

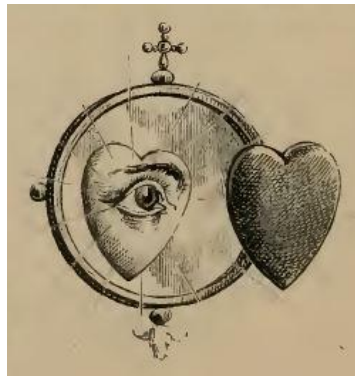


C. G. Jung:

"The phenomenology of the psyche," said Jung, "is so colourful, so variegated in form and meaning, we cannot possibly reflect all its riches in one mirror."

Jean Cocteau:

"I give you the secret of secrets. Mirrors are gates through which the dead come and go. All of you, look at your life in a mirror and you see Death at work." ¹



mirror-gaps

"Jung once remarked that his life's work has been to encircle the "central fire" with a series of mirrors but that necessarily there were **gaps** where the mirrors met." ²

Tsultrim Allione:

"...could have little gaps in the claustrophobic game of dualism and clarity could shine through. . . . The world is not as solid as we think it is, and the more we are open to the gaps, the more wisdom can shine through and the more the play of the dakini energy can be experienced." ³

"The Empress Wu, who had difficulties understanding the Hwa Yen philosophy, asked Fa Tsang, one of the founders of the school, to give her a simple, practical demonstration of cosmic inter-relatedness. Fa Tsang took her to a large hall, the entire interior of which - the walls, ceiling, and floor - was covered with mirrors. He first lit a candle in the centre of this hall and suspended it from the ceiling. In the next moment, they were surrounded by myriads of glowing candles of different sizes reaching to infinity. This was Fa Tsang's way of illustrating the relationship of the One to the Many.

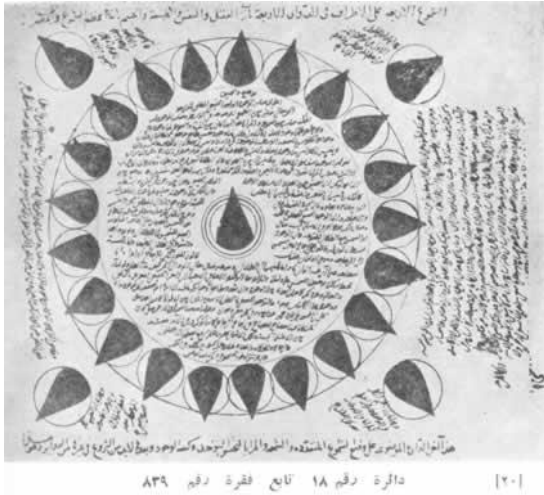
He then placed in the centre of the hall a small crystal with many facets. Everything around the crystal, including all the countless images of candles, was now collected and reflected in the small interior of the brilliant stone. In this way, Fa Tsang was able to demonstrate how in Ultimate Reality the infinitely small contains the infinitely large and the infinitely large the infinitely small, without obstruction. Having done this, he pointed out that this static model

¹ Francis Steegmuller, *Cocteau: A Biography*, Constable, London, 1986.

² Rose F. Holt, Review of 'The New God-Image' by Edward Edinger, in: *The Roundtable Review*, Jan/Feb. 1999, p. 11

³ Tsultrim Allione, *Women of Wisdom*, Routledge and Kegan Paul, London, 1984, p. 29.

was actually very limited and imperfect. It was unable to capture the perpetual, multidimensional motion in the universe and the unimpeded mutual interpenetration of Time and Eternity, as well as past, present, and future.”⁴



“In the centre the One-God. The many flames in the surrounding mirrors are as many theophanies of this One-God: one in itself many in its theophanies without the truth of the Unity abolishing that of multiplicity or vice versa (cf. in Proclus the One and Many Gods). "The vision of unity in plurality," declares Haydar Amoli "and of plurality in unity is only truly understood by the image of a single mirror in which (sic: *fi-ha*) there is a single candle placed in the centre. All around there are many mirrors, such that in each mirror a candle is seen depending on the placement of the [single] mirror."

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MIRROR: "The mirror as an indispensable instrument of navigation doubtless refers to the intellect (Mercury) which is able to think and is constantly persuading us to identify ourselves with its perceptions/reflections."

“**Mirror** Mirrors always retained more or less the same shape, a flat, oval plate of polished copper with a wooden or bone handle. Since the Middle Kingdom at least, the sun-disc provided a model for the mirror. Some goddesses, for example, Hathor and Mut, were presented with two mirrors as a cultic offering”.⁵

⁴ In: Stanislav Grof, *The Cosmic Game: Explorations of the Frontiers of Human Consciousness*, SUNY Press, Albany, NY, 1998, p. 52- 53.

⁵ Lurker, Manfred, *The Gods and Symbols of Ancient Egypt. An Illustrated Dictionary*, Thames & Hudson, London 1980