, there now passed a sort of white flame, trembling, dancing, then hurrying on; and as soon as I saw it I knew that this white flame was life itself, the very quintessence of being; and then it came to me in a rocket-burst of ecstasy, that nothing mattered, nothing could ever matter, because nothing else was real, but this quivering and hurrying lambency of being. Birds, men or creatures not yet shaped and coloured, all were of no account except so far as this flame of life travelled through them. It left nothing to mourn over behind it; what I had thought was tragedy was mere emptiness or a shadow show; for now all real feeling was caught and purified and danced on ecstatically with the white flame of life."

J. B. Priestly, *Man and Time*:¹

If you come with me now I will show you the picture.
The Picture?
Yes, Madame, the picture.

¹ Quoted in Adler, *Studies in Analytical Psychology*, p. 143; Edward Edinger, *Anatomy of the Psyche, Alchemical Symbolism in Psychotherapy*, Open Court, La Salle, Illinois, 1985, p.129-30; and Marie-Louise von Franz, *On Dreams and Death*, p. 113-14.



CLOUDS

*In the morning I ride in the sky,
In the evening I see the mulberry groves turn into a sea.
Our hope is in the clouds;
There you shall find palaces of silver and gold.*

T. C. Lai, *The Eight Immortals*, Hong Kong, 1972.

According to the 13th century astrologer Michael Scott, the science of interpreting the shapes of clouds, for divinatory purposes is called: *aerimancy*.

"Under aerimancy he includes divination from thunder, comets, and falling stars, as well as from the shapes assumed by clouds." ²

A NOTE ON JUNO SUSPENDED



3

Correggio's *Punishment of Juno* from the Camera di San Paolo in Parma

² L. Thorndike, *A History of Magic and Experimental Science II*, 1923, pp. 320.

³ De Hooghe, *Hieroglyphica oder Denkbilder der alten Volker*, Amsterdam, 1744. Roob, *Hermetic Museum*, p. 188.

" . . . showing the goddess suspended "in the ether", her hands tied by a golden band and her feet dragged down by two golden anvils, is both the earliest and, with one exception, the only accurate illustration of a Homeric incident which had never been correctly described by any Latin classic? 1 Panofsky, p. 26

1 The scene is described in *Iliad*, XV, 18 ff., where Zeus, in order to restrain his refractory spouse, reminds her of the punishment inflicted upon her on a previous, unspecified occasion :

"Dost thou remember how I strung thee up aloft ?
I hung two golden anvils on thy feet and tied
Thy hands with golden bands, unbreakable; and thus
I strung thee up amidst the ether and the clouds".

The anvils = Saturn = Lead, but in this case, Golden Chains are referred to as well - - -
The Air- clouds from which she hangs = Uranus - Father Sky.
This relates to The Stone in the Sky -
The TITANIC propensities lead us to the PROMETHEAN -
EXCAVATE - the Panofsky Camera di San Paolo.

BAHUMED



This figure is expressive of the most sublime secret, called originally *Bahumed* and *Kharuf* (or calf), viz. *The Secret of the nature of the world, or The Secret of Secrets, or The Beginning and Return of every thing.*

To speak at length of this figure, is more than the limits of this book allow. We refer the curious, who wish for more explanation, to a book, which we have translated from our *Nabathean* language into *Arabic*, and entitled: *Sun of Suns and Moon of Moons*, illuminating the discovery of the *Hermesian* alphabets, or *hieroglyphics*, where he will be completely satisfied. (*Ancient Alphabets*, 22-23)

BACK TO BACK

Hermann Hesse:

"I hastened to the section *Chattorum res gestæ*, looked for my sub-division and number and stood in front of the part marked with my name. This was a niche, and when I drew the thin curtains aside I saw that it contained nothing written. It contained nothing but a figure, an old and worn-looking model made from wood or wax, in pale colours. It appeared to be a kind of deity or barbaric idol. At first glance it was entirely incomprehensible to me. It was a figure that really consisted of two; it had a common back. I stared at it for a while, disappointed and surprised. Then I noticed a candle in a metal candlestick fixed to the wall of the niche. A match-box lay there. I lit the candle and the strange double figure was now brightly illuminated.

Only slowly did it dawn upon me. Only slowly and gradually did I begin to suspect and then perceive what it was intended to represent. It represented a figure which was myself, and this likeness of myself was unpleasantly weak and half-real, it had blurred features, and in its whole expression there was something unstable, weak, dying or wishing to die, and looked rather like a piece of sculpture which could be called 'Transitoriness' or 'Decay,' or something similar. On the other hand, the other figure which was joined to mine to make one, was strong in colour and form, and just as I began to realise whom it resembled, namely, the servant and President Leo, I discovered a second candle in the wall and lit this also. I now saw the double figure representing Leo and myself, not only becoming clearer and each image more alike, but I also saw that the surface of the figures was transparent and that one could look inside as one can look through the glass of a bottle or vase. Inside the figures I saw something moving, slowly, extremely slowly, in the same way that a snake moves which has fallen asleep. Something was taking place there, something like a very slow, smooth but continuous flowing or melting; indeed, something melted or poured across from my image to that of Leo's. I perceived that my image was in the process of adding to and flowing into Leo's, nourishing and strengthening it. It seemed that in time all the substance from one image would flow into the other and only one would remain: Leo. He must grow, I must disappear.

As I stood there and looked and tried to understand what I saw, I recalled a short conversation that I had once had with Leo during the festive days at Bremgarten. We had talked about the creations of poetry being more vivid and real than the poets themselves.

The candles burned low and went out. I was overcome by an infinite weariness and desire to sleep, and I turned, away to find a place where I could lie down and sleep."⁴

Note the similarities of the Hesse, with this dream documented by Edinger:

⁴ Hermann Hesse, *The Journey to the East*, pp.107 – 108.

"I am sitting before an ancient intaglio of a crucifixion. It is metal but it is partially covered with a waxlike substance which leads me to discover that there are candles above it, one on each side, and I realize I am to light these, and make the wax run down into the intaglio and that this has something to do with the ritual-like meal I am about to eat. I light the candles and the wax does run down into the empty form of the crucifixion. When it is full I take it down from the wall above me and am at my meal. I have taken the head of the image which has been formed by filling up the intaglio and am eating it. It is a substance like lead - very heavy - and I begin to wonder if I can digest it. I wonder if humans can digest lead. I realize we eat a little every day, and that we eat silver, too. I think, therefore, that it is a safe thing to have eaten, but I am weary of eating too much. The dream ends while I am at the meal."⁵

Rabbi Samuel bar Nachinan, perhaps influenced by Plato's myth in the *Symposium*, speculated that:

When the Holy One, Blessed be He, first created humankind, he created him with two faces, two sets of genitals, four arms and legs, back to back: then He split Adam in two, made two backs, one on each side.⁶

"Immediately preceding these lovely lines are the no less enchanting ones: " Thereon "- that is upon the shield-the divine smith Hephaestos wrought, to please Thetis, for her son who had lent to Patroclos, killed and despoiled by Hektor of Troy, his own splendid armour:

" . . . a great fine vineyard made of gold, crowded with grapes hanging from the silver vine-props it was staked with throughout. All around it he threw a dark blue enamel trench, along this a fence of tin: one single path led into it, upon which moved the carriers coming to harvest the vineyard, maidens and unmated youths in merry mood who bore along in plaited baskets the honey-sweet fruit. In the midst of these a boy played charmingly the strings of a clear-toned lyre, singing to their sound with a delicately modulated voice 'Lovely Linos ' (KAAON AINON). But they, starting together to sing and cheer, followed him dancing in skipping steps ".

A strange alchemical dream:

The paintings of Miserrimus Dexter :

"The first of the Passion-pictures illustrated Revenge. A corpse, in fancy costume, lay on the bank of a foaming river, under the shade of a giant tree. An infuriated man, also in fancy costume, stood astride over the dead body, with his sword lifted to the lowering sky, and watched, with a horrid expression of delight, the blood of the man he had just killed, dripping slowly in a procession of big red drops down the broad blade of his weapon. The next picture illustrated Cruelty, in many compartments. In one, I saw a disembowelled horse savagely spurred on by his rider at a bull-fight. In another, an aged philosopher was dissecting a live cat, and gloating over his work. In a third, two Pagans politely congratulated each other on the torture of two saints: one saint was roasting on a gridiron; the other, hung up to a tree by his heels, had just been skinned, and was not quiet dead yet."⁷

Norman O. Brown:

⁵ Edward Edinger, *Coagulato*, p.113

⁶ *Genesis Rabba* 8.1, also 17.6; cf. *Leviticus Rabba* 14.

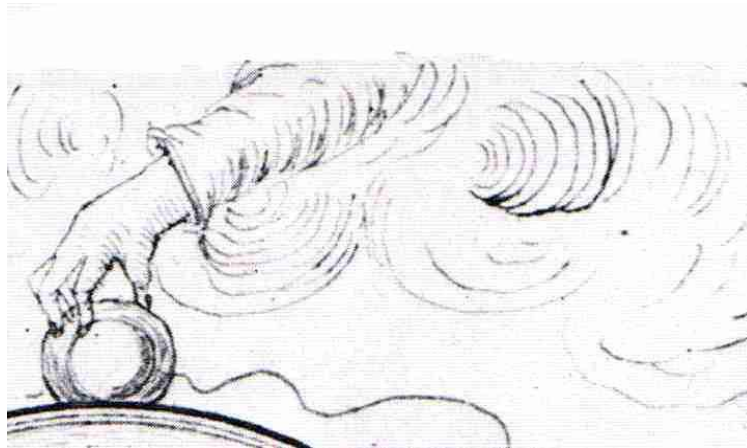
⁷ Wilkie Collins, *The Law and the Lady*, London, 1875.

"The way to start a new civilization, is not to introduce some new refinement in high culture but to change the imagination of the masses." ^[1]

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." ⁸

EKPHRASIS ⁹



I am reading: Jonathan Wright, *The Jesuits. Missions, Myths and Histories*, HarperCollins, London, 2004 . . . which is fun & part of the unpacking of the horrors of how Europeans genocided native cultures, through the Church . . . which brought me back to my notes on *The Inquisition*, by Michael Baigent & Richard Leigh . . . and I found an **excellent** review of this book by Anne Baring and she has given me her permission to circulate this review to my enlightened mailing list. Her website address is: www.annebaring.com - and you can consult the bulk of the articles . . .

I am a great believer in synchronicity, mainly because it 'happens' to me all the time, and always in 'twos'. *The London Review of Books*, Vol.28, no. 5, March 2006. [see: [HERE](#)]

Umberto Eco, *Mouse or Rat? Translation as Negotiation*, Weidenfeld & Nicolson, London, 2003.

Ekphrasis: n. (Gr 'description'). The description of a work of art, possibly imaginary.

On ekphrasis, the description of imaginary representations in imitation of Philostratus and Lucianus, as a stylistic phenomenon, S. L. Alpers. 'Ekphrasis and aesthetic attitudes in Vasari's *Lives*', *JWCI*, XXIII, 1960, pp. 190-215

Bergman, E. L., *Art Inscribed: Essays on Ekphrasis in Spanish Golden Age Poetry*, Harvard University Press, 1979.

^[1] Brown, Norman O., "The Apocalypse of Islam," in *Apocalypse &/or Metamorphosis*, University of California Press, Berkeley, 1991.

⁸ Philip Pullman, *The Subtle Knife*, Scholastic, London, 1997.

⁹ 31st May 2007.

30 Texts by Psellus on the sphinx, on an 'ekphrasis' of Circe, and on the cave of the nymphs are to be found in J. F. Boissonade's edition (1851, reprinted by Olms, 1967) of Tzetzes' *Allegoriae Iliadis*.

Hesse writes:

"Also I have never forgotten the first picture of Schumann that I saw in childhood; it was in color, a probably no longer acceptable color print of the eighties, in a child's card game of the portraits of famous artists with an enumeration of their principle works; Shakespeare, Raphael, Dickens, Walter Scott, Longfellow, and others have had for me all my life the faces they had on those colored cards. And that three-handed card game with its pantheon of pictures and works of art arranged for the young and for simple folk may perhaps have been the first stimulus for that conception of a comprehensive university of literature and the arts of all times and cultures which later was to bear the names of Castalia and *The Glass Bead Game*." [10]

EMIC/ETIC DISTINCTIONS

James Lett

The neologisms "emic" and "etic," which were derived from an analogy with the terms "phonemic" and "phonetic," were coined by the linguistic anthropologist Kenneth Pike (1954). He suggests that there are two perspectives that can be employed in the study of a society's cultural system, just as there are two perspectives that can be used in the study of a language's sound system. In both cases, it is possible to take the point of view of either the insider or the outsider.

As Pike defines it, the emic perspective focuses on the intrinsic cultural distinctions that are meaningful to the members of a given society (e.g., whether the natural world is distinguished from the supernatural realm in the worldview of the culture) in the same way that phonemic analysis focuses on the intrinsic phonological distinctions that are meaningful to speakers of a given language (e.g., whether the phones /b/ and /v/ make a contrast in meaning in a minimal pair in the language). The native members of a culture are the sole judges of the validity of an emic description, just as the native speakers of a language are the sole judges of the accuracy of a phonemic identification.

The etic perspective, again according to Pike, relies upon the extrinsic concepts and categories that have meaning for scientific observers (e.g., per capita energy consumption) in the same way that phonetic analysis relies upon the extrinsic concepts and categories that are meaningful to linguistic analysts (e.g., dental fricatives). Scientists are the sole judges of the validity of an etic account, just as linguists are the sole judges of the accuracy of a phonetic transcription.

Besides Pike, the scholar most closely associated with the concepts of "emics" and "etics" is the cultural anthropologist Marvin Harris, who has made the distinction between the emic and etic perspectives an integral part of his paradigm of cultural materialism. Pike and Harris continue to disagree about the precise definition and application of emics and etics (Headland et al. 1990). The most significant area of their disagreement concerns the goal of the etic approach. For Pike, etics are a way of getting at emics; for Harris, etics are an end in themselves. From Pike's point of view, the etic approach is useful for penetrating, discovering, and elucidating emic systems, but etic claims to knowledge have no necessary priority over competing emic claims. From Harris's perspective, the etic approach is useful in making objective determinations of fact, and etic claims to knowledge are necessarily superior to competing emic claims. Pike believes that objective knowledge is an illusion, and that all claims to knowledge are ultimately subjective;

¹⁰ *Events in the Engadine*, [1953] in: Hermann Hesse, *Autobiographical Writings*, Jonathan Cape, London, 1973, pp. 282-3.

Harris believes that objective knowledge is at least potentially obtainable, and that the pursuit of such knowledge is essential for a discipline that aspires to be a science.

As is apparent, the debate over emics and etics raises a number of fundamental ontological and epistemological issues. It is not surprising, therefore, that controversy continues to surround even the definitions of emics and etics. Although the terms are part of the working vocabulary of most cultural anthropologists, there are no standard definitions that have won universal acceptance. A survey of introductory textbooks in anthropology reveals that the terms “emic” and “etic” are glossed in highly disparate fashion. The situation is even more obscure outside anthropology, where the concepts have been widely diffused and widely reinterpreted. The terms “emic” and “etic” are current in a growing number of fields—including education, folklore, management, medicine, philology, psychiatry, psychology, public health, semiotics, and urban studies—but they are generally used in ways that have little or nothing to do with their original anthropological context.

Despite that diversity and disagreement, it is possible to suggest a precise and practical set of definitions by focusing on emics and etics as epistemological concepts. From that perspective, the terms “emic” and “etic” should be seen as adjectives modifying the implicit noun “knowledge.” Accordingly, the distinction between emics and etics has everything to do with the nature of the knowledge that is claimed and nothing to do with the source of that knowledge (i.e., the manner by which it was obtained).

Emic constructs are accounts, descriptions, and analyses expressed in terms of the conceptual schemes and categories that are regarded as meaningful and appropriate by the members of the culture under study. An emic construct is correctly termed “emic” if and only if it is in accord with the perceptions and understandings deemed appropriate by the insider’s culture. The validation of emic knowledge thus becomes a matter of consensus—namely, the consensus of native informants, who must agree that the construct matches the shared perceptions that are characteristic of their culture. Note that the particular research technique used in acquiring anthropological knowledge has nothing to do with the nature of that knowledge. Emic knowledge can be obtained either through elicitation or through observation, because it is sometimes possible that objective observers can infer native perceptions.

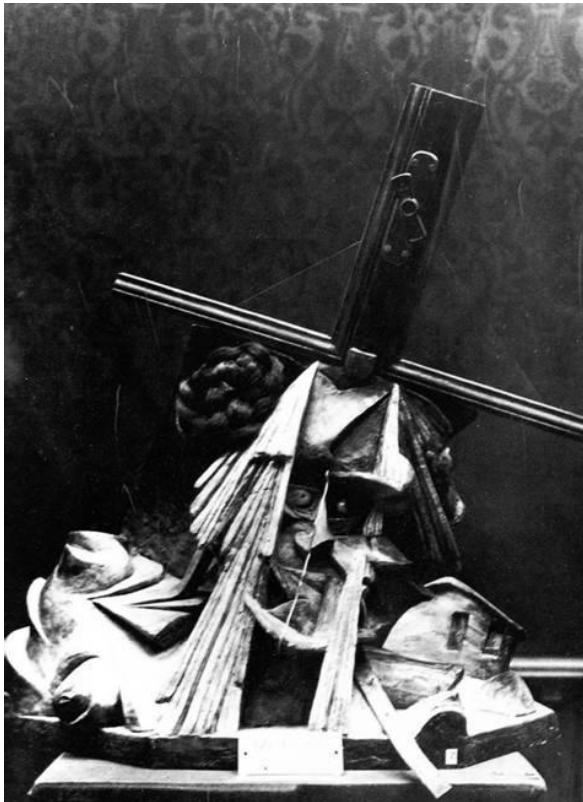
Etic constructs are accounts, descriptions, and analyses expressed in terms of the conceptual schemes and categories that are regarded as meaningful and appropriate by the community of scientific observers. An etic construct is correctly termed “etic” if and only if it is in accord with the epistemological principles deemed appropriate by science (i.e., etic constructs must be precise, logical, comprehensive, replicable, falsifiable, and observer independent). The validation of etic knowledge thus becomes a matter of logical and empirical analysis—in particular, the logical analysis of whether the construct meets the standards of falsifiability, comprehensiveness, and logical consistency, and then the empirical analysis of whether or not the concept has been falsified and/or replicated. Again, the particular research technique that is used in the acquisition of anthropological knowledge has no bearing on the nature of that knowledge. Etic knowledge may be obtained at times through elicitation as well as observation, because it is entirely possible that native informants could possess scientifically valid knowledge.

Defined in that manner, the usefulness of the emic/etic distinction is evident. Answers to the most fundamental anthropological questions—including the origins of humanity, the characteristics of human nature, and the form and function of human social systems—are part of the worldview of every culture on the planet. Like all human beings, individual anthropologists have been enculturated to some particular cultural worldview, and they therefore need a means of distinguishing between the answers they derive as enculturated individuals and the answers they derive as anthropological observers. Defining “emics” and “etics” in epistemological terms provides a reliable means of making that distinction.

Finally, most cultural anthropologists agree that the goal of anthropological research must be the acquisition of both emic and etic knowledge. Emic knowledge is essential for an intuitive and empathic understanding of a culture, and it is essential for conducting effective ethnographic fieldwork. Furthermore, emic knowledge is often a valuable source of inspiration for etic hypotheses. Etic knowledge, on the other hand, is essential for cross-cultural comparison, the *sine qua non* of ethnology, because such comparison necessarily demands standard units and categories.

Prof. James Lett [[ONLINE HERE](#)]

THE BOCCIONI BUTTERPOT



Nietzsche:

"We are faced with an abundance of disparate impressions greater than ever: cosmopolitanism in foods, literatures, newspapers, forms, tastes, even landscapes. The tempo of this influx is *prestissimo*; the impressions erase each other; one instinctively resists taking in anything, taking anything deeply, to "digest" anything; a weakening of the power to digest results from this. A kind of adaption to the flood of impressions takes place: men unlearn spontaneous action, they merely react to stimuli from the outside." [11]

These words could apply to the so-called Information Age of today. And yet, they are written by Friedrich Nietzsche, in 1885 – more than a century ago. At the time Nietzsche wrote these words, Umberto Boccioni was only three years old. Yet, in his short life, which ended during World War I, in 1916, Boccioni embodied the '*prestissimo*' that Nietzsche had foreseen:

Above: [Fusion of a Head and a Window](#).

[*Fusione di una testa e di una finestra*, 1911-12, scultura distrutta.]

"In the brief life span of the Italian Futurist movement, . . . Umberto Boccioni was a blazing comet. . . . Boccioni was a fiery theoretician of the movement, drafting two Futurist manifestoes in 1910 and 1912 that exalted the force and energy of contemporary life. They called for an art that glorified speed, violence and the machine age, one that above all reflected the dynamism of an engine-driven civilization." ¹²

When Boccioni wrote his 'Futurist Sculpture: Technical Manifesto' in 1912 he called for sculpture to be made of many materials, namely 'glass, wood, cardboard, iron, cement, hair, leather, cloth, mirrors,

¹¹ Friedrich Nietzsche, *The Will to Power*, trans. Walter Kaufmann and R. J. Hollingdale (New York: Random House, 1967), p.47.

¹² Grace Glueck, New York Times Art Critic. At: [Umberto Boccioni](#)

electric lights, etc.'

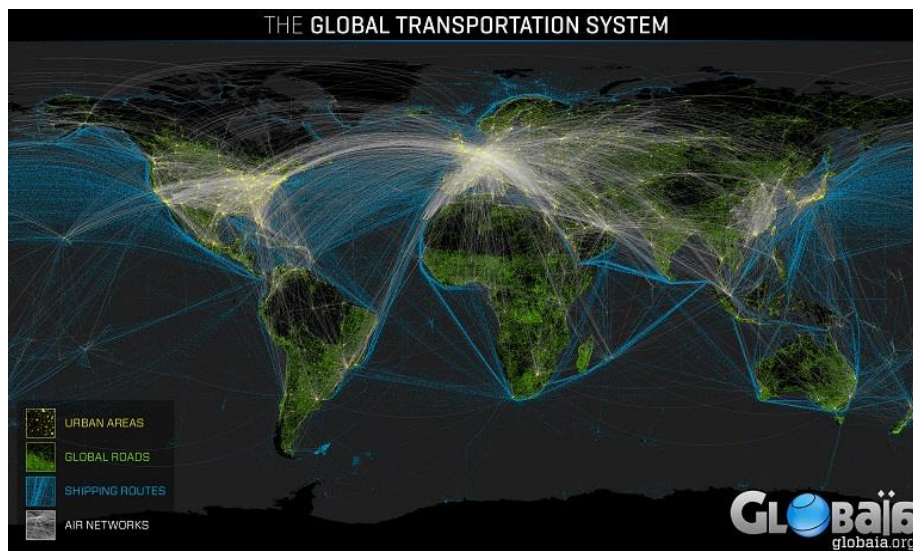
Ernst Gombrich writes:

"Our own past is moving away from us at such frightening speed, . . . to keep open the lines of communication which permit us to understand the greatest creations of mankind we must study and teach the history of culture more deeply and more intensely than was necessary a generation ago." [13]

As Jennifer Cobb says in *CyberGrace*:

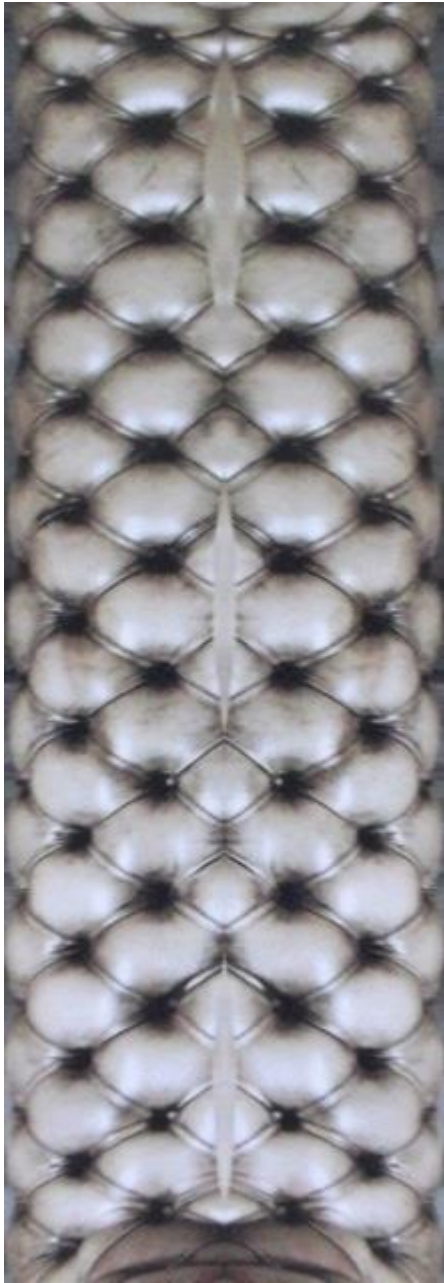
"The center of gravity of the Information Age is not matter, but information and knowledge. According to [A Magna Carta for the Knowledge Age](#), coauthored by Esther Dyston, George Gilder, George Keyworth, and Alvin Toffler, the "central event of the 20th century is the overthrow of matter".... We are entering a time when the truths of modernism-- that the world is made up of discrete, material objects that can be physically mapped, described, and, in theory, controlled -- are being replaced by a new set of understandings based on the primacy of nonmaterial events, or packets of information, that are dynamically linked in a vast, invisible terrain known as cyberspace....

A vast, pulsing, electronic world, cyberspace encircles the globe. When we enter it, we go into a place that feels removed from the physical world. It is a space composed of information, images, and symbols. In many ways, this world of pure images is the crowning achievement of a Western trajectory of thought that began with Plato in his apocryphal cave. Plato argued that we are trapped in the cave of matter and can see the real world of intellectual ideas only as the shadows these ideas cast upon the walls of the cave. Plato's call was for us to emerge from the cave and live fully within the world of ideal forms, the life of the mind. Cyberspace can be interpreted as the Platonic realm incarnate." [14]



¹³ Ernst Gombrich, *In Search of Cultural History* (Oxford: Clarendon Press, 1969), p.45.

¹⁴ Jennifer Cobb, *CyberGrace* (New York: Crown Publishers, Inc., 1998) pp. 30-31. Quoted in: David Ulansey, [Cultural Transition and Spiritual Transformation: From Alexander The Great to Cyberspace](#). In *The Vision Thing: Myth, Politics, and Psyche in the World*, edited by Thomas Singer (London and New York: Routledge, 2000) pp. 213-31.



[Fahrenheit 451](#) based on the Ray Bradbury novel, made into a film, tells of a repressive system where all books have been burned, and in order for literature to survive each person memorizes a book. They are 'walking books'. One is *Alice in Wonderland*.¹⁵ Another, Dicken's *Oliver Twist*, and so on.

I thought this is an interesting idea, which could be linked to James Hillman's Acorn Theory, and to Doris Lessing's *Briefing for a Descent Into Hell*. To elaborate, we all contain some blueprint as to the function we have to perform in this life, or, birth.

The journey of descent into Your subconscious to retrieve the information. *Gon.gTer* [**Mind terma** (Tib. རྒྱུང་གཏེར་, *gong ter*; [Wyl.](#) *dgongs gter*) – a category of [terma](#), discovered within the mindstream of the [tertön](#). – [\[HERE\]](#)

i.e. are Mythical descents merely analogies of subconscious retrieval? The Ancient One archetype i.e. Old Man, Saturn, Ole Man River, White Beard, Blue Eyes, Gandalf, Bodhi Dharma, see William Blake, 1st. Karmapa White haired . . . Arcanum 9 archetype. [15]

Crisis, day, page, letter, pen, cold, music, cadenza.
The position of the mind.

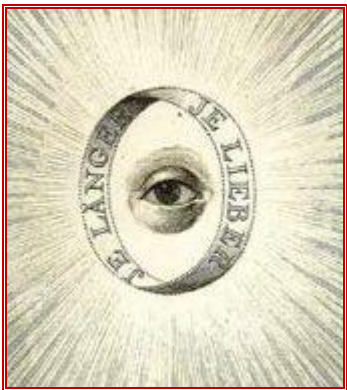
Tranquil, awaiting the full potential to unfold. Harry the tramp scrounging through dirt bins. *Sight and Sound* – take all references to Borjes in 10 years of issues – to analyze the dispersal of a state of mind-process-thinking! Not, to see the dispersal of one authors style or mode - but to uncover the underlying reality, the causal meta-social significance behind the form.

It seems that we can retrieve from the collective unconscious, memories of past lives - I have considered that many of "the carry-over" traces are embedded in textures and even artefacts. One can trace, through the aesthetic surface of a person's home - clues to past lives etc. see also "Grof" and the amount of experience

¹⁵ Written about 1973.



catalogued through LSD. Also, the more space we have - the more ability to read outside the limits of our present state of reference. We could also enquire about the social and therapeutic aspects of working with the field of re-incarnatory experience.



"The (we are already dead) idea in alchemy - and Artaud - the idea of a 'self-ego' once abolished makes re-incarnation a difficult subject to approach - the actual incarnation - is merely a return to death in the flesh - what we experience as life - is actually death - or the shallowness of the term that indicates a fixation in time and space, of a world view - and experiential matrix - that essentially relies on defined limitation in the name of a collectively conditioned 'truth' which is in actuality - a mass conditioned false hood. Much of the Doctrine of re-incarnation fits into the latter statement. From the Buddhist point of view there can only be one motive for rebirth - and that is The Vow to Serve all sentient Beings, i.e. to take on the gross mantle of flesh to contribute one's utmost to universal welfare. This also brings to mind a marked difference between the terms *rebirth* and *reincarnation*. It also activates the area known and the "Collective Unconscious" and the *carry-over traces* of H.V. Guenther, which brings us to the mass of information on codification i.e. the transference takes place according to abstract, geometrical and mathematical archetypes - non-representational depending on storage forms or projected forms.



"Fuck it all! Fuck this world! Fuck everything that you stand for! Don't belong! Don't Exist! Don't give a shit! Don't ever judge me!"

Slipknot



"You can't see the forest for the trees and you can't smell your own shit on your knees."

Marilyn Manson

knock_knock

Keep knocking, and the joy inside
will eventually open a window
and look out to see who's there.
Rumi

"I have lived on the lip of insanity, wanting to know reasons, knocking on a door. It opens. I've been knocking from the inside."



Rumi

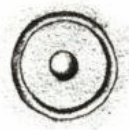
,

You keep a'knockin but yah can't come in!

Little Richard

"I once asked a Shirazi how penetration was possible if the patient resisted with all the force of the sphincter muscle: he smiled and said, 'Ah, we Persians know a trick to get over that; we apply a sharpened tent-peg to the crupper-bone (*os coccygis*) and knock till he opens.'

¹⁶



the luxlapis project

Website: www.luxlapis.co.za/index.html

¹⁶ Sir Richard Francis Burton: "Terminal Essay", from his translation of *The Arabian Nights*, 1885. Section D: Pederasty