

Chapter 8.4

Consciousness : Metaphysical Models of Multiplicity

The Creative Idea · Unihipili - the headless spirits of Huna · Unihipili - the Non-Conscious self · Uthane - the Conscious Self · Aumakua - The Higher Self · Devas and the spiritual organisation of Nature · The divided self- the whole self (a Buddhist spiritual perspective on the issue of fragmentation) · Venus and Mars

Creation said:

"I want to hide something from the humans until they are ready for it. It is the realization that they create their own reality."

The eagle said,

"Give it to me. I will take it to the moon."

The Creator said,

"No. One day they will go there and find it."

The salmon said,

"I will bury it on the bottom of the ocean."

The Creator said, "No. They will go there too."

The buffalo said,

"I will bury it on the Great Plains."

The Creator said,

"They will cut into the skin of the earth and find it even there."

Grandmother who lives in the breast of Mother Earth, and who

has no physical eyes but sees with spiritual eyes said,

"Put it inside of them."

And the Creator said,

"It is done."

--Creation story: Hopi Nation Arizona¹

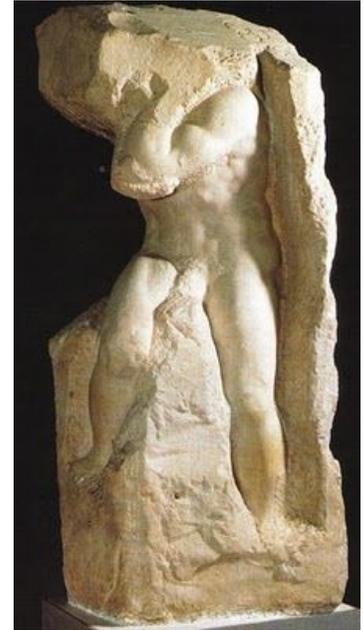
The word “**idea**” comes from Greek **ἰδέα** idea “form, pattern,” from the root of **ἰδεῖν** idein, “to see.” So an idea is how we see (or perceive) things, but it is also the what might be called the creative pattern or force that brings something into existence. The **ἰδέα** is something of a snake that eats its own tail. In Chapter 5 (Meaning) there was a discussion around how “what” is being seen already has to be known before it can be seen. There is sensory perception (light, sound), and there is meaning (or cognitive perception), which takes place somewhere other than sensory organs. The modern meaning of “Idea” has placed it on a purely mental and imaginary level. Ideas come into the head from a mysterious and definitely disembodied, ethereal source. And we talk of “bringing ideas into action” - something needing conscious effort - whereas in the original meaning, the mere act of “seeing” was itself considered to be creative. It is not dissimilar to “theory”, which comes from Greek **θεωρία** (theōría, “contemplation, speculation, a looking at) – yet another kind of seeing.

This particular conceptualisation of the principle of “idea” arises in pre-modern (and pre-neo-Platonic) Socratic philosophy, in which Earth/Matter/Water is the receptive but formless basis for the physical world, and Air (pneuma)/Spirit/Fire is the source of animation and form. It is the combination of Spirit and Matter and the four elements and humours – and their expression - that results in everything that we perceive in the physical world. For instance, the spiritual element of Air determines the form of Earth/matter. To see this at its grossest and most immediate level, all one has to do is look at any physical object and realise that its solid constituents are essentially formless, and it is the space around it that determines its shape. i.e. the shape is imposed externally rather than being an inherent property of the object, and this relationship between Air and Earth / Form and Substance / Spirit and Matter was most evident in the process of stone or clay sculpture. In this way of thinking, an Idea was a creative force, rather similar to the “Word” of God that initiated and caused all of Creation. From this point of view, humans have a lesser - but still potent - Creative capacity, and it is the Idea that creates the object. Another way of describing this would be to say that human minds are a receptive vessel rather than a source of Creation. We recognise and take up the Creative Idea that emanates from the mind of God, and are thus participants in Divine Creation.

Chapter 5 (Meaning) describes the inverted relationship between recognition and reality, in which, to quote Anaïs Nin :

We don't see things as they are, we see them as we are.

... but the Greek/Medieval way of understanding and Idea takes that several stages further and says that it is the Idea that brings creative form to the formless potentiality of the physical world. This clearly has a very immediate reality in the way that humans can make and then use tools to make “things”. Thus, the word “craft” (as in craftsman or arts-and-crafts) derives from “Kraft..” (power); which in turn is related to the more ancient word for “wind” (as in turn – such as to turn a well handle or windless to draw something upwards). Michelangelo’s marble sculptures expressed this sense of drawing form up and out of the formless. He would complete the leg of a sculpture including polishing the skin and veins whilst other parts would still be rough unhewn stone – as if the figure in the sculpture was somehow being drawn out of a potentiality that had already been present in the marble before it was even quarried.



The latent power of the Idea inherent in Craft was also emphasised in Homer’s Iliad² where he describes how the bow and arrow of Pandarus were manufactured - where the materials came from, how they were prepared and assembled. The point was that everyday harmless and perhaps unremarkable objects and materials in themselves were potentiated by the craftsman to become the instrument by which history might be altered. In this case, driven by the Idea sent from Jupiter via Minerva, Pandarus aimed his bow at and wounded Menelaus. The story carries multiple layers of creative force – beginning with Jupiter’s instruction (the original Idea), then to the whisperings of Minerva in Pandarus’s head, then to the thoughts/Ideas of Pandarus himself - all made possible by the Idea that had formed in the mind and had in-formed the hands and skill of the craftsman who assembled the materials and then made the bow and arrow.

His polish'd bow with hasty rashness seized.
'Twas form'd of horn, and smooth'd with artful toil:
A mountain goat resign'd the shining spoil.
Who pierced long since beneath his arrows bled;
The stately quarry on the cliffs lay dead,
And sixteen palms his brow's large honours spread:
The workmen join'd, and shaped the bended horns,
And beaten gold each taper point adorns.

Homer - The Iliad book IV (transl. Alexander Pope)

The aesthetic proportion and beauty of early bronze Age axe heads and late Bronze Age swords also in its own way demonstrates the awe that was held for objects – particularly metals – that could be turned by the idea, the imagination, into objects of Power. The difficulty of this process of smelting and smithing, and expense and effort

of bringing together the various elements (tin had to be traded from Afghanistan or Cornwall) further added to the very different relationship between people and manufactured objects – compared to the one we have today in an industrialised mass-produced world. The warp and weft of threads in cloth were once experienced as being symbolic of the warp and weft of the Spirit and Matter and the Four Elements of Creation, and weaving was a sacred task – a form of Alchemy – in which the effort and time to complete a piece of fabric was itself an act of worship; the weavers taking part in an act of Creation through expression of the Craft they had been gifted. Skins and furs similarly connected the wearer to the Animal-spirits who had willingly given themselves to the hunter – and to the qualities those animals expressed in the order of Life's web.

There is a powerful qualitative embodiment implied by this immersion in a continuity of Creation – both Natural and human. This depth of embeddedness and implicit Meaning in everyday objects is almost unimaginable in an age where the human idea and its creations have become disposable, cheap, often meaning-less, and taken for granted, and most people are dis-interested or vastly distanced from the Idea and Craft that went into the making. It is a strange thing that the significance of a purple plastic dinosaur (made as a free gift in a packet of cornflakes) increases when it is lost to the ocean, is washed onto a beach, and becomes a chance find – a token of serendipity and the interconnectedness of all things.

'Why did you leave me to die?
Asks the wild god and you say:
'I was busy surviving.
The shops were all closed;
I didn't know how. I'm sorry.'
Listen to them:
The fox in your neck and
The snakes in your arms and
The wren and the sparrow and the deer...
The great un-nameable beasts
In your liver and your kidneys and your heart...
There is a symphony of howling.
A cacophony of dissent.
The wild god nods his head and
You wake on the floor holding a knife,
A bottle and a handful of black fur.

- Tom Hiron³

Unihipili – the headless spirits of Huna

The model of the human being described by Max Freedom Long⁴ is a mutually supportive fusion of three aspects. I have simplified it here into only three parts (instead of nine plus the physical body) to spare unnecessary complication, and indeed, this simplified model is the one I tend to use. Its simplicity works very well for the purposes I am applying it. Having been aware of this model for about 25 years, I can say that it is one of the most accurate *symbolic-conceptual* depictions of the working internal relationship between the human body-mind-spirit that I have come across. This is not to say that Uhane / Unihipili / Aumakua actually exist (or even to say that they do not exist). Rather, the idea is sufficiently descriptive and reflective of the process that its physical existence or non-existence is secondary to the archetypal principle that it expresses.

- i. A “lower” aspect (with some similarities to Jung’s *id*) that is non-conscious and has charge of the physical body. This is called the **Unihipili**. Traditional Hawaiian statues of Unihipili are headless, indicating its reactive nature, but are also squat and powerful. The non-conscious/body is only aware of rhythm and process - and not linear time. So if memories arise from the body-mind, they can bounce backwards and forwards - linear time does not matter, and so far as the Unihipili is concerned, a memory or an expectation of the future is as real as the present moment.
- ii. A “middle” aspect that is related to human consciousness (**Uhane**), perhaps a combination of Jung’s ego and super-ego. The conscious mind is aware of the distinction between past, present and future; but as a result tends to get itself stuck in a story, with very linear time and a rigid causality... *“this happened, and then that, and therefore that was caused by the what that came before it...”* It is only the conscious mind that thinks its stories are unchangeable (note that I use the word “story” rather than “history” or “events”).
- iii. An “upper” aspect (**Aumakua**) that is somewhat similar to the idea of a “higher self”, and might even be thought of as a Deva associated with a specific human being (see next section). The higher self/Aumakua is connected to the whole of creation, and all of time (past, present, future) is equally available to it. Time is unimportant.

The way this triad works is that Unihipili receives messages from Uhane *through its interpretation* of what Uhane considers to be of value. In the short term this is through the thought, via the will. But it would be highly inefficient to have to will everything. Unihipili therefore learns what is of value through watching what Uhane pays attention to and the strength of emotional responses. This is similar to the idea of Gestalts –

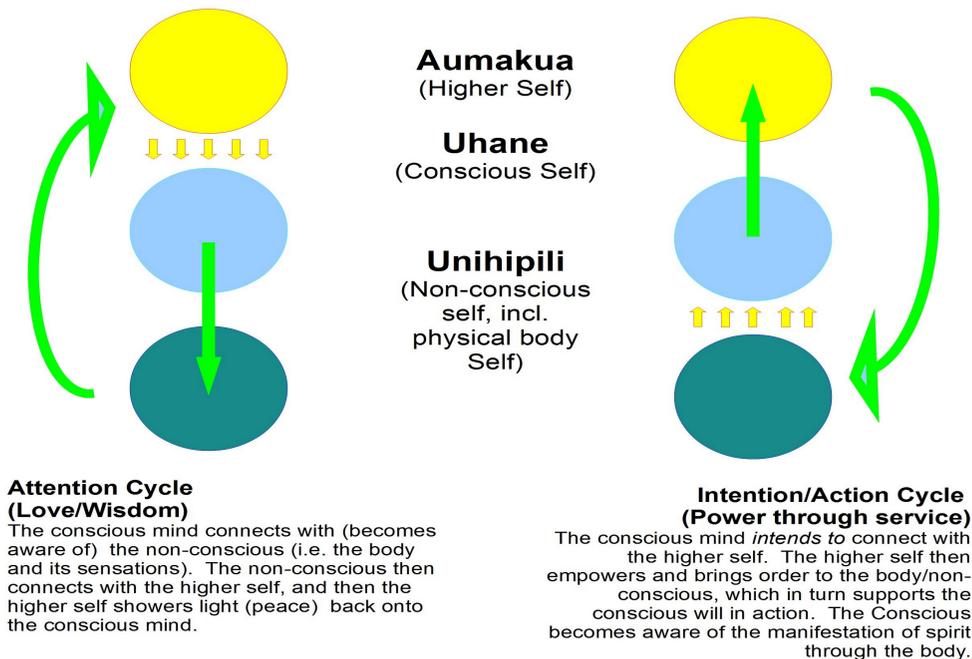
trained patterns of behaviour and interpretation of meaning – but Unihipili also have a capacity for self-volition that is not found in the usual interpretation of Gestalt. The capacity of the conscious mind (Uhane) to program the Unihipili has to be used with care and intelligence. If Uhane chooses to feel weak and feeble, Unihipili will obey. If Uhane chooses to focus on being genuinely (and uncomplicatedly) appreciative of external acts by someone else or positive archetypal principles of any kind, then Unihipili starts to make those resources, abilities available and brings more of them into our life. We are only limited by our imagination and our ability to conceive of things in the language of Unihipili – i.e. the somatic senses. Love, Appreciation, Gratitude provide a link between the Three Selves.

If the working model of the human being is restricted to Unihipili-Uhane (the body-mind), then there is often a lot of hard work to do. A good Conscious-Body connection is an important life skill. However, changes that are going to have any kind of lasting benefit also require some kind of connection to the Aumakua, or spiritual higher self - a part that has an overview, a sense of the big picture and the authority to make changes at this level. This is perhaps epitomised by the story of Arjuna and Krishna in the Bhagavad Gita. Like all narratives from the pre-modern world⁵, the Gita has multiple levels of symbolic meaning embedded in its verse. Arjuna is a warrior, but is faced by a battle against other members of his family (parts of himself that are “at war” with his soul). He initially has no stomach for the fight as he sees the vast armies lined up ready to fight and wants no part of the coming destruction. Arjuna (the conscious mind) is eventually persuaded to ride into battle (Life) in his chariot (body) with Lord Krishna (Higher self) as his charioteer. He emerges from the battle victorious.

Each of the “three selves” is a soul evolving, learning, with each Unihipili eventually becoming an Uhane, and each Uhane eventually becoming an Aumakua. The relationship that these three have with each other in the Hawaiian system is not a direct hierarchy with the higher being in charge of the lower. Rather, each has supremacy and power in its own field and the others rely on it to fulfil its functions completely and willingly. The dynamic relationship is also non-linear, and is yet another Escheresque loop. The conscious mind must reach deep into the unconscious/body to both befriend and harness the unconscious in order to reach the higher self. Once this connection has been made via the body/unconscious, the higher self showers the conscious self with golden rain – wisdom, grace, peace....

Adding a little more detail :

**The two simultaneous cycles
within the relationship of
the Three Selves**



Unihipili – the Non-Conscious self

The unconscious mind is decidedly simple, unaffected, straightforward and honest. It hasn't got all of this facade, this veneer of what we call adult culture. It's rather simple, rather childish. It is direct and free.

Milton H. Erickson

Unihipili⁶ or the non-conscious & Body-self/selves is called “The little creature”. Every thought generated by Uhane creates a potential agenda that the Unihipili will follow. It learns by repetition, and is “programmable”. The parallels with Ukhtomsky are quite remarkable in this respect. The Unihipili are simple-minded, take everything literally (even confusing memories, stories and imagined events for the “real thing”), and do not understand negatives – so thinking about what one does *not* want to happen will mobilise the Unihipili to organise that. It does not understand the difference between I, you, he, she or it. Everything is therefore taken personally (q.v. Mirror Neurons, Chapter 5). They are massively powerful, because they have access to all physical and energetic resources, and control and maintains all perceptions and senses. In a very real sense, they *are* those resources. The

Unihipili obeys the conscious self willingly and joyfully, and so each thought, each intention, each belief or expectation is acted on. It might seem that this would mean we are able to be infinitely powerful, and so therefore – because we are not - the Unihipili do not exist. That would be a misunderstanding. Belief runs very deep, and someone might attempt to believe something – but most people would “try” to believe – it would not be immediate and wholehearted – so in fact it would be simply expressing the negative – that we believe this is impossible – and the Unihipili will obey the deeper sense of self-limitation. Most people are also conflicted, and so the Unihipili have to balance often contradictory agendas, based on its best understanding and interpretation of Uhane's priorities – remember that the Unihipili are quite simple minded and literal – so given any internal conflict or contradiction, this often goes wrong. The Unihipili is also independently responsible for physical survival and health of the body, which has highest priority over all other considerations. They (Unihipili can function as a whole or as fragments) act as an intermediary between the conscious and higher selves, and are like a willing child – loving attention, curious. And whilst usually associated with a particular physical body (and a specific Uhane and Aumakua), Unihipili can in certain circumstances move between bodies.

Uhane – the Conscious Self

A human being in perfection ought always to preserve a calm and peaceful mind and never to allow passion or a transitory desire to disturb his tranquillity. I do not think that the pursuit of knowledge is an exception to this rule. If the study to which you apply yourself has a tendency to weaken your affections and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful, that is to say, not befitting the human mind. If this rule were always observed; if no man allowed any pursuit whatsoever to interfere with the tranquillity of his domestic affections, Greece had not been enslaved, Caesar would have spared his country, America would have been discovered more gradually, and the empires of Mexico and Peru had not been destroyed.

— Mary Wollstonecraft Shelley, Frankenstein

Uhane translates roughly as “Ghost” or “Spirit”. Sitting between the Unihipili and Aumakua, the Uhane has the responsibility to live the life it has been given by listening to guidance from the Aumakua – and then organising the Unihipili, telling it what it wants, what it accepts and what is permitted (such as how personal boundaries should be managed). Uhane listens, speaks, plans for the future, chooses, discriminates, makes decisions, and seeks

experiences – ideally pleasurable ones through use of *intention and will*. It learns by making mistakes or by copying other people who are congruent. One might consider the above “attributes” to be more like a list of responsibilities.... In particular, the conscious mind has the responsibility to choose love (appreciation, acceptance, gratitude, forgiveness, awe) over any of the other emotions.

Aumakua - The Higher Self

If the only prayer you ever say in your entire life is thank you, it will be enough.

~Meister Eckhart

Aumakua is a totally trustworthy and benevolent parental spirit that becomes active when we ask for spiritual help. Unfortunately, there is some small print. It can only help if with anything it is asked for specifically. It is a small part of/connection to of what we call God; is an expression of our perfection; never makes mistakes; is the conduit for Grace; can only do whatever the Conscious Mind proactively wishes “from the heart”. If it is not asked, or the request isn't specific enough, then it cannot (usually) help... If the conscious mind has a sufficiently energised link to the Aumakua via the body/Unihipili, then Grace comes down like a shower of golden rain. The Aumakua is universal awareness, present everywhere, everywhen, a connection to the place we came from and will return to – a sense of something beyond our “self”. It communicates with other Aumakua, and leads the conscious self to experiences that have the potential to help it.

A large portion of the Work consists of nothing more than the will to keep still. Anyone who has ever tried it can attest that Keeping Still, or doing “nothing,” is probably the most difficult thing that a human can be asked to do. We are an ever-flowing fountain of restless desire -- the senses are mindlessly programmed to encounter their objects, and when we prevent them from doing this, a great commotion occurs in the psyche. We are so accustomed to feeling our desires, drives, instincts and appetites as integral to our awareness, that we are seldom conscious of the fact that they are actually autonomous forces -- as separate from the ego, or choice-making complex, as we are from other people, creatures or objects in the physical world. Try controlling an ingrained habit, such as smoking, and observe how difficult it is to impose your will upon it. Who controls whom?

James deKorne, The Gnostic I Ching, hexagram 52

Table 1 : A summary of attributes of the Three Selves

For more information on the Three Selves and a more comprehensive description, see books/ courses by Tad James, Serge Kahili King, Max Freedom Long, Daddy Bray or the online e-book *The Three Selves* by Bruce Dickson.

<p style="text-align: center;">Unihipili The non-conscious & Body-self/selves</p>	<p style="text-align: center;">Uhane The Conscious-self</p>	<p style="text-align: center;">Aumakua The higher “self”</p>
<ul style="list-style-type: none"> • “The little creature” • Takes everything literally • Does not understand negatives • Massively powerful – has access to all physical and energetic resources, and can mobilise them as necessary • Obeys the conscious self willingly and joyfully • Acts as an intermediary between the conscious and higher selves • Like a willing child – loves attention, curious • Is responsible for physical survival and health of the body • Organises memories • Learns by repetition, and is “programmable” • Does not understand the difference between I, you, he, she or it. <i>Everything</i> is therefore taken personally. • Has to balance often conflicting agendas from the above list, based on its best understanding of Uhane's priorities.. 	<ul style="list-style-type: none"> • (translates as) “Ghost/Spirit” • Chooses, discriminates, makes decisions • Tells the Unihipili what it wants, what it accepts & what is permitted • Listens to guidance from the Aumakua • Plans for the future • Learns by making mistakes or by copying other people who are congruent • Speaks • Checks details, makes lists • Seeks experiences – ideally pleasurable ones <p>One might consider the above “attributes” to be more like a list of responsibilities....</p>	<ul style="list-style-type: none"> • “The little creature” • Totally trustworthy parental spirit • Becomes active when we ask for spiritual help • Can only help if with anything it is asked for specifically – if it is not asked, or the request isn't specific enough, then it cannot (usually) help... • ...However, if the conscious mind has a sufficiently energised link to the Aumakua, then Grace comes down like a shower of golden rain. • Universal awareness, present everywhere, everywhen. • A connection to the place we came from and will return to – a sense of something beyond our “self” • Communicates with other Aumakua (or it just <i>is</i> Aumakua – however you want to think of it). • Leads the conscious self to experiences that have the potential to help it.

Devas and the spiritual organisation of Nature

You have traveled too fast over false ground;
Now your soul has come to take you back.

Take refuge in your senses, open up
To all the small miracles you rushed through.

Become inclined to watch the way of rain
When it falls slow and free.

Imitate the habit of twilight,
Taking time to open the well of colour
That fostered the brightness of day.

Draw alongside the silence of stone
Until its calmness can claim you.

-- John O'Donohue

Having so far worked our way through Ukhtomsky and Aumakua, Devas are almost self-evident, obeying many of the same rules; and Dorothy MacLean's *To hear the Angels Sing*⁷ is one of the most readable and unaffected descriptions of them at work. A Deva is essentially a nature Spirit, whose task is to nurture, guide and encourage the physical entity that it has charge of. A Deva cares for the spiritual welfare, is responsible for, and so far as possible will protect its charge against the intrusions of humankind. To quote from the Talmud :

Next to every blade of grass is an Angel that whispers "Grow! Grow!"

MacLean found that she could communicate with Devas, and used that ability to help her make the original Findhorn garden a success – for instance, by asking the mole Deva to persuade the moles that were destroying the garden to move to the adjacent field. At one point she talked to a fierce mole-Deva, and the next day the moles had moved themselves from her garden to an adjacent field. To human awareness, Devas have a presence, and often exhibit something of a personality. There are Devas associated with individual animals or plants, with species, with streams and rivers, and even with more elemental aspects such as Water or the Sky or the Landscape. It might at first glance appear to be just a hierarchical management structure, with the generic Daffodil Deva being in charge of individual daffodil Devas. However, the nature of these spirits is that a Landscape Deva contains – it is the Deva/spirits of everything contained in that Landscape. The Deva in charge of the local watercourses is both a small part of the Elemental Water and is also involved in all the spiritual matters

associated with those watercourses – the insects, the stones in the river bed, the way each tree hangs over and shades the bankside ... It is not possible to find any absolute separation between these, though the reason that each is called a Deva (or Nature Spirit or Elemental, etc.) is that it has an identity and force of presence that is separable from the holographic world it is part of. The way that scale increases upwards from blade of grass to field to landscape and species suggests that scale is also continuous in the opposite direction, and perhaps there is also a spirit associated with each molecule, and there are (eg.) electron spirits (or maybe electrons are spirits).

To some degree (the analogy does not bear too much scrutiny) this may be likened to the way a particular whorl can be isolated from a Mandelbrot fractal, or a particular lump can be identified on the surface of a Romanesco Cauliflower head. Each seeks the optimum expression of its archetype, within the rules that all of its aspects have to exist by – so a Landscape Deva cannot change the nature of Daffodils to make them red with polka dots, or change the laws that govern matter to make boulders roll uphill.

A little reflection shows this spiritual-experiential model of the natural world is not unlike the arrangement of the more biological world of physiological adaptation and homeostasis described by Ukhtomsky, or the thought-form world of the Unihpili. The main difference is that the reported human experience of this world of Angels suggests that each Deva has an awareness of its role in a greater scheme of things. In contrast, Unihpili and Dominants are quite myopic, despite their capacity to wield enormous power within their particular sphere of influence – and unless connected to an overarching awareness/intelligence are unable to comprehend the environmental context that they are operating in. The superposed nature of the soliton is also not unlike the manifestation of Devas – to the point that I wonder whether such beings exist in the form that (some) humans perceive, or whether the human *idea* of a Deva or Nature Spirit creates a temporary coagulation of presence with its own identity (i.e. one of Ukhtomsky's Dominants).

In Chokmah and Binah we have the archetypal Positive and Negative; the primordial Maleness and Femaleness, established while "countenance beheld not countenance" and manifestation was incipient ... It is between these two polarizing aspects of manifestation -- the Supernal Father and the Supernal Mother -- that the web of life is woven; souls going back and forth between them like a weaver's shuttle. In our individual lives, in our physiological rhythms, and in the history of the rise and fall of nations, we observe the same rhythmic periodicity.

- Dion Fortune (The Mystical Qabalah)

The divided self- the whole self

Bring down that which is above
by means of the light.
To ascend,
take from darkness into light
that which is below,
by means of the light.
This will transform the spiritual energy
as it flows from the source
and integrates all the islands inside you,
giving peace.
This will affect you profoundly
and change your life bringing illumination,
and you will feel the delightful supreme fire⁹.

- A translation of the Huna chant "E iho ana o luna. E pii ana o lalo..." by the Hawaiian Huna Kapihe (c 1850)

That line is worth repeating "... and integrates all the islands inside you, giving peace..." We are made from many parts, which are to some degree or other capable of independent action. Ideally they are working in an integrated and coherent manner, as a cooperative single unit in which each part is in proper, cooperative, supportive and complementary relationship to each other part. The experience of a single cell is in our DNA memory – as the survival of our single celled ancestors, as our experience as an egg/sperm/embryo and as the experience of every single cell in our cellularly-communal bodies. If we remain within the normal range of homeostasis, then all our parts have the opportunity of working as an undivided whole, coherent, integrated, a single organism. This is the original meaning of "individual" from Latin *individuum* ("an indivisible thing"), neuter of *individuus* ("indivisible, undivided"), from *in* + *dividuus* ("divisible"), from *divido* ("divide"). The idea of individuation is not so much one of "identity" (i.e. a manifestation of just one part of the human being, the id-entity), but rather a process of becoming whole. But human wholeness is not uniform or homogenous, or constructed, but is a wholeness of internal reflection – the body, the mind, the environment, and all aspects of these – reflect each other. Inside and outside are not objective, but they participate in each others existence. In contrast to this Gaia-growing-itself in which the whole Earth (like the universe) participates in itself, the id entity is – at least how we conceive it in our minds - something that is recognisable through its separateness.

As the Zen Master Dogen says:

Enlightenment is like the moon reflected in a dewdrop on a blade of grass. The moon does not get wet, nor is the drop of water broken. (And) the whole moon and entire sky are reflected in even one drop of water. (Tanahashi 1985, p. 71)⁹

Mark Nepo¹⁰ goes on to comment :

Yet, in living out this freedom of spirit, we continually cycle from brokenness to wholeness to brokenness to wholeness. Within this cycle, transformation can be seen as the unnerving process by which life dismantles our current phase of wholeness; and healing can describe the process of grace by which we are then reassembled into the next phase of wholeness.

This spiritual description of life is exactly what can be observed in the biological functioning of every single organism. It is usual to interpret Grace as being something that the receiver has absolutely no control over. To some degree this is true. However, humans have innate Grace in that we can significantly increase our ability to be touched by the Grace described by Nepo - by having proper relationship between the conscious mind and the whole of our being – and creation.

It could be imagined that Creation consisted of the divine emanating what would become manifest, and the process of physicalisation consists of a fragmentation of that divine will into shards of existence. The separation of the three selves by a lack of use (so that we have to talk about them as three elements rather than thinking of the system as a unified wholistic process) is just another layer of fragmentation. We (humans) take part in creation in that we have the ability to choose actions, thoughts, acts of consciousness, which increase the degree of integration and wholeness rather than increasing the degree of fragmentation and duality. Life in general naturally gravitates towards integration, but is also subject to forces of fragmentation. Humans can apply their will to either increase or decrease that fragmentation, not only for themselves, but for the entire natural environment in which they live. As we have seen, Love is an integrating force for the human, even if you only consider its direct physiological consequences. Furthermore, paradoxical as it might seem, a non-attachment to the duality of good/bad (or craving/aversion) is a basis for loving choice, because this loving non-attachment removes fear. Thus, clarity, choice and action are possible outside the framework of duality.

As has been seen in the more physical/physiological descriptions of identity, the key factor seems to be the principle of coherence, with a sub-plot of resonance. If the analogy of a modern telecommunications system is used, here we have a carrier wave (the body) in which multiple information channels are carried in parallel through

multiple signalling waves – which may be distinguished purely by frequency, or in the case of a fibreoptic cable by colour or even by polarisation. Zohar's (and subsequently Penrose/Hameroff) BEC model of consciousness ticks all the boxes for how multiple states may exist concurrently. But there is no clear model of how the immune system or the sense of identity continues to operate in the face of fragmentation, bacterial co-evolution or chimerical DNA. And we are left with interesting questions as to exactly what coherence, integration, identity and wholeness (and therefore health) actually mean, how they might arise, and what it is that sustains them. Perhaps the only real (undivided) individual is Gaia, and it is the id-entity that is an illusion?

“I am protecting the rainforest” develops to “I am part of the rainforest protecting itself. I am that part of the rainforest [that has] recently [in the evolution of life on Earth] emerged into thinking”¹¹

Venus and Mars

Di Ehre Gottes aus der Natur

(in Praise of God in Nature) No. 4 of the song cycle Six Songs by Christian Gellert, put to music by Beethoven in 1803

The skies praise the honour of the Eternal.
Their sound spreads His name
The Earth praises Him, and the sea also.
Hear, oh human, the Divine Word!
Who wears the sky's uncountable stars?
Who leads the sun from the edge of the sky's dome?
It rises, smiles at us, and walks the Hero's pathi.

Hear and see the miracles of Nature.
Do not wisdom, order and strength declare the Lord
of the world? Can you grasp
all of life's complexity only with your mind?
Who creates all of this?
Just honour and praise Him.
The Lord says "You shall Trust in Me"

"Mine is the power, Mine is Heaven and Earth.
From My works shall you know Me.
I am, and will be the One.
I will be your God and Father eternally.
I am your Creator, your wisdom and goodness,
a God of Order and your Salvation. I AM.
Love Me with all your soul,
and take part in My Grace.

I would like to complete this section by giving a necessarily brief nod to the principle of fragmentation in the Western Alchemical^{12, 13}, Astrological (and therefore Esoteric Christian) tradition. Given that all of creation is Divine, there is a distinct difficulty with the idea of destruction as a Creative force - which is not usually addressed very satisfactorily in non-esoteric practices. Since the whole of Creation is Divine, everything is potentially in Divine Order - including humans, we being also an integral part of Creation. So questions arise such as "what is Divine Order?", and "how might I recognise it?" and even "how come there is evil?"

Creation is not a one-way process, for it must contain both forces that bring together

and forces that separate in order to dynamically unfold of itself. So there is an immediate issue in that - in modern English we use the word "Creation" almost exclusively in its "coming together" meaning, and tend to forget that there is also a necessary dissolution that allows the process of Creation to continue. This usage is in turn derived from the historical idea that Creation is complete – yet we know from our observations of the vaster universe, of geological processes, and of Life that Creation is only complete in each moment, and is constantly re-imagining its perfection. The idea of creation has likewise been mistaken in that there is a tendency to only think of cars and fridges and mobile phones and clothes as being "created" – i.e. fabricated, brought together – instead of understanding that they all have a life span, and at some point will break or be discarded – and that destructive dissolute phase is also part of their "creation". This linguistic confusion of meaning between "creation" (a complete process-cycle) and "fabrication" (just making something by bringing pieces together) causes other rather more fundamental confusions in our society – such as the in the way we relate to Life by trying to ignore the inevitability of death.

Creation and its manifestations and creatures are all "in the image of God", and one way of thinking of this continual unfolding is that the potential of God is infinite, and so can never be expressed in a single moment – an expression of the whole (if there is such a thing as a whole infinity) would take at least an infinity of time. So supernovae recycle stars to give us metallic elements (see Chapter 1) and our lives come to an end so that the physical bodies can take part in new forms and their spirits freed to re-engage with different possibilities. Death is a natural part of life. Volcanoes are a natural part of the evolution of the Earth, and so on. Given the aforementioned ideas that (1) everything is in Divine Order, and (2) Creation must include a "destructive" Creative force that recycles and opens space for more "constructive" Creation – then birth and death and the natural ebb and flow of Life, stars, tides, yeast colonies, civilisations, languages is all potentially an expression of Divine Order. We participate in that coming and go-ing. Many things that are considered "bad" in mainstream Western culture are equated with evil – but one has to reconsider that judgement when this broader view is taken.

It is perhaps inevitable that the constructive version of Creation would tend to get better press than its destructive aspects. But the full process of creation can easily be found in various traditions that maintain a link to the turning of the natural seasons, such as the eight (two equinoxes, two solstices and their four mid-points or "cross-quarter") festivals of the Celtic and traditional Chinese calendars, or the twelve constellations that mark the turning of the year in "Old World" cultures across the Northern hemisphere. So we can say that the "natural" expression of Creative formation/destruction tends to be cyclic. Which can be observed in the natural turning of tides, seasons, day and night, sleep and wakefulness. Many organisms have a more

dormant phase when their food supplies are low – so typically alternate activity according to the amount of radiation available from the sun at any one time. But even hydra (primitive creatures without an identifiable nervous system) that live in the lightless depths of the ocean undergo 4-hour cyclic periods of wakefulness and sleep¹⁴.

Alchemy was widely practiced for millennia, and its goal of seeking the transmutation of base into Gold was essentially a spiritual one – since the only truly indestructible (“unrustable”) form is the Spirit. Gold was used to symbolically represent the spirit – the true goal - because of its rustlessness, its luminous hue, and the fact that unlike all the other metals it purifies itself through constant heating. One remarkable facet of Alchemy is that its definitions are not fixed in the way that we would perhaps like them to be, and so its main protagonists – the lovers Sol and Luna and the two ingredients of all metals, Mercury and Sulphur – shift their relationships in the Alchemic alembic as they separate, purify, manifest in different forms and recombine.

The lesser aspects of Sol and Luna are Mars and Venus, whose fundamental properties are respectively separation and coming-together. Just as one could say that there is a mutable relationship Spirit : Matter :: Sol : Luna, and a parallel and equally mutable one of Sol : Luna :: Mars : Venus, there is also an even more mutable relationship Mars : Venus :: Saturn : Jupiter (or is it the other way round?). Ambiguity and ambivalence are the very stuff of Archetypes, whose Meanings shift according to the relationship they are representing. One of the many possible ways to represent this is to place them in a four-element system, in which case Sol is Heaven/Air/Spirit/Gold, and Luna is Soul/Earth/Body/Matter/Silver. In which case, Mars would be Fire/Iron and Venus would be water/Copper. The total representational relationship we are attempting to grapple with here is that Spirit : Matter :: Death : Life (because what is wholly Spirit is not alive). Equally, Spirit : Matter :: Order : Chaos, which fits when thinking of, say, a quartz crystal, but Mineral : Organic :: Order : Chaos :: Death : Life. So far as the internal metabolic processes of living organisms are concerned, Order : Chaos :: Life : Death. Mars and Venus being lower octaves of Sol and Luna, they are also somewhat orthogonal, and so we have Mars : Venus :: Chaos : Order. Like an Argentinian Tango, the dance of Life and Death cannot take place without both protagonists moving in a sometimes uneasy but also harmonised embrace¹⁵. The Venus : Mars polarity Cohesion : Fragmentation does not sit happily with all of the foregoing polarity composites. Cohesion : Fragmentation :: Order : Chaos is definitely incorrect, because fragmentation does not necessarily imply chaos – it can actually imply greater order (but an altered internal relationship within that order).

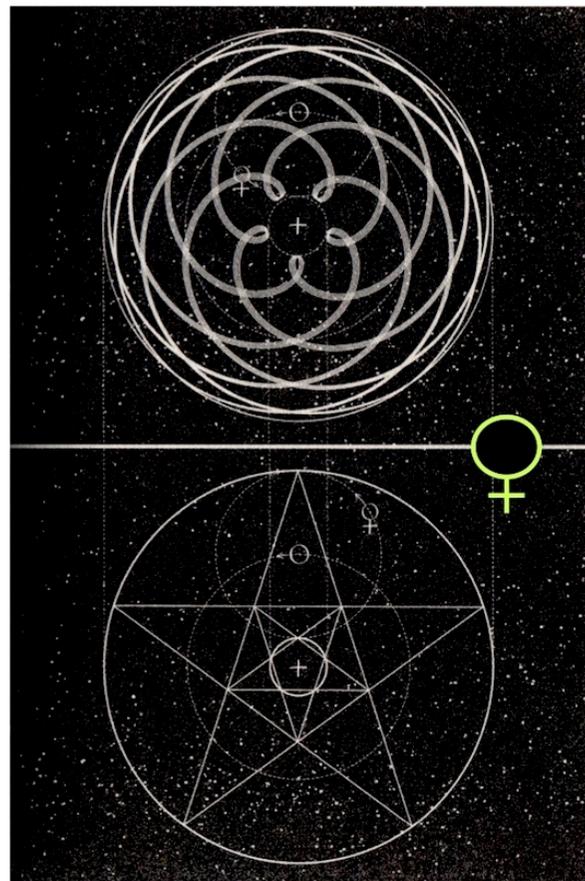


The Iron of Mars is the only one of the original primary elemental metals (Gold, Silver, Mercury, Copper, Iron, Tin & Lead) that does not happily alloy with its fellows, and that rusts rapidly on contact with water (and Copper!) – yet also keeps a fine cutting edge (that can shape Copper), and embodies the principle of separation. The planet Mars (being the closest of the outer planets) has the most irregular and least easily predicted period of all the celestial bodies, and its natural place in the cosmos – Aires – is a cardinal fire sign, whose archetype is probably the Greek warrior, whose (corinthian) helmets were probably deliberately designed to incorporate the symbol of Aires, the God of War. The symbol for Mars consists of the Cross of Matter ruling (i.e. positioned above) the circle of Spirit – an interesting symbolic statement made by the ceremonial Orbs traditionally carried by European monarchs.

Venus on the other hand is the Goddess of Beauty, whose symbol represents the cross of Matter ruled by the circle of Spirit; and whose natural Fixed Earth sign of Taurus also represents stability, farming, and a predictable life tilling the Earth and raising children. Copper is improved (made more durable or harder or valuable or workable) by alloying with tin, silver, gold, mercury or lead. The orbit of Venus makes an almost exact 5 retrograde cycles every 8 years (image from Martineau¹⁶), identifying Her as ruler of the Golden Ratio of the Fibonacci series.

Whilst Mars initiates but also destroys, Venus sustains and harmonises, but can lead to stasis and the domesticated “bovine” dulled awareness that comes from a predictable and unstimulating life. In the I’Ching, the natural resting places of Heaven and Earth are Above and Below. But when that ideal is fulfilled in Hexagram 12 (P’i) it brings a time of fragility, arrogance and stagnation that has to be endured. The lines of the hexagrams¹⁷ are after all called the “moving lines”, and the physical mundane world requires that they continue to move.

Mars and Venus are – if you like – the patron saints of (respectively) the many sperm and the one egg. Like sperm, the immediate influence of Mars is transitory and short-lived, but has lasting effects as the stabilising forces of Venus re-adapt and bring back Beauty - recalling the geological cataclysms described by Velikovsky¹⁸ in “Earth in Upheaval”. On the arc of the sky, Taurus, the home of Venus lies diametrically



opposite Scorpio (or the Eagle), the home of Mars. They are not antagonists, but possess opposite and complementary attributes, and each come to fruition in their appropriate times and places as the wheel of the cosmos turns. Perhaps we have come to value Venus the more (and despise the destructive forces of Mars) because our historical time has had its fill of an excess of Martial destruction. In Ancient Greek times, perhaps the ascendancy of Venus – the generosity of the seasons and the abundantly limitless planet not yet explored or mapped or over-exploited or over-populated by humanity - made it easier to see worth in a God of Destruction. Too much Mars has made us fearful of him – rather like having been burnt, one might develop a fear of fire that in a baby and bathwater gesture decides that Fire is inherently evil and untrustworthy. But the fault would be in the mis-management of it.

So here we are again describing the chaotic human system of homeostasis - the unicyclist whose act inspires awe, and whose movements outwardly – on the greater visible (Venus/egg-like) scale - display sustained and beautiful balance, but are founded on a cascade of miniscule (Mars/sperm-like) chaotic adjustments. The chaos makes for resilience and adaptation. But it must have a stable centre to return to – or all we have is chaos. How much Martian chaos and conflict is ideally mixed with how much Venusian stability and beauty? That question is ill-formed, because the Mars-Venus marriage is not a formulaic arrangement, but a continually shifting dance of Yin and Yang in which one and then the other becomes more dominant. Even in Death, Venus is uninspired by the Chaos of Mars, and lies down, motionless – and we know that movement is a sign of Life. But if one looks closer or longer, microscopic changes are occurring as the micro-organisms of the biome pursue their own Dance. As the newly acquired subjects of Mars they dismantle this once living body, themselves become the dominant expression of Life.

Life is a particular and difficult to define (except that we know it when we see it) relationship between Order and chaos, in which Wholeness and Destruction/dissimilation are Lovers. But mythologically, and as everyday life experiences, we know that Beauty is an outward manifestation of Health – Beauty being an expression of a combination of many factors, including physical robustness, resilience, adaptive capacity, fecundity/fertility, and a Loving mental-emotional presence (Venus also being the Goddess of Love) – all of which produce to varying degrees an effect that might best be described as a “glow”. In the dance between Mars and Venus, it is Venus who must have the rulership, and Mars is Her necessary servant. The influence of Mars and His forces of destruction, dissolution (rusting), and division - means that Wholeness is always an illusion... But just as a physical object is made of 99.9999999999996% empty space¹⁹ and yet is still tangibly “real”, the illusion of Wholeness/Wellness has an undeniable reality.

Health (Chapter 3) is an ephemeral state, not a fixed one. It can be observed and identified by learning to see and recognise the numinous glow arising from these various elements - robustness, resilience, adaptive capacity, fecundity/fertility, and a Loving mental-emotional presence (etc) in whatever form they take and in whatever bright jewellery or rags they might be clad. The “glow” that is the arbiter of their presence – that is particularly manifest during pregnancy and in the birthing room – is immeasurable in its nature. It indicates a marriage of Heaven and Earth, Sol and Luna, through their proxies, Mars and Venus.

When there is Peace, then the stable agricultural landscapes of Venus will predominate, and there is more of a coming-together, a home for the warriors to return to. When there is war, Mars brings fragmentation of families, villages, nations. The fragmentation is functional. It might look orderly – the columns of soldiers do not have the appearance of disorder, but like Iron they do not alloy with any other metal in this allegorical universe. It is a Martial separation of wholesome families and communities into square fighting units. It’s the wrong kind of order. Venus and Mars are no longer dancing together – they have entered a rather more corporate relationship. In a similar way, an excess rigidity of biological process (or musculoskeletal system) in the human metabolism is destructive when chronic. It’s the wrong kind of order, because it has nothing to do with Venus’s integrative relational bonding. In fact, the thing that makes a fighting unit so effective – the basis for the scaling of modern armies – is a small “Unit” of up to a dozen men who form a close, trusting, almost familial bond with each other²⁰. The necessity of Venus in the sphere of Mars. Which is an interesting alternate view of the organisation of the human being. When all is well (“at peace”), there is an optimum and harmonised relationship between Venus and Mars, each complementing the other in a well ordered marriage. In times of environmental pressure (“war”), they separate – Mars goes out to battle, and retains Venus in his military organisational formations, but these are optimised only for the purposes of war, not for birthday parties or planting corn, or watching a sunset – or dancing. Venus on the other hand becomes more Venusian, more rigid, less adaptive, because the element of Chaos is externalised. It is perhaps Iron-ic that we call this effect “armouring”. However, it is still an expression of the natural order of Venus being dominant and Mars being subservient. Except that the relationship has shifted orthogonally. Instead of Venus being in charge of a sense of “home” – self, I, organic identity, she has coagulated on the surface of the body, and in separating has hardened, whilst Mars has re-ordered the internal organisation into a less adapt-able, more adapt-ed form to deal with the current emergency. Which requires fragmentation – a separation of function into more immediately efficient Units and Platoons. This Alchemical arrangement is remarkably similar to the Chinese description of the separation of Yin and Yang (see further Chapter 9.1 on Armouring).

Notes : Chapter 8.4

- 1 www.earthschoolharmony.com
- 2 Spike Bucklow (2009) (ed. Kit Maude) *The Alchemy of Paint: Art, Science and Secrets from the Middle Ages: Colour and Meaning From the Middle Ages*. Publ. Marion Boyars Publishers Ltd ISBN-13: 978-0714531724
- 3 Tom Hirons, illus. Rima Staines (2015) *Sometimes a Wild God*. Publ. Hedgespoken Press ISBN-13: 978-0993365607
<https://tomhirons.com/poetry>
- 4 Max Freedom Long (1890-1971) lived in Hawaii and wrote several books on “Hawaiian Huna” – the animistic spiritual system practiced by the indigenous Hawaiians. In his books he described a 10-fold division of the human mind-body-spirit. However, there is some ongoing debate as to the source of this information. My guess is that he “channelled” it, because so far as I can tell (and I admit I have not researched very deeply on this) he was not from a traditional Hawaiian family. Long’s books may also be a re-working of Swedenborgian ideas (via the 19th Century N American “New Thought” movement), which would not be surprising, since Swedenborg’s influence comes up time and time again in modern Western spirituality. Maybe a reduced version of Long’s system and maybe a real Hawaiian system was described by Tad James and ‘Uncle’ George Naope, but again there are some Hawaiians who deny that this (or even the idea of something called “Huna”) is part of their culture. And - whatever the real origins - I have reduced this system even further, but retained some of the Hawaiian(?) names (Unihipili, Uhane, Aumakua) – because other names would be completely contrived and /or inadequate. I take the “Cultural Appropriation” issue for indigenous peoples seriously, and so I’m attempting to present something that I have found immensely useful in a way that is at least honest. The debate in this particular case on ownership is so convoluted that it would seem that it’s impossible to cover all points of view without simply consigning it all to the dustbin.
- 5 Dante’s works are based on the principle of four embedded layers meaning, one of which is material or “outwards”, and three of which are “inward” or spiritual. (1) The Historical meaning describes the physical process. (2) The Tropological meaning relates to the moral or ethical message contained in the story. (3) The Allegorical meaning uses physical materials, properties, objects, places, people (etc) to represent something of more fundamental importance. e.g. “Jerusalem” is used in medieval writing – and indeed, in Medieval thought, leading to the crusades - as an Allegorical representation of the Christian Church. William Blake’s poetry uses “Jerusalem” to (allegorically) represent the immanent expression of the spiritual message contained in the Bible. (4) The Tropological meaning is the most transcendent inference – so Jerusalem in medieval thought relates tropologically to the Celestial City, the hierarchical assemblage of angels described in detail in Immanuel Swedenborg’s “Heaven and Hell”.
- 6 The noun “Unihipili” is both singular and plural
- 7 Dorothy Maclean (2008) with Freya Secrest (Ed.) *To Hear The Angels Sing: An Odyssey of Co-Creation with the Devic Kingdom*. Publ. Lorian Press ISBN-13: 978-0936878010
- 8 This Hawaiian chant carries a remarkably similar theme to a quotation from Bruno Groening : *“The divine order will drive the disorder, such as all the evil, from your body. The body will have powers, will have energies at its disposal, so that everything which you perceived as disorder in your body will be brought into order again.”*
- 9 Tanahashi, K., ed. and trans. 1985. *Moon in a Dewdrop: Writings of Zen Master Dogen*. San Francisco; North Point Press. Quoted from *This Endless Unfolding : an essay by Mark Nepo*. Available online at http://www.sufism.ru/eng/txts/a_endless.htm
- 10 *This Endless Unfolding : an essay by Mark Nepo*. Available online at http://www.sufism.ru/eng/txts/a_endless.htm

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- 11 John Seed (2007) Beyond Anthropocentrism. In John Seed, Joanna Macy, Pat Fleming, Arne Naess et. al. (2007) Thinking like a Mountain: Towards a council of All Beings. Publ. New Catalyst Books ISBN-13 9781897408001
- 12 Patrick Harpur (2008) Mercurius: The Marriage of Heaven and Earth. Publ. The Squeeze Press ISBN-13 : 978-1906069056
- 13 Spike Bucklow (2009) op. Cit.
- 14 Hiroyuki J. Kanaya¹, Sungeon Park, Ji-hyung Kim, Junko Kusumi, Sofian Krenenou, Etsuko Sawatari, Aya Sato, Jongbin Lee, Hyunwoo Bang, Yoshitaka Kobayakawa, Chungun Lim & Taichi Q. Itoh (2020) A sleep-like state in Hydra unravels conserved sleep mechanisms during the evolutionary development of the central nervous system. AAAS Science Advances 07 Oct 6(41), <https://advances.sciencemag.org/content/6/41/eabb9415> and <https://neurosciencenews.com/sleep-brain-evolution-17549/>
- 15 The Tango originated from a period when Cowboys used to live in wholly male communities on the Pampas, and then occasionally come to town to the local brothel. Whilst away from civilisation they wished to practice dancing so that they could display themselves, but only had male partners to do this with - so the Tango often looks rather like the two dancers are circling each other about to start a knife fight. You can dance with me, but don't think you can touch! When they came to town, unwashed, they stank of horses and cattle excrement, and the women they danced with averted their heads to avoid the stench. So the Tango is actually a perfect example of one way that Mars and Venus interact - there is total physical empathy and intuitive bond that flows between them, and at the same time strong emotions and conflict give a powerful life to the dance. In Astrology, Mars may be the God of War, but it is Venus that brings the protagonists together. Conflict is also a form of relationship.
- 16 John Martineau (2000) A Little Book of Coincidence in the Solar System. Publ. Wooden Books. ISBN-13 : 978-1904263050
- 17 <http://www.jamesdekorne.com/GBCh/hexkey.htm>
- 18 Immanuel Velikovsky (2009) Earth in Upheaval. Paradigma Ltd, ISBN-13 : 978-1906833121 Original edition Gollancz, London (1956). Velikovsky was a polymath whose pioneering cross-disciplinary work was expunged from scientific libraries around the world in 1974, in a similar but less dramatic reflection of how 6 tons of Wilhelm Reich's books were burnt in 1956. Regardless of what one thinks of his actual theories, Velikovsky essentially predicted the ways in which geology would inform archaeology. His ideas on the importance of catastrophic global events influencing the archaeological and geological record - whilst an anathema at the time - are now mainstream science.
- 19 If a hydrogen atom were the size of the earth, the proton at its centre would be about 200 meters across.
- 20 ...between two and four of which make up a Platoon