

A Festschrift has been established by custom as a collection of articles of an academic nature the content of which is relevant to the person being celebrated. This Festschrift was from the beginning meant to be somewhat different since Claudio works as a spiritual guide and therapist chiefly with groups, and as a teacher impinges on people's lives in more than intellectual ways. To have included only academic papers would have fallen short of capturing the most significant impact that Claudio has had on his students and even acquaintances. Practically every other Festschrift also belongs to a specific category of scholarly interest, while Claudio's spectrum of interests, for examples, in psychedelics, in Judaism, in psychotherapy, in spirituality, are more varied than is usually the case. The essays for Claudio's Festschrift, as such, present something of a problem for publishers, if not for readers—given that not many people are interested in buying so divergent a book. A partial solution to this, however, has been attempted by dividing the contributions into those on various subjects about which the authors had special qualifications to write, and those about the person and work of Claudio. The first of these two collections has been assembled and published electronically here. The second collection has been prepared as a book, *Catalyst of Miracles*, a description of which will appear elsewhere on this web site.

Editorial changes in the contributions included here have been chiefly limited to taking out some celebratory statements more pertinent to the celebration of Claudio's seventieth birthday, at which the Festschrift was presented to him, than to the content of the essays themselves and reducing the length of some contributions.

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Burt Jacobson

**The Baal Shem Tov:
On Transforming Adversity Into Joy
An Interpretation**

When you are suffering either physically or spiritually, meditate on the truth that God can be found even in this suffering. God is only concealed in the garment of your pain, and when you realize this, you can remove the garment.

-Rabbi Israel Baal Shem Tov

Israel Baal Shem Tov (1700-1760) was the founder of Polish Hasidism. His spiritual philosophy is quite relevant to an in-depth understanding of Jewish spiritual direction. Many of his teachings focus on individual spiritual growth and liberation within the context of sacred community.

The Spiritual Dimension of Reality

In chapter X I defined spiritual direction as a way in which an individual comes to discern both the spiritual dimension and the spiritual direction of her experience, so that she learns how to refashion her life in a way that resonates with Living Spirit. The Baal Shems worldview centers on the notion that a spiritual Presence shimmers beneath the physical and existential surface of reality. It is this Presence -- sometimes called the Shechinah, sometimes called the Life-Force -- that fills existence with life, energy and meaning. The Shechinah connects with the great and universal Mystery beyond human knowing. The individual seeker can link up with this reality through ecstatic prayer and rapturous observance of the mitzvot, but these practices only become gateways into the Presence when they are characterized by intentionality and heart-felt passion. The Besht also taught the importance of moment-to-moment awareness of the Shechinah's presence in the world and human experience.

The Spiritual Direction of Ones Experience

The Besht believed that God's providence runs through the universe and that every event that occurs has a transcendent meaning and purpose. What seems accidental to us has to do with our human inability to grasp the underlying design of our lives. He taught that every individual has his or her unique mission to accomplish in this world. one's mission always has something to do with liberating the holy sparks which burn at the core of each and every thing and event, and thus brings about tikkun. But every individual has particular sparks in the world which only he or she can redeem. Every time an individual discovers and liberates one of these sparks, he comes closer to his own spiritual liberation. At the same time an individual's own liberation contributes to the messianic liberation that is coming. Indeed, the great redemption cannot happen until each person has freed those sparks assigned to him by God. In the Besht's view, an individual may discover his life mission and how that mission is to be fulfilled through contact with a rebbe, who acts as a kind of spiritual mentor, enabling his disciple to discern the path toward liberation. In the Besht's view evil is ultimately an illusion, and in truth only goodness exists. But of course, this is not how reality appears on the physical plane. Human beings experience both pain and suffering. Thus a large part of

the human task is the transformation of what appears to be evil into good, and suffering into joy. One accomplishes this through liberating the holy sparks. The Baal Shem Tov outlined what amounts to a three-part model of the process of transforming adversity. He called these three parts:

- 1.) HACHNA'AH/Surrender;
- 2.) HAVDALAH/Discernment; and,
- 3.) M'TIKAH/ Sweetening (or Transforming).

His approach can, I believe, be understood as a process of spiritual direction.

1. HACHNA'AH/ Surrender So much of our culture is designed to hide or deny the reality of suffering, so that when we meet it head-on we are totally unprepared. Hachnaah is surrendering to the reality of your pain and suffering, accepting it fully as the place of God's presence in your life here and now. Rabbi Jonathan Magonet has written, If religion has a task in a secular world, it is to encourage us to accept the reality of suffering, and then to try to move beyond it. God's goodness is latent in this experience as the holy spark at its core. The Baal Shem often quoted the Tikkunei Zohar: *Leit atar panui minei*, There is no place empty of God. In the context of suffering he encouraged people to accept their suffering as a place of Divinity. He taught that all of human suffering is the Shechinah suffering because she is in exile, i.e., the existential world in which we live is an exile from the transcendent aspect of God, but it embodies the immanent Shechinah who is separated from and exiled from the transcendent

[Image] aspects of the Divine. Because the Shechinah is closeted in the material world, She suffers within us when as we suffer. So the trick is this: you must fully accept your suffering if you want to get to the particular spark (Shechinah) at its core and free it to rejoin the Blessed Holy One.

Jewish Sacred History: Slavery in Egypt. The people were so numb/adjusted to their suffering, they simply accepted it as normal without questioning. When Moses sought to free them, they objected to his meddling. Before they were willing to follow him, they had to experience how terrible their bondage really was.

The Director's Task: The greatest gift that a director can offer a directee is not fixing him/her, not having the answer, but rather being present to him or her. Such presence is itself a form of surrender --surrender of self-concern during the time of the meeting with the directee. The director helps the directee surrender to the reality of the story. Where there are resistances to this, the director helps the directee explore resistances in order to come to the place of surrender.

2. HAVDALAH/ Discernment, Attachment and Non-Attachment

In the Havdalah ritual ending Shabbat, Jews declare that God discerns (HaMaVDiL) that which is sacred from that which is profane (or ordinary), light from darkness, etc. Thus, according to the Besht, havdalah is the ability to discern the Light -- the presence of the Divine, of meaning -- from the darkness and chaos of our experience. The Baal Shem often speaks of discerning and separating off the holy spark from the shell or husk that holds it captive. Discernment is the process of distinguishing the still, small Voice of the Spirit from the cacophony of noises and voices in your life, so that you can listen to it, hear its message and come to understand the spiritual dimension and direction of your experience. This

voice will always be a voice that calls us to freedom and joy. Once we grasp its message to us, we will be able to engage with the holy spark and disengage from the husk of darkness. Another way of saying this is that through discernment we come to recognize how to attach ourselves to God (devekut) in the midst of our suffering and then move to a state of non-attachment or equanimity (hishtavut) in relation to the husk, the outer and/or inner happening that brought us suffering.

Such change, of course, requires a conscious choice. Discernment helps you understand what God/Living Spirit requires of you. But then you must act on your new understanding by making an existential decision. "I set before you today the blessing and the curse... Choose life (hayyim) that you and your children may live..." It is in this way that you carry the fruit of your discernment into that part of the world over which God has given you responsibility. Here's another way to look at havdalah: The first command Moses hears at the burning bush is this: Take off your shoes for the Place (ha-makom) on which you happen to be standing is holy. A hasidic commentary tells us that we are always standing on the Place (haMakom) which is Holy -- that is, we always dwell in God. But very often we don't recognize this because of the coarse shoes we are wearing, i.e., the habits and patterns we allow to enclose us. To have naked contact with this Place where we are standing, we must remove these shoes. In this context, it is discernment, attachment to God and non-attachment to the suffering that will allow you to remove your shoes and stand on and in the absolute Ground of existence.

Jewish Sacred history: Through the ten plagues Moses identifies Pharaoh as the tyrant he was and demonstrates to the Israelites (and the people of Mitzrayim that YHWH will take the side of the persecuted against the persecutor).

The Director's Task: The director probes the directee's experience, moving him/her toward discernment. The director engages the directee through The Art of Contemplative Listening -- Summary of skills. The director can help point a directee toward this havdalah, but the director cannot make an existential decision for the directee. Only the directee can do this.

3. M'TIKAH/ Sweetening (or Transforming) When we are living with tension and then that tension is released, welcome into joy and delight. In like manner, havdalah leads to mtikah, the sweetening of our lives. The energy we have heretofore placed into transformed into happiness. This sweetening may not effect the physical conditions of adversity which impinge upon our lives. You may still find yourself in a painful situation. But your act of havdalah has brought about an inward change, and you will now be able to cope with the external difficulties out of an inner sense of resolution, freedom and joy. (In like manner, Buddhists teach that the pain itself may not go away, but the suffering will.)

Jewish Sacred History: YHVH splits the Reed Sea, the Israelites cross, while Pharaoh and his army are drowned in the sweeping waters. The Israelites sing and dance in ecstasy.

Eliezer Zieger

Torah, Science and the Unity of God

Science studies the natural laws of the Universe and uses the scientific method to establish truth. Our understanding of the world and our lives is strongly influenced by science. Usually, scientific concepts are congruent with our common sense. According to gravitational theory, a ball thrown into the air will fall back to the ground and that is what we are used to see. However some very important scientific developments in the last few decades defy common sense. One of the best examples is the theory of relativity. This theory states that time and space are interconnected, and one of the implications of this time-space interconnection is that for a person traveling very fast, time is slower than for a person standing still. The concept of the relativity of time defies common sense because we have no experiential understanding of the relativity of time as a function of speed.

Chasidic philosophy, the part of the Torah that explains the inner, more esoteric aspects of Judaism, teaches us that ordinary reality does not reflect the true nature of the world. This is hinted by the root of the Hebrew word for world, “*olam*”, related to the word “*neelam*”, which means hidden. Greek philosophers such as Aristotle, believed that G-d created the world, but they thought that after the initial act of creation, G-d was no longer involved with world events, which were solely governed by natural laws. In contrast, Chasidic philosophy teaches that G-d purposely created the world to look as if it is solely driven by natural forces, when in fact, seemingly insignificant events, such as a leaf moving, are specifically willed by the Creator. The concept of a true, hidden reality completely dependent on G-d’s will defies our common sense, which, because of the way ordinary reality looks, sees no evidence of controlling forces in the world other than the natural laws. The emergence of scientific concepts such as the theory of relativity, that defy common sense, is one of the wondrous developments of our time.

A preoccupation with the nature of the world is central to both religion and science. Judaism teaches that G-d is one and that “there is nothing other than Him”. This central tenant of Judaism unifies G-d and his creation in a single, inseparable entity. A search for unity has also been an historical driving force in the physical sciences. The unification of time and the three dimensions of space in Einstein’s theory of relativity is a major step in that quest for unity. Einstein is known to have worked throughout his life to develop a theory that unifies the four known physical forces in the universe, gravity, electromagnetism, and the strong and weak forces within the nucleus of the atom, but he did not succeed. A Russian scientist once approached Einstein with an advanced mathematical theory that made significant progress toward this unification goal by invoking five dimensions. Einstein found the mathematical approach sound, but refused to support the analysis because he only knew of four dimensions (the 3 dimensions of space and time), and rejected the consideration of a 5th, unknown dimension.

Some years later Japanese scientists re-addressed the problem and proposed a solution with 27 dimensions! In the last two decades, the most successful unifying approach thus far has been found by the string theory. This theory postulates that matter in the universe is made of elementary bits called strings. These extremely tiny (10^{-33} cm) bits of matter live in a universe made of *10 dimensions*. Three of these dimensions are the space dimensions we

know, the other seven are postulated to be folded dimensions, which are “experienced” only by gravity.

For a Torah student, a 10-dimensions universe evokes familiar images: the 10 plagues, the 10 commandments, the 10 tribes, and foremost, the 10 sefirot or spheres, which are the 10 dimensions described in the Kabbalah as the primary structure of the universe. According to the Kabbalah, the primordial divine light, too overpowering to exist in the world in its full strength, is progressively attenuated in a series of ten steps. Each step, or sefirah (sphere) represents a gradual change from the pure spiritual nature of the primordial light into the material nature of the ordinary world, which corresponds to the tenth sefirah of Malkut, or Kingdom. A further remarkable correspondence between Kabbalah and string theory is that 7 of the 10 sefirot are described in Kabbalah as folded dimensions.

The string theory is still carefully scrutinized by cautious mainstream scientists. Thus far it has held its ground as a sound theory. For a Chasidic scientist, the correspondence between the 10 sefirot of the Kabbalah and the 10 dimensions of string theory is to be expected, since both Kabbalah and science describe properties of G-d’s creation, and should thus reflect the unity of G-d. On the other hand, the convergence between Torah and science is a remarkable development in view of the distinctly different origins of Torah and science. Torah is revealed truth of divine origin given to humans as a part of a divine plan for creation. Science is a product of human intelligence, which seeks truth step by step, guided by the scientific method. Since Torah and true science are describing the same universe, a convergence should eventually occur, but such a unity has been unsuccessfully sought for centuries. One gets a feeling of both exhilaration and gratitude when realizing that our generation is the first one in human history to be able to glimpse at the unity of G-d in the convergence of Torah knowledge with advanced mathematics, and that we can learn about specific aspects of G-d’s creation both in sacred sources and in physics books.

Rabbi Moshe Ben Maimon, one of the foremost Jewish sages best known as the Rambam discussed at length the utmost importance of the unity of G-d in his famous treatise *The Guide of the Perplexed*. On the other hand, in agreement with classical Jewish sources, the Rambam taught that it is not possible to relate to G-d’s essence, which is out of reach of human consciousness.

Chasidism, on the other hand, makes a revolutionary breakthrough on the relationship of a Jew with G-d. The Chasidic movement was founded by Rabbi Israel ben Eliezer, the Baal Shem Tov. At the time of this writing, near the end of the Jewish year of 5758, we celebrate 300 years of the birth of the Baal Shem Tov. Throughout Jewish history until then, Chasidic philosophy and its Kabbalistic roots were known only to a very selected minority of Jewish sages. In the last 300 years, Chasidism was taught to hundreds of thousands of Jews and has become a central aspect of Jewish studies and practice. The Chasidic breakthrough is the teaching that every Jew, regardless of his or her ethical or intellectual standing, has a divine spark, a true part of G-d in his or her soul. And because of G-d’s unity and indivisibility, when we grasp any part of G-d, however minute, we are actually grasping the very essence of G-d. Thus, by getting to know our soul, and by engaging in a steady practice that unifies body, soul and consciousness, we can truly develop the opening to unite with the essence of G-d. We thus live at a time in which exploding scientific knowledge gives us access to the inner secrets of creation, and Chasidism gives us a path to unite with the Creator.

In my laboratory at the University of California, Los Angeles, my research group investigates how plant cells sense light signals that regulate the breathing of leaves and the direction of growth. Once in a while, we are blessed with an important discovery; for instance we have recently identified the photoreceptor molecule within the cells that is excited by blue light. There is a sense of exhilaration when we find something new, and we feel grateful for the precious opportunity to learn about the secrets of life. Each new discovery adds to the sense of wonder about the infinite dimensions of creation and about the harmony within living cells.

Given the extraordinary pace of scientific discoveries in our times, and the magnitude of new findings, shouldn't we expect that the best scientists would be deeply religious persons? This is clearly not the case, and the reason is explained by Chasidic philosophy. The making of science is the province of the mind, and the more successful a scientist is, the more the danger of increased self-importance, and ultimately, arrogance. In that path, there is an ever-growing tendency to believe in the power of the individual and to get increasingly blind to the true reality of the world and its Creator. To get close to G-d we need precisely the opposite qualities: humility and self-nullification. Chasidism teaches that the attainment of humility and self-nullification is a life-long undertaking, requiring *avodah*, or spiritual work. It is only natural to fear this spiritual approach, which leaves aside many short-term rewards. But a Jewish soul always seeks the truth and a return to its Creator, its true source. The attainment of a spiritual elevation that brings us closer to G-d while fully immersed in the material world is a central feature of Judaism. In contrast to other religions, which emphasize isolation and separation from the world, for Judaism in general and for Chasidic practice in particular, this spiritual work should be accomplished in the midst of the most mundane reality.

The Baal Shem Tov, of blessed memory, taught that every step in *avodah* or spiritual work has three parts to it. In Hebrew, these three parts are called: Achnaha, Avdalah, and Amtakah, which translate as surrender, differentiation and sweetening, respectively. Thus if a Jew is longing to learn a Jewish prayer, or to acquire the will to light Shabat candles every Friday before sunset, the first step is surrender, the feeling of humility and subordination to a Higher Will. The second step is Avdalah, or differentiation, the process of learning to separate between G-d's will and our will, between the holy and the profane. In the example of the lighting of Shabat candles, sometimes it is very difficult to do it at the appropriate times (before sundown) and it would be much easier to do it at a time that is more convenient for the day's schedule. A proper sense of Avdalah, or differentiation, is to perform the mitzvah or good deed, as prescribed in the Torah.

The third stage of Amtakah, sweetening, is attained after learning the previous two stages, and it is the recognition of the unity of G-d in all our reality. To use our discussion of Torah and science as a further example, surrender entails the acceptance that in the making of science our will is only an instrument of the will of the Creator, and Avdala, differentiation, entails the recognition of the holiness and eternal validity of Torah, and the relativity of science. Sweetening comes from the realization that Torah and science are both part of creation and both reflect the unity of G-d.

Devotion to *avodah*, spiritual work, and steady practice develop in our consciousness an ability to see "through" ordinary reality and recognize the multitude of signs that our daily life offers about the divine plan and the involvement of the will of G-d in every step of the

way. In that way, one becomes conscious of a fundamental concept in Chasidism that teaches about *the purpose* of creation. We learn in Chasidism that the process of creation had a discrete beginning in time and space (described in the Torah in Breishit, the first of the five books of Moses, and in the Big Bang theory in physics), is moving in a defined and prescribed direction, and it has a fixed destination. Judaism teaches that the purpose of creation is redemption, the state at which true reality becomes ordinary reality, and in the words of the Rambam, “the knowledge of G-d fills the world as the waters fill the ocean”.

Faith in the final redemption is one of the thirteen principles of faith enumerated by the Rambam, and a constant longing of every Jewish soul. The massive proliferation of knowledge we are witnessing in our lifetime is described in Kabbalah and Chasidic philosophy as a one the last stages in the creative process before redemption. May we witness it very soon in our time!

Dhiravampsa

The Wisdom of the Body

First of all, let me give you a definition of wisdom. It has two meanings: One is a deep understanding and a total seeing of things as they are, and not as we think, suppose, or imagine they are. The second meaning refers to the capacity to be what we know and the ability to translate idea and/or knowledge into action. Although, the former sounds rather intellectual, but it is not an intellectualization since wisdom springs from a profound vision and a penetrating insight into what *is*, while intellect is merely a mental exercise of knowing in accordance with one's intellectual training and systematic thinking or education. In wisdom there is power of transcending and liberating whatever it is that obstructs or hinders the way and/or the natural, free flow of life. That is to say, with possession of the authentic wisdom one naturally becomes enlightened in the sense of throwing light upon some things and eliminating darkness. In this connection, the enlightened person is filled with unsurpassed light of wisdom and shines forth with it luminously as well as transforms all the dark forces so as to achieve the genuine wholeness. In the Unified Whole both our light side and transformed dark side become so completely integrated that there is no room for non-equilibrium or lack of balance. In such wholeness of being and becoming our executive function, *aware ego*, can perform its duties perfectly well, including managing our inner and outer lives in full capacity so that we will be able to act, speak, and think in accord with the guidance of inner knowing or wisdom. In this way, we say, "we are king outside and are sage inside."

There are three principal ways whereby wisdom arises. First is by way of *listening*, that means one listens attentively and silently to anything and everything that enters one's ear-modality or ear consciousness. For example, Siddhartha listens to the sound of the river and obtains a very useful information and clear insight into the unexpected. One may listen to the *still* voice within and finds an answer or solution to the problem that concerns one at a time, or one discovers a direction, a way forward, or a way out in case of getting lost inwardly. The point is that when one listens one *hears*. Without a proper listening or not wanting to hear there is no hearing. Hearing is a consciousness arising through the sense contact between ear modality and sound, voice or vibration and at that moment consciousness is present. That is why wisdom, insight, illumination of knowledge, or a piece of helpful information can spring up and becomes relevant to one.

The second way or means whereby wisdom can be obtained is *thinking with the heart* or *objective thinking*. This includes the scientific way of obtaining information or assumption for formulating a theory or finding a solution to, and a clarification of the obscuration. In this way of thinking one allows a subject or an issue to stay on the mind as long as it takes while one is contemplating silently and observing thoroughly all that is going on without adding any opinion or making any comments. After a while a flash of insight or the light of wisdom arises just like the dawn of a new day disperses darkness and gives light to the world simultaneously. As each day is new, so is life. It becomes new and gets renewed every moment so that one can be fresh and refresh oneself as life continues to flow and the moments of living pass from one to the next without end.

The third and most significant way of gaining wisdom is through *Insight Meditation* or

Vipassana Practice. This practice is based on making perpetual use of *non-verbal, non-judgmental, and non-attached awareness* of what is happening or going on at the given moment. In this type of awareness *disidentification and choicelessness* play the key role in obtaining wisdom and providing space for insight to arise as well as for unsurpassed light of knowing directly and experientially to shine forth. Through Insight Meditation flashes of insight and inner knowing emerge to the meditator in two ways: One by way of the constant application of the above-defined awareness and objective observation of all phenomena, be they physical, mental, emotional, psychological, psychical, or spiritual; another through a prolonged period of silence in a deep meditation where words and images no longer exist. Traditionally speaking, when *samádhi* (symbolic: clear and still water) or stabilized mind becomes firmly established and all conditioned states rest in stillness *insightful wisdom* comes into view naturally, just like the rising of the sun giving light and dispersing darkness.

Now, let us talk about the *body and its wisdom*. The term “body” refers to the corporeal nature of a human and the whole material organism in which are composed the four basic elements of earth (extension and solidity), water (cohesiveness), fire (heat and activeness) and wind (motion and vibration) together with *energetic or bio energy body*, including *respiration* or breath. The energetic body is sometimes referred to as psychic, subtle, or ethereal body, which occupies various energy fields, or stores up emotional and psychic energy patterns accumulated through personal experience of negative, painful feelings and disagreeable/unpleasant sensations.

Before going into the details of the energetic body and its creations, let us look briefly into consciousness as the first and foremost condition for creating the physical and mental phenomena. It is quite obvious that the consciousness that we have in our daily life is made up not only by our personal conditioning, but also by varying influences and archetypal energies. And such archetypal energies prevail in our environment, in the land we walk on, in the group of people we associate with, in our community, in the society that we belong to, and in the world in which we live. We then manifest such consciousness in all our functions and activities in life, at work, and in all the relationships with ourselves individually and with the rest of the world. This means that we have definitive, predictable patterns of acting, reacting, and responding to life situations, social situations, and world situations. With this heavily conditioned consciousness we are trapped in a very narrow, limited whirlpool of existence, with which we have become rather familiar through personal experience. Trapped and spinning, we become aggressive, punitive, and violent especially toward those living on the other side of the fence. In this way, individual defense mechanisms get stronger and more deeply rooted in our psychological reality, calling for territorial defense systems to be built up more and more so that our security can be guaranteed. The longer we live under the dictates of this kind of consciousness, the more fears and suspicions dominate our lives; and as a result, we cling even more tightly to our superficial existence.

With this consciousness, we create a definite condition of our body and mind befitting for containing and accommodating such consciousness. To put it in another way, whatever consciousness we have at a certain moment will drive us into automatic modulations or transformations so that a certain form of our physical body and mental state suitable for the manifestation of the consciousness will be created. For example,

When one is confronting fear, the physical body gets contracted and the mind becomes rigid,

terrified, or even paralyzed; and then it projects the idea that all sorts of imagined bad things might happen. On experiencing a pain, whether physical, emotional, or psychological, the body tenses up and the mind screams and agonizes itself. In this context, we observe the variety of body language, definitive bodily posture, and distorted physical structure, manifested in the individuals as the consequence of the presence, or the invasion, of a certain type of consciousness with its energy patterns. Therefore, we can understand how blocks or blockages are created in our psychophysical systems. These systems have a natural rhythm, which the physical body loses due to the arising of a new consciousness. (When talking about consciousness we also include the energy patterns pertaining to it, for without the presence of each such energy pattern there can be no consciousness). A new inner form of the body is made up in order to contain such a new consciousness with a specific energy pattern operating with it at that particular moment. Not only that, the mind or rather mental properties such as feeling, perception, intention, impression, and attention are also formed in such a way that they become appropriate partners and coordinators of the consciousness.

In its normal state, the body has a proportionate rhythm of contraction and expansion just like our breathing, which has its rhythmic movement of arising (inhalation) and falling (exhalation). When the normal rhythm is disturbed due to the changes taking place in the world of consciousness, which operates through our senses, there is a gap created out of the fact that either the contraction or the expansion loses its momentum. That is to say, the contraction cannot contract in its own rhythm, or the expansion is unable to expand according to its normal rhythm. Then, the energy patterns, be they sensations or feelings (the negative ones), operating with the consciousness at the moment get buried or locked-in, in that particular gap or vacuum and, therefore, a block is created. Nature, which does not want to have a vacuum left empty, fills it with whatever is appropriate at the moment. Consequently, we discover that anger is buried in the jaws, in the ankles, in the lower back and mid-back. Fear is hidden in the knees, in the shoulders, and in the upper chest. Sadness and grief are submersed in the middle of the chest. Anxiety is immersed and locked up in the belly and around the rib cage. The primal pain is buried in the stomach, and so on.

Here it is interesting to mention that in each location of the block there is a story or an information together with an incident contained in addition to the energy pattern itself. The story or the incident reveals itself to the subject and his/her therapist when such a specific energy pattern is released and becomes dissipated through the therapeutic process. Sometimes this happens to some meditators during a silent meditation, which gives a great surprise not only to the meditator, but also to all those present in the meditation session. It is a surprise because one never thinks that there is such a thing as anger or fear or grief buried in such a particular part of the body. Certainly, in our journey through the consciousness process we will encounter many surprises or things that we never anticipate. That is why we call it “the journey of discovery.”

Up till now, I hope I have made it clear how the body or the system of corporeal nature and bio-energy is conditioned by consciousness. Please bear in mind that this process occurs in the course of your everyday living. To see this fact for yourself, you only need to pay attention and observe what actually happens to your physical body and mental realm when you experience a certain feeling or emotion in your life. Also, remember that whenever a feeling, an emotion, or a state of mind is experienced, a certain consciousness is present, as it

is the main stream of natural flow. In this respect, this consciousness is like a river, which runs on and on continuously; while the feeling, the emotion, and the states of mind are equal to the things carried along by the water in the river.

Although the body is primarily conditioned and greatly influenced by consciousness, it has its unique way of giving a hint or an implication to the Aware Ego, particularly when it wants, to a great extent, that the block or the locked-in energy be removed so that there will be no more pain or no development of a life-threatening illness. The most general implication or insinuation is *pain*, which the body tries to let the individual know that there is something wrong in the part of the body that is suffering the pain. Being an energy pattern itself, pain has helpful information, as all the energy patterns have for that matter, so as to urge the individual to take a positive action in order that the unhealthy buried energy will be released and set free. But we in general do not see it the way the bodily pain is attempting to convey to us such useful information. Instead, we try to eliminate the pain by all possible techniques available to us at present. We do not understand that the removal of pain without liberating or transforming the energy underneath it is not a permanent cure or total curation, but only a temporary relief. Usually the energy underneath the pain is an emotional conditioning unless it's purely a physical injury or merely a physical tension that gives rise to pain. In order to know this for certain *awareness* plays an essential role since awareness has a function of feeding information into an *aware ego*. With the aware ego present and taking charge of the life situation the *real* solution to any troubles or challenges will be found. This is because each type of energy or energy pattern has information and is always willing to share it with the aware ego (the individual with awareness).

Another way the body tries to communicate to us is what is technically known as "body language." Realistically speaking, it is the energy that moves and shapes up the body; for example, when one loses the right posture (erect, upright, and harmoniously aligned position) the body will have to find a compensation by holding it in a crooked, out of balanced position, which develops with the passage of time some form of pain or acute tension. The manner of one's walking, the way one stands and holds oneself publicly or in private indicates the presence and the maneuvering of a certain energy in charge or running the show of one's life at the time. Bear in mind that when talking about energy I also mean a consciousness operating with it, although its movement is invisible on the surface. As a matter of fact, consciousness underlies the presence and the operation of all energy patterns that manifest in our lives through the six senses.

In general the body expresses its wisdom by way of telling us what is right, what is wrong for it, not in terms of morality of course, but in the sense of health and harmony, or harm and grave poison. For example, when eating, drinking, or taking something into the body, it knows exactly whether or not what we eat, drink, or take in is right or wrong, harmful or healthy. But most of us, instead of listening to the body, adhere and conform to the mouth or the preference of the mind (meaning, flavor or an agreeable sensation to the palate). Therefore, we don't hear the wisdom of the body and as a result we end up in poisoning it and/or abusing it seriously sometimes, although without intention, while at the conscious level we mean to enjoy life or take all possible pleasure to its fullness from that which we consume.

If we pay attention to the body, certainly we will be able to know what it wants and its needs

since the body tries very hard to communicate to us what it actually desires so that what is lacking and deficient in its corporeal system will be fulfilled and therefore, will enable it to take pleasure in good health and to remain in harmony with all its energy systems. The caring for harmonious existence and health is undoubtedly the _expression of wisdom, no matter if it comes from the body or from the mind (a mind that is associated with wisdom or a wise consciousness). The reason why the body has wisdom is because the entire body is one of the six sense modalities, such as eye, ear, nose, tongue, and mind, which indicates clearly that the body is a source or starting place wherefrom a consciousness arises. The consciousness that manifests through the sense modality of the body is, in the Buddhist terminology, “body consciousness.” Likewise, we have the eye consciousness, the ear consciousness, the nose consciousness, the tongue consciousness, and the mind-consciousness (a consciousness arising through the sense modality of mind). Operating with consciousness in the above- described context is wisdom as the term “consciousness” in the broad, modern use refers to discernment, a form of wisdom.

There is a story of a Buddhist monk in the time of the Buddha. It was said that the monk was meditating with the eyes lightly opened for a period of three months without sleep. He took a vow of using only three postures (sitting, walking, and standing) for his austere practice of meditation, and he didn’t lie down for those three months. As a result, he went blind and could not see insects, or ants, or living beings on the ground where he was doing mindful, walking meditation. Consequently, he stepped over them and hurt or even killed them with no intention to do so. As many monks-friends advised him not to do any walking meditation, he said to them that he would consult his body, and so he did. The message he got from his body was that he could go on doing the walking meditation as he has no intention to harm, kill, or step over the living beings, and that it is perfectly a right action for him. Soon afterwards he attained to full enlightenment.

From this story we learn that the body wisdom draws a thin, but distinct line between *essence* and superficiality, or between the essential action and the so-called moral action. The morally oriented mind will be driven forcefully or even painfully by guilt if an immoral action is taken, or it would not be able to take an essential action against the precept laid down by an organized religion. This is because guilt, although it’s a milder form of fear, has a powerful authority over the mind, which very often paralyzes the morally minded person (s).

Regarding *processing*, the body knows so well what to do exactly, how far to go, and how much time to spend on each session of processing. For example, when an individual has made contact with a buried energy pattern within the psychophysical systems, then a kind of _expression is taking place, either by way of spontaneous, sudden outburst of sound, noise or physical movement, or by sobbing, crying for a certain period of time. This incident is called “processing,” and it will continue until the locked-in energy pattern is discharged, released, and cleaned out properly. In such a situation the body is able to facilitate the work efficiently, provided that the mind does not interfere, or the ego stays away from complicating the processing. Sometimes the body wakes the individual up in the middle of the night, if it sees that the processing work needs to be done at a particular time, so it has its own timing, while the conscious mind or ego does not know and therefore, will resist the work programmed by the body. Furthermore, the body understands quite well how to create a dynamic balance between the release of the blocked energy and the production of the new, healthy energy to fill the vacuum so that the release does not overwhelmingly exceeds the

appropriate proportion of the production and for that matter, the harmony within the various energy systems can prevail.

In this connection, let us keep in mind that, like the nature's work in general, the body is very much concerned with maintaining some kind of equilibrium, and it does so by keeping its eye of wisdom on the harmonious flow of different energy systems within its life form or organism. Therefore we need to open ourselves to the body more energetically so that we will be able to approach an illness or the lack of equilibrium with a creative attitude and to learn more about healing, health, and integrated wholeness.

Gedaliah Fleer

JUSTIFYING COMPASSION: A JEWISH PERSPECTIVE

Several months ago, a San Francisco talk show host, while on the air, accused the Jewish people of having a primitive notion of compassion. He claimed Jews harbor resentment and are unable to release themselves from the trauma of past suffering and embrace the future with a positive outlook. If only they would accept the teaching of Jesus to "turn the other cheek," then acts of forgiveness would come more naturally to them and even their relationship to the German people would soon be healed. To be sure, his pronouncements were met with great furor especially from the Jewish community. Consequently, within two weeks of the said broadcast, under pressure, he offered a half-hearted apology.

I was visiting the San Francisco area when the story broke. Afterward, I kept an eye on the media, hoping that some knowledgeable person would come along and clarify the Jewish perspective on compassion. But, to my disappointment, no such person appeared. Thus, upon my return to Israel, I decided to give the matter some consideration. The following is the result of my effort.

There are many discussions in classical Jewish sources extolling the virtue of compassion. All such discussion is predicated on the Torah, where notions of spirituality, justice, compassion and human responsibility are presented in language that is often unclear and laden with ambiguity. For centuries an oral tradition, transmitted from generation to generation, enabled the Jewish people to understand and interpret the Torah in a meaningful and systematic fashion. This tradition was eventually written down and expounded in the Talmud.

The first Talmudic passage to develop the notion of compassion speaks in terms of G-d, whose ways humankind was meant to emulate. Significantly, this passage implies a general principle which serves as the underlying premise with regard to any meaningful, traditionally Jewish, discussion of that virtue. The Talmudic passage to which I refer reads as follows:

Rabbi Yochanan said in the name of Rabi Yosi: How do we know that the Holy One, blessed be He, prays ? Because the verse proclaims, "I will bring them to My holy mountain and make them joyful in the house of my prayer" (Is. 5:6-7). It is not said, "their prayer" but "My prayer;" hence [we learn] that the Holy One, blessed be He, says prayers.

What does He pray ? Rabbi Zutra son of Tuvia said in the name of Rav: "May it be My will that My compassion suppress My anger, and that My compassion prevail over [all] My [other] attributes, so that I may deal with My children in the attribute of compassion and enter in with them into the line of justice ..."

Having acclimatized ourselves to the daring anthropomorphic image of "G-d praying," inferred by the Sages from a verse in Isaiah, the most intriguing aspect of this Talmudic passage seems to be its conclusion. After all, why should a narrative emphasizing G-d's desire for compassion culminate with His entering, together with His children, into the line of justice ? Would it not be more fitting for Him to enter with His children to a place outside the line of justice ?

Perhaps the Sages are suggesting that G-d does not render judgment from afar, but rather, He

moves, metaphorically, from behind the judge's bench into the dock, within the line, where His children stand accused awaiting justice.

G-d's "movement" is consistent with the teaching, "do not judge your friend until you have come into his place", which of course means that no person is ever completely qualified to judge another individual. For, as Rebbe Nachman of Breslov explains, one is permitted, even required at times, to judge a human act. But one should never attempt to judge a human being, since only G-d can truly enter another's place. Hence, the Rabbis teach that G-d is called the "Place of the world," for He provides "place" to all that exists. "Yet, the world is not His Place," that is, He is not limited in any sense by the "place" He provides. Thus, only G-d can enter a place and remain unrestricted. Only He possesses the objectivity and knowledge necessary to judge the essential human condition. Indeed, G-d enters with His children into the line of justice, insuring that compassion, informed by a true understanding of each person's innermost circumstance, will be manifest in His judgment of every human being.

Practically speaking, however, both the individual and society are often required to judge human action and behavior. Such judgment must also include an appropriate measure of compassion. The term "appropriate measure" implies limitation and boundary, a context in which compassion is made manifest. In Jewish law, this "context" or "appropriate measure" must be established and recognized before any meaningful sense of mercy or compassion is brought to bear on a given situation.

Unlike the teaching of Jesus, Jews believe that unmitigated compassion undermines the principle of justice. Such behavior leads to chaos and confusion while compromising the standards of ethical morality. One who turns the other cheek merely encourages his enemy to strike once again.

In Christianity, "turning the other cheek" is perceived as an act of boundless compassion. In so doing people seek to demonstrate willingness to forgive and forget unconditionally. They fancy that G-d will reward them in kind, forgiving their transgressions though they offer no sign of regret or change in their ways.

In reality, however, forgiveness requires the active participation of two parties, one who was wronged and another seeking forgiveness. Any person can choose not to hold a grudge. But that is not the same as forgiveness. In order to achieve forgiveness, regret must be expressed, recompense, whenever possible, must be made, and a change of behavior must be effected in terms of the future. Until these basic conditions have been met, there is, by definition, no possibility of attaining a state of forgiveness.

Put somewhat differently, compassion must be manifest within a context of justice. Thus, for example, let us consider two people having come before a court of law. The plaintiff claims that his friend owes him a debt of a thousand dollars. The friend denies that this is so. After careful questioning and deliberation, the judges rule in favor of the plaintiff, requiring that the thousand dollars be paid in full. The plaintiff then turns to his friend and says, "I know the reason you lied. Things have been difficult for you lately, and repaying your debt to me would have entailed much hardship. I'll tell you what, pay me five hundred dollars and I'll forget about the remainder." This behavior on the part of the plaintiff, according to Jewish tradition, represents an act of constructive compassion. For once the rule of law is established and the responsibility of the wrongdoer is recognized, then compassion is made manifest

within a context of justice.

It is for this reason, according to the Sages, that G-d's prayer, "May My compassion suppress My anger that My compassion prevail over all My other attributes, so that I may deal with My children in the attribute of compassion," concludes with the words, "and enter in with them into the line of justice." For compassion, no matter how profound, must be manifest within the line, context and appropriate measure of justice. Otherwise, compassion merely gives license to further injustice while encouraging the continuance of personal irresponsibility.

Similar sentiments are derived from the kabbalistic image of a circle that contains a square in its midst. Indeed, a perfect square may be drawn inside any perfect circle just as a perfect circle may be drawn inside any perfect square. Nevertheless, the kabbalists speak in terms of a circle containing a square and not the other way around, since the symmetry of a circle is more perfect and thus considered more primal than that of a square.

In the Hebrew alphabet, the letter Samekh is written as a circle whereas the final letter Mem is written in the form of a square. The letter Samekh is numerically equivalent to the number sixty which is associated with the attribute of compassion. This is because the number sixty is required by Jewish law in order to nullify the effects of something prohibited. Thus, if a non kosher piece of meat were to accidentally fall into a pot containing sixty times as much kosher meat, then all the meat in the pot would still be considered kosher -- ritually fit for consumption.

Furthermore, the letter Samekh, written as a circle, is itself related to the concept of compassion. For the Hebrew word "MaCHaL," 'to forgive,' shares a common root with the word "MaCHoL," 'to go around,' as those who dance in a circle. Indeed, forgiveness, in a conceptual sense, is predicated upon the willingness of individuals to rectify a series of asymmetrical events by bringing them "full circle."

The final letter Mem, on the other hand, equals the number forty and is associated with the attribute of justice. Moses ascended the mountain for forty days to receive the law. Forty lashes were biblically mandated as punishment for various types of transgressions. Thus, the number forty is reminiscent of justice and the penalty meted for disrespecting its requirements.

The final letter Mem itself, written as a square, is also related to the concept of justice. Hence, the breastplate of judgment, worn by Aaron, was four-square. About which the verse proclaims, "And Aaron shall bear the judgment of Israel upon his heart before the L-rd continually."

Thus, the kabbalistic image of a circle containing a square in its midst implies the ideal of compassion made manifest within the context of justice. For the focal point of any circle is always manifest at the center of the conceptual square in its midst. In other words, the primal instinct for compassion and forgiveness at the core of one's heart is meant by G-d to be revealed in appropriate measure amid a less primal but eminently necessary context of justice. As stated in Scripture, "And Aaron shall bear the judgment of Israel upon his heart before the L-rd continually." Indeed, true compassion cannot be separated from a sense of justice anymore than a circle can be drawn without a square in its midst.

According to tradition, the original tablets broken by Moses upon his descent from Mt. Sinai engendered a kind of double miracle. The Ten Commandments inscribed upon them "by the finger of G-d" were carved completely through the stone. Yet this inscription was clearly discernible to anyone standing in front or in back of the tablets. Furthermore, the Sages point out that the final Mem and Samekh stood by means of an additional miracle. For those letters, written as a square and a circle, had to be standing in mid air in order to be recognized.

In sum total, the Ten Commandments are comprised of 620 letters alluding to the 613 Torah precepts incumbent upon Israel and the seven Noachide laws meant for all humankind. However, as mentioned above, concerning the original Tablets, the final Mem and Samekh were miraculously suspended in mid air. An extra degree of prominence was granted through "the finger of G-d" to those very letters in order to emphasize that justice, symbolized by the final Mem, must necessarily reflect the ideal of compassion characterized by the Samekh. Indeed, the integration of justice and compassion must stand out as a governing principle over and above the other letters of the Ten Commandments which allude to the totality of Torah precepts and law.

Rabbi Zalman Schachter-Shalomi

The Experience of Oneness

What I want to talk about is the field in which the experience of oneness takes place. I want to talk about groups in Western thought which have with the experience of oneness; we'll try to describe it if that's possible; we'll try and move to a psychological interpretation of it; and then we'll try to say what are the ways that people who have been the authors of spiritual directions literature have suggested in order to achieve that experience of oneness.

It's very hard to talk about this particular topic after Krishnamurti was here. In some sense I wanted to hear speak about this, because in his books he always stresses very much this monistic experiences. He speaks, for instance, instead of reincarnation in which many souls, individual souls, become reincarnated -- he speaks of only one being, one mind, that is being always reincarnated, the divine mind, finding so many foci in human experience. So it's hard to talk about it. Perhaps the nicest thing would be if I could sit down, close my eyes, and start shouting echaad, one, and unus and wachad --and at that time go through what a Chasid or kabbalist goes through, when he says the word echad -- what he wants to achieve in that one, that he stresses. And let you look into my head, and then lie down on a couch and free associate about it, and then sit up in a chair next to the couch and interpret it, and maybe then may be able to do it as part of an experience for yourself. But as it is, the format is going to be a verbal format. And that's really a big problem for the description or for dealing with the unitive experience.

Why is that so? McLuen has already told us that we are so hooked on to linearity, because we are used to dealing with books, and the proper way in which one is to put things before people is to [put it in books. So it has to be with a beginning, in which you have a generalization, and then you have to start working it out in detail, and then you have to recapitulate etc. So it all goes like one single line.

Now what you want to do really is to be able to move into a 360-degree kind of implosion, and words are not made for the implosive thing. The ear isn't made for the implosive thing. The eye is far more suited to the implosive. That's why people who speak about being involved in the experience of oneness talk about contemplation, a beholding, a seeing, where it all comes together.

So what we'll do is we'll talk as if we were psychologists of religion. Now psychology of religion has a sort of funny way of dealing with things. On one hand you might say one is a secular psychologist looking without having any particular value direction, at the experience of religion, describing it, analyzing it. That's one way of saying that's the psychology of religion. Another way of talking about it would be is to say, here is a person who is committed to a religious life, to religious values, and he wants to use psychology in order to achieve something. You see there are two possible ways: psychology in the service of religion, or religion as the object of psychology. I can't promise you that I'll stay on one side of the fence. I'll be jumping back and forth. Often I won't even announce it because I won't be quite aware myself, I'll be so involved in what I'm doing. I won't be quite aware, am I now speaking as one who looks at the religious experience as a psychologist, or am I someone who wants to persuade people toward a religious thing, using psychology, or showing how psychology can be used to achieve a religious thing. OK? So we have this

ambiguity about this problem.

The problem about the experience of oneness is that it really can't be talked about. Talking creates a dual form, a dual grammatical form. The dialogical situation means that there are two subjects. When there is an I/Thouness, a bi-polarity, a dyad of a sort, it means that what happens inside of me, I have to compress it, condense it. I have to do what the kabbalists talk about as tzimtzum, the divine self compression, condensation. I have to condense, compress, and then try in little points to bring forth something. And the hope is that you will reassemble it, and in your mind put it together again. So even if it is a one-way communication as a lecture is, it still takes two subjects in order to be able to get information across. It's not a question of one being a subject and the other an object being manipulated, worked through something, it's a question of communication, so there are two knowers involved. Now once we have this bi-polarity, and we want to talk about a unitive experience, it just doesn't work. On the other hand, if I'm in the fullness of the unitive experience, I don't even want to talk to anyone. I'm so involved in being everything and everyone that it's a drag to try to go through the process of chopping things down into units that can be verbalized and transmitted to another person. In that sense, I'll admit right from the start, that I'll be a failure tonight. If anyone thinks that that which happens in the experience of the unitive, that this is something that can really be put into words, we right from the start say, this cannot happen. So what is the use then, of trying to talk about it? Is it merely an exercise in frustration? Someone might say yes. I suppose if Lao Tse were here and were to hear that I want to try and talk about the t

Tao, he would then say the Tao that can be talked about isn't the Tao. And he's right. On the other hand, if you don't talk about it you plotz. There is this thing of wanting to be able to do some kind of sharing. If there is no sharing whatsoever, you also have the feeling that you are sort of cut out, you haven't really experienced the oneness, because the experience of oneness demands a love, a compassion, a flowing out, a being hooked into other people. While social things say that you have to have a certain kind of distance. For instance, the best distance here is about 18 to 24 inches, to talk. In Central and South America and in Spain, I suppose, people want to be closer than 12 inches. We have this space that we need in order to be comfortable. In the unitive, you want to be able to do away with all space, rather than having social conventions keeping us at a certain kind of distance.

What we can do, which is beyond the frustrating element of trying to deal with the unitive experience, is to simulate, or stimulate, to evoke. It can be denotatively talked about. Connotations can be given in which you can give certain aha's. In other words, Gestalt psychology is really far better for being able to evoke the aha of insight in others, and say, Oh, maybe I already had a unitive experience. Partly what Maslow says is many people have had peak experiences in their lives, except you didn't run to the label --you know what I just had? I had a peak experience! You don't talk about it like that, yet you have a feeling of great signification, of great import. Something has happened to you that really is the greatest. Try and talk about it, it comes out trite, banal, like all the clichés of people in love; like all the trite songs come true. In some sense, that's part of what happens in a unitive experience. So you might have had some already. Some were not, I would say, in synagogues or churches or holy places. They may have happened when things were not necessarily so holy. So you may find that I might be able to evoke some experiences that you've already had and you'll say, Ah, if that's what it's like, I may have already had that. Now the kabbalists like to talk about light and vessels. That's a favorite image. God issues light from Himself. There is

the Ayn Sof, the Infinite. I like to say not, the Infinite, so that you get substance, a noun behind it, but Infinitely. Infinitely what? Everything. He who infinitely ...the Infinite Inging. The Ayn Sof is that which ings whatever it is inging. Always and in many kinds of ways and through all kinds of forms.

On the other hand, when a particular is being achieved, we are involved with light shining through a vessel, if there is a vessel, like a bulb, a container. And not all the light comes through; some of the light is being held back. And what do we really see? We don't see the light itself; we also don't see the vessel itself, because the vessel is opaque, as it were, it's dark. We see what happens to the vessel when light hits it. And that can be talked about. So the funny thing is we are dealing with two things: with light coming through a vessel. What we are capable of seeing is light through vessel, a combination of light and vessel together, and yet we have the sense they are two separate things. So we might speak of a unitive experience, where the subject becomes everything there is. The subject, the knower, the self, the I, becomes everything. But what can be talked about is not the pure subjectness. It doesn't pay to talk about pure objectness. You can't really talk about the "Ding an sich" the object in itself. You can only talk about what happens when a subject, a knower, and an object interact. So in that sense, when the kabbalists talk about divine grace they speak of a light that flows from God, that shows itself as Grace, as compassion, as giving, as a flow of all kinds of goodness. Sometimes they speak of divine rigors. The left hand of God, as it were. They mean to say that there is something in this vessel that disciplines, that holds, that constricts, that binds, that tightens it all up that gives it structure and form. When the part that wants to give and the part that wants to hold back get together, out of this comes a way in which a particular person can get both the goodness and the tightening up together. Here we speak of mercy. That is with the right hand of grace being limited by the left hand of rigor, together, to achieve the East, you can say, I am God, with all the limitations. It doesn't mean that I can change things or that I made a world that's an infallible world. Because here we always figure that God makes a world that really has to be perfect. People come and say how could God have made this world if it has such flaws in it. We see the act of creation as an act of construction. The Eastern mind sees it as a flow, says Alan Watts.

So if in religions like Western religions, in which there is a deistic element that speaks like this: you thoughts are not My thoughts, your ways are not My ways. Who do you think you are? You're just nothing but a creature. Where were you when I created the world, when I made Orion and???spin Where were you when I made Leviathan and Behemoth? Made achieves his only human stature by assuming a creaturely feeling. But you know what that means. It means he's as it were, thrown out of the mind of God, and not admitted into it. Another way you may say, if you are not a lover of one who is committed to something that's called mercy, compassion.

So we are dealing with light, with vessels. What we can talk about only what happens after light has hit the vessels and after we have become recipients of that which has come through.

Let me read you from the writings of one the disciples of Reb Shneur Zalman of Liadi, the founder of the Chabad Lubavitch movement. His name is Aron of Staroshelia? and Louis Jacob, a rabbi in England went through his works and gave us a glimpse through the dense language there, of what is discussed as the experience of unity.

He says: The human mind has the power to comprehend this matter clearly .How is it

possible for a thing and its contradiction to exist simultaneously. How is it possible for finite and varied worlds of many different kinds, with a special idea inherent in each of their details, yet to be united to the uttermost limits of simplicity, without any other power apart from God; without any change, separation or being whatever, but only God Himself, after creation as he was before creation.

You have a paradox. The sentence being used is from Habbakuk. I the Lord have not changed. Ani YHVH lo shaniti. Being the same God that He was before the world was created; being the same God after the world was created. And there took place a creation of individuality, of particularity. How is possible is it possible that the creative act of creating particulars did not in some way change Him. Do you understand what he is concerned about? And he says in the end, that he knows that it's so because that is the way that Ayn Sof operates. And he can't quite explain how this works.

From the view of Ayn Sof there is no tzimtzum (contraction) and there are no creatures. There is only Ayn Sof. All the kabbalistic references to the world of emanation are therefore to be understood only in a figurative sense.

But then he goes right on and says; Do you mean to say that the world is an illusion? As a Jew, and I might add, anyone belonging to a Bible religion, as a Christian, as Moslem, you can't quite say that the world is an illusion.

Let's just take a little excursion. A Christian couldn't possibly say that the world is an illusion, because it is a real Christ who has to really suffer on the cross, and not merely a simulacrum of him being offered there. To say that all of world is maya, is an illusory thing, doesn't work. For Jews it doesn't work. I have to put on t'fillin and keep Shabbos, and that I can only do in a real world. So wherever there are norms of behavior that are God decreed, as the believer believes, you can't quite say that the world is merely an illusion. For the Moslem it's the same thing. Was it an illusion that he went on a hajira and walked around the ka'abah, when he went to Mecca. Was that an illusion? Was alms giving an illusion? You can't say it's the real compassionate e Alla who gives real people a way to real salvation. So you must be able to maintain both things. On the one hand that God is impassable, that there haven't been any real changes in Him, and at the same time you have to say something for the reality of the world. How do you manage this? So he says, This is a marvel, pele, at which we can only express astonishment, but never hope to understand. These stages are brought about by God's, power, blessed be He, for otherwise how do they come to be revealed to us? Power, remember the word rigor, this contraction, this giving structure to things. Each one is said to be a special force and substance in itself. There is special intention to observe in each and every creature. The control of all creatures, the categories, status, form and existence, general and particular, is in essence in the category of separate things. Any kind of real knowing -- don't know me merely as a statistic -- know me as a person, know me in my particularity, that's how I like to be known. Every atom in some sense wants to be known in this way,

So he now has the problem of how he is going to maintain both things at the same time. And he doesn't give an answer, except to say that there is something of great amazement. Or as Professor Heschel likes to call it, it's the experience of radical amazement.

Now pay attention to that word. Alan Watts has a way of dealing with that word amazement.

He says it's like coming out the maze. Whose maze? There is a maze. God is in solitary confinement. And only one God. He's in solitary confinement. So what would you do if you were in solitary confinement? Try and play solitaire. But after a while you wouldn't like that, right. So you' like to invent somebody, at least in your mind to whom you can deal some cards and he can play back. So you get an element of great hazard in the creation of another. In the beginning you would have nice stories, gentle stories, but what happens after a while? You aren't entertained by gentle stories any more. So what do you do? You're not going to read nice stories in which good people always win. When you turn on the TV you want to see where some action is. Where do you get action? Where there is some violence. Well, that's the way we get this kind of world in which we are now. Which according to Hindu though is Kali Yuga, the Iron Age, the way down thing -- so down you can't get any downer. Some day this is going to stop because it will get so bad, like a total extinction. Wow, did I get scared! Was this a show! So you build a maze, in which you can have a surprise of getting so involved that you completely forget who you really are. Who are you, really? You're God. If you say I am God, in the Western world, says Alan Watts, people put you into the crazy house. But if in India you say I am God, shivo ham, someone will say, Mazel Tov, so you found out! He takes these two different ways of looking at this experience of oneness. Just to go back to the way he talked about it. He said, there is only Ayn Sof. How is it possible to know? It's only to see the thing in the light of the Ayn Sof, to see it as if one were to crawl into the divine mind and were to know. And what kind of crawling can you crawl into that mind? Only a kind of thing where you wake up and say, I am He.

And here is the crux of the problem for Western religion. While in the East you can say I am God, with limitation. It doesn't mean that I can change things or that I made a world that's an infallible world, because here we always figure God made a world that has to be perfect, then people come and say how could God have made this world if it has such flaws. We see the act of creation as an act of construction. And really the Eastern mind sees it as a flow thing, says Alan Watts. So if in religions, like Western religions, in which there is a deistic element, which says like this: your thoughts are not My thoughts; your ways are not My ways. Who do you think you are? You're just nothing but a creature. Where were you when I made Orion, when I made Leviathan and Behemoth? Man only achieves his human stature by assuming a creaturely feeling. That means he is, as it were, thrown out of the mind of God, and not admitted into it. Another way you may say, if you are not committed and a lover of a Bible religion, you might say that the purpose of Bible religions is not to let you come to God. Not to let you become God.

Now if you were to look at the history of the way hierarchical thought has dealt with this you will see in some way, anyone who has had so great a unitive experience, and didn't know how to hide it, how he got //over his head. A man by the name of Al Halaj, goes around Cairo and says, I am the Fullness, I am the Truth. They kill him. There is a way in which almost our greatest aggressiveness comes out, when someone claims to have had so great an experience. Look and compare this with the way Herman Hesse takes us along Siddhartha's life, and when Govinda finally comes and bends down and kisses Siddhartha at the end and he gets flooded with that oneness, where he identifies with every being and creature on earth, with the murder and the executioner, with the fish on the hook and with the guy who fishes him, with the transports of love which all human and non human species go through and with all the deaths that have to be died, to some extent it takes a great artist to let us read this thing without getting too upset. Because if any of us in this room were to stand up and begin to shout, I am God, we'd be offended. I don't know whether we've ever gotten to

understand this in great depth. So what do we do? We say, not necessarily that you are God, you are a son of God. Israel is My first-born son. Even the people in Islam, where the element of sonship is not pushed so strongly, in Sufi mysticism you get that the one who surrenders to Allah is being filled by something, grace, as a gift. We use the word grace. To say I am It, is no good. To say I achieved It, is no good. So you must put it this way: I'm a beggar, I'm a nobody, but I got It as grace. And if you get it as grace and you don't shvitz and work over it then Bahnheufer(?) will say it's cheap grace.

The whole business of having to achieve, of having to work for finding out who you really are is the way our culture has operated. It gets its mileage from effort, and wants to turn everything into an effort thing. Education has to become an effort things etc. So religion, despite the fact that in some religions you have the statement that faith is more important than works, you always have a hook in which works are permitted back, so you can get an achievement directed thing out of it. So what do you do? You hide it in some way. You can't let on that you have had a unitive experience. You must put it in such a way that the thing becomes distant enough so that those who insist on the view that God is totally different, wholly other than man, or any other creature, then you should be able to say, I am altogether different than he is, be able to keep that difference in operation.

Let's see if we can get a little bit behind it. Alan Watts has another image that I'd like to share with you. He says there are some people that like to get everything down to the finest particle. They want to be able to say the world is made of grit. Then there are some other people who say the world is made of goo. It's almost as if people were to argue and take sides. I'm going to play same, and you'll play different. Every move I make in my game to show how everything is the same, you'll make a counter move and show how everything is different. If I push you, or you push me strongly enough, then chances are we'll dance around, and I'll start playing different, and you'll play same. Why is this so? Because you can never get to the pure grit and you can never get to the pure goo. Therefore Alan Watts wants to make a move to get beyond polarity, to say that all of the universe is composed of gritty goo and gooy grit. In some way this image helps. Every time we want to focus on something, we want to focus on a figure. And what we want to do is to shut out the ground.

Now notice what we're trying to do, the way in which all theological efforts are doomed. Because the sense in which we want to achieve a view of the oneness, we have to, at the same time, bracket out the ground, so we can see the figure.

Let me take you a bit to the side here. If we take Tillich seriously, God is the ground of all being. I use the word ground the way Gestalt psychology uses figure and ground. --that means I can never look at God, because if I want to look at the ground, it turns into a figure. And when I look at God, and the God I look at turns into a figure, I have idolatry on my hands. There is no way of getting into the center of the thing, by the process which wants to move the periphery away, which wants to separate things. Concentration, looking at one thing in particular, means that I want to not look at other things. If we want to understand the experience of unity, how are we going to do it? I say, don't look at this and don't look at that, or that or that--that's how we'll look at the experience of unity, after I've chopped so many things away. You see the silliness of the effort.

Let me give you an image, that to me looks like a joke. I see two theologians standing somewhere in the middle of the cosmos, pondering what it's all about. One theologian is a

negative theologian; he always operates by taking divine attributes away from God. He says, God isn't this, isn't that, neti, neti. On the other side, back to back, stand this other guy who says, God is this and God is that. Each one hopes that at some point he'll get to the end of the line, and he'll have everything together. This one hopes that he'll have all the positive attributes removed from God, and he'll have pure God left; and the other one hopes that he'll soon have all the cards of all the possible attributes together. Each one holds a pile over here. This one deals with a pile of cards, and each time he gets another attribute and puts it over here, the other one picks it up and has to throw it away. That's the way I see the word Ayn Sof, the Infinite thing that keeps going around, that whenever you want to locate it, to arrest it, you can't quite do it, because there is this kind of flow. It's a gritty goong.

Let's see something about a though habit we have. The scientific habit of understanding differs from a habit of wisdom. One time we prized wisdom a great deal. We prized understanding. In understanding we want to analyze, see what makes it tick, break it apart, render it, cut it finer and finer and finer. If I am given the task to analyze the experience of oneness, do you see how the very task, the verb of that task denies the noun. It's a contradiction here. It

is an impossibility to analyze. So what we have to do is to some way implode it. But where will we take all the stuff from. We have to begin to laugh at ourselves and our very effort to bring all these things together so that we'll have the final implosion, so we can say; Now I know. What we can do is have not quite final implosions, sort of little implosions. Now I don't know what to do with this, except leave it somewhere out here. Maybe it will implode later into a greater aha. And let's start traveling around again.

If we look at the peak of the religious experience of the West, we find that we speak of Judaism, Christianity, and Islam as historic religions. We speak of the Far Eastern religions as non-historic religions. Even in Buddhism, the fact of the Buddha's enlightenment doesn't create an apocalypse. So before the Buddha the world was in an unsaved state and after the Buddha the world is in a saved state. The coming of Buddha didn't change anything for any individual who has to pursue the path and the truth all by himself in order to participate in the nature of that mind.

Now for Judaism there is an end to history. It has a beginning and it has an end. Because we see a process in history that works toward a something, a redemption time, a Messianic Era, part of the nature of the nature of a group that looks toward a world which some day will be the ideal world but today is not, it's an exilic world, as a world that is not participating in oneness, but in which there has been a real cleavage -- forces of good on the one hand, forces of evil on the other hand. Despite the fact that the thing is called monotheism, there is a dualism. Even in the kabbalah when we speak of *sitra dik'dushah*, a side of holiness; and a *sitra ach'ra*, a side of otherness, and these two sides are warring with one another. It's one God that created both of them. That's what allows for the mono in monotheism. But it's not a monistic view. It's clearly a dualistic view of the deism I mentioned before. So, there are forces of good and forces of evil.

The hope is that some day, if we can't do it by our merit, then it will be for the sake of our fathers that God will bring the Redeemer to their children's children for the sake of His name and love, I'm quoting from our prayer book.

So what you see here is an exilic split off thing and a hope for the millennium. It seems as if world history has now.... let's take a look in the most traditional way, we are now in 5729, so we are now involved in a history that will end in the year 6000, and we'll have a millennium year. What happened before? That's none of your business, and afterwards? That's none of your business. Well, a mind that's interested in the experience of oneness can't be held in that kind of time bracket of 7000 years.

What I'm trying to say is that when you are speaking of an experience of unity then you must be able to see both sides in their interplay with one another. So there is in some way far more monism in the Yin Yang situation than in the good and evil, that will some day stop. What I'm trying to get through is the apocalyptic break between existence as we know it now and existence as it is promised to be later. Or if you see this not only in Judaism. Let's say we were to read the complin of Christians and we come to the Salve Regina, where human beings are spoken of as the children of Eve that are in exile and dissolved in a vale of tears. Where the experience of unity, the marvel experience, the big aha, the implosion of being outside of the maze, is other than being in the maze of exile. I am trying to show the stress that exists in the mystic, who in a Western religion must express his experience of unity. Because most Western religions, including the Islam, which is looking forward to amadi to come, to establish the reign of Allah -- how difficult it is for any of them to express what the experience of unity is all about.

From time to time somebody does speak up in Christianity, and he doesn't fare too well, because Meister Eckhart barely made it on the right side without being excommunicated. But he was seen as someone who bordered on heresy. What's the problem with Eckhart? Eckhart has a big aha. He realizes that eye with which God sees me is the very same eye with which I see God. Now there is only one eye that does the seeing. He's trying to talk about this and you see how difficult it is to talk about this and still keep a hierarchy going. It's almost to say that everything is good and right as it is now. What is the exile? The exile is not a real state. The exile is where the mind is when it doesn't quite see what it's all about. Jacob Boehme doesn't fare so well, and he is saying the same kind of thing. What has God done? He even uses a word, magia, he speaks of God's magia. Magia, maya -- the way in which he takes and puts things as if it were his creative magic before our eyes, and that gives us distance, it gives us time, space. It gives us particular experience and yet at the same time he knows that there is far more, that there is something behind magia, which is a oneness.

Let me tell you something as an aside. There is a kabbalistic story. There was a man, Reb Moshe the Sheik, who lived in the city of Safed. He wanted to be a disciple of Reb Yitzchak Luria, the great kabbalist, and he begged admittance from time to time. Every time he was permitted to come when Reb Yitzchak was teaching, he fell asleep. So he once asked, why does this happen to me? So Luria said to him, The reason you fall asleep is because the things that I have to say are not connected to you shoresh haneshama, the root of your soul. There is a stress involved in trying to understand oneness.

If we were to move into particularity, and tell you about details, and especially the more we could focus on details and the more it would be people details, if I tell you a story about someone I met and the troubles he had etc. --you'd be far more involved

What dealing with the problem of unity and the meditation of unity involves is in some sense

that you should fall asleep. But while you fall asleep you should be able to be awake. You should catch yourself in the falling asleep.

If a mystic wants to do something he really wants to unplug himself from all kinds of things, that is to say, fall asleep to the world. At the same time he wants to be awake in his falling asleep. I can't talk about it in any other way. In the Upanishads there is the following image: There is a world of ah, the down world; then the world of uh, a conjunctive world; as aum goes up, there is a world of m. Most people who live in the ah world dream in the uh world, but they are sound asleep in the m world. Some people who live in the m world, way up there, and they dream in the uh world, but when they come to this world they are sound asleep. The only one who can make it are the conjunctive guys who live in the uh world, so they can dream both of this world and of the divine world. Where they are they are somewhere in the middle.

The problem with our language is that the language can't be a down, ah language in order to be able to talk about it. How does the mystical experience then fare? How does it become kosher to talk about the experience of oneness? Provided you clothe it in the language of religion, in the proper language of religion, it's all right. We have very few kabbalists, maybe one or two, Abulafia and his disciple, who have described to us a little what happens inside them, but most of the time there is almost a refusal to talk about their own personal experience. What they will tell you about is the way in which after their experience they encapsulate their experience in terms of a Torah signification.

If you've ever heard someone teach Chasidism, he takes a sentence, raises a question about the grammar of the sentence, the syntax, or the propriety of a particular word in the sentence. Then he gives an answer. Then you catch on that he has said something very profound, which is way beyond what was caught in the words.

For example, you are now Berdichev Chasidim, and you listen to Reb Levi Yitzchak of Berdichev, and he asks a question. From time to time in the Talmud it says, when you can't answer a question, the Prophet Elijah will come and he will answer this question. So Reb Levi Yitzchak asks, what do you need the Prophet Elijah for? Elijah will come when the Messiah comes, and when the Messiah comes all the holy men who deserve to be revived will be revived again and live in their body. So Moses, who was a special vehicle of God receiving the Torah, will also be there. So you don't need to ask Elijah, you'll be able to ask Moses. So he answers the question as follows. Moses died, and when he died, the Moses thing was finished. But Elijah never died; he went up in a whirlwind to heaven. So he can come to every Seder, to every circumcision, because he's still alive. If you don't know what to do about a particular question, you can't ask Moses, who died. You can only ask someone who is still alive, still involved in the problems of life. Only he can answer you.

I don't know whether you caught on what was happening behind the scene. I can't quite put it out for you. If I put in an abstraction, a generalization, it won't be there for you. It is there only when you see the insight, the feeling for life (end of side one)

and the feeling for conflict and the feeling for having to struggle to see what life means. There can't be a cut and dried finished life that can answer our questions for today. Even Moses who was a vehicle of Torah cannot answer these, only someone who knows what our hang-ups are.

So for the kabbalist, if he wanted to talk about a great experience he had, he would say, I had gilui Eliyahu, a revelation of Elijah. What did Elijah do? He told him something about the Torah. You want to know about the experience of unity, to know what oneness is all about, Elijah will come; you want to know theology, Elijah will teach you. Elijah will teach you in the proper way. He begins as follows: you want to know about God? I can't talk about God in the third person, because God is with us now. It would be a shame to talk about him as if He were absent, in the third person. So I'll talk to Him and you can listen. That's the proper way of talking about theology.

So he begins, Elijah opened his discourse and said, Master of the universe, You are One, not just a number. I could go on with the rest of what Elijah said, but I just want you to see the way it was talked about. What did the experiencer of the unitive experience share? He said, Elijah came and told me...and I watched him talk to God, and he was saying to God, Thou art One, not just a number, and I knew. What did he Know? What is there to be known? Again, I am on very dangerous ground. I am trying to say it in words, and I can't say it in words. Maybe I can evoke an experience in you. Let's say you are a Catholic. You come into a chapel and you see a crucifix. What is your attitude toward the crucifix? One of adoration, prayer. Who is on the crucifix? Another, someone else. You want to be able to see and "dig" the other. What happens to a Jew when he comes and sees a crucifix? Quickly two things happen. Oy, that's me up there, and then he turns right off. The empathy thing is really fantastic. In some sense, that a Christian would see himself, that he is the one who is hanging there, and that he is doing this for the love of the world, greater love has no man. And if he were to see that everywhere where people are alive, where people are under that "original sin," that separation from unity, and for them he takes on that whole business.

Do you remember that Salvador Dali picture of Christ of St. John of the Cross, and you are the one who is floating up there and seeing it; you're floating through all the worlds. All the pains hurt you and all the joys you enjoy, and everywhere they're playing St. Matthew's passion, they're playing it to you, and every song they're playing to you, everybody is playing to you. At the same time you know how everyone is suffering. Everywhere if someone is fed, they're feeding you. It somehow is not appropriate for you, if you're a Christian to put yourself into that person. Why not? What I'm trying to say that if you did, and if you appeared and were to say, I am the Christ, and to me this is what is happening and I'm experiencing it right now, they would say, You're crazy, so you couldn't talk about it this way, so you'd hide it. How do you disguise it? You talk about the cloud of unknowing. You tell people that there is a way. First of all you have a longing, and you send up in prayer a dart of lovely longing, you try to do some one-ing. The only place I found one-in as a verb was in The Cloud of Unknowing. Not the experience of unity, using Latin, which is a way of breaking things apart, but of one-ing -- it carries a different flavor. If one were to say, where are you going? I'm going to synagogue. What are you going to do there? I'm going to do some one-ing. You see how this would get a little closer to what is supposed to happen. So the cloud of unknowing is that kind of image.

Another image is the ladder image. The ladder of perfection of Sir Walter Hilton. Or you follow Brother Lawrence into his nothing special God everywhere in the kitchen situation. Or you follow Decolsad(?) and the way he speaks about abandoning oneself into God.

Or you do the same thing following along another way, a more complex way, the way of St.

John of the Cross. He speaks about in the beginning you go through purgation.

In order to achieve a certain kind of untroubled, or as Krishnamurti put it, unconsidering -- not always worrying about what's in it for me kind of thing. So the first element is purgation. As you work through purgation, you move higher, first to the dark night of?? sion. Then you get to illumination, where everything is full of meaning, Aha, aha, wherever you turn. Everything is connected with everything else. But that's still not God. Because after a period of illumination, you go through a dark night of the soul. That's another death experience, in which you're even ready to give up the significations of illumination. Having passed through that, you have hope of getting to the next stage, which is the stage of the unitive life, which is different from the stage of illumination. And he warns, if you're greedy about illumination, you'll have a whole bunch of illumination, in order not to let you get to the unitive experience. So St. John of the Cross does try and get to it a little bit.

Another way in which you can get this is an outgrowth from Islam, Subud that is interested in the same kind of thing, by saying there is a total surrender. You don't do anything, everything gets done in you, you don't do it, you don't steer, it happens to you. You have an exercise twice a week, and you let It, whatever is, take over.

One of the Chasidic disciples, not a master, named Isaac Homel? Writes a letter to a friend and says, I went to see my master, Reb Schneur Zalman of Liadi, and I had a conversation with him; it wasn't a very long conversation, but all of a sudden everything just made sense, everything was connected to everything; I knew what it was all about. (I'm paraphrasing, not quoting him) You can read his letter in Heschel's book Man in Search of God, a letter about faith. I wanted to climb on a roof and shout, Ayn od milvado, nothing else but He exists, for some reason or other -- which he doesn't give. He says I can't talk about it. You see what the problem is about climbing the roof and being able to shout about it. Let's leave this for a while now and try to see it from the outside if we can.

In some way Rudolf Otto tells us something about the experience of the holy. There is a mysterium fascinam. Why bother with it, it gives such frustration if you really can't talk about it. You have a hole in one in gold, you can boast about it! But you can't really boast about an experience of unity, because in the very same sense, if you experience it you know there's nothing to boast about, because everything afterwards is just as it was in the beginning. World without end. It always was, always is, and always will be. Sort of an insight. What does the divine name, yud hey, vav, hey really mean? It's a beingness. He who makes the gebe ing to gebe -- sort of to use a yiddishism. What can you say about it? is??keit is the way Meister Eckhart spoke about it. So why bother? Because there seems to be something that says, like the fire to the moth, can't be happy unless you get involved in this thing. Nothing else is going to ve you that signification, that sense of meaning that which lies at the end of that road which leads to unity. Having once had a little taste of such an experience, you feel you want more and more; you want the fullness of that unity that's available. Then you come a little closer, and you're almost on the verge of waking up and something scares you and you get the hell out of here. In some way the weight of all ethics bears down on you -- you mean to say I am the one that's responsible for all that misery?! No, no!

So on e the one hand you come closer and closer and closer, and you really are ready to open up completely to the inflow of the knowledge that everything that ever is, is you. At the

same time you want to close off all those windows, No I don't want too hear that much about it because the weight is too great. You become Atlas.

If you are God who created every bit of life, you are also God, the greatest murderer who ever was. For every bit of life he created, every bit of life he killed. You see, the big problem that one cannot get thorough the experience of oneness unless there is a suspension, theological suspension, the ethical. Unless you say at some point the good and evil game is finished, you can't quite make it because if you play good and evil it will stop you from breaking through. That's one way in which the *mysterium tremendum* comes on.

That's one way to talk about it. Another way is the way Irwin Goodenough discussed it in a little booklet called *Psychology of Religion*. He said that there is great creative chaos that's moving constantly, but you want to order it a little, you want to make it predictable. So you build yourself a little playpen. Playpens are not necessarily designed to keep kids out of trouble, but to keep dogs and cats always from kids, or other people out. Very often a religious system, a conceptual system is created in order to keep the *mysterium tremendum* from coming in, bearing down on you. This is what Otto and Goodenough had to say about it.

Let's see how this work out in Freud, but let's not ask Freud what he thinks about the experience of unity because Freud has a way of always using reductive statements. He likes to say, this is nothing but..... My hang-ups are nothing but a result of a trauma I had as a kid. Now I know that my hang-up is far more complex than the result of a trauma that I had as a kid, but Freud in his reductive way -- it's a grit way not a goo way--of looking at problems, he would still want to reduce it. And he would want to reduce the experience of unity this way.

So let me not ask Freud what he thinks, but what methods do you give me to understand a human being? Well, Freud tells me that there is such a thing as the id. The id is transtemporal, always in the present; it has its eternity feel about it. It has the I want-ness in which no reality stands in its way. Freud would say it's a person harking back to the stage when the id wasn't held back or hampered by an outside reality. It makes him think of creation -- he said, let there be, and it was. For the id all things that are, are nothing but its wants. That's the way Freud comes to Hollywood. A dream is a wish your heart made. This wish fulfillment thing which we can experience now is part of the id. The id is interested in spreading out, holding on to objects by investing them with libido

Freud also spoke about another force, which we'll talk about later. One of the problems and the best things we are burdened with, the best helper we have is that qvetcher, that little ego we have, that we want to get rid of so much and that we don't dare to get rid of. We have learned to trust it. It's the only friend I have. Even paranoiacs have real enemies, so who is to help me, if not my little friend the ego. It's learned how to deal with people, with reality. It's the only one that I can really trust. And when I want to do something that my ego says don't do, my ego unleashes in me all kinds of things, memories as it were, of bad times, which flow around in all kinds of ways, and I get very anxious. It threatens me, oy, you're going to die. Therefore I won't do it. If you tell the ego, I want to have a unitive experience, the ego says, Are you crazy or something? What are you going to do that for? You'll have tsores, you won't be able to come to class, you won't make a decent living, you'll be fired from your job, you won't have decent relationships -- you mustn't do that. So what will you do? Will

you trust the ego? The ego will say, even religions says you mustn't do that. Remember at Mt. Sinai, they had to make a border and not everyone was allowed to come through. Don't you dare. This isn't for everyone. There are lots of things you should do first. The ego has a way of latching on to good religious things in order not to let a person break through.

On the other, there is also the super ego. The super ego is a goad. It has to have power to tell you not to do what you really want to do. It has to tell you in such a way that it doesn't make sense necessarily. So how can you have a good unitive experience? The ego says no. The super ego, which represents papa's and mama's early no, all the parts, the ends of games, the kinds of games you cannot play, you aren't even supposed to think about what you can't play, that's there. The ego ideal shows you some great achievers, great people who have done all kinds of things, and the ego tells you also you mustn't do it. So how are you going to do it? So Freud tells us sometimes if you want to really get to know something you have to put him at ease. So you get free association and the censor isn't working over time and some of the stuff sneaks out, and then you're able to know what it's all about.

There is a way in which you can bring all the opposing things together in people. This is discussed under the name regression in the service of the ego. Let's talk about this. I'm hungry, so I want to eat. I want to eat - what do I do, put things in my mouth. That's what I did when I was an infant. Eating, feh --it's a behavior of a baby. No. Everybody has agreed you may eat, but in order to properly eat, they put all kinds of things in the way. You can't eat with your hands, you have a fork and knife, and you have all kinds of games that keep you away from the oral thing. But at the same time it brings you to the oral thing. This is really important: the ritualization of food games allows you to make a regression. Now if I were to say, excused me ladies and gentlemen, I'll be back in five minutes, and I went around the corner there, you'd know where I'm going. Be very clear. I have to do something, obviously I won't do it right here, so I will go to a place where I may do it. Everybody says that's all right, you may do it provided you do it there and you do all the ritual, excuse me etc. and it's all very clear what I'm doing, but I'm not talking about it. So since there are stages in my life in which certain things were far more open to me, I wasn't even thinking of myself yet as I. I was talking about myself as Zalman wants. The third person thing was still around for me; I was both object and subject at the same time. They weren't yet separated. I can go back to that stage provided I pay a number of taxes. We have now set up what the taxes are, what rituals there are in order to get there.

Sabbath comes. So many things that one isn't supposed to do during the week, one can do on Shabbos. Even on a holy day you mustn't eat too much, and if a holy day has happened and you have eaten too much, you fast on Monday and Thursday and another Monday after, to make sure that there wasn't anything bad done on that day. The example of the man who was very much afraid lest his children will have caused the wrath of God by celebrating every day in the house of another brother. In the beginning of the book of Job. He has seven sons and three daughters, and every day of the week they offer a sacrifice and eat and drink at another one's place, and everything is very fine, and they have a feast. Then Job has to make sure that during that feast, lest they did something wrong. Any regression that's being made, you have to make sure you've protected it, by putting all kinds of protective things around it.

That takes care of keeping the super ego at bay. It takes care of socializing the thing so the ego now knows that tomorrow they won't say, you're chazir, a pig because you ate. Because

you ate properly with knife and fork and you shared with other people, and had conversation, and you left something over for other people. So, the ego is satisfied. The id is satisfied -- oy it was such a good meal!

When we are dealing with the experience of unity, not the experience of food, let us grant Freud, for a moment, that a person goes back to a fetal state in which he was totally immersed, living in his mother, and was all id, and he loved the whole world, and was all plugged in with everything that was, the world was just lovely. Subject and object were one. Super ego has been set aside if you follow the proper religious way. The ego ideal -- you're doing it just exactly as the most significant persons in your hagiography have done. The ego is quite satisfied because you have managed to hide things and not to talk about it too much too openly so that you didn't get enmity of people, but rather applause. Now comes the other drive, the drive toward death. In the experience of oneness, no matter what is said about the ecstatic and joyful part of the experience, in the experience of oneness also the death instinct is satisfied. A certain kind of quiescence, which all matter wants to come back to, to which everything that was irritated into life wants to come back. That's also achieved. One isn't anymore one who wants to do things. Life and death have become one for that person, and his mind, he wakes up to see himself not only in this particular life in which he lives, but in the people who are around him, the people who preceded him, the people who will come later. He realizes some things, as he looks from the perspective of the Ayn Sof, that only God is the something, and everything else is the nothing. He has achieved a certain union, which the kabbalists speak of as yichudah ilah, the higher union. In the higher union he also sees, to his surprise, that God is an atheist, that God has no God, and that He has to take the total responsibility for the world upon Himself. There is nothing else and no one else at the same time.

So if there is a conjunction oppositorum, things have happened in such a way that the mind can go where it wants to go to cease being a small subject, to become a total subject, thus subject and object are one.

I've tried to evoke something of this sort in you. I don't think I can do more. If I had a tree or a flower here, I might be able to show you the flower, and in the flower you'd feel that full experience. That's what happened to Ananda when the Buddha showed him that flower. Maybe that's what Shamaï wanted to have happened to the Greek who asked him the question and he banged him over the head. In some way it is a kind of abrupt thing, not gradual. When the thing fades away, it gives you a hole in the world. Suddenly you don't have a hold anywhere. There is no ground on which to stand. All the figures merge into one figure, and the border between the figure and the ground is gone. Then you can say in some way you've had the experience of unity. And what will you do to describe it? You'll use all the superlatives; invent all kinds of polarities in order to be able to talk about it. And the better you'll be at describing it, the worse you'll do to the experience of unity.

Dear Claudio Mazzal Tov on your 70th year!

I still have the picture of the time I first came to SAT in Berkeley. Meeting you at that time was a great delight. We needed not to finish sentences with each other. We somehow knew each other for longer than the actual physical contact would witness. We belonged to the same Karass, - Vonnegut's word for a destiny group, that had undertaken a difficult task. In those days your radiance shone to groups across the continent. The way you put all sorts of

upaya from the past to the test and shaped them for our times was pure genius. You created a hot house for the spirit and all who worked with you were deeply impacted. You taught us how to live on the enneagram so we would rise toward the SUN!

Besides your immense spiritual work - I loved the way you played Chopin and took me up an ever-ascending ladder. WOW! And your way of initiating me into Totila Albert's mind palace!

(Brandeis University 1969)

Rabbi Zalman Schachter-Shalomi. Is Professor of Religion at the Naropa University. He is an ordained rabbi, Lubavitch-trained, whose belief in the universality of spiritual truth led him to study with Sufi Masters, Buddhist teachers, Native American elders, Catholic monks, and humanistic and transpersonal psychologists. He is founder of the Aleph Alliance for Jewish Renewal, Resident scholar of the Yesod Foundation and founder of the trans-denominational Spiritual Eldering Institute headquartered in Boulder CO., which sponsors workshops providing the psychological and spiritual tools for people of all ages to grow into elderhood

Reb Shores Barry Barkan

Shaggy Dog Blessing for Claudio, a Sage Among the Elders

Everybody knows that a shaggy dog story meanders through twists and turns and convoluted paths before getting to its point which is sometimes not so clear and sometimes non-existent. Often, the shaggy dog story has embedded wisdom, which is sometimes deeply hidden, sometimes obvious, and sometimes existent only in the ear of the listener.

A shaggy dog blessing differs in that though it may meander through twists and turns and take convoluted paths, there is a clear point to it all. The point is to convey a blessing that draws from a wellspring that is often deeper than even the blesser knows.

So, I bless you Claudio, that your body should be a healthy vessel well into your old age for your ever-trekking great spirit. I bless the family and community of those you love that they be a source of joy, blessing and nitty-gritty-loving-renewing encounter all the days of your life. I bless all who you love with good health and connection to the source of miraculous regeneration. I bless us both that our lives should continue to intersect, as it has, without ever missing a beat no matter how long since our last meeting...

Actually, I myself might not have gotten into the blessing giving business were it not for a gift from you that has kept on giving. In the early seventies, back when SAT was your vehicle to bring home the master-questers for wisdom and truth who had caught your attention, you brought Reb Zalman Schachter Shalomi to our community in the holy city of Berkeley. Under the sacred canopy you provided, Reb Zalman gave over a series of teachings that profoundly influenced the landscape and evolution of the Jewish Renewal movement locally and around the world.

During one of those great moments of harmonic convergence which have always been here with us but which we don't seem to see as well these days, Reb Zalman had the eyes to see and the skills to take advantage of a warp in time, space and tribal renewal. He fashioned a living context for connecting the practice and lore of the Chassidic world of Eastern Europe, the ever-deepening mysteries of Kabbalah and the crossroads of universal spirituality and mission that perhaps could only root on this sacred land not so long ago traveled by the ancient Ohlone.

During that time made possible by you and SAT, Reb Zalman initiated me to the blessing path.

...I bless Reb Zalman that your great belly laugh and awe filled voice be loud and strong and heard by the children of the great grand children. May they and all his intimates be protected, long lived and healthy, and happy in the knowledge of a world of peace and justice...

It is Reb Zalman who years later defined the Sage stage as the pinnacle of the elder's mastery path. I actually began to think about the role of elder at about the time you and I were becoming friends and the time when I was learning from Reb Zalman about the Etz Chaim, the tree of life that has connected us to the garden of Eden since the times of our earliest

tribal memories.. At about this time I established an intense and intimate relationship with the huge old Oak Tree on the east side of Live Oak Park which I could see as an embodiment of the tree of life.

These were the days of intense ideas and experiences; journeys and explorations in spirit and consciousness; and crusading for peace and justice that continue to define our lives. My own life's mission clarified and began to come in to focus as I was drawn to this ancient tree. I won't say for sure that the Live Oak tree actually spoke to me as I quested for a vision that would shape my life's work. Nor will I say that my conversations with the tree existed only in my mind.

Perhaps it is the nature of the vision quest, but while I was in dialogue with the tree, I thought in profound and sweeping terms and I connected to a very long vision. I realized that we were indeed at a pivotal point in history in which the long term future is being created. I understood that the confrontational models for change to which I had attached myself in the sixties often produced consequences that turn out to be counterproductive to the desired outcomes. I realized that if I wanted to be part of something that was enduring, the canvas upon which my work would be painted was to be as a *cultural* and not as a *political* activist.

I was a bit like the boy in the old Kung Fu television show, silently asking questions of the tree. "Who am I? What am I here to do? What will leverage the great transformation?..."

"We need to restore the role of elders for society," my mind's ear heard from the great tree. "In our lifetime, this great cohort of us who will be elders of the new millennium will have the potential to formulate a culture that can unify humanity.. It is on us, the generation of us alive at this time, to lay the groundwork for a new culture that speaks a universal language and finds a common ground while honoring the truths and traditions of all people."

Suddenly, I was thinking about the elders. Here I was, a member of the youth obsessed Woodstock generation, realizing that we had it all wrong.

"The missing ingredient in our ability to transition to the healthy culture that awaits us in the future is the presence among us of a wise, powerful and loving cohort of elders who take responsibility to bridge past and future. To be an elder could provide life with a crowning period into which each preceding life stage would flow with enhanced meaning and purpose.

For this huge cohort of us coming into our maturity as elders in the twenty-first century, the potential for planetary transformation we glimpsed in the sixties could yet be realized in the new century. We need only bring wisdom and serious intention to the legacy we have received and the legacy we will pass on.

In my mind's ear the Live Oak that spoke to me was the embodiment of the tree of life.

I began thinking about how I, at the time a man in my early thirties, might create work for myself regenerating the role of elder within the culture. I came face to face with the image of my grandmother, Lottie Barkan, languishing in a dry, unfriendly nursing home some years before.

With clarity I understood that the place to begin was in such an environment where the elders

of the people seemingly were abandoned and warehoused and where their sacred linkage to the ancestors was daily ignored and desecrated.

I invited my friend and colleague, Bob Berke, to Live Oak Park and shared the vision with him. A deep thinker and intellectual maverick, he agreed to join me in creating a community in a nursing home. We started with the concept of a therapeutic community and it quickly morphed to a "regenerative community" because "therapy" implied disease and we were determined not to relate to elders in pathological terms.

Three or four days a week, Bob and I would go to Live Oak Park in the shadow of the tree to listen and to write a proposal that became a concept paper called The Live Oak Project: A Proposal for the Regeneration of Elders. It described in detail how we would apply this vision of a "regenerative community" for elders.

Though we never sought to publish it, we sent it out to a hundred foundations, ninety nine of which turned us down before we received the first seed funding to launch the project.

We wrote in that paper which was circulated during the early fall of 1976:

The model developed by the LIVE OAK PROJECT is called a Regenerative Community. The people within the Regenerative Community are referred to as elders...

The Regenerative Community is grounded in the belief that regeneration is lifelong and ...it is essential to life's continuance. And it is constantly occurring within all living organisms at all times as long as life flows within them.

This belief is not original to the LIVE OAK PROJECT, yet there is also a very real way in which it runs counter to the age. The dominant working hypothesis underlying the way the culture relates to old people is that old age is basically a degenerative period, and that the old person is finished growing and now simply must wait. This viewpoint has even been accepted by many elders themselves. Acceptance of this stereotype freezes them into a status quo and in a real way they become their own jailers. In yet a broader sense, the tunnel vision engendered by the stereotype locks the state of the art of working with the elderly firmly in the primitive.

The stereotype is potent...However it is the nature of regeneration that it is fostered by just such circumstances. It is the phoenix rising from its own ashes.

...Another philosophical underpinning of the LIVE OAK PROJECT is that solutions must be inherent to the population. It is not the intention of the regenerative community to impose a foreign element...upon the elders. Rather the project seeks to stimulate chords which already vibrate within the elders and to amplify the spark which sustains life. The belief must be reinforced that life is worthwhile, even if one's body has grown strange and is in pain. The project taps into abounding reservoir of supportive and healing power latent within community. The conscious development of this supportive healing power is the foundation of the Regenerative Community Structure....

We had learned from the all the movements of recent history that each movement begins with consciousness raising to encounter and reverse the negative stereotypes that support

attitudes which stifle growth and participation. Certainly, people living in nursing homes were crushed by a mightily reinforced self perception that they were powerless, sick and without potential.

We pulled our Definition of An Elder out of the concept paper and it became the core teaching of the Live Oak Regenerative Community. We had it hand printed on a sign in those days before Kinko's which we brought as a gift to the elders.

The Live Oak

Definition of an Elder

An Elder is a person who is still growing, still a learner, still with potential and whose life continues to have within it promise for and connection to the future. An Elder is still in pursuit of happiness, joy and pleasure, and her or his birthright to these remains intact. Moreover, an elder is a person who deserves respect and honor and whose work it is to synthesize wisdom from long life experience and formulate this into a legacy for future generations.

The Live Oak Project

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We were determined to change the self image and subsequently the role of the people in the nursing home from the "warehoused patient" to an "elder of the people".

"Like it or not, you are the elders of the people," we said as we invited an elder to read the Definition of an Elder at our very first Live Oak community meeting.

After she finished the reading, her husband, an angelic old Eastern European Jew, a former butcher who now spent most of his time in his own world, raised his hand and as if he were Sing--along Mitch and he led everyone in singing a rousing rendition of Amen, although with a Yiddish accent.

That first community meeting was so chaotic, disjointed and disorienting that we were given cause to doubt our own sanity let alone our vision. It tested the article of faith we adopted from Miles Horton, founder of the truly radical Highlander Folk School, who said: provided with an opportunity, indigenous people will always learn to solve their own problems. But even if most of them are nursing home residents suffering from isolation, disconnection and lack of meaning complicated by Alzheimer's related disease?

Nonetheless, we expressed to the elders our utmost belief in the deep social transformation we anticipated would come out of this experience of regenerative community building.

"We are the Live Oak Project and we intend to join you every day, right here at the same time to build a community that will bring joy and meaning to our lives... Many of you may feel abandoned and put away into a warehouse... But to us, you are the elders of the people ...and right here, today, we will begin a movement that will transform the culture of aging in America..."

One man, Kenneth Fox, a lifelong activist who was the last Jewish member of the Berlin legislature as the Nazi's came to power, was perhaps the one person who really understood the full ramifications of our assertion. Unable to speak because of a stroke that ravaged his body, he placed himself in front of me after the meeting and with his forefinger, he made a circle in the air around his temple. And then he drew his arm in an arcing circle pointing to everyone in the group, and once again repeated the gesture of a circle around his temple. And then his whole body shook with laughter as he limped away enjoying his own private joke.

The next morning he was there early waiting to see if we would be back. He presented me with a barely legible typewritten note on a quarter sheet of paper. "If you think you can do that with those people, you're crazier than they are," he had typed. But every day he came back with a daily note to the community. Mute and paralyzed and hungering to still be a part of that great movement for social justice, he emerged as the first indigenous leader of our Live Oak Regenerative Community.

Each day we read the Definition of an Elder in community meeting and each day that same angelic old man led the community in singing that spiritual of affirmation, Amen. Our belief starting out was that rituals would bind our community together. No sooner did we introduce the Definition of an Elder than the first ritual of the regenerative community was born.

Perhaps it's on the level of spirit, Claudio, but I still envision us as we were when we met more than 25 years ago. As you are now in your seventieth year, I am now in my sixtieth. I am still working to make nursing homes into elder-centered environments. Today there is a whole cohort of us across the country who are committed to this mission.

Now, that I am sixty, I feel ready to embark on the next stage of my life's work: the creation of the Elders Guild as a mastery path for those of who will be elders of the twenty-first century. The Elders guild stand on three legs: community, learning and legacy.

Through our community we can provide an infrastructure of celebration for our selves, our families and one another; a common ground to acknowledge each of our personal benchmarks on the mastery path of eldering; and a support group to support our well being and renewal however we may encounter the vicissitudes of aging.

Through the Elders Guild doors of learning we will establish repositories of wisdom and learning so that we can grow wise in the areas of our lives where growth is required, so that we can learn to better enjoy the things that give us pleasure and so that we can pursue new learning.

Our legacy is our vehicle for social transformation. The nature of the lives of the generations who follow us will be determined by how we come to understand and execute our mission. Once awakened to our role as legacy keepers, one and all we shall use our material, physical and spiritual resources to bring healing and renewal to the generations of our children and grandchildren.

Someday the Elders Guild will be all over the planet, creating and seeding a powerful new consciousness about who we are and what remains for us to do.

Some years ago, Reb Zalman, the planetary elder, reached into the zeitgeist of the unfolding Hassidic experience and conceived of naming me a baal ha bracha, a master of blessing, a live bearer of his legacy. When he did so, he liberally granted me authority to bless and to name and to bring others into the circle of mastery. At the moment he touched his hands upon me, he brought to bear the entire lineage of his teachers and ancestors whose legacy and authority he represents.

...And so it is in the spirit of this legacy and with this authority that I honor and bless you Reb Claudio Naranjo, that from this day on, you shall be known and acknowledged as a Sage among the Elders with full access to the authority, the legacy, the rights and privileges and countless blessings and responsibilities that inure to this role...

...I bless you that the wisdom of your heart should light the path of those with whom you learn as the great mysteries continuously unfold around and through you...

...I bless you with an ever clearer channel to the source of all wisdom...

I bless you that all your students and comrades should know that the sacred truth we seek is -- as it always has been-- right here in our hearts...

...I bless you that you should have an appropriate ground upon which to stand in your role as a sage, a ground where people from all over the world can come to you to share the learning path....

...I bless you with joy, with love, and with bliss...

. I bless you, Claudio, that your most exciting times should be ahead of you.

Gene Gendlin

ON PHILOSOPHY AND THE FELT SENSE

Translated from German by Peter Afford

Stay in touch with us - the simplest is the email address, that's simply info@focusing.org. If you're not electrical, you can write Gene Gendlin, Department of Psychology, University of Chicago - that will reach me also.

You may lose me in the first part, I'm going to talk about philosophy. The second half of what I have to say will be understandable, I promise. The reason philosophy is hard to understand is that it's not possible to say what philosophy is. If I can make clear why you cannot say what philosophy is, then you will understand it - in a way I will have said what philosophy is.

In all other fields one says something, but when you write a sentence in philosophy you don't just say something, you also say how it is possible to say such a thing. You might want to say something about human nature or clients or all of us: we behave like this, people do that. If it's philosophy you might say the same thing, but at the same time you would ask yourself - "where did I get that? what's the reason for my saying that? how am I able to say that?"

The question behind it is not just "where did I get this?" but "how can one ever say anything?" You might answer "well, because I've experienced it myself". You would have to ask yourself what kind of connection there is between an experiencing and a saying. From your experience, which seems to you that you can say this & this, one might say something else, because experience and saying are not the same thing. So what is the connection between experiencing and saying?

You don't write a sentence in philosophy without that kind of awareness. You write a plain sentence and then you look at it and you say "this is ridiculous - I'm saying I experienced it myself, and I realise I don't know what I mean when I say 'I', and I don't know what I mean when I say 'myself', and I don't know what I mean when I say 'experience', so what am I saying?"

You change the sentence and you add certain turns in order to take care of that - you never write just one sentence. You've written a lot to get to that sentence, then you change the sentence to take account of all of that. You get a sentence that nobody can read! The students want to know - "why does this have to be so complicated that I can hardly read it?"

That would be enough in itself, but a further fact is that there are always many different ways in philosophy. When I say there are many ways, I'm being vague on purpose. If I were to say more specifically what it means to say there are many ways, then I would already be in one philosophy or another. I'd be in a philosophy that works by looking at our tools for thinking - concepts, sentences, strategies, methods, approaches. Other philosophies proceed differently. For example, they might look at how we live with each other before analysing the tools of thinking.

The whole story I'm telling you is only one way to talk about philosophy. Another person might say - "you have to start with biology, Gendlin is always talking about methods and

concepts and so on, he didn't explain philosophy correctly at all". It's pretty well understood in philosophy that that's how it is. The classical philosophies understood this very well and then found a special trick to break through that situation. There are several different special tricks to get through this situation. So that's my second point.

In our time, Heidegger, Wittgenstein and Dilthey would be the three to mention who have made a critique of the usual concepts and approach in western culture. They are very different and have become very influential. They speak as if in western culture there was only one philosophical approach, which they criticise. In one sense it's a mistake, because there is not just one approach in western culture, which is too big to have just one approach; in another sense, it's a very important move. I've already made clear why it's a mistake. Why it's important is that even though there are many approaches, there is one which dominates and which controls the public discourse. So one important thing which Heidegger and Wittgenstein and Dilthey and philosophy can give you is the awareness that you're living in a public world which is dominated by a particular approach. That is already true, but the awareness helps a lot.

As a client-centred therapist and as a focusing person, there are many things that you want to say to your colleagues and your friends which you cannot say. You're aware of that. You say it alright, but it doesn't get through. The dominant approach and the philosophy and the modes of thinking and the habits are such that if you try to tell an ordinary person something from focusing or client-centred therapy, it doesn't make any sense to them. That's not because they're philosophers, it's the opposite. If they were philosophers, you could at least communicate with them and say these and these assumptions you're making are the things we are changing. With someone who hasn't studied philosophy you can't do that very well.

You know this approach that's dominant because you run into it all the time: everything is a combination of little parts. Everything is like a machine, living things too. Everything is studied and assumed to be made out of little units that somebody put together, as if it were artificial. It's assumed that everything is made out of parts which you can define. That by itself is already much if you can understand it. That's all I'm going to say, just if I can make that clear.

I'm making something clear which you already know, but not to think about. I'm starting a sentence and I'm saying in order to explain something, I can't finish the sentence. To explain what 'explain' means, we're of course explaining what 'explain' means, so we're already explaining in the way that we assume 'explaining' works. Now, if we can do that much we're already far ahead, because then we can think later about maybe changing that. Maybe there's another way to explain, not only to explain what 'explaining' is but to explain anything else. But let's just stay here and explain what 'explaining' is the way we're used to it.

To 'explain' usually in our culture means to go back to an earlier time and find all the little pieces with which, if you re-arrange them, you can then get the thing you're trying to explain at a later time. So in a way we're always showing that everything was already here. Laplace said "if you tell me where the atoms are at any given moment and where they're going and in which direction and how fast, I will tell you the entire past and the entire future". The funny assumption in that mode of explaining, which nobody would grant if you said it out loud, is that nothing ever really happens - it was already there.

You can observe in yourself as well as other people that that's the only kind of explanation that we're used to, that we assume is an explanation. If a client comes up with something new, where does that come from? Everything is supposed to have already been there, otherwise you don't explain it.

I have created an alternative model to that one. I went further than Heidegger, Wittgenstein and Dilthey. Here comes the modest version: I was able to do this only because I had read Heidegger, Wittgenstein and Dilthey! The relationship is such that I could also do something new from them - but this cannot be explained. As long as we assume that 'explain' means what it usually means, everything should have been in Heidegger, Wittgenstein and Dilthey already and it shouldn't be possible for me to do anything new. Or, if I did, it's inexplicable. I can't tell you much about this new model: I'm going to put it on the Internet! I called it "a process model".

Something you can take home with you in addition to the explanation about 'explanation': there are three kinds of philosophy. You already know two, but you're not conscious of it. One is the one I've already told you about that consists of little pieces and you put them together. That mode of philosophy has the incredible power that it can use logic, because logic begins only after you have small units and you keep them fixed. You all know this from mathematics - if you start with 237, you're not allowed to lose one of those or say the 112th one is my uncle and therefore it's worth more. Logic is incredibly powerful because you can go many steps with pure logical inference, you can go, go, go. You can get to some very new place with logical inference.

Logic is necessary only if you keep the units fixed and you have them already. The conclusion from logic is only worth something as long as the pieces stay cut the way you cut them. The moment you change even one of them, the whole logic disappears. You should never be trapped by logic and say "it's this way and this way and this way and therefore I must, it must be like that" - it doesn't have to be like that. If you open up any little unit, you're free from the logic.

The second kind of philosophy you know operates with wholes, my favourite example is ecology. In ecology we're used to thinking about the whole: not just these trees but the whole of nature, and not just the whole of nature but the whole world, and not only the whole world but the whole planet, and not just the planet because up there beyond the planet is a hole and too much heat comes through there and so on. Any factor in that whole can change all the rest of the factors in the whole. Can you see that that's totally different? Instead of the parts staying fixed, any change in one already changes all the others. You can use both kinds of philosophy to think about something.

The third one is not as well known: to have a certain unity but not the whole system - a local whole. You can say the self is a whole or the human being is a whole, or society is a whole instead of just parts. You can create or consider something as a local whole. If I said to create a local whole, I would have fallen into that philosophy which assumes we create everything. If I say instead to look at it as a local whole, then I'm in a different philosophy - I'm saying it is a certain way but how you look at it has a certain influence. I would never say (but somebody would!) that certain things simply are local wholes and that's the truth of it. I would never simply say "human nature is that way". (I just lied, I said it yesterday!).

If you really become aware that there are all of these philosophies, and if you also become aware that in a particular historical time one of them is dominant, even in your own habits... there is a place where philosophy gets stuck, can you feel that already?

By post-modern is meant the felt sense which you have now. There is this variety, there are all these approaches, the special way of dealing with the variety, there's a variety of those also, and besides that each historical time has its own dominant approach and so those dominant approaches are in your own habits, and you won't live long enough to overcome that, and you can't go to another culture to live all over again, so you are stuck! In Chicago in November I arranged a philosophical conference called "after post-modernism" - that's no easy thing!

My second half is: what does the whole situation look like if you know something about a felt sense? It changes, because you have not only all these different approaches and concepts and methods, you also have a felt sense.

Someone says immediately "what is a felt sense?" - he wants to translate the felt sense into concepts, and the moment you do that you're going to be lost again. If you're going to explain the felt sense, then we're lost - you're going to explain it in one kind of 'explain' or another.

If you look at the history of philosophy with a felt sense in mind, you discover that others have found it too already. Plato knew this. He made a method where you define something and then you apply it, and when you apply it enough you find cases where it doesn't work, and then you have only a felt sense.

When you created the definition you already knew something. What you knew before the definition you still know, even if the definition breaks. Not only do you know what you knew before, but the definition breaks for certain reasons, so the felt sense contains more than before. You can create a second definition from this richer felt sense, and that one will also break, they will always break. It's a big tragedy that all definitions break!

It was no tragedy for Plato, it was his method to break every definition and then to create a new one which will also break. Plato wrote treatises which end with 'tchok!' and other treatises which end with some kind of definition, and people misunderstand the whole thing, and they divided Plato into positive and negative works - it's nonsense, it doesn't matter whether you stop with a definition and know it will break tomorrow, or whether you stop with where the definition breaks.

I learnt a tremendous amount from Dilthey. Dilthey is in style again, but it's not my Dilthey they've discovered. The history of philosophy is already very different if you know about a felt sense, because you will see it everywhere and Wittgenstein and Dilthey make much more sense.

We need a relationship between the felt sense and concepts. Concepts build the world. As a therapist & a focusing person there's a sense in which you're not in the world; it may not bother you that you cannot make any concepts. But the world doesn't change without concepts. We need concepts to build something and to communicate. The relationship between a felt sense and concepts I call 'carrying forward'. It's cute to call it 'carrying

forward' because it turns out the word 'metaphor' in Greek means carrying forward .

There would be much to say about this carrying forward relationship. What you say is never the same thing as the felt sense, this is a short-hand formulation. By this I don't mean what post-moderns mean, this is not negative. You might say "I give up, I can never say what it is, I'll shut up" - that would be post-modern. I don't mean that you can't say anything, I mean that when you say something you expand and continue, you carry the felt sense further.

Sometimes when you go to the movies with somebody you analyse it afterwards and it dies, and then you're sorry you ever analysed it. We therapists and focusing people, we already know that. The opposite exists too, don't forget - with some people if you go to the movies and you discuss it afterwards, it grows: first you just had a pretty inchoate felt sense, but as you discuss it you discover oh! this and that and that and it becomes so huge, and that means carrying forward.

Now I am where you all know what I'm talking about because this is focusing. We have learnt to stay with the felt sense until we can say something that expands it and carries it forward. That's a secret still. You don't have to talk for an hour about the movie and then go home and say "oh, it died". You can look every moment to see if what you're saying expands it and gives it more life or kills it. And that's focusing.

What can we say about living and the felt sense and experiencing, so that we could understand that relationship? How shall we carry this fact of carrying forward, forward? If I don't get any further than that question, I'm satisfied. Instead of setting up one system that's going to explain 'explaining', we want to set it up so that we can carry forward the felt sense in many ways. That means that our story about carrying forward will have to be carried forward in many ways.

We need an alternative model to break the one that we're used to. To put an alternative model into the world this time should not mean "okay, this is now the model". This time we want to say "this is an alternative just so you can crack the usual way". You all know that - if you have only one point of view, you don't know that you only have one point of view. The moment you have two you have everything, because it breaks the assumption that you have only one.

Again I don't mean it negatively and post-modernly - if I did, you would still be stuck and have nothing. I don't mean "use the alternative only to break the old one" and have nothing. I'm assuming that one can use my alternative for a long time. After a while somebody will do it better, there will be a better alternative, and another one better. (I promised the second half wouldn't be so difficult!...)

You can have not just one or three. You can use every single experience and make a model out of it. You can just make one concept out of it, then it looks very modest. You can derive a whole model for everything from one little concept. So you can do it modestly - "I just want a concept for this funny thing that happens when I do this and this in therapy" or whatever. Or you can stretch it to become a whole model. Once you see this you become free, from the stuck also.

How could it have been so strange and so poor that people assumed you could have truth

only in one form? We thought there should only be one truth. We thought that truth is some kind of formulation. The truth is not a formulation. Plato already knew that - the truth is some kind of relationship between what we have to live and what we say. But it's not so simple. The experiencing happens in a world, in a culture, and it already has all kinds of concepts in it. The experiencing is historical, the world didn't start with you at birth. All experiencing happens in some context, with other people.

That old philosopher would say that Gendlin is always talking about methods and concepts, and you have to start with the world. Of course he's right, because if you start with concepts and experiencing, the experiencing is not the beginning, the experiencing happens in a world, and experiencing always has concepts in it already. You don't know what they are, they're Greek or something, but they're there already because they structured the world. He's right. I'm also right, because how can he say those things? He's going to sit here and tell you about the world and history. History is just a story, his story! (It was an example of philosophy again!...)

The current, post-modern understanding, is stuck. It's stuck on the point that the old concepts are already there always, before one thinks, they're already in the experience. That should shake you all a little bit! We're used to rely on the felt sense, as if that were original. "You don't have to know how to deal with concepts", we think. It's not true, the concepts are already there. The concepts are implicit, they have already structured the world in which you live.

The answer that I'm giving is that the concepts are already implicit. The concepts do not surround, do not encompass the experience. That's the false assumption: that if you were born into this culture you can't experience anything that doesn't fit this culture. The assumption is that you are a product of the culture, you can produce nothing that doesn't come from the culture. This is false. (You need to ask yourself what "false" means!...)

A felt sense & experiencing come from much deeper layers than the culture. If you understand that you'll see that culture is very superficial. If I have a German janitor I know everything's going to work smoothly, and if I have one from Serbia, I know it's not going to. In America we have a whole string always of some nationality - one comes & becomes either a janitor or a restaurant man or a laundry man and brings the others from that country and trains them all - so then we have a whole lot of Greek restaurants and lots of Serbian janitors in Chicago.

Whether I want a German friend or a Serbian friend has no meaning at all, culture can't tell me anything there. Culture has become for me not only superficial but enjoyably funny - it's like when you love somebody you get to know them and you can predict their particular peculiarities. You smile at those things not because they're good or they're bad but because they're that person. You get to smile and say "oh yeah, in that culture one does these superficial things that way and it's lovely and it's not that it's good or that it's bad, it's just that, well, they do it that way" - but it's all superficial, external. The inner person is not a product of culture.

If you go into the felt sense, all the issues that are discussed in philosophy and in psychological theory look helpless because they are so general. The concepts you use are so general that they're helpless in comparison to the specificity and complexity of the felt sense.

It's nowhere, the discussion in terms of the current concepts. They are so general that they don't reach into there.

For example, we have all these theories about the 'self'. I made myself a list of a few things about the 'self'. I wrote "I have a right to a self from out of the life content". It's an ironic sentence. The self is supposed to be some kind of unity, my identity. I never found the self like that. "I should have the right to a self", "I ought to be entitled to a self" - something like that. Not just any old self, but a self out of my life content. It's more intricate than the concepts that we have. There is such a thing as a self, only it's something that I don't have but I have a right to.

It's a little subtle the way that turns there. The word 'right' is also important and funny. Every creature I think has certain rights. What 'right' means is not that you're going to get it, just that you have a right to it.

We all know that there are sub-selves or part-selves, the inner child, other parts. If you don't know that, you're a multiple personality, you don't know it yet. There is a pathology of it. The pathology consists in that the different parts are not allowed to know about each other. And more than that, when it heals the person gets stronger.

It turns out that the person is still another one. The person is somebody that's continuous from the bottom up, speaks through from the bottom up. It was an important day for me when my client was speaking from a certain part of her as usual, and suddenly she was here too. So, what's a self? Now a client says to me "this is how I've changed - when I'm doing something, I'm doing it".

That was all supposed to be about 'the self'. It was only a few specifics to say that if you enter into a felt sense you can very quickly get rid of the old concepts. Let's make new ones. Not that we should go without concepts - that's stupid! If you think you're going without concepts it only means you're letting the old concepts rule everything.

Eugene T. Gendlin received his Ph.D in philosophy from the University of Chicago and taught there from 1963 to 1995. His philosophical work is concerned especially with the relationship between logic and experiential explication. Gendlin has been honored three times by the American Psychological Association for his development of Experiential Psychotherapy. He received the first "Distinguished Professional Psychologist of the Year" award from the Clinical Division, an award from the Philosophical Psychology Division and he and the Focusing Institute received an award from the Humanistic Division in August of 2000.

Frank Rubenfeld

A Journey Toward Truth

The synchronistic braiding of events continues to unfold. The message coming into me and from me is "Be with what is; look for what is; uncover and discover what is...seek the truth."

That message got louder and clearer during the Gestalt workshop I conducted in Japan. During the workshop when participants would be at the close of their interaction with me, they would often breathe out a sigh and intone "*so des*". *So des*, means "ah yes, now I see". They had gotten "it". They had felt their own truth. They knew it in their body and in their minds. Noticing their response catalyzed my looking at truth in a different way.

Fritz Perls, one of my first and most powerful teachers, held a model of truth that he developed in his book *Ego, Hunger, and Aggression*. In that model, truth is likened to a fruit held out by the teacher to the student. The student can swallow it whole, spit it out, or chew on it and integrate the useful part. For most of my professional life I didn't question that model. Indeed, I swallowed it whole. I considered it a democratic and positive model since it granted the recipient the power to accept or reject that which was offered. I now see things differently. This model gives too much power to the teacher. It implies that she/he somehow owns the truth and then dispenses it to students willing or unwilling to accept it.

I presently hold another picture of the truth. Instead of a fruit offered by the teacher, truth is seen as the floor holding up both teacher and student. Hopefully, the teacher knows more about the floor than the student does. But the teacher neither owns the truth, nor can he feed it to the student. In the field of psychotherapeutic psychology, different institutes and graduate departments support varying perspectives on human behavior, each insisting that their perspective is the truthful one. They all say that they hold the magic fruit of truth. Truth about what makes people tick, what their experience is really all about. New students must learn to adopt this particular perspective in a way that satisfies their instructors if they are to receive the requisite professional and educational rewards. They must learn to interpret not only their clients, but also themselves in terms of the particular set of truths presented by their teachers.

In effect, students are encouraged to learn a truth discovered by someone else. They are then expected to attempt to integrate it into their own experience. One can expect Freudian dreams from students studying Freud; Jungian dreams from Jungian students. Adopting any of these approaches makes it easier for the student or therapy client to avoid their own experience; their own truth. They need only align themselves with someone else's model of what their truth is or should be, be it that of Fritz Perls, or Sigmund Freud, in order to have a compass to help them navigate. A compass that may have little to do with their own deeper experiences.

To find one's own truth is a difficult task. Not because it is so far from awareness, but rather because it may not fit in with our hopes and illusions. To find your ongoing truth, you must be willing to give up illusions, avoidance, denial, familiar self- images, and even a life-narrative that you may have carefully constructed. The role of the teacher/therapist is not to pass on some fruit of truth. Instead, it is to help create a context within which the Student can begin to shed illusions, ignorance, denial, and avoidance. If the Student and the teacher

cooperate in that endeavor, then the journey towards truth can begin. The student/client can discover their own truth, and their particular way of arriving at it.

In order for that process to evolve, the client must feel safe with the therapist. How else can we dare face those parts of ourselves we abhor or are frightened of? I stress that the way towards positive change lies in accepting what is present, in accepting the truth. All those uncomfortable emotions and attitudes that the client would rather not acknowledge must be held and accepted by both the therapist and the client if progress is to be made. When the therapist's accepting attitude is successfully transmitted to the client, then the work of uncovering and the journey to truth can begin.

The other night I had a dream in which I did great work with a therapist who was doing "State Confrontation" therapy. It was exhilarating. When we had completed it, I told him that it felt different than the kind of work that I usually do. We then began to move and dance together. As we danced, I imagined his work being like a swift jab, while mine felt more like a caress. But yet we were dancing together. Somehow the two approaches could come together.

The dream gives me my model of working with people. The caress is the acceptance of that which they find so hard to accept. The jab is the focused intent to keep them turned towards that which they are struggling to avoid. The active and the passive elements in my nature are both called on to participate in this journey towards truth.

During my visit to the Tokyo National Museum I was deeply impressed by a group of statues depicting the Buddha on a ferocious Fu-Dog. Four attendants surrounded him. One was a young monk in a state of ecstasy; the other three wore determined, serious expressions. They and the fierce mount of the Buddha were set on protecting him. Protecting him from his enemies—Ignorance and Delusion, the enemies of Truth. Returning home, I followed the advice of a client and saw a movie about Joan of Arc, *The Messenger*. That movie was about discovering truth and holding onto it. Under the severest of pressures, Joan refused to disavow her visions and signs. She would not abandon her truth although it meant her fiery death. In the movie there is a further twist. She seeks to confess her sins before dying. That choice forces her to face and acknowledge truths about herself she had tried to deny. When she finally accepts those truths her soul is set free. The message from Buddha and from Joan is the same. Face and embrace your experience, your truth. With that embrace you serve not only yourself, but us all. For we are all interconnected, be it in a web of deceit, or an ocean of truth.

George Leonard

The Intention of the Universe

The glory as well as the monstrousness of the West lies in its strong sense of history; its feeling of time as alive and crackling with tensions and possibilities. For the Hindu, time is a power of deterioration in a world of illusion. Salvation means being saved from history and time, being released from the wheel of birth and death. The Old Testament prophets came up with the radically different idea of God as revealing himself in history—more than that, *through* history—and thus the idea of creating some kind of heaven here on earth. This idea has led to the Crusades and to Chartres Cathedral, to the Communist Revolution and to human footprints on the moon; and it continues to inspire our efforts to reshape society, our fascination with "the future."

The recent assertion of Eastern ideas along the cutting edge of Western thought represents a reaction to extremes, but not a long-term retreat from action in this world. At best, the modern adventure is dialectical. It involves playing the edge between doing and not-doing, between effort and surrender, between selfish action and selfish quiescence.

Every great adventure needs a myth, a "story." Until fairly recently, the frontier has provided one great American myth, the rags-to-riches saga and other. But we have become-disillusioned with Paul Bunyan and the cowboy and with Horatio Alger as well, and it has sometimes seemed that we are a storyless people. Gradually, however, a new, story is emerging, not just for Americans but also perhaps for all the peoples of the planet. Charles Darwin wrote the, first clear outline of this great story, though, bits and. pieces of it had emerged even earlier in the works of Fichte. Schelling, Hegel, and Diderot.

The name of the story is evolution, the creation of ever-increasing complexity, order, and beauty against the field of, entropy; evolution not only of biological forms but also of culture, society, and of consciousness. Nor is, this evolutionary tendency, limited to life on this planet; it seems to be the basic intention of the universe at large. Harvard astronomer David Layzer points out that "the universe is unfolding in time but not unraveling; on the contrary, it is becoming constantly more complex and richer information.

This concept, which jibes well with experience and intuition, is relatively new, for science. Influenced by the tidy, clockwork formulations of Sir Isaac Newton, many scientists of the past three centuries tended toward a kind of cosmic determinism that left little room for novelty and adventure. If only one could know all the facts at any given moment, such scientists as Pierre Simon de Laplace argued, the entire future would be clear. Not so, says Layzer. Since new information is constantly entering the picture, *not even a computer as complex as the universe itself could ever contain enough information to completely specify its own future states.*

"The present moment always contains an element of genuine novelty," Layzer (*Scientific American*, December 1975) writes, "and the future never wholly predictable. Because biological, processes also generate information-and because consciousness enables us, to experience those processes directly, the intuitive perception of the world as unfolding in time captures one of the most deep-seated properties of the universe."

To visualize the difference between a static and an expanding, evolving universe, imagine balls on a billiard table; If you video-taped a short segment of this motion then entered it into a properly programmed computer along with other relevant information about weight,

friction, and resilience, you could read out the position and momentum of the balls at any given moment in the future: But now imagine a situation in which new balls are being dropped on the table, new forces are being applied to the old balls, and new complexity being added to the table's shape and topography. In this case, the computer projection would be next to useless. In fact, that's the one prediction you could safely throw out.

This helps explain why the most distinguished economists are at sixes and sevens about future economic trends, why changes in population growth rate catch population experts off-balance, why social trends are often obvious to thirteen-year olds before they attract the attention of the best informed social analysts, and in general why the most knowledgeable programmed computer projections into the future are sometimes accurate for two or three years, then go up in flames. In *Profiles of the Future*, Arthur C. Clarke compiles an impressive list of failed predictions in science and technology: that heavier-than-air flight is scientifically impossible, that space travel is "utter bilge," that the energy in the atom can never be harnessed, and so on. Such predictions, generally made public only a few years before they are proved wrong, come not from the uninformed and the irresponsible but from the most highly respected and well-established people in their fields. In every case, novel and unexpected developments enter the picture, transforming the impossible into the obvious.

Perhaps the safest prediction we can make about the future is that it will surprise us. As Layzer points out, the present moment always contains an element of genuine novelty. The universe is continually at its work of restructuring itself at a higher, more complex, more elegant level. The novelty, the new, more complex order, doesn't emerge from the present in a steady stream; nor at all places at the same rate. It comes, as all things do, in rhythmic waves; there will always be times and places of scarcity and stagnation and retrogression. Still, the long-term direction is clear. The intention of the universe is evolution.

This being the case, adventure ultimately is not just possible but inevitable. Aware of it or not, each of us is involved in the grand enterprise of evolution. The new information being generated in each of our lives contributes inevitably to the ever-increasing complexity and richness of the universe. Our key choice is whether to become aware of and take responsibility for the power of our intentionality.

I've pointed out earlier that a truly centered person, experiencing that he or she is at the center of an expanding universe, will feel no compulsion to push and shove others out of the way. Similarly, a truly centered person, aware that he or she *intends* and *acts* in a universe of ever-increasing possibilities, will feel no need to encroach upon or exploit others for selfish purposes; there being a practically unlimited supply of non-exploitative options from which to choose.

To put it another way, we are living essentially in a situation of plentitude, not scarcity—and our awareness of this fact can radically alter all of our experience and action. While there may be scarcity in the physical realm, even this is only temporary or apparent. The whole universe, including that which we call physical, can be treated in terms of information, and it is clear that information is constantly increasing. The supply is essentially unlimited, for we can always generate new information in the universe of the self—make new discoveries, new choices, put old things together in new ways—and this is bound to influence the future. To influence the future consciously, then, taking responsibility for the outcome of this influence, is to participate fully in the ultimate adventure.

Malu Sierra

Aymara Cosmovision: How the Andean Peoples Structure the World

The Religious Space

All of a sudden, a sentence, an often-repeated word- *mallku*, for example - and above all, the ceremonies, remind us that therein behind them exists a universe articulated in a very different way from the one we are used to perceiving; one that corresponds to a different "revelation." Rosa Rosalía Castro does not talk about metaphysics, but she lives according to a concept of time and space that is diametrically opposed to the urban-occidental one. Without many arguments.

In this landscape of circular horizons, the human being has time to meditate. Not to write about it - something these Andean cultures have not done - but rather to live it. What appears to the outside observer as enormous solitude is not for the llama shepherd who is always accompanied. This is related to what scholars have called "the religious space."

The supernatural is here.

For the human being who lives in contact with the land, that which is called "superstition" in the west, are actually perceptions of a sensorial nature. The alertness of native peoples is proverbial, portrayed even in the old movies that mean to denigrate them. These people perceive, in the signs offered to them by the space they inhabit, the presence of spirit. Its manifestations are infinite; man names them. The mystery precedes words.

Contemplation is the primary source of knowledge for indigenous people, as it is for the mystic, and the result is a vision of the world that our current dominant culture qualifies as pantheistic, if not pagan. The spirit made material is as evident to the quiet shepherd of the high Andean steppes as it was for Pierre Teilhard de Chardin, a thinker of great stature, in the visions described in his work

"Blessed be you, universal matter, immeasurable time, boundless ether, triple abyss of stars and atoms and generations: you who by overflowing and dissolving our narrow standards or measurement reveal to us the dimensions of God," wrote this contemporary mystic poet who has had a decisive influence on the birth of a new cultural paradigm.

Primitive man, who remembers a time without history, understands the cosmos as an order governed by an invisible principle that, nonetheless, can be perceived in the meaning of an event. There is no human order, no system, however creative it may be, that could take the place of the divine order that has always existed. This is the essence of the myth of paradise and it is what implicitly lies under aboriginal cosmovisions.

Thus, the indigenous man who writes under the name of Wankar (like the magic drum that has a voice) says, in reference to the time of the Incas, "The agrarian commune grew into a cosmic commune when it captured the living harmony of the universe...Within the universal harmony, from the ants to the stars, we have a place. We all consist of the same chemical elements and are subjected to the same natural laws that regulate fertility, birth, and death. Everything is dependent on everything else...Plants and animals gather or kill other plants and animals without destroying the natural balance, because they do it to the correct extent in

order to maintain life. In Tawantinsuya and within the community, vegetables and animals are gathered and killed in order only to maintain our lives, our place in the cosmic chain. Killing and hunting never was nor is an entertainment or sport. The meaningless destruction of other life forms never made us happy .

This author poetically expounds the essential features of indigenous thought. “All beings in the universe, in addition to sharing the same elements and depending on one another, are, because of cyclical evolution in an eternal spiral, the same. Everything that exists is human at different moments of evolution. We all were or will be stars when the cyclical wheel weaves through other times and spaces.” He relates the myth of the Golden Era to a more recent period. “In Tawantinsuyu nobody thought of himself as king of creation or as the lord of plants, animals, earth, or human beings. We are different forms of life with different faces. Only one who is hostile to nature can be hostile to other human beings, who are also natural.”

It is difficult to translate into written language what has always been an oral tradition; difficult to penetrate mystical thought with reason; difficult, above all, to express life experiences in words. The best one can do is attempt to bring order to the data various observers have supplied as one might put together the pieces of a jigsaw puzzle. One must always consider that in between is the sieve of a different logic. The idea is to look more deeply, and this is what we refer to when we talk about cosmovision.

Researchers now agree that “upon arriving in Collasuyo in the second half of the sixteenth century, Europeans confronted both an unknown land and a concept of the world that was strange and new.” But, like all invaders, they attempted to destroy the beliefs of the conquered and substitute them for their own religion and way of thinking. They did not, however, succeed, and five hundred years later and in spite of all that has occurred in between, the Andean peoples are still nourished by the space in which they live. *Pacha* is both space and time: a concept of a totality.

One lives within an organic whole where things have both a sacred and a profane dimension. The sacred is defined, in the Aymara language as “what we love” and the profane as “what we do not love.” This is why actions should take into account the sacred dimension by ritualizing each act of daily life: building houses, planting potatoes, harvesting, building canals, branding animals, everything is celebrated, thereby invoking the vital forces of nature.

For centuries the Andean peoples have populated the cold highlands as well as the adjacent valleys to gain access to more resources. This “space” has forged their cosmovision, character, and identity. A vertical ecology - high/low - orders their concept of the world and their social life: duality is inscribed in nature.

The Aymaras divided the cosmos into three worlds arranged vertically: above: Alax Pacha; below: Manca Pacha; and in the middle, our world: Aca Pacha. This is the true Ayamara world, shared with natural and supernatural beings: the high, the low and the mediating principal in the middle.

Successive invasions, first the Incas and then the Spaniards, have superimposed their cultures and beliefs and thus, at the level of Alax Pacha, in less than a century, the figure of the

Christian deity was laid over that of the Sun, who in former times had replaced the figure of Wiracocha .

The religion and mythology that emerge from the Andean cosmovision are populated with fascinating and mysterious characters. Old stories and descriptions have transmitted, to this day, for example, the primitive god of lightning, a divinity who finally hid himself within a small domestic idol. The *Equeco*, a well-known plaster doll carrying many items, from which they smoke to bring good luck, seems to be all that is left as far as idols are concerned. He is a chubby, white, slightly hunchbacked man, the god of good fortune, happiness, and love. The Indian women light candles for him so that he will bring them a husband. And they load him with small bags and baskets full of flour, sugar, soap, candles, and alcohol so that he will magically reproduce them on a human scale.

Chroniclers of the Colonial period, such as Father Bernabé Cobo mention him. “After Wiracocha and the Sun, this god was the third most revered. They imagined him as a man in the sky made of stars, carrying a mace in his left hand and a sling in the right, dressed in shimmering clothes that shone like a lightning bolt when he moved to pull back the sling; and that the sound of the sling caused thunder, which he made happen when he wanted water to fall. Moreover, they said that a very large river crossed the sky, and they pointed to the white belt that we see from below and call the Milky Way. He took water from this river that he poured over the earth. Along with thunder, they worshipped lightning, the sun, the bow of the sky (rainbow), rain, hail, and even storms and whirlwinds.

Illapa is the Quechua name for this manifestation of the deity. For the Aymaras, it is called *Ekako*, a hunchbacked dwarf whose chosen few inherit this supernatural disease. Many indigenous shamans are hunchbacked. The god of lightning is an important figure among these agricultural peoples, so dependent on rainfall, vulnerable to droughts, hail, and frost. With this or another name, the Aymaras dedicate many rituals to him to this day- the *dulce mesa* and the *tira mesa* - to conjure up the furies of the natural elements.

The strategy of syncretism worked well in the Andean world. The celebration of the saints and the “miracles” render homage to Christian deities welded to the ancient deities. In this way, Saint James is worshipped and feared specifically for his power over lightning and hail. “The Aymaras have appropriated many western elements: an undeniably western and Christian heritage that has been absorbed into the Andean traditions,” explains Diego Irarrázaval, a Christian theologian who lives among them. The Aymaras, he observes, have a peculiar strategy: when confronted with the foreign, they do not destroy it but rather incorporate it into their human identity...They live a de facto ecumenicalism. They are Catholic, Methodist, Lutheran, but in their daily experience, they are of the Aymara religion...”

There is an indigenous religion, the priest maintains. A religion that is neither recognized nor valued. But the Aymara people are taking it up again. Recently it has begun to emerge from hiding and is being practiced in public, such as the ritual of the autumn equinox, which I was privileged to partake in when I was in Tiahuanaco, officiated by a native religious priest. Undoubtedly the clearest manifestation of the divine spirit in the observable cosmos is and continues to be, the Sun. Built over the temples dedicated to the worship of the sun first by the Aymara, then the Incas, rose others in the name of Jesus Christ; and on top of the temples to the Moon were installed the altars to the Virgin, mythic wife, female and material image of

the divinity. The stars - *huara huara* - the traditional resting place of the dead, was also the resting place of the foreign saints: an extraterrestrial world, associated with the sky, is where the superior beings exert their influence over the earth.

In Alax Pacha, all the personifications of positive energy live in relative harmony, but the maternal figure of Moon-Virgin-Pachamama remains the most relevant Andean deity. According to scholars, she has a fundamental role in the survival of indigenous cultural identity. The Cosmic Mother sustains the world; she is the giver of all life. Man must return to the natural goddess, both virgin and mother, every day of his human existence. The indigenous rituals and ceremonies, originally feminine, have been and continue to be fundamental to these ancient cultures: the cult of fertility based on the Great Goddess, the maternal face of God.

The phenomenon of syncretism in Bolivia is obvious. There, for example, behind the Virgin of Socavón, the patron saint of the miners, stands a myth that comes from the Inca period. "In a refuge," it is told, "inside a mountain, lived the giant Wari, lord of the earthquakes. Every morning, Dawn (Inti Wara), the beautiful daughter of the Sun, woke Wari. The demigod soon fell in love with her, surrounding her with his arms of smoke and volcanic fire and wanted to take her as his own; but he could not have her because the Sun came to the rescue of his daughter and buried Wari. In revenge, Wari corrupted the people of the area and convinced them to abandon agriculture and their worship of the Sun and devote themselves to mining and secretive gatherings during which they drank too much alcohol and prayed to lizards, frogs, and snakes. Degraded by their vices, the local people became apathetic, taciturn, and silent.

"After a torrential rain, a rainbow appeared, and with it came Inti Wara in the form of a beautiful *ñusta*, or Inca princess; and she was accompanied by the sages and chieftains that he had exiled. The *ñusta* revived the ancient ceremonies to the Sun, taught the people Quechua, and led them down a better path. In order to take his revenge on the redeemed population, Wari sent four plagues against them: a monstrous serpent that devoured the cattle and seedlings, a giant frog, a lizard that threatened to destroy the village, and an army of ants. The *ñusta* fought the monsters, decapitated them and turned them to stone, and smashed the ants in the sand.

"In spite of her victories, the *ñusta* had to transform herself into the Virgin of Socavón in order to escape persecution by her implacable enemy, Wari, who then became the "Uncle" of the mines, also known as Supaya. During the Saturday of Carnival, the "Uncles" dress up as devils and dance in honor of the Virgin. In the old days, the chief of these dancing devils was called Waricato, the representative of Wari."

The essay I quote from maintains that "this is an obvious allegory of the Conquest wherein Wari is the malignant personification of the Spanish invaders who defeat the *ñusta*. She, in turn, in order to save herself, must hide her true nature as an indigenous deity under the guise of the Christian Virgin. Thus disguised, the *ñusta* leaves her celestial domain of the dawn and moves to the underground refuge wherein she identifies with Pacha Mama and is reconciled with her ancient enemy who has now become a benign "Uncle" of the miners. In spite of her appearance as the Virgin of Socavón, she has not ceased to be, deep down, the original Andean deity: with deceptive docility, the Andean people have adopted the Christian forms imposed by the invaders, in this way managing to preserve their own indigenous

contents. With false conversion and feigned submission, they have deceived the oppressor.” The maternal divinity permeates all three levels of the Andean world: the sky, the earth, and the underworld, which has become assimilated into the hell of the Catholic religion.

It is in Aca Pacha where the life of mankind takes place, along with all other creation. This level is, in turn, subdivided into three parts, each one corresponding to a reigning spirit. The one belonging to the *mallkus* or peaks more than 5,500 meters high, is where live the spirits of the high mountains that protect the communities, mainly watching over the well-being of the livestock. As always in the Andean cosmivision, there is a masculine and a feminine element: a large hill and a smaller one. Also the church and the tower introduced by the Catholics have a pair of guardian spirits created ad-hoc. The church is Santa Belin T’alla and the tower is Mallku Tower and whereas the native ceremonies are performed outside the temple, the saints are worshipped within. The tower is also a remnant of the Inca religions whose Intihuatana - a tower or vertical stone - were the point of union between the earth and the sky: the most sacred spot.

On the altiplano, or high planes, Pachamama is the spirit of the good and fertile earth that generates life, which nourishes man with its fruit, and protects and helps him. “This earth,” say the peasants, “we call Pacha Mama and is like a mother; she is miraculous, ripens our food, is a woman, our family, is our way of life, suffering, seeking, that’s where I think Pachamama is.” In some areas of the altiplano she is also called *Wirgina*, or Virgin-Mama because of her autonomous creative power. This figure is honored in all places and during all ceremonies. It is to the earth that one offers the first toast - drops of alcohol spilt before drinking - the sacred coca, and the blood of sacrificial animals.

The other mythical figure from Aca Pacha, or the World in the Middle, is Katari or Amaru, the symbolic serpent of the rivers and canals, worshipped in the agricultural valleys of the Andean foothills. It is she, monstrous and terrifying, who infuses the earth with life. She is celebrated during the annual cleaning of the irrigation ditches, work that is carried out communally before planting. This ceremony is linked to the fertility of the earth and is also a time to ask for abundant rain for the growing season. In the old days, in Cuzco and throughout the whole of the Inca territory, the annual festival to expel the demons was also celebrated at this time, so as to begin the new year free from harmful influences. It included a public exorcism in which men and women bathe in the rivers to purify the body and soul.

The Amaru or Katari are especially close to Manca Pacha, the underworld or world below, dangerous and unknown, about which one speaks under one’s breath. This is the interior of the earth, crisscrossed by underground currents and waters: the secret, the unconscious.

To this region belong, for example, Seren Mallku and Seren T’alla, the patron spirits of music. They are associated with moving water and natural sounds. Sereno lives in springs of underground water and his totemic animals are the frogs and the snakes. He appears and disappears, but he is real: a beast that is never seen who wanders over the earth and through the waters. Musicians must listen to him carefully, and during the ritual of blessing the *wankara*, the skins used for the drumheads must be buried in the swamps so that the water and its magic virtues give the instrument its voice.

The cult of Sereno consists of the table and *wilancha*. It is held every year in Isluga on December 24, during the ending ceremony of the festival of the patron saints. Sereno is

personified by the *Achichi* who wear hats with flamenco feathers and the tail of a non-domesticated animal. They wear masks decorated with lizards, frogs, and snakes. They dance, play, and turn pirouettes. Once the ceremony is over, the *sikuris*, or flutes, are stored away in a secret place along with the masks. Sereno will watch over them until the following year when the music once again emerges from the underworld.

Living on this level are the frog, lizard, snake, condor, eagle, the *quirquincho* and the puma, the *titi* or the *awatiri*, which brings good luck. The feline cult persists until today, as can be seen in the *floreo del ganado*. This is the Andean jaguar, sacred and wise.

If Manca Paha is, from the Christian point of view, the realm of evil wherein live the powers of destruction and chaos, for the conquered people it is also the natural refuge after the *Pachakuti* or great cataclysm of the Conquest. Manca Pacha represents the entire reality that is not subjugated to the established order or that resists it. Those elements of the native culture not able to be assimilated into the imposed cosmovision are sent there. Out of this “chaos” will emerge the seeds of a new life.

It is important to emphasize that not only the telluric serpent, the Supaya or “Uncle,” and the totemic animals live in the dark world of the Unconscious, but also the Inca, and with him, the entire Andean culture. “Ever since his defeat at the hands of the conquerors, the Inca abandoned his dominant position in the Heights and moved to the underworld, where he waits patiently for his moment to return.” The Inca is the Civilizing Hero but he acquired new meaning when he became the symbol of the mythical Golden Age to which one always, cyclically, returns.

The figure of Supaya, authentic Master of the lower realms, is fundamental to understand in order to uncover the mystery of the indigenous soul and its logic of complementary opposites. Primitively, Supaya was associated with a being that was pictures as an old man who lived in the rivers and caves, in the ruins and in many strangely shaped rocks. He caused certain illnesses in humans, the most common of which is *k'ata* or “fright.”

Ever since colonial times, Supaya has been identified with the devil in Christian belief, and he is thought of as the patron saint of witchcraft. Nevertheless, ever since the doctrinaire priests called all the indigenous deities devils, Supaya was transformed into the symbol of the suppressed Andean tradition, thereby losing his original evil character. As a result, the Indian fears him but does not reject him, and whenever he can call upon him for help, he does so without scruples. He goes to the *chamakanis* because he believes them to be in contact with him, and he pays him to get him into his good graces. Supaya does not scare the Aymaras; they would like to face him in person to ask him to take revenge on their enemies.

For better or for worse, everything is relative in this vision of the world because primitive man, as Jung explains, recognizes his own shadow without fear.

The conflict between the Andean and western Christian worlds has gone through many different stages during the last five hundred years of forced coexistence. Christianity was imposed in the cause of imperialism, demonizing the gods, humiliating ancestral beliefs. The Doctrinas, the name taken by the missionaries during the Colonial era, destroyed the *huacas*, or sacred burial grounds, and installed in their place a Spanish saint or a Virgin who then became the patron saint of the village. These were and continue to be the direct

representatives of the Christian god who is worshipped through them.

The beginning of reciprocity, fundamental to indigenous thought, did not exist for the Catholic conqueror. The missions came to “give away” the good news without accepting anything in exchange. This “trick” didn’t work, and the tonic has been non-communication. This experience has led the indigenous people to remain quiet, to pretend. K’ara cannot understand, they think. Only those who live in direct contact with the earth can understand the social, cultural, and religious experience of the Aymara people, for there is no place for abstract values or concepts.

For five centuries, the indigenous peoples have been torn between their own vision of the world and the one that came from outside. Only now, at the end of a historical cycle, is a dialogue opening up between them.

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Playful way of seeing humans: Happiness and beyond

The seesaw play of happiness-unhappiness

There are over six billion people on our earth, and increasing. In addition to the similar biological features, including the genetic makeup and the so popular human genome, all of us have one common trait, to seek happiness. “In pursuit of happiness” as the constitution of the United States proposes. A worthy and legitimate goal, we think.

In stories and fairy tales this pursuit is usually depicted as a struggle to overcome evil, difficulties, misunderstandings, magic spells until the prince with some magic or heroic deed discovers and rescues a delightful young girl who ends up getting her prince and they “live happily forever”. Or the princess finds her prince to be and both overcome the complications of life and get each other forever.

In seeking happiness, the goal, therefore, is to achieve and live permanently in that seemingly blissful state, a paradise like existence. “I just want to be happy”. Life repeatedly reminds us that it cannot be achieved, yet we spend almost the entire life directly or indirectly pursuing happiness. We know that success and achievements are mixed with dissatisfaction and disappointment. Every day is filled with small and sometimes big successes and victories and also disappointments, annoyances, unsatisfied desires and wishes and all these things that go under the name of unhappiness. Likes and dislikes, also goals play a significant role in it. The state of happiness or satisfaction of getting a good job, falling in love, having a wonderful trip, winning a game or lottery, if you are lucky, is replaced by tension, lost love, separation, trouble with somebody at work, fear and anxiety of losing the gained, or betrayal. Life continues in the seesaw of happiness-unhappiness, and it continues, and continues. Not only the happiness states tend to elude us, but also their continuity simply is not there. Unhappiness is not a permanent state either.

Routines are powerful slayers of happiness. When we, for example, buy a house the routines of living in it, caring for it reduce the happiness to routines and worries. Whatever we are striving for “in pursuit of happiness”, when the desired goal or state is achieved and we live in happiness, such as having a great love, we say Wonderful! When we have lived for a while this wonderful life in love, then comes the other feeling. Happiness is gradually replaced by little quarrels, annoyances, some boredom, disgusts, perhaps cheating, jealousy or indifference, even repressed hate. There are exceptions. The routines of the happiness state creep in and transform the seemingly achieved happiness state into another push for What next? Was this what I really strived for? Perhaps it is not IT. Usually, it turns out that out there is something else that I want to achieve or to have. Up and down, up and down, the seesaw of happiness-unhappiness continues.

The have-happiness and the be-happiness

The driving force toward the happiness can be a **have-happiness** or a **be-happiness**, or usually a mixture of both. The drive for the **have-happiness** is characterized by possessing, keeping, achieving, obtaining and dominating, all related to things and people.

“In pursuit of happiness” is carried out by the I-world, “me”. Without going into complex definitions, interesting philosophies and psychological treatise, all of us can simply state that I feel that I am the only world that exists and everything around me is referred to this I, as the only existing universe. Yes, I am conscious of myself. Whatever I do and wherever I go I carry this my world. Of course, I know that other persons must also have the exclusive sense of such a “my only existing universe”, but I know it as a kind of phenomenological conclusion, because I am aware only of my own one and only existing world. In relating to the world out there in which my I-universe thinks, feels, dreams and acts I build my personal empire - and that is important - as if I will be living forever. I think that the search for happiness is part of the empire building process and the have-happiness helps to push the personal empire ahead. I want to be happy within my empire, and it is my happiness that really counts, and usually not that of others. I will determine what will make me happy. As I feel I will live forever the pursuit of happiness must finally reach the forever happiness state. In building my personal empire with its conquests while reaching for the have-happiness I have developed my defenses, needs, desires, and dreams rather well described, attended to and cared for by the diverse forms and methods of psychology and psychotherapy.

The *be-happiness* is a state of affairs where the being, maturing, growing, creating and becoming produce the central point of tension in the personal empire. It is related to living, to state of consciousness and awareness. To be somebody or to become somebody involves growth, maturity, creativity, transformation and life fulfillment. They are ingredients of be-happiness. It is something that guides us to become a mature and fully functioning person. The be-happiness is less dependent on the outside circumstances and possessions of the personal empire. Perhaps, the direction towards which the be-happiness points is giving up the possessions that the personal empire has accumulated and maintains in its realm. The be-happiness is a state reached not by accumulating but by giving up, sharing, renouncing and thus becoming free. After a while, the be-happiness transforms into a state of fullness that is less described as happiness but approaches to an authentic joy of living, a genuine freedom. In the 1970s, Janis Joplin sang, “Freedom is another word for nothing else to loose”. In religious-spiritual realm it has been said that “The gifts of God that are immeasurable can be received only by an empty and solitary heart”. They refer to the state of be-happiness. The counterpoint of happiness is unhappiness while joy is more of a state of consciousness, as in “joy of being alive”. The be-happiness is a recognition that life is something that happens beyond the seesaw play of everyday of life.

In the 1960s and 1970s the explosion of the protests by youth, the appearance of the flower children, hippies and the drug culture was an expression of the longing for a “new kind of happiness” with some characteristics of be-happiness . When it started in the United States, it looked like a teenager craze but it soon transformed into the first youth revolution, a rebellion against social hypocrisy, world of pretensions, economic injustice, stifling ideologies and anti-war feelings. The time of hippies and Watts was perhaps in the last century the most hopeful ferment within the society urging it to move towards a new, more dynamic and authentic state. By refusing to live in accordance to the prevalent sociopolitical

and economic dictates their invitation was for opening doors to questioning and changing. One remarkable feature of this movement was the split between the adult-mainstream society and the youth generation. As part of the split, for the first time in human history the music was dichotomized. The younger generation developed and subscribed to their own music, rock in all its variations, songs of protest and social comments, while the mainstream world still had the classical and popular music, songs and dances. In its deeper sense, the longing for “new way of living” was a cry for freedom from all that was stifling and limiting, as Erich Fromm (1995), another of the remarkable voices of that time, would characterize it, and not escape from freedom.

While having an authentic root in search for a new way of the individual and the society, the movement also generated the “I-my-me”- centered generation, an expression of the have-happiness. Search for freedom was replaced, in part, by taking rather selfish licenses of permissiveness. Drugs, free love and anything goes became some of the trademarks of this kind of sought after freedom. In Spanish there are two elegant words that tell the difference well: libertad and libertinaje. Libertad is, of course, freedom, and libertinaje has no direct translation but is something like taking license in practice, allowing for lawlessness and a do-whatever-you-want anarchy.

We could say that the have-happiness is directed to find happiness in the existing system, while maintaining and defending it. The be-happiness is channeling the search of “living happily forever” to a new definition of society and individual creativity.

Psychology in a way anticipated and participated in this burst societal challenges by experiencing a sort of rebirth and seeking to transcend the field of conventional psychology. The push for the new ways of psychology carried by such people as the leading voices of humanistic and transpersonal psychology, Abraham Maslow, Rollo May, Carl Rogers, also James Bugental and Charlotte Buhler, the deeper searching transpersonal psychology of Anthony Sutich, and Charles Tart, the “new gestalt” as the eccentric and dynamic Fritz Perls, psychosynthesis of Roberto Assagioli, psychodrama of Jakob Moreno, logotherapy of Viktor Frankl, existential psychotherapy of Clark Moustakas, the inquiry into altered states of consciousness of Stanislav Groff, Gordon Allport, and many more. It was the time when Zen and oriental religions entered vigorously into the Western mind, with Daisetz Suzuki, (1948) enriching the way of the west. Concepts such as self-realization, self-actualization, transcendence, peak and plateau experiences, transpersonal, transhuman, deficiency needs and growth needs, group encounters and altered states of consciousness exploded on the scene inviting for social change and individual transformation. I wonder what kind of a world and society we would have achieved if these explorations would have rooted solidly in the ways of the individual and in the ways of the society.

The new psychologies, all of the above and more, were considered as the Third Force or Humanistic Psychology (Maslow, 1968) clearly indicating that time has come to expand the reach, concepts and methods of psychology-psychotherapy. Was there or is there a possibility to have an integrated psychology that would incorporate the many current and new elements, attending the deficiency needs and the growth needs by covering the whole person and all the “ways of the humans”?

This is where Claudio Naranjo comes in. In addition to having been part of the revolutionary scene of youth and the emergence of the new psychologies, he traveled with the wave of

expanding psychology and psychotherapy, particularly with gestalt via Fritz Perls, also Oscar Ichazo, and the activities at Big Sur, and many more. He is one “holopsychologist” able to incorporate and integrate ways of thinking and being, orthodox and innovative, mind, emotions and soul, spirit and matter, east and west, symbolic and real, analysis and synthesis, meditation and psychotherapy and invent new ways, if needs be. He can attend the have-happiness and journey with the be-happiness.

About us, humans

This sense that I am the only existing universe and in pursuit of happiness I will be living forever is an interesting one and invites some freewheeling pondering. Hermes Trismegistus, the magical Egyptian sage of the ages wrote in his mystical emerald tablets “As above, so below”, pointing to the grand interdependence of the world. In accordance to this, I am a microcosmos (below) to the macrocosmos (above) of the One Universe. The awareness in my conscious existence that I am the one and only existing universe and that I will live forever is a reflection from the existence of the One Universe in which the I-we live. As we do not know of the end of the One Universe and the evolution goes seemingly on and on, our sense of living forever is a reflection, perhaps even a homology, of the same characteristic found in this One Universe. On this level, the “live happily forever” has its own meaning, it is the fundamental condition of the One Universe present also in human life. As is the One Universe so are we. As the One Universe has the Cosmic Consciousness as the “only” existing universe and is conscious of Itself, so do I have a consciousness and am conscious of my one and only universe. A curious side-conclusion: as we are a faithful reflection of the One Universe - we are an image of the universe - we can explore the features of the One Universe by exploring ourselves. Another side-conclusion: as everything is related to everything else - a statement from the quantum mechanics - we are a non-replaceable and unique piece of this One Universe, because each I is related to the whole, and the whole to I, as proposed by David Bohm (1980). We could say that my personal existence belongs to and completes the One Universe. My personal uniqueness and all I think and do contribute and complete the universe. No one else can do it for me. That is an enormously important task that each of us has. This invites to ask a central question: What does it mean to be human?

Meaning of being human

There are so many questionings, explanations and definitions of what humans are all about. They come from biology, psychology, anthropology, philosophy, religion, even economy, sociology, politics and many more. Imagine a psychologist’s view of the meaning of being human; there are many of them, with all kinds of variations and interpretations; or that of a biologist, or a politician. All of them deal with aspects of human nature, behavior, history and/or destiny. Directly or indirectly all disciplines have an image of the human being but most are convinced that they have *the* definition, or *the* explanation. The definitions or images coming from other fields of thinking or action are usually considered trivial or partial. What we frequently do not realize is that every discipline, field, system of thinking, ideology or way of life contribute to the perception of what a human being is and how an individual manages his/her individual, social or professional life. All this is rather well known. Scientists usually consider and research the world and humans within the materialistic rational model; the religious world does it within the, let us say, spiritual-mystical-faith model; economists consider the human being as a producing-consuming entity; philosophers,

whatever they think, do it within the field of mind and logic; psychologists have their own models of a person with conscious and unconscious aspects and behavior that has to be attended to.

But what does it really mean to be human? We asked that question to over hundred persons from different walks of life living in about 20 countries (Frederick Franck, *et al*, 2000) We suggested that they should not dwell on the theme from professional or academic viewpoint but talk from their own life experience about the meaning of being human discovered or being discovered while busily living. The meanings and experiences were as different as the individuals who responded. They ranged from The Dalai Lama, Archbishop Desmond Tutu, Yehudi Menuhin, Elie Wiesel, Oscar Arias, Mother Theresa to equally important human beings, such as a student of Nigeria, a tire dealer of New Jersey, a Haitian poet, a seeing dog trainer from New York, a musician from Argentina, an ecologist from Colombia, a performing artist from China, and many more. Many described events and experiences that revealed to them some aspects of being human. Some writers had difficulties to speak out of their experiences and not from the official social position or professional attitudes. The book revealed a whole field of meanings coming from dramatic, curious, loving, struggling, and illuminating life experiences. Deeper insights about life and living usually come from traumatic crises and dramatic life experiences that can deeply shake the person. We concluded that the answer to the question of what does it mean to be human is contained in the living experience of everybody. Life through humans reveals the meaning of being human. Through living our lives we manifest the meaning of being human, the deeper sense of life that in a way remains at root of what we are. They point to the way of be-happiness as the liberating process proceeds towards the fully human.

It seems that beyond all the thinking, feeling, being and action dealt with in the realm of our consciousness, perhaps even in our sub consciousness, we are grounded in an impenetrable mystery and deeper reality than life. It can be only approached but not comprehended. Symbols, stories, parables, mysticism, intuition, tales and metaphors give us some inkling of it. It is also the world of the “Divine Child and the Hero” of Claudio Naranjo where some of this symbolic-magic world is revealed.

Human consciousness as interface phenomenon

One way of perceiving humans, perhaps human consciousness, is to consider it, us, as an interface phenomenon, something that has come into existence at the level where matter and spirit meet. Where does the spirit come from, we do not know; where does the matter come from, we do not know. I mean the pre-pre-big bang existence.

Let us say that in the magnificent process of cosmic creation-evolution the matter actualized its “transmatter” potential and the spiritual dimension emerged. Thus, where matter meets spirit the consciousness flowers. The latter we could also call the spiritual-divine nature.

As evolution is a continuous, irreversible, directional, unique and ever-creative process, going somewhere, it had to “invent” an entity that would contain the integration of the three sequentially emerging aspects: matter-life-consciousness. Matter provided the construction material that life used to generate animals and plants. When animals evolved to a certain stage, the consciousness emerged and used these forms to begin its journey on earth. That’s us, humans, constructed from the stuff of the universe, animated by life and inspired by the

spirit. The predicament of humans is that the animal nature is increasingly pushing for its own expression, while the spirit invites to move ahead to the transhuman.

I think we all are trying to be a “better human being”, more mature, more complete and perhaps more spiritual, but our anthropoid nature puts brakes on it. Psychology apart, this might explain the schizophrenic human nature of acting and being sometimes like a biological animal and sometimes like a spiritual creature: animal or divine, and a lot of in-betweens. We are not the one nor the other but contain ingredients of both. For biologists and psychologists, and also anthropologists, among other human sciences and arts, it is confusing. Our consciousness is a self-aware instrument exploring or having the capacity to explore both realms. At the same time, consciousness considered as an interface phenomenon might be a scary idea for many because that would suggest that we are not that living-for-ever entity that we think and feel we are. Or perhaps we are, and the idea of living forever has a different meaning on a deeper level of our existence. Consciousness has many meanings at different levels of expression. Moreover, in accordance to Jean Gebser (1985), as interpreted by Georg Feuerstein (1987) and Mario Kamenetzky (1999), consciousness is also evolving. The same as the universe does it. To where? Quo vadis, Homo sapiens?

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Ludwig Frambach

Rhythm: The polar process of reality

Sit on a beach and watch the coming and going of the waves. Let your mind be moved by this coming and going, by this elementary natural rhythm. Become sensible and aware of this rhythmical movement and follow its traces in your reality, in your life. The melody of rhythm penetrates our whole life, our whole reality. While watching the pulsing of the sea become aware of the pulsing of blood in your veins. There is a rhythmical streaming of waves of blood in your body, that keeps you alive. Feel your heart beat! The heart - often taken as the center of the person in a metaphorical sense - is a rhythmical contracting and expanding muscle system.

Be aware of your breath! Feel the rhythm of inhalation and exhalation, a fundamental rhythm of your organic life. Feel the rhythmical movement of your breath, how it moves your body in a soft, gentle and powerful way. The movement of life.

Then be aware that you are awake and think of the evening, when you go to sleep. There is the rhythm of sleeping and being awake that structures our life. This rhythm is connected with the fundamental rhythm of day and night, that is determining the existence of every organic life on earth, from plants, animals up to human beings. The day and night rhythm is based on the self-rotation of our planet. And there is the rhythm of the seasons, winter, spring, summer and fall, that is based on the rotation of the earth around the sun, the rhythm of year.

So even in these very few and incomplete examples we get an impression of the fundamental importance of rhythm for our existence. I think that reality is a dynamic process of interdependent rhythms. This process is marked by the tendency of a steadily higher differentiation and unfolding of rhythms from a basic sub organic level to more and more differentiated organic rhythm systems. That is one way to understand evolution. We as human beings are, so far as we know, the highest developed and differentiated rhythm systems. Our organism is a miracle of cooperation of an incredible fine and complicated rhythm system, that is held in a wonderful balance. There are incredible subtle regulative rhythmical processes, which enable us to feel and think. Psychic and mental life is the consequence of - or better just is - highly developed subtle differentiation of the fundamental process, that is reality. As human beings we are the most developed center of reality, between the basic rhythms, we can find in the two poles of our reality, the macrocosmos and the microcosmos. These fundamental rhythms can be observed in the rhythmical structure principles of the macrocosmic aspects of reality, like galaxies, planet systems, stars and in the microcosmic aspects, like molecules, atoms, electrons and so on. The human organism, as the center between macrocosmos and microcosmos, is the most complex combination and differentiation of these basic rhythms and in it the rhythmic differentiation process reaches its highest level.

The principle of rhythm

But what is rhythm? The structure principle of rhythm is, that two opposite poles are in a balanced harmonious relation. For example in the day and night rhythm one of these poles a

certain period is more effective and then letting the other pole become dominant. The two poles do not struggle against each other, they complete each other to a whole, a polarity. And indeed, though they appear at first sight as mutual excluding opposites, in fact, from a deeper understanding, they are just complementary aspects of the same reality, they have the same source. In the words of Salomo Friedlaender (1871-1946), for me the deepest western polarity philosopher, poles are "opposite homogen". In our example day and night are both effects of the self rotation of the earth in its relation to the sun. the opposite poles of a rhythmical polarity are the contrary aspects of the same reality, just as the same number can appear as plus or minus. In a rhythm the opposite poles are balanced in a harmonious stabilized recurrence. These stable rhythms are the foundations of the whole organization of the phenomenal world, our reality. The whole universe is pulsing in interdependent rhythms like in a cosmic dance. And evolution is the search for higher differentiated stable rhythm systems.

Rhythm can be regarded as the alternating domination of the two complementary poles of a polarity in a balanced repetition. However, the rhythms of nature are not simply the repetition of the same phenomena. It is, by exact observation, the repetition of almost the same, the similar. This is an important distinction. Every respiration, every pulsing of your heart, is not just the same as the last, just an imitation. It is perhaps very similar, almost the same, but it is something new, unique, an act of creation. This difference in the repetition gives a natural organismic rhythm system its creative flexibility and is the basis of further development and creation. The monotone repetition of the same is stroke and the sign of a dead machine. The flexible repetition of the similar is rhythm and the sign of a living organism with the potential of development and creation.

Practical consequences

But what are the consequences of these theoretical reflections about rhythms for our practical life. A theory, that has no practical effects is useless and shall be best forgotten. I think a deep understanding of the importance of rhythms can give a fundamental orientation for one's attitude to life. If you comprehend the world as a living balanced rhythm organism it is your task of life to fit harmoniously into this organism with your own rhythms of life. The meaning of our life is to develop higher differentiated, balanced subtle rhythms. Creation wants to take place through us, because we are the front of evolution.

According to this understanding of rhythms a person should realize balanced rhythms in his life. To develop a taste for balance and rhythm is one of the most meaningful tasks and has effects on every level of our life. For example we should try to find a rhythmical balance in our daily life of tension and relaxation, of being active and being passive, of being awake and sleeping, of being emotional and being rational and so on. On the physical level for example it is important to have a balanced deep breath, for this is one of the basic regulatives of our physical, psychic and spiritual life. We can achieve a deeper awareness of our rhythm of breath and this will have a balancing healthy effect on our whole existence. All the physical organismic processes like pulsing of the heart, blood circulation, digestion are positively influenced by a good breath rhythm. And they are the fundamentals of our psychic and spiritual processes and deeply connected with them in the sense of interdependence.

It is important to develop a sense for rhythmical polarities and recognize the whole, they represent in their double aspects. In our example of the day and night rhythm the

understanding of the whole, the unity is to recognize these poles, day and night, as the complementary effects of the self rotation of the earth. But to have a deeper existential influence on our life, this realization must be more than just an intellectual understanding. It must be a kind of experience of this unity, an intuition. For example the Chinese, who had developed maybe the deepest explicit understanding of rhythmical polarities (yin-yang, I-ying), had not much astronomical knowledge, compared to us. But they had a deep intuitive, experienced knowledge of the existential importance of rhythms, polarities and balance. So to really understand rhythm, one must realize in an existential sense the origin of polarity. The poles are just the polar differentiation of a fundamental unity. This original unity, beyond polar differentiation, is called "Creative Indifference" by Salomo Friedlaender, who by the way, was called "the western equivalent to Lao-tse" by Fritz Perls, the founder of gestalt therapy. From Friedlaenders view, to realize the "Creative Indifference", the embracing center, origin of polarity, is to find the balance, to find the freedom of creativity. The art of life is the art of balance, is the art to fit into the rhythms of reality, of nature, which are in fact not different from us. They are our own reality, our own nature.

But it is important, that the rhythms of our life are flexible. They should be the repetition of the similar, and not a neurotic monotone repetition of the same. There should be a basic openness for modification and change, for more or less chaos, the new. Otherwise rhythm becomes stroke, a neurotic pattern, just the opposite of freedom and health. This has its importance especially for the practice of meditation. There can be too much of discipline or a lack of discipline. We have to look for a balance.

The rhythm of life and death

The last rhythm, a human being has to realize, is the rhythm of life and death. It is our life task to realize the origin and unity, the "Creative Indifference" of the polarity of life and death. To realize, what is beyond life and death, eternity in a Christian term, is maybe the highest state of consciousness. Such a realized person deeply fits into the rhythm of reality and reached the central balance of existence. That is the experience of peace and harmony, we all are deeply longing for. In this experience the cosmic polar rhythms come to its final goal, origin and unity, the still center beyond differentiation. In this clear undifferentiated "nothing" everything is embraced and included. It is the "Creative Indifference", or more exactly "Creative Transdifference", where creativity is experienced in its pure potentiality. That is the essence of existence. The existential realization of this "Indifference" of life and death is the liberation of human existence.

From this point of view reality is a process of rhythm differentiation. The chaos, the "tohu wa bohu" (genesis 1;2) of the origin of the phenomenal world, is more and more structured by differentiation in balanced polar rhythms. All religions are describing this process in a mythological, intuitive way. The goal of this process is to reach through more and more subtle rhythm systems, we call organism, the original unity of the contrary, or better complementary, poles, on a higher, more conscious level. The goal of the polar rhythmical process of the cosmos is the "Creative Indifference", the inexpressible selfrealisation of the original creative spirit in the center of a human existence, in the still consciousness of a clear and peaceful mind.

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Marcos R. Menezes

Symphony and Diaphony

A tonal vision of the history of Western music, in the light of Beethoven's Ninth Symphony musical revelation

I met Cláudio Naranjo several years ago, at the time that I was conducting the Symphonic Orchestra of the School of Music of the University of Minas Gerais, Brazil, and where I also taught orchestra conducting and history of music. I had organized, in 1997, the "1st Meeting About Music and Spirituality" whose aim was to stimulate the reflection about themes related to music and self-knowledge.

Cláudio Naranjo attended the second meeting, being invited by one of my colleagues, the orchestra conductor Eduardo Ribeiro, who was organizing the event that year and had already met Naranjo in SAT groups. On that occasion, Naranjo gave us lectures about Totila Albert and Brahms.

Since 1994 I had been working on a research about the spiritual aspects in Beethoven's work. Naranjo's speech enchanted me, for I had the opportunity of meeting a person with a high musical sensibility, who also understood the great masters' music as an authentic musical revelation. In his lecture, Naranjo told us about his contact with the Chilean poet Totila Albert, who accomplished a sort of channeling, writing verses for Beethoven's musical text. Later on, I sent him my studies about Beethoven, and due to this close contact with Totila, Naranjo felt, I believe, very close to the work I have developed about Beethoven and has been supporting it since then.

I have accepted with great joy, the invitation to write this article celebrating Dr. Claudio Naranjo's seventieth birthday, who is a lovely and precious person. This text aims at briefly summarizing the evolution of the tonal system in Western music, in the light of Greek mythical archetypes and the Pythagorean mysticism, having for central axle Beethoven's Ninth Symphony revelation, the "Ode to Joy".

You can obtain more information about my work in my website (www.MarcosRmenezes.com/).

1. Symphony and Diaphony, the tonal duality.

In the sixth century before Christ, between 592 and 570, the Greek mathematician Pythagoras was born. His musical discoveries would become the basis of all spiritual considerations about music in the Western world.

Pythagoras demonstrated how any strained string, when vibrates, emits a basic sound, called fundamental, followed by a multitude of other sounds with a very subtle volume, the harmonics. The complexity of these sounds grows in direct proportion to their appearance. Pythagoras calculated the vibratory relationship between the fundamental and its harmonics and divided them into two categories: symphonies and diaphonies. These are the two main characters in Western music: symphonies, which means "sounds that go well together", compounded by the first sounds emitted by a string or a tube; and diaphonies, meaning

"sounds that don't go well together", compounded by the other sounds, except the highest octaves from the symphonic harmonics.

Pythagoras, by defining those numerical bases, situated music as a new hermetic science. The Hermeticism, which derives from the principles exposed in the "Cabbailon" by Hermes Trismegisto, states, in its fundamental principles, that "as well as it is above it is also underneath". Throughout his musical studies, Pythagoras showed that the universe, which was already understood by being ruled by numbers, could also be understood as a sonorous and musical universe, filled with melody and harmony. Music would bring then the chanting dimension and, why not say, the "en-chanting" dimension of universal mathematics. Pythagoras's theories would fundament the beautiful, mysterious, mystical and mathematical conception of the "Harmony of The Spheres", concept based on the idea that numbers govern the universe and music is a manifestation and a representation of this numerical universal harmony.

Among the countless facets of the Pythagorean musical work, I consider of great spiritual relevance the fact that this work was capable of demonstrating mathematically how dissonant sounds, or diaphonies, are an immanent part of the sonorous phenomenon, and not a kind of "sounding aberration". Pythagoras evidenced that sonorous perfection involves not only what is compatible and consonant, but also what is incompatible and dissonant inside a single harmony. Due to this fact, many musicians and aesthetes started to question themselves about the reason why the use of diaphonies in music was so culturally restrict. It appeared then, the desire, that would become stronger in the following centuries, to live this total sonorous harmony, non-dualistic, including both symphonies and diaphonies.

Aristoxenus of Tarentun (born 350? BC), Pythagorean and Aristotle's disciple, was the first to suggest the enlargement of symphonic sounds (octave, fifth and fourth, the so called "justus" intervals), defending that the feeling and the acceptance, by the ear, would be able to surpass the mathematical distance among dissonant (or diaphonic) sounds. He suggested that the interval of third, which corresponds to the fifth note of the harmonic series, might be included in the musical harmony. The "third", that to our contemporary ears is considered an imperfect consonance, would be the first diaphony allowed to express itself freely in the musical world. But that was a very delicate question at the time, and so, the definitive inclusion of the "third" in the musical harmony, would only take place by the end of the Middle Ages, over a thousand years later!

2. Apollo and Dionysus, the mythical duality.

In ancient Greek culture, the god Apollo represents a spiritual principle, capable of approaching us to the ideal beauty. This entity is connected to the search for harmony and perfection in material forms. Apollo, god of music, carries the lyre and the zither; musical instruments whose precise tuning determines the harmonic state of things. To pay homage to him it was chanted a song, full of dignity, beauty and nobility, named "Triumphal Pean".

The god Dionysus, on the other hand, represents ecstasy, chaos and life in all its fecundity and fluidity. He is connected to the sense of drunkenness; a moment in which all barriers among men are broken and everyone feels reunited by an instinctive, primeval, primordial strength. Due to this fact he was later associated to god Bacchus in the Roman Empire. Dionysus manifests himself in music by making it able to lead us to ecstasy and to a state that

transcends intellect and reason. To his honor, Bacchants and Dionysiacs were celebrated, big feasts whose characteristic music was the "dithyramb". This music expresses the furor of primitive forces and it was chanted in circles with the intense use of cymbals, percussion, flutes and sounds imitating animal voices and roaring.

Tragedy, theatrical form that appeared in the 5th Century BC, originates from the "dithyramb" (the song to acclaim Dionysus). The word "tragedy" derives from Greek tragos (goat) + oide (song), which is equal to the "goat's song", the animal that was used as one of Dionysus' disguises. Greek tragedy is a celebration of Dionysus' life, from the moment the Titans destroy him until the moment he is reborn, in the spring. These two moments in Dionysus' life (death and rebirth) have profound meanings related to nature cycles and human life. While Apollo is immortal, Dionysus always dies and is born again every year. At the moment of Dionysus' death, sad and solemn songs were chanted, but at the moment of his rebirth, music exalted the drunkenness caused by his resurging life.

Apollo and Dionysus are modernly understood as complementary archetypal principles and regulators of Greek civilization and, consequently, of Western civilization. Thus, within this dual mythical cosmivision, symphonies would be naturally associated to the Apollonian impulse and diaphonies to the Dionysian one.

Nevertheless, in the 6th century BC, when Pythagoras elaborated his tonal theory, the Dionysian side in Greek culture started to have a strong decline, due to the development of philosophical dialectics, mainly with Socrates.

From the 8th century BC on, with the development of the "polis", philosophical thinking and valorization of reason are going to reject the vision of the world based on mythical thinking. Plato, born in Athens, in 428 or 427 BC, began, more and more, to privilege the word more than the sound, attitude that reflects his Socratic influence. The development of Socratic philosophy, under the dialogic form, had penetrated theater and introduced the rational speech in it. So, balance would incline toward Apollo, and the logic and intellectual thinking would become the central focus in tragedy and Greek culture.

Symphony and Diaphony, here understood as two symbolical characters, would be born in a period of Greek culture in which the harmony that once existed between mythical and rational plans had become fragile. This balance once existed in the tragedy of Aeschylus and Sophocles, where both impulses are present and in harmony. The word mousike, that gave origin to the term music, refers simultaneously to word and to sound. For Nietzsche, in "The Birth of Tragedy", Greek tragedy consists of a "Dionysian choir that ceaselessly unloads itself in an Apollonian world of images." But this subtle balance, in which Apollo allowed the Dionysian manifestation in music (with all its musical strength and intensity) and in which Dionysus accepted the formal regulatory presence of Apollo, had been broken. Apollo and Dionysus were increasingly seen and experienced as antagonistic and excluding impulses by the Socratic philosophy."

Rosa Maria Dias, in "Nietzsche and Music", writes: "Myth and dialogue together, in tragedy, subordinated to choral singing, showed that all things, from the ugliest disagreement to the weirdest dissonance, are part of an artistic game played in the heart of the world..." Therefore, at the moment of their birth, Symphony and Diaphony would be received into a cosmivision which was no longer dual, but dualistic, and that would define the way and the

destiny of the spiritual history of Western music. The scission between Apollo and Dionysus in ancient Greece seems to be the mother of all the other scissions in Western civilization, based on the Greek Roman culture. Symphonies would be accepted and privileged and diaphonies rejected, while the whole Dionysian universe would be progressively banned to cultural marginality. The scission between Symphony and Diaphony is a reflex of a dualistic understanding of the universe ("whether this or that") and that would become the most characteristic element in Western culture since then.

For Plato, the body is the spirit's enemy; sense is opposite to intellect, passion (pathos) contrasts with reason and ethics (ethos) should regulate aesthetics. The human spirit would be like a pilgrim in this world and a prisoner in his body's cave. This dualism (spirit/matter) would become intrinsic to the whole Western philosophy and would manifest itself in musical aesthetics through "musical ethics", the regulatory principles of musical life.

Pratina's ethics condemned the use of musical instruments, characteristic in Dionysus' feasts. Pandarus', less strict, tried to show the educational power of music. Damos, Socrates' friend, would only include music in the "ethos" universe, putting it away from any connection with "pathos". Plato wrote a famous document, the "Areopagiticus", defending his musical ethics. In this document, Plato considered music a "state affair", because, it could lead men to live non-recommendable emotions and, on the other hand, it could help to educate the character. He recognized, then, that public power should control musical life. "We should never attempt a coup against musical forms, without shaking the biggest city laws, as Damos states, and I readily believe it." Plato.

Therefore, Greek culture, which had for centuries been structured from the forces of nature and myth, started, after the 7th century BC, to be structured from reason and intellect. That separation between spiritual life and mundane life would be in the basis of another "tragedy", the genesis of a dramatic conception of existence in the West, based on disjunction, on separation and on exclusion (spirit and matter, good and evil, life and death, sacred and profane, male and female, erudite and popular, etc.). This mentality was going to obstruct, for the next thousand years, the existence and the concretion of the consonant-dissonant musical harmony revealed by Pythagoras.

Wouldn't it be, in the liberation of sound's hidden and repressed life, a way to find human freedom? While fearing diaphonies, wouldn't be men deeply afraid of themselves, of their self-knowledge, and not knowing themselves, couldn't they easily become slaves of guilt and fear?

Symphony and Diaphony would then, start a long journey throughout the centuries, like two nomads searching for harmony, for true love, that only exists when everything that is dual meets, forgives and integrates each other in a bigger reality.

Finally, the big Western challenge was set, the challenge of harmony, of balance and integrality. To summarize, the challenge of true love.

3. Harmony is born in the medieval Organum

While the Catholic Church was consolidating itself, from the 1st to the 5th century AC, the question about music in cult gained importance and would become the center of discussions.

Pope Gregory, by abolishing any kind of harmony in liturgical singing, suppressed symphonies as well as diaphonies in sacred music, and since singing was exclusively reserved to men, not even the octaves would be heard. The mystical basis of "let's all sing in one single voice" was created, very powerful inside the Roman Catholic Church until today. This fact would lead Gregorian chant to remain, for centuries, the only kind of music performed in cult.

The Medieval Church established a real crusade against peasant music. Ecclesiastic papers were written about "sinful songs with a women's choir dancing" where the quotation of "meetings where dance and ballads, sinful songs and other devilish things were performed" was found. Alcuinus (735-804 AC), music teacher at Charlemagne's court (Carolus Magnus), wrote that popular singers and dancers were like "a crowd of evil spirits". Moreover, we shall see what Rivaulx Abbey thought, in the middle of the 12th century, about the changing that was occurring in ecclesiastic music: "Why does Church have so many organs and musical instruments? What for, I ask, these awful blowing pipes, expressing more the rumble of a thunder than the sweetness of a voice? Meanwhile, the conniving people, shaking and astonished, admire the sound of the organ, the noise of the cymbals and musical instruments, the harmony of harmonic and trumpets..."

The Catholic Church considered musical instruments a portrait of profane world and lax morality. In order to understand better in which environment appeared the Organum in Ecclesiastic Music, we shall see some statements made at that time: "We use only one instrument, the word of peace in which we worship God; we no longer need the old psaltery, the trumpet, and the drum with trumpet." Clement of Alexandria.

David played the harp with lifeless strings, but we don't need a harp; our tongues are living strings, with a different tone - the tone of the most authentic piety." Saint John Chrysostomus. "I hope that no Christian educated girl will ever know what a lute and a harp are" Saint Jerome.

However, after many centuries of monodical Gregorian music, the first impulses for a new musical art appeared from an instrument that had been invented in the 1st century BC: the "Hydraulis", an organ moved by water, that would be later perfected in 750 AC and, afterwards, replaced by pipe organs, operated by wind.

The organ is a harmonic instrument by excellence, for it easily allows the execution of two or more notes simultaneously. Therefore, symphonies would appear again (intervals of fourth, fifth and octaves), as an accompaniment for the Gregorian chant. Such musical form had already been made in Greece, the "harmonic Krusis", consisted of a series of parallel fourths and fifths, and the "Synkrusis heterofona" that consisted of melodic twirls on bourdons or pedals of fundamental sounds. The Church, that had banned such musical forms at the moment when it defended the supremacy of the plainchant's monody, resists. In the beginning The Church allows the organ to be played only in celebrations, but little by little, ends up accepting its utilization.

We can then say that music was going through a rebirth, a kind of baptism, in the second half of the Middle Ages, so that, as an initiate, musical notes were going to receive new names, given in 1026 AC, by monk Guido d'Arezzo, which were taken from a hymn to Saint John. Fêtes de Juin, 24. Hymne 2: Ut quéant láxis resonáre fibris / Míra gestórum / fámuli tuórum,

Sólve pollúti / lábii réactum, Sáncte Ioáñnes. Translation: "In order that your servants can freely sing the wonders of your actions, remove every stain of guilt from your lips, oh Saint John."

A deep symbolism is behind the new names of Western musical notes. Putting together some of the syllables (re-sol-ut-io), we can find the alchemic term Resolutio (according to Jacques Viret's thesis supported in Paris). This term refers to one of the crucial phases in medieval alchemy (ensemble of secret spiritual initiatory knowledge), in which a whole needs to be recomposed under a new form. This was exactly what was being done with music, which assumed then a compromise with a new man, a free man. This impulse was later called the "Renaissance".

This compromise, contained in the terms for the musical notes, is also evidenced by the choice of the 24th of June Mass, the Christian correspondent to pagan festivities on the 21st of June, where the summer solstice was celebrated in the north hemisphere. At this date, the sun starts to decrease in height and approaches men once again from where derives the symbolism coming from this day that represents the sun's ability (and maybe the new music's ability?) to light up life on Earth. It is not by chance that, nowadays, the 21st of June is internationally dedicated to music.

The new musical syllables "ut, re, mi, fa, sol, la, si" (the syllable "ut" would be later replaced by "do" for euphonic reasons) were going to be used as a basis for musical solfeggio since then, but they would also have the hidden spiritual mission of leading men to "sing freely, free from all guilt!". We can say that, at this moment, it has been planted the seed that, many centuries later, would be picked up by Beethoven in his "Ode to Joy", which contains a similar message: "Let's sing another song, a song of joy! Joyfulness, divine sparkle, Elysian's son..."

4. Fear of freedom

In spite of having accepted the Organum, the four-voice Motet and Machaut's, Desprès' and Dufay's polyphonic choral music, the Catholic Church feared the advance of polyphonic musical art, affirming to be afraid that musical beauty could dim the liturgical text. But in fact, the church was afraid of more than that...With the resurgence of symphonies as a liturgical accompaniment, the pressure for diaphonies liberation was rapidly starting again, a plea that came, as we have already seen, from Ancient Greece, with Aristoxenus of Tarentum.

Dissonances were beginning to appear in polyphony, by means of subtle counterpoint resources, such as appoggiaturas, auxiliary tones and passing tones. This increasing liberation of the diaphonies was worrying Vatican. The first restrictions came with pope John 22rd, in 1322, but it was the Council of Trent that would definitely stipulate the impediment to the free movement of voices in polyphony.

The Council of Trent was created in 1545 as a reaction to Luther's Reformation, in which music was also going to be a central topic. Luther would say that the Church, with its restrictions to polyphony, seemed to want to "leave the best music for the devil..." As a reply, the Catholic Church defined rigid rules for polyphonic musical composition and the use of dissonances. To have an idea of the content of clerical music conceptions for that time, one

should remember that the "augmented fourth" had been entitled "diabolus in musica"...

However, society was changing. Cities were developing together with the new mercantile class, the bourgeois. Music was going to conquer its autonomy outside the religious environment. Many novelties would appear in music in the following centuries: the lute was going to be developed by Hans Judenkünig (1523); the violin would be improved in Cremona (1555), and later, with the Amati (1596); Zarlino was going to define the major and minor musical system (1558); vocal polyphony was going to reach its summit with Gabrieli, Lassus, Victoria and all the other madrigalists (1570); the first cellos appeared in 1572; recorders were going to become popular in England (1600); music for keyboard (Virginal) was going to be strongly developed (1619), the first great musical treatise "L'Harmonie Universelle" by Mersenne was created (1636) and the intense development of vocal polyphony would lead to the appearance of instrumental polyphony.

Symphony and Diaphony, finally become free from ecclesiastic restrictions, had then their own space to grow and to get to know one another, the Madrigal. From their polyphonic meetings, sometimes tense, sometimes relaxing, a real musical alchemy was going to appear, setting free the sensual life of sounds that had been repressed for centuries.

Although polyphony had derived from a horizontal conception of music, the superposition of voices, it would enable man, for the first time, to hear dissonances, even transitorily in an appoggiatura or a passing note, and to start getting used to them. Polyphonic music was a real school for the human ear, allowing it, little by little, to understand the meaning of harmony. So, musical consciousness was becoming vertical and a melodic hearing was being transformed into a harmonic hearing. From this "harmonic ear" tonal music would rise, based on the recognition of musical tensions and the role of the chord as the basis for the vertical structure of music.

5. The Harmonic Tonal System

The tonal system, first codified by Jean Philippe Rameau (1683-1754), is based on a structure of diaphonic forces of tension and symphonic rests. This system would allow a musical materialization of the internal nature of sound, something that had been gestated since Greece, with Pythagoras. The "tonal couple", the two "children" of the fundamental sound, Symphony and Diaphony, were together for the first time. The tension brought by the diaphonies had been structured, giving origin to a musical system based on two basic forces: rest and tension, tonic and dominant, as they were entitled by Rameau. Tonal music had been born. Curiously, the feared "diabolus in musica", the interval of augmented fourth once banished by the Council of Trent, was going to become the pillar of the dominant chord in tonal music, the dominant with seventh minor. It would just be in the tonal resolution of the augmented fourth "anguish", that tonal music would find its biggest grace and expression.

However, even with the presence of both musical forces, the central question remained: how would man live with this new dual musical reality: in a complementary and harmonic or in an antagonistic and dramatic way?

Portrait 1: non-dualistic vision

Here we can see a beautiful image of the Renaissance period, that can be understood as a perfect representation of the couple Symphony and Diaphony. Symphony is feminine and

carries her instrument, the harp, whose origin goes back to Apollo and his lyre. Diaphony is masculine and carries the lute, instrument of a profane lunar nature, connected to troubadour and peasant music, and to Dionysus' world. This beautiful image puts us in front of the perfect musical harmony between consonances and dissonances, a harmony which encloses the union between male and female, the sun and the moon, Apollo and Dionysus.

tc "Visão não dualista"

Portrait 2: dualistic vision

This image shows us a dramatic, dialectic and excluding view of the tonal couple. On the one hand, we see Diaphony tied to a lute, like a heretic in front of inquisition. A snake is wrapped around the lute, bringing the biblical symbolism of temptation and the original sin. On the other hand, we can see Symphony lying on a harp, in a possible allusion to the crucified Christ. This image consists of a detail from Hieronymus Bosch triptych, "The Garden of Earthly Delights", from the beginning of the 16th century. This is the perfect picture of the dualistic mentality.

Portrait 3 - The fool - The Tarot and the Dionysus way

This third image shows the tonal couple carrying their instruments (harp and lute). This image, belonging to a tarot card called "the Bavarian Wedding" shows clearly the possibility of a union of opposites inside the soul, the inner wedding. The inscription, in German, says: "When our strings sound, our hearts should jump of joy". Yes, because joy is tonal music's sacred vocation.

The Tarot cards are intimately linked to this search for reconquering the lost completion. The Tarot base card, called "The Fool", is a clear representation of Dionysus. In this card, the Dionysiac principle manifests itself as a traveller on a road, in search for the reconquest of his soul, which will be accomplished along his journey through the arcana.

6. The Baroque Drama: "Orpheus & Eurydice"

Symphony and Diaphony, two fundamental principles in human and musical harmony, are intimately related, which results difficult to imagine how could harmony exist, if one of the two were suppressed, repressed or denied. One needs the other in order to live. The drama of the Baroque man would derive from the fact that, although symphonies and diaphonies were already free and present in tonal music, they were still experienced with fear and intense guilt. Soon, they would be placed on stage, in Baroque Opera, and through it, the dialogue between the two of them would get deeper and face countless crisis and transformations, which would always be directly connected to the biggest or smallest human ability to integrate the opposites within their own souls.

In Nietzsche's "The Birth of Tragedy", the author is very critical and unhappy with the structure of Baroque Opera, which, according to him, doesn't recreate the dionysiac aspect in Greek tragedy, but only his apollonian aspect. It was, according to him, only a Greek drama caricature. His main criticism is that Greek music was born from people's experience and their need to live the tragic, while Baroque Opera was born from an intellectual theory. But Nietzsche produces his criticism centuries later, under the light of the contradictions in the Wagnerian drama. The tonal system and the opera were going to be crucial steps taken towards symphonic music. Nevertheless, it is certain that opera is still created strongly connected to the rational world. In his book "Nuove Musiche", Caccini recommended that music might be subordinated to word and that counterpoint should be simple, to the point of

not being heard. "Counterpoint is a Devil's work, it destroys the intelligibility", Caccini wrote. It is not for nothing that the first characters to be on stage in Baroque operas were connected to the Apollonian world, "Orpheus and Eurydice". The choice of this plot to start opera history could not have been more symbolic and precise!

Orpheus, son of Apollo and the muse Calliope, was the most talented musician that had ever lived. When he played his lyre, birds would stop singing and listen and wild animals would lose fear. Trees would bend to catch the sound in the wind. The lyre was given to him by Apollo, his father. Orpheus married Eurydice. But Eurydice was so pretty, that she attracted a man called Aristeus. When she refused his attentions, he pursued her. Trying to run away, she tripped on a snake that bit her and killed her. Orpheus was overwhelmed by sadness. Carrying his lyre, he went to the world of the dead to bring her back.

The moving song of his lyre convinced Charon, the boatman, to take him alive through the Acheron River. The lyre song put Cerberus, the three headed dog that guarded the doors, to sleep and, finally, Orpheus got to Hades's throne. The king of the dead was annoyed when he realized that a living creature had entered his kingdom, but Orpheus's agony moved him and he dropped iron tears. His wife, Persephone, begged him to answer Orpheus's request. So, Hades fulfilled his desire. Eurydice was allowed to go back with Orpheus to the world of the living if he didn't look at her until they had reached the sunlight.

Orpheus left the dark kingdom of death, playing joyful and celebrating tunes, while he walked on a steep trail, guiding Eurydice's shadow back to life. He did not look behind him, waiting for the moment to reach the sun light. But, then, he turned around, to make sure that Eurydice was following him. He saw her when they were near the outside of the dark tunnel. When he glanced at her, she opened her mouth and let out a last loving cry, like a sigh in the breeze that blowed from the world of the dead, and disappeared. He had lost her forever.

In total despair, Orpheus became a bitter person. He refused to look at any other woman, because he didn't want to remember that he had lost her beloved. Angry for being despised, a group of wild women, called the menade, fell on him and put him into pieces. They threw his head in the Hebrus River and it floated, still singing "Eurydice! Eurydice!" Crying, the nine muses put his pieces together and buried them in Mount Olympus. It has been said, since then, that the nightingales living nearby sang softer than the others because Orpheus, in death, had joined his beloved Eurydice.

The Orpheus's drama can be seen as a symbolism of the search for human completion. Orpheus, the greatest musician of all times, needed Eurydice's love. But he loses her and, at this moment, the snake's symbolism intervenes, from the wellknown Adam and Eve's myth. Orpheus needs to start a journey to Hades, the world of the dead, the Dionysiac's world. This journey symbolizes the need for the solar world, world of shapes and appearances, to integrate the lunar world, world of the night and the ego dissolution.

When Hades told him not to look back, he was imposing him the Dionysiac test, which would allow him to integrate the two polarities. Orpheus needed to be set free from the world of images and connect with Eurydice only through his feelings. He needed to become "One" with Eurydice during the whole journey, without the need of looking at her. Eurydice needed to be within him and become himself, in such a way, that he would be able to contemplate her in an inner reality and not as an outside image anymore. But Orpheus fails in

the Dionysiac's test and loses Eurydice for the shapeless world, a world that he was not able to understand.

Orpheus represents very well the difficulty of the Apollonian world, born in the last phase of Greek civilization, to understand Dionysiac's world and reintegrate it. Baroque Opera would then be born, although under an impulse of finding lost origins in Greek tragedy and with an incomplete and still dualistic vision, which would characterize the whole Baroque musical production.

7. The Theory of the Affections

From the interrelation and the coexistence of music and feelings in the Baroque opera, the "pathos", or the Dionysian impulse was going to resurge. In German, "pathos" can be understood as "afekt", derived from Latin "affectus". In 1558, Zarlino, in "Le Institutione Harmoniche", defended the idea that composers should make music "mouuer l'animo e disporlo a varii affetti". The aim of the musical singer, to Caccini (1601), would be "di mouere l'affetto dell'animo". Praetorius defended, in "Syntagma Musicum" (1618), the idea that music should touch the listener's heart and affections. An Italian theoretician, Cesare Crivellati, in "Discorsi Musicali" (1624), supported that "con la musica si possa mouere diversi affeti". In Germany, Johann Neidhardt, in his work "Beste und Leichteste Temperatur des Monochordi", states that "the music aim is to make us feel the affections". To sum up we can mention Mattheson, in "Der Vollkommene Kapellmeister": "everything that happens in music without the praiseworthy affections can be considered as being nothing, because it does nothing and it means nothing."

All musical elements, such as: scales, form, rhythm, instrumentation, harmony, tonality, extension, etc, received, one by one, an affective meaning. Philosophically, Descartes's writings such as "Les Passions de l'Alme" (1649), established this new Dionysiac musical search: the belief that music not only has an ethical strength, "ethos", but it also has the power of expressing feelings, "pathos".

This evolution was going to lead to the appearance of a notion of character in music. Music could then be either happy or sad, calm or agitated, introspective or extroverted, exactly like people. The character definition was going to be given from direct and basic associations: the fast tempo expresses joy, the slow tempo, tranquillity, the major mode is opened and luminous, the minor mode is closed and sensitive. The new musical terminology was going to deepen in subtlety of expression while defining a gay musical tempo ("allegro"), as well as "vivo", "con spirito", "con fuoco", "con anima", "allegro ma non troppo", etc. The deepening of kinaesthetic associations was going to allow musical movement to be endowed by all variations of human walking: to accelerate, to retard, to stop, etc.

The brilliant Monteverdi, author of "Orpheus", a man of his time, tried to go further ("serving the truth" as he stated in one of his debates) then the limitations imposed by the "Camerata Fiorentina". "Il combattimento di Trancredi e Clorinda" is a revolutionary work, which shows deep transformations when compared to "Orpheus". This changing was in the so called "stile concitato". Monteverdi used the rhythm of the sixteenth notes repeatedly in order to obtain a dramatic effect of tension that had never been tried before. It was hard to convince a musician to play the same note repeatedly inside the same bar. It seemed to them to be something musically absurd, since the repetition of notes is a direct contradiction to the

intrinsic function of the voice, which is to be melodically independent. The "concitato" annuls the independence of the voice and turns it into an "effect". But this effect was the key that was going to open the door for a Dionysiac element in music.

The musical effect (such as tremolos, crescendos, repeated sounds, sudden or intercut) not only makes us hear and feel the music, but also leads us to physically react to it. Monteverdi can be considered the first really theatrical composer that reopened the way for the tragic in music, in the Greek sense of the term. Countless new musical figures were being created ("exclamatio", "abruptio", "interrogatio", "suspiratio", etc), all of them filled with sense and meaning. When the listener listened to these figures, even if there were no text, and even in pure instrumental music, he could also understand them as a dramatic action. Soon, there appeared the pure musical theatrical discourse, which would be the perfect "habitat" for the wedding of Symphony and Diaphony.

Only the theater's revival was missing, the musical temple to put the tonal tragedy on stage. In 1637, the first musical theater would be created, "San Sossano", in Venice. In 1645 theatres are opened in Paris and in 1678, in Hamburg, Germany. The first public concert, a violin recital, took place in 1672, in London. The creation of a concert house coincides with the maturity of dramatic music. The Palace and the Church could no longer hold this new music, which needed an appropriate place where it could develop its expressive potentiality and where the incorporation of all diaphonies could follow its natural course, in a slow but progressive way, until the 19th century.

8. Vienna and the Sonata-form

The Baroque Music period had the merit of bringing back to man the possibility of finding again his spiritual-musical completion, through the replacement of the dionysiac principle together with the apollonian one. But there was still a need of overcoming dualistic mentality, present everywhere in the Baroque, from the orchestra structure, where the soloist plays "against" the orchestra, to the strong esthetical cultural contraposition between French (apollonian) and Italian music (dramatic and dionysiac).

Burney, in 1773, wrote in his "Musical Journey": If French music is good and has a natural pleasant expression, then Italian music can only be bad and, on the contrary, if Italian music has everything that a well educated and not yet spoiled ear wants, so it is impossible that this same ear can have a similar pleasure with French music."

Inside Germany, there was also an aesthetic dualism between the north, more conservative and connected with the counterpoint and the polyphony of J.S. Bach, and the south, connected with French and Italian styles.

A third force was going to appear, and it would allow the realization of a synthesis. This force was going to come from another region, Austria, and from a city that was going to play, for the following 100 years, the role of guiding musical art destinies in the western world: Vienna.

An Austrian composer, named Georg Muffat, can give us a sample of the spirit that would make Austria the European musical centre. Muffat studied in Paris with Lully and then went to Vienna and Salzburg. He was known as a German "Lullist", for he developed a composition style with French influence. Nevertheless, the archbishop of Salzburg sent him

to study in Italy. There, he got acquainted with Corelli's music. Thus, it came a happy idea to this musician's mind: that it was possible and admissible to take advantage of the best parts of Italian and French music. He himself declared, in "Florilegium primum", with a legitimate symphonic spirit: "My profession is isolated from the tumult of the weapons and from the reasons why the State uses them. I work with notes, chords and sounds. I keep busy studying a melodious symphony and when I melt French, Italian and German arias, it is not for motivating war, but rather, perhaps, to serve as a prelude to a harmony and a sweet peace among nations."

Vienna was about to accomplish his future as the world musical capital and the most remarkable fact in this spiritual evolution of music was about to happen: the introduction of a second musical theme in the sonata.

It is difficult to be precise about how and when this idea arose. It was already in the collective unconsciousness, as Jung would say. Pergolesi, in his trio sonatas (1731), was creating the idea of a second contrasting theme. Carl Phillip Emanuel Bach can be called one of the fathers of the modern sonatas. We can also give credit to Johann Christian Bach, Giovanni Battista Sammartini, François Joseph Gossec and the members of Mannheim orchestra, in Germany, composed of Austrian composers like Franz Xavier Richter, Cristian Cannabich and Karl Stamitz. These improvements were all developed in Vienna by Georg Wagenseil and Georg Mathias Moon.

To better understand what an insertion of a second theme in the sonata means, we should go back to the Baroque "Theory of the Affections" ("Afecktenlehre"). This theory is based on the creation of a character for the musical work, generally based on the two greatest contrapositions in the musical tempo: "Allegro" and "Lento". Each musical piece had its affection which was connected to it throughout its whole length, except for a few little variations, which didn't alter the leading affection.

The great bithematic revolution laid in the possibility that, in a single work, two affections could be exposed and experienced. This new formal structure was going to create a triangular process of dialectic synthesis (thesis + antithesis = synthesis) - according to Aristotle - based on the fact that this new formal triangular structure of the sonata would allow a balance of the the contrasting affections of each theme towards a tonal and formal synthesis.

Let's see how that happens. A sonata's formal structure could be the following:

Exposition (thesis): Introduction, optional. Theme A - affection "Allegro", major mode (C Major for example). Theme B - Affection "dolce, cantabile", minor mode (A minor, for example). An obligatory re-exposition of both themes follows. Central Section: both affections are musically explored ("durchführung") in other tonalities. Finale: Theme A - Affection "Allegro", major mode (C major). Theme B - Affection "dolce, cantabile", major mode (C major).

The tonal unification of both themes in na only tonality in the "finale", allowed the tonal synthesis of the duality and, so, music would not only gain the ability of solving the tensions between notes, but also the ability of solving the formal tensions between contrasting themes. This new formal resource was going to allow an evolution in music expression that had never been seen before. Spiritually speaking, one could say that the bithematic sonata would be the

materialization of Greek tragedy in a modern language, because, in it, the dominant character of the work opens a space for another character, which contradicts and denies it. So, bithematic sonata takes us back to primitive Greek theatre, when Apollo and Dionysus had his own space, although they were opposed. While inserting negation in music, Classic Sonata created space for the reunification of opposites and opened a possibility of transcending dualism in Western mentality.

9. Masters of the Sonata: Haydn, Mozart and Beethoven, The School of Vienna

Only the geniuses force was missing, to turn this powerful tool into a musical art, in the same way that Monteverdi, with his musical genius, transformed Caccini's theories into a superior dramatic art. And the geniuses, who had already been waiting anxiously for centuries in the "Olympus" for the maturation of musical art, would come to this world like it had never been done before and would produce, in the following 100 years, a kind of music that had never been seen before.

Haydn was the first Viennese composer to develop the sonata in its various forms (quartets, concertos, solo pieces and symphonies). Nevertheless, because of his temper and his craft, Haydn always kept a sober and moderate tone in the use of thematic contrasts. However, in his last symphonies, written for concerts in London, Haydn started to set free the latent potentialities of the bithematic form.

Mozart was the first great dramaturge of the sonata form. He could masterly combine French seriousness with the comic and light atmosphere of the "Opera Buffa". The mythological themes would give place to the human being as a protagonist, which can be considerable spiritual improvement, since man started to free himself from the need of myth as a mediator and could see himself as a tragic and comic being.

Although Mozart has always been remembered for his vocal masterpieces, his symphonies captured a lot from the operatic drama. Mozart would work, mainly in his last symphonies, with a growing level of "pathos", maybe a sign of his maturity in facing death.

The central element for the development of tragic element in music, is in the attainment of a state where all barriers between men are broken and everyone feels united again by an instinctive, primeval, primordial strength. For this to be done without the myth's mediation, the break of the barriers between the composer and his work would be necessary. Only when an artist's soul and work become one, the "tragic" can manifest itself.

Mozart always tried to keep the "pathos" under control. By analyzing his music, we can see how the tragic dimension is always present, but veiled by the Olympic beauty of the melody. To play Mozart is a two way experience: either we are taken by the appearance (Apollo) and we leave Dionysus hidden and veiled, or we bring him to the surface, revealing all Mozartian experiment, which not always pleases the more conservative listeners. Symphony # 40 is an excellent example for that. Mozart once said: "Passions, violent or not, should never be expressed in such a way that it becomes repulsive. Music, even in the worst situations, should never offend the hearing, but please it, and keep being music, at last."

Mozart's most intense emotions referred to the death theme. The quartet of death in "Idomeneo", serious and mythological opera, was the first time Mozart got close to the theme.

His father's death, when he was 31 years old, would lead him, as he wrote in his letters, to profound reflections. His Requiem was the great personal and tragic Mozartian document. At that moment, the liturgical text was no longer generic to become a personal dramatic experience. The tears in "Lacrimosa" are Mozart's tears. When in the Kyrie, "Lord, have pity on me!" is exclaimed, music deeply penetrates our soul for its tragic dimension was, maybe for the first time in the history of music, fully experienced. It wasn't the pain of a mythological being or a hero, it was a human pain, Mozart's pain. Mozart's Requiem was going to become the Requiem of all of us. We can understand why the story of the Requiem composition became a stage for the legend and for the myth, for everything that reaches tragic dimension (in the Greek sense of essential communion among all human beings), transcends the personal and needs to be lived in the mythical field. The legend about the mysterious order, the romanticization about the alleged poisoning and even the modern (and absurd) incrimination of Salieri (in the film "Amadeus"), everything participates in the mythical scenery of this work. None of that would ever have existed if Mozart had written an extremely beautiful Requiem, following his own apollonian conceptions about musical art, which, at this last moment, he could not respect. In his Requiem, Mozart became "one" with his own music and with his public. So, all the beauty in his work could be considered, by extension, mine, yours, ours.

With Mozart, tragedy doors had finally been opened. And Beethoven was going to be the one to cross them!

10. Beethoven: consumation and transmutation of the tragic

"When I open my eyes, I sigh with anguish, because everything I see is against my belief and I despise the world that doesn't understand that music is the more sublime revelation than all wisdom and all philosophy! I don't have friends; I live alone with my thoughts! But I feel that, in my art, God is closer to me than to anyone else. I can act without any fear because I have always recognized and understood Him. I also fear nothing for my music; everyone who feels it in all its plenitude, will be forever free from the miseries that so many are chained to!"

Since Mozart had placed man at the myth's place, it's my belief that Beethoven would have the task of doing the opposite, to place the myth at the man's place. Prometheus is the key mythical character for the comprehension of the following chapter in Western music: Ludwig van Beethoven.

I believe that Prometheus myth was going to be incarnated by Beethoven because time had come for an authentic tragedy to be performed in occidental art. But now, Prometheus would not be a mythical character on a stage, but a human incarnation alive among us, in Beethoven.

But who is Prometheus? He is a mythological being, a hero, protector of human race. He brought to it the technique of controlling fire (the access to light). It is said in the myth that, once, in a sacrificial rite, Prometheus hid the best meat for men and gave the Gods only the less noble parts of the ox. Zeus, who was already annoyed because Prometheus had insisted helping men, punished him, chaining him to a rock. Everyday a bird would come to devour his liver. As Prometheus was immortal, every night his liver was reconstituted to be once again devoured, in an endless cycle of pain. Both Prometheus and Dionysus have in

common the contact with human experience, through pain, suffering and death. Such archetypes would find, in Beethoven, their human and musical incarnation.

Since he was a boy, invited to play like a "new Mozart", Beethoven would break the clavichord's strings, because of his strength in playing. He had a rude temper, he didn't like the courtesy and mannerisms so appreciated in Vienna. He was frank to the point of being offensive and easily irritable, easily getting choleric. He would only have been a bad tempered artist, if tragedy had not knocked on his door. As it had happened to Prometheus, the Gods sent him a punishment, a wound, deafness and endless intestinal pain.

It is not the case of believing that Gods value suffering. I believe that the spiritual purpose of Prometheus's "wound", was not to punish him or to cause suffering, but it was to give him a real chance to attain an objective and deep consciousness of the pain and the suffering of those whom he loved and tried to help so much. It is an extreme test, a proof Prometheus would not run away from, and neither would Beethoven, for he continued with his work, composing, willing to "vanquish destiny", even after the impossibility of curing his deafness became evident.

Prometheus had fooled the Gods when he offered the best meat to men and the worst one to them. Beethoven, aware of his genius, did the same. Beethoven could have become rich and famous, using his gift to create a beautiful music for amusement and entertainment. When he put the best of his music in the service of human confused feelings (and mainly his own), he gave men a chance to listen and understand themselves as they are, so that, they might be able to realize how they could be. Obviously, not everyone wants to see a mirror in music...

Beethoven had to turn himself into a healer and, in this practice, his musical tragedy became an event in the the history of music, for he showed that a man is capable of reaching light, when he bravely assumes his own pain.

The tragic Greek rite has found in Beethoven not only its new manifestation, but also its transmutation. The Beethovenian incarnation of Prometheus opened the doors for a new musical era, which we haven't yet reached, but that we are going to reach someday: the post mythical era, the era of a free man, conscious of his strength and his weakness, of his divinity and his mortality. Not everyone could understand Beethoven's music in this way. Nietzsche believed that Beethoven was still too attached to "ethos" and to form. Because of it, Nietzsche thought that Wagner (and regretted it later) was the authentic tragic musician. I believe that, exactly by the presence of the "ethos" with a powerful "pathos", Beethoven's music became intensely transcendent. The post Beethovenian music was exactly going to deepen itself in the "pathos", leading the listener to a state of great emotional intensity, however without giving him the tools to structure and integrate this experience. The mark of this kind of music, intrinsically pathetic, would be the opera "Tristan and Isolde", by Richard Wagner, where the tonal union between Symphony and Diaphony would dramatically be dissolved into a world of chaos, pain and illusion, that only death seemed to be able to relieve.

I believe that Beethoven is the central point of all musical development in the western world. We can say, b.B. and a.B. (before and after Beethoven) in musical terms. Because of that, the Beethovenian world still needs a symbolic and spiritual understanding that contemplates the "ethos" (word, image, symbol) as much as the "pathos" (musical intensity) of his work. I believe that if we don't understand Beethoven's work, whether we like it or not, there will be

no way to go on, because we will not fully understand the Western music soul.

Beethoven knew that his music would need a new kind of listener, able to perceive the existence of a form and a spiritual meaning in it, within the apparent chaos created by its intense emotions. Beethoven thought that maybe one person could help him; This person was called Johann Wolfgang von Goethe (1749-1832). But his only meeting with Goethe was very disappointing and Beethoven then said to Goethe: "If you don't understand me, to which public should I turn myself to be understood?"

I believe that Beethoven hoped that his music would be appreciated and understood as a philosophy and a musical metaphysics. Nevertheless, it wouldn't be him, the musical creator, the one that would also reveal the message in his work. It is understandable that it might be difficult and even, inappropriate, for the author, to talk about his work. But who else could do it? Franz Schubert's words in Beethoven's funeral seemed to be prophetic: "...and the Danube waters will pass for a long time before everything this man has created will be completely understood..." Nevertheless, I consider that, today, Beethoven would still say: "To which public should I turn myself to be understood?"

11. The Beethovenian Symphonic Man

Nine years ago, an inspiration came to me that Beethoven's symphonies would have, inside themselves, codified a whole process of conscience evolution. I have been completely dedicated to the search for the elucidation of this hypothesis and, from this research, the work "Beethovenian Symphonic Man" would be created. This work consists of a listening method for Beethoven's nine symphonies, based on the verbal commands that work as triggers for the conscience, to access the spiritual context of each symphony. It works as an eight tip symphonic clock, with the ninth tip turned to the inside. However, as I finished this work, I faced, deep inside, the same question Beethoven asked Goethe: "To which public should I turn myself to be understood?"

It is a fact that Beethoven's music was, and is, widely known all over the world. Hundreds of books have been written about his life, his loves, the "immortal beloved", his deafness. But I question myself whether, what Beethoven longed for, I mean, that his music would be understood as a bridge between spiritual life and the life of the senses, as an authentic source of human freedom, has been fully reached. I don't think so. Even more because the denial of a spiritual, metaphysical and psychological approach to music has become a consensus in the 20th century. The 20th century gave priority to the understanding of music as a language and a system of signs. So, musical analysis has put aside the topic that Beethoven considered the most relevant is his work, the transcendence.

I think, however, that time has come to set a conclusion of the Beethovenian myth which is deeply connected to the spiritual vocation of music in Western civilization. This certainty augmented, when I verified that the missing element for the accomplishment of this myth had already been revealed in the 70's, the planet Kyron (or Chiron).

12. The conclusion of the Myth Prometheus with Kyron

When Prometheus was punished by the Gods (because he had stolen the fire and given it to men), Kyron, another mythological creature, offered to die in his place. This sacrifice of his

own immortality set both Prometheus and himself free from an endless torment.

But who is Kyron? According to the myth, Chronos (Saturn) was madly in love with the nymph Philyra. He tried to satisfy his passion, but his wife Rhea found him and, in order to escape, he turned himself into a horse. Kyron, the centaur, was the fruit of this passion, from the union between Saturn and Philyra, being half man, half horse. Philyra got disgusted and felt aversion for the child since she saw him. She asked Zeus to turn him into a lime tree. But, later, Kyron - the centaur - lived in a cave in Mount Pelion, teaching heroes martial arts, hunting, as well as music. His most famous students were Achille and Asclepius. Kyron was involuntarily hurt by an arrow which belonged to his friend Hercules. But, being immortal, Kyron lived with this terrible incurable wound for a long time.

Kyron is the mythological being that helps us to break up the dualism between heaven and earth, sacred and profane because, being a half animal and half human creature, he joins the dark, instinctive and natural parts with the rational and spiritual side. Owing to his incurable wound, he acquired a deep knowledge of suffering in all its forms. That makes him able to reach inside himself and gives him the knowledge to heal any human wound. Kyron plunges in human experience and shows us that the way to harmony lays on completely accepting our humanity. Kyron represents wisdom, patience, and the spirit overcoming inner darkness. He also represents our animal instincts. Named as "the injured healer", Kyron shows us that we need to accept our wounds as a requirement for our healing. He sets us free from the repetition of our old patterns and leads us to foresee a cure for our pain.

The discovery of a new planet in the sky in 1977 and its denomination as Kyron, symbolized that man was already apt to create, inside himself, the healer. Beethoven is the perfect prototype of an injured healer. Kyron's figure, half horse, half man, is deeply related to Beethoven's Sagittarian music. The symbol of Sagittarius is a centaur, also half man, half horse. Beethoven's deafness represents, without any doubt, Kyron's wound and Prometheus's sacrifice. While inserting the pathetic side of human emotions in music (as in "Grande Sonate Pathétique - No. 8 in C minor), Beethoven acted as the injured healer who found in the exhibition and admission of his wounds, the only way for his cure. Beethoven concluded in his work the entire Prometheus-Kyron cycle, from the wound (deafness) to the transcendence (Ode to Joy). He left us a legacy. The dissonant world today, (from the erudite atonal avant-garde to the "Rock and Roll"), under a Kyron's point of view, is an injured world searching for its healing.

Beethoven, at the beginning of his musical carrier with "The Grande Sonate Pathétique" (No. 8 in C minor) and "Moonlight" (No. 14 in C sharp minor), revealed and exposed to the public his inner dissonances. The role of dissonance in the music's cosmic game is to bring to light the inner tensions of the soul and harmonize them. Denying or hiding them means to stop growth itself. Nevertheless, it is almost impossible to handle the dissonant fire without getting burn at first, for it is part of the learning process. Therefore, Beethoven's music opened the doors to musical revolution and, since then, music has become a powerful tool of denial, contestation and catharsis. The whole dissonant musical world from the second half of the 19th century to the end of the 20th century is a Beethoven's child. When nowadays, a teenager gets his guitar and expresses through it all his inner aggressiveness he is, even if he is not aware of it, a Beethoven's disciple. However, by having Beethoven as his master, he also has, in the ninth symphony, his inheritance, his legacy and his biggest challenge: to get to the "promised land" of joy.

Let's see the structure of the Beethovenian Symphonic journey:

THE BEETHOVENIAN SYMPHONIC JOURNEY (Verbal commands)

- Symphony No.1 – I AM GOING TO WIN (Overcoming fear of being Light);
- Symphony No.2 – I OVERCOME LIMITS (Overcoming anger and integrating the negative);
- Symphony No.3 – THE MYTH OF THE HERO (The power of being ourselves and the liberation of projections);
- Symphony No.4– THE IMMORTAL BELOVED (From passion to true love, the integration of masculine and feminine polarities inside the soul);
- Symphony No.5 – I AM LIGHT (The inner freedom, the “solar me”);
- Symphony No.6 – WE ARE LIGHT (The Light family, the passage from the “solar me” to the “galactic us”);
- Symphony No.7 – I EXPAND MYSELF (The quantic jump of conscience, the stellar consciousness);
- Symphony No.8 – I WORK IN THE LIGHT (How to serve universe plans, living in Light, with enthusiasm, joy and good disposition);
- Symphony No.9 – WE ARE ALL ONE (The joy caused by the unification of human conscience into the Divine)

The arrival point of this journey is joy, a perfect synonym to music and the enthusiasm brought by this journey is a Divinity's signature in all of us. I believe that it is time for us to consummate within ourselves the myth Prometheus-Kyron. Symphony and Diaphony and all the polarities that are divided and in conflict in the human soul, should also be integrated. So, we will have the chance of creating the most beautiful melody that a composer has ever written: the melody of a happy life!

The great symphony to be composed is the Symphony about the joining of all people and races in a big planetary symphonic concert. In this concert, Apollo and Dionysus, Symphony and Diaphony, the sacred and the profane, spirit and matter, the western and the eastern world, and everything else that dual mentality has divided, will be reunited and transmuted into a larger, global, universal entity.

History is about us, we are simultaneously directors and actors, conductors and musicians, in this great human opera. We go through different acts and scenes, we suffer, laugh and cry but never losing hope of a happy "finale"! It depend on us, only.

Beethoven's ninth symphony was considered, in January 2003, to be one of UNESCO's official cultural heritage treasures. The "Ninth" is the symbol of a new mankind, more fraternal, loving and enlightened. This is what I have tried to live and propagate, above everything, in the "Beethovenian Symphonic Groups". In the last few years, I have been coordinating various meetings, in which ceremonies have been held, with the listening of Beethoven's Symphonies. The central aim of such groups is that they may happen spontaneously, creating, wherever they are, a symphonic wave of love, peace and brotherhood. In those groups, each symphony will sound inside each one of us and resound through each one, because everyone will be, at the same time, a listener and an instrument.

It is a simple way, accessible to everyone who can have a stereo, love at heart and good ears for music. A way of individual and planetary healing, a musical way of an individual

harmonization and the harmonization of our planet.

13. Symphony No. 9 by Ludwig van Beethoven, op. 125

Beethoven's ninth symphony, in his first movement, at bar 539, shows the possibility of a union between heaven and earth. From fecund earth, man is born and goes to the heights (represented by the ascending arpeggio), searching for his divine origin. From short descending arpeggios, a big arpeggio is formed in an ascending movement. Here the ninth symphony clearly demonstrates its objective: show the possibility of mankind ascension to the plan where divine energy comes from.

At bar 543 in the first movement we can see a big ascending scale. Here, the arpeggio has fecundated the earthy soil, represented by a binary time signature (2/4). Now, a big ascending answer arises, as from a seed, which, being fecundated, irrigated and supplied with light, totally sprouts, propelling its stem to the top, from which a flower will blossom, in the last movement "Presto".

The second movement, "Molto vivace", at bar 423, with anacrusis, shows us a fecundated binary rhythm. By the way, making the binary being fecundated by the ternary was Beethoven's Symphonies great rhythmic and metric aim. In different moments these two orders fought against each other, as in Heroic Symphony, but here, in the "Ninth", they assume their roles of cosmic lovers and the binary allows itself to be fecundated. This passage is like the first sign of a spiritual blossoming inside matter, a blossoming that will completely expand in the third movement.

At bar 557 in the second movement, we can hear the "nine steps". Here a musical cell, that had appeared in the Heroic Symphony and which I called "The Hero Steps", reappears in the Ninth. And now, we can hear the "nine steps", concluding the heroic work of a symphonic gestation.

The third movement, "Adagio molto e cantabile", finally celebrates the wedding between the binary and the ternary. In this movement, we watch the perfect wedding between spirit and matter, musically represented by a quaternary beat (matter) and a ternary beat (spirit). They alternate in perfect harmony in such a way, that it is impossible for the listener, to identify where one or where the other is. Later, both founded in one, in a 12/8, which is a quaternary compound beat with a ternary subdivision.

The fourth movement, "Presto", at its first bar with anacrusis, is opened by a Diaphony's expression, by dissonance. A powerful B flat in a D minor chord creates a strong dissonance with the A note. It is an appoggiatura that will resolve its tension in the following bar. Its tension is still reinforced because it is placed in a weak part of the bar. But then comes the "Allegro assai" and the exposition of the "Ode to Joy" theme starts. Everything begins with the theme in the low pitched strings, going back to the beginning of History of Music, to the medieval "cantus firmus", whose symbolic basis is: "let's all sing in one voice". The History of Music is still told when a second voice is introduced, a "discantus", representing the beginning of polyphony. The strings appear, with new voices, leading us back to the appearance of the motet, the madrigals and Bach's chorals. Then, the theme assumes the aspect of a march, approaching festive, popular music.

"Presto": "O Freunde, nicht diese Töne!" Everything is ready for the tonal drama consumption. Diaphony is expressed with even more strength. We see Diaphony and Symphony reunited here (D minor dominant and tonic), the extreme attempt to show the symphonic union between two musical forces. The baritone soloist exclaims - "O Freunde, nicht diese Töne! Sondern lässt uns angenehmere anstimmen. Und freundvollere!" No more fighting between the opposites! We should allow everything to mix in only one unity of love and harmony! The Allegro Assai - "Freunde, Freunde!", consummates Guido d'Arezzo's symbolic promise ("To sing freely with no guilt!")

Music follows...the last pause is placed for the final request... "Alle Menschen werden Brüder, wo dein sanfter Flügel weilt." And we finish with the nine step ladder, which we are all invited to climb!

To conclude, a fermata on the rest (pausa) seems to mean: the rest is silence...

Val Brown, M.D.

The Inner World of a Romantic Five

It might be hard to guess the secret life of a Romantic Five from the outside; after all it was the last thing I wanted my parents to know about when I was a child. For a Five who is a sexual subtype the defense of her essence involves creating a world where she believes that heart and love can survive. In my own childhood my mother was a critical One who commented on the people and ideas in my daily world in such a way that I felt she robbed them of true value. My father was a competitive and insecure Eight who loudly dominated all conversations and dismissed any ideas but his own. I learned very early on that what mattered to me would be tromped on by one or both of them. So I grew up shy, not talking much in most new situations and hating to write any kind of stories or papers that would let out my inner life. I looked like a nerdy little kid with glasses who liked math. Hard to guess that on the inside I was often hopelessly in love, that I'd rather read novels than science or philosophy and that I believed that feelings were more important than thoughts.

The sexual subtype is the Counter-Five and by my mid thirties I was a good example of a counter who did not look so much like a Five as I did in childhood. Sexual Fives may be hard to recognize as Fives because we are more in touch with our feelings, we more easily cry or get angry. Our emotions at times might look more like those of a Four. We can make more intense feeling connections to other people and may not look as isolated. Sometimes we might look very sensitive and fragile and other times we could be tough and antagonistic, even taking on Eights. We might be physically athletic. We can behave and dress in a way that is attractive and enchanting when the mood strikes us. When we are quiet there are times that some people see us as intimidating or arrogant when really we are silent because of our own fear. At other times when we are anxious we can be hiding in the corner disappearing into the wallpaper just like other Fives.

The great secret and most defining characteristic of a Romantic Five is that he has a history of "in love" attachments and he experiences those feelings as a major focus of his life. Traditionally the other word used to describe the Sexual Five besides Romantic is Confidence, meaning that the Five has placed total confidence in his beloved as his whole world sometimes to the point of living inside the life of the other. This might mean for example acquiring tasks and habits belonging to his love that previously would have seemed completely alien, thereby giving up parts of his own identity without a qualm. This outlay of total confidence for a Sexual Five is a more extreme example of the tendency of all Fives in the presence of others to suppress their own needs.

Frequently the Five's love is a secret and sometimes may not even be known to the object of his affection. If a Five isn't comfortable he might not tell an interviewer about this romantic part of his history even if asked. The reason for this is that the past history of hurt and ridicule goes deep; his feelings and love are more important than anything else, why risk exposure again? For a Five, keeping the most vulnerable parts hidden is just so automatic that he might not even be ready to acknowledge that he neglected to include an important part of his autobiography.

The first feeling of being "in love" can occur very young. From as early as age four I can recall having some person that I was attracted to or had a crush on. In the beginning I did

not know enough to totally hide the secret from my family. I recall getting teased about flirting with the man behind the counter who served the mashed potatoes in the cafeteria at the beach where we went in the summers. By age six I was only telling my best friend that I was “in love” with our assistant teacher. What I would do is carry her with me in my thoughts throughout the day as my comfort and security. From then on even though my parents met many of the people I loved they never knew the degree to which love mattered in my life and they often reinforced my secretiveness by their random critical comments about my loves.

It wasn't just thoughts or fantasies about people that were sustaining me. I was having blissful “in love” feelings too. These feelings were by far the most intense thing in my life since my parents could not nurture or play with me in the way that I needed. I understand now why falling “in love” happened to me so early. I had a very strong ability to concentrate and could easily focus on reading a book in the midst of chaos and noise. Fives may have this ability for a concentrated focus that is a kind of “holding on” or avarice of attention that is reflective of the Passion of the type. (Focused attention can be useful, but also quite problematic since it does miss the wide angle view of what is happening in the rest of the world or even at the next table.) Concentration or holding on to the thought of the beloved is what is needed to fall “in love”. The feeling of falling “in love” is like the bliss that is a natural result of an extended period of intensive concentration meditation. The difference is in the object for the focus of attention. When a person is in the process of falling “in love” she continually brings her mind back to the loved person as the focus of her attention in the same way that a meditator would focus one pointedly on the breath or on a candle flame or on the picture of the guru. A similar type of bliss results as would happen in meditation. The difference is that the person “in love” believes that the beloved is the cause whereas the meditator knows that the bliss is the result of an inner process and an opening to an experience of Essence rather than an external cause. Once the feeling happened to me I enjoyed it so much that I wanted it again and again and I repeatedly pursued it. It was addictive. If there wasn't someone currently in my life I felt bereft and I watched for the next love to turn up.

There are potential difficulties with this kind of inner life. A fantasy life can be very idealistic since it doesn't have to deal with practical reality. The bliss of “in love” is hard for every day life to compete with. The rewards of fantasy can interfere with the desire to relate to the outside world. After all, interactions can seem more successful when you can play both parts yourself. If the Five is actually dating people rather than living in fantasy different problems can occur. Since bliss does not last long in real relationships the Five who does not realize this may be drawn to a pattern of looking for the ideal relationship where the “in love” feeling will last, therefore continually breaking off the real relationships when it turns out that they don't measure up to the fantasized feelings or events. This pattern of short term relationships can also be fueled by the Confidence factor if the Five does turn over large parts of her life to her love. What can happen several months into the relationship is a sudden recognition that she has lost contact with herself and is leading a life that is no longer her own. Her tendency then is to withdraw and break off the romantic relationship in order to reclaim herself and her own life. Another type of pattern results if her ideal love breaks off with her first. Then she can long for the beloved indefinitely, possibly deluding herself that love will return, meanwhile finding other more available suitors to be less than adequate.

From a positive perspective of doing inner work, being “in love” may be a motivation for

wanting to have real relationships instead of insubstantial dreams. A Five can then recognize the trap of relying on a fantasy life. A Five who is working on himself can teach himself to have awareness about the type of person he falls for. Then he has the possibility of falling “in love” with people who will bring him out of his box and help him to grow. When he is in these relationships he can make a commitment to himself to not “sell out” his Confidence, not turn over his life to the other and instead stay in touch with his friends and his normal activities as well as his new love. He can recognize that the “in love” bliss is temporary, a product of meditation and will come and go and is not as connected to someone external as it is to his own inner process. Instead of looking for “the one” he can make a commitment to open to the larger world, to work on himself, on his ability to relate and to be a good friend. He can develop his own ability to love well rather than looking outside himself for someone to give him the “in love” bliss. A lasting relationship can then be possible. These kinds of changes in perspective do not occur quickly. They occur over time with attention repeatedly given to the mistakes in view described and how they cause pain in the long run even though things may seem more pleasurable in the immediate present.

I have shown a wide variation in the form a Romantic Five’s love attachments may take. For a Sexual Five who has more difficulty with social interactions her attachments will be more in the realm of fantasy with less real contact with her loves. For a romantic Five who has grown her love may be more open, longer lasting, less based on ideal fantasy, more on real relationship and not a secret at all.

Andrés Waksman

Enneagram Portraits in Movement

The work discussed here is being done within a project called “Laboratory of Solo Works” begun in 1999. What follows is a brief explanation.

Laboratory of Solo Works is a space for the investigation, development, and creation of individual pieces of dance theater, or physical theater, in which each solo is the fruit of a one-on-one collaboration between the performer and director, whether we are working individually or in a group.

Each process of creation implies a search and a deepening on the thematic and personal level. Most of the participants are not familiar with the enneagram; nevertheless, the resulting works often coincide with characteristics of their types since the nature of these works is to look carefully and with great detail at the individual..

I have seen that the level of body work available to a person can significantly effect my vision of “how a characteristic moves,” that this can be quite different for a person who has never moved and a professional dancer, even if they are of the same enneatype. That is why I assume that when I speak of movement, I am referring to general ideas that allow for exceptions.

As for theatrical pieces, I will summarize various scenes from dance theater that have been created or are in the process of being created with actors and dancers who seem to be the most representative. There are no scenes created by types 6 and 9.

1. Anger

People of this type tend toward a very vertical movement, which is supported by a certain rigidity in the neck and the knees that make lateral and horizontal movement difficult. I would even say that this verticalism can be supported by a centralism, something like placing a large vertical object in the middle of a work space as the central point around which things take place. Another characteristic I observe in them is a certain level of muscular tension: it is difficult for them to relax their bodies when they move. They are agile, but tension can prevent them from feeling agile. Lately I have observed that this tension seems to be related to the attempt to control both physical and internal movement, as if they were afraid of connecting themselves with the great power they know they have inside and thus allowing this to overwhelm them, or of other contents that they can perceive on an emotional level.

One scene with a woman of this type worked on the idea of wanting to bite, attack, or in the extreme, kill. We developed the scene in function of the part of the body that most attracted her and also in relation to an ongoing fear she had that someone in the street would want to attack or rape her. Once in a while people did follow her, in fact, and for this reason she never dared wear high heels.

Taking advantage of her being a photographer by profession, she appears on stage wearing red high-heeled shoes and takes pictures of the necks of some of the people in the audience, getting the pictures instantaneously. She then goes over to a table where she hangs the photo

of these necks, sits down, and eats a steak that represents the neck of her previous victim. Her jaw and teeth are protagonists. Nobody knows who the next victim will be.

2. Pride

In this type, movement is usually curved, fluid, agile, and tends to be very connected to the emotions. It occupies the vertical as well as the horizontal planes, and in general the movements take up a large part of the available space. There are a lot of movements and gestures, and these are open gestures, very expressive, generous, and energetic. The people greatly enjoy moving and being watched as they move. They move through their emotions as if it were a feast.

A skit and dance with a woman belonging to this type begins with her coming on stage well-dressed and laughing wildly as she dances over a dark violoncello. In this way she breaks the image that she is constructing, introducing a dose of confusion into the sobriety of the music and her dance.

She then makes an exhaustive list of the facts of her life, from the number of days she has lived, passing through the number of men she has had in her life, cigarettes, pills, smiles, sexual acts, etc., until she computes one mistake.

She then pays tribute to her power, knowing what everybody needs, and she being the one who can offer it from the quantity of things that she has to give, and her generosity. She then offers somebody her shoulder to cry on, to another she offers a night of sex, underlining the fact that it will be a good night of sex, to another a shot of whisky, and finally she goes up to a man and asks him if he loves her, and whatever the man responds to the audience, she's going to ask him to say that he loves her, "It doesn't matter if it is a lie, just tell me that you love me." Then she leaves very happily.

Another woman of this type offers the audience a tray full of homemade deserts, as if it were her specialty, but it is really her feces, and she offers it around as if it were the best thing in the world, the most delicious, and in the face of the audience's refusal to try them, she emphasizes and insists, "Look they are mine, and I have made them with a lot of love." She is able to sell even her shit (that she identifies with aggression) while she is smiling from ear to ear, as if it were the best thing in the world. Then she rubs it all over her body and licks it, after saying "I fry them up and eat them." She would prefer to swallow what the world sees as ugly, even if people are watching, to continuing with dignity in the world even though we see her smeared in her own shit.

At the end she puts a dog's collar around her neck and asks a man in the audience to take her for a walk and shout at her, "Fucking dog." She plays at feeling excited by this humiliation. She can take anything. In the end she bites the person who is taking her for a walk.

There is another woman who is almost frozen, who passes out in the street, who almost dies and is incapable of asking for help. She cannot ask for what she needs but later she gets very angry at people for being so rude and not helping somebody who is almost dying.

3. Vanity

The movement is clean, extremely esthetic, and very measured, almost contained, and a lot of attention is placed in the form. When movement touches on emotions, they begin to break with the perfect lines drawn in space, and they become more creative, but the sensation is one of fear of dirtying what they have done, and in fact when I ask them to make ugly movements, they feel very conflicted. They need break out of that aesthetic level in order to dig down into their interior creativity, even though in the end their work is always aesthetic.

One piece with a man of this type begins with him singing and dancing, saying he is in love, until in the end he finishes the sentence and sings, "I am in love with myself." We were inspired by the story of Narcissus, and throughout the process it is interesting to see how he identifies with this story at the same time as he declares that it seems so far removed from him!

Enamored of his own image, he passes out candies to the audience, and he asks them to praise his beauty with pretty compliments, then he climbs on to a bench and asks them to throw the candies at him while still shouting compliments.

Another woman of this same type dances three dances and then tries to sell them to the audience. In the same mercantile spirit, and since nobody will buy her dances, she decides to sell a pretty look on her face that she is forced to reduce in price until somebody is willing to pay for it; then she sits down in front of him and looks at him with a big, beautiful smile. An interesting thing happened after the performance when the spectator, thinking it was a game, paid a high price, and she felt bad keeping the money and more than once she wanted to return it to him, which I definitely prohibited.

4. Envy

They are [**verborrágicos: can't find this word**] in their movements, and very creative, they don't worry about form and their bodies can move through anything. Movement is very related to emotionality, which makes the gestures sometimes very exaggerated, very dramatic, and very extreme. They use the earth a lot, dragging themselves on it, falling, and their movements are very energetic.

One very successful solo work is by a woman who begins by saying that she has a lot of problems, that she knows that we all have problems, but that nobody has as many as she does because she suffers. And she continues, "I suffer more than anybody in the world, nobody knows how to suffer like I do." After going through an orgy of suffering, she carries on the stage a suitcase that contains various items she uses to suffer, like a chain she ties herself up with, a belt to whip herself with, or a plank of wood to crucify herself on, and while she is enjoying herself like crazy, she takes pictures of herself engaged in these actions. After this orgasm of suffering, she dances to a love song. This same woman is now working with me on another solo piece, and if the former was an ode to suffering, this is an ode to pleasure. Her search for love never ends, and the end of suffering has given way to the need for intense and pleasurable emotions in order to feel alive, understanding this as a path to love. This solo will end with her dressing up as a bride and leaving the stage arm-in-arm with the musician who accompanies her, as if they were going off to be married.

Another woman of this type has had a new disappointment with a man, and it seems she already has established a ritual for each time this happens. She punishes herself by tying

herself to a chair, she moans with pleasure at being tied up and bound until she feels like she has been kidnapped, and once she is now in the role of a kidnapped woman, she almost has an orgasm of shouting and dragging herself along with the chair on her back.

In this way she is able to forget the pain of the last disappointment and she is prepared to dream about a new Prince Charming. Standing in front of a fan that blows on her as if she were facing the sea, she constructs a fantasy about a strong and perfect man who rises out of the water on a horse of foam with dark skin and long hair that waves in the wind. "Here I am, here I am, I have waited my whole life for you," she shouts to him with great excitement. Finally she throws herself in his arms, stepping into a bucket of water as if she were throwing herself in the sea, and once there, a storm is unleashed and she almost drowns, and she desperately asks for help from some man in the audience, whom she hugs as if he were the man in her fantasy, and with whom she quickly begins to fall in love because he saved her, and there are few men left like him, and now that she has a real man with whom to dream and suffer, she leaves the stage, but not before she gives him her telephone number.

I have seen that people of this type have a sense of humor, and when they connect with their theme, they suffer deeply at first, then they become very creative and humorous with the material.

5. Avarice/Greed

With this type, I get many different sensations. On the one hand they tend toward abstraction, toward a more conceptual kind of movement, traveling through places that are unimaginable for the people who are watching, and sometimes later it is very difficult for them to put that into words. On the other hand, they can be very narrative, anecdotal and straightforward, and tell a story very clearly and simply through their movements. When their movements touch on their emotions, they enter into some kind of third dimension, perhaps the most creative and transformative place for them.

Even if they seem very rigid, I have already seen several who are not as rigid in their bodies; their rigidity seems to be more on an emotional level or in contact.

I have worked on a skit with a man who begins a dialogue with the poster of a very attractive woman that advertises underwear and attempts to seduce her. He quickly asks her if she wants to make love, and as she apparently refuses, he invites her to dance. He dances with the poster and takes it away with him. A bit later, he returns with the photo; he is very dressed up and a wedding march is playing, so we see that they are getting married. He does a dance that keeps reaffirming that she is his. He is getting married to his fantasy his dream, an impossibility.

Another man of this type has dramatized his eternal child in a piece in which he is surrounded by his toys. In one scene in which he is trying to discover his bad boy, he tortures a plastic spider, and only then does he dare dramatize the death of the king, his father, with the famous phrase, "The king is dead" and then adds, "Long live me." He dares to enter the adult world. Once there, he turns around and around for a few minutes like a dervish.

6. Fear

Movement tends to be very slow, as if it were being thought through or premeditated, as if they were afraid to step where they are going to step or as if it were difficult for them to reach the end of their extremities, and when they speed up they seem even more awkward even though that is when they begin to enjoy themselves. Very few people of this type have approached this work.

7. Gluttony

Small, brusque, choppy, detailed, and baroque movements. They can be very narrative, and they quickly revert to the emission of sound, and they have a lot of fun, of course. When the body has not been worked on then the knees are a little rigid as if they were not stepping on the whole foot, or as if they were always taking a step somewhere other than where they are actually going. I also have the impression that their arms are in parallel movement.

In one piece with a man of this type, we focused on the swindler in him, and also on his relationships to success and failure. This man plays a game of cards with the audience and he cheats, and that's why he always wins. This gives him great confidence so he wagers everything, even his wife. Cheating doesn't work this time, though, and he loses. Touching failure humiliates him so much that he undresses, and he offers to the audience the little that is left to him in exchange for giving him back his success. I don't think he asks for his wife back.

Finally, and without knowing if he got it back or not, that is, even if he is ruined, he dances in his underwear to the song "It's a Wonderful World."

8. Lust/Excess

Strong movements of tension and contraction, very muscular. They tend to really like falling and rolling on the floor. They enjoy strong contact with others and with themselves, intense and striking, but also very fluid.

For the first time I am working with a man of this type, and the themes he is working on are excess, possession, and power. His stage entrance is like that of a bull and from there he runs around, always filling himself up with himself. One action he enjoys a lot is to deform his face with a large rubber band, and then enjoys frightening anyone who approaches, and asking them directly if they love him.

Since he enters into constant conflict with my power, it has been the greatest motivation for him to get into this conflict. Within how enormous he feels, the fact that there is something or somebody bigger than him makes him question his strength, and from there he faces a tiny statue of the Buddha that he vehemently orders to come to him. Neither budges, but the man keeps shouting, "I told you to come here!" We haven't gone any further, and right now I don't know where his no-power will take him.

9. Sloth/Laziness

There are not a lot of people of this type who go in for this kind of work. With them I have the image of a woman who looks at me with enormous eyes, as if asking, what, I should look like that? And if the movement is freer, then they throw themselves on the floor and turn

from their back to the bellies and kick in the air so that I and they will be happy. Then there are two options: either they don't come back to the second class because "this isn't exactly what I was looking for," or they come and let it all hang out, literally, taking their hair and seeming to find their vital strength in dance, without caring about form or anything else. The people of this type I have seen connect with their bodies and their movements really enjoy themselves and have gained a lot of presence.

The enneagram helps me guide those I work with to a concrete place. There are also times when it is not easy for me to identify the type of someone in front of me and I simply follow the themes as they arise. As a result, in some pieces one cannot see the type of the personality as clearly, or there may be scenes that could fit with different types.

So, the enneagram for me is a guide and a useful tool, and not an object in itself. Though I must say that when a piece creates a faithful portrait of a type, the personality has development and very logical and concrete evolution, and those who know the enneagram enjoy these portraits very much.

Barcelona, March, 2005.

Ricardo Alcantara

Tento and the Sea

Thanks to you, I have learned how to tell my stories with very few words, only those that are necessary and apt. I would like to share with you one I like and that I often tell my young readers. It is called:

Tento and the Sea

Tento, the dog, and his friend, Rolo, decided to go to the beach. They wanted very much to see the sea with their very own eyes. They were very happy when they left the house. They walked along at a good clip because they wanted to get there as soon as possible.

After walking for a long time, they finally heard the sound of the water. When they saw the size of the sea, they were so amazed they couldn't talk.

"Come," Tento finally said, and they walked closer to the shore.

They approached carefully, on tiptoe, as if they didn't want to disturb it or make too much noise. Just when they were about to touch the water, the sea retreated.

"It must be scared," Tento said, whispering in Rolo's ear.

"What a pity!" Rolo sighed.

They stood there quietly, watching the waves with sad eyes. Suddenly, the sea came toward them, this time strong and fast. Tento and Rolo turned around and ran away as quickly as they could. In their hurry, they fell on the sand and started laughing and laughing.

Then they looked at each other, jumped up, and ran toward the sea to see who would get there first. They didn't stop until they felt the water on their feet. They were so excited that without even thinking about it they turned and ran back up the beach, whistling as they went.

They kept doing the same thing until it got very late. They didn't want to leave, but they had to get home.

"Can you imagine how it will be when we get our whole bodies wet?" Rolo said.

"It'll be fantastic!" Tento agreed, and his eyes were shining.

As they walked away, they kept looking back, unable to tear their eyes away from the water.

The sea kept coming and going, as if it were still playing catch with them.

David S. Flattery

The Illusion of a Lost Soma Plant

Claudio Naranjo has made both direct and indirect contributions to identifying the plant underlying the soma of ancient India. In 1967 he proposed, for the first time on the basis of the psychopharmacology of the harmala alkaloids, that the plant responsible for the intoxication attributed to soma was *Peganum harmala* (harmel). This was in a volume where he also presented data from his unique clinical study of the psychological effects of the harmala alkaloids. That study was essential to the systematic presentation of the links between harmel and soma that Martin Schwartz and I published in 1989. Our monograph was flawed by the misconception that soma was the name for a drug; a misconception that, however, is at the present moment still universal; that it is a misconception is revealed in the course of the arguments below. I shall preface these arguments with a brief restatement of the historical background

Before migrating to their present lands, the Indo-Aryans and Iranians formed a single Indo-Iranian people, living in southwestern areas of the central Asian steppes. Priests practicing Vedic rituals in India, and Zoroastrian priests in Iran, although (until recently) separated for thousands of years, practice cognate ceremonies in which a priest, in the company of other priests, drinks an extract, originally prepared with mortar and pestle. That extract is called soma in India and haoma in Iran. In the oldest texts that have been preserved in connection with these ceremonies, in India the Rigveda (c.1200 B.C.E.) and in Iran the Avesta (c.950 to 400 B.C.E.), soma and haoma, respectively, are celebrated as intoxicating. However, in the ceremonies as actually performed, neither soma nor haoma appear to have any effect upon the priests who drink them. The apparent contra-diction between the intoxicating extracts referred to in the ancient hymns and what is drunk in the ceremonies is the first of two major problems addressed in this contribution. This apparent contradiction has lead many scholars to suppose that a different plant was known in antiquity, that that plant disappeared, and that the extracts drunk in the ceremonies are prepared from substitutes for that originally intoxicating plant.

This supposition is the basis for the claim that *Amanita muscaria* could have been the lost plant. However, as Jan Houben has recently pointed out, there is no evidence in Indian literature that the soma plant used in Vedic ceremonies is a substitute. The plant used as haoma in Iranian ceremonies is an ephedra, and it appears ephedra was once the soma of Vedic ceremonies also. Vedic ceremonies are now confined to southern India where ephedras do not occur, and the plant now used as soma is *Sarcostemma brevistigma* Wight & Arn, of the unrelated family asclepiadaceae. *S. brevistigma* so closely resembles an ephedra species that without training in systematic botany it is not possible to distinguish *S. brevistigma* from an ephedra. Systematic botany classifies plants by their reproductive organs and was not known in traditional India. Both *S. brevistigma* and the species of ephedra found in northern India, *E. ciliata*, are climbing plants. When Vedic ceremonies came to be performed in southern India, priests selected *S. brevistigma* not to be a substitute but believing it to be the same plant as *E. ciliata*. Because the Indian and Iranian priesthoods are unlikely to have come to use ephedra in ceremonies independently of one another, ephedra must have been used in this role before the Indo-Aryans and Iranians separated, many hundreds of years before the Rigveda was composed. Moreover, vernacular names for ephedra in areas of Indic and Iranian speech are predominantly forms of *soma* and *haoma*, deriving from the earlier

Indo-Iranian term **sauma-*, and verify that ephedra cannot be a post-Rigveda substitute. The fact that ephedra has always been recognized as soma and haoma in India and Iran exposes as illusionary the theory that the Rigveda poets knew a different soma plant from that used in later ceremonies.

The sole distinguishing characteristic of ephedra is that some species of ephedra often contain the alkaloid ephedrine, a stimulant. Some scholars have therefore concluded that ephedra has been consumed as soma and haoma in order to experience the stimulation of ephedrine. Remarkably enough, this does not appear to have been the case. Zoroastrian priests who consume haoma in ceremonies daily throughout their careers report no stimulation to result from drinking haoma extract. While soma ceremonies are less frequently performed in modern times, no stimulation is said to result from drinking soma either, despite the fact that in some prolonged Vedic rituals soma is drunk as many as 29 times. With respect to the properties of ephedra we are fortunate in the last decade or so to have witnessed a public health controversy over the use of herbal ephedra. The ephedra now marketed as a stimulant is a species somewhat richer in ephedrine than any species found in the Indo-Iranian area, it is specially cultivated for its ephedrine content, and it is often reinforced with additional ephedrine. The widespread modern use of ephedra provides an opportunity to observe the range of human interaction with ephedra and it is notable that one sees no reports of the use of herbal ephedra in ceremonies, or in association with religion, nor does any poetry seem to have been inspired by it. Moreover, a mortar and pestle are not made use of in the preparation of herbal ephedra.

Why the stimulant potential of ephedra has gone unobserved in soma and haoma ceremonies may be because the method of extraction—by mortar and pestle or with press stones in the case of soma—is an inefficient method of obtaining ephedrine from ephedra plants. It should be noted that the stimulant properties of ephedra also went unobserved by the Chinese who used ephedra extensively in medicine for thousands of years. Ephedrine was discovered to be a stimulant only in 1924 after comparison of the chemical structures of ephedrine and adrenaline suggested they might have similar properties. An argument that the intoxication of soma in the Rigveda reflects ephedra stimulation requires extensive and strained reinterpretations of the Rigveda hymns and leaves unexplained how an effect that, if it is even perceptible, seems to be of no importance to those consuming ephedra in ceremonies today could have been of such interest to Rigveda poets. If ephedra stimulation had ever had value in Indian or Iranian societies one would expect ephedra to have been more widely used than just in ceremonies and that such uses would have continued, whereas the use in traditional Indian or Iranian ethnobotany of ephedra for any purpose other than adulterating tobacco is seldom reported. The second major problem considered in this paper is why it is specifically the plant ephedra that is extracted as soma and haoma even though pharmacological effects do not appear to result from drinking these extracts.

Since discussion of soma and haoma began in the mid 19th century, scholars have assumed that the soma and haoma ceremonies were a secondary development from the use of soma and haoma as a drug, the evidence, however, supports the very reverse. The ceremonies have been historically important as the means by which virtually all ancient Indian and Iranian lore has been preserved and as the institution by which the Vedic and Zoroastrian priesthoods have been sustained, whereas soma and haoma themselves seem to have had no role in Indian or Iranian societies apart from the ceremonies. However, just as an original form **sauma-* must be reconstructed from the cognate terms *soma* and *haoma*, the cognate

features of soma and haoma ceremonies, including the recital of hymns celebrating intoxication while a priest drinks an ephedra extract that has no intoxicating effect, must also be reconstructed for the Indo-Iranian ceremony.

I shall now venture a hypothesis for how that ceremony may have originated.

Visions induced by drugs are described as the primary source of religious knowledge in the ancient Iranian sources preserved in Zoroastrianism. In these sources it is the special knowledge obtained through drug-induced visions that sets apart figures of religious authority. This is an archaic concept that probably stems from earliest Indo-Iranian times.

The Indo-Iranians practiced a cattle-based economy somewhere between Ukraine and the Indus Valley. Over that area the most obvious and available plant from which to obtain visions is harmel (*Peganum harmala* L.). The active components of harmel, harmaline and harmine, are found in the plant's numerous small seeds, contained in seed capsules shaped like miniature pomegranates. Only a spoonful of these seeds is required for intoxication. The only practical means of using them as a drug is as a water infusion prepared with mortar and pestle. Harmel intoxication usually includes nausea and vomiting, disturbed coordination, immobility, hallucinations, and circulatory depression. Individual responses are, however, extraordinarily variable; not everyone responds to harmel with visions. Such responsiveness, if looked upon as a spiritual capability, may have been a factor in deciding who could be a priest.

The harmala alkaloids are also found in one other plant species, *Banisteriopsis caapi*, which occurs in the upper Amazon and is the chief ingredient of the drug *ayahuasca*, or *yagé*, which is taken to induce visions not only by more than 70 indigenous Amerindian tribes but, since the 1930s, by urban Brazilian religious groups. Harmine and harmaline are peculiarly able to intensify the psychotropic action of plants mixed with them. *Ayahuasca* is usually prepared by combining with *B. caapi*, plants that contain dimethyltryptamine (DMT), which is itself hallucinogenic but is inactive orally except in the presence of harmala alkaloids. The only way anyone could have discovered the property of the DMT bearing plants would have been by consuming them after he had taken *B. caapi*. The ability of harmala alkaloids to intensify other drugs is due to the fact that the harmala alkaloids inhibit the enzyme monoamine oxidase. Inhibition of monoamine oxidase also intensifies by as much as four fold the action of ephedrine. Thus, normally sub threshold amounts of ephedrine may have pronounced effects when consumed with harmel. As in the case of DMT-bearing plants, the discovery that ephedra may be psychoactive could likely have been made only by someone who had previously ingested harmala alkaloids. The effect of ephedrine would then be manifest as a modification to harmel intoxication, acting against the cardiovascular depression and sleep-like state usually experienced from harmaline alone. This could make it advantageous to add ephedra to harmel when inducing visions.

A major source of livelihood of Indo-Iranian priests was from superintending the sacrifice of cattle. As in early Indo-Iranian society cattle herds were widely dispersed, Indo-Iranian priests were probably largely itinerant, sometimes traveling in small groups. Their role in sacrificing cattle was to relieve cattle owners who needed to consume their cattle as food of the onus of destroying valuable animals. Because a large animal would provide meat for hundreds, cattle were killed at feasts and to these a number of priests would find their way. These priests were welcomed and well rewarded. Thus, many would be tempted to claim to

be priests and it would be necessary to distinguish authentic priests who were able to legitimately sacrifice animals, from those merely claiming the prerogatives of priests. If the authority of priests resulted from their access to visionary knowledge by means of harmel-induced visions, proof of their authenticity would require them to demonstrate this access by consuming harmel. Harmel intoxication, however, is disruptive, generally unpleasant and often unpredictable and special knowledge would not be necessary on each occasion cattle were sacrificed. If it was required that everyone claiming to be a priest consumed harmel before each sacrifice, pretenders would be exposed, but authentic priests would have unnecessarily to undergo the effects of harmel. Where visions were induced by a mixture of harmel and ephedra, however, then, instead of having always to consume harmel, candidates could be obliged to drink an extract routinely prepared in the same way as the visionary drug except that in cases where a priest was already recognized as qualified, the harmel could be omitted and replaced by an inert substitute, whereas in suspicious cases the harmel would be retained. The constant ingredient in all cases would be ephedra, and, since the combined drug was prepared with mortar and pestle, the ephedra would also be prepared with mortar and pestle. Because ephedra appears to be virtually inert when prepared with mortar and pestle and consumed by itself, the only distinguishing characteristic of this constant would be that it was prepared with mortar and pestle, and thus that ingredient could be designated **sauma-*, the etymological meaning of which is '(associated with) the process of preparation by mortar and pestle'. The **sauma* ceremony would then be the formalized procedure by which priests would demonstrate their willingness to drink harmel by drinking an ephedra extract which might, without their knowledge, contain harmel, but from which frequently harmel would be absent. Thus priests would show themselves qualified by drinking an ephedra extract that did not have any pharmacological effect upon them. This explains why it is specifically ephedra extracts that priests use as soma and haoma and also why they experience no pharmacological consequences from drinking them, and so resolves one of the initial problems set forth above.

Indo-Iranian priests also recited hymns and in this role were heirs to the Indo-European tradition of oral poetry. The ceremony was doubtless an occasion for exhibiting poetic skill and was expanded by the recital of hymns, including ones aimed at invoking a benign intoxication should harmel be included in the **sauma* extract. The intoxication referred to in these hymns, and in the later elaborations upon the theme of soma intoxication by the poets of the Rigveda, was not that of **sauma* (i.e., ephedra) itself, but that of harmel, although the hymns do not characterize how harmel effects were usually experienced, but only dwell upon the desired outcome. Thus there is no contradiction between the existence of hymns about the intoxication of soma and haoma in the ancient sources and the absence of intoxicating effects from ephedra extracts. This resolves the other of the two initial problems here and eliminates the imagined inconsistency that has encumbered the study of soma with the futile search for a lost original soma plant.

The direct evidence that **sauma* designated a constant to which an intoxicant plant might sometimes be mixed and was not the name for a drug comes from the Iranian haoma ceremony, wherein a second plant, variable in how it is represented ritually, is always extracted together with ephedra to prepare the haoma drink. This second ingredient is called in Avestan *hadânaépatâ-* and appears in actual ceremonies as a leaf, twig, or root of the pomegranate tree. However, the plant cannot originally have been pomegranate, for while pomegranate is suggested by the first part of the Avestan term, *hadânaépatâ-*, pomegranate is an unscented hard wood, while *hadânaépatâ-* in the Avesta was to be burnt as incense and

is not a hardwood. In as much as the contents of the *sauma drink were intended to be equivocal, it seems unlikely that *hadânaépatâ-* was the Avestan name for any specific plant.

Although no procedure comparable to the combination of *hadânaépatâ-* with haoma exists in Indian rituals, a variable component seems to some extent still represented in soma ceremonies in that soma is usually consumed in admixture, variously with milk, curds, or barley (and perhaps honey), but sometimes unmixed soma is drunk. Nevertheless, it is easier to explain the disappearance of the practice of adding a second plant to soma from the Indian tradition than to account for the extraction together with haoma of a second plant as an Iranian innovation. Harmel is not a native plant to the Indian area, and was not available to the Indo-Aryans after their emigration from the Iranian plateau. Consequently, the soma ceremony could not have continued to distinguish priests on the basis of their willingness to consume harmel. There would thus have been no apparent relevance to including a variable component in soma extracts.

That the *sauma ceremony had the purpose of qualifying priests seems verified by the fact that all haoma and soma ceremonies performed historically have had the outcome of qualifying priests, so that must also have been the outcome of the original *sauma ceremonies. Soma and haoma ceremonies now show priests qualified by reason of competence in executing rituals, but that could not have been the case before the ceremonies developed into rituals.

Shifting attention from the haoma plant or extract to the haoma ceremony may contribute to understanding Zarathushtra's rejection of haoma in the Gathas, the poems he composed, probably around 950 B.C.E., that are now recited in Iranian rituals following the drinking of haoma. Martin Schwartz has recently discovered that Zarathushtra's antipathy to haoma is manifest in Zarathushtra's reworking of material from the prototype of *Yasnas* 9 and 10 in *Y* 32.8-14 and in *Y* 48.1 and 6-12.

As the recognized means of differentiating priests, the haoma ceremony would have stood in the way of Zarathushtra's livelihood and his quest for a patron. Priests control haoma ceremonies and in the final analysis haoma ceremonies are a process by which priests exclude whomever they do not regard as belonging among them, whether it is on the basis of their truthfulness or something else would depend on the particular priests, who might have different standards at various times and places. Zarathushtra regarded other priests as corrupt and evil. Because those priests dominated haoma ceremonies, and would not have thought Zarathushtra belongs among them, Zarathushtra would not have participated in haoma ceremonies. Zarathushtra's vilification of haoma ceremonies as the embodiment of evil reflects his antagonism toward his rivals and apparently was not taken to have been part of his essential religious teaching by his followers, who were chiefly priests and continued to define themselves as such by haoma ceremonies.

Leonard Schlain

The Alphabet Versus The Goddess: The Conflict Between Word & Image

A child learns a novel bit of information. A set of neurons fires in his or her brain. With each return of the lesson, the same neurons fire again but, the surrounding neurons, sensitized to the discharges of the first set, also begin to join in what becomes an ever-magnifying electrochemical chorus. Learned information becomes “burned” into neuronal pathways. Such is the manner by which we acquire knowledge that will endure throughout our lives. Conversely, what we fail to learn causes the withering of whole tracts of other neurons as a result of their disuse. For example, a preschooler can learn a second language with ease if taught at the right time. The same individual having to learn that second language many years later in college will find it a far more difficult task.

But what effect does the *kind* of learning have on the larger organization of the human brain? Separating our species from virtually all others, we have two highly specialized brain hemispheres. Each lobe is designed to handle essentially different types of information. The left lobe in over 90 percent of people is the seat of language that is perceived in a linear stream. We call this careful sequencing, grammar, and syntax without which strings of words would be incoherent. The majority of other linear, sequential mental processes such as logic, reason, algebra, causality, and arithmetic also reside principally in the left hemisphere. In general, the main functions of the left proceed linearly - one thing after another - in time. It is as if evolution designed the left hemisphere as a new sense organ charged with perceiving sequential time.

The right hemisphere, in contrast, is non-verbal, yet it contributes a global awareness to events often endowing them with emotion and meaning. In general, the right perceives the world holistically and simultaneously. It responds to body language, the voice’s inflection, facial expression and is expert at grasping gestalts. It takes in whole images in a glance. The right’s primary functions are visual-spatial. We use it to read a map, figure out mazes, and discern faces all-at-once. Evolution assigned the right hemisphere to perceive space and complement the left’s temporal skills.

But this dichotomy also can be applied to the sexual duality. Addressing right-handers (who comprise 92% of the population), each man and each woman is a composite of both a feminine side and a masculine one. Many of the modules located in the brain that are necessary to care for children too young to use verbal language reside principally in the right hemisphere and the strategy, planning, and cooperation necessary to hunt and kill large mammals reside principally in the left hemisphere. In general, the right hemisphere of *both* men and women can be said to be the seat of their feminine side and the left hemisphere of both men and women is where their masculine side resides. Every culture in the world acknowledges these differences in their myths, customs and culture. The left side of the body controlled by the right brain is considered female and the right side controlled by the left brain is considered male. For example, Tories are called “right wingers” by their adversaries and are generally for discipline, fiscal responsibility, and arms. Labour is called “leftist” by its adversaries and is more supportive of welfare, childcare, and the rights of women. Left is “sinister” and human “rights” are laudable. The same distinctions hold throughout history. William Blake wrote, “Time & Space are Real Beings, a Male & a

Female. Time is a Man and Space is a Woman”.

All humans are born with the innate capability to learn the grammar of the first language he or she hears. And every human is born with an innate ability to read the body language, gestures, and facial expressions of others. Evolution did not, however, prepare humans in the same way for the immense innovation called literacy. The invention of writing approximately five thousand years ago followed by the improved system called the alphabet 3500 years was on equal par with fire, the wheel and agriculture. Alphabets, the most abstract, linear, sequential, reductionist forms of writing, mimic the features of the left hemisphere. Marshall McLuhan, the 1960s media theorist once wrote, “The medium is the message”. Literacy, unlike orality, which requires the use of both verbal and non-verbal cues, depends primarily on the use of only the left hemisphere.

Western culture, with its unique monotheistic religions, dualistic philosophies, and singular art, science, and legal codes, I propose, is the direct result of changes occurring in the brains of the users of alphabets.

While alphabet literacy has been an incontestable boon to humankind, women’s rights and images have suffered under regimes newly informed by alphabet literacy. It is the central thesis of *The Alphabet Versus The Goddess* that alphabet literacy, a form of information transfer that reinforces the left hemisphere of both men and women while denigrating the role of the right hemisphere of both men and women caused the dominance of masculine thinking in the culture at large. This led to the downfall of goddesses, women losing important rights, and property passing not through the mother’s line but instead through the father’s line.

The Israelite adoption of the West’s first alphabetic sacred book, introduced the Rule of Law and monotheism but it was accompanied by an abomination of images, the goddess, and a curtailing of women’s property rights. Literate Athens was misogynist and patriarchal compared to Sparta that left to posterity not a single literary work. Yet, Spartan women enjoyed extraordinary rights.

Women enjoyed real power in the new Christian religion founded on the oral sayings of Jesus and watched it disappear following the transcription as Jesus’ spoken words into a sacred alphabetic text by the “Patriarchs”. Despite all the detail the gospel writers supplied about Jesus, none included even a sentence describing Jesus appearance. Like Yahweh and Allah, Jesus did not have an image. To know Him, one had to read His written words.

The central cause of the Dark Ages that followed the fall of Rome was the loss of literacy to 99% of the European population. It was during this period that the astonishing ascendancy of Mary occurred. Her image soon dominated the European landscape. This was also a time when abbesses headed monasteries, the Chivalric Code and courtly love honored women, and the Church revered its female Christian mystics. In the time of illiteracy, right hemispheric modes of love, intuition, mysticism, romance and mother worship were in evidence.

Gutenberg’s invention of the printing press in 1454 caused literacy rates to soar. The primary motive driving literacy was people’s desire to read the New Testament. Since the Scripture stresses love, kindness, and forgiveness it would follow that the period following

the printing press should have been characterized by these three traits. Rather, the printing press spawned the Protestant Reformation, which stressed reforms that included reading Scriptures, destroying images, and jettisoning Mary.

The outbreak of fierce religious wars among kinsmen was unprecedented. Neighbors burned neighbors at the stake. This sadistic carnage occurred in the same period that historians call the Age of Reason. Perhaps, the steep rise of literacy in European society reinforced its left hemisphere at the expense of its right.

While the literate countries were bestowing on posterity the works of Galileo, Shakespeare, Newton, and Bach, the men suffered a psychosis so extreme they believed their women were so dangerous they must be murdered. The witch-hunts were the most virulent in those countries experiencing the steepest rise in literacy rates. Russia remained largely illiterate throughout this period and also suffered no witch hunts.

A colossal shift I call the Iconic Revolution began in the 19th century. The invention of photography and the discovery of electromagnetism combined to bring us film, television, computers, graphic advertising and the Internet; all of which are based on images. The increasing reliance on right brain pattern recognition instead of left brain linear sequencing has moved culture toward equilibrium between the two hemispheres, between masculine and feminine, between word and image. Since the advent of television, women are reclaiming rights that they formally exercised. Women are serving as priestesses once again and literate cultures saturated with image information are once again embracing feminine values. The medium is the message. Perhaps, the thug who mugged the goddess was the invention of literacy.

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