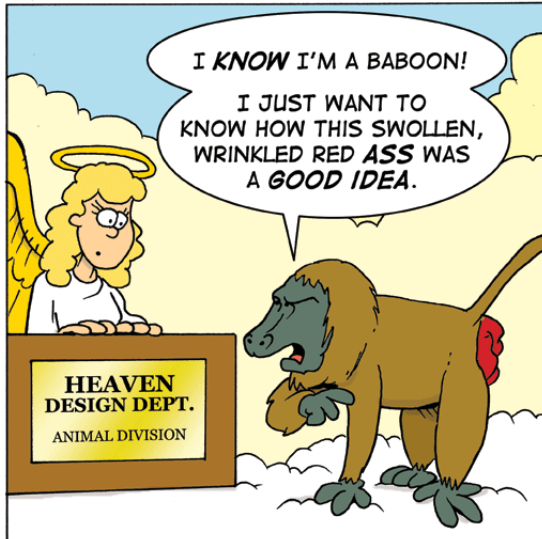


PHILISTINES
BABOON PATRIARCHY
OLD FROGS
MENDACITY



Ursula K. Le Guin:

“If you deny any affinity with another person or kind of person, if you declare it to be wholly different from yourself - as men have done to women, and class has done to class, and nation has done to nation - you may hate it or deify it; but in either case you have denied its spiritual equality and its human reality. You have made it into a thing, to which the only possible relationship is a power relationship. And thus you have fatally impoverished your own reality. You have, in fact, alienated yourself.

This tendency has been remarkably strong in American SF. The only social change presented by most SF has been towards authoritarianism, the domination of ignorant masses by a powerful elite - sometimes presented as a warning, but often quite complacently. Socialism is never considered as an alternative, and democracy is quite forgotten. Military virtues are taken as ethical ones. Wealth is assumed to be a righteous goal and a personal virtue. Competitive free-enterprise capitalism is the economic destiny of the entire Galaxy. In general, American SF has assumed a permanent hierarchy of superiors and inferiors, with rich, ambitious, aggressive males at the top, then a gap, and then at the bottom the poor, the uneducated, the faceless masses, and all the women. . . . It is a perfect baboon patriarchy, with the Alpha Male on top, being respectively groomed, from time to time, by his inferiors.”¹

In Tennessee Williams’ *A Streetcar Named Desire*, Blanche on Kowalski:

“He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one! There's even something - sub-human - something not quite to the stage of humanity yet! Yes, something - ape-like about him, like one of those pictures I've seen in anthropological studies! Thousands and thousands of years have passed him right by, and there he is - Stanley Kowalski - survivor of the stone age! Bearing the raw meat home from the kill in the jungle! And you - you here - waiting for

¹ Ursula K. Le Guin, *American SF and the Other* (1975)

him! Maybe he'll strike you or maybe grunt and kiss you! That is, if kisses have been discovered yet! Night falls and the other apes gather! There in the front of the cave, all grunting like him, and swilling and gnawing and hulking! His poker night! - you call it - this party of apes! Somebody growls - some creature snatches at something - the fight is on! God! Maybe we are a long way from being made in God's image, but Stella - my sister - there has been some progress since then! Such things as art - as poetry and music - such kinds of new light have come into the world since then! In some kinds of people some tenderer feelings have had some little beginning! That we have got to make grow! And cling to, and hold as our flag! In this dark march toward whatever it is we're approaching.... Don't - don't hang back with the brutes!"²

Kenneth Clarke:

'Disgusting boy, shut your eyes; disgusting boy, shut your eyes!' Only then did I see that the figures were naked and wore fig leaves. I hadn't noticed it all before. Such was my first encounter with the fine arts. My aunt was simmering with indignation, as though she had dragged me through a pornographic institute (1961, p. 16).

Jocelyn Godwin:

"Even if depravity in the arts is not the cause of moral decay, it unfortunately mirrors many people's spiritual state. The art critic Suzi Gablik, once a prominent mouthpiece for modernism, writes of how she emerged into this realization after an "acute crisis of credibility about the core truths of modernity –secularism, individualism, bureaucracy, and pluralism–by which the numinous, the mythic, and the sacramental have been, in our society, reduced to rags."³ When the that the collective soul is not in good health. If the Orphics are right, this is as serious a matter as the malnutrition of our nation's poor. The outlook is bleak for those souls nourished only by the junk food and poisonous additives of popular culture. How will it be for them to enter the soul's domain with no songs to sing, no poetry to charm Pluto and Persephone?"⁴

[SOURCE](#)

MICHAELIS ART EXHIBITION

"unease and abandon" "unsettled and chaotic" "dislocation" 15th December, 2014, Cape Times, Lucinda Jolly. . "At the very least an artwork should offer an opportunity for profound change."

The barbarians were " . . destructively hostile to what they could not understand."

How this applies today, and to the philistines in general . .

Reading Osbert Sitwell for the first time. Most likely, his sister Edith Sitwell is more famous, especially for her eccentric ways. In the third volume of his Autobiography, '*Great Morning*', Osbert writes about his friendship with Sir Edward Luytens; of meeting Baron von Gloden in Sicily - and sitting next to Diagalev at the Opera. His father bought the great pile of Montegufoni, between Sienna and Florence, which originally belonged to the noble family of Acciaiuoli, who carved themselves realms in the Aegean from the 13th century onwards, including a castle on the

² Tennessee Williams's *A Streetcar Named Desire*, 1947. [@WIKIPEDIA](#)

³ Note 20: Suzi Gablik, "The Unmaking of a Modernist," *Lapis* 8 (1999), 25-27; here 26.

⁴ Jocelyn Godwin, *The Orphic Mysteries*, From *The Golden Thread*, by Jocelyn Godwin, ©2007, reproduced by permission of Quest Books, the imprint of the Theosophical Publishing House, <http://www.questbooks.net>

Acropolis at Athens. Sir George Sitwell fell prey to various pseudo-aristocrats, who embezzled him left, right and centre.

Von Gloeden, Sitwell p. 85

“ the congealed surface of the prose . . . ” Sitwell

Sitwell, covered in dust – p. 83.

Osbert Sitwell:

“The artist has throughout his career to fight the Philistine. And my life in these early days at least enabled me to feel and appreciate the immense negative energy, if I may so term it, of the opposition. I, for one, never underrated it. I was able to realize – indeed, it was impossible to avoid doing so – the virulence of the feeling existing between those who hate beauty and those who love it.”⁵

The sense in which Sitwell uses the word Philistine, is according to the *Concise Oxford Dictionary*, a person who is hostile or indifferent to culture and the arts.

“What is the connection between uncultured philistines and the Philistines of biblical times, who came into conflict with the Israelites and from whom Palestine took its name? The sense 'person hostile or indifferent to culture' arose in the 19th century as a result of a confrontation between townspeople and members of the university of Jena, Germany, in the late 17th century. A sermon on the conflict quoted the phrase 'the Philistines are upon you' (*Book of Judges*, chapter 16), which led to an association between the townspeople and those hostile to culture.”

http://en.wikipedia.org/wiki/Osbert_Sitwell

“Orson Wells maintained very clear ideas about the role of the intellectual.”

Paolo Mereghetti, *Orson Welles*

In the *De Monarchia*, Dante is of the opinion that the intellectual:

“ . . . who does not seek to ‘contribute to the public good’ has fallen short of his duty. Dante was here discussing what in our time is called the public responsibility of the intellectual’ he felt strongly about the matter . . . Deploring the idea of “Buried talent”, he expressed his own deep desire to speak out ‘for the public advantage’ and in the present treatise ‘to set forth truths unattempted by others.’ It was all very well, he remarked, for intellectuals to brood over questions they can do nothing about, questions in mathematics and theology, for example; ‘but there are some that are subject to our power, and that we can not only think about, but do.’ The question at hand related to the best form of human society and hence was concerned ‘not with thinking, but with doing.’⁶

⁵ Osbert Sitwell, *Great Morning*, London, 1949. This is the Third Volume of his Autobiography, *Left Hand, Right Hand*.

⁶ R. W. B. Lewis, *Dante. A Life*, Phoenix, London, 2002, p. 121.

“... the Dantean principle that individuals cannot lead a truly good life unless they belong to a good society; and for this they need a system of laws and a ruler who can enact and enforce them.”⁷

The question that then faces us, is what happens when the rulers are corrupt? Is it not the moral duty of the intellectual, to challenge such moral depravity for the benefit of the entire society?

Robert Giddings, *The War Poets*, Bloomsbury, London, 1988.

“War is a biological necessity of the first importance, a regulative element in the life of mankind which cannot be dispensed with, since without it an unhealthy development will follow, which excludes every advancement of the race, and therefore all real civilization.

War will furnish such a nation with favourable vital conditions, enlarged possibilities of expansion and widened influence, and thus promote the progress of mankind; for it is clear that those intellectual and moral factors which insure superiority in war are also those which render possible a general progressive development. They confer victory because the elements of progress are latent in them. Without war, inferior or decaying races would easily choke the growth of healthy budding elements, and a universal decadence would follow....

General Friedrich von Bernhardi, The Next War

http://en.wikipedia.org/wiki/Friedrich_von_Bernhardi



Salvador Dali:

Some young sardines are making their first outing under the supervision of their parents. A submarine passes by. The little fishes, alarmed, question their father:

"Papa, what's that?"

⁷ R. W. B. Lewis, *Dante. A Life*, Phoenix, London, 2002, p. 136.

"That, my children, is our revenge which is passing: a great tin made of sheet-iron in which men, covered in oil, are held inside, pressed against each other." ⁸

Ursula K. Le Guin:

" . . . 1968 was a bitter year for those who opposed the war. The lies and hypocrisies redoubled; so did the killing. Moreover, it was becoming clear that the ethic which approved the defoliation of forests and grainlands and the murder of non-combatants in the name of 'peace' was only a corollary of the ethic which permits the despoliation of natural resources for private profit or the GNP, and the murder of the creatures of the Earth in the name of 'man'. The victory of the ethic of exploitation, in all societies, seemed as inevitable as it was disastrous." ⁹

Athol Fugard:

"If you're an artist in South Africa, I don't know what the hell you're creating here if you don't have faith. You don't create for a destroyed society."

"Implicit in the act of creating is faith in the world and the people who will come after you. The underlying premise of the creative act is faith and optimism. To be an artist and a pessimist is a contradiction in terms. Your vision of what is ahead can be a sombre one, but it is informed with a need to communicate." ¹⁰

Philistine - a person who is hostile or indifferent to culture and the arts. **philistinism** noun

1 a member of a non-Semitic people of ancient Palestine who came into conflict with the Israelites.

WORD HISTORY

What is the connection between uncultured philistines and the Philistines of biblical times, who came into conflict with the Israelites and from whom Palestine took its name? The sense 'person hostile or indifferent to culture' arose in the 19th century as a result of a confrontation between townspeople and members of the university of Jena, Germany, in the late 17th century. A sermon on the conflict quoted the phrase 'the Philistines are upon you' (Book of Judges, chapter 16), which led to an association between the townspeople and those hostile to culture.

"There are hundreds of different religions practiced in our world today. Some may appear to have strange beliefs, while other religions seem more acceptable. However, ALL except true, biblical Christianity are "false religions" – filled with error and ungodly human wisdom, and having demonic origins."

"Clark noted that at least three great English critics - Hazlitt, Ruskin and Roger Fry - had all come from philistine, puritanical homes and had been set on their aesthetic pilgrimages by the lack of beauty in their everyday surroundings." ¹¹

⁸ From Salvador Dali, "Total Camouflage for Total War" in *Esquire* Vol 18 No 2 (August), 1942.

⁹ Ursula K. Le Guin, *The Word for World is Forest*, 1977.

¹⁰ Athol Fugard. *New York Times*, June 25, 1989,

¹¹ Meryle Secrest, *Kenneth Clark. A Biography*, Weidenfeld & Nicolson, London, 1984, p.181

tolerance and intolerance

My father was a very perceptive man, a true Sagittarian, Bless his memory. He once said to me: "Andre, your biggest problem is that you have to learn to be more tolerant." Or words to that effect. Since I was a very little child I have always loathed and despised ignorance and stupidity. Especially when it seemed so unnecessary to cling to the pathetic little territorial mental hovels that most people inhabit.

Arf Arf . .

Draw me a donkey.

Lee Miller and The Picasso

Derrick and the Noise . .

Tuesday, 23 August 2011

Dublin performance of Samuel Beckett, '*Happy Days*' - times when I go completely cold

David Culhane: "I have never seen such shit in all my life." I could understand how he saw it . .

.

The Prawn Curry and Umberto Eco . . .

I suppose this is the Poo Poo Platter, the Mess of Pottage that is presumed to be humanity's intrinsic state of being instead of the divine heritage that belongs to us all. This relates again to the pessimistic gnosis that we were talking about. The cynicism and nihilism that people fall into. The moral bankruptcy and mass materialism that rules untrammelled.

My intolerance of this state of affairs led me into an exploration, so to speak, of the human resources of knowledge, leading by a natural process into the esoteric areas, that is to say, the areas of knowledge, which were not made public. In this sense the great religions do share a complicity in keeping their masses ignorant. Not only do we see this in Islam, but we have to bear the historic karma of the genocides that Christianity set in again against, not only other religions, but within Christianity itself, such as the Catholic versus Protestant wars, and then down to the terrorism against gnosis itself, in the Inquisition. Here we could make a detour into the delicious conspiracy theories that lead us into the very epicentre of Gnostic dualism, i.e. the forces of Darkness ranged against the forces of Light, so beloved of the Sword and Sorcery genre. The Lord of the Rings.

As a Buddhist, presumably cleaving to non-dualistic trappings, or even non-dualistic traps, I will leave this fruitful line of analysis for a more opportune moment. Perhaps it would be clearer not to posit a dualism of pessimistic and optimistic gnosis, but rather state that gnosis, has no right being pessimistic at all, and had better fly a different flag, or beat a different drum, for which we have a word which is the antithesis of gnosis, *agnosis*. Now there was a while when, wrapped in the mantle of youth and the above-mentioned intolerance, that I considered myself to be an agnostic, and thus qualified myself when asked about my religious beliefs.

The process in my life, from agnostic to Gnostic would make fascinating reading, if it were not for the fact that I have not written this yet.

OLD FROGS:

C. G. JUNG:

"Freud himself, the founder of psychoanalysis, has taken the greatest pains to throw as glaring a light as possible on the dirt and darkness and evil of the psychic background, and to interpret it in such a way as to make us lose all desire to look for anything behind it except refuse and smut. He did not succeed, and his attempt at deterrence has even brought about the exact opposite – an admiration for all this filth. Such a perverse phenomenon would normally be inexplicable were it not that even the scatologists are drawn by the secret fascination of the psyche."¹²

Nietzsche

"What are these English psychologists really after? One finds them always, whether intentionally or not, engaged in the same task of pushing into the foreground the nasty part of the psyche, looking for the effective motive forces of human development in the very last place we would wish to have them found, e.g., in the inertia of habit, in forgetfulness, in the blind and fortuitous association of ideas: always in something that is purely passive, automatic, reflexive, molecular, and, moreover, profoundly stupid. What drives these psychologists forever in the same direction? A secret, malicious desire to belittle humanity, which they do not acknowledge even to themselves? A pessimistic distrust, the suspiciousness of the soured idealist? ... Or is it, perhaps, a kind of stew – a little meanness, a little bitterness, a bit of anti-Christianity, a touch of prurience and desire for condiments? . . . But, again, people tell me that these men are simply dull old frogs who hop and creep in and around man as in their own element - as though man were a bog."¹³

The "...various worlds that he inhabited..." Julian David on Van der Post, "...and branches in society..." "All shamanic healing is done by theatre..."

"By their fruits ye shall know them."

"The white person nourished on that great black breast..." Only elderly White South Africans, attended the talk. Very few knew much about the great black breast of Africa.

SUB ROSA

Jung, *M.C.* p. 53

The left-handed contact and crosswise, union of the right hands – *sub rosa* – is a startlingly concrete and yet very subtle hint of the delicate situation in which "venerable nature" has placed the adept.

¹² From: *Collected Works of C.G. Jung*, Volume 10: *Civilization in Transition*, Princeton University Press, 1970, Para 173. [First pub. as "Das Seelenproblem des modernen Menschen," *Europäische Revue* (Berlin), IV (1928), 700–715. Revised and expanded in *Seelenprobleme der Gegenwart* (Zurich, 1931), pp. 401–35. Trans. by W. S. Dell and Cary F. Baynes in *Modern Man in Search of a Soul* (London and New York, 1933), pp. 226–54.

¹³ Nietzsche, *The Genealogy of Morals*, First Essay, I, p.158

In German it appears as the symbol of silence. It was sculptured on the ceiling of the banquet hall to warn the guests against the repetition of what was heard beneath it. "The White Rose was especially sacred to silence. It was carved in the centre of the Refectory of the ancients for the same reason, " and the expression *Sub Rosa*, which was equivalent among the Romans to an inviolable pledge, originated in the ancient dedication of the flower to Aphrodite, and its reconsecration by Cupid to Harpocrates, the tutelary deity of Silence, to induce him to conceal the amours of the goddess of love.

A.E.Waite, INTRODUCTION, *The Real History of the Rosicrucians*, p. 18.

Bayley, *Lost Language*

sub rosâ, p.7.

"...among the initiates of Freemasonry were numerous working and wayfaring men..." p.9.

" . . itinerant apostles; wandering minstrels..." who "... keep alive the smouldering embers..."

STORKS, p. 10.

The Washing of the Feet. PISCES.

The Woman with the Alabaster Jar.

There are no sides in a round world.

The square, the triangle, have sides. Surfaces, facets, planes, hard edges, corners, and so on.

But the roundness of the circle, the sphere, the World, has no facets, planes, hard edges, corners and so on.

The sphere, globe, ball, can be "felt". It is a tactile experience. Fruit and flesh, fabulous forms to the touch.

Sculpture in the round.

The breasts, testicles, the eyeballs, the buttocks, the skull and the knob of the penis, celebrate roundness, curves, tactile and sensitive to the touch.

In phrenology, the head is felt for descriptive surfaces; the breasts and penis are sucked for the white liquid they release, the liquid of life; the Water of Life Itself.

Tim Berners-Lee, the inventor of the World Wide Web. Born and raised in London, ruled by Gemini -

"...the family was also respectful of spiders: Mary Berners-Lee hung cotton threads down into the bath tub so fallen spiders could scale the smooth sides." ¹⁴

Via negativa

¹⁴ *Scientific American*, December 1997, Vol. 227 No.6. p.21.

A via negativa, which corresponds comfortably with my Scorpionic propensities. That is to say, I have to use a negative critique to arrive at positive conclusions. I suppose it also includes the fact that I am *living* with the seed of *dying* within me. One has to be honest. No long term plans can be made, every day is weighed against how much time there is left, the great unknown question. But we are *all* living with the seed of death within us. It is, just a matter of time, Kronos, who is always shown in classical images with his hour glass and his scythe!

Nevertheless, we cannot give up, though we can and do, cover our 'selves' with a blanket of ash! It is as if the lens, the frame through which I am looking at life, is in itself, decayed. There should be a poem in here. Old mirrors!

THE AGE OF MEDACITY.

mendacity - lying, untruthful.

the practising and the preaching have long since set sail in opposite directions.

This is the opening sentence of '*A Tale of Two Cities*' by Charles Dickens:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - "

These words, encapsulate some of my own feelings about the situation unfolding in the world at this moment in time, from the events of March to April 2003.

Recently I saw the classical movie '*Cat on a Hot Tin Roof*', with Paul Newman, Elizabeth Taylor and Burl Ives as Big Daddy. Based on the Tennessee Williams play. Big Daddy uses an interesting word: *mendacity*. And in the light of the lies and dishonesty emerging from the highest places of power, I would say we could call this time the **Age of Mendacity**.

We have someone like Silvio Berlusconi, changing the legislation of Italy to make himself immune from prosecution. And the mendacity of Tony Blair and George Bush defies description.

The difference between today and say the past 3 or 4 decades, is that today the cat is out of the bag. This does not mean that mass indoctrination is not taking place through the media, but there are cracks in the hegemony and they are growing at an alarming rate.

We have become used to seeing clusters of men in black suits at global conferences, G8, WTO, etc., at Seattle, Genova, and recently in Geneva, contrasted to rioting in the streets outside, or in the vicinity.
