



SYMBOLON
Συμβόλων

Gerhart B. Ladner

"The Greek noun *symbolon* is derived from the verb *symballein*, meaning "to throw together, bring together, put together," also "to collect" and "to compare." It is important to realize that in classical Greek *symbolon* was at first literally related to a "drawing together." In a meeting or party the symbols could be contributions to a shared meal. In the control mechanisms of a contract, the two parts of a token, which were to be separated by the contracting parties and brought together again, were called *symbola* and had the function of tallies. In both cases there is an element of contrast (there are at least two "partners" in a party or in a contract) and an element of likeness (the "partners" share a purpose or the "parts" fit together). Thus even the earliest terminology implied that the symbol is different in some ways from that which it represents and nevertheless in some ways similar or even one with it." ¹

IMAGE: Giorgio de Chirico, *The Two Masks*, 1926

Dionysius the Areopagite:

'We have therefore to run counter to mass prejudice and we must make the holy journey to the heart of the sacred symbols. And we must certainly not disdain them, for they are the descendants and bear the mark of the divine stamps.' ²

¹ Gerhart B. Ladner, *Medieval and Modern Understanding of Symbolism: A Comparison*, *Speculum*, Vol. 54, No. 2 (Apr., 1979), pp. 223-224

² Dionysius the Areopagite, *The Complete Works*, tr. C. Luibheid, Mahwah: Paulist Press, 1987, p.284. Quote from Letter 9.

P. T Struck:

“ . . . the symbol is a token, a god’s secret name or perhaps another formula, that allows one to pass into extraordinary planes of reality – into the otherworlds of the gods, the afterlife, or divine levels of wisdom”.³

Susan C Shelmerdine:

“The subject is given first in line 25, where the poet notes the connection of the tortoise with music (. . .). An invocation follows as Hermes begins his address by identifying the animal at once as a συμβόλων [*symbola*] (30). The standard commentaries take this to mean an 'omen' (presumably of Hermes' imminent success), which of course it is. But the word here has broader implications. A συμβόλων [*symbola*] is also a token or symbol by which a god can be recognized, one which gives power over the deity and is therefore used when calling on him. Hermes acknowledges the important association of god and tortoise with his use of this term, which presages the role of the animal-turned-lyre in the exchange that will ratify his reconciliation with Apollo.”⁴



Victor Turner:

“When symbols are rigidified into logical operators and subordinated to implicit syntax-like rules, by some of our modern investigators, those of us who take them too seriously become blind to the creative or innovative potential of symbols as factors in human action. Symbols may "instigate" such action and in situationally varying combinations channel its direction by saturating goals and means with affect and desire. Comparative symbology does attempt to preserve this ludic capacity, to catch symbols in their movement, so to speak, and to "play" with their possibilities of form and meaning. It does this by contextualizing symbols in the concrete, historical fields of their use by "men alive" as they act, react, transact, and interact socially. Even when the symbolic is the *inverse* of the pragmatic reality, it remains intimately in touch with it, affects and is affected by it, provides the positive figure with its negative ground, thereby delimiting each, and winning for "cosmos" a new territory.”⁵

Murray Stein:

“Because the archetypal patterns are subject to the rules of emergence, they remain partially or largely unconscious until they become fully operationalized, hence the rationale for the view that symbols are the best possible present expression of a pattern that is still largely unconscious. Symbols therefore anticipate the fully emerged patterns. Once the patterns are active and completely unfolded, consciousness can put names and cognitions in place that capture their

³ P. T Struck, *The Birth of the Symbol*: Princeton NJ: Princeton University Press, 2004, p. 106.

⁴ Shelmerdine, Susan C. "Hermes and the Tortoise: A Prelude to Cult." *Greek, Roman, and Byzantine Studies* 25, 1984, p.203.

⁵ Victor Turner, *Liminal to Liminoid, in Play, Flow, and Ritual: An Essay in Comparative Symbology*, pp.55 -56. [Online]

meaning and interpret them effectively. When this is done, symbols become signs and are emptied of their numinosity and their suggestive, mysterious, and also compulsive quality. Symbols have a sort of midwife role in the psyche." ⁶

Henri Corbin:

"The difference between "symbol" and what nowadays is commonly called "allegory" is simple to grasp. An allegory remains on the same level of evidence and perception, whereas a symbol guarantees the correspondence between two universes belonging to different ontological levels: it is the means, and the only one, of penetrating into the invisible, into the world of mystery, into the esoteric dimension." ⁷

Marshall G. S. Hodgson:

"The use of symbols springs from the human condition - from the perception of vital and cosmic correspondences, which was perhaps at its most seminal in archaic mankind. In the course of history, then, symbols live and change: once established in concrete forms, they may move from context to context and be used to diverse ends. It has been suggested that there might finally also be a death of symbols - or, if not ultimately a death, at least some sort of desacralization, even if only temporary... The death of a given symbol might be its transition into sheer un-understood tradition and then, presumably, its use simply for its esthetic form." ⁸

Algis Uždavinys:

"The Greek term *symbolon* (derived from the verb *sumballein*, meaning "to join") initially denoted a half of a whole object, such as *tessera hospitalis*, which could be joined with the other half in order that two contracting parties—or members of a secret brotherhood—might have proof of their identity. Therefore the symbol appears and becomes significant only when two parties make an intentional rupture of the whole, or when the One manifests itself as plurality, that is, when Osiris or Dionysus is rendered asunder. In this original sense, the symbol 'reveals its meaning by the fact that one of its halves fits in with or corresponds to the other.' " ⁹

Algis Uždavinys, *Metaphysical symbols and their function in theurgy*

J. Assmann:

"Sacred, radiantly powerful words report an otherworldly, divine sphere of meaning that is imposed on the reality of this world in a manner that explains and thus makes sense of it. Instead of supplying definitions, Egyptians would state names, that is, the sacred and secret names of things and actions that the priests had to know to exercise the radiant power of the words." ¹⁰

⁶ Murray Stein, *Symbols as Transformers*, p. 8 -9.

⁷ Henri Corbin, 'Mysticism and Humour', in Spring (1973), p. 27, quoted in S. Wasserstrom, *Religion After Religion: Gershom Scholem, Mircea Eliade, and Henry Corbin at Eranos* (Princeton 1999), p.93.

⁸ Marshall G. S. Hodgson, *Islam and Image, History of Religions III*, 1964, pp. 220-221.

⁹ J. A. Coulter, *The Literary Microcosm: Theories of Interpretation of the Later Neoplatonists*, Leiden: E. J. Brill, 1976, p.61.

¹⁰ J. Assmann, *The Search for God in Ancient Egypt*, D. Lorton (tr.), Ithaca and London, Cornell University Press, 2001, p.92.

“But as he had scribbled in a notebook the previous season, “Words are a net to catch beauty,” and he could not for long avoid working at his nets.”¹¹

June Singer; Esther Harding:

“That the symbol is the foundation of all art should be self-evident. It is not the representation of what we already know in a painting or a poem or the nobly arching vault of a Gothic cathedral which makes the heart sing with praise or the brain faint with wonder. It is the evocative nature of the symbol embedded in the art form that transports the viewer beyond himself – into sacred rites he has never experienced, the beauty of landscapes he has never seen, and the vivid emotions of ancestors whose names are forever lost but whose patterns of thought and feeling and expression are as integral a part of man’s heritage as the blood in his veins.”

“The symbol is the slender filament which reaches from our world to the Infinite. Only the man who can lay hold of the symbol and make it part of his being, standing the tension of the opposites in his own soul, can participate in the creative process.”¹²

Northrop Frye, Three Meanings of Symbolism, *Yale French Studies*, No. 9, Symbol and Symbolism (1952), pp. 11-19

Philip Ellis Wheelwright, *Metaphor and Reality*, Indiana University Press, 1962 [[HERE](#)]
Anne Roes, The Trefoil as a Sacred Emblem, *Artibus Asiae*, Vol. 17, No. 1 (1954), pp. 61-68.
[04_symbols]
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SYMBOLON - TREE & FISH

"Something that is deeply symbolic does not have a single point to get; rather it presents us with facets behind which the effective core remains inaccessible."

William Willeford.¹³

Symbolon - bi-modal

Picture of Brain Hemispheres -

The Bi-modal symbolism of the Silver Key and the Golden Key of Astrology and the Tarot respectively, is again transparent in THE FISH and the TREE of Pisces! Both converge in the Isis-Osiris Myth, and appear in the Babylonian Tree and Fish Gods!

Golden Key - Silver Key

The Silver and Gold Keys face one another like the sides of two archetypal chasms - with the depth of thousands and thousands of layers: in this case, the fossils of fish and tree.

¹¹ Donald Spoto, *The Kindness of Strangers. The Life of Tennessee Williams*, The Bodley Head, London, 1985, p.45. And: “The aphorism is put on the lips of Myra in “The Field of Blue Children,” a short story he soon began and which was published in 1939.”

¹² June Singer; Esther Harding, *Blake, Jung, and the Collective Unconscious: The Conflict Between Reason and Imagination*, Nicolas-Hays, 2000.

¹³ William Willeford, *The Fool and His Sceptre*.

In fact, the chasm, or the space between these two seemingly opposed faces, or facets - resembles the *corpus collusum* - where everything is switched one from side to the other, as in the cross-wiring of the brain.

Fish in Tree - as a combined image, may as well be re-phrased as Snake in Tree. In the most profound layer of Egyptian Creation Myths, we find Fish-headed and Snake-headed Deities. In any event - the snake in the Tree represents two strata as well - the vegetative and the reptilian, or mammal/animal. The Bird, as Reptile would also not be far off!

The Branching Archetype, has its existence in the vegetative, plant-side of the brain - consciousness! The neuronal ranches - networking, nets, as holistic, expressed in cell-division, etc.

Symbolon - bi-modal
Picture of Brain Hemispheres -

Gerhart B. Ladner:

"The Greek noun "*symbolon*" is derived from the verb "*symballein*," meaning "to throw together, bring together, put together," also "to collect" and "to compare." It is important to realize that in classical Greek "*symbolon*" was at first literally related to a "drawing together." In a meeting or party the symbols could be contributions to a shared meal. In the control mechanisms of a contract, the two parts of a token, which were to be separated by the contracting parties and brought together again, were called *symbola* and had the function of tallies. In both cases there is an element of contrast (there are at least two "partners" in a party or in a contract) and an element of likeness (the "partners" share a purpose or the "parts" fit together). Thus even the earliest terminology implied that the symbol is different in some ways from that which it represents and nevertheless in some ways similar or even one with it" ¹⁴

Symbolon - *sympatheia*

A symbolon is an "object broken into two parts which...want to be reunited into a single entity."
<http://en.wikipedia.org/wiki/Symbol>

In ancient Greece, a 'symbolon' (from Greek *symballein*—to put together) was a means of recognizing each other. An object (whether a piece of parchment, a picture or a coin) was cut in half, and only if the two halves fitted together were letters delivered or messages given to unknown recipients. [\[HERE\]](#)

"Aboriginal Australia embraces a number of distinct classical or long-established artistic traditions within which conventional graphic designs and representational symbols are the most potent, but far from exclusive, carriers of meaning. Each artistic idiom contains a lexicon of designs and symbols which may be used in a multitude of combinations and contexts. Unlike prose, the interpretation of Aboriginal designs and images is not a one-to-one equivalence. Rather, like poetry with all its inherent complexities, multiple references and intended ambiguities, each symbol or icon within a work may encapsulate a variety of meanings." ¹⁵

"Artists talk of two broad levels of interpretation, the 'inside' stories which are restricted to those of the appropriate ritual standing, and the 'outside' stories which are open to all." ¹⁶

¹⁴ Gerhart B. Ladner, *Medieval and Modern Understanding of Symbolism: A Comparison*, *Speculum*, Vol. 54, No. 2 (Apr., 1979), pp. 223-224.

¹⁵ Wally Caruana, *Aboriginal Art*, Thames and Hudson, London, 1993, p. 11

¹⁶ Wally Caruana, *Aboriginal Art*, Thames and Hudson, London, 1993, p. 14.

In other words, the *esoteric* and the *exoteric*.

Goethe:

"That is true Symbolism, where the more particular represents the more general, not as a dream or shade, but as a vivid, instantaneous revelation of the Inscrutable".¹⁷

'In the symbol, the particular represents the general, *not* as a dream, *not* as a shadow, but as a living and momentary revelation of the inscrutable.'

c.1434, "creed, summary, religious belief," from L.L. *symbolum* "creed, token, mark," from Gk. *symbolon* "token, watchword" (applied c.250 by Cyprian of Carthage to the Apostles' Creed, on the notion of the "mark" that distinguishes Christians from pagans), from *syn-* "together" + stem of *ballein* "to throw." The sense evolution is from "throwing things together" to contrasting" to "comparing" to "token used in comparisons to determine if something is genuine." Hence, "outward sign" of something. The meaning "something which stands for something else" first recorded 1590 (in "Faerie Queene"). *Symbolic* is attested from 1680.

- **Greek - symbol** . . . putting two things together . . . bi-modal . . . i.e. heaven & earth . . . an essentially Hermetic idea . . . as above, so below. . . Karen Armstrong, *A History of Jerusalem. One City, Three Faiths*. HarperCollins, London, 1996, p.45.

[Classical Hermeneutics](#)

HYPERCRITICA. A HYPERTEXTUAL HISTORY OF LITERARY THEORY AND CRITICISM,
Under construction by **José Ángel García Landa** - Universidad de Zaragoza)

[The Homeric Hymns](#). *A Translation, with Introduction and Notes*. A Joan Palevsky Book in Classical Literature

ALLEGORY IN LITERARY HISTORY

The word "symbol" came to the English language by way of Middle English, from Old French, from Latin, from the Greek σύμβολον (*symbolon*) from the root words συν- (*syn-*) meaning "together" and βολή (*bolē*) "a throw", having the approximate meaning of "to throw together", literally a "co-incident" (*zu-fall*), also "sign, ticket, or contract". The earliest attestation of the term is in the *Homeric Hymn to Hermes* where Hermes on seeing the tortoise exclaims *συμβολον ηδη μοι* "*symbolon* [symbol/sign/portent/encounter/chance find?] of joy to me!" before turning it into a lyre.

from "<http://en.wikipedia.org/wiki/Symbol>"

[YEATS ON SYMBOLS](#)

SYMBOLS AND [CIPHER](#).

As Jung says, we must:

"...cover the entire range of the symbol..."¹⁸

¹⁷ Von Goethe, Johann Wolfgang, Volume 3, *Essays on Art and Literature*, Princeton University Press, 2018.

¹⁸ Jung, C.G. *Mysterium Coniunctionis*, p. 330.

Neumann gives this excellent analysis of symbols:

"The symbolic imagery of the unconscious is the creative source of the human spirit in all its realizations. Not only have consciousness and the concepts of its philosophical understanding of the world arisen from the symbol, but also religion, rite and cult, art and customs. And because the symbol-forming process of the unconscious is the source of the human spirit, language, whose history is almost identical with the genesis and development of human consciousness, always starts out as a symbolic language." ¹⁹

And:

"Through the symbol, mankind rises from the early phase of formlessness, from a blind, purely unconscious psyche without images, to the formative phase whose image making is an essential premise for the genesis and development of consciousness." ²⁰

"...a vast array of symbolic meaning . ." *Man and His Symbols*.

array = arrangement – as in flower arrangement, arranged marriages. Deranged is the opposite.

The arrangement of the symbols suggests an order or sequence. For example, in the natural order of the Seasons; Spring, Summer, Autumn, Winter – or Birth, Childhood, Maturity, Old Age and Death.



A Putto (baby) and a Skull – expresses the symbolic polarities.

Jung:

"I shall not elaborate any further this web of interconnected meanings in which alchemy is so rich." ²¹

`Panta Rhei' - Everything Flows - Infinite Semiosis.

Wittkower:

In fact, most works of art are potentially magic as well as aesthetic. An idol may become an object of aesthetic contemplation and vice versa. The Church was always aware of the intrinsic ambiguity of function, and in practice never interfered with it: the same figure of the Virgin will be an idol to

¹⁹ Neumann, Erich, *The Great Mother, An Analysis of the Archetype*. Translated by Ralph Manheim. [Princeton University Press, Bollingen Series XLVII, 1972, p. 17.]

²⁰ Neumann, Erich, *The Great Mother, An Analysis of the Archetype*. Translated by Ralph Manheim. [Princeton University Press, Bollingen Series XLVII, 1972, p. 17.]

²¹ Jung, *Alchemical Studies*, CW13, p. 68

the many and a symbol to the few. During long periods of the history of art there is no saying how and where to draw the line between aesthetic and magical function. Often the two are so intimately intertwined that no analysis can tear them asunder. When the whole Sieneese population carried Duccio's *Maestà* in triumph to the Cathedral, it was the grandeur and aesthetic perfection of this particular image that magically evoked the Virgin's protection of their city.

I have considered in this essay the limitations to which interpretation of visual symbols in the arts are subjected. My principal question was — to summarize briefly — how far statements about the 'what', the 'how' and the 'why' are capable of being tested. I hope I have made it clear that the basic quests confronting the art historian today can easily be assimilated. For the arts, visual and non-visual, and the sciences are moving in the same direction. Our concern is no longer description and classification of phenomena, but investigation of function and meaning.²²

ON MAGIC

"I believe in the practice and philosophy of what we have agreed to call magic, in what I must call the evocation of spirits, though I do not know what they are, in the power of creating magical illusions, in the visions of truth in the depths of the mind when the eyes are closed; and I believe in three doctrines, which have, as I think, been handed down from early times, and have been the foundation of nearly all magical practices. These doctrines are

(1) That the borders of our minds are ever shifting, and that many minds can flow into one another, as it were, and create or reveal a single mind, a single energy.

(2) That the borders of our memories are as shifting, and that our memories are part of one great memory, the memory of Nature herself.

(3) That this great mind and great memory can be evoked by **symbols**.

W. B. Yeats: *Ideas of Good and Evil*, London 1903.

Dobbs:

"Clearly these picturesque symbols have nothing to do with chemical realities or with rational theories of transmutation. Viewed as poetic clothing for unconscious psychic processes, however, they become somewhat comprehensible. Furthermore, it becomes clear why the symbols varied so dramatically from one alchemical writer to the next: their form was determined in each case by individualized psychic contents."

symbolon

"The first person whom we know to have called himself a theurgist was the second century C.E. Julianus, called by Suidas the son of a Chaldaean philosopher," and the putative author of a collection of magical formulae for the evocation of the gods called the *Chaldaean Oracles*. Like Hermetic magic in general, theurgy was based on the principle of cosmic *sympatheia*, a term which drew its meaning from Stoic teachings. Every celestial being, including the planetary deities, was said to have its *symbolon*, or natural representation in the animal, vegetable, and mineral world; and

²² Wittkower, *Interpretation of Visuals Symbols*, p. 187.

by placing the particular *symbolon* within an image of the deity and by its invocation through prescribed spells, the practitioner could animate the icon and compel it to reveal every kind of hidden knowledge.”²³

John Granrose:

“In addition to the concepts of archetype and archetypal image, the concept of symbol will also be important for this thesis. The word "symbol" is based on the Greek *symbolon*, from *sym*, "together," and *bolon* or *ballein*, "to throw or fit." The Greek word refers to the practice of breaking a coin or other small object in half when friends parted. Each half of the object would serve as a reminder of the friend during his or her absence. Then when the friends were reunited the re-fitting together of the two halves would serve as a kind of proof of his or her identity. One friend could also entrust half of the object to a further friend or relative and thus show to the holder of the original half that this stranger was entitled to recognition or hospitality. Thus, as Verena Kast puts it, "... the symbol is a visible sign of an invisible reality. ... When we interpret, we seek the invisible reality behind the visible and the connections between the two."16 In contrast to signs, for example, the road sign "+" (meaning "crossroad ahead"), a symbol points to "... an intuitive idea that cannot yet be formulated in any other or better way." As *A Critical Dictionary of Jungian Analysis* expresses it,

Symbols are captivating pictorial statements....They are indistinct, metaphoric and enigmatic portrayals of psychic reality. The content, i.e. the meaning of symbols, is far from obvious; instead, it is expressed in unique and individual terms while at the same time partaking of a universal imagery. Worked upon (that is, reflected upon and related to), they can be recognized as aspects of those images that control, order and give meaning to our lives. Their source, therefore, can be traced to the archetypes themselves which by way of symbols find more full expressionSymbols are thus one type of what Jung called "archetypal images," that is, the representation in consciousness of an underlying archetype.²⁴

P.L. Wilson:

“Symbols, originally the matching halves of a token (like a torn dollar bill), have two parts, and those parts can be dichotomous as well as harmonious. Benign and malign inversions can both take place. The hawk is also the soul because it drinks only blood, and the soul also "is nourished" in blood - the blood is the life. The symbols themselves are double, and also redoubled.”²⁵

Where would we be without language? Totally without languages. That is to say, no sign languages either. Just absolute silence! Or some such incomprehensible state of affairs!

Therefore, the analogy is that without symbolic languages, we would be equally impoverished! I am rapidly coming to the conclusion, that the mass of symbolic material can also be considered as another language.

Jung, on Signs and Symbols:

"...they are not to be understood semiotically, as *signs* for definite things, but as *symbols*. A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign always has a fixed meaning, because it is a conventional abbreviation for, or a commonly accepted indication of, something known. The symbol therefore has a large number of analogous variants, and the more of these

²³ Tamara M. Green, *The City of the Moon God ; Religious Traditions of Harran, Religions in the Graeco-Roman World* [formerly EPRO] Vol. 114 (NY, Leiden, Koeln: E. J. Brill, 1992, p. 87

²⁴ John Granrose, Ph.D. *The Archetype of the Magician*, Diploma Thesis - C.G. Jung Institute, Zürich 1996.

²⁵ Wilson, P.L. *Speaking in Hieroglyphics*, *Alexandria*, Number 3, 1995, pp. 316 - 17.

variants it has at its disposal, the more complete and clear-cut will be the image it projects of its object." ²⁶

We have to look at the rich net of associations in the word 'SYMBOL' itself. Maps consist of constellations or clusters of symbols.

What is a symbol?

We may well ask. The Latin word is SYMBOLUM from the Greek SYMBOLON - a symbol - from SYM - for SYN = together with, as in SYN- cronicity, and BALLO, to throw or put.

SYMBALLO = to infer, conclude.

Lawrence Blair writes:

"Man has been described as the "symbol-making creature." The History of Culture as well as individual growth is the continual replacement of one set of symbols - believed to disclose "ultimate significance' by another. Symbols are "...merely compass needles, organic maps which change as he evolving position of the self, or the culture changes." ²⁷

A symbol is a source of information, and contains more than one given interpretation. Symbols do not always operate alone, but appear in related clusters - like a spring tree bearing many buds. Each symbol-tree is a process which produces buds, flowers and then the fruit, which again contains the seed of a future Symbol-Tree,

Thus in the Greek and Egyptian myths, for example - if we treat the Gods as Being Great Symbols, as Being Symbolic -, we can see the parents AND the children of the Gods as genetic keys, or modalities to the evolution of the Symbol.

As Above, So Below - and the permutations of these genetic weavings are reflected in the Symbolic Tree Processes of our own consciousness, which I have called "The Branching Archetype". The symbolic associations of our own experience have roots, branches, twigs, bearing leaves, flowers, fruit and finally - the Seed.

The symbol of the 'Tree', like our 'body-mind' is a structure or a form that manifests a variety of operations, symbolized in the processes linked to the Four Elements of Earth, Water, Fire and Air - all necessary for organic life. This is the Tree of Life, which has its roots in the Formless Universal Mind, or whatever one wishes to call the Causal Condition.

A symbol is most frequently VISUAL.

We can deal with the symbol in the following manner:

1.) Has the symbol a tradition.

²⁶ Jung, C.G. *Psychology and Alchemy*, p.123, para.180.

²⁷ *Rhythms of Vision: The Changing Patterns of Belief*, 1976 discussed sacred geometry, subtle energy, chakras, spiritual planes of existence and many other topics, the book has been compared to the work of the occultist Corinne Helene and the theosophist Alice Bailey. The book is most well known for first discussing the Hundredth monkey effect.
https://en.wikipedia.org/wiki/Lawrence_Blair

- 2.) Is the symbol without a tradition?
- 3.) The associative material of the Image-Symbol and its collective and natural attributes.
- 4.) The formation of the Image-Symbol.

"It is the esoteric groups (and here I include those small enclaves of scientists who, via their symbolic systems of biochemistry and astrophysics, are also pressed against the chasm of the unknown) which are microcosmic symbol kilns, where world views are formed and shattered, and have to be reworked and fired again." ²⁸

And:

"Each group, despite the apparent lunacy of its symbols and exercises contributes in some part to an emergent map." ²⁹

- 5.) The Healing Value of the Symbol.

Symbols are deeply linked to therapeutic processes and the healing significance of the visual material of symbols is of deep concern to psychology. As C.G.Jung says:

"The development of these symbols is almost a healing process. The centre or goal thus signifies salvation in the proper sense of the word. The justification for such a terminology comes from the dreams themselves, for these contain many references to religious phenomena. It seems to be beyond doubt that these processes are concerned with the religion creating archetypes." ³⁰

And:

"The symbols of the process of individuation in dreams are images of an archetypal nature which depicts the centralizing process or the production of a new centre of personality." ³¹

Jung:

"The symbols now under consideration are not concerned with the manifold stages and transformations of the individuation process, but with the images that refer directly and exclusively to the new centre as it comes into consciousness." [Paragraph 45, P. and A.]

Jung:

"The mandalas used in ceremonial are of great significance because their centres usually contain one of the highest religious figures." &c. [³²]

Jung:

²⁸ Lawrence Blair, *Rhythms of Vision*, Croom Helm, London.

²⁹ Lawrence Blair, *Rhythms of Vision*, Croom Helm, London.

³⁰ Paragraph 35, Jung. *Psychology and Alchemy*.

³¹ C. G. Jung, *Psychology and Alchemy*, Paragraph 44,

³² Paragraph 125, Jung, P. and A

"At all events the spiral emphasizes the centre and hence the uterus, which is a symbol frequently employed for the alchemical vessel, just as it is also one of the basic meanings of the Eastern Mandala." ³³

SPIRAL around centre - CENTRE. bindu. The Centre and the Goal - The Centre as the Goal.
Ways to the Centre - The Path - Upaya.

The BINDU - or "New Centre" is the most internalized form of the Deity!

In healing Symbols are the CONSCIOUS manifestation of the healing, or wholeing. Mircea Eliade:

"A symbol is not a replica of objective reality. It reveals something deeper and more fundamental. ... Symbols are capable of revealing a modality of the real or a condition of the World which is not evident on the plane of immediate experience. ... Let us take an example: the symbolism of the Waters, which is capable of revealing the pre-formal, the potential, the chaotic. This is not, of course, a matter of rational cognition, but of apprehension by the active consciousness prior to reflection. It is of such apprehensions that the World is made ... it is not a question of considered knowledge, but of an immediate comprehension of the 'cipher' of the World. The World 'speaks' through the medium of the [symbol], and its 'word' is directly understood." ³⁴

T. W. Allen, R. Halliday, E. E. Sikes, *The Homeric Hymns 2* (Oxford 1936)

Mircea Eliade writes:

"Since man possesses a symbol-forming power, all that he produces is symbolic." ³⁵

Eliade mentions several factors which stimulated interest in symbolism: the discoveries of depth-psychology, Freud, Jung and Dream Symbolism; the growth of Art Movements such as Dada Surrealism - and interest in primitive societies and Myth.

Symbols 'mature' or 'ripen' in time:

"...the symbol is addressed not only to the waking consciousness, but to the whole psychic life."

Continuation of deep insight into symbols -

Guenther, *Buddhist Philosophy*, pp.180-181.

"This is the true art, the art of transformation."

Jose Arguelles.

Working with symbols in a purely literal sense, that is, with words alone, defeats the dynamic and kinetic qualities of this work. It is almost as if we have to find a new way of thinking. We have

³³ Jung, P. and A. note 117: "The Centre of the Mandala."]

³⁴ Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*. London.1959

³⁵ Mircea Eliade, *The Two and the One*.

to replace linear streams of thought with holistic shapes, or forms. This approach is necessary when dealing with dreams and the Visual Science known as YANTRA.

Dream material can thus be dealt with from various points of view. Two such methods would be to re-experience dream material only as STRUCTURE and/or FEELING. Let us suggest that the Structure, i.e. the FORM is the masculine, intellectual content; while the Feeling, which is formless is feminine and intuitive.

The Structure of the Dream can indicate the Feeling. For example:

The dreamer is standing on a cliff overlooking the sea. She wishes to descend and begins to go down a path until it becomes narrower and then is only a metre wide. She then has to retrace her steps up the cliff - but suddenly her hand hold crumbles. She can neither ascend nor descend. She comments that the path tapered out like the tail of the mouse in the 'Alice in Wonderland' illustration

Another dreamer is moving along a tunnel which gets narrower until he is stuck and cannot even reverse. He concludes that this was a birth trauma experience. Both of these dreams repeated on various nights.

Another similar dream is to be found in Jung:

"Visual Impression. The dreamer is falling into the abyss. At the bottom there is a bear whose eyes gleam alternatively in four colours; red, yellow, green and blue. Actually it has four eyes that change into four lights. The bear disappears and the dreamer goes through a long dark tunnel. Light is shimmering at the far end. A treasure is there, and on top of it, the ring with the diamond. It is said that the ring will lead him on a long journey to the east." ³⁶

These examples from dreams show that the 'pattern-structure of the dream experience cannot be isolated from the feeling content. In all these cases this indicates, at surface value, a frustration or blockage of psychic processes.

Here we have the feeling of frustration and bewilderment as a contractive experience, directly opposed to feelings of expansiveness. For therapeutic use, these unconscious structures that emerge, are of great value.

Hence their emergence in painting workshops or Manadala work. From this process, we can create, by the analogy of Form Production (analogical formation) - the YANTRA of the dream.

For example, the shape, form and particular sequence in which the dreams or psychic activity may crystallize - e.g. tunnels, corridors, tubes, trenches or paths etc - are open to analogical analysis.

The same applies to the basic geometrical figures of the square, circle, cube, rectangle, triangle and so on. The spatial dimensions of height and depth, the zenith and the nadir, add to the psycho-spatial ingredients from which personal YANTRAS can be generated, or constructed, and thus be made available for therapeutic interpretation.

³⁶ Jung, *Psychology and Alchemy*, Para.262. And see Hermann Hesse " *Journey to the East*."

We have to consider that The Science of Yantra can be viewed as a Storage System for such archetypal experiences. But here we are not using the term 'archetype' in its strictly Jungian sense.

From the above examples, we have find that the healing of the 'blocked passage' structure may not be through an escape from special confinement - but exactly the opposite direction, through a deeper penetration into the Element Earth.

This indicated a germination through the Alchemical experience called the 'NIGREDO', or 'The Dark Night of the Soul'. This is the preparation for a New Birth after the period of gestation. ³⁷

COLOUR SYMBOLISM

"According to yogic concepts, the three tendencies of being each have their own colour equivalents. Sattva, which is the ascending or centripetal tendency, expressed in the force of cohesion and aspiration towards Unity or Realization, is represented by white. Tamas, the descending or centrifugal tendency, the force which is behind decomposition and annihilation, is represented by black or midnight -blue. Rajas, the tendency to circular movement, expresses itself in all creative force as the colour red.

It is out of these *tanmatras* (subtle elements) as vibration that the pancha-bhutas or five grosser elements (earth, air, fire, water and aether) come into being. In dealing with colour we are dealing with the interpretation of vibration traveling through aether; for when light of varying wave-length is refracted from an object to strike the retina of the eye (or even the skin), it excites corresponding impulses which on reaching the brain, the seat of consciousness, are there translated into colour perception. Each colour is therefore the vibration of life expressing itself at a certain frequency of energy through matter.

An exact colour-symbolism is not easy to identify; it does not follow a rigid equation but is a relationship that is complex, subtle, elastic. Meaning varies with the field, the combinations and character of the colour-tones, together with the play of forces that they signify. For instance, a certain intensity of yellow may represent buddhi, the intellect; yet in combination with other colour vibrations it would have a different meaning. Particular tones of blue and milk-white both remain constant in their meanings irrespective of the colour configuration within which they occur.

The blue is an analogue for the response to eternity, milk-white is always synonymous with the flow of higher consciousness, as the lotus is symbolic of the opening of the energy centres, chakras, in the human body.

Yet these constant meanings tend to be exceptions. The yogic system possesses a wealth of knowledge regarding the origin, nature and function of light. Colour, therefore, has a wide-ranging symbology.

The *pancha-tattvas*, or five elemental principles, each have their own colour designation (emerging from the primaries: red, blue, yellow, black and white); Kshiti, the solid or Earth-principle is yellow. Ap, the liquid or water-principle is white. Tejas, the energy or Fire-principle is red. Marut, the sky-principle, is blue, while Vyom, which is the static reservoir of the dynamic universe, is black.

The Vedic theory of light divides the universe into a series of seven ascendant planes, each with its symbolic colour, that represents a sage in the interior evolutionary scale. However, this system, which is best approached intuitively, is not to be confused with the scheme of prismatic colours from the perceptible world.

On the other hand, each prismatic colour, as described by the Puranas, relates to one of the seven controlling planets of our solar system. Solar energy is red; lunar energy is silver-grey; that of Mercury is green; Venus, indigo; and Mars, orange; while Jupiter is yellow, and Saturn, violet. Just as each planet has a controlling influence on a day of the week, so each day of the week has its ruling colour.

These, according to the Samkhya system of philosophy, are also related to the subtle senses (jnanendriyas) by which we receive tantmatras, or subtle vibrations of matter. Blue is the auditory sense; violet is the sense of touch; red is vision; orange is taste and green is the sense of smell.

Each jnanendriya by which we assimilate these vibrations is related to a karmendriya or projective sense-organ, the ear, the skin, the eye, the tongue or the nose, by which we generate perceptions in accordance with the subtle sense-perceptions we receive from within. Unless we maintain the keenness of our karmendriyas, their capacities and their colours fade with age.

From: *Yoga Art*, by Ajit Mookerje & Phillip Rawlson. Published by Ravi Kumar.

Thus the Hermetic Vase (Vas Hermetis) is like the Kapala cup, & perhaps the bumpa vase used in the abhisheka, anointing or pouring of the Nectar, Precious Oil etc. The symbolism of the Jar - Bumpa in various sadhanas, and most specially in the Dorje Phagmo - can be expressed through Yantra. The Bumpa substitutes for the yantra but:

"The yantra which is one's body is the best of all yantras." ³⁸

ARIES rules the HEAD (13) - the White Bodhicitta is both in the Head and the Sperm i.e. the same word is used in Tibetan - tigte.

(Note: Pisces rules the feet - what is the nerve ending for the Head in the feet as in Do-in or Shiatsu.

In P. and A. of Jung (para 107) a visual impression:

"A death's head. The dreamer wants to kick it away, but cannot. The skull gradually changes into a red ball, then into a woman's head which emits light."

Vajra Varahi emits red light, Aries ruled by Mars are both Red colours - a red ball reminds us that the alchemical vessel is round and that boys enjoy kicking balls.

Conjuring up the dead necessitates Sacrifice. with knives, etc. thus we are dealing with the Mysteries of Pisces (SACRIFICE) and the Transformation Mysteries of Aries.

³⁸ p.23, *Yoga Art*, or Mookerjee.

Each example in Myth and so-called 'primitive' ritual has the same connotation. *The Divine Comedy*. The classical Walpurgisnacht in Faust, Albee's *'Who's Afraid of Virginia Wolf?* And the Apocryphal Descent of Christ into Hell, Orpheus in the Underworld, Theseus and his descent into the Labyrinth, Odysseus at the Doors of Hades, African sacrifices for the ancestors.

Here we are dealing with the released energies from the psychic transformation - when the calcified contents of the Storage Systems are turned into living water, blood - a regeneration takes place. Frozen Ice becomes Water.

Symbols included in this cluster are: the Cup, Chalice or Graal, Grail, which is highly necessary to catch and hold the blood - and the alchemical process of fluxing.

The Way IN seems to involve and evolve, both as ascent and descent, taking place simultaneously as an integrated polar process, which is vastly different from merely going down or up, and it includes the integration of opposites in this process.

The Nekyia involves a deep transformation and a meeting with the accumulated negative contents of the psyche - personified as 'The Dweller on the Threshold' or in extreme cases, as The Devil. As in Tantric Deities, we have these aspects represented iconographically, as Prof Guenther says:

"This progression, which is often called a 'way up' represents a certain continuity."

The balanced meeting of the 'karmic residue' which is Saturn, or The Dweller, is in this sense not a 'way down' but should be rather seen as an aesthetic process, as the paintings of the Wrathful and Awe-full Deities, give evidence of.

Having confronted this area, like the rabbit jumping through the Wall of Flame, the horror is gone. Only the aesthetics prevail, and this is the Path to Enlightenment.

Here, on a personal level, a dismantling action comes into play, localized in dreams of slaughter, murder, butchery, which is yet again, the release of psychic energy held beneath encrusted knots and covered by old circuitry and psyche--tape loops. The 'blood' flows and moistens the earth with its nourishment.

Prof.Guenther writes:

"The new state is referred to in symbols, since only symbols can convey a glimpse of the richness that constitutes this unity of being and awareness. Examples of such symbols are 'citadel of Vajradhara' and 'Mahamudra'. 'Citadel' aptly illustrates the powerfulness of the locality which is here the centre of the personality which in itself acts as an integrator, and 'Vajrdhara' the Scepter-Bearer, is the Lord of the 'Indestructible' which is the very mystery of being."

HEADING: CIPHER - Original Date 1974.

Title: META-MORSE CODE, DOTS AND DASHES.

The electric cord carries impulses of energy transmitted by the highly conductive metal copper which is alchemically identified with the planet Venus. On the Tree of Life, Venus is the Sefira Tippereth - which contains the extremely deep Laws of Attraction and Repulsion - the

seductive aspects of Samsara, the temptation into sensory overload - what might be termed the 'astral' plane is all within this Great Matrix of Venus.

The electric cord, insulated, carries an energy impulse which is imprinted, programmatically in the process of the flow of energy. That is, my voice is transferred vibrationally - as an event in time and space which includes your ear, the listener at the other end of the telephone connection. In side elevation, a line looks like this:

but when seen in ground plan, it is a dot .

As Dr John Dee writes in his 'Monas Hieroglyphicus':

"...a line is produced by the flowing of a point."

In the example of the telephone, the 'dots', that is, the pulse of energy as sound waves transmitted through the conductivity of the copper - enter the ear and cause the sensitive ear-drum to vibrate and transmit the message to the brain. Likewise, the television screen creates images which are similar to the rods and cones of the eyes - establish clusters of dots which are assembled into visual information, a 'form' or a 'picture'.

The same applies to a newspaper photograph which on closer inspection merely consists of thousands of 'dots'. As Alan Watts writes:

"Much as it looks like the original scene, it is only a reconstruction in terms of dots, somewhat as our conventional words and thoughts are reconstructions of experience in terms of abstract signs."

From a very broad perspective, this describes our activity as human beings in reconstructing experience in signs and systems of communication such as the theatre, novels, poems, diaries and so on. The main area of our reconstruction of experience is known as MEMORY.

Extensive research on the functions of the human brain have been concerned with exactly how we remember, why and what. The point is, that on closer inspection, like the dots in the photographs - these reconstructions of experience - our memories, also fade into abstractions. But the pulse of energy, the line or thread of continuity, is maintained even if only for an instant of time. Alexander David-Neel writes:

"This movement is a continued and infinitely rapid succession of flashes of energy (in Tibetan: Tsal or Shoug) which follow each other at such small intervals that these intervals are almost non-existent."

This she continues brings us to the belief that:

"As to the existence of matter which is motionless and homogeneous, this is flatly denied."

Eliade:

"Every symbolism is polyvalent. Jung has shown an analogous polyvalence in 'alchemical' or 'mystic' operations: these are applicable at multiple levels and achieve corresponding results. Imagination, dream, hallucination - all disclose a similar alchemical situation - and by this very fact places the patient in an

alchemical situation - and achieves an amelioration which, at the psychic level, corresponds to the results of the alchemical operation." ³⁹

The symbolic clusters on a "...multiplicity of levels", are in descending or ascending order, according to weight, density, gravity, light, or whatever aspect the process is being focussed upon:

i.e. Saturn at the bottom, lead, heaviness, karma(ic) residue,

Old Age, melancholia, Plutonic Operations, the Nigredo etc.

NOTE: As Above (The Stars) - So Below (The Metals)

Eliade:

"...in the very depths of the unconscious, processes occur which bear an astonishing resemblance to the stages in a spiritual operation - gnosis, mysticism, alchemy, - which does not occur in the world of profane experience, and which on the contrary, makes a clean break with the profane world. In other words we are in the presence of a strange *solidarity of structure* between the products of the 'unconscious' (dreams, awakened dreams, hallucinations, etc.) and those experiences which, by the very fact that they are outside the categories of the profane and desanctified world, may be considered as belonging to a 'trans-consciousness'/mystical, alchemical experiences, etc." ⁴⁰

NOTES ON VISUAL SCIENCE

By analogy, we begin to perceive (to SEE), unfolding patterns, which reveal dynamic aspects of the cosmic design. When this revealed image of cosmic structure is before us, or within us, when the enciphered architecture of the "universe" is DECIPHERED, we are aesthetically empowered to deal with the situations of reality, and the Mysteries of Being.

Just as suffering is said to be the fruit of ignorance, so the revelation of the Yantra bears fruit. The eating of this fruit allows us to see the web of existence in forms that are intuitively realized as being meta-organic, and realivly TRUE in the context of Samsara, the magical display of Illusion.

This brings us to the realization of the Nyingmapa realization of the Tibetan Buddhist tantras, that the entire spectrum of reality is itself a meaningful cipher and a divine Mandala.

"One should regard oneself and all that is visible as a divine mandala, every audible sound to be regarded as mantra and every thought arising in one's mind as a magic manifestation of the Great Wisdom."

Here we are prematurely approaching the esoteric subject of the Mandala. This has to be dealt with separately in the section on Texture and Aesthetics. Another chasm of meanings unfold when we contemplate the relationship between the YANTRA and the MANDALA.

³⁹ Mircea Eliade, on Jung, *The Forge and the Crucible*.

⁴⁰ Mircea Eliade, on Jung, *The Forge and the Crucible*.p.223.

To return to the Branching Archetype. In the present time, the mass of humanity has been brutalized into accepting a particular state of reality and value conditioning. This appears on one level, as the relative differentiation of ROLE situations and GAME conditions, the world of THINGS. We each become, man or woman, brother, master or servant, father, mother, politician, capitalist or communist, hetero- or homosexual, in order to define exactly how far away we are from the integrated, non-conditioned Centre. It is interesting to note that according to the more progressive Tibetan teachings, the term: SUNYATA is not defined by the word "nothingness" or "void" but by: NO- "thing"-ness - a great difference indeed.

The quality of most mystical states of merging with All That Is, results in the fading away of the role conditions of life, and the AT-ONE-MENT, or ATONEMENT.

p. 76

This is the stream of mental formation necessary for-generating and nourishing fantasy. These are usually brought up from various storage systems, the retrieval obeying certain Order and structural codes, working through the millions of circuits in a micro-second, to activate the precise memory, at its biological site. What must be recognized is that in storage the image is not recognizable as it is, or will be, in the projected/display form. This sheer Cosmic mystery is exquisitely documented in the science, ritual and art of Tantra. With enough research, we should also be able to find similar code systems, which trace the transformations of the image from its abstract (unrecognizable) form, to its projected form in the subjectively documented world of mundane visual image. The stored form seems to be more concrete and fixed, the projected more dynamic and phenomenal.

The journey is from the representational, the named and labeled, to the abstract data patterns. There are further dimensions 'beyond' this particular polarity, that are without a visual quality, or base, so we have to be aware that even the more subtle, abstract forms, are not the end of the process.

This process is a deep cipher on the structure of the psyche itself. By 'psyche' we mean the constellation of data that constitutes the idea or view of the ego. By imprinting the memory storage with a Yantra, the 'psyche' is activated, and the calcifications of the ego base are dissolved. This process is well illustrated by the work of the Renaissance magus, Ficino:

"Like all his magic, Ficino's use of talismans was a highly subjective and imaginative one. His magical practices, whether poetic and musical incantations, evolved into beautiful Renaissance forms. This use of magicised images was really directed towards a conditioning of the imagination to receive celestial influences. His talismanic images, were intended to be held within, in the imagination of their user. He describes how an image drawn from astralised mythology could be imprinted inwardly on the mind with such force that when a person, with this imprint in his imagination, came out into the world of external appearances, these became unified through the power of the inner images, drawn from the higher world." (Yates: Giordano Bruno.)

Here we are reminded again of the quote from Mookerjee: "... the physics and metaphysics of the world are made to coincide with the psyche of the meditator." As will be seen, this synchronicity of the psyche, which marks Ficino's work, is the fruit of research into 'visual metaphysics', and identical to the Yantra of Tantra art.

Once again we are confronted with the fact that an Order/Sequence exists in both Eastern and Western procedures. In Ficino: "Applied to the inner talismanic images of an occult memory system, this would mean that the magical power of such images would consist of their perfect proportion." And: "Renaissance theory of proportion was based on the 'universal harmony', the harmonious proportions of the world, the macrocosm, reflected in the body of man, the microcosm." (Yates: Bruno.)

In dealing with the visual structure of what is stored, abstractly, or what is projected, representationally, and the ORDER of this sequence - the process can also be seen in terms of polarity, i.e. negative and positive electrical charges. But now we are dealing with the presumed fact, that the/our visual image can slide from its 'reservoir' state, into the light of the conscious mind, and back again, according to the power of the perfect proportion of the activating image. From another view, it seems that if an image is so powerfully charged with universal proportion, it thus has a subversive quality, and once internalized, activates many sequences of visual data, and the displays thereof, as needs demand.

p. 8

The Eighth Key of Valentinus continues this theme:

"Let me sum up in a few words what I have to say. The substance is of heavenly birth, its life is preserved by the stars, and nourished by the four elements; then it must be perished and be putrefied; again, by the influence of the stars, which works through the elements, it is restored to life, and becomes once more a heavenly thing that has its habitation in the highest region of the firmament. Then you will find that the heavenly has assumed an earthly body, and that the earthly body has been reduced to a heavenly substance. "

In his '*Earth Ascending*', Jose Arguelles gives insight into a Buddhist view on the Hermetic law:

" - in outlining the "Ten Aspects of Knowledge", the traditional Buddhist scheme for the organization of human intellectual endeavour, Tai Situ Rinpoche, in a 1982 seminar, clearly indicated the feasibility as well as the logic, for considering the earth in just such a manner. I refer specifically to the second aspect of knowledge of which he spoke, "Astrology". Defined as the science of clarifying and determining the relation of the individual (human) body to the body of the planet, and the body of the planet to that of the solar system, and to that of the universe entire, this view of astrology clearly indicates in it what we have been defining by the term geomancy. "

Every change that takes place in the macrocosmos may be sensed by the spiritual force that surrounds the *minutum mundum*. The force composing the one is identical with the forces of the other. "

The French occultist, de Givry:

"The universe, or cosmos, is an immense organic being, all the parts of which are interlinked. It is the Macrocosm, or Great World, in contrast to man, who is the Microcosm, or Little World. All the parts of the Great World are subject to the same laws; they function in similar ways, and it is thus easy to arrive at comprehension of them by means of analogy. "Divine Analogy" the universal law which governs all beings. That which is above is like unto that which is below. The lower is like the higher. In consequence, whoever knows one part of the Macrocosm knows, by analogy, all the parts. He also knows the Microcosm, which is like the Macrocosm, and has a corresponding part for every part of it. The adept can thus arrive at a perception of hidden things not known to the vulgar by the synthetic method put at his disposal by the universe itself, and this method raises him to such a height of knowledge as makes him almost a god. "

And continuing:

"One can guess how seductive such a doctrine of analogy, symmetry and parallelism was for minds inclined to synthesis. " ⁴¹

Jack Burnham places the seductive doctrine of analogy into the field of visual science and contemporary art/data trends:

"It would seem that the principle of double articulation, which is integral to spoken language is just as vital to the organization of a picture with a recognizable content. This also corresponds to the single most important law of occultism: "What is below is similar (NOT EQUAL) to what is above, and what is above is similar to what is below in order to ensure the perpetuation of the Unique Thing. " The Unique Thing being all forms of organic growth and morphogenesis, ranging from human life and human speech to the evolution of planetary systems. In other words the code of nature maintains consistency and flexibility by repeating itself from one level to the next."

The code of Nature has a perfect proportion, which can be seen from the above examples of views on the Doctrine of the Macro-Microcosmos, This is deeply connected to the process of perception - the visual data which is "seen" on the organic level is then codified and stored in various occult visual systems. The cryptic transmission of perfect proportions, symmetry and parallelism through the law of analogy and association is well documented in the metaphysical art of the East, or Tantra Art:

"The yogi- artists work culminates in a simultaneous diagram of himself and the world within which he is a world. The mind of the yogi thus becomes a bridge between the physics of the atom and the orbit of the planetary bodies. It is in this sense that his art literally yokes together (the Sanscrit root of the word yoga YUJ, means 'yoke ') in fine fusion the polarities of the subjective and the objective, the microcosmic and the macrocosmic, the analytical and the synthetic, the abstract and the physical; as it were the male and the female principles in this great dance of creation. "

Ajit Mookerjee in 'Yoga Art'

It can thus be said that, our visual images, representational or abstract,

YANTRA - Yates, Bruno, p. 74 - "...to be looked at..."

Source: text on yellow, typed paper - written in London during the Muswell Hill period and Newton phase.

Because we are so conditioned to thinking in straight lines, and enslaved to beginnings, middles and endings, it is difficult to achieve a state of awareness that is parallel to the non-linear processes of Hermetic, and therefore speculative alchemical paradigms. This problem becomes evident when a scholar of the stature of Dobbs says:

"...one steps out onto the quicksands of alchemy..."

⁴¹ Emile Grillot de Givry, *Witchcraft, Magic and Alchemy*, Dover Publications, 2009

as if it is unavaiodable to sink into the bogs of symbolism.

This need not be the case, if we are willing to sacrifice, or at least transform, the linear and reductive habits to which we are so tightly bound. And I fear that this task is made extremely difficult by present days conditions of negative social programming.

In the first place, it may be of some help to use an *alchemical image* to clarify the process - and as mentioned earlier, it is through images that we are discovering the underlying structures of Hermetic thought - or to be correct - the '*non-structures*'. The image that I wish to suggest for consideration, is that of the UROBOROS.

There are various ways of spelling this word.

That is, a symbol which has no beginning and no end - a cyclic process, a pure ecosystem, a circulatory motion - an archetypal dynamic which is as mentioned, non-structural in the material sense, but reveals the dynamics of energy, a kinetic flow - patterns and powers, but not a "thing" in its "self".

Pictures are processed on the non-linear side of the brain - and as is now obvious from the Jungian model, these visual images in the alchemical literature were "...weaving tools..." and non-verbal ideographs. As 'graphic' representations, they are both abstract and representational. [I have dealt with this aspect in some detail in other research papers.]

Here it is necessary to rethink the use of emblematic transmissions, and re-state the word "...hieroglyphic" as it appears in the work of Dr John Dee. The visual hieroglyph - is subjective and representational, for example in the picture emblem books of Michael Maier, J.D.Mylius, Sendivogius, etc. - and becomes mathematical and geometrical - when the deeper, underlying archetype is revealed. Here it could be said that Newton was also involved in a process of revelation of inner structures.

Thus when appraoching the mass of imagery and terminology in all alchemical literature, both speculative and practical, I suggest that the Uroboros is the pattern in which we will find ourselves, that is, going in circles, chasing one's own tail, until the rational mind is exhausted - and it is at this point that the higher, integrative images begin to appear - the mandalas, yantras and symmetric patterns of 'wholeness' - the holographic paradigm - which is the fruit of the Hermetic Quest (or search) - and the point at which a revolutionary shift in consciousness itself begins to operate.

This journey is severely hindered by the rationality of this act of writing and the use of this typewriter.

THE MODEL OF REALITY

I am starting to re-think modeling. That actually, we create reality through 'modeling'.

VISUAL PROPAGANDA

There are millions of eyeballs glued to the box who accept as a foregone conclusion, that the visual intake of information is altogether TRUE information. It must be so. We saw it on the TV.

But the Cambridge historian, George Steiner thought otherwise. So did George Orwell. We are shown 'Made in Russia' stamped in English on captured war equipment. We have now entered the age of visual propaganda, and it is a known fact, that as far as our psychological programming of the mass media is concerned, what we see is more influential (TV) than what we hear, (Radio).

It is a beautiful technical service. The colour is exquisite. I, among others am afraid that a very subtle manipulation can be engineered. George Steiner pointed out that all documentation can be slanted to set purposes. Television enters the operation area, in that it affects us psychologically.

And we cannot answer back to the TV screen.

McLuhan: '*Understanding Media*' p. 195:

"Unlike wing or fin the wheel is lineal and requires road for its completion."

"The transformations of Technology have the character of organic evolution because all

Touch

To touch is to transfer power, as in the laying-on of hands. To touch wood is symbolic of grasping the Cosmic Tree, the *axis mundi*, the sacred centre and the place of sanctuary.

a cornucopia of interesting information

Drysdall, Denis L., "Budé on "symbole, symbolon" (Text and Translation)", *Emblematica. An Interdisciplinary Journal for Emblem Studies*, Vol. 8, 2 (Winter 1994), pp. 339-349.

H Bayley, *Lost Language of Symbolism. An Inquiry into the Origin of Certain Letters Words Names Fairy Tales Folklore and Mythologies*. 1912 [symbolism]

<https://archive.org/details/lostlanguageofsy01bayl>

J. P. Hodin, Review: of; *The Lost Language of Symbolism: An Inquiry into the Origin of Certain Letters, Words, Names. Fairy-Tales, Folklore, and Mythologies* by Harold Bayley, *College Art Journal*, Vol. 12, No. 2 (Winter, 1953), pp. 184-186

Primal Symbols in World Religions

A survey of symbols that are "universal", or nearly universal, in that they appear around the world, during all eras of history, as visual images of nonduality - a teaching that is central to all World Religions. The best-known examples include the Androgyne, Caduceus, Cross, Double-Serpent, Feathered-Serpent, Double-Triangle, Mandala, Sacred Marriage, Sun-Moon, as well as the Yin-Yang of Taoism. Each symbol of "the one that is not two" will be considered from the perspectives of psychology and cultural history, with a comparison of these two theories of "universality".

Topics

1. [ANDROGYNE](#)

2. ANIMAL-HUMAN
3. [CADUCEUS](#)
1. [DOUBLE-SERPENT](#)
2. FEATHERED SERPENT
3. CIRCLE-SQUARE [MANDALA]
4. [CROSS](#)
5. DORJE (Tibetan Buddhist)

- DOUBLE-TRIANGLE (Hindu & Jewish)
6. DRAGON PEARL (Taoist)
 7. LINGAM-YONI (Hindu)
 8. SACRED MARRIAGE (global)
 9. SHIVA-SHAKTI (Hindu)
 10. SUN-MOON
 11. SUNG LANDSCAPE (Taoist, Buddhist, & Neo-Confucian)
 12. TRIDENT (Greek, Hindu, & Taoist)
 13. TS'UNG (Taoist)
 14. YAB-YUM (Tibetan Buddhist)
 15. YIN-YANG (Taoist)
 16. YORUBA THUNDER(African)
 17. **WISDOM GODDESS**

The textbooks for this course are:

Albert C. Moore, *Iconography of Religions: An Introduction*, 1977; and
 Lanier Graham, *Bi-Singularity: Double Images of Nonduality in World Art & Mythology*, 1979 & 1996.

[COURSE UNDER DEVELOPMENT. Copyright by Lanier Graham 1 June 96
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[DISTANCE LEARNING: [Humboldt State University, Arcata, CA](http://www.humboldt.edu/~graham8/nwstuff/priml.htm)
<http://www.humboldt.edu/~graham8/nwstuff/priml.htm>

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Infinity

Our standard mathematical symbol of infinity came into the Western world by way of "Arabic" numerals - whose real place of origin was India, not Arabia. In Indian religion this sign stood for infinity or completeness because it is composed of a clockwise circle and a counterclockwise circle. That is, a male, solar, right-hand half united with a female, lunar, left-hand half. Like the figure eight that it resembles, the infinity sign used to mean sexual union and the sense of perfection: two becoming one. Since neither circle lies above the other as in the figure eight, the infinity sign implies equality between male and female powers, leading to intimate knowledge of "the infinite."

Like the ying-and-yang symbol of dualism, the infinity sign was adapted to many concepts of twinning or pairing. Some said it was the mark of the twin gods known as Sons of the Mare (Asvins), born of the Goddess Saranyu who took the form of a mare like her Western counterpart, Demeter. The twin gods were famed as magicians, healers, horsemen, and fertility spirits.

FROM In Utero Symbols:

<http://www.oocities.org/nirvana10212/inutero.htm>

AND:

http://de.wikipedia.org/wiki/Benutzer_Diskussion:Auto-horst

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Francis Quarles. Quarles Emblems. Illustrated By Charles Bennett And W. Harry Rogers.
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Symbol add

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This credible, highly readable, and vividly illustrated encyclopaedic volume traces the origins and evolution of hundreds of symbols and symbol systems that have impacted human culture, history, art, and psychology since the dawn of time. From the I Ching and the Chakras to the Tarot and the Zodiac from mythical beasts and magical numbers to heraldic shields and geometric shapes, author and psychologist David Fontana identifies symbols from around the world and draws upon his experience with dream workshops and meditation to help readers deepen their understanding and appreciation of these intriguing icons. Relevant, compelling, and visually appealing, *The Secret Language of Symbols* is a unique and practical reference tool, as well as an inspiring guide to the images that give meaning to our everyday lives. [\[HERE\]](#)

Gerhart B. Ladner, Medieval and Modern Understanding of Symbolism: A Comparison, *Speculum*, Vol. 54, No. 2 (Apr., 1979), pp. 223-256