

Spreading across the world, this issue spans North America, Iceland, Europe and India. Michael White brings us an interview with Dhyani Twashoo a Cherokee shaman of the Tennessee river valley. Michael is an intrepid traveler into other cultures and has recently been in Tibet (see issue 29) and in the Paleolithic caves of southern France (see next issue). I've included an article on the Orissi tradition of dance in India, perhaps the oldest there is. I had the privilege of seeing some modern adaptations while in Goa earlier this year and in 1983 had visited the Jagganath centre at Puri, home of the dance.



Sanatan Chakravarty & Zia Nath, Goa, January 2015

Thirdly we have a piece of 'sacred geography' from Pétur Halldórsson making a link between the landscape of Iceland and of Italy and Rome, and even the interior of St Peter's in Rome. The ubiquity of patterns is both a mystery and maybe a projection of our mind sets. I leave it up to you to decide.



The last piece is one of the many short essays I have composed in working on my new book on the meaning of systematics, provisionally entitled *The Revelation of the Same*. It gives a taste of the action of combining



both abstract structures and sensual imagery, as expressed in these complementary images.

Electronic version of this Newsletter (in colour) is at <http://www.anthonyblake.co.uk/No.38.pdf>

Dhyani Ywahoo talks with Michael White

Before the European invasion of the Americas the Cherokee nation occupied much of what is now Tennessee, Georgia and North Carolina. From 500 C.E. to 1500 C. E. the Cumberland and Tennessee River valleys were the center of one of the most highly civilized native cultures north of Mexico. They created some of the finest artwork and pottery produced in prehistoric America. They invented a way of firing pottery called negative painting using beeswax to make the design stand out from the background. They were the only culture north of Mexico that carved stone statues. They made beautiful engraved shell ornaments and fabrics with a layer of feathers woven into the cloth.



They lived in fortified villages with temples built on top of pyramid shaped mounds. Their society was matriarchal with the lineage traced through the female line of descent. When a woman married, her husband moved into her household. In these extended families the uncles and aunts were all considered parents and the cousins were considered brothers and sisters.

They had two types of villages, red and white. The white villages were dedicated to peace and nonviolence. They were sanctuaries where no one could be harmed. The people in the white villages were involved in the traditional spiritual practices of the Cherokee nation. The red villages were for the warriors who raided on neighboring tribes and believed in the ethics of bravery and revenge.

In 1540 they experienced the first contact with European culture when DeSoto lead a band of Spaniards into northern Georgia and southern Tennessee. DeSoto destroyed their villages, took anything of value, confiscated the food and enslaved anyone he could capture. He also

introduced devastating European diseases. It was to be another 150 years before they would have extended contact with another European culture. Their lifestyle remained virtually unchanged until the mid 1700's.

The year 1710 marks the beginning of trade between the Cherokee nation and the invading European culture. The first recorded treaty was in 1721 between the Cherokee and the governor of South Carolina. In 1775 a treaty ceded much of Cherokee land in Tennessee in exchange for guns and ammunition. In 1777 they made their first treaty with the new U.S. government giving up over five million acres. The treaty of 1817 exchanged land in Tennessee, Georgia and Alabama for land in Arkansas and marked the first movement of Cherokees to land west of the Mississippi River.

In 1830 the Indian Removal Act, sponsored by President Andrew Jackson, passed in Congress. This called for the forced removal of all Indians living in the eastern part of the United States. The Cherokee tried to resist but in 1835 they were forced into accepting the Treaty of New Echota which ordered their removal by 1838. Over 15,000 Cherokees signed petitions declaring the treaty a fraud but the U.S. government would not accept the petitions. In May, 1838 General Winfield Scott organized the forced removal of the Cherokees. The infamous "Trail of Tears" followed and only a small handful escaped to stay in the mountains of North Carolina and eastern Tennessee. The Indians who negotiated and signed the Treaty of New Echota were executed by the tribe for their part in the removal.

In 1891 the government made it illegal for Native Americans to practice their own religion. This stayed in effect until 1978 when Congress finally gave the Indians freedom of religion. During this time a small underground existed which continued the old rituals, rites, chants, dances, customs and oral traditions. Only a few families were able to pass this knowledge along from one generation to the next.



Dhyani Ywahoo is from one of these families. She is a member of the Ani Gadoah Clan of the Etowah band of the Cherokee nation. She is the 27th generation of spiritual teachers who have been responsible for remembering the rituals and ceremonial practices of her clan. In 1969 the elders of the Cherokee nation met and made the decision that certain of the Cherokee ways which had been a part of this religious underground, and which could only be taught within clan structures, should now be released to the society at large. Dhyani Ywahoo was chosen to teach this information.

She is both a chieftess and a priestess. She subsequently founded the Sun Ray Meditation Center in Bristol, Vermont. The center is modeled on the white villages of the Cherokee nation. Not only is the Sun Ray Meditation Center a conduit for the ancient teachings of the Cherokee nations, it is also a dharma center in the Tibetan Buddhist tradition. Her son, born in 1983, is a recognized reincarnation, a tulku, of a teacher in the Kagyu lineage of Tibetan Buddhism. Her center hosts both traditional Native American and Tibetan Buddhist teachers on a regular basis.

Dhyani Ywahoo has been coming to Tennessee for many years to take part in tribal meetings that take place on ceremonial sites in Tennessee. Also one of the Tibetan lamas who has been a

regular teacher at the center in Vermont is Venerable Lama Khenpo Tsewang Dongyal Rinpoche, a Nyingmapa teacher who lives in New York City. He and his brother, Venerable Lama Khenchen Palden Sherab Rinpoche, are the founders of the Padmasambhava Buddhist Center, which has a branch in middle Tennessee. She has visited and taught at this center. This interview was conducted during the course of two of those visits to Tennessee.

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MW To start off I would like to ask you if there are characteristics that are common to all the Indian peoples in both North and South America.

DY Each Indian nation is unique and has a particular way to fulfill its spiritual duty; however there are also certain things in common. Each native nation has ceremonies that relate to the cycles of planting and harvest and the cycles of the moon. Also each native group has ceremonies for purifying, pacifying and renewal. Each nation also has special ceremonies to maintain their traditions and to train and cultivate spiritual awareness. There are also certain common rituals like smudging, whether it is with copal or cedar or sage. The way we relate to the fire is the same where ever we are throughout the hemisphere. There are certain codes of behavior, like not stepping over it and having a spirit fire and not putting anything in it except wood that has been properly selected, which is usually dead wood. We never cut live trees for fuel. There are also certain cultural things that are common. For example, it is considered extremely rude to touch a child on its head, because this is where the life force enters the body. Finally there is a shared belief about the sacred nature of trees and mountains and springs and how to care for them.

MW Next I would like to ask about the relationship between the ancient people we call Woodland or the Mound Builders and the modern Cherokee nation.

DY These are our grandparents, our ancestors. The Mound Builders are our predecessors.

MW I've heard it said that there were temples on the larger pyramid mounds and there was a fire kept in those temples.

DY Yes, that's right, never going out.

MW Has that tradition survived?

DY Yes, we still have the fire that was set by the Pale One. It was carried to Oklahoma during the Trail of Tears. The embers were carefully maintained and it was ignited and is still burning. It was brought back to the eastern band in 1984. Now it is burning at Red Clay. That same fire has been going for over 2,570 years.

MW So I assume that many of the things like the festivals and rituals for renewal took place in the temples?

DY For us many of these took place in the temples but not all Native Americans are temple builders. The southeastern woodland cultures were temple builders but the northeastern tribes were not. They had longhouses which were also the place where they lived.

MW Did the temples survive up till 1838?

DY No, they were systematically destroyed. Even before the burning of New Echota the U.S. government burned the peace villages and the temples.

MW Were there temples in both the red and the white villages?

DY Yes, people enjoyed praying.

MW Could you speak about the red and the white villages?

DY The red villages were like your average village where people live and work. They would hunt in the vicinity and do whatever they needed to keep the people well cared for and supported.

What is significant is that in the red villages they trained the people in the arts of warfare. You could look at the people and see that they were bred to be very big and to be warriors. Certain kinds of marriages were arranged and certain kinds of people were encouraged to marry so they would have really big kids. The white villages are a place of sanctuary with no spilling of blood at all. It is a place where anyone who is willing to correct their behavior can come and pacify the conflict states of their mind and make corrections of their attitude with spiritual prayer. By working under the direction and cooperation of other people they could be renewed.

MW Who would direct them?

DY The priests and priestesses would give them spiritual instructions which they must use as a code of behavior while they are there.

MW If a person broke the law and then went to a white village could they be absolved from their crimes?

DY They would have to stay for a year and then come out at the next friends making new ceremony. At which time the clan they insulted would have to accept that person as a new person and put aside the clan right of taking their life if they had taken another life. If they had been responsible for taking another person's life they would have to basically replace that person by living with that clan and being a caretaker and contributing to that clan's well-being. If it were something like having insulted someone then they would need to make public apology and make gift offerings. If you beat the daughter of a clan or caused harm to the son of a clan it was insulting to the clan. There are stringent clan rules about how to deal with that.

MW Were the white villages spiritual communities per se? Were they only for practitioners?

DY Yes, you couldn't stay there otherwise.

MW Were they like monastic institutes?

DY It was monastic except that whole families stayed there. The native people don't really think too much of celibacy. For periods of time in your life it is alright but the lessons learned from having a family are felt to be very important.

MW Did people from the red villages bring food to the white villages?

DY Yes, they cultivated food in the white villages but they didn't hunt.

MW Would they eat meat?

DY Very rarely, just in certain ceremonies where they were served deer meat. Meat was not a large part of the diet in the white villages. But they wanted the people in the red villages to grow very large so they ate meat and a lot of it. These things were told to me by my grandparents.

MW Was there a tradition of mindfulness in the white villages?

DY Yes, in any Cherokee village there was a tradition of mindfulness and there was a group mind. People could tell when anyone was slipping out of the normative behavior and others would gently pull them back.

MW In the Buddhist tradition mindfulness is practiced by following the breath and by creating visualizations and by chanting mantras. Would you talk a little bit about how the tradition of mindfulness is practiced in the Cherokee nation?

DY Most important is the awareness of the sound of the forest, the sound of the water and our breath. When people are very well attuned they hear a certain sound and are mindful of that sound. When they don't hear it they realize they have stepped into a place where their thoughts have become imbalanced.

MW Would you talk about the process of tuning yourself to the original sound of the forest?

DY Here is an example of how the people would tune themselves, if you want to make a really good rattle you first get a gourd and then go to the river and find some small pebbles. You know when you have the right number of pebbles when you can shake the rattle and the crickets sing. That is tuning.

MW When you say the sound of the forest do you mean like the sound of the wind in the trees?

DY No, this is different; I call it the sound of the green forest humming. There are also breathing practices so you really maintain awareness.

MW Could you share a breathing practice with us?

DY The circle breath cultivates the awareness that no one is ever outside of the circle. We are always part of the circle, yet when people cause harm they are acting from the perspective of not being part of the circle. They don't realize that whatever they do is going to return around the circle. The circle breath also shows you how to keep warm, and some native people can run for days because of the mindfulness of the breath and the energy of the ground supporting them. As you inhale you feel the energy of the earth arising through your navel and your feet, you feel it going up and as you exhale you feel the heavenly energy going down. You feel it as a circle within you and yourself as part of the circle, so your energy is constantly cycling. I do it instinctively. It makes for a lot of strength and stamina physically. People get tired because they are constantly stopping and going unaware that the earth and the sky are continually supporting us. The breathing exercise keeps the body healthy and the inner pathways supple so that one can be in contact with heaven and earth.

MW In the Buddhist practice of following the breath conscious attention is focused on the breath as you breathe in and out, is that the same?

DY Will I wouldn't say it is exactly the same. What is different is the awareness of the breath as a cyclic relationship. We are taught to be aware of our inner energy all the time. I don't know if there is a point when you are not aware. When you are not aware you need to be concerned because awareness is the natural state of mind. The a priori assumption is a little different. We start with the knowledge that we are already one with the breath and the pulses. That is the basic ground.

MW Would you describe the instructions that are given to someone who is going to do a vigil.

DY Yes, we have to prepare for a whole year before going on a vigil. At first certain things are deleted from the diet, generally we delete salt and things that are processed like sugar and white flour. Part of the preparation involves not speaking on certain days and spending more time on high places where the rock is exposed and you are supported by the earth. During this year you develop stamina by running and spending more time in the woods. When you are ready for the actual quest then we have a sweat. At this time people can purify themselves and confer with one another. Also we have something called the black drink to clean oneself inside, it is an emetic and diuretic.

MW So when you go out on the vigil you really have no food in your system.

DY That's right. In the traditional way you don't even drink water. You practice during the year going for a day without food or water, then for two days so your body learns and remembers how to preserve. They say humans will die after three days with no water but that is not really true. When a human knows how to marshal the inner reserves they can go for four to eight days without water.

MW And what about when you actually leave the village and go out on the vigil?

DY You take a blanket and a good heart and you take offerings; cloth to tie on the trees and tobacco to offer to the ground. What we call tobacco is very different from what is made into cigarettes. It is really lobelia and it has a blue flower. You take that with you and offer it to the land. And you ask permission from the beings in that place that you may visit there for a while and you make a prayer and state what you are there for. You might say, "I am here to see more clearly what I may do to help my people, I am here to gather a deeper understanding." You state your intention clearly, whatever it is. People try to stay for four to seven days. If you are staying for seven days you can drink the dew or the water from the leaves to relieve thirst.

MW Do you stay in one spot?

DY In our tradition we build a fire and keep it going. You don't sleep, you have to keep the fire burning continuously. In the process of not sleeping your illusions fall away. The fire gives you energy. You learn to communicate with the fire and to hear what it has to say and you see how the fires of life sustain you so you can directly access the ongoing creative energy. You notice that a lot of Cherokee people look younger than they really are, I mean much younger than they are. It has a lot to do with how we relate to energy, how we accept it and how there is a sense of flow. You can tell by watching how somebody moves whether they are following those instructions. It is not what people say, it is the whole expression that says it.

MW So you take some tobacco and a blanket, is there anything else?

DY You take some flint to start the fire. You make the fire from dead wood that is fallen. You set the fire up in a certain way, you look to the east, and it is good to be in a high place so that you can see around. If you are not in a lightning area it is good to be on exposed rock.

MW Have you done vigils?

DY Oh yes, it is required if one is to do certain other things. We have certain foundations and then we build on that. Vigils are part of the foundation that supports a whole array of teachings and a whole array of learning and a way of living.

MW There is a famous Native American tradition called catching a song. Is this part of the Cherokee tradition?

DY Yes, in order to fully bring your gifts forward there are certain periods in your life when the sounds of the forest give forth a song that will be like a beacon to gather what will help you and your family. These spirit songs are very important. When we are in the different stages of growth and development it is something we can share with one another.

MW Do these songs have lyrics? Have any of them been translated?

DY Most spirit songs do not have words that you can directly translate. They are more about sounds, sounds that reflect states of consciousness. We call them sound formulas, they are pulses that bring the brain to a different level of understanding.

MW Could you give an account of catching a song?

DY There is a song that I actually caught. I was in a place in upstate New York, where many of the Shakers used to live. I really don't know what Indians used to live there but I heard a woman singing in the forest, she gave the song to me and asked me to sing it.

MW Were you in the forest alone?

DY Yes.

MW Was it just the phenomena of a voice or did you see the woman?

DY A young boy told me about seeing a light in the forest, he was a teen-ager and his parents had invited me to come there to teach. He took me out in the woods and we saw a light. Later I

went back by myself and stood at the edge of the forest. I watched as the light came toward me and I heard the song very clearly. I could hear it when I was with him but there were two other people with us and it was difficult to hear it clearly. I felt prompted to go to the place where a special teacher lives and to sing it for him. He was in a store, sweeping the floor and I just went in and sang it for him. He looked at me and then asked me if I was coming home. Many of the people of my generation are waking up, we are realizing things about the values of the past and are remembering things. He spoke to me in Cherokee and said, "Are you coming home?". It was a very special moment.

MW Do you have a title?

DY I am called Ugvwiyuhi which means "Walking Before". The leader walks before in order to test the ground, to make sure it is going to be safe for those behind.

MW What are the duties of the priest or priestess?

DY They must maintain the ceremonial cycles and care for the needs of the people. They must be able to offer the appropriate medicine whether it is healing with herbs, healing with sound, like with a rattle, or drawing out poison or darts. On a larger scale the more skillful medicine people maintain the balance for the land and for the people on it. This includes seeing that people are putting aside what needs to be put aside for all the different ceremonies throughout the year. Also they must consider all the ways to benefit all the clan, this includes business development and whatever is needed to help the people. That means you must keep a certain inner mindfulness and be responsible and have a prodigious memory.

MW How does a person become a priest or priestess?

DY The priestcraft is called for by certain signs at your birth. When you know that a person has the signs of the priestcraft you begin their training. Training can begin when you are very young, in some cases before conception. They start calling you because they know some teachers need to come cyclically. Every fourth generation certain priests or priestesses appear. There are certain things that people recognize. There are certain signs such as a person is usually very flexible. Also you must have a certain kind of light and a penetrating quality about your gaze. They have an energy field that you feel long before you see them. The chiefs are picked for their skillful abilities in negotiation and for following the directions for right living. It's a hard job, I tried to turn it down three times but the fourth time you can't turn it down.

MW Who does the asking?

DY The people ask you.

MW Is there a representative of the people who is designated to do this?

DY No, the people come together and they say we need you, please do this. Your family asks you and all the people who are looking to you and hoping that you will accomplish something for them. They are the ones who are asking.

MW In your book you mention that in 1969 there was a gathering at which it was decided to teach the white culture and other cultures the knowledge that the Cherokee had previously been keeping to themselves. I'd like to know what type of meeting this was, how it was called and how this decision was made?

DY People just called and said let's get together, we are going to meet over at so and so's place. You call the most learned and the ones who have shown the most appropriate behavior throughout their lives and they come together. They speak of what they have dreamed and what they have seen and the next steps that are needed for the people's benefit.

MW Is this a clan gathering or a tribal gathering?

DY It is a tribal gathering, peoples from many different nations participated.

MW Were you specifically designated at that time?

DY Yes, although I was designated as a child, but to take it out to the public was decided in 1969. As I was growing up it was said that I would be working with people from all over the world. That was one of the reasons people thought I should get a good education.

MW When they had the meeting in 1969 was it a large gathering?

DY No, it was not large, it was just the people who needed to be there. The ones who have the minds that are linked and who remember what needs to be remembered. It was a gathering of the people who were being attentive and understanding. They come together and they bring their families, they stay together for a while and socialize and talk and dream and talk some more. It was not a public gathering.

MW Where was it held?

DY It was held just outside Greenville, South Carolina.

MW Were you present?

DY No, I was called to come later but when they were initially discussing things I was not present.

MW In your book you make several mentions of the crystal ark, could you talk about it?

DY It is the place where the sacred crystals are kept and those crystals are taken out only at certain times.

MW Was it made of wood?

DY Some are made of wood and some are made of stone.

MW So there is more than one, it's not just a single artifact?

DY That's right. The ratio of their configuration is the same. They can be larger or smaller but the proportions are always the same.

MW Are they still in existence?

DY Yes.

MW What about the crystal that is held in it, can you discuss that?

DY The crystals are considered sacred by the Cherokee, especially by the older people. In our tradition not everyone should even touch them. Only very careful people who have prepared their bodies and minds in certain special ways should handle them. The crystals present an opportunity for people to fine tune themselves to the original sound in case they forgot. It is holding the original sound.

MW Is that an audible sound?

DY Some people can hear it.

MW Is this what we call a quartz crystal, like a cluster of crystals or a double terminated crystal?

DY It depends, generally it is a single point.

MW How many crystal arks are there? Does each clan have a crystal ark?

DY Only certain people can caretake the crystals, until we rebuild the priestcraft there are not many.

MW Are the arks ancient artifacts or have they been rebuilt?

DY Some are ancient.

MW Is it appropriate to wear crystals on necklaces like we see so many people doing today?

DY If you are wearing it next to your body be sure that it is double terminated. That way it will not draw the energy out of your body. If it isn't double terminated it can weaken you. The crystals are recorders, they pick up and hold information. They are actually living beings, they are quite electric and when you can tune them with your mind and your thoughts they can amplify your words and actions. They can even energize vortices in the land.

MW What is a vortex in the land?

DY They are healing places like around some caves where the earth breathes. There are places in rivers where the water moves in a certain way and it releases negative ions into the atmosphere. These places are very special because they are renewing the air around the planet. They need to be approached carefully, if we desecrate these places it can cause certain ailments.

MW Can a place like that be created by people?

DY Yes, it can be done by prayer and dedication. People can actually awaken that potential.

MW I have the feeling that among the ancient people of the world the relationship between dreams, visions and normal reality is very different from that relationship in the modern world. In the modern awareness there is a strict line between these states. It seems to me that in the ancient world there was no distinction between the reality of the dream state, the visionary state and normal waking consciousness.

DY There still is no distinction, the distinction is arbitrarily drawn. If you are a slave to a mortgage is that really awake? If someone finds themselves doing things they don't care to do because they have another obligation that empowers them, are they awake?

The definitions that people apply about awake, aware, subconscious and conscious are arbitrarily drawn. In the Cherokee tradition when we are young we are taught to recognize that the dream and the awake state are connected and that in the sleeping time you can perceive things more clearly than in the waking.

MW How were you taught about these things?

DY By recalling your dreams and by talking about them and by noticing the patterns in them and, when dreams encourage certain activity, by doing that activity. This makes the pathway between the dream world and the so called awake world more clear. Then what you conceptualize and visualize becomes actuality in your life.

MW When you dream do you know that you are dreaming?

DY I know that my body is sleeping and that my mind is sometimes in other places doing things and visiting people or giving classes. I know that my body is sleeping and if something is calling me back to my body, like when the alarm goes off, then I am aware that I am doing something in another space and I am also turning the alarm off. It is quite possible to recognize the multiple dimensions of your consciousness and your actions. There are certain ways to train people when they are young so that they maintain that awareness. Babies have it.

A lot of old Indians, if they do not dream about you they will not talk with you. If they did not see you in a dream and did not feel that connection then, if you walk up to them, it is almost like you are invisible. There are people who do not speak unless they feel a connection has been made in many realms and not just one facet of this diamond of life. The point is not whether people had more dream awareness in the past, the real issue is awareness in the present. To be aware in the moment is the real point even if you are just learning to cultivate that awareness. Then you will develop periods of keen awareness where you can recall very deeply the past and

feel very deeply the moment and recognize the potentials of possible futures. That is really being in the now, it is all happening simultaneously.

MW I have heard you say that some of the ancient knowledge that has been lost is now being regained in visions and in the dream state.

DY The knowledge is being accessed directly from the DNA. Memory is encoded, I am particularly referring to a whole cycle of teachings that was part of the Native American tradition exemplified by the teachings and ways of the Olmec people.

They are an old civilization before the Mayan and Aztec. The Olmecs were a black race. They had a method of working with silence. They had clear access to the universal language which we now refer to as telepathy. Also they were able to build things with their mind because they recognized no distinction between their mind and the forms arising. There is presently an opportunity for that cycle of teachings to resound again. Just as there are cycles of the moon there are also solar cycles and larger galactic cycles and this larger solar and galactic cycle is now bringing the pulse that reactivates the awareness that has been encoded in the DNA. It is a whole method of teaching. That cycle is renewed because of where we are in the galactic spiral. All Native American teachings are part of a cycle so that they can be recalled, and at any place in that cycle, when one sees the unity of everything you can remember it all, depending on the state of your mind.

MW How do you gain access to this?

DY Some people are more equipped, like some people are more equipped to be writers or to play the piano. These people have access to the awareness of the spiral by becoming attuned to the circle of their breath. By recognizing the circle of the breath and the relationship with the pulses of the earth one goes more deeply inward, anyone may realize the language of the heart. Everything is arising from this pulsing and then you can begin to see. It is already there, it has been there all the time. Certain moments make it more realizable.

MW Are there artifacts surviving from the Olmecs?

DY Yes, huge heads and they encode certain things in stones that have very simple engravings on them. By holding those stones people can remember.

MW There are artifacts found here in Tennessee that I would like to ask you about, especially the shell gorget with the engraved triskelion in the center.

DY On the shell gorget there are three lines that are forming a spiral, that represents the three vortices of energy of the forms arising from the emptiness. The first is the intention or the will, the second the relationship and the third the actualization. These are described as the three elder fires above and, more explicitly, are the primal energies and form patterns through which the unmanifest or formless becomes form. Surrounding that are six circles and in the center of that is the seventh circle where the three vortices are shown as wings. These represent the seven heavens, the seven realms and the principle of octaves. By the principle of octaves sound becomes a triangle, and then three faces, then a double tetrahedron and then all forms



arise out of that. Around the edge of the shell are twelve circles, those twelve circles represent the solar process and the twelve qualities that these energies may take on to become different forms. This also represents the interpersonal relationship, the human relationship with those solar and lunar cycles. That gorget expresses a great deal of the people's beliefs. It is talking about how the forms arise, about the process of triangulation and the tetrahedron and in the twelve circles around the larger circle you can recognize how the earth's solar system is part of a larger cycle built around a larger vortex of energy. Those gorgets are a very big teaching vehicle.

MW Who could wear the gorget?

DY It was worn by the teachers and was used to teach a lesson to those who viewed it.

MW There are artifacts found here in Tennessee called flint swords. They are long flint blades some of them up to two or three feet long. How were these used?

DY There are people who are trained in the medicine of healing the earth. These people work with flint or other strong types of stone. If they are placed in the earth in certain ways, with certain prayers, it can influence the flow of the water in the earth. You drive them in the ground in a very careful way, as if you are doing acupuncture. It has an effect on the water table. We have done this at our place, the spring was moving toward the house, so we took some fiberglass poles and rerouted it away from the house. Now the basement stays dry. This is not something that was just done in the past, this is something that still works.

MW Were there ancient rituals used to greet the sun on a daily basis?

DY Yes, they are still in use. First thing is to take a dip in the cold water, to clean yourself. Then you face the sunrise and greet the sun with your hands upraised in appreciation and dedication. The whole village would be up and they would have morning songs, some villages had their own songs and everyone would use the same song. That tradition is even older than the Cherokee, that is from the Natchez and the earlier people. The Natchez were absorbed into the Cherokee people.

I had the privilege of meeting the last speakers of the Natchez language when I was a child. They were very remarkable people, everything around their cabin was pristine and pure. The songs of the birds sounded better, clearer, everything sounded better. You could see they were extraordinary, they were almost translucent. These people had unusual powers. My cousins had been taken there as children. If your parents were not sure of what clan you belonged to, or if you needed more information about your family lineage, this couple could touch your hair and then tell what was missing from the memory of the surviving relatives.

MW I would like to ask you about the Etowah band, how traditional are they, where do they live and what the relationship between the Ani Godoad clan and the other clans?

DY The home of the band is in Tennessee but the people live throughout the United States. The main office is in Cleveland, Tennessee. The Ani Godoad are one of the original seven clans, it means wild potato and it also means bear. What makes a band or nation traditional is whether they stay to the old law which is matrilineal. The sacred laws of the nations are matrilineal. The traditional people also maintain the ceremonies of the nation.

MW I would like to hear more about the Pale One, where was he born?

DY We say that he was born on Thunder Mountain, his mother had been an orphan who was raised by her grandmother. The people considered the mother and the grandmother as special people. The two of them lived a little bit separated from the rest of the people. As she grew, the woman who was to be his mother, grew even more beautiful and more wise. She had a special relationship with the animals and she would talk to the birds. She could understand what they

were saying and they could understand her in return. The other creatures in the forest could also speak with her in the same way. One time when she was praying a light came into the top of her head. The light quickened and became a child. He was either an albino or he was simply very luminous. When you translate the meaning of his name, the literal translation is light or luminous.

MW Was the Pale One the founder of a religion like Padma Sambhava or Jesus?

DY It's not like this is the first time he has been here, he comes at regular intervals. He returns when the people have forgotten the original instructions. After he came to the Cherokee people he came again around the 1500's, this time to the Huron people. There are some who say he was born again in 1983. Whenever people have need of him then he is here. It's not like he was here 2500 years ago and that is it. He comes periodically when the people have a need for him. You can't really say he founded a religion. He is a reminder of the original instructions and commitments that our nation made when we were given our areas of responsibility and our domain. It is part of our responsibility to care for the earth and the whole form that we are walking in.

MW Were their rituals that he initiated?

DY Not exactly, he purified them. When some of the rituals are forgotten he reawakens them, particularly those that have to do with the cedar trees and the different ceremonies that relate to the fire, about keeping the fire burning. When they are forgotten or distorted he will bring them back. He came and clarified these things and that same fire is still burning today.

MW What is the relationship of your family to the teachings of the Pale One?

DY We carry that medicine. There are two philosophical points of view in the Cherokee tradition. One view holds that the creator makes all and the other view is that the creator is an expression of something that is beyond words, that the creator is mysterious. The teachings that our family adhere to and the ceremonies that we maintain relate to the unmanifest and to the mystery of becoming. This is expressed in our prayer and in our ceremonies. We feel that it is the responsibility of each person to make a beneficial contribution to the energy that is coming forth. In our view, rather than having a creator, each person is part of the cycle of the things that are manifest.

MW What influences did your grandparents have on you as a child?

DY They had very high expectations. I wasn't allowed to associate with other people. They wanted me to stay separate. I couldn't do things like going to camp. I would question them why I couldn't do things like the rest of the children. They simply told me that I was to stay with them and sit and watch.

MW Are you a part of a lineage that they passed on to you?

DY It has been passed through my great grandfather, then through his son-in-law, my grandfather. Then it was passed by my grandfather to me. It has not always been held in our family. In the history of the people there was a time when it was held in one family and eventually the people began to abuse it. Some of the priests and the priestesses would take other people's sexual partners. When they abused their authority the people rose up and threw out the ones who were misusing the inner teachings. So after that time it always had to be expanded by giving it to some other person who came into your family, or was close to the family. Then that person would be trained. It just so happens that for me, it has been in my family for five generations. I believe my second son-in-law will be the next person if he is ready.

MW I've seen it said that you are the 27th generation of a lineage so this is obviously not a family lineage?

DY It is a lineage of the teachings, a lineage of people who hold that basket of teachings but these people are not just from one family.

MW Did this basket of teaching come from the Pale One?

DY Yes.

MW How did the first person receive the authorization to hold these teachings and pass them on?

DY The Pale One designated people in each area. He didn't stay in one place. He designated people in the Smoky Mountains where we have kept these teachings. He also designated people in Central America and in the northwest, many people received these teachings but many of them have lost them.

MW Were these people designated to start a lineage?

DY They didn't call it a lineage in those days, these people considered themselves caretakers and they were the givers of these special teachings. They learned the ceremonies and the rituals and it was their responsibility to pass them on. In many places they have been lost. You can see that while I am the 27th holder of these teachings there is a big difference between 27 generations and 2500 years. Although, in ancient times people lived longer, like my grandfather who lived to be 123.

MW Did you know him?

DY Yes I knew him. I was about six when he passed. He was tall and straight, he never got hunched over with age. But even with extended age there is still a big difference between 27 generations and 2500 years. In the early days the teachings were passed through a blood line, that is when there were abuses of power and authority. Then the people rose up against those who misused the teachings and from that time to now the teachings have passed through 27 generations. Now with my son-in-law, his children are my grandchildren, so in a way it is in a family but you must bring other people in, it is not wise to pass the teachings to a son or a daughter. When this happens you are concentrating and limiting the teachings in ways that invite abuses. If you invite another family to share the medicine and then have common grandchildren, that is the best way we have found to pass on this tradition.

MW Well, that illustrates the roots of your Cherokee teachings, now what about the Tibetan teachings? What authorizations and initiations have you received as a lineage holder in a Tibetan Buddhist tradition?

DY I had never studied Tibetan Buddhism in a formal manner but Khenpo Tsewang Dongyal Rinpoche showed His Holiness Dudjom Rinpoche one of our basic practice texts, it is called the Diamond Body teaching. When he examined it he said that it was a Vajrayana teaching. I thought that was very interesting and I was experiencing some strong memories and could feel people calling me. This started in 1969, I began to feel a very strong call from Tibet. I tried to go there but at that time it was impossible. When my daughters were young there were times when we would wake up and light candles and just sit. I discovered later that this was during the time the Chinese were being the most cruel to the Tibetans. I could hear their calls. I really wanted my prayers to do more. My daughters felt the same thing, at times we would go to the ocean and just sit there.

MW You have said that Padma Sambhava, the founder of Tibetan Buddhism came to your grandparents. How has this vision influenced your training?

DY My grandmother and grandfather were extraordinary people. They talked about many things that I am just beginning to understand. They described the people of Tibet, how they dress and what they look like. These were people that I now recognize to be Padma Sambhava and Milarepa. One of them didn't wear clothes and sometimes his skin looked blue and green. I believe this was Milarepa.

The network of understanding between our cultures is very alive. The medicine people from different cultures are able to communicate. This is possible where the people have deep spiritual practices that are resonant from one culture to the other. My people took it for granted that there were other people in other parts of the world who were also doing similar medicine. They shared a lot of this type of information with me.

MW Was there an official recognition of your center?

DY Yes, in 1983 Dudjom Rinpoche recognized what we were doing and acknowledged that we were giving Vajrayana teachings. I didn't come to Buddhism through formal study, I came to Buddhism through the martial arts.

MW Did Dudjom Rinpoche visit your center?

DY No, he sent Khenpo Tsewang Dongyal Rinpoche. It was like Khenpo Tsewang appeared one day and it is like he has always been there.

MW Was he the first Tibetan teacher at your center?

DY No, there were others who approached us seeking some kind of association. I believe I might have met the Dalai Lama before I met Khenpo Tsewang.

MW I heard a story about you taking Chetsang Rinpoche into a sacred Cherokee cave.

DY We took him to a special cave, it is a cave dedicated to the female deity. Everything there is shaped like a yoni, it is a place where the dakini energy is really strong. We had to repel down a cliff to get in, the cave is behind a waterfall. He found some red clay that he took out. He made treasure vases out of it. The next time he came we went back into the cave again.

MW Why do you feel this connection to the Tibetan people?

DY There are many similarities between the Tibetans and various native peoples. Tibetan Buddhism is built on the foundation of shamanism and is a direct experience of the energies of life as is the native experience. There are many awarenesses and understandings that are realized commonly in both cultures.

MW Could you tell us a little bit about your son, is it true he has been recognized by the Tibetans as a reincarnation of a Tibetan teacher?

DY When I was pregnant Khenpo Tsewang Dongyal knew that something was happening. Also Khenpo Konchog Gyaltsen became more interested in visiting with us and spent time with us. There were Korean monks who I didn't even know, they knew some friends of mine and these monks were saying they had to get a message to me. A Korean monk even stopped my oldest daughter on the street and told her that her brother was going to be someone special. That was when he was just an infant. A lot of people are tuned in to him, but he just wants to be a boy. I really want to support that. Many of the young tulkus are that way, not too concerned about rank. They want to relate to other people in a very straight forward and honest way. However, there are these moments when he lashes out like Vajrapani, who he is an emanation of, and you realize he is not just an ordinary kid.

There are things that I try to correct, like when we were in Costa Rica and the Dalai Lama was there. We were staying in the same place. When Tatanka saw the Dalai Lama coming he ran

down the hall and did a full prostration and slid right between the Dalai Lama's legs. The Dalai lama turned around and looked at him and then looked at me.

In 1990 we went to India to meet some of the surviving relatives of the previous incarnation. I didn't have to ask what Changlochen Rinpoche, the previous incarnation, looked like. The family has brown skin and dark eyes like Tatanka's. When they laughed it was really strange because they all have the same laugh. The Tibetans have their ways of testing to be sure the tulkus are authentic. They come and visit, they have other people with them who stay in the background. You think they are just serving but later you learn they are people who were important to the deceased lama. They offered Tatanka many things but he only took the things that had been the personal possessions of the previous incarnate. When they left, after the first meeting, he cried really hard for a whole hour. He said he didn't know what time he was in or what world he was in, or who or what he was. He was nine then.

When he was much younger he could speak Tibetan. Once a monk came with some slides of a trip to Tibet. Tatanka was not even two years old at that time. When the pictures were showing Tatanka grabbed the pointer and started pointing out places and saying their names. The Lama just stood back and said that he was right, he was very supportive. Then Tatanka didn't want him to leave, he visited us a lot and Tatanka never wanted him to leave.

When we were at the monastery in 1990 there were two other tulkus that he regularly incarnates with, they are like the three musketeers. They had just brought one of them out of Tibet when we arrived.

MW Was he an adult or a child?

DY He was a child of fourteen. He was just like Tatanka, the same insatiable curiosity and energy, constantly wanting to know and to explore. They couldn't really speak to each other, the boy only spoke Tibetan and a little Chinese, but they played for hours and they wouldn't leave me alone. The mother of the other tulku was staying downstairs and she wanted her son to stay with her and he wouldn't go. They wanted to be together. They went over everything on my shrine, looking at the texts, asking questions. I couldn't speak or read Tibetan but somehow we made ourselves known to each other. They were both very vibrant, and then I realized that it was not just Tatanka with that kind of energy. Tulkus have an incredible penetrating energy.

MW Could you tell us more about the Adaweese?

DY The Adaweese are the wise protectors, Christian people might think of them as angels. They are wise protectors who occasionally come among the people. They give the people vision and special understanding. They support those who are keeping their spiritual commitments.

MW In what form do they manifest?

DY They can take many forms, at times they actually walk among the people here on this earth. There are lots of stories about when the immortals walk on the earth with the people.

MW Could you give us one of those stories?

DY Here is one that is really kind of funny. One time my cousins and I, we sort of look alike, we went to a stomp dance that another nation was holding. We had a sacred dance ground that our people use, but we were visiting another nation and went to their dance ground. The three of us stayed together and the people there were wondering where we came from and why we were there. They started teasing us, saying, "Are you immortals? Are there immortals among us tonight? Where are you from, did you say you were from across the creek?"

Now the reason they were saying this is because there is an old story that the people know about a time when the nation had gathered at a sacred dance ground. Suddenly the people,

especially the old men, were getting more energy. They were dancing and singing and the caller suddenly sounded better than ever before. All the rattles sounded better. It was a beautiful night of dancing around a special prayer fire. Everyone was happy and there was incredible joy. That evening the old husbands and wives felt like young lovers again.

Then the people began to realize there must be immortals among them. They noticed three new women dancing in the circle with them. When the singing stopped the women would leave and disappear into the shadows. Then they would come back for the next dance. One of the young men saw them and he was curious so he asked them where they were from. They told him they were from across the stream. He was surprised and said that he had never seen them before. They told him they had always been here.

So now the young man is in love, he is smitten by them and so are the other men but they realize these are not ordinary women. The other men realize you should not get too bold or expect the ordinary from these people. But this one guy, he just falls in love and begins to think maybe one of them will be his wife. These types of dances would last all night, so when the sun starts up, this man sees that the girls are preparing to leave.

He says, "Oh, please don't leave, I'd like to go home with you, can I walk you home?"

So they told him, "Are you sure you want to? If you do, you must follow exactly in our steps."

Then they walked down into a little hollow where there is a stream. When they walked out in the water it became a big river. He walked in their golden footsteps and got across to the other side. When he reached the shore he saw a big cave where he had never seen a cave before. The cave had a big stream coming out of it, but next to that is a place that is dry. They were all there in the cave and as he went in he hears thunder and all kinds of great noises. The girls offer him a seat but when he looks down he sees it is a turtle. Then they offer him some food but it is a living fish, still squirming. Now he begins to realize something is going on here. The thunder gets louder and louder, then the brothers came back.

The brother's ask him, "What are you doing with our sisters?"

He tells them, "Oh, I think your sisters are lovely, I have come to ask for the hand of one of them."

But as he was talking the girls take off their hair and hang it on a peg in the wall. Now he sees that not only are they immortals but they are bald.

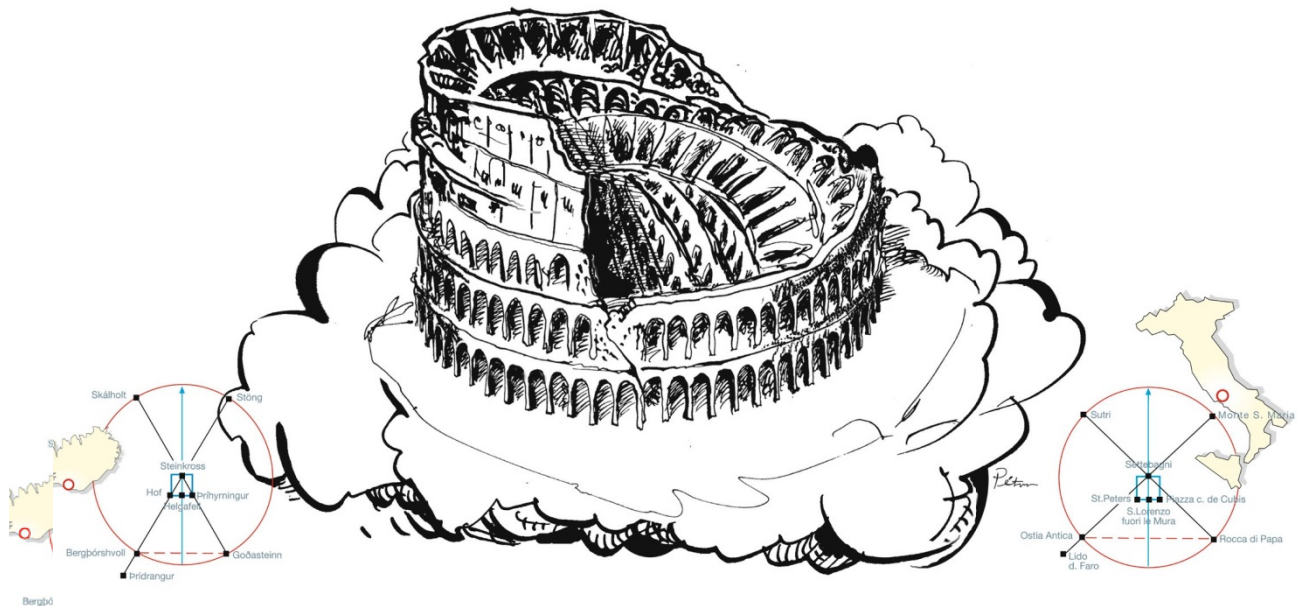
He says, "Oh no, I can't marry a bald headed women."

Then the brothers tell him, "Then you have to leave this place."

As he is leaving the youngest sister says to him, "Just go back exactly the same way you came. Don't look back and you will find your way home."

When he got home he learned that he had been gone for many months. The people had thought that he was either dead or he had gone into the realm of the immortals or maybe the little people. When he was back he could sing more beautifully than ever before. Also his craft work and his carving was more beautiful than anything anyone could make. But after that he couldn't find a wife. He had been smitten by the beauty of the immortals and no one else would do.

This story is a reminder that we should always take care about how we look at things; things are not always what they seem. There are immortals among us.



Rome's Valhalla

Pétur Halldórsson

The elliptical Coliseum in Rome covers one acre, it was erected in the year 70 in celebration of the destruction of Solomon's temple in Jerusalem by emperor Vespasian. When the Roman army crushed the revolt in the Holy Land it crushed the last of the Greco-Egyptian cosmology. On the great temple's bloody stage was played out a ritual death of Jews and beasts at the hand of their victors. Gematria is the essence of conquering virgin land: Making a "state in nature" is Gematria. Numbers and ideas in Icelandic myth have many correlations to archaic Indian, Mediterranean and Jewish myth regarding settlement of a virgin land and constructing a state in nature.

Five hundred doors and forty more,
 I think there are at Valhalla;
 eight hundred warriors
 exit (at once) through each door
 when they go to slay the wolf.

Five hundred floors and forty more
 I think there are at Bilskirnir;
 of all the roofed
 houses I know of,
 my son's is the greatest.

These two verses of Grímnismál describe Óðinn's Valhalla. The imagery mirrors the cosmic law of World ages embedded in the cultural history of nations for thousands of years articulated in the myths of Persia and India. Valhalla's numerical dimensions derive from cosmic measures, those of doors and warriors from the numerological laws of "perfect creation" as the Coliseum in Rome: A total of 800 Warriors exit through each of Valhalla's 540 Doors ($800 \times 540 = 432000$) to fight Darkness on behalf of Light, in which resides the pre-historic creation number 432000

(216000 x 2) standing for a perfect creation, that image was Miðgarður. Rome's symbolic temple of creation that seated 43200 witnesses to the defeat of the preceding culture; Coliseum was Rome's Valhalla.

The Coliseum is now partly collapsed and the emperor's grand stand is gone, it is not clear how many seats filled the arena but recent research estimates it seated 40 -50000 spectators. This paper proposes they numbered 43200: Entrances into the Coliseum were 80. In view of Valhalla's design, 5400 spectators came in through each of the Coliseum's 80 arches to fill the number 43200. That is how many Einherjar witnessed Rome's fight for Light. Valhalla's "architects" implemented same number as the architects of the Coliseum. Its 5400 spectators entered through 80 arches to fill the universal number of Creation 432(00) when they came to witness the transfer of power on the bloody center of the elliptical temple where prisoners were killed in a symbolic fashion.

After traversing a prairie back and forth for generations a scavenger's instinct would be to pace it to know its shape. The World as a circle of 360 units of measurement (degrees) +5 was consistent with how many days it takes the earth to circle once around the Sun. A bisected 360° plane gave an arch of 180 units of measure, or 180°. The intersecting cut-line was a diameter of a cosmology divided 3 times; 60 - 60 - 60 as the diameter of the "World". Its measure was 216000 feet, a proportion that easily fitted any sexagesimal matrix of a nomad who was about to settle down. The best way to establish a natural matrix of space would be to pace it for a "known" period of time; to move straight and fast in time with the movement of the sun, i.e. between sunrise and sunset at spring equinoxes when day and night are of same length, 12 hours each. Pacing for the duration of 12 hours gives a distance of 216000 feet, around 66 km. It was a Cosmic Image which gave a standard measure of a day, a year, and an almanac with orientation.

The radius of such Cosmic Image is a distance now known as the Marathon-run which is a distance of 108000 feet (ca 33 km is the radius of a Cosmic Image, i.e. the Greek C.I).

The Roman unit of measure, *mille passus*, was equal to 1000 double steps or 5000 Roman feet (1485 m). A 216000 feet diameter of a C.I. was 43.2 Roman miles.

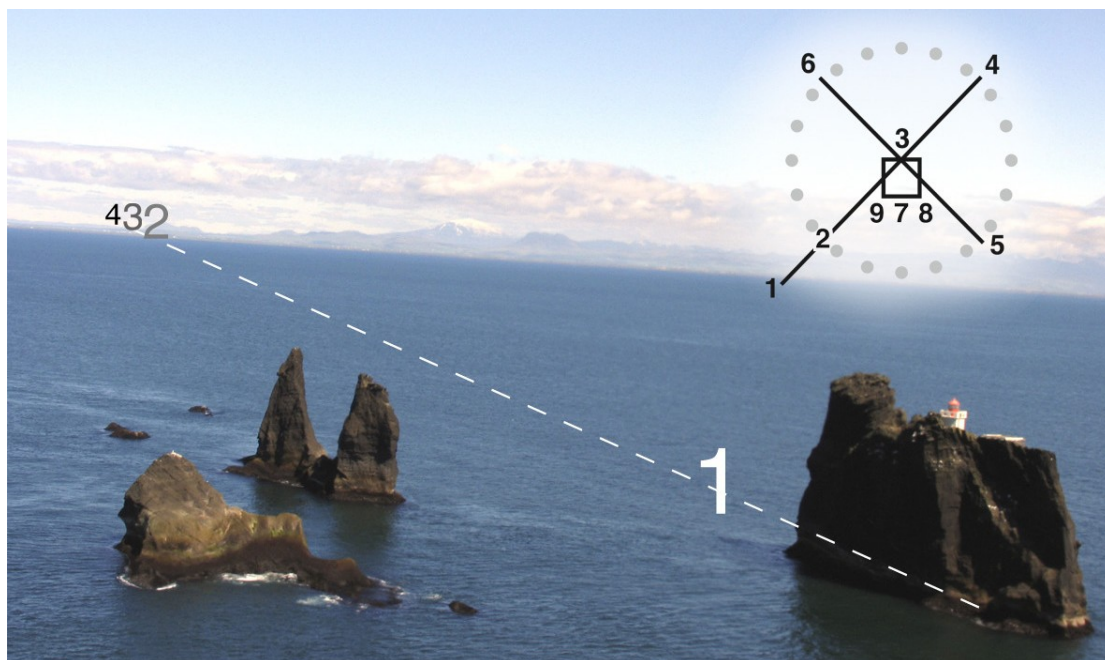
The Etruscan/Roman Cosmic Image marked on the Latium plane was in alignment to the path of the stars and the sun; its symbolic markers reflected the size of Earth and the size of man, his geographical location on earth and earth's position within the Solar system relative to the stellar sphere. Rome is between the Etruscan/Roman Cosmic Image' center, 108000 feet inland from the shore - the Primeval Hill on the banks of Rome's hexagonal harbor. The city of Rome which tourists are guided through, the city of Caesar, the Forum Romanum, Nero's burned palace, the great amphitheatre and the seven hills and of course The Vatican, were built on the hills south of the sacred center, Settebagni. The Cosmic Image center was a carefully measured 23040 acres, 36000 x 36000 feet, around 11 x 11 km or 6' by 6' (minutes) of earth's circumference. In modern terms the proportional size of the area within the horizon of 6 foot man, the apparent intersection of the line of sight with the Earth's surface is 3' which gives a cycle of 6, 36000 feet in diameter or 1:60 of a degree of Earth's circumference, thus the horizon establishes basic unity between the size of the Earth, its distance from the Sun, and the measure of man.

IMAGE OF CREATION INSIDE ST. PETERS

Pétur Halldórsson (<http://peturhalldorsson.com>)

Introduction

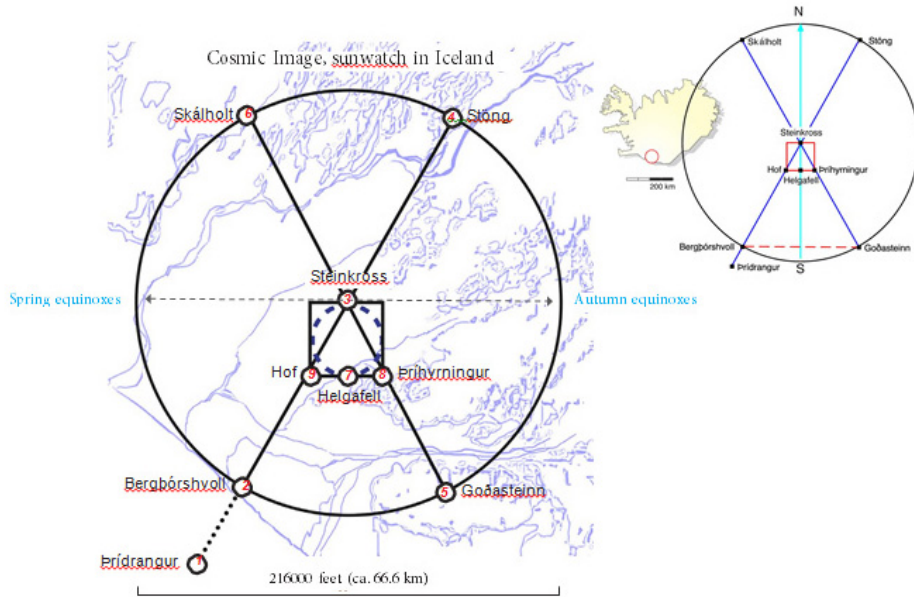
Research into the conceptual background of the Icelandic Saga manuscripts has revealed a prehistoric image of creation (Cosmic Image) marked in the land by Iceland's settlers with exquisite geometric and mathematical precision. The religions which inspired the Cosmic Images began to decline two thousand years ago and consequently any trace thereof were obliterated by local authorities. For many centuries pagan science were dressed in Christian garb, destroyed or disguised, giving rise to a rich variety of symbols and esoteric tales relating to the measures of the World and the deepest instincts of Man. These now represent a strange patchwork of conceptual structures and symbols representing hollow frames for the ancient Cosmic Images which now lie dormant in the common cultural heritage of nations.



Jesus was born when the Sun was around 5 billion years old and its diameter approximately 1.392.000 km. When Jesus appeared, mankind had waited for a merciful savior for many generations, he finally came in the image of Man and the Sun. Planets orbit the Sun, Earth completes one orbit in 365 days and rotates on its axis once every 24 hours. The average distance between Sun and Earth is 149,600,000 km, a distance equivalent of 108 Sun's diameters. Thus the diameter of Earth's orbital path around the Sun is on average commensurate with 216 solar diameters, it is the Sun's biosphere. Curiously, these ratios are identical to those observed in measured distances in a ritual landscape which served to orient man as he conquered virgin land around the time he started animal husbandry.

Because the ritual landscape acted as a time reckoning system and was a mirror image of the heavenly order, its natural geometry was a circle, symbolic of the horizon and the zodiac. Its dimensions were conformed to a progression of numbers that harmonized distance and time. Prominent features like hills, rocks and river mouths aligning with its spokes were used as landmarks to fix the wheel-shaped cosmogram to the landscape. Recent research based on

discoveries read from 13th century Icelandic skin books,¹ suggest that such terrestrial systems were common in prehistory.



A Cosmic Image was paced on land according to the stars and the path of the sun. It was paced from its anchor, the Prídrangur fore-sight 1, through 9 markers. On the Latium plain it was

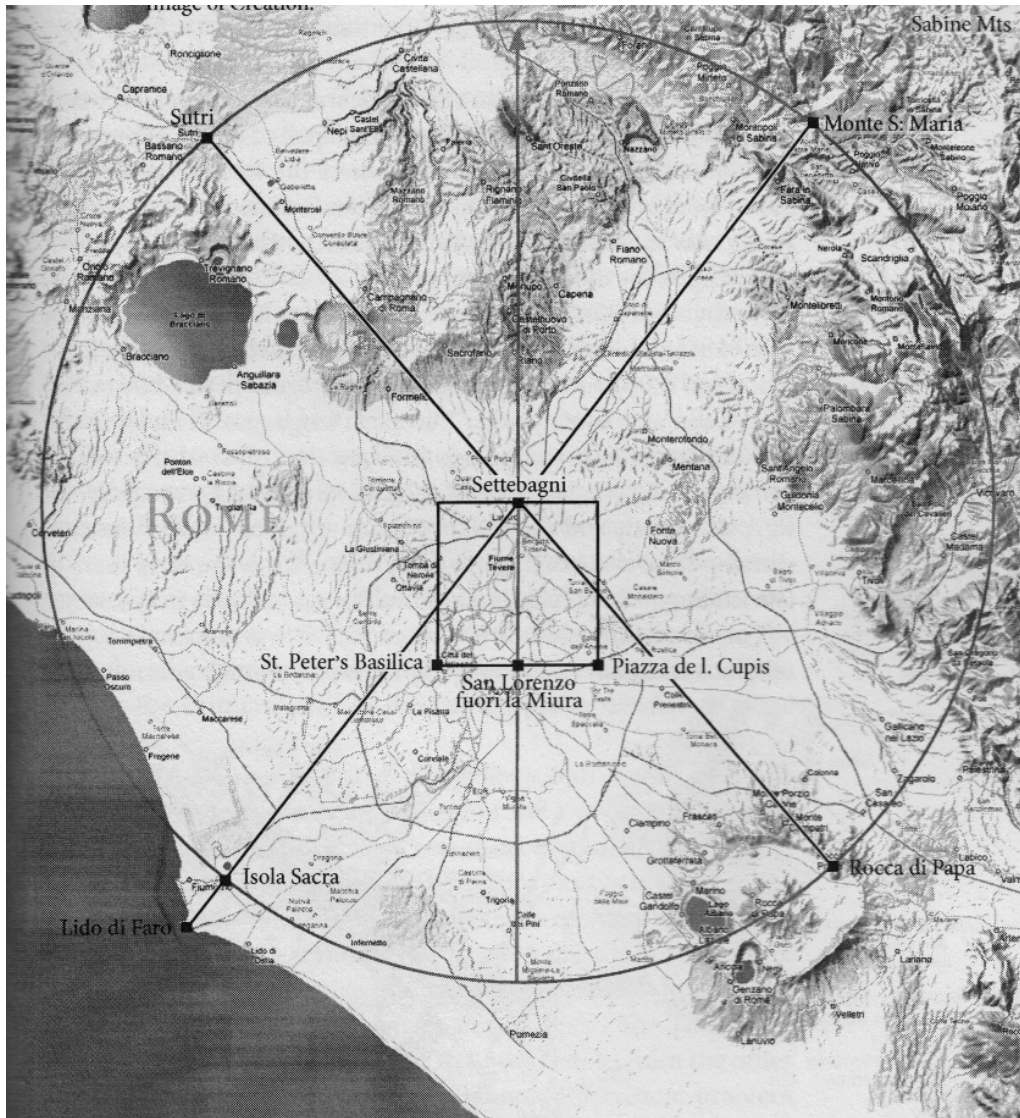


Isola Sacra



Sabine Hills

measured from its Primeval hill 2, the Isola Sacra, to the foothills of the Sabine mountains 4, 216000 feet. Within its boundaries Rome rose and at a special place within Rome's boundaries another independent city state, The Vatican. Rome has been the center of the Catholic religion for 1200 years.²



On the Latium plain there now stands the 9th marker of Italy's Cosmic Image in the form of St. Peter's Basilica, the bastion of Christianity. It is similar in concept to what is outlined in one of the oldest Icelandic treatise about numbers and their psychological ideas, called *Algorismus*: "Every squared number has two measures, that is breadth and length. But cubicus numerus (the volume number) has three measures, that is breadth, length and height; therefore wise men hold that every visible body is put together from these numbers, for it always has these three measures. Inasmuch as eternal wisdom and one god desired to create the world in visible and bodily form, he placed fire and earth as the two outermost main creatures, because nothing in nature could be visible without them, for fire gives light and motion, but earth stableness and persistence." In *Algorismus* the Cube is called Earth, which gave "stableness and persistence."

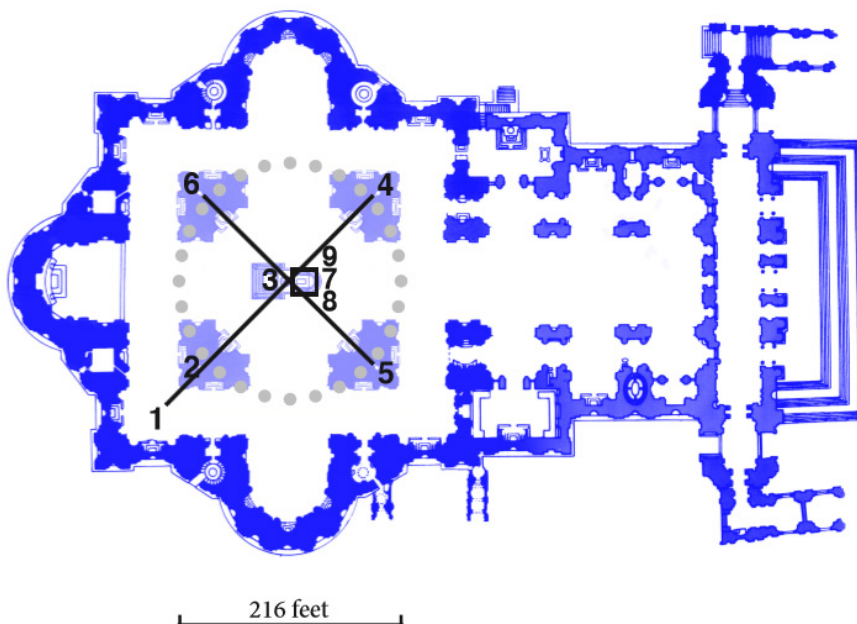
The idea embodied in the Church of Peter encompasses all of creation, built according to the measure of the Cosmos, erected on a sacred ground where Cybele, deity of Earth, was worshiped by tribes of the Tiber delta.

Settlement in a new land and the city state of God was Creation anchored to the number 6, – the cube 216, – the diameter of a circle which measured 216000 feet, – the great circle of the heavens, and 36 as the number of that circle and that of priests which served as the foundation of

law. The entire system was tied to sunrise and sunset, the stellar sphere and the horizon, and the underlying ideology was based on orientation and fastening the cardinal directions, day count, and precise geodetic surveys. The foundation of law and justice could not be separated from right proportions. Administration was thought to be of divine origin.³

Dual is the power of love. Twofold is our perceptive power. Two sexes ensure progression of life. The Roman unit of measure, *mille passus*, was equal to 1000 double steps or 5000 Roman feet. Embedded into the gigantic pillars that hold up the Dome of the Heaven are chapels of two lady saints, Helen and Veronica, and two male saints, Andrew and Longinus. Just like all ancient deities were immersed in Christ, so was all the world engulfed under one roof of St. Peter's. As an architectural design it continued to repeat in reduced form the archaic geometry of a Cosmic Image' ritual landscape, its model within St. Peter's depicts a 216000 feet Cosmic Image in the scale 1:1000.⁴

Of course, there is no delta land in the literal sense of the term inside St. Peter's Basilica, but a choice habitat for Christians played out inside the scaled down Cosmic Image on a colorful marble patterned floor. On this spot on the Latium delta was where growth and development of daily life was best ensured.

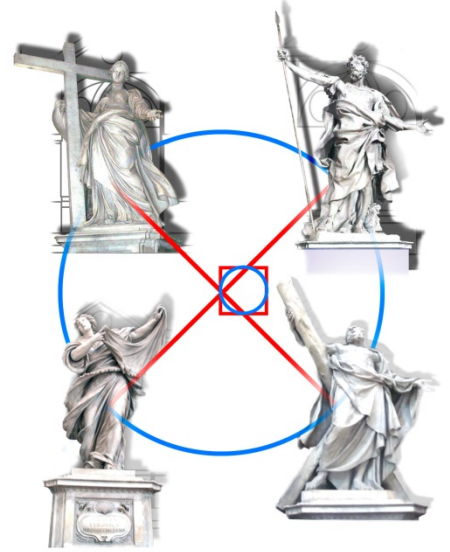


1. Triple rock
2. Chapel of Veronica
3. St. Peters crypt – Pope's altar
4. Chapel of Longinus
5. Chapel of Andrew
6. Chapel of Helen
7. Staircase into St. Peters Crypt
8. Staircase post
9. Staircase post

Bernini's methodology

The Myths of Veronica, Helena, Longinus and Andrew were woven into the 4 seasonal sectors of the 216 foot cycled area around the pope's altar.

The sumptuousness of the interior of the magnificent building is breathtaking. This biggest church in the world, has 45 altars, 11 chapels, around 10 thousand square meters of mosaics and many masterpieces, its vast central aisle rests on 66 massive pillars with grandiose arcades which cover the vast passages to the side aisles. Emblems in the nave under the capitals of the columns represent numerous dynasties who supported its construction by contribution to the building of the basilica.



Giovanni Paolo Panini *Interior of St Peter's, Rome*

1. St. Peter's Þrídrangur, The Triple Rock

Within the design of the miniature Cosmic Image of St. Peters, the symbolic Pagan triple rock is to be expected in the building's southwest sector somewhere between the altar of Our Lady of the Column, and the altar of the pope. This location is appropriately outside and out of reach from the symbolic Cosmic Image itself. There, in stark diversion from the nave of all other columns of the building, are representations of the three stones of the fore-sight. Instead of dynasty's emblems, these columns adorn a symbol of three triple stones, the symbolic fore-sight of St. Peters triple rock.

2. St. Peter's Primeval hill, Bergþórshvoll, The chapel of St Veronica

The Primeval hill is located on the rim of the Cosmic Image's southwest sector, aligned to the triple rock and the Center, symbolized by the chapel of St Veronica. She appears as the wise one, the teacher of good things, as is to be expected from the resident of a Primeval hill where Time,



New Age, and all measures had their origin. The dweller on a Primeval hill has the characteristics of Njall, the wise old man who lived at Bergþórshvoll, and Ansgar who with his 12 apostles Christianized Denmark from the Danish Primeval hill, – St. Augustine, alleged resident of Isola Sacra from where he taught Christianity, – the place of learning, Port Royal, outside Paris, – the temple of Arthemis, the guardian goddess of justice and right proportions on Égina island, Greece, – Coopers Hill, Runnymede, London, – Bayt Jibrin, from where distances were measured in the Holy Land. All those places have in common that they were Primeval hills in their respective Cosmic Images, and all stood for “A new learning”.

In Veronica's chapel, she shows her veil to everybody, with a depiction of Jesus on it, saying “he is risen”. She advocates a new solar cycle, prosperity and learning.



3. St. Peter's Center, the Pope's altar over Peter's crypt

Lines crossed in the dead center, where Peter, God's emissary on Earth, was buried. Over his grave, under the Dome of Heaven is the pope's altar. From there the Cosmic Image extends 108(000) feet in all directions. In every Cosmic Image, nations made this spot their sacred center, and their royal burial ground. The center square area in the scale 1:1000 in St. Peters is a crypt of 36 x 36 feet symbolizing Earth before the high altar which no one may enter except the pope himself.



4. St. Peter's Stöng, The chapel of St Longinus

216 feet opposite the chapel of St Veronica is the chapel of St Longinus. In his hand he holds a spear, “Stöng”, Rod. Pointed to the sun at its highest elevation on a hypothetical sun watch of a Cosmic Image, Longinus used it to kill Christ when he was at the height of his power –so he may rise again.

5. St. Peter's Goðasteinn, The chapel of St Andrew

East from Veronica's Primeval hill is the chapel of St Andrew who occupies the same place as Neptune and Óðinn did on a Cosmic Image. Andrew died a martyr's death on a "Greek Cross" by the seabed, the cold sector of the Cosmic Image, the notion of Sea and Death. On northern latitudes it was the symbolic place of sunrise marking the winter solstice. This sector was exemplified by archetypal imagery of manhood, and valor. Andrew, which in Greek means; "manly" are characteristics that occupy the notion of this sector: To know that after darkness comes brightness, is the guiding light to those who walk into darkness. The colors of this place are those of the dark scale, but with a silver lining, because opposite Silver on the sun watch is the Gold of Sun, exemplified by an archetypal Christian Cross.



6. St. Peter's Skálholt, The chapel of St Helena

216 feet north west, opposite the chapel of St Andrew is the chapel of St. Helena and the archetypal Christian Cross, representing the place on the sun watch where sunset meant the coming of summer, and eternal life for those who believe. Helena is associated with the "straight cross" that she erected everywhere she went. The same concept as why Christians erected their first church in this sector of the sun watch everywhere the new religion gained foothold

7. St. Peter's Helgafell, The stairway to the Crypt

East was the sunrise sector of the hemisphere, signifying light and birth, and West was the land of the dead.

The temple at Jerusalem was oriented to the east and the vernal equinox, when the rays of the sun passed down an open passage to the holy of holies, which the high priest entered only once each year. It was open to the east and closed to the west. English churches were built so the congregation faced the sunlit decor in the smelt windows over the high altar during sermons. St. Paul's and Westminster Abbey in London, Notre Dame in Paris, The Milano Basilica and St. Peters in Rome are all aligned to vernal equinox, and were based on the proportions; 27, 54, 108, 216, 432.



8. St. Peter's Þríhyrningur, The right hand post of the Crypt

The east-west alignment of St. Peter's places the 7th, 8th and 9th markers of its Cosmic Image in a straight line, north, south, with the 8th marker on the right hand corner of the balustrade that encloses the stairway that leads into the cube of Peter's crypt. The crypt and the altar are consistent with the east west alignment of the building.

9. St. Peter's Hof, The left hand post of the Crypt

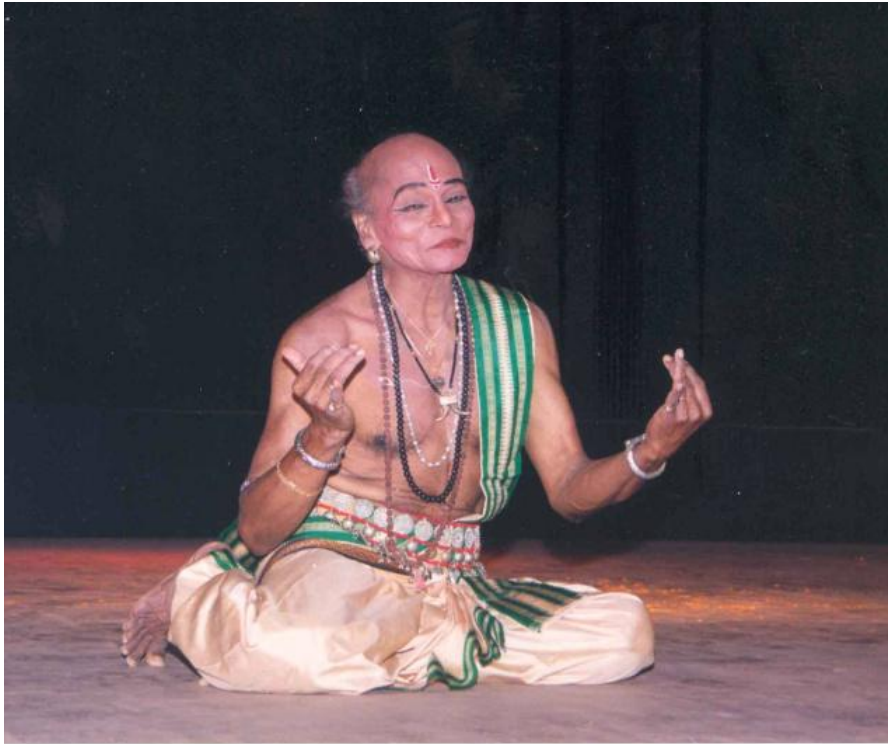
The 9th marker is on the left hand corner of the balustrade by the stairway that leads into the cube of St. Peter's crypt.



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KELUCHARAN MOHAPATRA



“Every human being’s life, I can keep in my heart. When the need arises to do that kind of abhinaya, in the same dhang and rup, I can absorb and imitate the atmosphere, the action, the sabhvata, through the medium of my art.”

Kelucharan Mohapatra, who played a defining role in moulding the form of classical Odissi we now know, was born in Raghurajpur, in 1926. His father was a khola drum player, and the young ‘Kelu babu’ imbibed his sense of rhythm. He started playing in folk

theatre groups and Gotipua troupes at the age of nine. He is known to have defined movements and created choreographies that were to become the accepted, ‘traditional’ style of Odissi. His disciples include Sanjukta Panigrahi, Kumkum Mohanty, Sonal Mansingh, Minati Mishra, Protima Bedi and Madhavi Mudgal. Kelu babu was awarded the Sangeet Natak Akademi award in 1966, the title of Padma Shri, the Padma Bhushan, the Kalidas Samman and the Padma Vibhushan. Kelucharan Mohapatra died in 2004

A FIRST CITY conversation with the enduring Kelu babu, at 77, as he prepares for a series of performances in Paris. First published June 2002

“MY FATHER’S NAME IS Chintamani Mohapatra, he does *patachitra*. He asked me to dance in the *jatra* party. I was just a child then, and I used to dance around, create a racket, bak bak kar ke. It was a lot of fun. To get me busy, he used to say - go and dance in the evening, go do something. So I used to go and participate in the *jatra*. Then my father said, appreciatively, that I was very good at dance. He kept the idea in my mind. I had two elder brothers, who were *chitrakar*s (artists). Then the *jatra* party got over and I became a *gotipua*. In the village, people had this business of making dolls, and selling sweets, they had their own party of *gotipuas* and to run the party, they did the business. I became a part of this. I used to sit and watch, because I wanted to learn. My father did not know for three years. Then once, I got ready to perform at Durga Puja and my father was told that I had learnt something. He saw me dance and he was not happy. He put his hands on his hips and said, ‘You’ll move your neck like this? Will you shake your waist like this? Will you wink your eyes?’” Kelucharan Mohapatra mimicks his father. And then relaxes a little, to help us into his world.

“There is no harm in attracting attention to your body, when it is because of art. It’s all in *bhavana* (the feeling), what you make of it in your mind. An Oriya song was played about these

girls (*gopikas*) bathing. Krishna (whom I was playing) came and tied their clothes to a tree. (The *gopikas* ask) Why did you do it? Where have you kept them? Please give them back. We are shy. And he says, 'so what, if I see your body? When you lift up your hands to ask me for your clothes, are you worried about who will cover you? I see you, anyway. Who will hide your modesty?' So, god gave them clothes to protect their *lajja* (shame). The *swarup* (appearance or bearing) you were born with; what came to your mind that you thought you had to hide yourself? From whom? God sees everything. That is what I thought and felt."

Kelu babu has been a performer since he was five years old. Now, at 77, he is travelling to Paris for a series of performances. "What revision do I need before I go? There is no need. I decide what I will perform by judging what the audience wants. What the Indian arts can offer to them." The journey to France spurs in him an old memory, "There was this one time when the ambassador of France was in the audience, here in Delhi. There was a reception being given to him. He had said that I will leave early, but after guruji performs. Their coming was a gesture of great affection. I had to perform for just half-an-hour, but when I was onstage, I saw the audience, it was an open-air stage, and the Pakistani ambassador and his wife were also there. I performed for about one-and-a-half hours." He pursues the memory further, "So in the *pada* (musical stanza), the *abhinaya* that I was performing (*ratha hari shree radha vasu guru*), I spoke the first line and when I reached the second line, the *dhun* (melody), the lights went out suddenly. It was *puṇnima*, a full moon night. The gentleman who was singing and the *shishya* who was playing told me not to stop. Then the part came when I had to look for Shyam (Krishna), I went around asking, 'have you seen my *Shyam*?' Then I got weary and sat down with a thud, 'where shall I find Him?' The way *Radha* kept searching for *Vasudev* (Krishna). Suddenly, there was this very strong light from behind a tree. I had been doing my *abhinaya* there, for fifteen minutes and I saw that right beside the same tree was sitting my *Shyam*. There were red autumn leaves all around, you know how it is seasonally? He was hiding and he could be sitting there, or not. I just got fleeting glimpses of him. Then I realised that it was not *Shyam*, it was only a tree."

A faith as immediately poetic as it is difficult to grasp. "It often happens that the public, which comes to watch, affects the *abhinaya*. So this way, I get lost in it. I see the public and I feel all fluffed up," he says with a twinkle in his demonstrative eyes, a very stiff, upright torso and a smile. "When I don't like the audience, I do what I am supposed to and run away. To make the public feel special is a part of the rites of our art. When this item got over, the ambassador said, 'I (my wife and I) can never, in my whole life, ever forget his *abhinaya*, his *roop* (beauty) - there is magic in it.' And in this way, I go to all these big, big countries," he smiles, charged.



His father, a *khola* player in the *jatra* theatres, instilled in him the love of rhythm. The sound of the drums, in tandem with the universe around him; the stars, the fields, the land and sea of Orissa fascinated him. He also watched closely and imitated the *akhadapilas* (gymnasts) as they danced, and he drummed out the rhythm of the *mardala* on his body. The dilating orbits of his small, unworldly world, "Whenever I am sitting and looking at someone, the way you laugh, the atmosphere - this is also worth observing. Every human being's life, I can keep in my heart. When the need arises to do that kind of *abhinaya*, in the same *dhang* (bearing) and *roop* (form), I can absorb and imitate the atmosphere, the action, the *sabhyata* (mannerism), through the medium of my art. Till wherever it is possible. *Kala ke saare tatva. ko ham praapt karne ka prayatn karte hain. Kala toh sagar hai* (This way, I try to grasp as much of the core elements of the essence of the art. Art is the ocean). This *kala* is

asadharan (extraordinary); you need to tap so many resources. You take a *guna* (virtue) and you place it in your heart and then by some means, you show it to the audience: it is very difficult to acquaint them with precisely that motion.”

Kelucharan was sent to train under Balabhadra Sahu and later, Mohan Sundar Goswami and his Rasa party. He learned acting, singing and dancing, and also stagecraft, make-up and choreography. He trained in the *mardala* and the *tabla*. After 12 years, he left the Rasa theatre party and then got his first break with the staging of *Vasmasura*, created by Pankaj Charan Das. As Shiva, Kelucharan was an instant



hit. After a few more dance dramas, he left for Puri, trained and researched some more, to return to Cuttack at the age of 30, as a dance teacher at Kala Vikash Kendra. He remained there for 15 years, laying the foundation of what is now known as Odissi dance, “See the struggle was like this, all the other arts were already popular. Then, I started to do the dance in front of ordinary people, for their service and for the service of the Lord Jagannath. People started to come to me to learn. I never created the dance, it was already existent in the feet of the Jagatapati.”

He explains the major genres within the tradition, “*Devadasis* are those who accept Jagannath as their husband and dedicate their life to him. They are like the *mahaprasad*. Whatever the Lord enjoys, that becomes mahaprasad. The same way the devadasis are for the enjoyment of the lord. This *rakhaprasad* was priceless. On the other hand, for the ordinary people’s enjoyment, boys had to be dressed as girls (*gotipuas*), to take the dance outside the temple because girls could not dance amongst people. The *rajanartakis* were supposed to dance for the king, like the *devadasis*



were supposed to dance for the lord. The dancer who dances at the feet of the king, cannot dance at the feet of the lord. And vice versa - those who dance at the feet of the lord cannot dance at the feet of the king. Only those girls who married the lord could dance at the feet of the lord. So this way, the *gotipua goshtis* (groups), the *rajanartakis* and the *devadasis*, performed in front of their respective audiences (only girls couldn’t dance in front of the ordinary public) to decorate the Hindu religion.”

Odissi, one of the most lyrical among the classical dances, draws heavily on temple sculptures. Taking the sculptures as models, the dance form is a coming to life,

of sorts, of these stone carvings and the *patachitras*. “There are so many gunas, that I can't encompass them. The world is what we understand of it. The dance which you see, is it in the same form that it is meant to be? Yes it is. Who did it? Kelucharan Mohapatra did it. The form is the same. I have added the frill to the form. What is the origin of all the characters and stories in the dance? They are all there, in the figures of the temple. I have added the dance form to those figures and brought it to the public. When we act it out in the dance, people believe it is true, because in a way it is sanctioned and backed by what they have seen in the temple. We have not borrowed the form from anybody. All this already existed,” he concludes, taking only the credit he ought to have.

Not one penny more.

He comes from a family of *chitrakars* (painters) who painted or illustrated the ancient poems by court poets onto palm leaves, presenting scenes of the Krishna *leela*. “Who wrote it? Jayadev wrote it in *padas* (ballads). I have not written it, I have only given it the stage form for the future generation. Till people know this, they will not know what love is like.” Then comes an explanation and interpretation of the stanza, “Krishna had an *ashakti* (infatuation) for Radha, so he was waiting for Radha at the Yamuna. He is reclined on the grass. Every time the leaves fall on the banks of the river, he mistakes the sound for Radha's footsteps. In anticipation, he prepares a bed with soft leaves.

What I have is only a picture on a palm leaf or a sculpture in the temple. What I have done is given it form for the stage. People will enjoy these dance forms until the time that they see the sculptures as proof. And as they watch the dance, their understanding will continue to grow'. This inspires me.”

His first truly successful portraiture was of Shiva. He became quite known for the *tandava*. *Tandava* is not just performed in its most popular emotion, as he reveals, “It is done even when you are peaceful. What is *tandava* when you are peaceful? What is *tandava* when you are in *ananda* (bliss)? There may be madness, at that time there can be *tandava*. *Ateeva krodh se karna or ateeva sarthak aur dhyan se karna* (to do the *tandava* while experiencing extreme wrath or extreme peace). They are the same. *Shanta* (peace), *lasya* (lyricism, grace), *hasya* (laughter). ‘*Tandava*’ is just a term. But, all these emotions may be tapped in it. *Lasya* is different when you are born, then when you grow up a little, it is different when you are young and robust, when you are old. Then the question is, what is *lasya*? From birth till the time you are old, what is *lasya*? When a painter sees a dance, he tries to internalise what he sees. Men have their own form of anger, women too have their own version.”

His stories, moving across years and experiences, next meander to his travels, “There are so many elements in our *tatva*. I love all countries, my wife Lakshmi and I. They are all beautiful. They have such good prospects of progress ahead in life. But, as compared to us, all countries are naked. We do not like that culture. All over the world, women can dance naked, but a woman in India will cover herself. This is what we've learnt.” He takes the example of his former favourite, “In the *tandava*, when Shiva stood up to dance, the earth could not take his weight. His competition with Parvati increased and they vied at the *lasyabhaav*. Then one day Shiva took off all his clothes to dance; and Parvati said this is unfair. That is *lajja* (modesty), the beauty of our civilisation.” He elucidates the position of a male dancer versus the *rasika*, “Women are more charming to watch. The way one eats less of something bitter, as opposed to something that is sweet - the same way. Men and women complement each other, in a way. Men are for women and women for men. Men have to make an effort to be delicate when they are actually very strong and they don't need to use that much strength to dance.” But he remains shy, the beauty of *lajja* again. “Kissing. Now, kissing has become so open. You can kiss children and it's different. But, when you kiss in *prem rasa* (romantically), it has become so open. Now they do it on screen, the big screen

and everybody sees it. But being *sabhya* (respectable) is better. We have a responsibility to preserve it. That is why there are certain things that should never happen on the Indian stage.”

And finally, the question of his age, “So, till I was 12 years old, I knew nothing. Now that I am 77, the memories that I have, get erased. Your memory doesn’t last. Your body starts giving up. I have got asthma and I have had a bypass also. All these diseases come and harm your body.” And so the coterie of helpers and followers, “Without their help I can do nothing.” Adding, sincerely, “Arre, I will dance till the time that those or that which makes me dance, continues to make me. Otherwise not.” He laughs, “I am illiterate. Everything in this world, all the people that this earth holds, has taught me something. If there is anything that I do not know, the fires of the earth will teach me.”



NOTE There are various pieces of Odissi derived dance on You Tube such as *About Odissi with Sujata Mohapatar*: <https://www.youtube.com/watch?v=rCLf6XBlsmA>

The Jagannath Temple in Puri, Orissa

THE SHADOW AND DARKNESS.

Anthony Blake

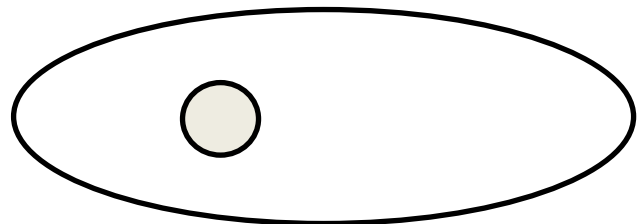
Essay from work in progress on his new book

This image suggests a special region within a larger one, an oasis in the desert or an island in the sea, a visual metaphor which might include the conscious within the unconscious.

The list of possible instantiations would be vast but they are all characterised by having the smaller region signify an order that the larger appears to lack. The word ‘order’ is a devious one and for the most part we will just illustrate what we mean rather than attempt to define it. An island has an order of solidity the sea lacks. Consciousness is ordered into arrangements of causality and reason the unconscious lacks. We say ‘lacks’ but the obverse can hold, as we will discuss below.

The current concern in physics focuses on a particular exemplification of the image: this is over the discovery or inference of dark matter and dark energy which reveals that the visible universe is only a small percentage of what exists. In biology, a parallel but very different duality has emerged in the recent discoveries of the larger part of DNA, which used to be dismissed as junk, now appearing to play a crucial role in exercising the genes in ways they can be transmitted through generations.

As the saying goes, ‘God is in the details’. We begin by fixing some lesser world of obvious or simple order but, eventually, have to venture into the apparent chaos that surrounds it. This



appears in every area of human endeavour. The lesser ordered world is an attractive haven of safety and clarity and most people continue to huddle in it and deny the need for anything else.

There are simple laws but they can never be complete. Their very simplicity evokes the opposite in complexity (in their interpretation).

We can wonder whether the lesser region would even be noticeable in the larger one. The two perspectives will be very different. The world of simple, ultimate laws would appear as a limiting abstraction precipitating out of a plenum of orders of order. Rather as some physicists regard our universe, which permits creatures like us to exist, as just one out of 10^{200} worlds.

It is now well known that consciousness requires immense filtering of the neural events occurring in us. This filtering and its attendant processing resolves us into a subject surrounded by objects, but it is now well established that we barely see what is in front of us. What happens to what is ignored? This can have intense personal ramifications in terms of our experience of trauma and suppression of emotions, one term for which, coined by Jung, was the creation of a *shadow*. In older language, this region is the domain of demons.

In harmonic theory, the ancients longed for simple and clear ratios but these proved in their relationships to generate inconsistencies and tendencies of disorder. The desire for an all embracing system continues but any system subject to extension leads into new unknown territory requiring ad hoc adjustments. The detection or inference of new territory is key to scientific advance and also to understanding ourselves.

One of the meanings of the word 'chaos' is to render it as *excessive* order, the idea that there are so many orders that any simple one is submerged in multiplicities of structure. A lesser region of order is merely a precipitate out of the oceanic, as in myths that speak of the first arising of solid land from the waters. Plants and organisms such as ours are rarities in the universe because they comprise matter in the solid state.

The fixity of the solid state is crucial to our kind of experience. We look at an object, turn away and then look back and find *it is still there*. Movement is distinguished from things; but in the gaseous state this is not true: in the atmosphere wind and air are the same. In the world of solid bodies we can count things, but in the world of fluids as the saying goes, 'you cannot step into the same stream twice'.

Metaphorically, the solid state is symbolised by a tomb with its slab of stone inscribed. Water is always water of life, is flow and fluidity and through the ages symbolic of the life force. Our bodies consist of organs but our life is in blood and breath.

So the shadow and darkness image is not complete. They simply mark a period when what is complex, changing, inchoate to us, elusive and animate has been banished into the darkness. This is to be found many times in science. Of some poignant significance, animals were once denied sentience and feeling (and women denied reason). Even more astonishingly, as we mentioned before, genetics was considered the study of distinct identifiable genes and required the exclusion of the rest of DNA that was labelled junk.

The ancient image of the primordial and often tricky formation of solid land in accounts of the creation – in legends across the world such as those of the Yoruba and the Japanese – actually describes a step in the advancement of knowledge. To make a start we need something fixed. This might be the Earth as in earlier terra-centric models of the solar system, or atoms in the emerging science of chemistry, or mechanism in the development of technology, or nations in the barely realised understanding of world governance. Inevitably, what was taken to be fixed turns out not to be so, or only in a limited way.

One of the most important examples of this process is in mathematics itself. As late as the 19th century, some mathematicians still claimed that God created the integers, though all else was the

work of men. Almost needless to say, modern mathematics discloses integers as complex and even undecidable components.

It is questionable to label what is beyond the island of fixity by any one term or characteristic. But let us pursue another example. For the most part, especially in contemporary culture, people are regarded as atomic with their own minds and so on, capable of interacting only through material signals – sights, sounds, etc.. Many people *feel* at least that this is a poverty-stricken view of humanity and are drawn towards ideas of telepathy and spiritual connections – that is, connections that cannot be measured in terms of known empirical units. The result is usually a confusion of worlds, of the fixed limited world and a more subtle or finely woven world or worlds. Each world needs to be taken on its own terms. If there is a wish to pass the bounds of fixity and external interaction, then we may learn to live in more than one world at once.

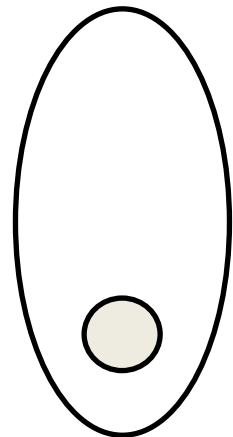
Many traditions recognise a world of the spirit, linguistically related to words for air such as *ruh* or *pneuma*. This plays a significant role in the powerful imagery evoked by the word ‘atmosphere’. Harking back to the theme of solid earth, its atmosphere is the medium of life and all the transmutations of the surface of the Earth. There is a saying, ‘life is breath’. According to scientists such as Vernadsky there was a biosphere *before the biosphere* inherent in the very existence of an atmosphere – of course there are extensions to the atmosphere of such, including the hydrosphere and the magnetosphere – ‘water’ and ‘fire’. The atmosphere transduces solar influences.

In passing from the solid earth to atmosphere we seem to go from the enduring to the transient. We have to say that even the nature of time must relate to the world we are in. The solid earth is in linear time while the atmosphere is not. The transient, fleeting moment can prove significant as in the famous image of the butterfly’s wings inciting a tornado in the USA. In the lesser world of order it takes big things to move big things but in the greater world of order there can be little things that move the great.

Letting the images evoked - hopefully - by the various descriptions made so far process themselves, or ‘do their own thinking’, is to experience in a subtler world. Mathematics, again, is suggestive. Of course equations deal in fixed quantities or terms as when we write $A + B = C$ or any of its variants. But when it came to calculus use had to be made of infinitesimals, quantities as close to 0 as hardly makes any difference but never quite zero. Only in the 20th century was this ploy of infinitesimals made respectable. Throughout mathematics it is now acknowledged that strange or irrational elements play an essential role. Ideas or entities of the subtle worlds can be precipitated into the gross world, as when the square root of -1 became integrated into arithmetic. How this happens is usually obscured or disputed. The people involved have to experience something so that they know they encounter a reality. This element we call experience cannot be entirely fitted into the gross world and it can even be denied by those who draw on it to do their work in this lesser world.

Experience us appears as a term for the totality of the media we call different worlds. It is internally multivalued and cannot be reduced to a single, fixed logic. An implication is that it is impossible to have just one world. To say this is to assert that for the most part people are in denial about the other worlds in which they participate unwittingly.

The greater region of order is where we might situate other lives or some version of immortality, requiring something like going beyond our own atmosphere into the darkness of outer space, into dark matter. Maybe this is what souls are made of?



DEATH AND THE DREAMER - Denis Saurat

Drawing by Edward Bawden. *An Extract*

4. Elytreans

THE MAN was watching. His eyes were mounting guard carefully over a large empty space, into which, gradually, came an amazing being.

Three feet high; three feet wide. No thickness that could be assessed from any distance: perhaps one-third of an inch. Five large shells meeting at the centre, like the wing sheaths of an inset—the elytra, meeting on the insect's body. But not in pairs here: five meeting at one centre; no membranes, no insect body, no coherent point. Yet very solidly joined, imbricating at their base. Hard elytra, wing sheaths without wings, without body, or legs, or head; only the nearly fictitious thickness of the tough elytron.

This being came nearer to the man, without apparently using any means of motion, legless, the five elytra remaining motionless. It merely came nearer, with an abstract sort of motion.

It had been ten yards away; now it was five; next, two yards away. It was watching the man. The man was watching it through his two eyes and his brain. The elytrea was watching the man through its hard shining substance—no eyes, no feelers, no legs, no filaments, no body. Watching through its third of an inch thickness, or less, through the elegant curves of its shells, through its ovals one foot wide, one and a half feet long. The man could see very clearly the five shells that somehow were joined in the centre of that being, curved slightly towards the back, rather like immense oyster shells of slight depth only, but black outside as inside.

Black, shining, lacquered. A quality of living substance in the lacquer. Perhaps it was through the lacquer on the shell that this being could feel, see? think? The man could not conceive how, but he knew that the elytrea was observing him with great attention; he felt that he, the man, was as incomprehensible to the elytrea as the elytrea was to a mind carried in a human body.

Suddenly, behind the black lacquer of this being, appeared a large wall of flame; a big vertical square fifteen feet high, from which there radiated as far as the man a kind of gentle warmth that carried no menace at all.

The elytrea seemed to concentrate in its motionlessness, its hard black thrown into relief against the flame wall; then, all at once, without transition or motion, it was in the fire, as though reintegrated into its own place; the hard lacquered black became transparent, then pink, then red on the flame, then golden, then silvery; the yellow flame also became silvery, and the elytrea dissolved in it, silver into silver; then the whole faded away and disappeared.

The man's eyes were again exercised in vain: there was nothing to be seen within their reach.

Time passed. The man lived, came and went, attended to his work, to his wife and children; then, later, a day came, a moment when he found himself in the same place, perhaps at the same moment when he had seen the elytrea.

As the first time, there was nothing to look at. Then gradually a new being came into the man's field of vision, obviously an elytrea, too, but a completely different one. The first must have gone home, to warn his fellows, caution them, explain that he had seen a man, or at least discovered a man, had been unable to make anything out of him; and then this one had been sent, this second elytrea, better equipped for research.

This one had long legs, some three feet long, very flexible, made up of eight or ten articulated thin pieces each; eight or ten legs: the man was unable to count them, for this one moved quickly. A centre shell, as large as the hand, partly circular, partly oblong or trapezoid, a

mixture of several kinds of geometry. The thing remained for one instant motionless in front of the man, and some sort of communication took place.

The man thought: it knows, it perceives less of me than I do of it; it comes to inquire, to inform its fellows; let it proceed.

At that moment of the man's thought, as though it had under-stood that the man consented, the elytrean, in one jump, was on the man. Its weight was as nothing. The man did not move, kept his heart, his mind, his body, unperturbed. With infinite delicacy, the long tentacles went over the whole body of the man, most gently over his face, curved to feel the back of his head, went by at one millimetre from the surface of his eyes, penetrated slightly into his ears, without even tickling him, or disturbing him, gliding over his skin under his garments without pulling on one of his hairs, going over the whole topography of his body; curling round his fingers and his toes, pushing an articulate point which he could barely feel between his foot and his shoe under the plant.



The man could feel directly the marvellous sensitiveness and delicacy of this being, who wanted to cause him neither the slightest discomfort nor the slightest displeasure; the man could not but admire the amazing intelligence of the elytrean, far higher than human intelligence, since the elytrean was taking the most minute measurements without in any way offending the terrestrial organism; whereas the man did not dare to move his hand for fear of interfering with some articulation of the great insect. The man thought: It understands my body much better than I can ever understand its body. It has a much better starting-point to understand me than I have to understand it.

Then, with a sort of inter-cosmic courtesy, the elytrean, with-drawing its long legs, stood again in front of the man, stretching its legs to their utmost in all directions, its eight or ten or twelve tentacles—the man was still unable to count them: he felt inferior intellectually. The creature, standing before him on two of its tentacles, radiating in all directions, moved all its articulations, as though to enable the man to understand the working of an elytrean body as it had itself understood the working of the human body.

By a kind of supreme salutation, it even raised its two legs from the ground, apparently giving up all means of physical support, and remained suspended in the air; then, all at once, it gathered all its tentacles together at the centre, and disappeared.

But the man was remembering the first elytrean which had neither tentacles nor body, and had disappeared into a wall of flame.

The man could understand nothing of those two, except on the highest spiritual plane: they had come in good will, and he had received them in good will.

So the man felt happy. What better basis could even intellect have found, on which to build an inconceivable future?