

FACES

EYES

IBIS HEART



God creates the eyes in order that they might look on him as he looks on them, and that his look might be returned and that light might assume a communicative meaning, uniting everything existing in a common space of intervision. God and men commune in light. ¹

He has eyes on all sides, faces on all sides, arms on all sides, feet on all sides. He is the one God who created heaven and earth, forging all things together with his hands and wings.

You who are the source and origin of the gods, the ruler of all, Rudra, the great seer, who of old gave birth to the Golden Seed - give us enlightenment! ²

A mighty Lord is Purusha, spurring on the highest in us to purest attainment, inexhaustible light.

* * *

Thousand-headed, thousand-eyes, thousand-footed is Perusha.

Shvetashvatara Upanishad

Jung adds in a note:

Similarly, the Persian sun-god Mithras is equipped with an immense number of eyes. It is possible that Loyala's vision of the snake with multiple eyes is a variant of this motif. See my "On the Nature of the Psyche," par. 395.

"These repetitive visions appeared as "a form in the air near him and this form gave him much consolation because it was exceedingly beautiful ... it somehow seemed to have the shape of a serpent and had many things that shone like eyes, but were not eyes. He received much delight and consolation from gazing upon this object ... but when the object vanished he became disconsolate".[23] He came to interpret this vision as diabolical in nature."

¹ J. Assmann, *Moses the Egyptian: The Memory of Egypt in Western Monotheism*, Cambridge: Harvard University Press, 2002, p.185.

² Note 3. Trans. of this and the following passages (Shvet.Up.2-4;7,8,11;12-15) based on Hume, *The Thirteen Principal Upanishads*, pp. 399-401; and Max Muller, *The Upanishads*, II, pp. 244ff.

Ignatius of Loyola [[@WIKIPEDIA](#)]



[Argus eyes@WIKIPEDIA](#) -

Bes eyes - Alex Grey eyes



"Let us return now to the frequently used name *Argeiphontes*, Slayer of Argos. One of the images of Hermes in alchemy, (where he is more generally referred to as the Spirit Mercurius – using his Latin rather than his Greek name), is that of the dragon. One alchemical description is as follows: "On this mountain lies an ever-waking dragon, who is called Pantophthalmos, for he is covered with eyes on both sides of his body, before and behind, and he sleeps with some open and some closed." This struck me as closely parallel to the many-eyed giant Argos whom Hermes killed so that Zeus could carry out his nefarious activities."

This image of the beast with myriad eyes occurs in many mythologies – for example the Hindu Cosmic Being, Purusha, is said to have many eyes. The Catholic mystic Ignatius Loyola saw a multiple eyed serpent in a vision. Hippolytus cites the constellation of the Dragon which looks down from an all-surveying position and sees everything. These seem to be images of what Jung has termed "the Multiple Consciousness of the Unconscious" – in other words the archetypes. Is the slaying of Argos then, a metaphor for the first sacrifice, the separating of opposites from the oneness of the Great Mother. She has to be slain in order for the separate consciousnesses of the archetypes to be known." ³

³ Carole Abramavitz, Hermes – The Ubiquitous God, *Mantis*, Volume 4, Number 4, Winter 1992, p.34.



Hubertus Gojowczyk, News from the years 1732 - 1733, 1999 [Book with Two Glass Eyes]

Henry Corbin:

"...he belonged to the mystic hierarchy of those called the *Awlîvâ*, the Friends of God,, the '360' (sometimes the 12,000) individuals present at each moment of each cycle of the Prophecy. These are simultaneously the focal point of the Divine gaze among terrestrials and the *eyes* through which God contemplates his creation, or rather contemplates himself in it. They are simultaneously the *eyes* through which God shows himself to his creatures and the *eyes* through which he contemplates them, for they are like many mirrors upon which the ray of sun falls and reflects itself in the world. " ⁴

Henri Michaux:

"From island to island, greater and greater slackening. Softening too. For the first time a face appears, if it is a face. Two or three hundred alternate rows of eyes and lips, blubber lips that is, blubber lips, blubber lips, blubber lips, and eyes slightly mongoloid, eyes, eyes, eyes, eyes, composed the face which kept gliding ceaselessly downward, each lower row disappearing, replaced by other rows appearing, of slanting eyes, of slanting eyes, of slanting eyes, or of great blubber lips, blubber lips with fleshy ridges like a rooster's comb, but not nearly so red. And they were indecipherable, the eyes, very narrow under immense heavy lids, slightly tremulous. And all this enormously rectangular, in fact like a moving carpet with the thickness and volume totally imperceptible, or rather seeming to be of the same thickness all over, the thickness of a comfortable carpet in which the eyes and lips were not so much in relief as excrescences, wasps, bellies, innumerable bellies, pinned there and still quivering. And the endless belt kept on roiling with its enigmatic eyes, and you couldn't decide which one to watch more than another. There was a slight incline, and the width of the face that kept sliding by was that of a moderately wide street, its height in proportion. A curious thing about it was that you had no more difficulty seeing the top than the bottom or the middle. And this great intent face, so exaggerated and devoid of any other part, visibly incapable of detaching itself from the others, . . . " ⁵

⁴ Corbin, Henry, *The Jasmine of the Fedeli d'Amore, A Discourse on Rûzbehân Baqlî of Shîrâz*, pp. 189 - 223. Sphinx 3, 1990.

⁵ Henri Michaux, *Miserable Miracle*, *Evergreen Review*, Volume 1, Number One, New York, 1957, pp.37 - 67.

For those who are intimidated by the rich complexities of the Work of C. G. Jung, especially in the undigested form of the *Complete Collected Works* - there remain the more accessible works of many other Jungians, and in particular Marie-Louise Von Franz and Edward Edinger, to name two great writers.

THE BURNT EYEBROWS OF MARIE-LOUISE VON FRANZ.

A Tribute to Von Franz



In our kitchen, my father had a cupboard drawer where he kept all his equipment for casting the sinkers he used for his weekend fishing expeditions. It was a little collection of things for melting metals and other such operations. I must have been between eight and ten years at the time that I started my own experiments with an old pot, that had seen better days. I remember a small sphere of quicksilver that my father had given me, and something that I presume was a slab of red ochre. These plus other substances were melted down into a sort of red cake, and I have the distinct memory of tiny dewdrops of Mercury shining in the cracks of the red crust. This childhood memory was re-activated while I was reading M.L. Von Franz.

When she was about ten years old...

"...I used to play very much alone in a little garden house attached to the hen-house, where I grew up in the country. Once I read in a paper for young people, which gave some information on natural science, that amber was really resin which came from old trees and had been washed about in the sea. That somehow triggered off my fantasy and I thought that now I wanted to make a yellow amber pearl. There was true alchemical thinking in that though I had not the foggiest idea of alchemy, but after reading the paper I felt I must make an amber pearl. So then I thought: "Well, nature makes amber by rolling about resin in the sea so we must speed up the process of nature." You read that in every alchemical text: "We are speeding up the natural processes."

I had not the foggiest idea what to do but I went about it completely naively. I thought that sea water consisted of water with salt and iodine, (which was all I knew at the time) so I just took salt from the kitchen and iodine from my parent's pharmacy and mixed them. I did not know about quantities but I presumed that I now had sea water. Then I collected resin from the neighboring trees, which naturally was full of dirt - bits of tree and so on. So I thought (and that again was alchemy without my knowing it), before you mix the substances you must purify them separately. The sea water was clean because I had made it, but now I must purify the resin and for that I first had to melt it and then put it through a sieve to get the impurities out. While I was melting it in a stolen pan I was filled with pity for the resin and wondered if it suffered pain. I thought that if you cooked a human he would be in agony, and I wondered if matter really was dead or if the resin suffered when I heated it. So I talked to it. I said: 'Look here, you may suffer great tortures but you will become such a beautiful yellow amber pearl that it is worth going through the furnace.'

Well there came a sad end to the experiment as often happened to alchemists. The whole thing caught fire and I burnt my eyebrows and by that my parents found out what I was doing and they put an unfortunate stop to my alchemy." ⁶

In my own case, I cannot recollect if my red ochre cake with its Mercurial pearls was part of a fantasy process, but perhaps some buried memory content will surface in time. In any event, it is no coincidence, that later in life, alchemy entered my awareness through Art History in general, and a paper I was writing on Hieronymous Bosch at Art School in the 1960's, in particular.

For those who are intimidated by the rich complexities of the Work of C.G.Jung, especially in the undigested form of the *Complete Collected Works* - there remain the more accessible works of many other Jungians, and in particular Marie-Louise Von Franz and Edward Edinger, to name two great writers.

Von Franz, Marie-Louise, *Alchemical Active Imagination*, Spring Publications, Dallas, Texas, 1987, pp. 18,19.

YOU WILL ALWAYS FIND HIM IN THE KITCHEN AT PARTIES.

The "art of active imagination with material..." in Von Franz, took place in "...a little garden house attached to the hen-house, ..." and in my case, the kitchen.

But in the kitchen we are dealing with only 'things', with 'objects' while the objects in alchemy are not utilitarian. The apparatus of the laboratory, the Vessels, the Bath, the *Athanor*, (Oven or Furnace) the retorts and equipment are not to be seen from a materialistic point of view. Though they are objectively shown as structures, when the process of the Work is initiated, then these objects become subjective, and emerge as experiential symbols of the very process in motion within a much wider context. Certainly the beautiful yantras and mandalas of Tibetan Buddhism and Hinduism are now sold as 'objects' to decorate the home as 'things' alongside the antique artefacts of chemistry. This is dealing with the dried out shell of the process which has a structure but has ceased to be an experience.

The structures (i.e. artefacts), the vessels, ovens and so forth have to be viewed from an internal perspective - from which we see that they are created for and used in an ongoing creative, evolutionary process. In Vajrayana, for example, the sequence of the sadhana itself creates structures, generates a psycho-cartographic system - which codify the SHAPE of the process or experience, at any given moment in the sequence. Squares, circles and triangles come into focus at different points in our experience. So in alchemy, the vessels have shapes that describe the experience in motion - for instance the Pelican Vase which has a circulatory, distillation - another closed eco-system. There are usually 12 processes in alchemy with corresponding structures or artefacts - where metals are melted and change their qualities, where substances are purified in the bath, or dissolved in vessels in the furnace.

All this involves the releasing of energy - which takes place during the de-structuring processes (as in putrefaction) and the energy thus made available for con-structuring processes - the creation of new, fused or integrated forms.

⁶ Von Franz, Marie-Louise, *Alchemical Active Imagination*, Spring Publications, Dallas, Texas, 1987, pp. 18,19

Giving this drift of thought a slighter more obvious coloration I would like to suggest, that using a definition of 'concept' by Prof. H.V. Guenther - that the concept is a stable structure at the end of the process. In other words, the 'concept' such as the fixed idea of the existence of the 'self or the 'ego' - is the calcification of consciousness, which according to the archetypal texture, is further qualified as one of the Seven Metals, i.e. Saturn is greed, selfishness, Mars - Anger, Venus - Passion - and so on - these banks of fixated human thoughts and emotions, especially the - lower vibrations, are the root of suffering - and the ore which must be placed in the processes of the alchemical forge, and thus the energy fixed into this bank of calcified structures is released. The containers for wrong thinking are broken down and the energy released through de-structuring. This is how the fixed become the volatile. It has associations with the Spanish idea of the DUENDE as " a power and not a behaviour, a struggle and not a concept."

And perhaps the relationship between the ... [ends here]



"The association of the eye with God, for example, occurs in the hieroglyphic tradition known in the Renaissance and to Alberti, who says that "The Egyptians employed the following sign language: a god was represented by an eye .. ." ⁷ The eye was also associated with the sun, for example, in Horapollon's *Hieroglyphics* ⁸ and in Plato, who writes in the *Republic* that the eye is the organ most like the sun. ⁹ The sun, in turn, was traditionally related to gods and kings. In ancient Egypt, the pharaoh enacted a ritual rising and setting from the so-called "Window of Appearances," which literally identified him with the sun. ¹⁰ In Christianity, both Christ, the "light of the world," and God are metaphorically equated with the sun. ¹¹ And more specifically, Alberti was aware of, and possibly involved in devising, the iconography of the Tempio Malatestiano, relating sun to ruler. ¹² Both Alberti and Matteo de' Pasti worked for Sigismondo Malatesta in Rimini and advised on the reconstruction of the Tempio." ¹³

Laurie Schneider, Leon Battista Alberti: Some Biographical Implications of the Winged Eye, *The Art Bulletin*, Vol. 72, No. 2 (Jun., 1990), pp. 261-270

James S. Ackerman, Leonardo's Eye, *Journal of the Warburg and Courtauld Institutes*, Vol. 41 (1978), pp. 108-146

⁷ 36 Alberti, *On the Art of Building*, 256 (Orlandi, ii, 697): "Aegyptii signis utebantur hunc in modum. Nam oculo deum, ... eiusmodi significabant."

⁸ Note 37 Cf. E. Wind, *Pagan Mysteries in the Renaissance*, London, 1950, 186- 187.

⁹ Note 38 Plato, *Republic* vi. 507-509, in *The Dialogues of Plato*, trans. B. Jowett, New York, 768-770.

¹⁰ Note 39 Cf. C. Gottlieb, *The Window in Art*, New York, 1981, esp. chap. 1.

¹¹ Note 40 Cf. C. Janis, "Leonardo's Eye: Visionary Images in the Last Supper, Part I," *Source: Notes in the History of Art*, v, 1, Fall 1985, 33-37.

¹² Note 41 C. Mitchell, "The Imagery of the Tempio Malatestiano," *Studi romagnoli*, II, 1951, 77f.

¹³ Carroll Janis, Leonardo's Eye: Visionary Images In "The Last Supper", Part I, *Notes in the History of Art*, Vol. 5, No. 1, Essays In Honor Of Howard Mcp. Davis (Fall 1985), pp. 33-37

FACES



"A mouth as engaging as the peep-hole of a prison cell." Ouch.

"She smelled like a dead rat."

Both from: *Chlochemerle*

Patrick Fermour describing Somerset Maugham:

"He is 84, and his face is the wickedest tangle of cruel wrinkles I have ever seen and so discoloured and green that it looks as though he has been rotting in the Bastille, or chained to the bench of a galley or inside an iron mask for half a century. Alligator's eyes peer from folds of pleated hide and below them an agonizing snarl is beset with discoloured and truncated fangs, but the thing to remember is that he has a very pronounced and noticeable stutter that can seize up a sentence for 30 seconds on end."

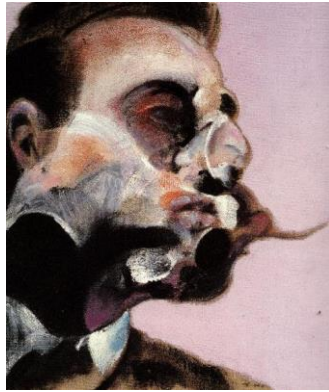
Klauss Mann in his novel *Mephisto*, describes the face of Hendrick Hopfgen:

"... he seemed sunk in thought, his bluish mouth working silently under his black moustache like some avidly sucking carnivorous plant."

"Set on a small bulging neck, his massive head looked as though it had been basted with red gravy - the head of a Caesar flayed of its skin. There was nothing left to be seen in this face: it was a piece of raw, formless meat." ¹⁴

We presume that this character was based on Hermann Goring. One cannot but make a comparison here with the 'meat' paintings of Francis Bacon, and his flayed faces.

¹⁴ Klauss Mann, *Mephisto*, 1936. [English translation 1977.]



“Without opening his white trap of an old woman’s mouth.”

– John Don Passos, *U.S.A.*

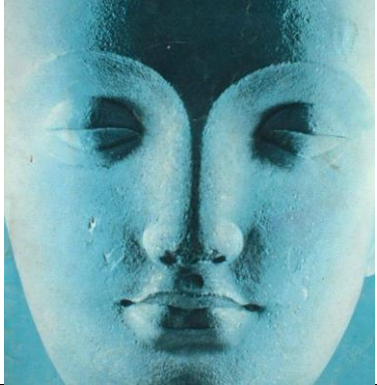
“The most glamorous of the drag queens by far was Tallulah, so called because he modelled his voice on Miss Bankhead’s. His big blue eyes, high cheekbones and mouthful of white teeth set in a jaw of granite gave him an immediate distinction. While the rest of us were talking it was Tallulah’s pleasure to flick his tongue in and out over scarlet lips so gummed with gloss you could see your face in them, and then slowly draw the lips back like stage curtains to expose the brilliant teeth. These would be held on full view from ear to ear for as long as it was necessary to fill the room with white light, a glorious phenomenon on a dull winter’s day. In addition to the smile, there was the walk, an effortless glide which conveyed the impression that he was moving forward on ball-bearings.”

Duncan Fallowell, *April Ashley's Odyssey*, 1982. [[APRIL ASHLEY @ WIKI](#)]

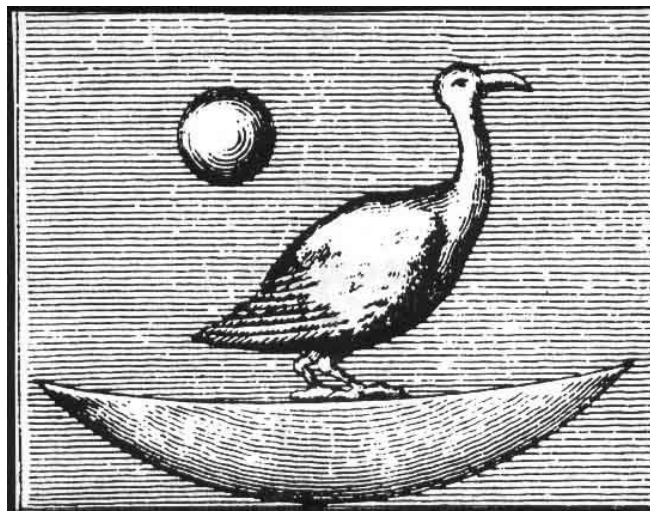
Claire Stoullig, in the catalogue of the exhibition at the Musee Rath in Geneva:

". . . deformed by a sort of excrescence, the face, in the embryonic state, is as it were extended by its own anamorphosis to indicate or suggest a defrontalization of the look; in order to obtain a better visuality".



IBIS HEART




H.H. the Dalai Lama:


"This is my simple religion. There is no need for temples; no need for complicated philosophy. Our own brain, our own heart is our temple; the philosophy is kindness"

I recently saw a Documentary on South African TV - on the practice of Durban *iSanusi* - *Sangomas* to hunt animals for medicinal purposes. One particular bird that is killed is the ibis, and its heart is used for *imuti* - as a love potion. Dr Vera Buhrmann, in her seminal work '*Living Between Two Worlds*, had made connections between Greek and African sacrificial rituals, and I have recently obtained a copy of Michael Lambert's article: *Ancient Greek and Zulu Sacrificial Ritual: A Comparative Analysis*, - [15] which amplifies these connections.

¹⁵ Michael Lambert, *Ancient Greek and Zulu Sacrificial Ritual: A Comparative Analysis*, [*Numen*, Vol. 40, No. 3 (Sep., 1993), pp. 293-318.]

Now the determinative for the word *tekh*, a weight, is the sign for “heart,” , and we know that the bird called *tekh* or *tekhmu*, which closely resembled the ibis, the bird sacred to Thoth, was in the opinion of some ancient writers connected with the heart. Thus Horapollo says (i. 36) that when the Egyptians wish to write “heart” they draw an ibis, for this bird was dedicated to Hermes (i.e., Thoth) as the lord of all knowledge and understanding; and Ælian (*De Nat. Animal*, x. 29) supports his testimony by adding several curious and interesting facts about the habits of the ibis.

The Gods of the Egyptians Vol 1: Chapter XIII - Thoth And Maät - Wisdom Library [[HERE](#)]

The chief shrine of the god was in Khemennu, , called Hermopolis by the Greeks, and Eshmûnên by the Arabs, but he also had shrines in

I was thus amazed, while reading C.G. Jung to find an example of the use of the Hoopoe heart in one of the Greek magical Papyri, *Mimaut Papyrus* [16], which Jung quotes:

“Another example from the same papyrus (li. 425): "Take a hoopoe, tear out its heart, pierce it with a reed, then cut it up and throw it into Attic honey." [17]

The use of vegetable and animal matter for purposes of sympathetic magic, is of course, a very ancient practice, and was certainly universal in Egypt, and from where similar ideas and practices moved into the Greek and Roman worlds, where they are defined as *theurgy* - [18] a word more suitable than magic.

It is thus possible, to construct a comparative analysis, which would include African tradition of theurgy, through Egypt, to the high Mediterranean cultures - without of course, excluding the cultures of the Mesopotamian civilizations, and, in a comparative sense, broadening to the world at large.

Naturally, from a Buddhist point of view - there are objections to taking the life of an animal. But we could compare this to the huge amount of animals used in the vivisection industry, justified as scientific research. In the Medieval times,

“.....we find a necromantic experiment of an elaborate character ascribed to Michael Scot in a fifteenth century manuscript which purports to copy it "from a very ancient book," a phrase which scarcely increases our confidence in the genuineness of the ascription. The object of the experiment is to secure the services of a demon to instruct one in learning. Times and astrological conditions are to be observed as well as various other preliminaries and ceremonies; a white dove is to be beheaded, its blood collected in a glass vessel, a magic circle drawn with its bleeding heart; and various prayers to God, invocations of spirits, and verses of the Bible are to be repeated. At one juncture, however, one is warned not to make the sign of the cross or one will be in great peril.”¹⁹

¹⁶ Note 61: *Papyri Graecae Magicae*, trans. And Ed. By Karl Preisendanz.

¹⁷ C.C.Jung,, *Psychology and Religion: West and East*. The Collected Works of C.C.Jung, Volume 11, Translated by R. F. C. Hull, Routledge & Kegan Paul, London, 1958, p. 239.

¹⁸ Theurgy - noun. 1 the operation or effect of a supernatural or divine agency in human affairs. 2a system of white magic practised by the early Neoplatonists. Derivatives: theurgic adjective - theurgical adjective - theurgist noun. Origin: C16: via late Latin from Greek *theourgia* 'sorcery', from *theos* 'god' + *-ergos* 'working'.

¹⁹ Thorndike, Michael Scott, p. 321.

Moving forward in time to very height of the Italian Renaissance, it is astonishing to find a similar ritual in the *Hypnerotomachia Poliphilo*, published by Aldus in Venice in 1499:

"Then she kills two doves with the sacrificial knife, collects their blood in a vessel, and casts the bodies into the golden altar dish, where they burn to ashes. Meanwhile the seven vestals move round the altar in a ritual dance, chanting the while. When the doves have burned to ashes, smoke rises, and while all the women, with the exception of the high priestess, prostrate themselves, Poliphilo sees from the threshold a little spirit, a messenger of the gods (*spiritulo theosphato*), rising from the smoke. In his hands he carries a myrtle wreath and an arrow, and his golden curls are crowned with a diamond circlet. On glittering wings he soars upward like a sunbeam, or like a lightning flash composed of water, fire cloud, and wind. He flies three times round the altar, then vanishes, dissolved in smoke." ²⁰

Moving to Shakespeare's *Macbeth* in the 17th century:

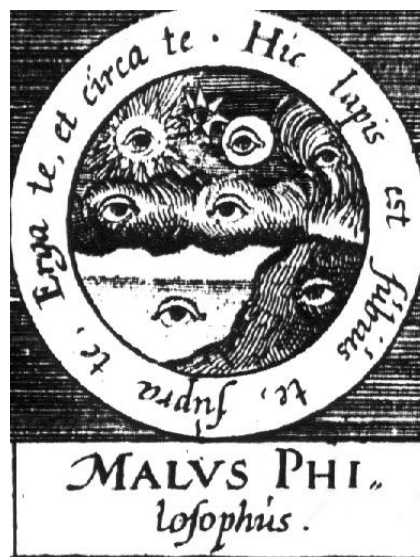
Act 4:Scene 1:

All. Double, double, toil and trouble;
Fire burn, and Cauldron bubble

2 Fillet of a Fenny Snake,
In the Cauldron boil and bake:
Eye of Newt, and Toe of Frog,
Wool of Bat, and Tongue of Dog:
Adders Forke, and Blinde-
wormes Sting,
Lizards leg, and Howlets wing:
For a Charm of powerful trouble,
Like a Hell-broth, boil and bubble

All. Double, double, toil and trouble,
Fire burn, and Cauldron bubble

3 Scale of Dragon, Tooth of Wolfe,
Witches Mummey, Maw, and Gulfe
Of the rauin'd salt Sea sharke:
Root of Hemlock, digg'd i'th' dark:
Liver of Blaspheming Jew,
Gall of Goat, and Slippes of Yew,
Sliuer'd in the Moons Eclipse:
Nose of Turk, and Tartars lips:
Finger of Birth-strangled Babe,
Ditch-delivered by a Drab,
Make the Grewell thick, and slab.
Add thereto a Tigers Chawdron,
For th' Ingredience of our Caldron



²⁰ Fierz-David, Linda, *The Dream of Poliphilo - The Soul in Love*, Spring Publications, Inc. Dallas, 1987.

A more benign form of sympathetic magic is to be found in North America – where the feather of a bird suffices – for example, an eagle feather or a crow feather. The feather is a general indicator of the Element Air – and it is in this sense, among others, that Hermes/Mercury has feathers attached to his helmet and sandals. Shamans usually decorate their costumes with feathers to indicate their ability to ‘fly’ whether physically or imaginally. And the Grimm Folk Tale – ‘*The Three Feathers*’ adds further details to the function of the feather as a directional indicator. In terms of sympathetic magic, we need look no further in contemporary culture, then the use of the Feather of the Phoenix in the Harry Potter series. Muggles and wizards are alive and well in Africa.

Because, ultimately, we wish to move beyond causing harm to any sentient being – I would suggest that we respect the cultural values, within reason, as in Africa, where physical components of animals are used – but also suggest, that alternative uses of the substances could be obtained. ²¹

ENTRAILS

MESOPOTAMIA



² The ‘Palace of the Intestines’ symbolized and mirrored the universe at the moment of sacrifice. The omens and landscape described by the entrails were used by Mesopotamian diviners when founding a town. Space was thereby made sacred and chaos cosmosized. Representing the labyrinth, which creates order and protects the centre as it conditions entry, the intestines symbolized the convolutions of nature, the underworld and the ‘unconscious’, and the rite of passage whereby the neophyte is reborn into the state of knowledge and enlightenment. (Entrail-labyrinth, Mesopotamia.)

²¹ Samten de Wet. Wednesday, 04 February 2015

Besides the liver, another internal organ was important in augury: the intestines. In augury the intestines were called 'palace of the intestines' or just 'great palace' (the Akkadian *ekkalu*, like the Hebrew **היכל** (*heichal*) means both 'palace' and 'temple').²² 'Palace of the intestines' was also the name of the underworld in Mesopotamia, of the region of the demon Humbaba, the intestine-man. Together, the intestines and the liver seem to represent the universe in Mesopotamian divination. What is more, the terms of Mesopotamian divination, 'mountain', 'river', 'station', 'passage', 'fort', 'main gate', and so on, add up to something like the description of a

From: Joseph Rykwert, *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World*, Faber & Faber, 2013

TIBET

"At the sacrifices the bones of the animals were broken and their entrails torn out. . . . in rituals in honour of the terrifying deities the entrails (real or made from coloured *tsamba*) are still today coiled together around the ritual offerings (*gtor ma*) made of *tsamba*. The same Chinese sources witness the striking veneration of the entrails by the magician-priests and the diviners." ²²

AFRICA

The Scottish explorer, James Bruce [1730-1794] visited Ethiopia in 1790 – describes Guangoul, chief of the Galla of Angot, on a visit to the king:

". . . he had long hair plaited and interwoven with the bowels of oxen, and so knotted and twisted together as to render it impossible to distinguish the hair from the bowels, which hung down in long strings, part before his breast and part behind his shoulder, the most extraordinary ringlets I have ever seen. He had likewise a wreath of guts hung about his neck and several rounds of the same about his middle, which served as a girdle, below which was a short cotton cloth dipped in butter, and all his body was wet, and running down with the same." ²³

Noël Mostert:

"The Khoikhoi had an intense involvement with their cattle. One way they expressed this was to smear themselves with animal fat. The butter they shook out of their milk was a favourite adornment. When an animal was sacrificed in rituals of birth, puberty, marriage and death, the fatty entrails were worn as necklaces. The odour of fat reeking on native bodies on a hot day and of putrefying guts having round their necks revolted the Europeans, and never ceased to stimulate their disgust and outrage. But for the Khoikhoi fat denoted well-being. The word fat-man served also for rich-man and, as one nineteenth-century observer remarked, 'both have become the words by which rulers, kings, chiefs, masters and lords are addressed.'" ²⁴

Stephen David Edwards:

²² Giuseppe Tucci, *The Religions of Tibet*, Routledge & Kegan Paul, London, 1980, p. 239. The Chinese source Tucci refers to is from: P. Peliot, *Histoire ancient du Tibet*, Paris, 1961.

²³ Margery Perham & J. Simmons, *African Discovery, An Anthology of Exploration*, Faber & Faber, London, p.67.

²⁴ Noël Mostert, *Frontiers. The Epic of South Africa's Creation and the Tragedy of the Xhosa People*, Alfred A. Knopf, New York, 1992, p. 35

“San healers initially physically experience empathy in the form of a lower abdominal “gut feeling” called *gebesi*, which is critical to the experience of *!kia* as they unwind in the dance, open themselves (*hxabe*) and *twe* or pull the sickness out (Katz, 1982). This *gebesi* experience is similar to that described as *umbellini* by *Nguni* people and *kundalini* amongst certain yogic practitioners. Healers also describe an experience known as *kowhedili*, which refers to an aspect of *!kia* where there is much pain experienced as they expel sickness from themselves (Katz, 1982). Personal observations of such a dance attest to the dramatic intensity and lived healing experience so carefully researched and described by Katz (1982). These deep empathic, transpersonal connections are inextricably related to the drumming sound of energy (*num*) and altered consciousness (*!kia*) in a mutually facilitative pattern of healing, which thus becomes a shared resource for all members of the community. Organismically sensing vast chemistry and electricity of ancestral, spiritual presence through nerves, guts and bone, healers transmit an empathy which allows others to experience timeless, spaceless realms of ongoing self-exploration. Vast healing is thus effected.”²⁵

²⁵ Stephen David Edwards, Psychology of Indigenous Healing in Southern Africa, *Journal of Psychology in Africa* 2011, 21(3), 335–348 [ONLINE HERE](#)